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NUMBER 6
SPRING 1994

Japanese Book News

Periodical Journalism

Books on Political Reform

Japanese Books in Australia and Hungary



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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Bibliographic and Production Services
Shuppan News Co.

Editorial and Translation Services
Center for Intercultural Communication

Design
Michiyoshi Design Laboratory, Inc.

Printed in Japan
© The Japan Foundation 1994
ISSN 0918-9580

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From the Editor

One of the most prolific and constantly growing genres of Japan's publishing industry is magazines. A rich variety of monthlies, weeklies, and other periodicals aimed at intellectuals, women, the fashion-conscious young, sports enthusiasts, job hunters, home hunters, and almost any other imaginable interest group dominates kiosks and bookstores throughout the country. For our lead essay in this issue, specialist on the history of journalism Ueda Yasuo focuses on the weekly and monthly journals aimed at an intellectual readership—the *sōgō zasshi*—that represent examples of a distinctively Japanese journalistic style, chronicling their history since prewar times and observing recent trends. We hope this will be only the first of many articles introducing the rich variety of periodicals available in this country.

Since the emergence of the coalition government that put an end to 38 years of continuous rule by the Liberal Democratic Party in the summer of 1993, Japanese politics has faced a series of unprecedented crises and undergone profound changes. Popular interest in politics has risen sharply with revelations of corruption and money politics embedded in the long-established structures of party government and as younger politicians have sought to create new visions for the country's future. A growing number of works by politicians seek to appeal to this newly attentive readership, and a handful have become best sellers. Political scientist Yamaguchi Jirō offers a critical review of the leading titles in this genre.

The Japanese Books Abroad section includes reports from Professor Leith Morton, who describes what Australia has contributed to the translation of Japanese literature and the field of publishing on Japan, and Dr. György Erdős who chronicles the evolution of Hungary's absorption of Japanese literature, at first through translations in European languages and recently by translation directly from Japanese.

The back cover, presenting a second selection of Japanese publishing companies, focuses this time on small-scale firms whose production is oriented to local topics and concerns.

The next issue of *Japanese Book News* will feature articles on the rapidly diversifying field of Japanese dictionary publishing and on works dealing with the issue of the wartime "comfort women" and the Japanese military.

Cover: Three established weeklies (top, from left): *Shūkan bunshun*, *Shūkan Yomiuri*, and *Shūkan shinchō*, and two news weeklies (bottom) *AERA* and the Japanese edition of *Newsweek*.

Periodical Journalism at a Turning Point

Ueda Yasuo

Japan's very first modern magazine was *Seiyō zasshi* [Journal of the West] launched by scholar of Western Studies Yanagawa Shunsan in 1867. Featuring translations of articles published in a Dutch magazine, it marked the beginning of 127 years of Japan's periodical culture. According to the Research Institute for Publications of the National Publishers Association, 2,435 monthly and 79 weekly magazines were being put out in November 1993. Total circulation is estimated to be 259,570,000 for monthlies and 163,440,000 for weeklies.

The times have not always been prosperous for weekly and monthly magazines. In 1941, as Japan plunged into war in the Pacific, the shortage of paper was severe, and journals either merged or ceased publication altogether, their variety and the number of pages per issue greatly diminished. The July 1945 issue of the popular *Shufu no tomo* women's magazine, for example, was a mere 32 pages.

Journalism entered a new phase of history after the war ended, and new titles were constantly appearing in 1945 and 1946, the majority of them *sōgō zasshi*, intellectual magazines aimed at an educated readership and carrying commentary, light essays, and some fiction. The *sōgō zasshi* are known for their vigorous spirit of social and political criticism going back to prewar times. In 1944, as the war situation worsened, *Chūō kōron* (Central Review; founded in 1899), today one of Japan's leading opinion journals, and *Kaizō* (Reform; founded in 1919 by Kaizōsha, it carried articles of Marxist and socialist debate, and ultimately ceased publication in 1955) were both closed down by the military authorities.

After the war, under the guarantees of freedom of speech established from the Occupation period onward, intellectual magazines rapidly proliferated. Among the new titles that appeared in 1945 alone were *Shinsei* (New Life; published by Shinseisha), *Hikari* (Light, published by Kōbunsha), *Ondori tsūshin* (Ondori News; Ondorisha), *Jinmin hyōron* (The People's Review; Itō Shoten), and *Minshu hyōron* (Democratic Review; Minshu Hyōronsha). In 1946, more new journals appeared, including *Tembō* (Prospect; Chikuma Shobō; ceased publication 1951; revived in 1964 and again closed down in 1978), *Sekai* (The World; Iwanami Shoten), *Sekai hyōron* (The World Review; Sekai Hyōronsha), and *Asahi hyōron* (Asahi Review; Asahi Shimbunsha), as well as the literary journals *Ningen* (Humanity; Kamakura Bunko), *Sekai bunka* (World Culture; Nippon Denshō Tsūshinsha), and *Liberal* (Daikyōdō Shobō). *Chūō kōron* and *Kaizō* resumed publication.

In January 1946, writes critic Kimoto Itaru in *Zasshi de yomu sengo shi* [Postwar History in Magazines], more than 80 new periodicals were born (or reborn), and the titles of the vast majority proclaimed the spirit and the hopes of the people of vanquished Japan with words like "Democracy," "Freedom," or "Culture." Especially in

the early postwar years, moreover, the opinion journals played a very important role in the Japanese publishing industry.

Japan's newspapers began as pivotal organs of political pronouncement and debate, but, as their circulation among citizens of various persuasions and occupations rose, the traditional spirit of critical opinion that had once pervaded their pages gradually faded. The *sōgō zasshi* eventually took over their role as fora for public discussion and criticism, and despite the wartime ban of *Chūō kōron* and *Kaizō*, they continued to play a vigorous role in journalism after the war as well. In 1951, at the time of the signing of the San Francisco Peace Treaty granting Japan pro forma independence in the wake of the Pacific War, for example, *Sekai* published a series of issues with essays criticizing the pact from different angles in order to spark a broader public debate than could be found in the mass-circulation press.

Following the Matsukawa Incident of 1949, which occurred when Occupation policy was shifting toward suppression of leftist activism, *Chūō kōron* published novelist Hirotsu Kazuo's investigative reports on the trials in the case, in which 20 Japanese were arrested on charges of sabotage and murder. In 1951 and 1953 trials some of the defendants were sentenced to death. Hirotsu's prolific writing on the case in the *sōgō zasshi* during the 1950s was instrumental in winning the not-guilty verdict.

A third example of the *sōgō zasshi*'s public advocacy role is an article published in *Bungei shunjū* in 1974 by commentator Tachibana Takashi (see page 12 of this issue) exposing prime minister Tanaka Kakuei's corrupt political and financial dealings, which led directly to the toppling of the Cabinet, already notorious as the "money-politics Cabinet" (*kinken Naikaku*).

The intellectual magazines, therefore, lead the way in the kind of opinion journalism that is found in the West in the quality papers like *The New York Times* and *The Times* (of London). Despite the inevitable time-lag resulting from monthly as opposed to daily publication, they have effectively made up for Japan's lack of newspapers with national circulation willing to print partisan opinion.

Also helping to fill the gap are the weeklies, which have been around since the late 1880's. Those with the longest history as popular weeklies are *Shūkan Asahi* (Asahi Shimbunsha) and *Sunday Mainichi* (Mainichi Shimbunsha), both founded in 1922 on the model of the Sunday editions of Western newspapers. They soon became mass-circulation magazines that included serialized fiction as well as commentary on current affairs. During the postwar period, these weeklies won readerships of over a million, with their cover stories on topical social events as well as articles of light reading and fiction writing. This popularity led to the publication of new weeklies by other

newspaper companies: *Shūkan Yomiuri* (Yomiuri Shimbunsha), *Shūkan Sankei* (Sankei Shimbunsha), and *Shūkan Tōkyō* (Tōkyō Shimbunsha), and in 1956 the first weekly put out by a publishing company appeared, *Shūkan Shinchō* (Shinchōsha). Incorporating some of the features of the literary magazines, *Shūkan Shinchō* created a style of weekly somewhat different from that offered by existing magazines and gradually won an increasing readership.

On the heels of this early success, other publishing companies began to put out weeklies: in 1957 Kawade Shobō's *Shūkan josei* for women readers (it was later moved to Shufu-to-Seikatsusha), in 1958 Futabasha's entertainment for the masses, *Shūkan taishū*, Shūeisha's entertainment-world gossip magazine *Shūkan myōjō* and Kōbunsha's *Josei jishin*. The following year, 1959, brought a second volley of publisher-sponsored weeklies, including *Shūkan bunshun* (Bungei Shunjū Shinsha), *Shūkan gendai* (Kōdansha), *Shūkan kōron* (Chūō Kōronsha), and *Shūkan heibon* (Heibon Shuppan), as well as the beginning of weekly comic magazines aimed at juvenile readers, preeminently *Shōnen magazine* (Kōdansha) and *Shōnen Sunday* (Shōgakukan).

New mass-reader weeklies continued to appear: Shōgakukan's *Josei seven* in 1963, Heibonsha's *Heibon punch* in 1964, Shūeisha's *Shūkan playboy* in 1965, Shōgakukan's *Shūkan post* in 1968, and in 1981 Kōbunsha's *Shūkan hōseki*. A new phase in the history of weeklies began in 1981 with the inauguration of *Focus*, a weekly photogravure magazine launched by Shinchōsha. Combining photographs offering unconventional glimpses of sensational issues with brief columns of descriptive text, *Focus* survived early publishing difficulties to sell as many as 2 million copies weekly at one point. This success touched off rival publications by Kōdansha (*Friday*), Shōgakukan (*Touch*), Bungei Shunjū (*Emma*), and Kōbunsha (*Flash*), but *Touch* and *Emma* later folded, today leaving as photo weeklies only the "3 F's."

Although the newspaper-affiliated weeklies were the pioneers, publishing house-related titles today dominate the market, both in terms of numbers and circulation. Of

photo-illustrated weeklies, too, the "3 F's" have gone far beyond such veteran predecessors as the *Asahi graph* and *Mainichi graph*.

Weekly periodicals have continued to diversify, setting astonishing publishing records, like the cartoon-centered weekly aimed at children and teens, *Shōnen jump* (Shūeisha), which sells about 600,000 copies per week, the amusement information magazines *Pia* (Pia) and *Tōkyō walker* (Kadokawa Shoten), and many others specializing in various information genres such as television programming.

The first genuine news magazines to appear, however, were Asahi Shimbunsha's *AERA* and the Japanese edition of *Newsweek* put out by TBS Britannica (starting in January 1986), both modeled after American news magazines. In contrast to the typical weekly magazines published up until then, which relied on an editorial mix of fiction writing, feature writing, topical reading, and cartoon serials, *AERA* and *Newsweek* stuck exclusively to news-related articles.

In order for Japan's weeklies to better perform their journalistic functions, however, much more needs to be done to increase staff and information-gathering networks. Unlike the news weeklies of the West, which have research and reporting staff networks capable of covering international topics on a par with the major newspapers, none of Japan's weeklies have correspondents stationed overseas. This is what led to the handling of international news mainly through translation of articles from the original editions of *Newsweek*, for example. These magazines do not enjoy mass circulation, but are establishing a solid place for themselves in the market.

The sōgō zasshi, meanwhile, have come on hard times. As monthlies, their copy easily becomes obsolete, a handicap especially in today's fast-moving information society. Asahi Shimbunsha's *Gekkan Asahi* tightened its belt by reducing its format to A5 size (148 × 210 mm), but sales have dropped below profit-making levels, and publication ceased with the March 1994 issue.

A new brand of sōgō zasshi aimed at young people is exemplified by Bungei Shunjū's *Marco Polo* and Shūeisha's



Clockwise from top left: *Marco Polo* and *Bart*, publisher weeklies aimed at young people, the advertising-centered monthly *Kōkoku hiyō*, *Shinchō 45*, a biography-focused monthly, and *Chūō kōron*, venerable opinion monthly.

Bart. Both include reporting and analysis on international affairs, fashion, sports, and culture and present generous visual material, but they have yet to establish a firm hold among readers. These magazines have tie-ups with overseas journals and feature international news; when this type of monthly becomes well accepted, Japan's periodical market will have changed considerably.

