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Japanese Book News

Photograph Collections

The World of Spirituality

Publishing in Canada and India



The Japan Foundation

Japanese Book News is published quarterly by the Japan Foundation mainly to apprise publishers, editors, translators, scholars and libraries of the latest trends in Japanese publishing and selected new titles introduced with brief descriptions of the content. Articles and information included provide a window for Japanese books that contribute to the reservoir of human knowledge and the advancement of mutual understanding between Japan and the rest of the world. New titles are chosen for annotation by members of the advisory board from among notable current publications for their potential interest to readers in other countries, insight into Japanese society, institutions, attitudes, and culture, and perspective on issues and topics of domestic as well as international concern. The opinions and views expressed in the essays and new title summaries are not necessarily those of the Japan Foundation or the advisory board.

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From the Editor

As the reader will already have noticed, we mark the start of a new year with a fresh design for the front and back covers. The front covers this year feature a photograph related to the lead article in each issue, while the back covers introduce Japanese publishers, a few at a time. This issue gives sketches of four university presses.

The market for photograph collections, recently dominated by the works by foreign professionals or nudes of not-completely-artistic taste, has recently grown immensely, creating a much improved environment for the emergence of publications of international-level quality, as reviewed by expert in the genre, Kasahara Michiko. She predicts that the perfectionist work of Japanese photographers will earn them increasing success both in Japan and overseas.

Articles in previous issues have taken up genres that have captured a very specific readership in Japan's publishing world such as manga and business fiction. The "world of spirituality" is a genre that has developed, says author Shimazono Susumu, with the relative decline of traditional humanities-oriented pursuit of self-cultivation in the latter half of the 1970s, reflecting the blurred boundaries between "religion," "thought," and "how-to-live" books in Japan's publishing world.

Our series on developments abroad in publishing Japan-related books has evoked vivid images of the conditions in publishing in each country and the kind of Japanese works that have appeal there. This issue features Canada, where curiosity about cultures outside is somewhat weaker than the need to protect what is seen as a threatened national identity, and India, where Japan's literary and cultural presence, for the most part filtered through English, the language of India's one-time suzerain, faces the multitude of regional languages of an extremely diverse population.

The uncertainty and pessimism of the recession are symbolized by the runaway sales of the Japanese version of *The Complete Murphy's Law, Revised Edition* (ASCII Sha; 820,000 copies), and aroused political awareness in that of Shinseitō leader Ozawa Ichirō's *Nihon kaizō keikaku* [A Plan for Remodeling Japan]. Further glimpses of the rapidly changing contemporary scene in Japan as seen through the publishing world can be found in future issues of *Japanese Book News*.

A New Image in Photograph Collections

Kasahara Michiko

Only ten or so years ago it was said that putting out a photograph collection could bankrupt a publisher. Editors used to complain that photographers are difficult to work with because they insisted on intervening in every detail of the printing and layout, and that the large-format volumes are cumbersome and costly to produce. They would sell only two or at most three thousand copies in the best of circumstances, so the expense practically never paid off. Today, however, some photo collections are enjoying very successful sales, but the kind of photography that is selling does not necessarily give editors or photographers much joy.

The reason is that what is selling is either titles that have been imported from abroad or the recently controversial "pubic-hair nudes" featuring the "undress" of well-known actresses. The latter are little more than collections of pin-up shots, the revealing poses of the models euphemized by artsy backdrops. They can hardly be placed in the same category with genuine collections of photography that embody an artist's urge to address and express issues and themes of intense personal concern.

As for imported collections, the kind of works displayed in museum bookstores (minus the works of art or photography criticism) in the United States and Europe must generally be sought in big-city bookstores handling overseas titles. The main market for these volumes, most of which come with quite stiff prices, is young women in their twenties and thirties. Collections of Robert Mapplethorpe and Bruce Weber, which also sell well in the West, are popular, but so are those of Herb Ritts, Jock Sturges, and Jean François Jonville. Partly as encouraged by the promotion strategists, it has now become chic to use collections like these as items of living-room decoration.

However superficial, the photo collection boom has had its good effects. It was not so long ago that the only people interested in photo collections were youthful camera freaks and amateur photographers who bought camera magazines and photo collections and attended exhibitions mainly to learn—or steal—the techniques and style of the professionals. Now, by contrast, appreciation of photographs as art has begun to gather a growing following that is different from the photography and camera buffs of yesteryear. They go to photo exhibitions at galleries and museums to further polish their already quite sophisticated tastes.

And gradually the publishing industry is responding to this new sort of connoisseurship. Photograph collections are still the troublesome baggages that cost a lot and sell poorly, but the conditions are slowly taking shape in which they can generate profits if an effective sales strategy is adopted. Publishers are growing less hesitant to undertake this kind of project. And among editors, there are now more who are well-versed in the genre and in appreciation of photography.

A reflection of the steady, if modest, sales of photo collections is an interesting phenomenon observable since a few years back: the publishing of small-size, inexpensive albums modeled after the very successful French series, *Photo Pochet*. That series consisted of anthologies of the outstanding works of photographic history, one photographer per volume, even for the less famous or provocative artist. The anthologies in the Japanese series, however, are mostly thematic. A big hit was the volume *Kiss*, consisting of famous kiss scenes shot by world-renowned photographers like Henri Cartier-Bresson and Elliot Erwitt. These volumes do not have to be handled like fine china; they make photographic masterpieces familiar and easily accessible.

Translations of photo collections from overseas continue to come out. The year 1993 alone has brought Japanese editions of Diane Arbus and Peter Beard's *The End of the Game*, followed by those of the works of the deans of the art, Eugène Atget and Brassai. As in the case of Mary Ellen Mark's *Indian Circus* and Richard Misrach's *Violent Legacies*, Japan's publishers have also taken the initiative in planning editions published simultaneously in Japan and the United States. There are also collections of works by foreign artists like Imogene Cunningham and Cindy Sherman published first in Japan and later exported abroad.

Conditions in Japan on the whole are not favorable or supportive of professional photographer/artists, either regarding the publishing of their works in book form or otherwise. In the United States, most publish collections while making a living teaching in university art or photography departments, but in Japan, there are few university positions in the field of photography. Only limited sources of funds, public or private, are available to provide the backing for publishing projects. Museums that collect photographic art have only just begun to appear, and they are still far and few between. In order to survive, photographer/artists have to do contract work for magazines, advertising agencies, or businesses. The number who can support their work through their artistic production alone is very small.

The photograph collection, however, has functioned as the stage upon which an artist presents his or her work to the public, a vehicle more significant than the transient event of an exhibition. In fact, throughout the long period when photography was not considered art and even today, a published collection has been accredited as a creative work, and photographers have often compiled collections at their own expense.

The plight of photo criticism is even more serious. The maturation of culture, in whatever the genre, requires the presence of astute observers, but for the field of photography, not only is the number of critics and researchers extremely small, but the media through which they can publish their writing are exceedingly scarce, and little

financial assistance is available for research. As a result, a systematic study of either the history of Japanese photography or artistic criticism has yet to emerge. What writing does exist tends to be a hodge-podge of logical critiques and impressionistic commentary.

Among the few photo critics are Iizawa Kōtarō (b. 1954) and Itō Toshiharu (b. 1953). Iizawa is trying to systematize the history of Japanese photography, and he has unearthed many hitherto unknown materials. He also publishes the quarterly magazine, *Déjà vu*, providing a forum where both artists and specialists can present their works, in an effort to cultivate a wider readership, or rather audience, capable of sophisticated appreciation. Itō sees photography as a kind of media, and

analyzes it in the broad context of culture.

The works introduced in the cover photograph and in the list below are mainly those published in the past few years. Fine works of photo journalism and for commercial or advertising use should also be included in the category of art, but here I have put that body of work aside, deliberately focusing on titles published by artists purely as photographic works of art. Rather than the big names of the genre, moreover, I have chosen mostly younger, newer photographers.

Each of these collections revolves around a clearly identified theme. This is true not only of works that deal with political or social issues, but even those treating psychological or spiritual themes, focused on the inner workings



1. *Eat*, Kon Michiko, Shōgakukan, 1991. A fish stretched out on a sofa, a cabbage wearing a hat sitting on a chair, an octopus sleeping on a glove—are some of the compositions of this collection that catch the reader by surprise at first. This is a new edition of a work published in 1987 by increasingly popular woman photographer Kon Michiko (b. 1955), who continues her fascination with food.
2. *80's Family*, Kurata Seiji, Takarajima Sha, 1991. The image of Japanese prevailing overseas is overwhelmingly shaped by economics, and people of other countries seem unable to extricate their understanding from preconceived notions and outdated stereotypes. This book is a study of the real faces of Japanese, the presence of which Japanese themselves are not even aware. It is a masterful work portraying the society and the individuals of which it is made.
3. *Tsuki no Michi; Borderland*, Saiga Yūji, Shinchōsha, 1993. During the Meiji period (1868-1912) a man-made island, known as "Warship Island," was built west of Nagasaki Peninsula in order to facilitate the extraction of submarine coal. The mine was closed in 1974, and the island left in desolate ruin. White-crested waves from the seas teeming with life crash on the shores of the dead island, the contrast of tumultuous waters and decaying wharves creating scenes of strong impact. Using time exposures, Saiga Yūji pho-

tographed the soon-to-perish structures lined up on the island and relics of the lives that once unfolded there.

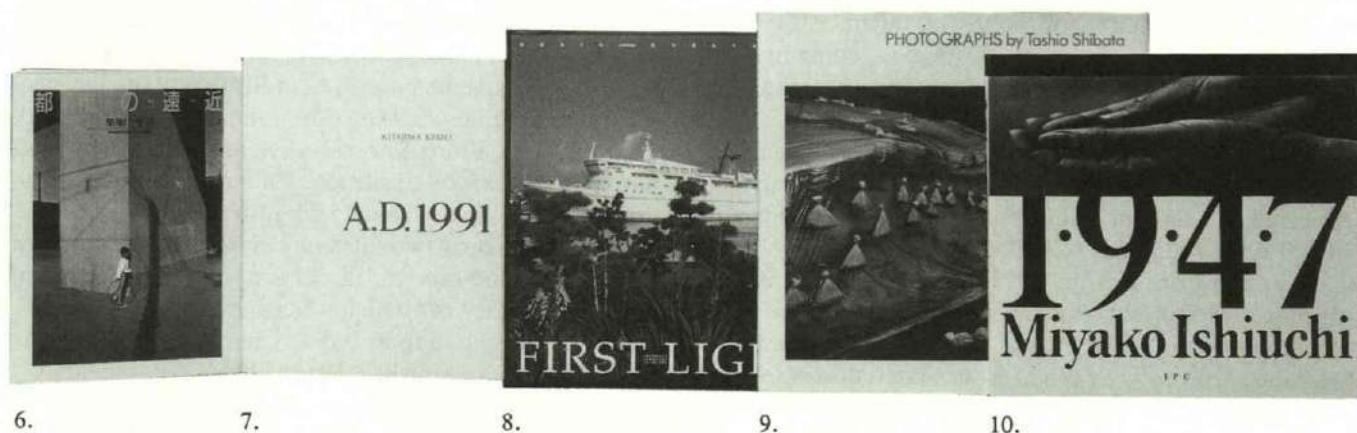
4. *Kenchiku no Mokushiroku* [Architectural Apocalypse], Miyamoto Ryūji, Heibonsha, 1989. Since the start of his career as an architecture photographer, Miyamoto has taken an interest not only in structures when they are up but when they come down. This volume shows scenes from the dismantling of landmark buildings like the Shōchiku Cinema House (Asakusa, Tokyo) and the Reinanzaka Church (Akasaka, Tokyo), and includes pieces taken overseas, in an attempt to bring into relief the memories and history created by the buildings and view the landscape of the near future through the abandoned or ruined structures.
5. *Criteria*, Kodama Fusako, Inter Press Corporation (IPC), 1990. What criteria does this collection reveal? Kodama specialized in urban landscapes for many years. This volume shows the inevitability of encounters with science and technology while strolling through the city. Scenes captured by a camera show the curious and unearthly aspects of contemporary society—water gushing out of a nuclear power plant, the brain observed with an ultrasonic endoscope, spent nuclear fuel, and data analysis Landsat pictures of the earth.

of the human mind, do not succumb to the traditional Japanese proclivity for ambiguous images but convey well-articulated messages. Modern art that does not reflect contemporary political, social, or cultural realities is no longer credible, especially in the world of photography. As the pages of these collections vividly reveal, artists do not turn their backs on society in splendid isolation; their cool and detached lenses are firmly fixed on the realities of our time.

