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Japanese Book News

The Prolific World of Dictionaries

Writing on the "Comfort Women" Issue

Japanese Books in China and Mexico



The Japan Foundation

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

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From the Editor

This issue looks at the most flourishing genre in Japanese book publishing: dictionaries, encyclopedias, and specialized lexicons. Media critic Kida Jun'ichirō examines the background in language and society and the effects of recent trends, as publishing rapidly moves into the multimedia age. Not only publishers of traditional books but companies specializing in electronic books are starting to exploit the new information modes emerging in this genre. The use of dictionaries may be a necessity for many people, but for others, like Yanase Naoki, translator of such English works as *The Adventures of Alice in Wonderland* and *Finnegans Wake*, it can be a profession and a sport that offers endless fascination and challenge.

Now nearly fifty years since the close of World War II, Japanese are trying to come to terms with the realities of the fifteen-year conflict the country waged in Asia and the Pacific. In this issue, we focus on the "comfort women" problem. It first drew attention as historical fact in the 1970s, but only recently have scholars begun to analyze the system of sex slavery from a feminist perspective and publish their research findings. Suzuki Yūko, a specialist committed to elucidating the plight of the comfort women, outlines the attitudes that permitted such a system to emerge and some of the recent publications that record the story. Since Japanese publishers and individual researchers receive many requests from abroad for reference materials on this issue, we have appended a list of other titles selected by the advisory board.

Reports on Japanese books abroad deal with China, where titles introduced in translation form an ever-growing flood, as described by government official Meng Chuanliang, and Mexico, where they represent a barely perceptible trickle, as recounted by librarian Gotō Shōki.

The back cover introduces three of Japan's oldest and largest publishers based in Tokyo, which put out many of the books annotated in the New Titles section.

With our next issue, *Japanese Book News* will complete its second year of publication. We encourage readers to share with us their comments on the contents and their needs regarding information about books and publishing in Japan.

Cover: The dictionary section at the Sanseidō Bookstore in Tokyo.
 Photograph: Sakurai Tadahisa.

The Prolific World of Dictionaries

Kida Jun'ichirō

Some 5,300 types of dictionaries are currently on the market in Japan. More than a quarter are language lexicons, Japanese or other, and the rest relate to the humanities, technology, and the natural sciences, in that order.

Behind this prolific output is the proportionately large number of students and researchers as well as the aggressiveness with which Japanese have sought to absorb knowledge and know-how from the West since the middle of the nineteenth century. The study of English is a compulsory subject from seventh grade through high school as well as for most university students, and working adults often find some knowledge of spoken and/or written English indispensable in their careers, so the demand for English dictionaries is substantial. The import of well-known dictionaries from Britain and the United States is therefore quite active.

There is also heavy demand for Japanese lexicons, and vigorous competition among publishers in sales of each particular genre and type. Not only university students but adults keep a dictionary close at hand to help them avoid egregious errors in daily reading, writing, and usage, such as in the strokes of often-complex ideographs or the proper combination of ideographs for compound words (especially given the large number of homophonic words), the often-arbitrary readings of names and proper nouns, their combination with the phonetic syllabaries, as well as in checking the meaning of classical or literary words and references that crop up in contemporary writing. Another pitfall is the plethora of foreign words that have lately flooded the language.

The most popular type of Japanese dictionary is the medium-sized edition that includes some encyclopedic entries—the *Webster's* or *Larousses* of the language. The oldest of this type is *Kōjien* (Iwanami Shoten). Since its first printing in 1955, it has sold over ten million copies. Containing some 216,500 entries, it has been revised three times, adding new entries to update and expand its content each time. The latest edition, which came out in 1991, for example, includes *kōrei shakai* (the aging society), *dairi haha* (surrogate mother), *karōshi* (death from overwork), *sekusharu harasumento* (sexual harassment), *mesena* (philanthropy), *nyū media* (the new media), and *nettowākingu* (networking).

Kōjien's rivals are Sanseidō's *Daijirin* (1989) and Kōdansha's full-color, illustrated *Nihongo daijiten* (1989), and the three are locked in intense competition for the market. Both the latter include roughly 200,000 entries, but *Daijirin* distinguishes itself by stressing the contemporary usage of words (i.e., starting with the current meanings and listing other meanings going backwards in time). This order, the opposite of that followed in *Kōjien*, gave Sanseidō's lexicon fresh appeal. The Kōdansha dictionary sports a number of practical sales points: it gives simple English translations, stroke order for main ideographs, and even the JIS (Japanese Industrial Stan-

dard) character code numbers for easy location in word processing. Despite the household item *Kōjien* had become before either *Daijirin* or *Nihongo daijiten* came on the scene, both sold over 1 million copies within the first year after they went on the market. Sanseidō published another dictionary, *Jirin 21*, somewhat smaller at only 150,000 entries, but capturing interest because about 20 percent are foreign-loan words. Traditionally, foreign-loan words occupied only about 13 percent of Japanese dictionaries, and this much-enlarged proportion clearly reflects the tremendous impact of other languages on Japanese in technology and many other fields.

Another arena of competition in the medium-sized, single-volume dictionary market are the "new word guides," the oldest of which is Jiyū Kokuminsha's *Gendai yōgo no kiso chishiki* [Basic Knowledge of Contemporary Terms]. It started in 1948, when new words began to tumble into the language in the early postwar years, and has come out annually ever since. At first it was a small volume of about 1,300 entries like *tetsu no kāten* (iron curtain) and *38-do sen* (the 38th parallel), but today it incorporates some 30,000 entries from the latest technology to contemporary slang. Other publishers' reference works in similar style, like *IMIDAS* (Shūeisha) and *Chiezō* [Storehouse of Knowledge] (Asahi Shimbunsha) have acquired substantial portions of this market.