The picture is not hopeless for all the monthlies, however; those with a distinctive approach enjoy a regular, if not particular large, readership. *Shinchōsha's* unique *Shinchō 45*, for example, which presents important figures through diary and biographical records, has a faithful following; *Uwasa no shinsō* (lit., "The Facts About Rumor"; *Uwasa no Shinsō, Inc.*), specializ-

ing in scandals and topics of conversation in TV and entertainment circles, enjoys considerable popularity; and *Kōkoku hiyō* (*Madora Shuppan*) which examines contemporary society through the world of advertising is widely read among young people. In August 1993 *Takarajimasha's Takarajima 30* published an article allegedly by an Imperial Household Agency official entitled "The Imperial Family Crisis." This article, later repudiated by the palace authorities, sparked a running debate that in turn filled the weeklies for some time. With skillful editorial planning, this example shows, the monthlies can still lead the way among Japanese periodicals. (*Ueda Yasuo is professor of journalism at Sophia University, Tokyo.*)

Further information about the books in the New Titles section starting on page 9 may be obtained by contacting the following publishers and agencies.

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2-6-4 Kuramae, Taito-ku, Tokyo 111
Tel: (03) 5687-2680 Fax: (03) 5687-2685

Chūō Kōron Sha
2-8-7 Kyobashi, Chuo-ku, Tokyo 104
Tel: (03) 3563-1431 Fax: (03) 3561-5922

Hokusōsha
2-7-4-501 Suido, Bunkyo-ku, Tokyo 112
Tel: (03) 3943-5601 Fax: (03) 3943-5601

Iwanami Shoten
2-5-5 Hitotsubashi, Chiyoda-ku
Tokyo 101-02
Tel: (03) 5210-4000 Fax: (03) 5210-4039

Jiji Tsūshinsha Shuppankyoku
Nippon Press Center Bldg. 5F
2-2-1 Uchisaiwai-cho, Chiyoda-ku
Tokyo 100
Tel: (03) 3501-9855 Fax: (03) 3501-9868

Kōdansha
2-12-21 Otowa, Bunkyo-ku, Tokyo 112-01
Tel: (03) 5395-3676 Fax: (03) 3943-2459

Nihon Keizai Shimbunsha
Shuppankyoku
1-9-5 Otemachi, Chiyoda-ku, Tokyo 100-66
Tel: (03) 3270-0251 Fax: (03) 3502-8008

Nippon Hōsō Shuppan Kyōkai
41-1 Udagawa-cho, Shibuya-ku, Tokyo 150
Tel: (03) 3464-7311 Fax: (03) 3780-3350

Shichōsha
3-15 Ichigaya Sadohara-cho, Shinjuku-ku
Tokyo 162
Tel: (03) 3267-8153 Fax: (03) 3267-8142

Shinchōsha
71 Yaraicho, Shinjuku-ku, Tokyo 162
Tel: (03) 3266-5111 Fax: (03) 3266-5118

Shōbunsha
2-1-12 Soto Kanda, Chiyoda-ku
Tokyo 101
Tel: (03) 3255-4501 Fax: (03) 3255-4506

Shōgakukan
2-3-1 Hitotsubashi, Chiyoda-ku
Tokyo 101-01
Tel: (03) 3295-5438

Shūeisha
2-5-10 Hitotsubashi, Chiyoda-ku
Tokyo 101
Tel: (03) 3230-6171

Shunjūsha
2-18-6 Soto Kanda, Chiyoda-ku
Tokyo 101
Tel: (03) 3255-9611 Fax: (03) 3253-1384

Sōjusha
DIK Koishikawa 405
2-3-28 Koishikawa, Bunkyo-ku, Tokyo 112
Tel: (03) 3818-7729 Fax: (03) 3818-7327

Sōshisha
4-26-26 Jingumae, Shibuya-ku, Tokyo 150
Tel: (03) 3470-6565 Fax: (03) 3470-2640
Sunagoya Shobō
Toba Bldg. 2F
3-4-7 Uchi Kanda, Chiyoda-ku, Tokyo 101
Tel: (03) 3256-4708 Fax: (03) 3256-4707

Takarajimasha
5-5-5 Kojimachi, Chiyoda-ku, Tokyo 102
Tel: (03) 3234-4621 Fax: (03) 3230-4794

Tōkyō Shōseki
2-17-1 Horifune, Kita-ku, Tokyo 114
Tel: (03) 5390-7531 Fax: (03) 5390-7538

Tōkyō Sōgensha
1-5 Shin-Ogawa-machi, Shinjuku-ku
Tokyo 162
Tel: (03) 3268-8231 Fax: (03) 3268-8230

Tōyō Keizai Shimpōsha
1-2-1 Hongoku-cho, Nihonbashi, Chuo-ku
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Tsukiji Shokan
2-10-12 Tsukiji, Chuo-ku, Tokyo 104
Tel: (03) 3542-3731 Fax: (03) 3541-5799

Yomiuri Shimbunsha Shuppankyoku
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Tel: (03) 3261-4002 Fax: (03) 3264-1443

Orion Press
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Chiyoda-ku, Tokyo 101
Tel: (03) 3295-1405 Fax: (03) 3295-4366

Tuttle-Mori Agency, Inc.
Dai-ichi Fuji Bldg. 8 Fl.
2-15 Kanda Jimbo-cho, Tokyo 101
Tel: (03) 3230-4081 Fax: (03) 3234-5249

Yamami Agency
2-6-46-501 Uenohara
Higashi-Kurume-shi, Tokyo 203
Tel: (0424) 73-5366 Fax: (0424) 71-5638

The Book Forum of Political Reform

Yamaguchi Jirō

Bringing an end to the Liberal Democratic Party's four decades of continuous rule, the coalition government led by Hosokawa Morihiro (made up of eight different parties) came into existence amid strong public support and exceedingly high expectations. In the half year since its birth in August 1993, the new administration settled some of the long-pending issues that preceding cabinets had failed to resolve—a partial opening of the rice market and reform of the electoral system—though not without much turmoil and confusion within the coalition.

With the resignation of Hosokawa in early April, the political situation is very difficult to predict, but the problems confronted today can be divided into two groups. At one level is reform of the political system: How to clear away the tangles of corruption and vested interests and free the workings of the political apparatus to run effectively and dynamically. At the other is political realignment: What political forces will emerge to replace the LDP and the Social Democratic Party of Japan (SDPJ), both of which appeared in 1955 reflecting the opposing ideological camps of the Cold-War system and whose historical mission now seems to have come to an end.

Political reform (*seiji kaikaku*) is a phrase frequently bandied about in the media and among politicians and the general public since the stocks-for-favors Recruit scandal broke in 1988. Popular concern about political corruption intensified with the revelations of bribery in the Sagawa parcel delivery company case of 1992. Yet for all the furor, few books have come out that provide substantive or incisive discussion of the reforms. "Political reform" is widely equated with electoral-system reform and stricter political-funding control. But genuine reform of the political system will not be achieved simply through such cosmetic changes. Reorganization of the electoral system and tighter regulation of funding are prerequisites, but not all that is needed.

Helping to shed light on the tasks at hand is *Nihon henkaku no bijon* [A Vision for Reforming Japan] (Kōdansha, 1993), edited by the Minkan Seiji Rinchō (Private-Sector Ad Hoc Committee on Political Reform), which offers prescriptions for reform in broad perspective. It presents a multi-dimensional blueprint for political changes not just in the central government but with a view to invigorating politics at the prefectural and municipal levels. Its proposals for decentralization are especially noteworthy. Another book useful for grasping the nature of the problems is *Seiji kaikaku sengen* [Declaration on Political Reform] (Aki Shobō, 1993), edited by the New Grand Design Kenkyūkai. Essays by eleven relatively young political scientists argue that opportunities for citizens to participate in the political process must be increased in order to prevent corruption and rejuvenate democratic politics and that the organization of political parties and the attitudes of citizens themselves will have to change decisively.

My own book, *Seiji kaikaku* [Political Reform] (Iwanami Shoten, 1993), seeks to illuminate the depth and breadth of the issues. The tremendous powers exercised by the bureaucracy in Japanese politics, the closedness of the policy-making and implementing processes, and the broad discretionary powers of the bureaucrats have created a hotbed of corruption. Over the long decades of the LDP administration, ruling party politicians formed close ties with the bureaucracy, and the practice of protecting vested interests and distributing benefits became deeply ingrained. Refusal to relinquish long-accustomed benefits and power is what prevents Japanese politics from seriously dealing with contemporary issues.

Reform of the bureaucracy, so-called administrative reform, is distinguished from political reform in the mass media, but the two are in fact inseparable. "Iron triangles" are formed among the bureaucracy, interest groups, and *zoku giin* (politicians who specialize in protecting specific industries) to maintain the benefits and privileges in such areas as agriculture and public works projects, at the expense of consumers (the taxpayers) and tainted by widespread corruption. These mechanisms are what have to be changed. Deregulation and increased openness of administrative processes are closely linked to the tasks of political reform.

Interesting and insightful analyses of these issues are provided from the point of view of an economist in Yoshida Kazuo's *Kanryō shūken kara no dasshutsu* [Escape from the Clutches of the Centralized Bureaucracy] (Yomiuri Shimbunsha, 1993) and Noguchi Yukio's *Nihon keizai kaikaku no kōzu* [Paradigm for Japanese Economic Reform] (Tōyō Keizai Shimpōsha, 1993). Noguchi attributes the above-mentioned "iron triangles" that can be found in every corner of society and the economy to what he calls the "1940 system." It was around 1940 that the institutions for mobilizing the country for all-out war took shape and when the mechanisms through which the ministries and other government agencies for protection and control of the industries within their jurisdictions became firmly established. Even after the end of World War II in 1945, Japan maintained these systems in mobilization for a second struggle—economic war. Yoshida and Noguchi agree that bureaucracy-led industry policy management worked well during the rapid economic growth period but had lost its historical *raison d'être* by the 1990s. Consumers make up the vast majority of the population, but their voices are not reflected in proportion to their numbers in the realm of politics. Since consumers (voters) do not have accurate data about how much various regulations cost them, the wisdom these economists have to offer needs to be much more widely shared.

On the debate surrounding political realignment, there is currently a boom in publications by the politicians themselves. In the new political milieu created by the

advent of a coalition government, Japanese politicians have become aware of the fact that power can no longer be acquired solely by behind-the-scenes negotiations, amassing of money, or skillfulness at coordination of conflicting interests; it has to be based on popular support won by appealing to voters through the media. The boom itself is a laudable sign of political progress.

A good example of this type of book is *Nihon kaizō keikaku* [Blueprint for a New Japan] (forthcoming in English in fall 1994 from Kodansha International; see page 12) by Ozawa Ichirō, former secretary-general of the LDP and a leading figure of the current coalition government. Although the entire book was probably not written personally by Ozawa, but the joint product of Ozawa's brain trust of academics and bureaucrats, it has been very successful, demonstrating his organizational skill at forging a political doctrine out of diverse ideas. The first part of the book presents fundamental criticisms of the party politics and parliamentary machinery created under the 1955 system and the second part expounds on the ideals of the new political force Ozawa himself seeks to build. It sums up postwar Japanese politics to the present by saying, "[The LDP government] left the maintenance of international order up to the United States, and devoted itself entirely to economic development and the allocation of wealth among people. All it had to do was apportion the budget as equitably as possible, giving due consideration to the demands of the opposition parties as well as LDP factions, bureaucrats, and industries. Politics was little more than *dangō*, the behind-the-scenes negotiation and adjustment of clique interests. There was no serious debate over what course Japan should take, nor any real conflict over policy."

Through revision of the electoral system, Ozawa apparently envisions Japan adopting U.S.- or European-style politics, in which two major rival parties contest for power. The party he hopes to lead will seek to make Japan a "normal" nation eligible to contribute both economically and militarily to the enhancement of global public goods—international peace, trade and monetary systems, etc. These ideas are welcomed by people disgruntled by the fact that Japan's economic strength in the world has not won it commensurate prestige and voice in international affairs. But others condemn Ozawa for betraying the principles of pacifism Japan has stood for under the postwar Constitution. Ozawa did play a pivotal role in the break-up of the LDP and the birth of Hosokawa's coalition government, but while with the LDP he was one of the top leaders of the corruption-ridden Takeshita faction. Ozawa himself is alleged to have been involved in several bribery scandals. Almost all the ideas originally advocated by the reformist camp, such as protection of individuals' rights (those of women in particular) and establishment of greater local autonomy, are incorporated into the *Blueprint for a New Japan*. In that sense, the distinction between conservative and reformist policies has largely vanished.