Inasmuch as these works are the essence and embodiment of the artists' creative endeavor, great care is taken with even the minutest details—the quality of the paper and printing, size of the volume, layout, binding, the typeface, and so on, each author taking full responsibility for

the whole book as a work of art. For them, these publications are not simply catalogs introducing their photographs but complete works of art themselves in a different medium from the original photographs. They are intended to be seen not as substitutes for the original photographs, but as works of art in their own right.

Hopefully, members of the younger generation, with their very discriminating tastes, will begin to pay greater attention to these Japanese photograph collections, which may not be ostentatious but are of solid quality. They possess the flexibility and energy to eradicate all our outdated prejudices and outmoded notions about photography collections. (*Kasahara Michiko is curator at the Tokyo Metropolitan Museum of Photography.*)



6. *Toshi no enkin* [Urban Perspectives], Tsukiji Hitoshi, Tōhō Shuppan, 1993. This is a collection of photo essays of the cities of Osaka, Hyogo, Nara, and Kyoto by a photographer skilled at capturing unusual textures of light and shadow in a landscape, and with words by one hundred people residing in the Kansai region of Japan's main island. The essays originally appeared as a series of 100 installments in the national daily newspaper, *Asahi shimbun*.
7. *A.D. 1991*, Kitajima Keizō, Kawade Shobō Shinsha, 1991. From a photographer whose works focus on movement and crossing of borders in cities around the world, this volume is composed of selected landscapes and portraits taken in places he saw in transit in Asia, the United States, Europe, and Japan. Some tinged with a cold, inorganic glow, others vibrant with movement, all the images leave a forceful impression.
8. *First Light*, Kobayashi Norio, Peyotoru Kōbō, 1993. In the hands of Kobayashi Norio, the most ordinary scene is transformed into a mysterious landscape that looks as if infused with artificial color. This is a color collection featuring natural settings in which swatches of vinyl cloth have been hung to highlight the contrast between the natural and the artificial.
9. *Nihon tenkei* [Japanese Stereotypes], Shibata Toshio, Asahi Shimbunsha, 1992. The Japanese aesthetic stresses balanced proportions and stylized forms even for dams, oceanfront jetties, and other forms of disaster-prevention engineering in concrete injected into the natural landscape. The refined and tranquil scenes collected in this volume are also a warning to a society that seems to have no fear of environmental destruction.
10. *1·9·4·7*, Ishiuchi Miyako, Inter Press Corporation (IPC), 1990. The title represents the year of the author's birth. At 40, she began taking closeup pictures of the hands and feet of women of her age. The photographs capture the surprisingly rich language of expression revealed in these appendages to which we ordinarily accord little attention. The captions give the occupations of the women to whom they belong.

Guide for Spiritual Journeys

Shimazono Susumu

The new and formidable category of books one finds displayed on the shelves of large bookstores in Japan's major cities is the "world of spirituality" (*seishin sekai*), roughly corresponding to the New Age genre that developed in the United States and Europe starting in the sixties. As in the case of New Age literature overseas, spirituality-related publications are not often found in college co-ops that deal mostly with academic works. "New Age" itself is hard to define, but the territory embraced by the "world of spirituality" is even more elusive, partly reflecting the blurred boundaries between religion, thought, and layman's philosophy in Japan. Apparently the intermingling of the genres of religion, contemporary thought, and how-to-live books is a distinctive feature of the Japanese publishing.

Matsuzawa Masahiro, editor of a religious journal well versed in spiritual literature, says that this genre first appeared in a special display entitled "World of Spirituality Books: India and Nepal" held at Kinokuniya's main Tokyo store in June 1978. Similar fairs followed: "World-of-Spirituality Books: Best 800" in December of the same year at the Prasad Book Store in Nishi-Ogikubo, Tokyo; "The Flight from Materialistic Civilization: Books of the World of Spirituality" in February 1979 at Shinshindō Kyōhō Store in Kyoto's Kawaramachi; "The Realm of Meditation: World-of-Spirituality Books" in June at the same branch store; and "World of Spirituality Books, Part I" by the major book distributor Tokyo Shuppan Hanbai (Tōhan) also in June. Book fairs come and go, but it was not long before permanent space for the works featured there began to be set aside in bookstores.

Of the fairs above, the Nishi-Ogikubo "Best 800" was occasioned by the publishing of the sixth issue (January 1979) of the "mental adventures" magazine, *The Meditation*. This periodical was inaugurated in 1977, and its second issue, put out at the end of that year, first featured "World-of-Spirituality Books: Best 100." Each issue after that carried on the theme, for the "Best 100" spiritual music, communities, and even cuisine, making *The Meditation* apparently the initial propagator of the term *seishin sekai* as it applies to publishing. The publisher of this magazine is Hirakawa Shuppansha, an affiliate of the Agon sect of Buddhism, a major "neo-new" religious group which grew rapidly in the 1970s.

We can get an idea of this phenomenon stretching over three decades by comparing the "World-of-Spirituality Books: Best 800" that appeared in the sixth issue of *The Meditation* with the recent volume, *Atarashii jibun o sagasu hon—Seishin sekai nyūmon bukku gaido 500* [Books for Rediscovering Yourself: A 500-Title Guide to the World of Spirituality], published by Footwork Shuppan in December 1992. The author of the latter is Book Club Kai, which is the name of one of the few bookstores specializing in *seishin sekai* in Japan. Located on a nar-

row street in the Aoyama area in Tokyo, it is so small that ten people can barely get inside, but is neat and elegant as befits its fashionable environs. It sells not only Japanese "world of spirituality" but English New Age literature.

The Meditation's "Best 800" divides relevant titles into six categories, "literature" (200 titles), "religion" (266), "philosophy" (67), "spiritual science" (89), "art" (67), and "other" (111), whereas the *500-Title Guide* introduces 100 books each under five headings, "Healing," "Awareness," "Understanding," "Transformation," and "Realization." What catches attention first in "Best 800" is the large number of books that fall under creative literature, which are selected mostly from among works of fantasy or of a religious nature, as indicated by the inclusion of Romain Rolland's *Jean-Christophe*, Thomas Mann's *Tonio Kröger*, Franz Kafka's *Metamorphosis*, and Endō Shūsaku's *Chinmoku* [Silence]. Of works in the category of "religion," apart from 75 English volumes, most are on Zen (63). Nearly two thirds are either on Buddhism (including Zen and esoteric Buddhism) or yoga, suggesting that the category of "religion" centers on the realm of meditation originating in India. Under "art," too, many are related to Buddhism. "Philosophy" ranges widely from Epicurus to Levi-Strauss, from Edo-period thinker Andō Shōeki to Miki Kiyoshi (1897–1945); this is an area, like "literature," that carries on the tradition, in somewhat modified form, of avid interest among young people in Western philosophy and literature that dates back at least to the 1910s in Japan.

The *500-Title Guide* is valuable in that it provides us a glimpse of trends in this genre from around 1980 to 1992. Its index places the five-hundred books under fifty-three categories, the major ones dealing with mind and body, and health, including psychology, psychotherapy, transpersonal psychology, body-work (use of the body), the body and health, healing, consciousness and the brain, *ki* (vital force), conscious living, and sexuality. Books under these groups alone make up about one-third of the total. Other notable genres deal with views on nature and ecology, like the earth and nature, living things, plants, and science and new science, as well as those related to mysticism and the occult, including ancient civilizations, mythology, astrology, theosophy, Rudolf Steiner, and G.I. Gurdjieff.

The traditional humanities-oriented pursuit of self-cultivation that once predominated in Japan has receded to the point that it is barely visible in this book, having been replaced by an infatuation with science. Under "Understanding," for example, we find 20 subsections, on human beings as living things, how the brain functions, science's ultimate destination, and thinking about the universe. Among the books introduced in the subsection "Understanding the Systems of the World" are Fritjof Capra's *Uncommon Wisdom*, Arthur Koestler's *Janus*, David Bohm's *Wholeness and the Implicate*

Order, Gregory Bateson's *Steps to an Ecology of Mind*, and Nakamura Yūjirō's *Kyōshin suru sekai* [Resonating World].

The subsections under "Healing," "Transformation," and "Realization" suggest a notable concern with freedom from the negative ego-consciousness, cultivating better interpersonal relations and improved awareness. These are areas that relate to meditation or the spirit, not approached via traditional symbols or methods, but through practical and realistic "healing of the mind," as indicated by such topics as books to comfort the troubled heart, reaching for higher horizons, and on the secrets of charisma. Books selected under the first of these three groups, for example, include Gerald G. Jampolsky's *Love Is Letting Go of Fear*, Judy Kuriansky's *How to Love a Nice Guy*, and Matsui Yōko's *Wākushoppu hito to hito to no "aida"* [Workshop: Relations Between People]. The last title is described as advising readers that feelings between parents and children, or between men and women, once hurt, can become twisted and destroyed unless something is done to relieve the pain, and encouraging them to focus their attention on the problem.

It was almost a century ago that the mass reader began to turn to books for self-enhancement and personal

growth, and until the first half of the 1970s, interest had tended to pivot on traditional religion and cultivation in the realm of the humanities. The gradual decline of the humanities has been accompanied by this ascendancy of the "world of spirituality"—spiritual and mystical. The *Best 800* is testimony to the process of that shift.

Young people interested in character building today no doubt find considerable resources in this genre of publishing to help them chart a course through "the realm of spirituality." At the beginning of the *500-Title Guide* is a brief note titled "Welcome," which says in part: "Be assured that, inasmuch as you have chosen to read this book, you are already a person of good caliber. . . . We hope you will persevere in your endeavor to achieve personal growth. A person like you possesses the capability to help humanity mature." What would be really interesting to a scholar of religion like myself would be to study how the readers of these books have in fact been changed after exploring the wide variety of literature to be found in the "world of spirituality." (*Shimazono Susumu is professor of religion at the University of Tokyo. The author would like to acknowledge the assistance of Mr. Matsuzawa Masahiro in preparing this article.*)

Further information about the titles in the New Titles section starting on page 8 may be obtained by contacting the following publishers.

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Canada

A Delicate Balancing Act

Ted Goossen and Meg Taylor

Canada, it seems, is in a perpetual quandary about its national unity, cultural identity, and relations with the United States. Under these circumstances, publishing in Canada bears a considerable burden. First, it has two distinct realities, one English, the other French. (This article, for example, restricts itself to conditions on the English side of the linguistic divide.) Moreover, the publishing industry is expected to play its part in maintaining the national culture, an undertaking which, although occasionally subsidized by tax dollars, is not necessarily profitable. High expectations and limited resources have meant that Canadian publishers find themselves involved in a delicate balancing act.

Nevertheless, Canadian publishers have succeeded in developing a diverse and sophisticated industry, which supports an ever-growing number of internationally known writers. This industry is increasingly export-oriented, and has become particularly adept at fashioning opportunities to copublish works with American and European publishers. It is also buttressed by the growth of its cultural centers, especially Toronto, English Canada's book publishing capital, which is recognized worldwide as the home of the International Festival of Authors. Over the fourteen years since Greg Gatenby launched the Festival at Harbourfront Centre, for example, nine leading Japanese writers, including Ōe Kenzaburō, Ōba Minako, and Shimada Masahiko, have come to give readings, often with the support of the Saison Foundation of Tokyo. The Harbourfront Centre, a major non-profit cultural institution in Toronto, will present *Today's Japan: A Festival of the Contemporary Arts of Japan 1995* with the support of the Japan Foundation, and newly translated works by the invited authors will be featured in a special issue of *Descant*, one of Canada's most influential literary journals, which has published numerous Japanese short stories over the years.