Why this tremendous appetite in Japan both for guides to the language's inner intricacies and to the dominantly foreign jargon of constantly changing times? Contemporary Japanese society today suffers from chronic indigestion arising from the exotic diet of post-industrial phenomena and concepts, stumbling at the same time because the linguistic standardization induced by mass culture has put the full spectrum of Japanese language potential for expression beyond the reach of many. People have all they can do to keep up with the flood of new words constantly rushing into the vocabulary while staying in touch with their own linguistic traditions. Perhaps this is the reason for the unfaltering demand for books from these two ends of the lexicographic spectrum.

The above works are targeted for general users, and there are more Japanese dictionaries aimed at the needs of scholars and researchers, like the Shōgakusan *Nihon kokugo daijiten*, which traces the origins of words in historical documents and provides 500,000 entries. Publication of the leading scholarly lexicon, Sanseidō's *Jidai-betsu kokugo daijiten*, began in 1967 and is still in progress. This "OED of Japan," whose annotations are based on documentary citations for each of its entries from ancient through premodern times, will probably not be complete until after the turn of the century. The definitive dictionary for looking up anything to do with Chinese characters since its publication in 1955–60 is the 13-volume *Dai Kan-Wa jiten* (Taishūkan Shoten) compiled by Morohashi Tetsuji, which contains entries for

500,000 different characters. Chinese characters (*kanji*) pose one of the greatest hurdles to mastering the language by non-Japanese, and, in addition to the venerable *Sai-shin Kan-Ei jiten* (*The Modern Reader's Japanese-English Character Dictionary*, edited by Andrew N. Nelson, Charles E. Tuttle, 1962; now in its second edition), there is the newer *Shin Kan-Ei jiten* (*New Japanese-English Character Dictionary*) (Kenkyūsha, 1990) for which its author Jack Halpern developed an original character-classification system.

A wide variety of specialized Japanese dictionaries are available, including those for dialects, synonyms, etymology, and reverse reference, as well as on traditions and folklore, sayings and maxims, special terminology, writing styles/composition, and so on. The most-favored dictionaries of students and businessmen are the small pocket editions of 50,000–60,000 entries and numerous types of these are on the market.

Of all the foreign-language dictionaries on sale, the vast majority of titles as well as copies sold are English-Japanese and Japanese-English dictionaries; those for French and German come next, respectively. The core of the market is pocket-size E-J and business-term dictionaries of 70,000–80,000 entries, like the long-seller *Kon-saisu Ei-Wa jiten*, *Concise English-Japanese Dictionary*, (Sanseidō). Among the largest in this category is the highly respected *Shin Ei-Wa Daijiten*, *Kenkyūsha's New English-Japanese Dictionary* which includes nearly 200,000 entries. There are also English dictionaries, edited and translated for Japanese users, like the *Shōgakukan Random House English-Japanese Dictionary*.

Japan also has a long tradition of publishing encyclopedias going back to 1878. In the postwar period, the big publishing houses generated an encyclopedia boom from the 1960s to the mid-1970s when Heibonsha, Shōgakukan, Gakken, and other companies produced a spate of modern household editions of various types and styles, but after a brief flurry of sales, demand rapidly dropped off. One cause may be the limited space in Japanese homes for such multi-volume sets.

Publishing of dictionaries and other reference works for literature, music, the social sciences, humanities, natural sciences, and religion is quite active, but it is especially lively for the field of Japanese history. In addition to those focusing on specific periods or regions of the country, there are innumerable titles dealing with folklore, manners, and traditions. The comprehensive *Kokushi jiten* (Yoshikawa Kōbunkan, 1980) is the largest historical dictionary of Japan with 45,000 entries. There is also a wide variety of biographical dictionaries and "Who's Who"-like guides to important persons from historical figures to people of our time. *Nihon jōsei jinmei jiten* [Dictionary of Japanese Women] (Nihon Tosho Center) has recently come out giving 7,000 names of important women from ancient to contemporary times. The fruitful rivalry between Heibonsha (*Nihon rekishi chimei taikei*) and Kadokawa Shoten (*Kadokawa Nihon chimei jiten*) in the publishing of geographical (place-name) dictionaries has produced high-quality works that incorporate the latest research findings.

Dictionaries of Japanese culture include volumes on calligraphy, Kabuki, Buddhist images, and other topics,

among which the *saijiki* glossaries of words with seasonal connotations found in haiku are a particularly substantial genre. There are also various types of dictionaries for study of the 54-chapter novel *Genji monogatari* (*The Tale of Genji*), the eighth-century poetry anthology *Man'yō-shū*, and other classical works. Demand is quite strong for dictionaries of famous quotations. The recent global concern with the environment has stimulated publishing of illustrated guides to flora and fauna as well as natural history, and works compiling basic information about foreign countries in separate volumes are proliferating with the increased interest in and travel to other countries that has accompanied the internationalization of Japan.

Compilation of dictionaries in Japan faces certain technical problems because of the nature of its language. In addition to the three officially approved categories of characters, the *jōyō kanji* (1,945 daily use characters), *jinmei kanji* (use mainly in personal names), and *jūyō kanji* (important characters), note must be made of alternative ideographs used, be they variant, obsolete, or vulgarized, adding them in parentheses as appropriate. The necessity for such cross-referencing meant that putting together even a relatively small dictionary was in the past a very laborious process. Advances in computer compilation have not only made this process spectacularly easy but facilitated revision and creation of derivative dictionaries based on a single "mother" lexicon without painstaking updating by hand. Progress in this compilation technology is one of the reasons behind the diversification in this genre of publishing.