The numerous progressive ideas and policy proposals set forth in the volume, however, are curiously incongruous with Ozawa's past record as a politician, prompting some readers to question the author's credibility. It is also doubtful that active military contributions on the interna-

tional scene will really enhance Japan's status in the world, as he argues. Would Japanese intervention in a regional conflict bogged down for years make it possible to achieve genuine peace? In any case, this book made Ozawa the first politician to articulate his plans for political realignment, presenting a fresh vision for the future of Japanese politics. There are certain to be vigorous moves to rival that vision. Recent works by other influential figures including LDP strongman Hashimoto Ryūtarō and Chief Cabinet Secretary Takemura Masayoshi are part of that movement. It remains to be seen how serious the politicians are at trying to realize the noble ideals they advocate in their books.

An intriguing work that highlights the changes in the generations and in political culture is *Nihon seiji no saisei ni kakeru* [Toward the Revival of Japanese Politics] (Tōyō Keizai Shimpōsha, 1993), compiled by University of Tokyo political scientist Sasaki Takeshi. This book records discussions among sixteen politicians in their thirties and forties from the LDP, SDPJ, Kōmeitō, and other parties who attended study meetings on political reform. These people will be the country's political leaders from the latter half of the 1990s into the twenty-first century. If they maintain the philosophies expressed in the pages of this book as their careers advance, the future of Japanese politics is by no means dark. The reader will be particularly impressed to note that the established party framework appears to be meaningless to these politicians, suggesting that new political groups may be formed transcending current party and faction lines. Their motives, moreover, seem not to be simply self-serving but devoted to the serious creation of a better political system for Japan, and this attitude is laudable.

Offering a thoughtful study of Japan's foreign policy and its international image is *Nihon no taigai kōsō* [Ideas on Japan's External Relations] (Iwanami Shoten, 1993) by Funabashi Yōichi, currently Asahi Shimbun bureau chief in Washington. Showing a breadth of international perspective rare among Japanese journalists, Funabashi sets forth his ideas on the "global civilian power" he believes Japan should strive for. Stressing non-military means of international cooperation, he believes Japan should utilize its capital and technology to spur economic development in other countries and help them protect the environment, and that it should impose rigid restrictions on its contributions in the military realm. In contrast to the passive, stand-by-the-Constitution stance of typical Japanese pacifism, the book boldly maps out what Japan should do to live up to its global responsibilities without revising its peace Constitution. The battle lines between the political parties in the realm of foreign policy may well be drawn on the rival concepts of the "normal state" (Ozawa) and the "global civilian power" (Funabashi).

Publication of books on politics is vigorous as shown above, and some offer hopeful signs of improvement in the caliber of Japanese politicians and parties. Confusion and fluidity may be the order of the day, but in the long run there is the possibility, as suggested in the books introduced here, that the Japanese political process will more accurately mirror popular thinking and common sense. (Yamaguchi Jirō is professor of political science at Hokkaido University.)

Australia

Toward a Distinctive Translating Style

Leith Morton

Australians have a special problem not only with translations but also with their own literature. The problem, simply stated, is that there is no Australian language. Australian authors and readers use English, a variety of English somewhat different from British and American English, to be sure, but English nonetheless. This problem has been haunting Australian writers ever since the birth of their own literature well over one hundred years ago. Of course, there are many languages spoken by the indigenous peoples of Australia, genetically unrelated to English, and on present evidence not related to any other language either, although all belong to one language group. These languages have their own rich oral traditions but developed no writing system to record them. So Australians are stuck with English and all that comes with it.

Consequently, the great twentieth-century British and North American translators of Japanese literature are read as widely in Australia as in the rest of the world, and their influence has been considerable. Beginning with Waley's *Genji* and continuing on through the postwar flowering of British and North American translators—Donald Keene, Leon Zolbrod, Ivan Morris, Edward Seidensticker, Howard Hibbett, Helen C. McCullough, Geoffrey Sargent and the rest—to their successors in the present—Geraldine Harcourt (who is a New Zealander), Alfred Birnbaum, Anthony Chambers, Marian Ury, Van C. Gessel, Kenneth Henshall, John Bester, Dennis Keene, Ralph McCarthy, Juliet Carpenter, Steven Carter, Robert Epp, and Michael Gallagher, to name just a few—Australians have been treated to a feast of literary translations from the British, North American and Japanese university presses, as well as from commercial publishers based abroad like Alfred A. Knopf, Penguin and Peter Owen. Hence there has been little incentive for Australia to develop its own home-grown translators or presses, for that matter, that might publish translations by Australians.

A glance at the history of translation of Japanese literature in Australia will prove my point. Before World War II British scholars like James Murdoch and A.L. Sadler (both based at Sydney University) dominated Japanese studies. Sadler was especially well known for his translations of the Japanese classics, his version of the *Tale of the Heike* being widely acclaimed. In the postwar period, some of Sadler's students became the first Australians to produce translations which reached a large audience, notably Joyce Ackroyd (University of Queensland), with her renderings of various works by Arai Hakuseki, and John McVittie (Monash University) for his versions of stories by Akutagawa Ryūnosuke.

British, American and Japanese scholars resident in Australia also produced excellent translations. At Sydney University, two English academics produced fine annotated translations, firstly, Geoffrey Sargent with his ren-

dering of Ihara Saikaku's *The Japanese Family Storehouse* (1969) and, secondly, A.R. Davis with his faithful version of Kaneko Mitsuharu's autobiography, *Poet* (1988). At the same university, Yasuko Claremont recently translated a selection of poems from the work of Nishiwaki Junzaburō (1988) and Sakuko Matsui a version of Tanizaki Jun'ichirō's *A Cat, Shōzō and Two Women* (1991). The last three translations all appeared in the University of Sydney East Asian Series, published by Wild Peony Press under the direction of Mabel Lee.

The University of Queensland also produced two translation series dealing with Japan. The first is the now defunct Asian and Pacific Series. Two volumes were translations from Japanese: the first was *Contemporary Japanese Poetry* (1978), translated by the British poet James Kirkup and edited by A.R. Davis; the second was a translation of Yumiko Kurahashi's *The Adventures of Sumiyakist Q* (1979) by Dennis Keene. The second series was an occasional paper which included a translation by Yoko Fukano of Tayama Katai's *The Quilt*, also translated (1981) by the English scholar Kenneth Henshall, who studied for his doctorate at Sydney University under Geoffrey Sargent.

However, until recently the only translation by an Australian born and trained after the war was Jennifer Brewster's version of the *Sanuki no Suke Nikki* (1977) published by the Australian National University Press. Thus in the postwar era, in the field of literary translations at least, practically no Australian translator or publisher has achieved anything like that accomplished overseas. The tyranny of distance, to use the historian Geoffrey Blainey's celebrated phrase, has not worked in favor of an indigenous school of translators.

Over the last decade or so, the number of Australian universities has more than doubled from sixteen to thirty-seven. Whether as the result of this or of the massive increase in students studying Japanese, there has also been an increase in scholarly series on Japan. These series have not focused on translation but on Japanese Studies generally, being issued by institutions like Monash University, the Asian Studies Association of Australia, La Trobe University, the University of Queensland, and the Australian National University. The establishment in 1988 of the Wild Peony Press East Asian Series and three years later of the Australian Literary Translators' Association (ALITRA) in Victoria are signs of the beginning, perhaps, of a "school" of Australian translators with a distinctively Australian approach to the task of translation.

As an example of an Australian-born translator, educated in Australia and Japan, my own experience may be instructive in this regard. My teachers of Japanese literature at Sydney University and at Doshisha and Kwansei Gakuin universities all stressed a broad understanding of the text, that is, a reading of the text against the background of literary genre, linguistic mode and the particular biographical and historical context.

When, therefore, I came to translate Arishima Takeo's novelette *The*



Death of Osue for the volume *Seven Stories of Modern Japan*, which I edited for Wild Peony in 1991, I was drawn to the approach taken by Vladimir Nabokov in his commentary on his masterful translation of Eugene Onegin (revised edition, 1975), where he attempted to use vocabulary and expressions drawn from sources in the European literary tradition to render Pushkin's epic poem into English. Ivan Morris attempted something similar in his translation of *The Life of an Amorous Woman* (1963), where he worked from Defoe and similar texts to give his rendering an authentic period "feel." I chose the later novels of Henry James to attempt something analogous for Arishima, but in the end found my gifts were not adequate to the task, and so the final version is something of a hybrid.

In my translation of the poetry of Kusano Shimpei for Katydid/Oakland University Press in 1991, I was inspired by the example of Cid Corman in his earlier versions of Shimpei's verse and his rendering of the poetry of Francis Ponge. Both Cid and myself, I think, were also influenced by Louis Zukofsky with his startling versions of Catullus (in collaboration with his wife Celia). But Gary Snyder's translations of Miyazawa Kenji and translations from other languages, like Christopher Logue's rendering of the *Iliad* (1967), Michael Hamburger's versions of Paul Celan (1988), A.C. Graham's translations from the late Tang (1965), Bonnie McDougall's translations of Bei Dao (1988) and David Gordon's translations of Lu Yu (1984), also served as models to follow.

However, despite the various models of both translation and English-language poetry, inevitably one's own language and background subtly infiltrate renderings. So when translating Asabuki Ryōji for my *Anthology of Contemporary Poetry* (1993), issued by Garland Publishing of New York, I reread both American L=A=N=G=U=A=G=E poets like Michael Palmer and Australian poets writing to similar effect, such as Philip Hammial and John Forbes, in my attempt to create an English "style" for the poet. Readers from different backgrounds are well served by a cornucopia of different styles, with translators as diverse as Satō Hiroaki, Robert Epp and Christopher Drake working in the field of modern Japanese poetry.

Perhaps with a new and greatly expanded undergraduate audience for translations from Japanese, and the large increase in universities teaching Japanese, a happy coincidence of reader, publisher, and translator will occur in Australia. This may provide even more diversity for the pampered English-language reader, giving Japanese authors from Kakinomoto no Hitomaro to Yoshimoto Banana even more different and fascinating accents and cadences. For just as the Australian Aboriginal poets Archie Weller and Mudrooroo Narogin blend the rhythms of Aboriginal languages and Australian English to make superb poetry, so can Australian translators create translations as dialectically distinctive as their British or American counterparts yet reach out to a wide audience in exactly the same way as their distinguished forbears. (*Leith Morton is Professor of Japanese at the University of Newcastle and current President of the Japanese Studies Association of Australia.*)

Hungary Fertile Ground for a New Beginning György Erdős

Japanese literature assumes quite a different guise in Hungary than in its home country. The Hungarian guise is exotic, sometimes tight, sometimes loose or old-fashioned. Translations of Japanese works are cherished even if they do not live up to expectations as far as appearance and comprehensibility are concerned. One of the reasons Hungarians are especially interested in the Far East is that they are very curious about their own origins, which are said to be traced to remote parts of Asia a thousand years ago. Besides, they genuinely like the Japanese and welcome everything that comes from or belongs to Japan, or that tastes and smells Japanese. This subjective affinity can be more important, I dare say, than the most scrupulous, objective understanding of facts.

Perhaps this is why Hungary welcomes Japanese literature more eagerly than other countries of Europe. Fewer books have been translated into Hungarian than into other European languages, it is true, but this does not detract from the sincerity of our admiration. Already at the end of the nineteenth century and before the outbreak of the world wars, Hungarian publishers put out numerous travelogues, and art collector Péter Vay, scientist at the National Museum Balogh Barátosi, and others wrote enough books based on personal or other Westerners' experiences to fill a small library. Their merits, however, can be attributed to a popularizing of ethnography, geography, and the fine arts rather than to that of literature. Occasionally Hungarian publishers offered, as a kind of foretaste of Japanese culture, translations of tales, poems, and fragments of literary works via other languages.