The short-story genre is especially popular in Canada, so perhaps it is not surprising that this genre of Japanese writing in translation has made significant inroads in Canada. Akutagawa Ryūnosuke's "Autumn Mountain" (*Shūzan*) and Tanizaki Jun'ichirō's "Tattoo" (*Shisei*) appeared in *Black Water: The Book of Fantastic Literature*, published in 1983 by Lester & Orpen Dennys. This popular collection of strange tales from around the world, edited by Alberto Manguel, Canada's most inspired anthologist, was followed by a second volume, *Black Water 2: More Tales of the Fantastic*, which includes Ōe Kenzaburō's "Aghwee the Sky Monster" (*Sora no kaibutsu Agui*). Nevertheless, all three translations originally appeared in the United States.

There have been copublications of Japanese novels, but these are few and far between. Malcom Lester, formerly of Lester & Orpen Dennys, and now head of Lester Publishing, for example, explained that he would con-

sider publishing a Japanese novel in translation only if it had full funding. In the realm of classical literature, the masterful translation by Leon Zolbrod of Ueda Akinari's *Ugetsu monogatari* was published in 1974 by the University of British Columbia Press, but the copyright is held by George Allen & Unwin, the British publisher, although Professor Zolbrod was based at UBC. Furthermore, publication of the book was partly funded by the Asia Society in New York and the Canada Council. It seems that Canadian publishers will not risk taking on Japanese books in translation without financial support. Even with special funding, projects that originate in Canada may end up being published in the United States or England, or even in Tokyo. In 1992, for example, Random House published *The Colors of Heaven: Short Stories from the Pacific Rim*, which introduces two Japanese writers, Mukōda Kuniko and Shibaki Yoshiko, who are virtually unknown in the West. The editor of this marvelous collection, Trevor Carolan, lives in Canada, and it was through Knopf Canada that the book reached New York, where it was published as a Vintage paperback. Other examples include Alberta professor Sonja Arntzen's translation of Ikkyū's *Crazy Cloud Anthology*, published by the University of Tokyo Press, and Kodansha International's two volumes of Ibuse Masuji's historical fiction, translated by Professor Antony Liman and David Aylward, both of Toronto.

Financial restraints are not the sole reason Canadian publishers hesitate to support works by foreign authors. For many, the development (some would say survival) of Canadian culture is of overriding importance, especially at a time when U.S.-produced images pervade the television screens and popular press. This problem—so much more difficult to deal with than the situation faced by the European countries, for example, given the linguistic and geographic proximity of Canada to the United States—has been exacerbated by the movement toward free trade between the two countries, and the reluctance of the United States to accept the idea that "cultural products" should be granted an exemption to protect Canada's comparatively fragile cultural industries. When one adds the building tide of separatist sentiment in Quebec to the mix, it is easy to understand why Canadian publishers tend to focus on the threatened national culture.

In such an atmosphere, although there is constant clamor to have Canadian books marketed abroad more effectively, very little is done to promote the publication of foreign-generated books in Canada. That, it is assumed, will be taken care of by "market forces." Yet "market forces" in themselves only accentuate the problem when it comes to the publication of works of literature in translation. In a nation of about 27 million people, of whom roughly a third read books in French, not English, the "market," after all, is less than a tenth the size of America's, and only a third that of the United Kingdom. As a result, the first print run of a trade nonfiction book in Canada is between 5,000 and 10,000 copies, while that of a novel



averages only 2,000 copies. Given the added costs and relative limitations of literary translations, it is difficult to break even on translated works by French-Canadian writers, let alone books by foreign writers.

Despite these barriers, however, future prospects are surprisingly good. In the twenty-five years since the immigration system was reformed to provide greater access to Asians and other "nontraditional" applicants, the complexion of Canadian cities has quite literally changed, and it is now considered a basic right for children to receive some education in their heritage language. (The Toronto School Board, for example, offers over 50 different languages at the primary level.) Not coincidentally, perhaps, Canadian participation at the last meeting of the International Comparative Literature Association, held in Tokyo in 1991, far outstripped that of any other country on a per capita basis. Canada, in other words, is rapidly coming of age as a uniquely international, multicultural society, and this transformation will open new opportunities for the publication and distribution of books by and about the Japanese.

To take advantage of these opportunities, however, the publishing industry's attitude toward foreign works will have to change. To support this process, it may be necessary to obtain strategic encouragement from Japanese sources, thereby helping Canadian publishers obtain new types of marketing experience while quieting their very real financial concerns. In the end, though, it will be the evolution of the marketplace itself that determines the fate of Japan-produced books in Canada. For there is widespread recognition in Canada that the Pacific Rim will be the focus of the world economy in the next century, and that this will have a massive impact on world culture. As economic and cultural ties proliferate, we can look forward to a growing demand in Canada for books from Japan. (*Professor Ted Goossen is Director of York University's East Asian Studies program and has published translations of stories by authors including Shiga Naoya, Murakami Haruki, Ibuse Masuji, and Yamamoto Michiko. Meg Taylor is a book editor in Toronto.*)

India

Timely Challenge, Difficult Odds

Pullattu Abraham George

With its long history, multilingual composition, and rich tradition of literature, India has a huge market for translated literary works of well-known writers of other countries. Works of almost all the world-famous writers of England, Russia, and other European and American countries are introduced to Indian readers either in English or translated into regional languages. Classics by Dostoevsky, Tolstoy, Shakespeare, and other greater writers were translated into various Indian languages years ago and enjoy an enduring readership among different linguistic groups. This is testified to by the still sizeable demand for such works. Moreover, there is no

dearth of publishers and distributors for best-selling European or American works, who stake fortunes on the translation and publication of such works in anticipation of a good response from educated readers.

However, the situation is quite different for Japanese writers. It is not an exaggeration to say that none of the Japanese writers of classic or modern fiction, including fairly well-known novelists like Natsume Sōseki, Tanizaki Jun'ichirō, Mishima Yukio, and even Nobel laureate Kawabata Yasunari, are popular among ordinary Indians. Indian readers have no particular aversion to Japanese literature and culture, of course, but they have been deprived of contact with Japanese writers because there is no publisher or distributor in India that sponsors or undertakes the translation or publication of representative Japanese works into Indian languages. Some of the major reasons for this situation are as follows:

1. Politically, socially, and culturally, relations between India and Japan were rather lukewarm from the time of World War II to the 1980s. As a result, people of both countries developed a sort of mutual indifference toward each other, which has created a vacuum in the sphere of social contact and cultural interaction. This ignorance on both sides has reached a level where neither acknowledges the necessity of greater familiarity with each other's culture and literature.

2. Although by the 1980s awareness among Indians regarding superpower Japan and its people and of the importance of its culture and literature had rapidly improved, the language barrier remained a major obstacle standing in the way of cultural exchange and closer contact between the two peoples. In fact, there was a boom in Japanese-language study in India at the beginning of the 1980s, but few went beyond a very superficial and limited ability in basic conversation. This has restricted the possibilities of translation directly into any of India's vernacular languages of fiction or other forms of Japanese literature in the original.

3. Besides the shortage of capable and motivated translators, there is also absolutely no encouragement or guidance from any quarter of society or educational institution in selecting what works should be translated into Hindi or other Indian language.

4. One of the most important reasons that immediate demand for translations from Japanese has not arisen is that most of the important works of Japan's literature are already available in English translation, and the majority of Indian readers interested in literature have a good facility in that language. Further, no Indian publisher or distributor has thought that it is necessary to embark upon such a venture as having a Japanese book translated into any Indian language because of the huge costs involved.

Due to Japan's growing importance on the international scene, however, the situation did start to change very slowly in the mid-1980s and many people in India, especially those in academia, began to emphasize the need to know Japan better through literature, which is the mirror of a society. The culture, philosophy,

Continued to p. 20



New Titles

PSYCHOLOGY

Chūnen kuraishisu [The Crisis of Middle Age]. Kawai Hayao. Asahi Shimbunsha, 1993. 194 × 132 mm. 222 pp. ¥1,400. ISBN 4-02-256615-9. Jungian psychoanalyst Kawai (b. 1928) applies his wealth of clinical experience to a reading of twelve works of fiction, including Natsume Sōseki's *Mon* (The Gate) and *Michikusa* (Grass by the Wayside), Ōe Kenzaburō's *Jinsei no shinseki* (Relations of Life) and Abe Kōbō's *Suna no onna* (Woman in the Dunes). His explorations of the psychology of mid-life crisis is part prescription, part literary criticism.



Cover: Tsukasa Osamu

These days, most middle-aged Japanese enjoy secure social status and a stable income, making it relatively hard for them to become aware of their own self-deception. Unconsciously, however, many feel trapped between regrets about the way they lived their lives so far and despair at the prospect of their remaining years. While naturally the sense of crisis is different from person to person, it is common, the author says, for middle-aged people to suffer symptoms of depression, in serious cases to the point of suicide.

Particularly valuable is the chapter on Hirotsu Kazuo's short story "Shinkeibyō jidai" (The Neurotic

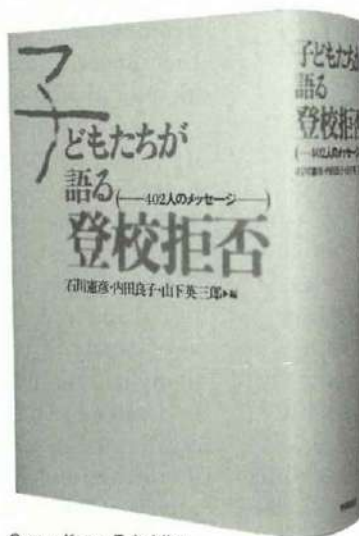
Age), in which Kawai explains his concept of "wildness" and considers ways to cope with this difficult stage of life.

Kodomotachi ga kataru tōkō kyōhi [Refusal to Attend School, As the Children Explain It]. Ishikawa Norihiko, Uchida Ryōko and Yamashita Eizaburō, eds. Seiri Shobō, 1993. 224 × 155 mm. 1,062 pp. ¥3,914. ISBN 4-906388-09-4.

Children who refuse to attend school without what is considered an acceptable reason like illness continue to be the objects of deepset intolerance among parents and educators in Japan today. Being branded as "morally bad" has an immense psychological impact on children themselves, exacerbating the problems of those who find school boring or cannot adapt well to school life. Those who skip classes for extended periods are labeled as misfits by parents, teachers and the media, a stigma in Japan's conformist society that signifies failure and shame.

This book is a compilation of essays, poems, drawings, and cartoons by children of all ages who had refused to attend school at some time in their lives. The 400 or so works were collected by the editors—a psychiatrist, a counselor, and a social worker—who are critical of the present education system and invited the children to express their own feelings on the subject.

These works reveal the deep guilt felt by children because of their failure to attend school, as well as the precious lessons they learned in the process of overcoming that complex.



Cover: Koma Takahiko

HISTORY

Bakumatsu Meiji fūzoku itsuwa jiten [Anecdotes from Bakumatsu-Meiji Times]. Kida Jun'ichirō. Tōkyōdō Shuppan, 1993. 187 × 131 mm. 630 pp. ¥2,900. ISBN 4-490-10338-7.

This is a collection of accounts depicting the responses and lives of the people who lived through the politically, economically and socially turbulent emergence of modern Japan. It covers the thirty-year period from the arrival of Commodore Perry's fleet in 1853, through the collapse of the Tokugawa shogunate, to the founding of the Meiji government, and its aftermath.



Cover: Shiki Design Jimusho

Orthodox histories of Japan's modernization process have shown a strong inclination to draw from the past a body of evidence with which to justify the present status quo. Interpretations of the fifteen-year war (1931-45), the American Occupation (1945-52), and the rapid economic growth period of the 1960s, despite the great differences between these phases, have tended to fall into this uniform pattern. Based on his conviction that there must be an alternative approach to modern history and intrigued by events possible only in a time of revolutionary change, bibliographer Kida (b. 1933) skillfully weaves the human fabric of this drama of historic national change, rich in portrayals of people (members of the power elite included) who could not sit idly by in a times of upheaval. This book demonstrates that anecdotes can provide material for a legitimate form of historical description,

and its sources are primarily the memoirs of people who witnessed the transition from the old Tokugawa regime to the new Meiji era.