The most recent development, of course, is digitalization of dictionaries. Publishing of language dictionaries mainly on CD-ROM and in "electronic books" began in the late 1980s, and quite a wide range is now available, including encyclopedias, lexicons of new words, economics and law dictionaries, and the *Roppō zensho* (Compendium of Laws), as well as a range of practical dictionaries, like the *Yonji jukugo jiten* (Four-character Expression Dictionary). With the marketing of the recently developed portable digital book player by NEC, a number of specialized digital dictionaries have come out for foreign-loan words, psychology, and other fields. Most publishers of standard printed dictionaries have started to compile dictionaries designed from the outset to accommodate digitalization in terms of content and format. The manufacturers of digital dictionaries are generally software companies, but some companies devoted to electronic publishing have begun to appear and are expanding their businesses.

The heyday of the digitalized dictionary may be at hand, but some stumbling blocks remain. No adequate thesaurus has yet to be compiled for Japanese, so it is sometimes quite troublesome to retrieve desired information. The original works are usually printed, bound volumes, and unless if they are revised—entailing immense time and labor—it is often difficult to revise the digital edition. Because of the tendency to set the prices of bulky dictionaries at a level comparable to the printed versions, they tend to be more expensive than those being published in Europe and the United States. (*Kida Jun'ichirō is a media critic and member of the advisory board of Japanese Book News.*)

Adventures in Dictionaryland

Yanase Naoki

The path that stretches before the translator at work is strewn in varying degrees with unfamiliar words, which can only be cleared away by recourse to a dictionary. Since embarking upon this path in the world of literature, there have been few days when I could soak up the sunshine, but not one when I did not bask in the blessings of dictionaries.

During the seven years I devoted to the translation of James Joyce's *Finnegans Wake* (1939), every day was an adventure into the recesses of dictionaries of every imaginable description: all manner of foreign-language lexicons, the CD-ROM edition of the *Oxford English Dictionary*, and dozens of Chinese character and Japanese dictionaries. *Finnegans Wake* is famous for being written in a language Joyce created himself, and the translation of this 628-page work involves not only deciphering its innumerable puns in over 60 languages and unravelling its literary allusions, but coining semantic equivalents in Japanese. I became totally absorbed in the endless pursuit of words in every corner of the Japanese language, every waking hour and seemingly even in my dreams. I looked up countless words, becoming a tireless stalker of lexicographic hinterlands.

Any adventurer in the world of dictionaries soon discovers the wonders of Japanese homonyms. When you look up a word pronounced *kōshō*, for example, you find yourself amid sometimes pages of entries. In an ordinary handy-sized dictionary there are about 20; including proper nouns, there are 41 in the medium-sized *Daijirin*, 48 in *Kōjien*, and 85 in the 20-volume *Nihon Kokugo daijiten*. (Kenkyūsha's *Japanese-English Dictionary* has 24.) In Morohashi's monumental *Dai Kan-Wa jiten* there are 244! This affords ample resources for whatever puns and allusions one might dare to contrive. James Joyce was a "craftsman" (*kōshō* 工匠) with "noble" (*kōshō* 高尚)

artistic ideals. Going down the entries, one travels through numerous, and often startlingly contrasting, homophones, such as *kōshō* (公娼), the whores of the pre-1958 licensed red-light district, an injury suffered in the line of duty, such as by a sumo wrestler in the ring (公傷), the bite of an animal (咬傷), and a roar of laughter (哄笑), and even *Kōshō* (厚相), his honor, the Minister of Health and Welfare.

Kanshō is another compound prime for punning: appreciating art (鑑賞); being sentimental (感傷); winning unchallenged (完勝); intervening in the affairs of others (干涉), and so on. And then there is *kikin*, as in the Japan Foundation's Kokusai Kōryū Kikin (国際交流基金). *Kikin* means not only "foundation" but donation (寄金), and inasmuch as donations help increase financial resources, its connotations are positive, but then there is *kikin* (飢饉) or "famine," "dire shortage." There must not be many other languages that include homophones of such disparate meaning. A Christian reader of the dictionary might accuse the Japanese language of profanity: *kōtan* (降誕) is used for the nativity of Christ and *kōtan* (荒誕) means nonsense or hoax. But of course this is the mere coincidence caused by the various readings of Chinese characters in Japanese.

These are some of the pleasures I have indulged in while reading Japanese dictionaries—and I am a firm advocate of not simply consulting but reading the dictionary. We think we know our language, but even the shortest sally through a dictionary brings us upon something completely new. For lovers of the language—all language—this is genuinely enjoyable. In translating *Finnegans Wake*, I savored the double pleasure of inventing new words of my own.

In the not-too-distant future, my chronicle about dictionaries, recounting the vast lexicographical terrain I journeyed through—albeit wandering off the track a good deal—in the course of translating *Finnegans Wake*, will be published, tentatively to be entitled *Jisho wa joisufuru* [Dictionaries are Joyful]. (Yanase Naoki is a scholar and translator of English and American literature.)

Further information about the books in the New Titles section may be obtained by contacting the following publishers.