In the 1910s, soon after the vastly successful showings of Japanese art in Western Europe, particularly France, Takács Felvinczy organized a Japanese exhibition at the Museum of Fine Arts. Encouraged by the "Madame Butterfly" Japoniserie fashion, the Bárd Music Publishing House of Budapest produced a few titles, such as *Japanese Music Pictures for Piano* and *Japanese War Songs and Other Tunes* (both 1909). The trends of the times favored fiction on Japanese themes. In 1909 Menyhért Lengyel wrote *Taifun*, later to become successful worldwide, after watching Japanese people pass in and out of a building across the street from his apartment house day in and day out. What could all those Japanese be doing inside that house? The protagonist's imagination takes over and he completes a play about a Japanese dying of a Europe complex. By the time he realizes that the house is the Japanese consulate, the Vig Theatre in Budapest has already been billed to stage the play. At the beginning of the century, Japanese style became fashionable in Hungary as well, although in forms that reflected a view of Japan shaped by contemporary European taste, a far cry from Japanese reality.



Over the past century Hungarian readers were introduced to Japanese literature as a fabric woven from numerous threads. Until the end of the nineteenth century, Japanese works generally arrived in Hungary via a detour in the German-speaking countries—and sometimes France or England. The works mentioned above were recastings of original Japanese works through intermediary publications in German, French, or English; a process not so much of translating as of restructuring. For this reason, we generally honor the courage of these early pioneers in publishing of Japanese works more than the literary value of what they produced.

The tendency for Japanese works to be introduced to Hungary via other European languages continues even today, as was the case for Kawabata Yasunari's *Snow Country* in 1969. Its now-famous opening sentence reflects a Japanese view that challenges translators working in any language.

Kunizakai no nagai tonneru wo nukeru to yukiguni de atta.

(The train came out of the long tunnel into the snow country. —tr. Seidensticker)

English requires a subject, so the train is interpolated into the text, depicting the action from the point of view of an outsider. The original, in fact, attempts to show the sudden illumination of the scene from inside, from the darkness of the tunnel, and from within the train. The Hungarian translation, meanwhile, is based on a German version which is rather insensitive to the problem of the novel's beginning. The latter makes two major mistakes: first it interpolates a group of additional words and then mistranslates "yuki-guni" as "Border Mountain." German renderings of Japanese works in general tend to be diffuse and imprecise, and there are endless examples of this kind.

Japanese literature came into fashion again in the 1930s, and Dezső Kosztolányi's translations of Chinese and Japanese poetry have since then been published about ten times. These masterpieces, works of Bashō and Buson, translated by one of the greatest Hungarian writers and poets of the interwar period, can even be considered Kosztolányi's own poems. These are the par excellence Japanese poems for our generation. (Much later, in 1981, a haiku poem calendar was published including rough, philological translations by István Halla. Based on these, Dozō Tandori created still similar poems to those of Kosztolányi. In 1988, István Rácz published a collection of faithfully translated but, just for this reason, rather barren haiku).

The path, which seems to lead from one misunderstanding to the next, is nevertheless flanked by masterpieces. In the eyes of Hungarians, the Japanese man took the guise of *homo esteticus* until the 1930s, and toward the end of the decade exchanged this for the guise of the soldier. As World War II approached, an alliance evolved between Japan and Hungary. Politics invaded the worlds of literature and art, even the dedicated Imaoka Juichirō, who for a long time served the cause of cultural exchange between the two countries, was not immune to its effects.

After the end of World War II, Hungary was the first to resume diplomatic relations with Japan. The ink had barely dried on works of militarist propaganda, when the war's end and the liberal policies of the Occupation led to the emergence of left-wing literature in Japan, this time inspired by Russian precedents. In Hungary, literature translated from Russian was preeminent, both in terms of quantity and quality. Akutagawa Ryūnosuke and Abe Kōbō, as well as the proletarian writers of Japan were translated into Hungarian from Russian editions. A number of works of Fukazawa Shichirō (1914–87; *Song of Oak Mountain*, etc.) and an anthology were published, supposedly through Russian in 1967. Russian translations, on the one hand respected political viewpoints, and on the other could not ignore the taste of readers shaped by the great Russian writers. Most of these translations have introduced real values to Hungarians. Japan's great-power neighbor, Russia, has a solid linguistic, academic basis upon which to undertake translation from Japanese. (Up to very recent times, the majority of Hungarian Japanists have received their credentials from Soviet universities.) The relationship with Russia in regard to introduction of Japanese literature was more favorable therefore than with Germany, although the impact of neither Germany nor increasingly powerful Britain in this realm could not be avoided.

Works translated into Hungarian from English cannot be left out completely, but here we can disregard them. All over the world with the spread of English, the same problems arise. A quality translation of almost all of the *Genji monogatari* is available for the Hungarian reading public, but, that it might transmit the feel of the original is as vain a hope as that a camel might pass through the eye of a needle. Even the Waley version ended up with the shriveling of medieval Japan; how could it be possible to accurately evoke it in Hungarian through Waley?

Today, however, a new generation has emerged in Hungary, which translates Japanese literature from the original texts. We can look forward to the retranslation of the *Genji* as well as the publishing of a great number of valuable works of Japanese literature not previously available. The time has come to put intermediary languages aside, despite the richness woven into the fabric of Japanese literature rendered in German, Russian, English, and occasionally French or Italian.

Fortunately, supporters of good literature have recently appeared: private corporations and foundations. The most recent Japan-related publication of the past year, for instance, was a work of translations of Noh plays supported by the Japan Foundation. The Japanese department of the Budapest University of Arts, too, has vastly benefitted from foundation assistance.

Japanese literature has been present—although sometimes in disguise—for at least one hundred years in Hungary. The first phase of its history was as a curiosity—"butterflyism"—and the second shaped by intermediary languages, and through those phases, it appears the appetite of readers was whetted and sustained. Now it is the turn of Hungarian translators directly from the Japanese to satiate this interest. (*György Erdős is a freelance writer and translator of Japanese literature.*)

New Titles

HISTORY

Buke to tennō [Feudal and Imperial Power]. Imatani Akira. Iwanami Shoten, 1993. 174 × 105 mm. 250 pp. ¥580. ISBN 4-00-430286-2.

The durability of the emperor system is one of the enigmas of Japanese history. Through the centuries, there were warlords who rose to positions of greater power than the emperor, but none actually took the monarch's place.

A specialist in Japanese medieval history, the author of this book focuses on the late-sixteenth century warlord Toyotomi Hideyoshi, who in 1590 finally succeeded in unifying the feuding warrior clans. The author asserts that, while imperial authority had been mounting steadily throughout the Sengoku (Warring) period (1477–1573), Hideyoshi purposely extended that authority throughout the country and used it to compensate for the weaknesses of his own regime.

Later, the Tokugawa shogunate which replaced Toyotomi rule completed this institutionalization of the emperor system by erecting around the throne a sophisticated structure of political protocol. Naturally, tensions between the court and the warrior class persisted in that political structure, too, and ultimately, its inherent contradictions led to the collapse of the Tokugawas. With such complexity in its treatment of this subject, the book leaves no doubt

that Japan's emperor system is far more tenacious and resilient than one might imagine.

Gehō to aihō no chūsei [Heretical Teachings and Erotic Lore in Medieval Japan]. Tanaka Takako. Sunagoya Shobō, 1993. 194 × 134 mm. 286 pp. ¥2,500. ISBN 4-7904-0405-6.

The current wave of revisionism in Japanese medieval studies has roused not only historians but also scholars of Japanese folklore and literature to develop fresh perspectives on the period. A lecturer at Baika Women's College and upcoming name in literary research, the author of this book has already attracted considerable interest with her "*Akujo*" ron (A Study of Infamous Women) (see *JBN*, No. 2, p. 11).



Cover: Kuramoto Shū

Gehō are quasi-occult teachings outside the framework of Buddhist orthodoxy, while *aihō* is the esoteric lore of sexual love. In examining this underground culture, Tanaka focuses on the women who hovered at the periphery of the medieval imperial court, the women of obscure background and low social status, but who are the heroines—the goddesses incarnate, even—in the world of medieval *setsuwa* (fable-like tales), the author's chosen field of study. Although these women have so far been granted only passing attention in history, the author contends that they in fact performed an important supporting role for imperial sovereignty throughout the medieval period. Based on historical records hitherto overlooked in conventional research, this provocative collection

of papers is a penetrating attempt to unravel the enigma of imperial power in Japan.

Henjōfu [A Study of Metamorphosis]. Yamamoto Hiroko. Shunjūsha, 1993. 194 × 130 mm. 404 pp. ¥3,399. ISBN 4-393-29108-5.

Japan's medieval period was in many ways a time of chaos. A number of different value systems, Buddhism, Shinto, the aristocratic culture of the court, and the martial code of the warriors, wove the distinct and complex historical and cultural fabric of the times. Subtitled "Shinto-Buddhist syncretism in medieval Japan," this book is an inquiry into the principles of transmutation by which, in the largely undifferentiated space of medieval spirituality, Buddhas could become Shinto gods, and vice versa, and either kind of deity could be incarnated as a human being or even an animal.

A specialist in Japanese medieval intellectual history and lecturer at Ferris Women's College, the author argues that metamorphosis meant more than the mere alteration of outward form. She examines pilgrimages to the Kumano shrines (Wakayama) as well as festivals celebrating Buddha's birthday in the Okumikawa region (northeastern Aichi) to shed light on the processes by which buddhahood was thought to be achieved in this world. Yamamoto also traces the way in which the legendary Dragon King's daughter and other animals were said to have become buddhas or gods. Along the way, transmutation is revealed to be an ascending change, a transition to a higher dimension of



Cover: Toda Tsutomu and Oka Kōji



being. In this way, the author applies her careful scrutiny of historical documents to reveal a hidden consistency running through the apparent confusion and incoherence of the medieval Japanese mind.

Kurofune no seiki [Black Ships through the Centuries]. Inose Naoki. Shōgakusan, 1993. 194 × 132 mm. 538 pp. ¥2,000. ISBN 4-09-394164-5. Ever since Japan was forced open to the West after the arrival in 1853 of Commodore Perry's fleet—known in Japan as the "Black Ships"—its modernization process has been haunted by an unremitting sense of foreign pressure. In this book, Inose Naoki, one of Japan's leading nonfiction writers, depicts prewar American and Japanese perceptions through a consideration of a work, which, written just after the Russo-Japanese War (1904–05), foretold Japan's next, infinitely more tragic war.

That book, anticipating the Pacific War and its outcome, was written from the 1910s to the 1930s by a naval officer named Mizuno Hironori (*This One Battle*, translated by C.H. Neil James; published by Daitōa Shuppan KK). Before the war, works predicting war between Japan and America enjoyed intermittent popularity in both countries. Mizuno was a consistent and vocal opponent of any Japanese confrontation with the United States. While most stories of future wars were pure fantasies, the products of ignorance and misunderstanding, Mizuno's work was a serious warning based on facts. It also caused his expulsion from the navy, condemning him to social isolation for the rest of his life.



Cover: Kikuchi Nobuyoshi

MODERN AGE

Baishun ōkoku no onnatachi: Shōfu to sampu ni yoru kindaishi [Women in the Prostitution Paradise: A Modern History of Whores and Childbearers]. Morisaki Kazue. Takarajima Sha, 1993. 193 × 134 mm. 262 pp. ¥1,600. ISBN 4-7966-0694-7.

Morisaki (b. 1927) is a unique writer who has conducted extensive interviews and other field work to compile a chronicle of the lives of women in modern and contemporary Japan. In this volume, she traces the process of modernization as it was actually experienced by the women of the Fukuoka area where she lives.



Cover: Kikuchi Nobuyoshi

In her view, women in modern Japanese history can be divided into two basic categories: childbearers, essential to the family system to provide progenitors to carry on the family name, and whores, deployed under the system of licensed prostitution to satisfy the sexual needs of men. She points to the thoroughly male logic sustaining a social system in which men had free access to either type of woman as their needs required. The division, she argues, is the basis of sexual discrimination throughout the modern age. Vividly describing the changing phases of the period in question, the book carefully draws pictures of the lifestyles of women of both types.

Futatsu no sengo, Doitsu to Nihon [Japan and Germany in the Postwar Era]. Ōtake Hideo. Nihon Hōsō Shuppan Kyōkai, 1993. 182 × 128 mm. 222 pp. ¥830. ISBN 4-14-001646-9.

The modern histories of Japan and Germany show striking parallels: comparatively late national unification and industrialization, the rise of fascism, defeat in war and subsequent occupation, postwar economic recovery, and return to major military power status. On the other hand, their dissimilarities are also clear, particularly in the way they chose to learn from the war and in the different roles they have since played in international politics.