Gōka kyakusen no bunkashi [Great Passenger Liners in History]. Noma Hisashi. NTT Shuppan, 1993. 216 × 150 mm. 314 pp. ¥3,200. ISBN 4-87188-210-1.

This volume traces the roles played by the *Titanic*, the *Queen Elizabeth II* and other great ocean liners in the context of world history. From the mid-nineteenth century, passenger ships transported migrant workers to the New World from Europe and the Far East. Later, as the scramble for colonies intensified in the early years of this century, large steamships were instrumental in the settlement of colonists from the metropolitan nations. More recently, the German air force and U-boats during World War II deliberately targeted passenger liners of the Allied Powers. The worst disaster in history occurred when German planes attacked the British liner *Lancastria*, which sank in twenty minutes, leaving only four thousand survivors among the nine thousand passengers and crew aboard. It was also tragic that most of Japan's passenger-liner fleet were converted into aircraft carriers and armored cruisers during the war and eventually sunk by the Allies.



Cover: Kumazawa Masato

Author Noma marshals an amazing breadth of source materials to support this detailed history, displaying the knowledge and insights of a person of many years' experience working in the shipping indus-

try. The book contains approximately 150 photographs and illustrations and includes an index.

Ō noshintai Ō no shōzō [Imperial and Shogunal Portraits]. Kuroda Hideo. Heibonsha, 1993. 210 × 148 mm. 306 pp. ¥2,700. ISBN 4-582-28470-1.

Reflecting the worldwide trend toward transdisciplinary research, this study attempts to unravel history through the medium of the body of individuals, by what the author calls "historical iconography." Specifically, this means decoding imperial and shogunal portrait paintings, extensive knowledge of which the author gained through his work at the Tokyo University Historiographical Institute. Examining portraits from the Edo period (1603–1867), when political power centered on the shogunate coexisted with that of the imperial court. Kuroda points out that, while the successive Tokugawa shoguns are all portrayed in the same bureaucratic style, each one devoid of any real individual character, the imperial portraits show significant changes after a certain period. One concerns the *ei*, the long flap at the back of the emperor's ceremonial crown. Whereas in early portraits it hangs down from back of the crown, in later ones it stands erect.

Seeking contemporary meaning in the changes evident in these portraits, Kuroda interprets the transition as reflecting the process by which the sense of crisis people under the seclusionist feudal system felt from the encroaching Western powers came to be linked to the abstract concept of "monarch."



Cover: Kikuchi Nobuyoshi

ECONOMICS AND POLITICS

Chiiki jiritsu no keizaigaku [The Economics of Local Self-Reliance]. Nakamura Hisashi. Nihon Hyōronsha, 1993. 210 × 148 mm. 210 pp. ¥1,854. ISBN 4-535-58072-3.

The Western economics that evolved in the course of the emergence and development of modern society has tended to be preoccupied with concepts—like nation, citizenry, class—to the exclusion of people who actually live within the specific cultural milieus of their communities. Skepticism about this orientation prompted economist Nakamura to devote many years to the conceptualization of an alternative to both the market and planned economies, focused on people in their daily lives.



Cover: Suzuki Toshihide

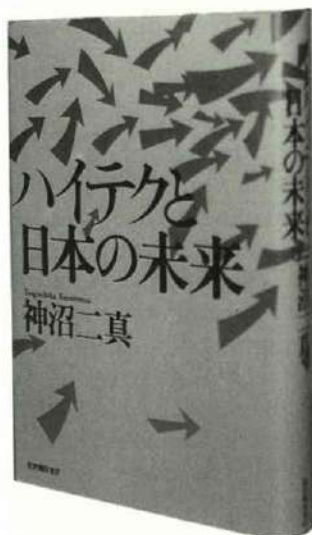
This book is the fruit of that search. The author outlines his theory of an economic system subject to neither central government planning nor the arbitrary pricing policies of corporations. He proposes a system of consultation based on the principle of fraternity and designed to maintain the ecological cycle of the local environment, accommodate diverse lifestyles and values, and strengthen a variety of interpersonal relationships. The basis of such an economy would be the local region. For Nakamura, analysis of the conditions and methods that would enable each individual locality to sustain itself on its own vis-à-vis the world around it should be the central theme of the new economics. He touches on human life, natural resources, labor,

and self-government, presenting his argument skillfully and backing it up with concrete examples.

Haiteku to Nihon no mirai [High Technology and the Future of Japan]. Kaminuma Tsuguchika.

Kinokuniya Shoten, 1992. 193 × 131 mm. 328 pp. ¥1,800. ISBN 4-314-00590-4.

This book examines the directions of development in science and technology in the foreseeable future and how the lives of Japanese will be affected. Kaminuma (b. 1940) focuses on three areas he considers crucial to technological progress from now into the twenty-first century: computers (electronics), biotechnology and new materials. As these technologies make the handling of information ever more sophisticated and provide the means for human beings to manipulate life itself, conditions will soon be ripe, he claims, for the emergence of a new field of technology that combines the two—"bioelectronics." He also asserts that technological development could make both working and private lives more comfortable and stimulating. Although surprisingly optimistic, his vision is based on the assumption that technology would not be applied in ways destructive to the environment.



Cover: Suzuki Seichi



Cover: Fujiwara Shoten Henshūbu

Kiki—shihonshugi [Crises du Capitalisme] and Tenkan—shakaishugi [La Grande Transformation du Socialisme]. Robert Boyer and Yamada Toshio, eds. Fujiwara Shoten, 1993. 216 × 152 mm. 319 pp.; 366 pp. ¥3,800; ¥4,400. ISBN 4-938661-69-1; 4-938661-71-3.

Regulation theory represents a new school of economics that began in France in the late 1970s. These volumes are two in a five-volume series entitled *La Collection de la Regulation*, a bold attempt to apply the methodology of regulation theory in the analysis of capitalism, socialism, labor-management relations, the international economy, and the Japanese economy. The reader is pleasantly surprised to learn that the contributors to the collection include not only French and Japanese scholars, but specialists from other countries; in fact, a notable feature of the series is its cosmopolitan authorship.

Regulation theory views the market place as unstable and full of conflict and contradictions, but it does not accept the Keynesian view that the economy can be made to run smoothly through government intervention. Nor does it concur with the Marxian idea that conflict and contradiction bring about the eventual collapse of the economy. Capitalism has proved itself quite resilient, managing to achieve growth and prosperity by overcoming crises through its unique capacity for adjustment and regulation. The first volume highlights the mechanisms by

which the institutions of capitalism, in each country and in each age, effectively kept the discord and contradictions within the system under control. It analyzes various types of capitalism, presenting them as potential models for the developing and former socialist countries.

Minzoku to kokka—Isuramu-shi no shikaku kara [Race and Nation—From the Perspective of Islamic History]. Yamauchi Masayuki.

Iwanami Shoten, 1993. 174 × 105 mm. 258 pp. ¥580. ISBN 4-00-430260-9.

It is now widely held that nationalism and statism emerged as ideologies onto the stage of history along with the course of modernization in the West. Although alien to indigenous cultures, they flourished in the non-Western world as vehicles of resistance against Western colonialization. Today, the Islamic countries are popularly regarded as bastions of nationalism and statism, but author Yamauchi (b. 1947) believes that one's attitude toward Arabs and other Moslems constitutes a fairly accurate barometer of one's own historical and political awareness.

A historian with a deep interest in the issue of nationalism, Yamauchi traces the transformation of the Islamic world through history. The book offers many enlightening observations, such as that Islam is a more tolerant religion than Christianity because it accommodates pluralistic worldviews, and that traditionally there was no Arabic word which signified Arabia nor any Turkish word for Turkey. Yamauchi's extensive account of the formation of nation states in modern Islamic history resists the temptation to oversimplify, and consistently treating the complex subject with maximum objectivity.



Danjoron [Men and Women].

Yamazaki Kōichi. Kinokuniya Shoten, 1993. 187 × 132 mm. 242 pp. ¥1,500. ISBN 4-314-00585-8.

This collection of essays on relations between the sexes by a young columnist well-versed in pop culture offers a thought-provoking critique of contemporary times. A man of the post-feminist era who confesses to having been completely uprooted by the late-1970s tide of feminism, Yamazaki presents his candid views on the epoch-making transformation of women, discussing the incompleteness of that process, the resulting bewilderment and reactionism of men, and the changes in gender images in the media. He says, for instance, "The feminist who insists on equal rights and argues that she can live her life without depending on male society and the postmodern woman who exploits to the maximum her position as underdog in a male-dominated world—these are seemingly at opposite poles, but both in fact coexist within the hearts of the majority of women today. What's more, taking advantage of male confusion over new gender roles, women cleverly utilize both approaches."

However we react to observations like this, we have to agree with the author's assertion that we no longer have a solid, single framework for relations between the sexes.

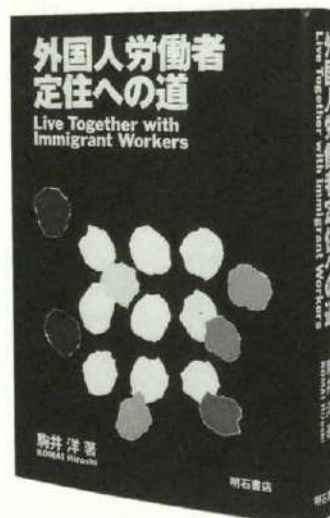


Cover: Yamazaki Kōichi

Gaikokujin rōdōsha teijū e no michi [The Path Toward Permanent Residency for Foreign Workers].

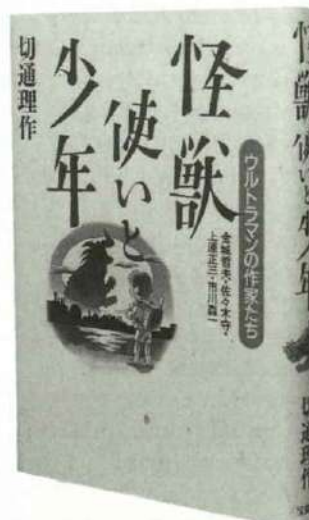
Komai Hiroshi. Akashi Shoten, 1993. 194 × 132 mm. 382 pp. 3,090. ISBN 4-7503-0483-2.

The foreign labor problem in Japan has shifted out of the spotlight somewhat as a result of the recession, but has not disappeared. On the contrary, the sudden end to a once-quite-lively public debate betrays the superficiality of Japan's commitment to dealing with the issues involved. This book surveys the working and living conditions of foreign workers in Japan as a basis for formulating proposals aimed at shaping government policy. A student of migrant labor issues in Southeast Asia, Hawaii, Canada and South America for many years, the author is currently professor of sociology at Tsukuba University.



Cover: Hashimoto Sayuri

As Komai points out, most scholarship on the issues surrounding foreign workers in Japan is still only rudimentary, so the book itself is the definitive text on foreign workers in Japan today. Most discussion of Japan's foreign labor policies tends to swing sharply between the extremes of isolationism on the one hand and full liberalization on the other; Komai's book shows the pointlessness of such debate by giving us a more personal view of the circumstances of foreign workers, comparing the conditions they have to cope with in Japan with the life they left behind in their home countries.



Cover: Motoyama Yoshiharu

Kaijū-tsukai to shōnen—Urutoraman no sakkatachi [Youth and the Monster Tamers: The Creators of Ultraman]. Kiridōshi Risaku.

Takarajima Sha, 1993. 194 × 133 mm. 318 pp. ¥1,500. ISBN 4-7966-0671-8.

Through a critique of the work of the four television scriptwriters who helped create the "Urutoraman" (Ultraman) children's series—among them Kaneshiro Tetsuo (1938–76) and Ichikawa Moriichi (b. 1941)—the author of this book takes on the formidable task of unraveling the significance of his own childhood experiences as an Ultraman fan. First aired from 1966 through 1967, Ultraman quickly won a dedicated following and spawned a string of sequels, including "Ultra Seven" and "Ultraman Returns." In the simple basic plot of each story, Ultraman, an extraterrestrial champion of justice, sheds his everyday disguise as an earthling to save the world from the ravages of horrible monsters. Yet, the simplicity gives viewers a degree of latitude when it comes to interpreting the plots. Himself a victim of alienation and bullying as a young boy, Kiridōshi (b. 1964) notes that he identified most strongly with the ostracized and battered monsters.