Asahi Shimbunsha
5-3-2 Tsukiji, Chuo-ku, Tokyo 104-11
Tel: (03) 3545-0131 Fax: (03) 3545-8175
Bungei Shunjū
3-23 Kioi-cho, Chiyoda-ku, Tokyo 102
Tel: (03) 3265-1211 Fax: (03) 3239-5482
Chūō Kōron Sha
2-8-7 Kyobashi, Chuo-ku, Tokyo 104
Tel: (03) 3563-1431 Fax: (03) 3561-5922
Daiyamondo Sha
1-4-2 Kasumigaseki, Chiyoda-ku, Tokyo 100
Tel: (03) 3504-6517 Fax: (03) 3504-6254
Fukutake Shoten
1-34 Ochiai, Tama-shi, Tokyo 206
Tel: (0423) 56-0919 Fax: (0423) 56-0910
Hayakawa Shobō
2-2 Kanda Omachi, Chiyoda-ku, Tokyo 101
Tel: (03) 3252-3111 Fax: (03) 3254-1550
Heibonsha
5-16-19 Himon'ya, Meguro-ku, Tokyo 152
Tel: (03) 5721-1234 Fax: (03) 5721-1239
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Kawade Shobō Shinsha
2-32-2 Sendagaya, Shibuya-ku, Tokyo 151
Tel: (03) 3404-1201 Fax: (03) 3404-6386
Kōdansha
2-12-21 Otowa, Bunkyo-ku, Tokyo 112-01
Tel: (03) 5395-3676 Fax: (03) 3943-2459
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Writing on the "Comfort Women" Issue

Suzuki Yūko

During the Fifteen-Year War in Asia and the Pacific (1931–1945), the Imperial Japanese armed forces maintained a large-scale system whereby women were forced to provide sexual services for troops in military brothels. The Army sent a huge number of men to the Chinese continent to carry out its invasion of that vast country, and save for the handful of professional soldiers who led them, most were farmers and laborers—ordinary fathers, husbands, or sons forced to leave their homes at the delivery of a draft notice. Under the conscription system, refusal to join the military was an act of treason, a betrayal of Emperor and country that was punished severely. Sent off to war willy-nilly and subject to sometimes brutal and arbitrary actions of corporals and sergeants, troops often sought relief for their pent-up frustrations by raping and killing local Chinese women.

The policy supporting a system of "comfort women" to serve the troops was adopted in the very early stages of the war in China, as vividly revealed in documents of the former Imperial Army uncovered beginning in January 1992. After the opening of hostilities against the United States and Great Britain in December 1941, it was extended to Japanese occupied territories throughout Southeast Asia and the Pacific. The military authorities sanctioned this policy as a means of dealing with the widespread discontent among the troops, and the majority of the women they mobilized were from the colonies Japan then controlled, mainly Korea and Taiwan. When the war spread to the Pacific, they also used women in the Philippines, Indonesia, Malaysia, and elsewhere.

Much of the debate centers on how a system denying the basic human rights of women could have been so quickly established on such a large scale at the time. It seems to have been possible because the status of women in prewar Japanese society was extremely low. Treated as chattels and mere tools of sexual pleasure and reproduction, they were robbed of basic human rights and dignity. Prostitution was legal in Japan until it was banned in 1956.

I believe that licensed prostitution, as a device of authorized rape, along with deep-rooted racial prejudice against the peoples of Japan's colonies and other Asians and the fundamental irrationality of and contradictions inherent in the Japanese Army forces, were responsible for the creation of the notorious system of sex slaves. This mechanism is elucidated in my books: *Chōsenjin jūgun ianfu* [Korean Comfort Women for the Japanese Imperial Army] (Iwanami Booklet 229, Iwanami Shoten, 1991), *Jūgun ianfu/NaiSen kekkon: Sei no shinryaku—Sengo sekinin o kangaeru* [The Comfort Women and Japanese-Korean Marriages of Convenience: The Sexual Invasion and Postwar Responsibility] (Miraisha, 1992), and *"Jūgun ianfu" mondai to seibōryoku* [The Japanese Imperial Army Comfort Women and Sexual Violence] (Miraisha, 1993).

Licensed prostitution goes back a long ways in Japanese history. When the country launched its effort to catch up with the Western powers in the mid-nineteenth century, the official slogan "enrich the nation and strengthen its arms" justified inhuman sacrifices of the masses for the sake of making the country into a major power. The farmers who made up the majority of the population at that time were cruelly exploited until, in dire poverty, many resorted to selling their daughters to houses of prostitution. These girls became what can only be described as sex slaves. The term for the oldest profession, significantly, was *kōshō*, written with the characters for "public" and "prostitute," and they were the subjects of what was essentially state-authorized "sex slavery" or "forced prostitution."

Because this lowly status of females was taken for granted in Japan proper, the government and military leaders who approved the exploitation of women of its colonies in Asia and the Pacific as military "comfort women" seem to have felt not the slightest pangs of conscience or wrongdoing.

The attitudes that supported such practices, as a matter of fact, are still pervasive in Japanese society today, as reflected in the controversial remarks of Nagano Shigeto, briefly Minister of Justice in April 1994, who dismissed the "comfort-women" issue by saying "much the same sort of thing was practiced by the American and British military," and calling the comfort women "*licensed prostitutes*," so it's not fair to denounce their treatment from today's vantage point as contempt for women or discrimination against Koreans."

Unfortunately these were not simply the careless words of a man in a responsible position in government; despite his official denials, they reveal the honest feelings of many Japanese men regarding the comfort women issue. They simply fail to see that the comfort-women system and licensed prostitution constitute authorized rape and violation of the human dignity of women.

There are two other important books dealing with this topic, published in Japan, but by Korean authors. (Note: The "comfort women," referred to in Japanese as *ianfu*, are known in Korea as members of the wartime *chog sin dae* [lit., "volunteer corps"]). Council on the Korean Chog Sin Dae Issue and Chog Sin Dae Research Group, eds. and Uri Yoesung Comfort Women Issue Network, trans., *Shōgen: Kyōsei renkō sareta Chōsenjin gun ianfutachi* [Testimony: The Accounts of the Korean Women Forced to Serve as "Comfort Women" for Japanese Troops] (Akashi Shoten, 1993) and Yun Chung-Ok, et al., *Chōsenjin jōsei ga mita "ianfu mondai"* [The "Comfort Women" Issue as Korean Women See It] (San'ichi Shobō, 1992).