Cover: Kurata Akihiro

This work is a comparative study of Japan and Germany since the Second World War. By juxtaposing early postwar conservatism in the two nations, political scientist Ōtake highlights the points where their modern histories diverge. He focuses on the political thought of Yoshida Shigeru (1878–1967), Japanese prime minister for more than seven years between 1946 and 1954, in contrast with that of Konrad Adenauer (1876–1967), German chancellor between 1949 and 1963. Yoshida advocated a vision of Japan as a lesser power, thereby distancing himself from the expansionist ideology behind the Greater East-Asia Co-Prosperity Sphere scheme. This approach, however, desensitized the nation to its responsibility for the war and also caused its leaders and people alike to underestimate their country's immense economic potential. The author argues that this is

why Yoshida, in contrast to Adenauer, remained so passive about Japan's contribution to the causes of international justice.

Kimera: Manshūkoku no shōzō [Manchukuo: Modern Chimera] Yamamuro Shin'ichi. Chūō Kōron Sha, 1993. 173 × 110 mm. 330 pp. ¥840. ISBN 4-12-101138-4.

In 1931, Japanese Imperial Army leaders provoked hostilities in Manchuria and established a puppet regime, giving the Japanese military effective control over the region. The takeover marked the beginning of the fifteen-year war in China and the Pacific. The generals justified their action with the dubiously idealistic plan to create a peaceful, multi-ethnic empire ruled by a wise monarch. Not only the Guandong Army, Japan's forces in the Northeast, but top bureaucrats, businessmen ruined by the financial panic, and young idealists in search of a cause became involved in this scheme to create a new state on the continent.



Likening Manchukuo to the fabled Chimera of Greek mythology—a creature with a lion's head, goat's body and serpent's tail—the author of this book faithfully yet imaginatively recounts the process by which the monster's head (the Guandong Army) and tail (the Chinese emperor installed by the Guandong Army) were transformed into its torso (a nation under imperial rule), only to perish with Japan's defeat in 1945. This is a powerful chronicle probing the responsibility of the national leaders at whose summoning this alluring but uncontrollable freak came into being.

Ryakudatsu shita bunka: Sensō to tosho [Plundered Heritage: War and Books]. Matsumoto Tsuyoshi.

Iwanami Shoten, 1993. 193 × 133 mm. 304 pp. ¥2,600. ISBN 4-00-002456-6.

In the course of its invasion of China, launched with the Manchurian Incident in 1931, Japan sent numerous academics and researchers to the continent who, over the subsequent fifteen years, carried out of China a great many important classical works which were deposited in national, university and research libraries in Japan. This book exposes the truth about this cultural and intellectual dimension of Japan's wartime imperialism.

The author (b. 1935) argues that the seizure of these long-cherished books and manuscripts represented the pilfering of the very life and heritage of their rightful custodians. At great risk to their own lives, the Chinese tried to protect these treasures from the advancing Japanese forces by removing them to libraries deep in the country's interior. In contrast, the looting Japanese, including the scholars, seem to have been unable to comprehend why the Chinese were willing to go to such lengths to save their literary heritage.



Cover: Iwanami Shoten Shuppambū

Impartial in his pursuit of this theme, the author also highlights the fact that American forces similarly snatched books and important official documents from Japan during the postwar occupation, and reveals that during both occupations—of China and of Japan—great quantities of writings considered threaten-

ing to the respective occupying powers were promptly put to the torch.

Saigo no gakutohei: BC kyū shikeishū Taguchi Yasumasa no higeiki [The Last Student Soldier: The Tragedy of Yasumasa Taguchi]. Moriguchi Katsu. Kōdansha, 1993. 194 × 131 mm. 303 pp. ¥1,700. ISBN 4-06-206572-X.

On April 15, 1945, a U.S. fighter plane was shot down over Ishigakijima Island, Okinawa Prefecture. Not long after, Japanese troops brutally killed the three American airmen taken prisoner from the wreck. After the war, forty-five former Japanese soldiers were tried for war crimes connected with the killing, and seven were sentenced to death. This book reconstructs the events surrounding the incident, tracing the personal history of Taguchi Yasumasa, one of the condemned soldiers. In 1943, as the war turned against Japan, the exemption of students from conscription was abolished. Taguchi, then a college student planning to specialize in fisheries studies in Hokkaido, was drafted and posted to a naval garrison on the embattled Ishigakijima.



Cover: Kawakami Shigeo

The slaying of the downed American fliers shows the extent to which moral judgment had degenerated in the Japanese military, a collapse aggravated by epidemic disease and worsening of Japanese war fortunes. At the military tribunal where the case was heard, the commanding officer of the battalion, who had ordered Taguchi and others to execute the prisoners, denied issuing such an order, thus ensuring the conviction

of his own men as the culprits in the inhuman conspiracy. The author explores the susceptibility of individual sanity to the hysteria of group fanaticism as illustrated in this case.

Sanjū dai ga yonda "Wadatsumi" [Reading *Wadatsumi* in One's Thirties]. Horikiri Kazumasa. Tsukiji Shokan, 1993. 194 × 131 mm. 222 pp. ¥1,700. ISBN 4-8067-5622-9. In 1949, some years after the end of World War II, the letters and essays of a number of Japanese soldiers who had been students until conscripted toward the end of the war and were subsequently killed were collected by former classmates and published as *Kike Wadatsumi no koe* [Harken to the Voice of *Wadatsumi*; 1949] (*Wadatsumi* is the Neptune-like god believed by ancient Japanese to rule the ocean). The book has since run to many editions.

The present volume, by a publishing firm employee and part-time amateur theater director now in his thirties, is based on his liberal reinterpretation of those wartime writings as he contemplates his own future. Horikiri (b. 1960) feels that Japan today offers few avenues for people to discover and express the kind of innermost feelings revealed in *Kike Wadatsumi no koe*. He analyzes the emotions experienced by the student-martyrs recorded under the extreme conditions of war and uses them as a foothold for descending deeper into his own subconscious.



Cover: Ōzeki Sakae

POLITICS AND ADMINISTRATION

Kyoaku vs genron: Tanaka Lockheed kara Jimintō bunretsu made [Big Bad Men vs. the Press: From Tanaka's Lockheed Scandal to the Breakup of the Liberal Democratic Party]. Tachibana Takashi. Bungei Shunjū, 1993. 194 × 134 mm. 783 pp. ¥2,900. ISBN 4-16-347850-7. Journalist Tachibana Takashi (b. 1940) has been writing well-integrated, penetrating criticism of Japan's political structure since 1974, when his series of articles exposing the corruption under then-Prime Minister Tanaka Kakuei appeared in the monthly *Bungei shunjū*. This volume, compiled by the author himself, is a selection of his articles written during the seventeen years from Tanaka's arrest on charges of bribery in 1976 to the events leading up to end of the Liberal Democratic Party's 38-year-long rule and the rise of the Hosokawa coalition government in 1993.



Cover: Bungei Shunjū Design Shitsu

At the time of Tachibana's revelations, Tanaka-style money politics was generally considered to be the special product of a particular politician, that had little to do with the mainstream tradition of conservative politics in Japan. Tachibana argues, however, that while there is no denying that many within Tanaka's own party did oppose his political style, the past two decades have shown that the "exception" gradually became a general pattern per-

vading Japan's political structure. The constant theme of Tachibana's writing is censure of the back-room dealings and decision-making. He insists that enactment of effective anti-corruption laws has to come before any attempt to reform the electoral system.

Nihon kaizō keikaku [Blueprint for a New Japan]. Ozawa Ichirō. Kōdansha, 1993. 194 × 131 mm. 258 pp. ¥1,500. ISBN 4-06-206482-0. Ozawa Ichirō (b. 1942) served three terms as secretary-general of the Liberal Democratic Party and is now co-leader of the Renewal Party. In this work, he outlines his views on the future of political reform in Japan. He emphasizes that the country is now coming to a major turning point in its history, first because of the greater role it is expected to play in international affairs, and secondly because its society is increasingly internationalized with the rising volume of Japanese travelers abroad and the influx of foreign workers. Japan needs strong political leadership to ensure transparency in decision-making and clear identification of responsibility, decentralization of government functions, and further deregulation of both business activities and social life. The arguments presented are punchy and straightforward ("Now is the Time for Reform," "Make Japan a Normal Country," and "Five Freedoms"), but critics point out the lack of a consistent political philosophy underlying the volume, which some say



Cover: Yamagishi Yoshiaki

makes it smack of opportunist polemic. (An English edition, *Blueprint for a New Japan: Rethinking of a Nation*, is forthcoming from Kodansha International, translated by Louisa Rubinfine and edited by Eric Gower. It is expected to be available overseas in fall 1994.)

Nihon no taigai kōsō: Reisengo no bijon o kaku [Japan in the World: A Vision for the Post-Cold War Era]. Funabashi Yōichi. Iwanami Shoten, 1993. 174 × 105 mm. 244 pp. ¥580. ISBN 4-00-430285-4.

Since the end of the Cold War, international politics has faced many new and volatile issues. What attitude should the Japanese government, business, and citizens in general take toward these problems? And what contribution can they make to their solution? A journalist who has long been outspoken on international politics, Funabashi proposes a new role for Japan as a major force in the promotion of peaceful coexistence in the world.



Throughout most of its modern and contemporary history, Japan has remained passive in the face of external problems. Now, the author argues, economic success has given Japan the opportunity to assume a more active and vocal role in the formulation of the post-Cold War global order. He suggests that Japan use its economic and technological prowess within the framework of international organizations to further the causes of peace, human rights, environmental preservation and economic development. Redefining its own long-term interests in the proc-

ess, the new, dynamic Japan he envisions would therefore qualify as what he terms a "global civilian power."

Oyakusho no okite: Buttobi "Kasumigaseki" jijō [Rules of Behavior in Officialdom: An Insider's Look at Kasumigaseki]. Miyamoto Masao. Kōdansha, 1993. 194 × 133 mm. 252 pp. ¥1,500. ISBN 4-06-206427-8.

After spending a number of years in the United States as a university associate professor of psychiatry and neurology, the author of this book took up employment at the Ministry of Health and Welfare in 1986. Although warmly welcomed by the ministry at first, he soon became frustrated by its convention-bound, often irrational practices, and began to vent his frustrations by simply breaking the rules. This book is an account and stinging critique of his fellow officials and their attitudes toward his unorthodox behavior. His critical volleys are aimed at the suppression of open discussion in the workplace, a practice justified by the groupist mentality that grips the organization. To illustrate his points, he cites the ritualized process of drawing up budgets, the childish behavior of the elite at parties, and the jealousy and bullying that pervade Kasumigaseki's offices. Originally serialized in the monthly magazine *Gekkan Asahi*, this work caused a sensation by lashing out in every direction at long-respected institutions and practices.



Cover: Suzuki Seichi

Toshi keikaku: Riken no kōzu o koete [Urban Planning: Beyond Vested Interests]. Igarashi Takayoshi and Ogawa Akio. Iwanami Shoten, 1993. 174 × 105 mm. 244 pp. ¥580. ISBN 4-00-430294-3.

Lawyer Igarashi is a specialist in municipal law, while journalist Ogawa lived for a long period in the United States as a correspondent and reporter for an American news agency. They team up in this work to highlight some of the pressing problems of urban planning in Japan today, including the destruction of local landscapes by high-rise buildings and resort development and the skyrocketing of land and housing prices.

These problems stem from the fact that urban planning is controlled not by local residents themselves but by big business, developers, and construction companies. Complementing its historical look at the powerful collusion between politicians, businessmen and bureaucrats characteristic of Japanese town planning, this book also provides an account of local and citizen-led initiatives vis-à-vis urban problems, as symbolized by the activities of local government bodies in recent years. The authors conclude that, to achieve a new city planning system oriented to the needs of local citizens, a set of basic aesthetic principles to guide urban development should be formulated at the municipal level and existing laws revised.



Amerika no howaito karā: Nichi-Bei dochira ga yori "jitsuryoku shugi" ka [White-collar Workers in America: Corporate Meritocracy in Japan and the United States]. Koike Kazuo. Tōyō Keizai Shimpōsha, 1993. 215 × 151 mm. 182 pp. ¥3,300. ISBN 4-492-26047-1.