More importantly, he sees the personal experiences and the work of the four writers as the direct projections of Japan's postwar history, from the Occupation to the rapid-growth period. The Ultraman stories, he believes, help unravel the subconscious of individuals like himself and the postwar psyche of Japanese society as a whole.

Kankyōgaku—Idenshi hakai kara chikyū kibo no kankyō hakai made [Ecology—From Genetic Breakdown to Global Destruction]. Ichikawa Sadao. Fujiwara Shoten, 1993. 216 × 151 mm. 518 pp. ¥4,800. ISBN 4-938661-63-2.

The destruction of the human habitat is proceeding at a critical pace not only on the macro, global level, but also on the micro level of genetic matter. Despite widespread concern, however, we have yet to devise a conceptual framework comprehensive enough to enable us to respond to this crisis in a holistic way. These are the sentiments behind this work, in which geneticist Ichikawa (b. 1935) attempts to lay the foundations for just such a framework to guide debate concerning the world's environmental problems.



Cover: Fujiwara Shoten Henshūbu

Although the gravity of nuclear disaster, pollution, and other environmental threats has long been recognized, the author feels there has been a tendency for these sub-issues to be treated separately, as if there were no linkages between them. He argues that they are simply among the many symptoms of a single ecological malady: the application of technology in ways that ignore the natural processes by which living organisms evolve and adapt. He argues convincingly that we who give our tacit consent to this use of technology, who in fact depend on it for our lifestyles, are therefore both the perpetrators and the victims of its destructive effects. Ichikawa performs a comprehensive, interdisciplinary, and detailed diagnosis of the entire range of the environmental issues we currently face.

Ojisan kaizō kōza [Lessons for the Middle-Aged Man]. Shimizu Chinami and Furuya Yoshi. Bungei Shunjū, 1993. 152 × 105 mm. 302 pp. ¥450. ISBN 4-16-752103-2.

Japanese corporations are still the bastions of the male-dominated society. Even though women have established a more substantial presence in the workplace in recent years, in most Japanese companies they can hardly hope for promotion along with men nor for jobs that involve other than supportive duties for male employees in the corporate hierarchy. Perhaps this is why their perceptions of the men they work for and under are so penetrating. This book is a collection of observations by young Japanese working women on their *ojisan* bosses, the middle-aged men of the workaholic generation before them. They take the form of letters addressed to the editors of a popular column of the same title published in a weekly magazine in the late 1980s.



Cover: Tsuru Shōji, Akatsuka Fujio, Yamashita Kazumi

The book depicts the typical middle-aged Japanese man as a petty and thoroughly disgusting creature who fawns on his superiors and treats those working under him like slaves, and it recounts in humorous detail the innumerable quirks and habits that young women find odd or ugly. These portraits cannot but provoke laughter, but there is something pitiful and forlorn about the figures of these men, misshapen by a warped corporate world incapable of treating women justly. Unfortunately, the critical eye of these women does not go beyond surface appearances, failing to probe what might lie deeper down.

Seikimatsu Nippon hyōryūki [Whither the Fin-de-Siècle Nippon]. Yoshida Tsukasa. Shinchōsha, 1993. 192 × 133 mm. 252 pp. ¥1,500. ISBN 4-10-391601-X.

A collection of articles first published between 1989 and 1992, from the time Japan's economy was at its most overheated to the bursting of the "bubble," this book is a pungent, documentary-style exposé on the current state of economic superpower Japan, where the author declares the habit of solving every problem with cash has driven all sense of shame from people's hearts. A nonfiction writer noted for his treatment of serious social problems, Yoshida earned his journalistic credentials with reports on the resistance of the Sanrizuka farmers against the building of the Narita airport and on the Minamata disease, the latter being the first incident widely reported to alert the public to the hazards of pollution in Japan.

The fourteen articles included focus on issues and people in the public eye that rocked the calm surface of Japanese society in recent years. From the debate over the rice market to environmental damage and the issue of foreign workers, Yoshida lets his keen critical ax fly freely as he delves to the heart of each topic. While most of his targets are individuals and events familiar to Japanese from the television, Yoshida strips away the glamorous, or rather clamorous, media facades to get to the core of each issue. The result is a picture of Japan which, behind all the posturing over issues like the rice import and the environment, cherishes underlying motives that are surprisingly old-fashioned.



Cover: Shinchōsha Sōteishitsu

Matsu to Nihonjin [The Japanese and the Pine]. Arioka Toshiyuki. Jimbun Shoin, 1993. 192 × 135 mm. 246 pp. ¥2,266. ISBN 4-409-54041-6. While people of other countries might think the tree most important to Japan and its culture was the cherry, the Japanese themselves would accord that honor to the pine (*matsu*). In addition to its value in daily life as a source of fuel and major building material, traditionally the pine has been revered as an auspicious tree because it is an evergreen thought to be inhabited by spirits. Reflecting the author's years of experience working in local forestry management, this unusual work offers insights into Japanese culture by way of a detailed exploration of the history of the Japanese pine.



Cover: Jimbun Shoin Henshūbu

The twelfth century classics *Genji monogatari* [Tale of Genji] and *Makura no sōshi* [The Pillow Book of Sei Shōnagon] record the elegant, courtly custom of exchanging letters accompanied by a sprig of pine. Arioka explores the hypothesis that the pine used for these exquisite mis-sives was the graceful red pine (*akamatsu*) native to the Kyoto region, noting that the black pine (*kuromatsu*) would have been too rustic for their refined aesthetic. Although something of this tradition is kept alive in rare cases of gift-giving today, on the whole, Arioka laments, Japanese are losing their affection for the pine, and the tree itself is fighting a losing battle to the plague of pollution.



Cover: Yamazaki Kazuo

Nihon bunka shiron [Japanese Culture: A Preliminary Critique]. Soeda Yoshiya. Shin'yōsha, 1993. 194 × 130 mm. 436 pp. ¥3,605. ISBN 4-7885-0451-0.

American anthropologist Ruth Benedict's well-known analysis of Japanese culture *The Chrysanthemum and the Sword* (1964) had immense impact on post-World War II Japanese. Its detailed explanations of some key elements of Japanese culture from the perspective of a cultural outsider helped jolt Japanese intellectuals out of their post-defeat daze. Benedict's distinction between the "guilt culture" of the West, where individual behavior is judged by God, and the "shame culture" of Japan, where it is judged by the surrounding society, quickly became the staple of the discourse on Japanese culture.

Stimulating and provocative when it first appeared, the novelty of the *Chrysanthemum and the Sword* dichotomy soon wore off. A sociologist at Tsukuba University, Soeda attempts in this book to explore Japanese culture through a re-reading of Benedict's famous work. He introduces recent developments in cultural theory, including critiques that challenge her entire methodology and thesis. Now a leader in his field, Soeda confesses to having been overwhelmingly influenced by Benedict's book as a student. He remains optimistic about what Benedict interpreted as an inexplicable coalescence of two seemingly opposite basic value systems in Japanese culture, one represented by the arts of chrysanthemum horticulture, the other by the reverence for martial culture. Soeda sees this capacity for apparent paradoxes as an as-

set that can guide Japan's future cultural development.

Rekishhi no naka no kome to niku [Rice and Meat in Japanese History]. Harada Nobuo. Heibonsha, 1993. 194 × 131 mm. 318 pp. ¥2,678. ISBN 4-582-84147-3.

Until modern times, eating meat was taboo in Japan. It was considered a form of defilement, and butchers, tanners and others in occupations related to the handling of carcasses were outcasts. Professor of history at Sapporo University Women's Junior College and specialist on medieval Japan, Harada draws from his own considerable research background in the history of rural communities, as well as from archaeological and folklore studies, to construct a social historical account of why meat, which was freely consumed in ancient times, came to be tabooed and rice given revered status as a "sacred" food.

As anticipated from the book's subtitle, "Food, the Emperor and Discrimination," the author shows how the avoidance of meat emerged toward the end of the seventh century as the emperor system was consolidated along with the promulgation of the *ritsuryō* (civil and penal) codes. Along with this secular legal structure came Buddhist law, with its prohibition against the killing of animals, and the taboo spread from the court throughout the country. Meanwhile, the concept of the sanctity of rice was stressed, with the emperor as the high priest of agricultural ritual. This is an ambitious work seeking to shed light on the nature of the Japanese state, the problem of discrimination, and other issues verified historically through the meat-versus-rice theme.



Cover: Yamazaki Noboru

Ierō feisu [Yellow Faces]. Murakami Yumiko. Asahi Shimbunsha, 1993. 187 × 125 mm. 338 pp. ¥1,300. ISBN 4-02-259569-8.

Asian roles in Hollywood films are sometimes played by Asian actors, or at least by those of Asian descent, and sometimes by Caucasians. The title of this volume is a reference to the makeup art used to transform these non-Asian actors for the screen. Based on a close viewing of almost 270 films from as far back as the turn of the century—a complete list of which is thoughtfully provided—the book offers a fascinating analysis of the screen portrayals of Asians by Caucasian performers. The role of a Japanese woman, for instance, is often modeled on the “Madame Butterfly” or geisha types, while Chinese women are usually portrayed as seductive “dragon ladies.”



Cover: Tada Susumu

A feature writer who divides her time between Japan and the United States, Murakami (b. 1951) points to these stereotypical portraits as clues to changing American perceptions of Asia and Asians. She notes how the World War II propaganda film image of the Japanese as outwardly polite but inscrutable and therefore suspicious, still influences Western attitudes toward Japanese. Despite Hollywood's indisputable power over American perceptions of Asians, moreover, the author feels that the Japanese, for their part, have done little to correct such misconceptions by presenting alternative images of themselves to the world.

Nihon eiga ōgon densetsu [Legends from the Golden Age of Japanese Cinema]. Shirai Yoshio. Jiji Tsūshinsha, 1993. 194 × 135 mm. 322 pp. ¥2,300. ISBN 4-7887-9316-4.

The title of this book refers to the age when internationally known directors Ozu Yasujiro (1903–63) and Kurosawa Akira (1910–) perfected the aesthetic of Japanese cinema on the monotone golden-section screen at a time when the black-and-white standard screen was most widely used. But with the advent of color and the widening of screens, the Japanese film industry became sluggish and slid into decline. A freelance film critic and former chief editor of the respected cinema journal *Kinema jumpō*, the author of this book traces the demise of the classical aesthetic of Japanese films. He shows how the work of director Ōshima Nagisa, who sought new creative forms that would shatter the classical aesthetic, marked a turning point, dividing the history of Japanese cinema into distinct periods.



Cover: Naitō Akira

Born in 1932, Shirai appeared in Kurosawa's *Kumosujō* (1957; *Throne of Blood*) while a student, making himself a true product of the golden age of cinema. He cannot suppress his frustration at the lack of grand vision and romance in Japanese film making today. Committed to keeping alive the spirit of classic Japanese cinema and making full use of his extensive knowledge of both the public and behind-the-scenes sides of the Japanese cinema world, he blends spicy critique with autobiography.

Onnatachi no purē bōru—Maboroshi no joshi puro yakyū seishun monogatari [The Fleeting History of Women's Professional Baseball in Japan]. Kuwabara Ietoshi. Fūjinsha, 1993. 193 × 131 mm. 382 pp. ¥2,500. ISBN 4-938596-05-7.

While the 1992 hit movie *Pretty Girls* featuring Madonna helped publicize the true story of the All American Girls Professional Baseball League, even few Japanese know that a similar league once existed in Japan.

Japan's first professional women's baseball team was formed in 1949 and toured the countryside playing against teams of local male celebrities in what were primarily exhibition matches sponsored by local entertainment promoters. The very next year, however, a boom in women's baseball led to the formation of the Japan Women's Baseball League, a fully professional organization boasting 25 teams. In 1952, however, after only two years, the league was dissolved, and women's baseball returned to amateur status centering around teams made up of employees sponsored by companies as a form of corporate publicity.

Using firsthand reports from people directly involved with the league—the index of relevant names extends to 11 pages—to retrieve what was a forgotten, meteoric flash in the history of women's sports, documentary writer Kuwabara (b. 1939) makes a valuable contribution to the study of the cultural history of postwar Japan.