The former is a collection of testimonials by eighteen Korean women who were the most brutally exploited victims of the system. The majority of the members of

this "corps" were enticed into joining with false promises and were subject to the cruelest of treatment at the hands of Japanese soldiers. The kind of inhumanity graphically depicted in these pages is so awful as to make it difficult to keep the book open and read to the end.

The council which compiled the accounts in this book was formed in November 1990 by 37 progressive Korean women's groups. It has since provided material and moral support to these women, now in their sixties and seventies, who have broken the silence on their personal agony hidden over many decades.

The latter title is a joint work by head of the Council on the Korean Teishintai Issue/Yun Chung-Ok with younger-generation Korean women and Korean women residents of Japan. Born in 1925, Yun is former professor of Ewha Women's University. A member of the same generation as the victims, she began extensive research more than ten years ago in Okinawa, tracing the footsteps

of the Korean comfort women in other areas including Thailand and Papua New Guinea. The above-mentioned book contains the interim report of her research which was originally published in a Korean newspaper in January 1990. That report had a tremendous impact on Korean society and is said to have been the stimulus that caused many women's groups to take up this issue in earnest. At the end of her report, she writes, "Many of these women have survived but remain living abroad because they are too ashamed and embarrassed by what they have been through to show their faces in their own country. They should be sought out and given a chance to live out their lives in dignity in their homeland. But if that is to be done, attitudes toward women must change." (*Chosenjin josei ga mita*, p. 47).

Judging from the still deeply entrenched thinking in Japan, Professor Yun's behest is one Japanese women ought to take up with special commitment. (*Suzuki Yūko is a specialist in women's history*.)

Other Important Titles

Akagawara no ie: Chōsen kara kita jūgun ianfu [The Red-tiled House: A Comfort Woman from Korea].

Kawada Fumiko. Chikuma Shobō, 1987.

A documentary report of the life during and after the war of a Korean who was forced to serve as a comfort woman in Okinawa during the Pacific war.

Jūgun ianfu: Moto heishitachi no shōgen [Testimony of Former Soldiers about the Comfort Women]. Nishino Rumiko. Akashi Shoten, 1992.

*The author began collecting verbal statements for this book after her encounter with a Korean woman who had been made to work in an army brothel during the war. The powerful account includes true-to-life testimony by more than 100 former soldiers.

Jūgun ianfu no hanashi: Jūdai no anata e no messēji [Stories about the Comfort Women: A Message for Japanese Teenagers]. Nishino Rumiko. Akashi Shoten, 1993.

*A retelling of the vivid historical accounts of the former comfort women the author visited in language understandable to young Japanese.

Dansei shinwa [The Myth of Masculinity]. Hikosaka Tai. Komichi Shobō, 1991.

*Dissects Japanese attitudes about sex explicitly and concretely and subjects the old fiction that sexual abuse is simply due to "the nature of the male sex" to a thorough critique.

Ianfutachi no Taiheiyō sensō [The Comfort Women's Pacific War]. *Zoku—Ianfutachi no Taiheiyō sensō* [The Comfort Women's Pacific War. A Sequel]. Yamada Meiko. Kōjinsha, 1991 and 1992.

*Some 200,000 women are said to have worked in the "sexual comfort" facilities for the Japanese military during the Pacific War. This documentary tenaciously pursues

the long-suppressed story of those it victimized. Provides solid documentation on an issue finally being brought to light.

Jūgun ianfu shiryōshū [Documents on the Japanese Imperial Army's Comfort Women]. Yoshimi Yoshiaki, commentary. Ōtsuki Shoten, 1992.

*The editor discovered Japanese documents corroborating the existence of the comfort women system. This comprehensive collection includes materials found in U.S. military archives as well as an exhaustive commentary and clear bibliographical annotations.

Sei to shinryaku "Guntai ianjo" 84 kasho moto-Nihon-heira no shōgen [Sex and Aggression: Testimony by Former Japanese Soldiers about "Comfort Stations" in 84 Locations]. 1992 Kyoto "Oshiete kudasai! 'Ianfu' Jōhō Denwa" Hōkokushū Henshū Iinkai (1992 Kyoto "Tell Us What You Know": Telephone Information on the "Comfort Women" Report Editorial Committee) ed. Shakai Hyōronsha, 1993.

Contains a chronology of military "comfort stations" and overseas Japanese aggression since 1868.

Chōsenjin jūgun ianfu mondai: Shiryōshū I, II [The Korean Comfort Women Issue: Documents, Vol. I and Vol. II]. Society on the Issue of the Korean Comfort Women.

Chōsenjin jūgun ianfu/Joshi teishintai shiryōshū [Documents on the Korean Comfort Women and the Female Corps]. Kim Yong Dal. Kobe Gakusei Seinen Center Shuppambu, 1992.

*Annotation from *Josei modai kanren tosho mokuroku* [Catalogue of Works on Women's Issues] (Tōhan)

*Annotation from *Women's Books* quarterly (in Japanese) (Shōkadō Booksellers)

China

A Boom in the Making

Meng Chuanliang

According to official statistics, as of the end of 1993 mainland China had 543 publishing companies putting out a total of 97,000 titles in that year—including more than 60,000 new titles—almost 300 audio-visual-related publishers, 2,039 newspapers, and 7,500 magazines.