It is commonly believed that in personnel management Western companies stress competition and actual performance while their Japanese counterparts value group harmony and the principle of seniority. In this book, labor economist Koike presents a counterargument to this popular stereotype based on documentary research on the employment conditions of college-educated, white-collar workers in the United States.



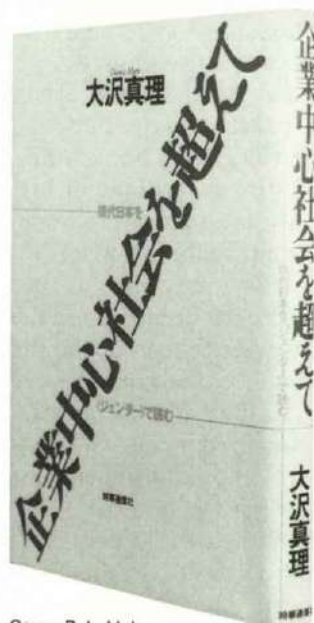
Cover: Fujibayashi Shōzō

Both qualitatively and quantitatively, the author argues, there is little to distinguish Japanese and American practices regarding promotion, dismissal or salary and benefits for white-collar workers. Instead of a neat antithesis of competition and merit on the one side and harmony and seniority on the other, he finds that elements of all these principles appear in the corporate practices of both countries.

While the claim that Japanese business practices are atypical has fueled both American Japan-bashing and Japan's nationalistic ideology, Koike maintains that the facts themselves

reveal there is little evidence to support the notion that Japan is necessarily special in this regard.

Kigyō chūshin shakai o koete: Gendai Nihon o jendā de yomu [Beyond Corporate Society: A Gender-Based Analysis]. Ōsawa Mari. Jiji Tsūshinsha, 1993. 193 × 134 mm. 248 pp. ¥1,700. ISBN 4-7887-9324-5. The author of this work is a sociologist specializing in social policy. She applies the discourse on gender (based on historically and socially shaped sex roles) to shed light on the industrial structure of modern Japan which is dominated by big business.



Cover: Rote Linie

The point of departure for the book is the 1992 report of the Economic Council, an advisory body of the prime minister, presenting a 5-year plan to improve the quality of life in Japan as opposed to the past emphasis on economic growth. Citing a wide range of sources, Ōsawa argues that the scheme it envisions will perpetuate and even strengthen traditional priority on big business, male dominance, and reliance on the family for welfare and care services.

This work demonstrates how an examination of gender relations can bring into clear relief the way values centered on corporate society continue to pervade Japanese society.



Cover: Yamazaki Noboru

Ōkurashō no fukaku: Meisō no gyōsei shidō [Administrative Misguidance: The Failures of the Ministry of Finance]. Shiota Ushio. Nihon Keizai Shimbunsha, 1993. 193 × 131 mm. 252 pp. ¥1,600. ISBN 4-532-16096-0.

A nonfiction writer specializing in political, business, and bureaucracy-related themes, Shiota Ushio looks at the problems of monetary policy facing the Japanese government today. As the custodian of the nation's public purse strings and supervisor of all its financial institutions, the Ministry of Finance has long occupied the most powerful seat in Japan's bureaucratic apparatus. In recent years, however, the ministry has been shaken at its very foundations by the revelations of large-scale illicit transactions involving securities companies and financial institutions as well as the proliferation of cases of unreturned loans. Drawing from a wealth of information compiled through personal investigation, the author describes the finance ministry's vacillating attempts to deal with the situation. Until now, it has stressed the need for other ministries to cultivate close ties with the private sector in order to protect vested interests. This attitude, the author concludes, led to the finance ministry's own inability even to foresee imminent crisis, let alone take appropriate action.

Roshia: Giji shihonshugi no kōzō [Russia: The Structure of Pseudo-Capitalism]. Nakayama Hiromasa. Iwanami Shoten, 1993. 188 × 131 mm. 316 pp. ¥2,600. ISBN 4-00-002579-1.

This book examines the economic problems facing Russia under the government of Boris Yeltsin. A specialist in socialist economics, the author describes the Russian economy since the fall of the communist regime as a case of "pseudo-capitalism": Most of the country's consumer durable goods are produced in giant military-industrial complexes; no mechanism for encouraging competitive new enterprises exists; the advantages of currency and financing have not been exploited, causing the practice of barter to grow widespread; and enormous fiscal debts generate hyper-inflation and perpetuate the structure of state ownership in both agriculture and manufacturing. In addition, democratic debate has yet to take root in the Russian political process, and after the initial fanfare the pro-capitalist movement seems to have fizzled.

Supporting his argument with ample statistics and other data, Nakayama attempts to analyze this confusion as a complex of issues relating to the three key areas of military, technology and economic reform.



Cover: Iwanami Shoten

SOCIETY AND CULTURE

Aidentiti to kyōsei no tetsugaku [A Philosophy of Identity and Coexistence]. Hanazaki Kōhei. Chikuma Shobō, 1993. 194 × 132 mm. 330 pp. ¥3,200. ISBN 4-480-84224-1.

With the collapse of socialism, which stood for progress and reform, ethnic egotism, religious intolerance, and exploitation of the weak, once thought to have been overcome for good, have again erupted around the world. In such a world, is there any room for a philosophy of hope?



Cover: Kazi Ghiyas Uddin

Starting with Minamata Declaration adopted at the international symposium on the twenty-first century, People's Plan 21 (PP21), convened in Japan in 1989, this book explores a new basis for universal human values. In a number of other works, including *Ikiru ba no tetsugaku* [Philosophy in the Context of Life; Iwanami Shoten, 1982], the author has established a reputation as a spokesperson of the forgotten battlers of marginal society—minority groups, pollution victims, and grassroots activists.

As a system based on the principle of majority rule, democracy often sanctions the domination of the strong over the weak. In contrast to this, the author envisages a twenty-first century in which people strive to expand their awareness of coexistence to a consciousness of fraternity and neighborliness embracing all hu-

manity and the entire earth. This is a thoughtful work echoing the voices of hope heard from among struggling minorities.

Eizu to ikiru jidai [Living in the Age of AIDS]. Ikeda Eriko. Iwanami Shoten, 1993. 173 × 105 mm. 274 pp. ¥580. ISBN 4-00-430272-2.

The author has long been involved in the production of several television programs on AIDS for the Japan Broadcasting Corporation (NHK). Drawing from this experience, she describes the plight of AIDS sufferers, HIV carriers and their families, and considers how the rest of the community should respond to the problem.

As the work of an informed insider, the book is a damning testimony to the lack of sincerity and imagination in the Japanese media's handling of the AIDS issue. According to the author, most of her fellows in the industry are so obsessed with what is different about HIV carriers they fail to notice the more important fact that the rights of HIV carriers are inextricably bound up with those of the rest of society. Her own work as a reporter and critic of AIDS-related matters is uniquely informed by her encounters with people on the brink of death who nevertheless vigorously affirm life. One of the issues AIDS forces us to address, she concludes, is how to create a society in which the weak and unprivileged can also live comfortable and rewarding lives.



Hon to kompyūtā [Books and Computers]. Tsuno Kaitarō. Shōbunsha, 1993. 192 × 132 mm. 280 pp. ¥2,300. ISBN 4-7949-6133-2.

The advent of computer technology has been called the greatest revolution in publishing since Johann Gutenberg invented the press, and one whose ultimate impact has yet to be fathomed. In this book, the author draws on his years of experience as an editor to produce a well-thought-out picture of the future of book publishing. His view is neither one of unqualified praise for the role of computers nor a defense of conventional printing technology. Free of nostalgia for what history commits to the past, he prefers to consider the possibilities computers represent for the future by highlighting new developments in the industry in the United States and elsewhere. Instead of attempting to choose between old and new, he stresses the continuity between the two, in the conviction that the new revives the old in unexpected ways. While many books on computer technology are too full of jargon to be comprehensible to the lay reader, this work is written in a lucid, straightforward style, making it an excellent introduction to computers and media theory.



Cover: Minami Shimbo

Ine no daichi [Land of Rice]. Watabe Tadayo. Shōgakukan, 1993. 195 × 133 mm. 254 pp. ¥2,300. ISBN 4-09-626178-5.

With Japan's rice market finally beginning to open, the country's farmers are raising their voices in indignation and alarm. Rice has special significance for Japanese, and there are many theories as to how it was introduced to Japan. One of the most respected scholars in the field of agricultural science, Watabe has established a reputation for his solid, empirical research on the origins and diffusion of rice cultivation. This work is a compilation of papers published over the last decade.



Cover: Funabashi Kikuo

While his previous book, *Ine no michi* [The Rice Road; NHK Books, 1977], focused on the historical roots of rice farming, the present work follows its spread throughout Asia and later developments based on fieldwork conducted in China's Yunnan Province, Thailand, Indonesia, and other locations. Asian rice is classified into three main varieties: japonica, indica and javanica. Today, virtually all rice grown in Japan is japonica, but all three kinds were brought into the country at some time in history. Tracing the complicated evolution of rice cultivation over the centuries, the author argues that in each part of Asia it has developed as an important expression of that society's unique culture and lifestyle. In this he reveals his deep concern over the potentially devastating crisis Japan's rice farming currently faces.



Cover: Fujimoto Kyōko

Nihon no gomi [Japan's Garbage]. Sano Shin'ichi. Kōdansha, 1993. 194 × 131 mm. 398 pp. ¥1,700. ISBN 4-06-206360-3.

What does Japan look like from the viewpoint of the garbage can? A nonfiction writer known for exposing the basic human urges behind social phenomena, the author documents the facts about waste in twelve categories, including automobiles, paper, buildings, office automation equipment, sewerage, medical care, nuclear waste, and plants and animals (including human beings). Labeling today's Japan a "society of mass, high-speed consumption," he contrasts its throw-away culture with the Japan of only three decades ago, when thrift and recycling were just common sense and things would be used until they were barely recognizable. These days, people think nothing of tossing out virtually brand new clothes, office equipment or even cars as soon as the latest model or style comes out. Waste disposal sites throughout Japan are at the bursting point, as are the local government authorities in charge of dealing with the deluge. The situation has deteriorated so much that people can now dispose of unwanted pets at preestablished collection points. The book's enumeration of the distortions in contemporary culture leaves the reader with a profound sense of despair.

***Shin kaigai teijū jidai* [The New Breed of Overseas Japanese].** Satō Machiko. Shinchōsha, 1993. 197 × 135 mm. 218 pp. ¥1,400. ISBN 4-10-390001-6.

More than ten million Japanese now travel abroad each year. In the past, those who left Japan for other shores generally did so for economic reasons, either to escape poverty or to seek success elsewhere. Based on interviews with some two hundred expatriate Japanese living in Australia, this book chronicles a pattern of Japanese emigration today that represents escape of a more psychological and cultural kind, a flight from the stifling atmosphere of Japanese society in search of a fresh air to breathe.

Satō is a long-time resident of Melbourne and author of *Ōsutoraria kara no tegami* [Letters from Australia], among other works. The fellow expatriates she interviewed for the present work are naturally very diverse: Some are disappointed with their new home, while others sparkle with a zest for life; but almost none, even among those frustrated by their inability to adapt to their adopted environment, seems to feel any urgent desire to return to Japan. Their views as insiders now outside make this book a poignant indictment of Japanese society.



Cover: Shinchōsha Sōtei Shitsu

ART AND ARCHITECTURE

***Katsura Rikyū* [Katsura Detached Palace].** Saitō Hidetoshi. Illustrations by Hozumi Kazuo. Sōshisha, 1993. 263 × 195 mm. 99 pp. ¥2,000. ISBN 4-7942-0515-5.



Cover: Hirano Kōga

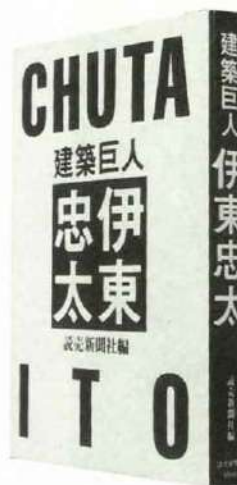
The Katsura Detached Palace on the edge of the city of Kyoto is admired throughout the world as the paragon of the Japanese architectural aesthetic. Built in 1615 as a country retreat by Prince Toshihito (1579–1629) of the Hachijō no Miya branch of the imperial family, the villa was extended to its present form by his son, Prince Toshitada (1619–62). An example of the *sōan* (thatched cottage) style of the broader category known as *shoin-zukuri* architecture, the palace consists of the Ko Shoin (Old Shoin), the Chū Shoin (Middle Shoin), the Gakki no Ma (Music Room) and the Shin Goten (New Pavilion). The book also covers the smaller and later-built facilities scattered around the 58,000 square-meter grounds, including the Buddhist chapel (Onrindō), tea ceremony cottage (Shōkintei), and rest pavilions.