Cover: Misaki Kei



Cover: Wada Makoto

Tākī—Mizunoe Takiko den [Tākī—A Biography of Mizunoe Takiko]. Nakayama Chi'natsu. Shinchōsha, 1993. 196 × 136 mm. 366 pp. ¥1,700. ISBN 4-10-390501-8.

Mizunoe Takiko is one of the grand dames of the Japanese theater—fondly known as Tākī—who held a lavish, much-talked-about “funeral” on the day before her 78th birthday in February 1993, declaring that it would be no fun for her even if a grand funeral were held for her after she died and that she’d far rather spend the money entertaining her friends while she was alive.

This book is not an attempt at objective, critical biography, but an unabashed tribute to the life of an extraordinary performer. The author herself is multi-talented. Born in 1948, Nakayama was a child performer, singer, and actress. Since retiring from show business, she has worked as a writer and served in the Diet. Three years in the writing, this book embodies her empathy with and immense respect for her fellow artist. She recounts how Mizunoe joined the Shochiku Girls Opera Company at the age of fourteen, took the theater world by storm with her performances of male roles, and went on to become head of her own company, film producer, television personality, and, most recently, writer specializing in the subject of jewelry. A woman of tremendous vitality and talent who made a great contribution to popular culture in Japan, Mizunoe has never been one to care about trivialities; her story is full of legend and scandal. Nakayama’s account brings alive the vivid presence and personality of both herself and her subject.

LITERATURE

Hommon no seitaigaku—Sōseki, Ōgai, Akutagawa [Textual Criticism—Sōseki, Ōgai, Akutagawa]. Yamashita Hiroshi. Nihon Editor School Shuppanbu, 1993. 193 × 134 mm. 168 pp. ¥1,800. ISBN 4-88888-206-1.

As the author himself notes in the afterword, studies like this one are all too rare in Japan. Inspired by his training in analytic bibliography and textual criticism at the Shakespeare Institute at the University of Birmingham, England, Yamashita (b. 1944) uses concrete examples from the works of three central figures in modern Japanese literature to demonstrate how editorial work, a respected scholarly profession in the West, lags behind in Japan.



Cover: Nihon Editor School Shuppanbu

Specifically, he examines the changes that are made to the texts between the various stages of their production and publication. From original manuscript to first publication, to subsequent publications in book form and in the author’s collected works, the entire process is scrutinized to determine where and by whom changes are made—whether they are revisions made personally by the author, touch-ups by the editor for consistency, or simply misprints. The result is a persuasively supported study demonstrating the significance of editorial work for the complete understanding of literary texts, and revealing the inadequacy of literary editorship in Japan.

Kokinwakashū [Collection of Japanese Poems from Ancient and Contemporary Times]. Takenishi Hiroko. Iwanami Shoten, 1993. 193 × 132 mm. 198 pp. ¥1,800. ISBN 4-00-004478-8.

This volume is one in a series of interpretive guides entitled *Koten o yomu* (Reading the Classics). A tenth-century anthology of over a thousand poems commissioned by the emperor to a team of scholars led by the revered poet Ki no Tsurayuki (866–945), the *Kokinwakashū* (commonly abbreviated to *Kokinshū*) is thought to epitomize the poetic ideals of harmony, refined sensibility, and graceful beauty.



Cover: Iwanami Shoten

This guide to the *Kokinshū* stands out from the usual study aids by its evocative interpretations, reflecting the linguistic tastes of the novelist-author who is involved with use of the language as part of her profession. An example is her treatment of the following verse:

*Yo no naka wa yume ka utsutsu ka
utsutsu to mo yume to mo
shirazu arite nakereba.*

Recounting how an inspiration while analyzing this poem prompted Takenishi to write a short story, *Arite nakereba*, she offers the interpretation of the above lines as follows: The world both is and is not; it is not precisely because it is (phenomenally); dream or reality, what is gained by deciding which? She explains *arite nakereba* not as simply “is and is not” but as “is not because it is.” Insights like this reveal Takenishi’s literary critical skills at their keenest, and although the number of poems dealt with is small, each

one receives a thorough interpretative analysis, making this an ideal introduction to the *Kokinshū*.

***Nippon no kakyō* [Japan's Home of the Heart].** Fukuda Kazuya. Shinchōsha, 1993. 196 × 132 mm. 168 pp. ¥1,500. ISBN 4-10-390901-3.

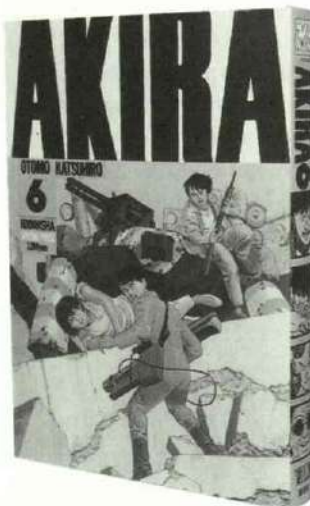
This book is divided into three parts, dealing with the novel (*shōsetsu*), criticism of the classics, and theory of criticism, respectively. The word *kakyō* generally means birthplace or homeland, but here it denotes the myth of the "true" Japan in the Japanese psyche. Subtitled the first and title chapter as "The Modern Novel as the Genre of the Wayfarer," Fukuda (b. 1960) juxtaposes this ideal of spiritual homeland with the aesthetic of itinerancy, a traditional theme in Japanese art that he believes is carried on in many modern literary works, including Kawabata Yasunari's *Yukiguni* [Snow Country]. With this tension thus established, he focuses in this chapter on the ambiguity of the word *kurashi*, which can mean either "dark" or "one's life." He argues that the works of modern Japanese writers of the itinerant tradition portray "dark" scenes encountered by drifters in a life of endless roaming. In this way, he develops the thesis that literary art is born out of the combination of a sense for the "vagueness of existence" with a searching for a place where the wanderer can come to rest. Although the first work of literary criticism by this gifted young writer, the book offers the kind of in-depth analysis that requires a solid background in Japanese literature.



Cover: Shinchōsha Sōtoshitsu

FICTION

***Akira*.** Ōtomo Katsuhiro. (Vol. 6) Kōdansha, 1993. 256 × 177 mm. 436 pp. ¥1,200. ISBN 4-06-319339-X. The author is a leader of the New Wave genre of Japanese comic book (*manga*) fiction who enjoys the overwhelming support of manga readers. Begun in 1982 and written over almost ten years, this work, now complete in the sixth volume, ranks among the best serious illustrated narratives the genre has ever produced.



Cover: Akira Saitō/Pencil Studio

Set in the year 2019 in what remains of Tokyo after World War III, it portrays the struggles among a group of young people who get involved in a broader plot of international intrigue and SDI-type satellite warfare. The central character is Akira, who, though lacking any specific purpose or motives, has acquired superhuman powers that put him beyond the control of anyone or any government. Yet, while the focus is on Akira, the story of his struggle unfolds through the rivalry between his cohort Tetsuo, who is gradually awakening to some superhuman powers of his own, and Kaneda, a boy with no special abilities besides a keen intuition and indefatigable courage.

Interpretation always runs the risk of oversignification, but the antagonism between these two opponents evokes a real tension between two phases of Japan's modern history: Tetsuo is the nation in its post-growth glory, growing fatter and more powerful, and Kaneda, the immediate postwar Japan struggling

for sheer survival, its cities razed by bombings and its economy sliding into the black market. Intentionally or not, this manga expresses the essence of Japanese attitudes toward the world.

***Fukai kawa* [Deep River].** Endō Shūsaku. Kōdansha, 1993. 193 × 135 mm. 348 pp. ¥1,800. ISBN 4-06-206342-5.

A group of people, all of whom have experienced the burdens and hardships of the river of life, find themselves traveling together down India's sacred Ganges on a tour of Buddhist religious sites. The group includes Isobe, whose wife foretold her own rebirth before she died, in search of her reincarnated form; Numata, a children's story writer, who believes his pet myna bird died in his place while he was undergoing major surgery, and wants to repay the debt by releasing a myna bird into a bird sanctuary; and Kiguchi, in India to hold Buddhist memorial services for comrades who died there during World War II.



Cover: Kikuchi Nobuyoshi and Koyama Susumu

The central plot, however, concerns Mitsuko. She learns that Ōtsu, a man she had an affair with in university but finally discarded, is living in India. After a loveless marriage that ended in divorce, she sets out to find him. The boorish Ōtsu had once been a Christian and is still bumbling through life, in search of something he cannot quite identify. After being driven out of a theological seminary in France for believing that all religions are paths to salvation, he has drifted aimlessly. Mitsuko finds him carrying unclaimed corpses to be cremated on the Ganges.

The story pivots on Mitsuko's awakening to the sorrows of the deep river of humanity, and her search for something that might exist beyond that river. This is latest work of one of Japan's leading novelists.

Kaze no tanjō [Birth of the Wind].

Osabe Hideo. Fukutake Shoten, 1993. 193 × 130 mm. 418 pp. ¥2,400. ISBN 4-8288-2454-5.

No ordinary example of biographical fiction, this long novel portraying the life of Kamakura period Buddhist priest Ippen (1239–89) makes the book an absorbing detective story.

Ippen taught that anyone, whether they believed in the Buddha or not, or whether they were saint or sinner, pure-hearted or not, could be reborn in the Pure Land by chanting the invocation *Namu Amida Butsu*. Abandoning all worldly affairs he set out on a pilgrimage, travelling throughout Japan and performing *odori-nembutsu*, a chant accompanied by simple music and dancing.



Cover: Tamura Yoshiya

The story unfolds as the process whereby a struggling assistant film director, who sees the life of the founder of *odori-nembutsu* as having "the marvelous cinematic appeal of the perfect movie hero," tries to write a screenplay of the famous ascetic's life. He revises the script over and over, finds himself confronted by puzzles, studies old documents, and travels to places significant in Ippen's life in the endeavor to accurately reconstruct the story.

As a narrative device, however, the process by which the screenplay comes together is effective, evoking in almost cinematic images the author's vision of "the aura that only someone who has left all worldly matters behind can radiate," and

the life of a man of faith who "swept across the plains like the wind." Osabe (b. 1934) is a well-known film buff with some experience producing films.

Kimono [Kimono]. Kōda Aya. Shinchōsha, 1993. 196 × 135 mm. 358 pp. ¥2,300. ISBN 4-10-307703-4.

Daughter of the distinguished Meiji period writer Kōda Rohan (1867–1947), Kōda Aya passed away in 1990 at the age of 86. That all her posthumous publications have sold extremely well suggests that people still cherish her evocations of a world of firm values and a way of life rapidly disappearing in Japan today. No exception, this novel offers a realistic portrait of a family living in the old district (*shitamachi*) of Tokyo from late in the Taisho period (1912–26) to the time of Japan's postwar reconstruction. The story focuses on Rutsuko, the youngest of three daughters in the household, tracing her life from childhood to marriage against the background of cultural values and conventions as embodied in the kimono. As a child, the sensitive Rutsuko is extremely fussy about her clothes, tearing off her undergarment sleeves if they feel uncomfortable and deliberately ripping her muslin undergarment, which she hates, so she won't have to wear it again. The scoldings such behavior elicits from her strict disciplinarian parents and stern but understanding grandmother vividly evoke the profound significance clothing had in traditional Japanese society. Rich with detail drawn from the author's own life, the novel is an invaluable record of this aspect of the culture. It is also an absorbing and well-written full-length novel.



Cover: Shinchōsha Sōtoshitsu

Mashiasu Giri no shikkyaku [The Fall of Macias Guili]. Ikezawa Natsumi. Shinchōsha, 1993. 197 × 137 mm. 538 pp. 2,500. ISBN 4-10-600653-7.