Although the number of publishing companies may seem small considering China's immense population, because almost all of them are operated on a uniform large scale, their combined output capacity is huge.

Cooperation between the Chinese publishing industry and foreign publishers effectively began in 1978, with China's adoption of its new policies of reform and opening up the country to the world. Spurred by the new policy, cooperative activities with foreign publishers have since grown more frequent and taken a more diverse range of forms. Most of the counterparts in these tie-ups have been Japanese publishing firms.

Prior to 1978, cooperative efforts included those involving China's Cultural Relics Publishing House and Japan's Heibonsha and Kōdansha in the joint publication of collections of photographs categorized as cultural properties. Most of these efforts, however, were aimed at promoting friendly relations between the two countries rather than obtaining commercial profit. In 1978, Kōdansha and the People's Fine Arts Publishing House completed a joint project encompassing the planning, photographing, editing and finally joint publication of a book of photographs entitled *Chūgoku no tabi* [Journey through China]. This project paved the way for further joint publications by Chinese and foreign publishers. By the early 1980s, Japan's Shogakukan had linked up with China's Commercial Press in the joint publication of *Gen-dai Nihon daijiten* [Contemporary Japanese-Chinese Dictionary] and *Shin Kan-Nichi jiten* [New Chinese-Japanese Dictionary]. Around the same time, a range of different types of cooperative ventures with Chinese counterparts were established by a number of other Japanese publishers, including Shufu no Tomo, Nihon Hōsō Shuppan Kyōkai, Tōhō Shoten and Simul Shuppankai. The early 1980s thus witnessed a boom in joint publication activity by Japanese and Chinese publishing firms.

During the same period, Chinese publishers turned out many translations of the leading works of Japanese literature. The Chinese publication of such central texts as *Genji monogatari* [The Tale of Genji] and *Heike monogatari* [The Tale of the Heike] were the first to give Chinese readers insight into the Japanese classic literary tradition. The publication in translation of the works of several modern and contemporary Japanese writers, including Kawabata Yasunari, Inoue Yasushi, Ishikawa Tatsuzō, Gomikawa Jumpei, Matsumoto Seichō, and Yamazaki Toyoko, also helped promote mutual understanding between the two countries. Also published in Chinese were Japanese detective and science fiction novels. Given the strong following for these genres in Japan

and the geographical proximity and moral and cultural affinities of Japan and China, it is hardly surprising that these books enjoyed similar popularity in China, particularly among young readers. Although at the time China was not yet a signatory to the Universal Copyright Convention, and so published these translations without the consent of their original authors, we cannot overlook the fact that these publications nevertheless constituted a significant contribution to cultural exchange between the two countries.

In October 1992, China joined both the Universal Copyright Convention and the Berne Convention for the Protection of Literary and Artistic Works, and has since become a major player in the vast arena of international exchange in the publishing industry. In addition to promoting friendly relations, joint publishing projects and copyright trading between Japanese and Chinese publishers are now also aimed at commercial profit. Our research shows that, since China signed the Universal Copyright Convention, cooperation between Chinese and Japanese publishers has been initiated in many categories of publishing, including literature, the fine arts, science and technology, fashion and manga comics. Although no accurate statistics are available on the current situation, it is clear that many such cooperative projects are under way today.

Until only a few years ago, the main business of Chinese publishers' dealings with foreign publishers was to sell Chinese-owned publishing rights. Recently this situation has changed, and now the acquisition of foreign-held publishing rights has also become a vital form of trade with foreign counterparts. Chinese publishers have realized that, given the immensity of the Chinese market, they stand to profit more by buying publishing rights than by selling them. In 1993, the following Chinese publishing companies published translations of foreign (including Japanese) titles after buying the respective publishing rights: Sanhuan Publishing House, *Taimingu ninshin hō* [The Rhythm Method of Pregnancy Control]; World Book News Publishing Corporation, *Shin meikai Kokugo jiten* [General Japanese Dictionary]; *Keizaisei kōgaku no kiso* [Fundamentals of Economically Efficient Engineering]; People's Fine Arts Publishing House, *Doraemon*; and Shanghai Translation Publishing House, *Jingji manhua congshu* [Economics in Comics]. Considerable rewards, both cultural and commercial, can be expected from these joint publishing activities.

Participation in international book fairs is another important form—and source—of international cooperation in the publishing industry. Providing publishers from each country a chance to see what is being published in other countries as well as to display some of their own choice titles, such book fairs often provide the impetus for concrete tie-ups between participating publishers from different countries. There is little doubt they will play an increasingly important role in the years ahead.

Though little more than a year has passed since China became a signatory to the Universal Copyright Convention, already its publishing houses are



well aware of the importance of copyright protection to the promotion of international exchange in the publishing industry. They are eager to establish ties with foreign publishing companies and particularly interested in Japanese publications in the areas of literature, fine arts, science and technology, fashion and beauty, manga comics and child education. As long as the general channels of communication and exchange are kept open to facilitate up-to-the-minute exchange of specific information, a second boom in cooperation between Chinese and Japanese publishers may be just around the corner.

(Meng Chuanliang is Deputy Director of the Foreign Affairs Department, Press and Publication Administration, People's Republic of China.)

Mexico

Beyond Exoticism

Gotō Shōki

The first book published in Nueva España (Mexico) was issued in 1539, roughly half a century after Columbus's arrival in the New World. From then until the end of Spanish colonial rule in Mexico in 1821, a total of 12,256 titles were published in the country, 200 in the sixteenth century, 1,845 in the seventeenth, 7,757 in the eighteenth century and 2,454 in the nineteenth. The print runs of very few publications during this colonial period were more than five hundred copies.