The author of this book was the design, survey and technical supervisor for the extensive repairs made to the Katsura Detached Palace beginning in 1976 and completed in 1982. He provides a commentary on the historical background to the palace's construction and a vivid description,

enhanced by detailed diagrams and sketches by freelance illustrator Hozumi Kazuo, of the seventeenth-century building techniques employed. Aimed at readers aged twelve and older, the book is written in a simple style, yet gives a solid background in the court culture and the architectural aesthetic of early Edo-period Japan.

***Kenchiku kyojin Itō Chūta* [Itō Chūta, Architect Extraordinaire].**

Yomiuri Shimbunsha, ed. Yomiuri Shimbunsha, 1993. 215 × 153 mm. 206 pp. ¥2,000. ISBN 4-643-93040-3. Called the "founder of modern Japanese architecture" who coined the now-standard term *kenchiku* for "architecture," Itō Chūta (1867–1954) had a truly remarkable life. From 1902 he spent over three years traveling through China, India, Turkey and Europe. While in China he discovered the Yungang Caves—the remains of cave temples at Yungang (Yunkang)—and he was the first to notice that the entasis of the columns at Nara's Hōryūji Temple can be traced to classical Greek architecture. After returning to Japan, he taught at Tokyo Imperial University (now Tokyo University) while at the same time involving himself in work on some of the finest extant examples of traditional Japanese architecture, including the Honganji temple at Tsukiji, the Yushima Seidō, Meiji Shrine, and Heian Shrine. He also kept a running account of current affairs in 3,279 sheets of cartoons from the outbreak of World War I to the end of World War II, and wrote journal articles on such idiosyncratic topics as ghosts and goblins.



Cover: Ōkuma Hajime

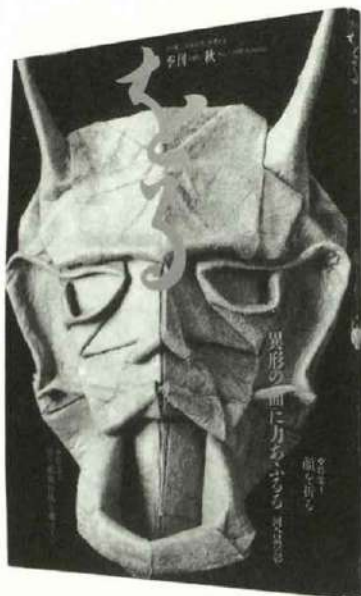
In an effort to create a complete portrait of this colorful man and his multifaceted life, this volume combines writing from eighteen authors. More than a simple chapter in the history of Japanese architecture, it is an intriguing critical biography of one of the most eccentric contributors to the modernization of Japan.

Kikan Oru [Paper Folding].

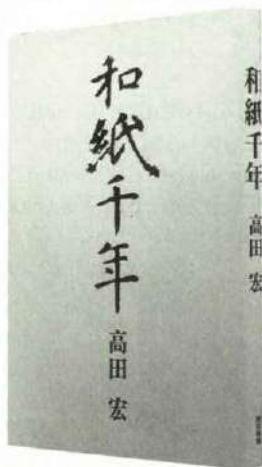
Sōjusha, 1993. 280 × 210 mm. 160 pp. ¥2,060.

While the art of paper folding has existed throughout the world ever since paper itself, it reached a particularly sophisticated degree of refinement in Japan as origami. With the motto "On origami and the culture of folding," this journal was launched in 1993 as a serious quarterly primarily for an advanced readership of adult origami enthusiasts, and is enjoying unexpectedly broad popularity.

Every Japanese experiences the fun of origami at some stage in his or her childhood, but the journal captivates the adult reader anew by the myriad forms of expression in the art and at the huge following of artists and serious connoisseurs it enjoys in Japan and abroad. The second issue includes features on folding faces and paper airplanes. The works depicting faces are an especially impressive testimony to the status of Japanese origami as a mature artistic genre. Readers can try their hand at recreating the works shown using instruction diagrams provided at the back of the issue.



Cover: Kawai Toyooki and Ishii Mitsumasa



Cover: Kuroda Takashi

Washi sennen [Washi: The Paper That Lasts A Thousand Years].

Takada Hiroshi. Tōkyō Shoseki, 1993. 195 × 137 mm. 118 pp. ¥1,200. ISBN 4-487-75370-8.

Among the scrolls of Buddhist sutras and other ancient documents kept in the Shōsōin storehouse at Nara's Tōdaiji Temple are sheets of the most durable paper known to history, still lustrous after thirteen centuries. This volume pays homage to the art of washi, handmade Japanese paper. Born in 1932, the author is a writer who specializes in works on Japanese culture.

The book reiterates the traditional wisdom passed down by generations of washi artisans, stressing the importance of natural harmonies in the paper-making process. Paper is seen as the product of the teeming natural forest, which brings forth the simple ingredients of paper making: pure water and bark fibers from the *kōzo* (paper mulberry), *mitsumata*, *gampi* (varieties of daphne), and other trees. The author discusses the special compatibility that exists among locally harvested raw materials and the water and environment in which they were grown. No attempt to produce high-quality paper using Japanese bark fiber in the water of other countries will be successful; paper makers wherever they may be must therefore find native plant fibers compatible with the local water and climate. The deterioration of the natural environment, the author laments, has led to the decline in the life span of paper. Forests must be preserved if paper is to continue to be made that lasts for over a millennium. The book includes five sample sheets of washi.

LITERATURE AND FICTION

Ano hito to aruku Tōkyō [Walking Together in Tokyo]. Ozawa Nobuo. Chikuma Shobō, 1993. 194 × 133 mm. 302 pp. ¥1,900. ISBN 4-480-81334-9.



Cover: Kikuchi Nobuyoshi

This work takes the reader along the paths and streets of old Edo and modern Tokyo traced in the lives and work of such prominent names of modern Japanese literature and raku-go storytelling as Nagai Kafū (1879–1959), Uchida Hyakken (1889–1971), Kokontei Shinshō (1890–1973)—the "ano hito" of the title. Unlike conventional guides to literary landmarks, it is also a semi-autobiographical portrait of the Tokyo in which the author himself was raised, as some of the anecdotes suggest that the "ano hito" is the author's father; childhood memories overlaid with his accounts produce an extra dimension of pathos and nostalgia as the reader slips back and forward through time.

This is an intimate, loving depiction of a city that was witness to the about-face from tradition to modernization following the Meiji Restoration of 1868, devastated by the tremors and fires of the Great Kanto Earthquake of 1923, ravaged by war-time air raids, and swept up in the waves of rapid economic growth, as seen when walking its streets. It makes a unique historical guide that can enrich appreciation of the city

for Japanese and visitors from abroad alike. A professional writer, the author was born in Tokyo in 1927.

Izoku [Heterogeneous People].

Nakagami Kenji. Kōdansha, 1993. 194 × 137 mm. 794 pp. ¥4,000. ISBN 4-06-206158-9.

This final, and unfinished, work of Nakagami, who succumbed to cancer at the early age of 46 in 1992, was written over a period of eight years. Among postwar writers, Nakagami stands out as a novelist who used his own origins in the buraku community of former outcasts to confront the issues of discrimination against minorities in Japanese society, as illustrated by his *Kareki nada* [Sea of Withered Trees], which has been translated into French.

The solution to the suffering brought on by discrimination Nakagami probes and depicts in his writing is not the orthodox way of assimilation but thoroughgoing differentiation. Based on an Edo-period tales of historical, allegorical romance *Nansō Satomi Hakkenden* (Satomi and the Eight "Dogs") and set in Asia as a whole, the protagonists—who are from the buraku, Korean residents of Japan, Ainu or other minority origins—explore the possibilities of remaking themselves as heterogeneous elements. Although the novel was not completed, it demonstrates fully the qualities that made Nakagami one of perhaps Japan's greatest postwar-born

novelists. It is also a work that provides an indispensable perspective for understanding the fabric of contemporary Japanese society.

Mahō hikō [Magical Flight]. Kanō

Tomoko. Tōkyō Sōgensha, 1993. 194 × 130 mm. 278 pp. ¥1,400. ISBN 4-488-01250-7.

A twenty-six-year-old office worker, this author received last year's Ayukawa Tetsuya Prize for new mystery novels for her debut work entitled *Nanatsu no ko* (Seven Children), most of the characters in which reappear in this, her second work.

One is university student Irie Komako. She writes fictional accounts of the strange things happening around her and sends them off to a writer friend, who, an armchair detective, who proceeds to unravel the mysteries. The technique of presenting a series of loosely related, short-story-like pieces is also similar to the author's previous book, although this time each chapter ends with the arrival of a mysterious anonymous letter.



Cover: Yamanobe Waka and Ogura Toshio

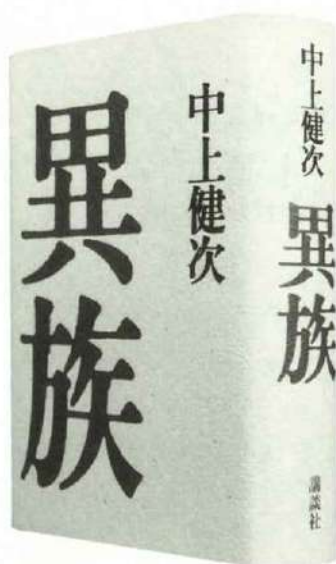
Among the episodes, all of which reflect chatterbox Komako's student lifestyle, are the stories of a mysterious college student with several aliases, of the ghost of a boy who died in a car accident, and of twins who perform telepathy at their school festival. Although there is no crime to be solved, right up to the final riddle-breaking chapter the stories are intricately interwoven to

form a single plot of mounting suspense. The result is a fantasy-mystery novel built around the title motif of the "magical flight" by which human feeling is conveyed across space from one person to another.

Manzana waga machi [Our Town Manzanar]. Inoue Hisashi.

Shūeisha, 1993. 181 × 114 mm. 206 pp. ¥950. ISBN 4-08-774028-5. One of Japan's leading contemporary novelists, Inoue is also a playwright who has written several excellent pieces performed by his own theater troupe. The present work is the latest in this series of plays.

The setting is the Japanese internment camp at Manzanar, California, in March 1942, four months after the Pearl Harbor attack. As part of a propaganda program, the camp director orders a group of five women internees to form a drama club and perform a play entitled "Our Town Manzanar." The troupe includes the editor of a Japanese newspaper in Los Angeles who also led an amateur theater company; a former immigrant farmer turned *rōkyoku* (ballad) chanter; a singer; a stage magician assistant; and a film actress who is invariably cast as a geisha. As they rehearse the play within the play, each of the five reveals the inner conflicts she feels, yet together they realize a sense of common purpose: "This is a chance," one says, "to add a pinch of Japan into the great melting pot of American culture." Rich in comedy and skillful dramatic



Cover: Kikuchi Nobuyoshi



Cover: Wada Makoto

devices, this fine play questions our basic assumptions about humanity and the meaning of "ethnic group."

(O)moroi fūfu [Odd Couple]. Hirata Toshiko. Shinchōsha, 1993. 190 × 128 mm. 144 pp. ¥1,800. ISBN 4-7837-0470-8.

The fourth collection by this thirty-nine-year-old poet, this work is a rollicking poetic portrait of the author's life in a unique marriage arrangement. Childless, she and her husband are "together, with intermittent separations." They have an arrangement whereby, for all but ten days every month, she leaves him in her native Osaka to go and live in his native Tokyo. The poems are therefore largely autobiographical: "It was simply that I suddenly felt a surge of energy and next thing I knew, I'd left the house." The ironic reversal of hometowns and the couple's lifestyle, jealousies and fantasies become fair game for the author's thoroughgoing caricatures. Even the title is a bittersweet pun: *omoroi* is the Osaka dialect word for *omoshiroi*, meaning "amusing" or "interesting," but with the "o" in parenthesis the word becomes *moroi*, "fragile." The Japanese title therefore has the dual connotation of "(interestingly) odd couple" and "(dangerously) fragile marriage."