Despite the plausible map on the book's flyleaf, the West Pacific island nation depicted in this story cannot be found in even the most detailed atlas. Using his extensive knowledge of Micronesian history, Akutagawa Prize-winning author Ikezawa (b. 1945) has created the Democratic Republic of Navidad, formerly ruled successively by Spain, Germany, Japan, and the United States, and now an independent state with a population of less than twenty thousand and a president named Macias Guili. Rising from supermarket manager to president, Guili maintains strong personal ties with Japan, where he spent his youth, and is now concentrating on a politically motivated scheme to build a petroleum storage facility. But his plans are upset by a series of baffling events triggered by the mysterious disappearance of a bus. Weaving a complex web of subplots, the author crafts a wondrous world mixing myth, fantasy, and nursery tale. And as every good fable should, this story features a host of colorful characters, including a 200-year-old ghost, a shrine maiden ringed by gaily fluttering, lilac butterflies, and a whorehouse madam who is also Guili's lover. Ikezawa declares that in writing this book he "savored to the full the writer's bliss of creating a universe." His satisfaction as author is no doubt the ultimate source of the sense of serenity that washes over the reader, like bathing in the sun of the South Seas. This is one of the best fruit of the harvest of Japanese fiction in 1993.



Cover: Shinchōsha Sōtoshitsu

Gaka no tsumatachi [Artists' Wives]. Sawachi Hisae. Bungei Shunjū, 1993. 215 × 153 mm. 270 pp. ¥2,400. ISBN 4-16-347510-9.

A nonfiction writer known for her accounts of women swept up in the tide of history, Sawachi has widened her perspective in this work. The book surveys the lives of nineteen women who married some of the most esteemed figures in the history of art, including Rembrandt, Gauguin, Manet, Matisse, Picasso, Andrew Wyeth, and, from Japan, Aoki Shigeru and Kishida Ryūsei. Each of these women had a distinctive personality and destiny of her own, but Sawachi portrays them all with an empathy perhaps possible only by a member of the same sex. Even her account of Gauguin's wife, who was notoriously shrewish, registers a touch of pathos.



Cover: Anno Mitsumasa

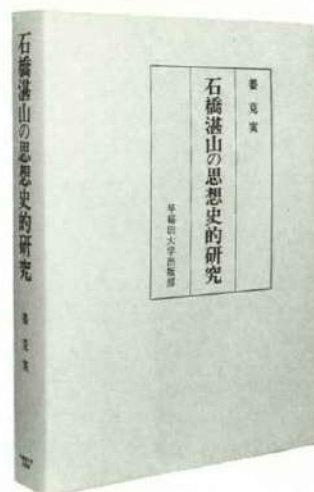
No doubt because the book originally appeared in serial form, the sketches of each figure are rather lightly drawn, but ultimately this seems to be an effective approach. Behind the strong-willed and sometimes reprehensible artists, the reader catches only a poignant glimpse of their wives. Some struggle against poverty, some suffer betrayal, some died and have disappeared into historical oblivion, but others appear as the very driving force behind their husbands' careers.

Portraits of these women by their respective husbands are inserted throughout the text, and looking back at them after perusing the

book, the reader gets the impression that these paintings reveal more about the artists than about their subjects.

Ishibashi Tanzan no shisōshiteki kenkyū [Ishibashi Tanzan: An Intellectual Biography]. Kyō Kokujitsu (Jiang Keshi). Waseda Daigaku Shuppanbu, 1992. 215 × 150 mm. 526 pp. ¥9,800. ISBN 4-657-92047-2. Ishibashi Tanzan (1884–1973) has recently attracted considerable attention for the great foresight he showed in the field of economic journalism (he was editor of the highly reputed *Tōyō Keizai Shimpō* [Oriental Economic Journal] for more than 20 years). A postwar politician who served briefly as prime minister in 1956–57, he advocated free trade, international division of labor and the abolition of protectionism in the agricultural sector well over half a century ago. This book traces the development of Ishibashi's views from late in the Meiji period to the war years. The author, a graduate of Nankai University in China, studied modern and contemporary history at Waseda University and is now associate professor at Okayama University, he spent seven years working on this voluminous treatise.

Of particular interest in this book is the material on Ishibashi's writing and thought during World War II, about which little had previously been analyzed. The author sees Ishibashi, who abandoned his previous commitment to Japan-as-a-lesser-power ideals and was converted—like most Japanese—to the doctrine oriented to great-power status, as the convincing image of an intellectual



Cover: Waseda Daigaku Shuppanbu

who made some compromises, but continued to resist militarism despite the strict wartime controls on the media. This image no doubt has particular interest for an author in whose motherland freedom of speech has yet to be restored.

Kofun no hito: Kashiwagi Gien [Lone Dissenter: Kashiwagi Gien]. Katano Masako. Shinkyō Shuppansha, 1993. 194 × 131 mm. 376 pp. ¥4,000. ISBN 4-400-61469-7.

As the cult of emperor worship was fanned into political ideology and Shinto was made the state religion in the pre-World War II and wartime eras, Japanese Christians came under tremendous pressure, and many chose to compromise their faith in the face of oppression by the military and government. Yet, there was also an intrepid minority of Christians who stood their ground in defense of freedom of belief and expression. Kashiwagi Gien was one of those defiant few.



Cover: Horiki Kazuo

In this critical biography, specialist in modern and contemporary history and Doshisha University lecturer Katano systematically traces the development of Kashiwagi's thought and ideas from the perspective of intellectual history. Kashiwagi's lifetime is practically a simile for Japan's so-called modern era, that began and ended abruptly: he was born in 1860, the year Ii Naosuke, regent of the tottering Tokugawa shogunate, was assassinated, and died in 1938, as Japan was invading China. The son of the head priest of a prominent Niigata temple, Kashiwagi grew up to defy his heritage and turned to Christianity.

Thereafter, as both a Christian and a free individual, he remained an outspoken adversary of both the Christian establishment and the rapidly growing nationalism of post-Restoration Japan. It is the story of a man of astounding courage in a tumultuous age.

Mishima Yukio densetsu [The Yukio Mishima Legend]. Okuno Takeo. Shinchōsha, 1993. 197 × 133 mm. 478 pp. ¥2,200. ISBN 4-10-390801-7. More than twenty years have passed since internationally acclaimed novelist Mishima Yukio shocked the nation by committing ritual suicide (*seppuku*) at the Ground Self-Defense Force headquarters at Ichigaya in Tokyo. In this book literary critic and friend of Mishima for twenty years, Okuno Takeo, offers a penetrating critical account of the writer's life.



Cover: Nakabori Shinji

Okuno recounts Mishima's story, from childhood to dramatic death, in more or less chronological fashion. He contends that, while Mishima's fiction is often seen simply as the product of his personal life, his life in turn came to be a reflection of his writing, both sides working organically on the other.

Nevertheless, from a close and thorough analyses of Mishima's works, Okuno goes on to argue convincingly that the writer's childhood, which was dominated by a possessive grandmother who traced her ancestry to an Edo period daimyo (feudal lord), was particularly decisive in shaping the course of his life. Sharing Mishima's upper-middle class upbringing in prewar Tokyo, Okuno

seems to see this noble lineage as the key to understanding Mishima's extraordinary life.

A contemporary whose personal understanding of Mishima also makes him one of the novelist's most insightful critics, Okuno offers a sensitive, elegiac account of the life of his brilliant friend.

Okinawa no fuchi [Okinawa's Abyss]. Kanō Masanao. Iwanami Shoten, 1993. 194 × 133 mm. 316 pp. ¥3,400. ISBN 4-00-000249-X. No part of Japan has been more tormented by the forces of history than Okinawa. Once an independent kingdom called Ryukyu, it was invaded four centuries ago by the Satsuma clan and made part of its feudal dominions in Kyushu. It finally lost its status as a kingdom after the Meiji Restoration, when, the new government in Tokyo passed a law making the archipelago a prefecture and renaming it Okinawa. Later, during the Pacific War, it was devastated when it became the only battlefield in Japan proper in which Japanese and U.S. forces directly clashed.

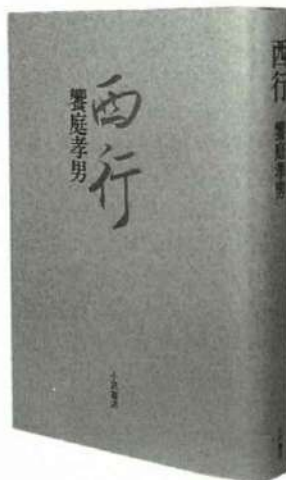


This book is a biography of Iha Fuyū (1876–1947), a specialist in Okinawan history whose entire career—which included the important recovery and translation of ancient Okinawan folk ballads called *omoro*—was devoted to study of the identity of Okinawa and that of Japan. Professor of modern and contemporary Japanese history at Waseda University, Kanō gives a very sympathetic account of Iha's painful philosophical struggle between acknowledgment of Okinawa's assimilation

into Japan and loyalty to its separate identity, making the book an indispensable source for understanding Okinawa and its history.

Saigyō [The Priest Saigyō]. Aeba Takao. Ozawa Shoten, 1993. 196 × 133 mm. 510 pp. 3,914. Saigyō (1118–90) is one of Japan's most respected poets, and the revered mentor of the Edo period haiku master Matsuo Bashō (1644–94). This book combines biography and literary criticism of the poet by a specialist in French literature who has studied and translated the works of Gaston Bachelard and other writers.

Saigyō was born into a samurai family, served for a time in the imperial court, and entered the priesthood in his youth. He lived at the beginning of the feudal age, when rival warlords vied for hegemony throughout Japan and the first shogunal regime was established. But Aeba's interest in Saigyō has nothing to do with how the times in which the poet lived affected his work. It is because of his fascination with the mystique of Saigyō's poetry itself, which reaches effortlessly across eight centuries to move and inspire us even today. For Aeba, it expresses a sense of freedom of inner expression, rare in the age Saigyō lived, and it was apparent in the poet's actions as well as his words. Saigyō, he claims, was an "individual" in the modern sense. The 500-page text, including references to some six hundred poems—more than a quarter of Saigyō's entire opus, discusses the career and life of the mind of this popular classical poet.



Cover: Ozawa Shoten Henshūbu

Events and Trends

Politicians Make Popular Authors

With revelations of pervasive bribery resulting in arrests of high-placed persons and the emergence of a coalition of former opposition parties bringing an end to four decades of Liberal Democratic Party rule, Japan's political world is undergoing a major transformation. The rise in popular interest in politics triggered by these changes is behind the flourishing sales of books by politician authors. Selling especially well are books dealing with political reform, concerning which sixteen titles appeared during the first half of 1993 (January to July) alone.

Among the most notable of them is by former LDP insider and Shinseitō (Renewal Party) co-leader

Ozawa Ichirō, *Nihon kaizō keikaku* [A Plan for Remodeling Japan] (Kōdansha) published in May 1993. The book started with only 30,000 copies, but counting a number of additional printings that followed in quick succession, it sold more than 550,000 copies by September 1993, putting it on the best-sellers list. The book is based on the discussions of a policy study group made up of scholars and government officials that Ozawa heads. Kōdansha reports that readers range from students to senior citizens, for whom it provides a reference point for their conversations on politics. Up until now, this type of book has rarely been found on Japan's best-sellers lists.

Prime Minister Hosokawa Morihiro's *Nihon Shintō: Sekinin aru kaikaku* [The Japan New Party: Toward Responsible Reform] (Tōyō Keizai Shimpōsha), published in April, increased its sale with the mounting popularity of the Japan New Party he founded in May 1992. It sold 60,000 copies in August 1993,

when he became prime minister, and total sales as of September were 150,000.

In contrast to the exposés on behind-the-scenes bargaining or analyses of the current political scene, the recent spate of books propound on practical visions for Japan's future through policy change. Where books by politicians were once taken-for-granted poor sellers, publishers have now marked their new potential, and are approaching politicians whose writings might sell well.

Writer Quits in Protest

Well known for his novels of satire, black humor, and experimental techniques, Tsutsui Yasutaka is among Japan's most versatile and popular novelists. But when controversy the author considered unfair flared in the media recently over what the Japan Epilepsy Association called language discriminatory of epileptics, Tsutsui announced he would discontinue writing in September in pro-

Continued from p. 7

attitudes and values of a country can best be understood through its literature. As Indo-Japanese cooperation, especially in the fields of economy and industry, becomes closer and more well-established, translation of representative Japanese works into the various vernacular languages of India will become a necessity. Certainly a large number of Indians are now eager to know more about Japan, and introduction of more and more socially relevant Japanese works to Indians through translation is now very timely.