Mexico became independent from Spain in 1821, and spurred by the influx of refugees from the Spanish Civil War (1936–39), the annual volume of books published during the 1950s reached more than a thousand titles. This figure grew steadily in subsequent decades, to over five thousand in the 1960s, six thousand in the 1970s, and peaking at ten thousand in the early 1980s. Then the economic crisis triggered by the sharp drop in crude oil prices in 1985 caused the number of titles published annually to slip to around five thousand by the end of the 1980s. With the economy maintaining a degree of stability again in the 1990s, the number has now edged back up to the seven thousand mark.

Around two hundred titles relating to Japan were published in Mexico between 1970 and 1992 (Source: Centro de Información Bibliográfica Mexicana: CIBIMEX, CD-ROM, 2nd ed.). This figure covers all types of publications, including reports on the president's visits to Japan, Ph.D. dissertations, and even exhibition catalogues, and includes both original works about Japan and translations of Japanese books.

A breakdown of these Japan-related publications reveals that around two-thirds are original works, and the remaining third translations (including retranslation from a third language). In terms of genre, about a third fall in the area of economics, a fifth in politics and foreign affairs, a sixth on history, and the rest on miscellaneous topics. The number of Japan-related publications in the area of literature and art was unexpectedly small. This is

because most available editions of the works of such writers as Mishima Yukio, Kawabata Yasunari, Endō Shūsaku and, more recently, Yoshimoto Banana, are translations of English editions, and but for a select few, all are published in Spain and imported to Mexico. Books are distributed readily across national borders throughout the Spanish-speaking world, and it makes little difference to readers where Spanish-language works were originally published. English art books on such topics as *ukiyo-e* and *netsuke* are sold at major discount bookstores. Demand for these books is low, so there is little likelihood of publication of translations from Japanese into Spanish in this field.

Japan-related books stand little chance of breaking into Mexico's bestseller lists, and while there is a demand among a devoted sector of readers, on the whole sales are unlikely to increase to any significant degree. In response to this situation, university presses—most prominently those of El Colegio de México, Universidad Nacional Autónoma de México, and Universidad Autónoma Metropolitana—publish translations directly from historical documents, poetic anthologies and other primary Japanese texts, as well as research papers on such topics as the history of the Japanese agrarian movement, the history of Japanese immigration, and Bunraku, the traditional puppet theater. However, these publications, too, have greatly declined in number over recent years, particularly since the economic crisis of 1985; whereas in the past, print-runs of first editions of some titles ran to two or three thousand copies, they are limited to only around one thousand, and few go into second editions. There are difficulties, moreover, with domestic distribution channels, so that titles published by the university presses are almost never available in bookstores outside major metropolitan centers.

On a more positive note, one recent development was the 1992 publication by the Japanese-language newspaper *Nichiboku*, of *Milagro Japanese*, a Spanish-language translation of Ishinomori Shōtarō's *Manga Nihon keizai nyūmon* [A Manga-Comic Introduction to the Japanese Economy], translations of which have been published in several other countries following the book's success in Japan. Although comic-style books are generally considered low-brow in Mexico, it is hoped that further publications of this kind will help boost their image.

Also enjoying favorable prospects is *Japonica*, a magazine focusing on Japanese culture. Launched as a semianual in 1989, the magazine became a quarterly in 1994 and its circulation continues to grow. Hopefully this upward trend will continue as the magazine expands its editorial scope.

As plans for the creation of a pan-Pacific economic sphere gradually become reality, and deepening multicultural interaction signals an historic change for Japanese society, the publication in Mexico of books accurately depicting both the good and bad of contemporary Japan and its people would help to rescue Mexican perceptions of Japan from mere exoticism. (Gotō Shōki is a librarian at El Colegio de México.)



New Titles

HISTORY

Edo Tōkyō dai chizu [An Edo-Tokyo Atlas]. Masai Yasuo. Heibonsha, 1993. 360 × 265 mm. 206 pp. ¥12,000. ISBN 4-582-43414-2.

Originally called Edo, written with characters meaning "gateway to the sea," Tokyo's history goes back to the mid-fifteenth century. In 1603, shogun Tokugawa Ieyasu (1536–1616) made it the headquarters of his feudal regime and settled his leading vassals around Edo castle. The city was renamed Tokyo in 1868 right after the Meiji Restoration and the imperial family moved from Kyoto to reside there. The seat of national government ever since, it is now the pivot of the largest megalopolis in human history, encompassing a population of 35 million.

This volume contains three sets of sectional maps of Tokyo made in 1840, 1880, and today, all presented in a large-size, full-color format. The book is designed to facilitate an easy grasp of how the townscape has been transformed over time and of how

ways of identifying its landmarks have changed. Also included are photographs and short descriptions of the distinctive features and histories of each locality within the city.

Hansenka [Anti-War Songs]. Shintani Noriko. People Sha, 1993. 193 × 131 mm. 239 pp. ¥1,800. ISBN 4-89374-081-4.

Since the student movement of the late 1960s and early 1970s, singer Shintani Noriko (b. 1948; real name Araya Noriko) has consistently expressed her commitment to anti-war activism in her art; today she is still involved in the international peace movement. This volume is an autobiographical work edited by a close follower of her career, journalist Doi Toshikuni.



Cover: Naganuma Tatsuo

Shintani made her debut as a singer at the age of twenty with the song "Furanshiinu no baai" [As for Francine]. While her popularity as a radio and television entertainer grew, she participated in the protest opposing the construction of the New International Airport at Narita, a movement made up primarily of students and local farmers. The turning point in her life came in 1972, following the incident in which a radical student group tortured and killed fourteen of its own members. Her subsequent travels to South Korea and Palestine and her discovery of the works of Simone Weil woke her to the potential of her art as a means of bringing together people across national and linguistic boundaries in a common political

cause. She defines her singing as an attempt to "use my own body to convey the cries of the people."