Far from the over-zealous feminist diatribes against the injustices of society, the book appeals to all readers by treating the problems of male-

female relationships, marriage, and family with a light touch, flexible perspective, and mixing writing styles and even typefaces to create an innovative and entertaining collection.

Robinson Kurūsō hontō no hanashi [The True Story of Robinson Crusoe]. Takahashi Yasuo. Hokusōsha, 1993. 194 × 131 mm. 282 pp. ¥2,500. ISBN 4-938620-48-0.

This is a collection of literary essays exploring the character of Crusoe in Daniel Defoe's popular classic, or more precisely the concept of solitude he represents. While discussing the ideas other thinkers and literary figures throughout history and in East and West have expressed on the theme, the author reveals own position as an admirer of the notion of solitude, saying "we are entering an age when the individual must maintain a resolute solitude." From a careful analysis of Crusoe's experience of isolation he draws support for an innovative critique of the factionalism he sees in the social structures of fame, status, organizations, and authority—a critique that applies particularly to contemporary Japanese society.

Born in 1940, the author became a professional writer after a career as a newspaper reporter and magazine editor.

Sekiryō Kōya [Solitude Point]. Yoshimeki Haruhiko. Kōdansha, 1993. 194 × 131 mm. 210 pp. ¥1,600. ISBN 4-06-206343-3.

This is the story of a Japanese war bride and her American husband living in Baton Rouge, Louisiana. Ten years earlier, while working as a crop-duster at Solitude Point near the Mississippi River, the husband was implicated in an accident involving agricultural chemicals. Financially ruined by the betrayal of his partner, he continues to have difficulty finding work again because of his age.

Then he notices his wife has begun acting strangely. A devoted husband, he takes her condition to be a reaction to the injustice they have suffered, and is convinced she will get well if only he can restore their honor. As the symptoms of Alzheimer's disease worsen, however, the reality of the hardships she has endured over her entire adult lifetime as a Japanese-American in the American South—she has not returned to Japan in thirty-seven years—becomes increasingly apparent.

A sensitive portrait of loneliness in a woman who believes that life demands the will to persevere whatever the injustices destiny brings, the book won the prestigious Akutagawa Prize in 1993. The author was born in 1957 and spent part of his childhood in Baton Rouge. The other story included in this, his third, collection is entitled "Uwasa" (Gossip).



Cover: Ebisu Yoshikazu and Ashizawa Taii



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Events and Trends

Akutagawa and Naoki Prizes

The winners of the 110th Akutagawa and Naoki prizes were chosen on January 13, the Akutagawa Prize going to Okuizumi Hikaru for "Ishi no raireki" [The History of Stone] (*Bungakukai*, December 1993), and the Naoki Prize to Satō Masami for *Ebisuya Kihei tebikae* [The Journal of Ebisuya Kihei] (Kōdansha, 1993) and Ōsawa Arimasa for *Shinjuku-zame mugen ningyō* [Shinjuku Shark, Hell Doll] (Yomiuri Shimbunsha, 1993).

"Ishi no raireki" portrays the life of an ex-soldier obsessed with the beauty of stones, whose wife is mentally disturbed and son has become a revolutionary activist. A powerful treatment of the formidable themes of war and death, the novel had already earned widespread praise before receiving the prize.

Ebisuya Kihei tebikae is a suspense novel set in the Edo period in a special inn for the exclusive use of people traveling to Edo to testify in hearings on civil law suits. Portraying a case the inn's proprietor attempts to solve, the novel was recognized for its scrupulous historical detail and complex characterizations. The protagonist of Ōsawa's work, the fourth in a series, is a detective stationed at Shinjuku, one of Tokyo's major hubs. The novel's galloping plot and dry style won it acclaim in the field of entertainment fiction.

Prize for Editors

Established in 1992, the Aoi Mugi ("green barley") Prize is awarded annually to editors deemed to have made important contributions to the publishing industry. The 1993 winner of the prize is Hashinaka Yūji for his editorship of Kōdansha's Bungei Bunko series. Launched in February 1988, the series has since grown to include some 250 superior works of modern, mainly postwar, Japanese literature. The prize was awarded to Hashinaka in recognition of his role in the preservation of the best of

Japan's literary heritage by overseeing the publication of high quality works in paperback format, with reliable commentaries and reference materials.

Nature Magazines

The Japanese edition of *Geo*, the well-known nature magazine founded in Germany 17 years ago and widely read in Europe and North America was launched in November 1993 by Dōhōsha. The *International Geo Magazine*, like its Western counterparts, includes cover stories and feature articles on the environment, wildlife, and culture of various regions of the world. It is available by subscription only.

Shinchōsha followed soon after with the December debut of the monthly *SINRA*, a title taken from the Japanese phrase, *shinrabanshō*, meaning "all things in the universe." *SINRA* features plentiful photography pages capturing nature at its most impressive and focuses on human encounter with the natural environment.

The *National Geographic Magazine* is currently planning a Japanese edition in cooperation with Nikkei BP Co. Although the venerable U.S.-based magazine has sold internationally since its founding in 1888, this would be its first edition in a foreign language.

Japanese Books in Asia

According to a survey released in January by Japan Book Publishers Association, which boasts a membership of 503 companies, the publication of Japanese books in translation is on the rise overseas, particularly in Asia. Conducted last spring and collecting responses from 295 publishers, the survey revealed that over the previous five-year period, 190 of these companies had received requests from overseas for permission to publish translations of Japanese works. A breakdown by country of these requests shows most of the activity coming from within Asia, with 125 companies from South Korea, 76 from the United States, 68 from Taiwan and 40 from China. According to the association, copyright exports now exceed imports in the Asian mar-

ket. By far the most sought-after works are manga comic books (497 titles) and children's books (492), other categories of significant demand being the natural sciences (377), the social sciences (296) and the humanities (108).

Foreign Fiction Boom

In the past, demand in Japan for literature from other countries was limited to literary classics popular among a minority of readers. In recent years, however, foreign fiction in translation has gained popularity as the aura of inscrutability once associated with such works fades.

The hottest title in recent months is Robert J. Waller's *The Bridges of Madison County*. Already a million seller in the United States, the novel has sold over 1.4 million copies in Japanese edition. The original English edition itself sold over 30,000 copies here, making it the best selling foreign book in Japan so far. Set in Madison County, Iowa in 1965, the novel depicts a brief love affair between the wife of a farmer and a traveling photographer. The novels of popular American writer Sidney Sheldon also enjoy immense demand in Japan, with all seven of his titles translated so far consistently showing sales in excess of 2 million copies each, altogether over 26 million copies. Academy Shuppan promotes its Japanese editions of Sheldon's work as superior translations that stress readability over strict word-for-word fidelity to the original texts.

Reading Trends

In October 1993 the Mainichi Shimbun released the results of its 47th survey on popular reading habits. The nationwide survey addressed 4,480 men and women sixteen years of age and over, and enjoyed a 70 percent response. Topping the list of most widely read book category was "health and lifestyle" (31%), followed by "literature and literary essays" (20%), "mystery and science fiction" (20%), "nonfiction" (17%) and "history." One out of four respondents said they don't read books, the main reasons being "too busy" (35%) and "prefer watching television" (29%).

Regional Publishers in Japan

Although all major publishing houses are based in Tokyo, there are also many small regional companies producing works focused on provincial culture. Below, we present profiles of four prominent local publishers.

Ashi Shobō

3-1-2 Akasaka, Chuo-ku
Fukuoka-shi, Fukuoka 810
Tel: 092-761-2895
Fax: 092-761-2836
Founded: 1969
Staff: 9

In keeping with its basic aim to promote an understanding of the northern Kyushu-Yamaguchi region, Ashi Shobō concentrates on books on the history, culture and natural environment of the area, publishing 60 to 70 titles annually and listing some 1,200 works overall. Currently pursuing the theme of modern Japan's interaction with the rest of Asia, its publications include reprints of the *Manshū bungei nenkan*, a yearbook of Manchurian literature, of works by authors of local origin, including Tōyama Mitsuru, Hirota Kōki and Nakano Seigō, and of the publications of Gen'yōsha, a right-wing-nationalist organization active prior to World War II.

Major publications:

Shashin man'yōroku—Chikuhō [The Chikuhō Coal Fields: A Photographic Portrait], a ten-volume comprehensive photo-record of one of Japan's key coal-producing regions and winner of the 1987 Nihon Shashin Kyōkai Annual Prize; Uemura Kimio, *Miyazaki kyōdai den* [The Miyazaki Brothers], a five-volume political biography of pan-Asianist Miyazaki Tōten and his brothers that won the 1984 Mainichi Publication Culture Award; and five volumes in the series *Ima chihō o kangaeru* [From Regional Perspectives], begun in February 1992.

Mumyōsha Shuppan

112-1 Kawasaki Hiroomote
Akita-shi, Akita
Tel: 0188-32-5680
Fax: 0188-32-5137
Founded: 1972
Staff: 4

The largest publisher of works related to the Tohoku area, Mumyōsha puts out about 30 titles annually and has a catalog of some 420 works introducing the nature, history and society of the region. Known for many volumes on agriculture and folklore in an easy-to-read, pictorial format, it seeks to present the issues of grass-roots concern in regional society from the local perspective.

Major publications:

Buna ga abunai [The Endangered Japanese Beech], an anthology of reports on environmental destruction in the Tohoku region and winner of the Local Publication Cultural Merit Prize; *Yukiguni hanattarashi fudoki* [Heritage of the Snow Country Children], a photographic portrait of children's games in the prewar era; *Akita yobai monogatari* [Tales of Akita Love Trysts], a collection of amorous anecdotes passed down in village communities; and *Tōhoku chihō no bunko to kikōbon* [Libraries and Rare Books of the Tohoku Region], a guide to archives and important landmarks.

Okinawa Times

2-2 Kumoji 2-chome
Naha, Okinawa 900
Tel: 098-863-7771
Fax: 098-864-1468
Founded: 1948
Staff: 398
(Publishing Division: 4)

Since its joint publication with Asahi Shimbunsha of *Okinawa senki—Tetsu no bōfū* [Blizzard of Steel: Wartime Okinawa] despite strict U.S. Occupation censorship in the 1950s, the Okinawa Times has maintained a position as Okinawa's leading voice in the Japanese publishing world. It undertakes large-scale, multi-volume projects, and also publishes collections of works by individual scholars. Output between 1989 and 1993 averaged 13 titles annually, and its catalog lists some 350 works, mainly in history, social sciences, arts, and literature.

Major publications:

Okinawa dai hyakka jiten [Okinawa Encyclopedia], 4 vols., winner of the Mainichi Publication Culture Award; *Okinawa bijutsu zenshū* [The Art of Okinawa], 6 vols., with an English translation of text; *Yamauchi Seihin chosakushū* [The Selected Works of Yamauchi Seihin], 3 vols.; *Shashin kiroku—Ningen ga ningen de naku naru toki* [Genocide: A Photographic Record], written and edited by Governor of Okinawa Prefecture, Ōta Masahide, and including a complete English translation; and the "Times Sensho" series of studies on Okinawan history, thought and culture, of which 25 titles have appeared to date.

Shōkadō Booksellers

Shimotachiuri Nishinotoin
Nishi-iru
Kamigyo-ku, Kyoto 602
Tel & fax: 075-441-6905
Founded: 1975
Staff: 2

Originally specializing in linguistics, Shōkadō established Japan's first feminist bookseller in 1982, and has since become a leading publisher of feminist works. In addition to mail-order sales, it puts out the book club quarterly *Women's Books* as well as critical and other works not handled by mainstream publishers. It publishes one to three titles annually and has a catalog of 23.

Major publications:

Mizoguchi Akiyo, Saeki Yōko and Miki Sōko, eds., *Shiryō Nihon ūman ribu shi* [The History of Women's Liberation in Japan], 3 vols., tracing the women's movement through the 1960s and 1970s; *Japanese Women Now*, an English-language account of contemporary Japanese women's attitudes on marriage, family, sexual harassment and changing gender roles; and, on the linguistics side, Shōgaito Masahiro, *Kodai Uiguru bun Abidarumagusharonjitsugiso no kenkyū* [Studies in the Ancient Uighur Text "Abihidharmakosabhasaya-tika Tattvartha"], 3 vols.