There have been isolated cases of translation of Japanese classics into Indian languages in the past. Kawabata Yasunari's *Yukiguni* was brought out in Bengali (tr. by Sandeep Kumar Takur, 1972) and Natsume Sōseki's *Kokoro* in Malayalam (tr. by M.R. Chandrashekar, 1960), Tamil (tr. by Kalaikkathir Veliyidu, 1959), and Kannada (tr. by D.V. Raghavendra, 1960). Dazai Osamu's *Shayō* was translated into Bengali (by Kalpana Ray, 1962) and Gujarati (by Jayant Parekh and Anirudh Brahmbhatt, 1962).

Sahitya Akademi, the foremost institution in India for the propagation and preservation of Indian and foreign literatures, has recently published Kawabata's *Senbazuru* in Hindi (tr. by Saroj Vashisth, 1992) and Bengali (tr. by Sandip Tagore and Eiko Tagore, 1992). Prior to this, the same institution published translations of the *Genji monogatari* by Murasaki Shikibu into some of the major Indian languages, namely Assamese, Hindi, Malayalam, Oriya, Punjabi, Tamil, Telugu, and Urdu. Sahitya Akade-

mi also oversaw the translation into Hindi (by Harish Narang) of a collection of short stories for children by Tajima Shinji. However, all the above-mentioned translations were based on earlier English versions.

Several other leading works, as listed below, are under consideration for simultaneous rendering into various Indian languages and their subsequent publication under the sponsorship of Sahitya Akademi: *Rashōmon*, *Han-kechi*, and *Aru ahō no isshō* by Akutagawa Ryūnosuke; *Yukiguni*, *Yama no oto*, and *Mizuumi* by Kawabata Yasunari; *Suna no onna* by Abe Kōbō; *Kinkakuji*, *Shiosai*, *Kinjiki*, and *Haru no yuki* by Mishima Yukio; *Gan* by Mori Ōgai; *Shayō* by Dazai Osamu; *Kokoro* by Natsume Sōseki, *Tade kuu mushi*, *Kagi*, and *Sasameyuki* by Tanizaki Jun'ichirō, *Ie* by Shimazaki Tōson, and finally the twelfth-century prose tale *Heike monogatari*.

Although efforts are currently being made by individuals at various levels and representing different linguistic groups of India to translate Japanese literature into their respective languages, they are often confronted with problems related to funding, resources, and facilities. The people of India are eager to know more about the society, philosophy, work-culture, and other aspects of Japan, so translation of works related to these subjects should receive precedence. As the presence of Japanese literature in India is nearly negligible, both countries should make it a priority to facilitate its introduction. (Mr. Pullattu Abraham George is Assistant Professor at the Centre for East Asian Languages, School of Languages, Jawaharlal Nehru University, New Delhi.)

test. The short story about epilepsy patients containing the controversial words had been selected for inclusion in school textbooks used nationwide.

Tsutsui holds that the epilepsy association's charges were widely reported in the media but not his own defense. When the writer announced his moratorium, declaring that one-sided pressure from the media was tantamount to infringement of freedom of speech, the media controversy turned this time on the association. In an *Asahi shimbun* interview, Tsutsui emphasized that his decision was not intended as retaliation against the protest but against the Japanese media's unwillingness to deal fairly with charges concerning allegedly discriminatory language.

Trivia Books, the 1993 Hit

Books packed with trivia and analyses of the characters appearing in comic series, or in popular movies and television programs—known as *nazobon* (lit., “riddle books”)—made the biggest hit in Japan's publishing world in 1993. The trend was triggered by *Isono-ke no nazo* [Trivia About the Isonos] published in December 1992 which quickly moved onto the best-seller list. Based on a thorough scrutiny of *Sazae-san*, a four-frame comic strip of nationwide popularity that amusingly portrays the life of an average family, the 1992 book studies the Isonos as if they were a real family. Making the contradictions found in the comic sound reasonable and providing additional information in entertaining way, *Isono-ke no nazo* enjoyed explosive sales. After the initial release of 20,000 copies, it sold over 1 million copies in two months, and as of October 1993, a total of 1.86 million copies had been sold.

Similar titles have followed, four dealing with the characters in *Sazae-san*, and now many other quiz and trivia books have appeared, creating a whole new genre. As of the end of October 1993, 73 titles of this type had been put out by 32 publishers, with a total sales of 6.48 million copies.

The rash of similar works has created a glut, preventing any one

from extraordinary sales figures, suggesting that readers have already tired of the fad. For publishers, this kind of book still pays, at least 20,000 copies once a new title appears, and they do not expect the *nazobon* boom to be over for some time.

Manga in English

Circulation of *Mangajin*, a U.S.-based English monthly that publishes Japanese comics in translation, is steadily rising. Published by the Mangajin, Inc. located near Atlanta, Georgia, it was inaugurated three years ago with 5,000 copies and now sells 12,500 copies in the United States and 9,500 in Japan. Editor and publisher Vaughan P. Simmons grew interested in Japanese comics (*manga*) during a ten-year stay in Japan, and determined that it had excellent potential as a medium for enhancing understanding of Japanese society and lifestyles. With a Japanese partner, he started up the journal in 1990.

The editorial staff of eight, all Americans, who translate the comics into English has an established reputation for the high quality of their work. Most readers are students studying the Japanese language or professionals or specialists concerned with Japan. In April 1993, as part of its publicity program, the Japanese Ministry of Foreign Affairs began distributing the journal to its embassies and consulates in 75 countries.

Japan's Pollution Experience Benefits China

In response to a request from China, the Japanese publishing house Gōdō Shuppansha, which specializes in titles on pollution-related issues, provided a Chinese publisher the copyright, free of charge, for one of its books on Japan's experience in dealing with environmental pollution, drawing attention to ways the results of domestic research can contribute to international cooperation.

The book to be translated into Chinese and put out by a publishing house affiliated with the Chinese government's environmental affairs agency is *Nihon no kōgai keiken*

[Japan's Experiences with Environmental Pollution], authored by the Chikyū Kankyō Keizai Kenkyūkai, a study group of junior officials of the Environment Agency, and published in 1991 by Gōdō Shuppansha. It analyzes major incidences of environmental pollution, such as those resulting in the Minamata disease (a case of water pollution), the itai-itai disease (land pollution), and air-pollution-caused asthma. Including calculations of the economic losses accruing from these hazards, the book was well received for its comparisons of real economic losses with the cost that could have been saved by pollution prevention so as to empirically show the importance of early-stage preventive measures.

The project was conceived by an official of China's Environmental Protection Bureau during a visit to Japan, who made the request for the copyright through Japan's Environment Agency because of the grave air and water pollution his own country has begun to suffer. Gōdō Shuppansha promptly agreed to the proposal, hoping to contribute not only to better bilateral relations but to international sharing of research on environmental protection.

Illustrated Books for Sight-impaired Children

The Foundation for the Advancement of Juvenile Education (Nihon Jidō Kyōiku Shinkō Zaidan) in Japan publishes illustrated books in embossed type for blind or sight-impaired children. The volumes, put out as supplementary issues of its bi-monthly educational magazine, *Terumi*, contain specially-printed illustrations using blister ink to render the outlines of the pictures in relief. Children with various stages of sight impairment can enjoy both the braille texts and the pictures they can “see” with their fingers. In response to the dinosaur boom, the Foundation published illustrated books on dinosaurs and on animals in the summer of 1993.

University Presses in Japan

There are about forty university presses in Japan, of which twenty are members of the Association of Japanese University Presses. The core of academic publishing is generated by these presses, which produce 652 titles in 1992.

Hokkaido University Press

Kita 9-jo, Nishi 8-chome
Kita-ku, Sapporo-shi
Hokkaido 060
Tel: 011-747-2308
Fax: 011-736-8605
Founded: 1970
Staff: 6

Publishes an average of twenty-five titles annually. The catalog to date includes about 300 titles, 50 percent scholarly and other specialized works, 35 percent for general readers, and 15 percent textbooks. In addition to promoting education and culture, publishing activities focus on topics unique to the Hokkaido region and aim especially to support and stimulate local culture. Recently it has begun to put out titles in English as well as the proceedings of academic conferences and annals of learned societies.

Major publications:

Suzumebachi-rui no hikaku kōdōgaku [Comparative Ecology of the Vespine Wasps], *Amerika no kankyō hogohō* [American Environmental Protection Law], *Meiji-Taishōki no Hokkaidō: Shashin to mokuroku* [Hokkaido in the Meiji and Taishō Eras: Photographs and Catalog], "*Bei-Ō Kairan jikki*" *no gakusaiteki kenkyū* [Interdisciplinary Research on the "Accounts of the Tour in America and Europe (of the Special Embassy Led by Iwakura Tomomi)"], and the *Proceedings of the Sapporo Symposium on Biological Rhythm*.

Hosei University Press

2-14-1 Ichigaya-tamachi
Shinjuku-ku, Tokyo 162
Tel: 03-5228-6271
Fax: 03-5228-6010
Founded: 1948
Staff: 11

Publishing 60 to 70 titles annually, the Hosei University Press list covers some 1,500 works, primarily in the social sciences and humanities, including monographs on specialized topics, textbooks, and works for a general readership. Editorial policy is aggressive and open, welcoming authors not only at Hōsei, but from other institutions as well as outside academia. HUP is known for its translations into Japanese of good-quality interdisciplinary studies from overseas, which account for about 60 percent of its output.

Major publications:

Mono to ningen no bunkashi shirīzu [Cultural History Series: Human Beings and Artifacts] (now in its 73rd volume), *Sōsho: Rekishigaku kenkyū* [Series: Studies in Historiography] (in its 55th volume), Tanabe Satoru's *Nihon ama dentō no kenkyū* [The Japanese Tradition of the *Ama*], Takamatsu Keikichi's *Fuzoku to takaikan no minzokugakuteki kenkyū* [A Folkloric Study of the Way of the *Miko* and Views of the Other World], and Shinmura Taku's *Oi to mitori no shakaishi* [A Social History of Aging and Caregiving].

Tokai University Press

2-28-4 Tomigaya
Shibuya-ku, Tokyo 151
Tel: 03-5478-0891
Fax: 03-5478-0870
Founded: 1962
Staff: 21

With textbooks as its mainstay, Tokai University Press also publishes scholarly monographs and introductory and other general-interest works. Its catalog includes more than 1,260 titles, featuring fields and subjects for which Tokai University is best known such as illustrated guides and research in biology and marine science, Scandinavian literature, history of music, and books in the life sciences. Recent publications increasingly focus on ecology and the humanities.

Major publications:

The *Tōkai Daigaku koten sōsho* [Tokai University Collection of World Classics], aimed at passing on world classics of every age, region of the world, and field to the current generation, is now in its 21st volume. Among recent titles are *Nihonsan gyorui kensaku* [Fish of Japan with Pictorial Keys to the Species], and the 5-volume *Kankyō kyōiku shirīzu* [Series on Environmental Studies].

University of Tokyo Press

7-3-1 Hongo, Bunkyo-ku
Tokyo 113
Tel: 03-3811-8814
Fax: 03-3812-6958
Founded: 1951
Staff: 61

The most active university press from the end of World War II, UTP leads the field of academic publishing in Japan, producing about 150 titles yearly. It maintains a balance of thematic series, textbooks, monographs, scholarly and general-interest works, collections of historical documents, dictionaries and reference materials. In 1960 UTP began publishing books in English, in 1973 establishing its International Publications Division, and it has since made a place for itself among university presses in the world. Including both Japanese and foreign-language editions, its catalog includes over 5,400 titles spanning all fields of scholarship and research.

Major publications:

UTP publishes the collected lectures of leading scholars, some of the more notable including *Gen-dai seijigaku sōsho* [Contemporary Political Science] (now in its 20th volume); *Ajia kara kangaeu* [Series Asian Perspective], 7 vols.; in the field of sociology, *Gendai Nihon shakai* [Contemporary Japanese Society], 7 vols.; and in the natural sciences, *Kōza shinka* [(Lectures on) Evolution], 7 vols. Many of the UTP's books have won awards, and some have made rare appearances on the best-seller list.