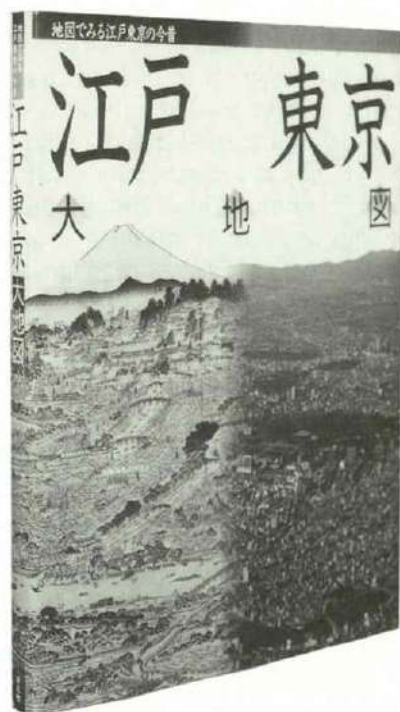
Kiba minzoku wa konakatta [The Horseriders Never Came]. Sahara Makoto. Nihon Hōsō Shuppan Kyōkai, 1993. 182 × 128 mm. 232 pp. ¥830. ISBN 4-14-001658-2.

In 1948, archaeologist Egami Namio (b. 1906) published his hypothesis that the Japanese imperial line had been founded following an invasion in the fourth or fifth centuries of a "horseriding people" from the Chinese mainland via the Korean peninsula. Until after World War II most Japanese had understood the origins of their country within the framework of the conventional mythology created by the ancient state, so Egami's claims excited popular imaginations and sparked considerable journalistic interest.



Cover: Kurata Akihiro

In the present work, archaeologist Sahara (b. 1932) suggests that certain underlying socio-psychological factors have helped shield Egami's theory from proper critical treatment. He exposes the paucity of empirical evidence in Egami's attempt to identify aspects of Japanese culture with those of the mainland horseriding culture by focusing on the dietary patterns, and gelding and sacrificial practices of horseriding peoples. The work does not in fact provide the flamboyant rebuttal its title suggests, but is a critique of Japanese society



Cover: Yamagishi Yoshiaki

presented through a sober and controlled refutation of Egami's theories.

Meiji Ishin to Igrisu shōnin [A British Merchant's Role in the Meiji Restoration]. Sugiyama Shin'ya. Iwanami Shoten, 1993. 174 × 105 mm. 226 pp. ¥580. ISBN 4-00-430290-0.

Contemporary scholars do not always speak favorably of Thomas Blake Glover, an arms trader and masterminder for the Satsuma and Chōshū clans that led the Meiji Restoration movement in the mid-nineteenth century. The Scottish-born merchant arrived in Japan just at the time the unrest culminating in the Restoration was at its height; later he was richly decorated by the Japanese government for his part in helping to bring the new regime to power. The whole truth about Glover, however, is not known. Despite his contribution, ironically the Restoration robbed him of the commercial foothold he had carved out in Japan, eventually plunging him into bankruptcy.

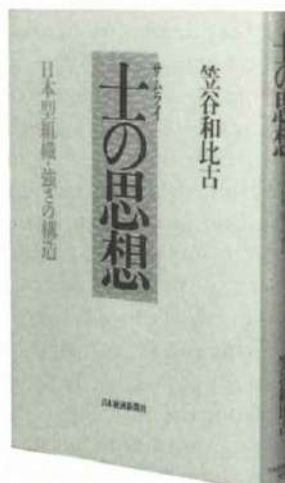


Though the mark Glover left in the history of the Restoration appears to be unmistakable, there are scant primary records relating to his life. The author of this volume, a professor of modern Japanese economic history at Keio University, attempts to reconstruct Glover's career from source materials both in Japan and abroad, including documents from the Jardine, Matheson and Company trading firm and the Dutch East India Company.

Reminiscing years later on his role in the Restoration, Glover remarked that he had not been motivated by

profit alone, and in fact the ten-year period of his activities coincided with the decade that determined the emergence of modern Japan. This work intriguingly depicts the intersection of the career of a merchant adventurer from the early capitalist West and the dawn of the modern age in Japan.

Samurai no shisō: Nihongata soshiki, tsuyosa no kōzō [Samurai Ideology: The Structure and Dynamics of Japanese-style Organizations]. Kasaya Kazuhiko. Nihon Keizai Shimbunsha, 1993. 194 × 130 mm. 232 pp. ¥1,600. ISBN 4-532-16106-1. Is groupism, rather than individualism, really the organizing principle of Japanese society? This volume offers an alternative based on historical perspective. Such counterarguments are by no means new, and this work owes a considerable debt to Murakami Yasusuke, et al., *Bunmei to shite no ie shakai* [The Culture of the *Ie* Society] (Chūō Kōron Sha, 1979), in its attempt to educe the crucial societal function of the Japanese concept of the *ie*, or "household" applicable both to the home and to the workplace. The author argues that this form of social organization generated a powerful force in the process of modernization because each member of the *ie* felt, or was expected to feel, an intense sense of personal responsibility for the survival and prosperity of the entire unit. The work focuses on power relations within the medieval regime of the warlord Oda Nobunaga (1534–82) in order to elucidate the historical process through which the *ie* culture arose.



Cover: Yasuhiko Katsuhiko

ECONOMICS

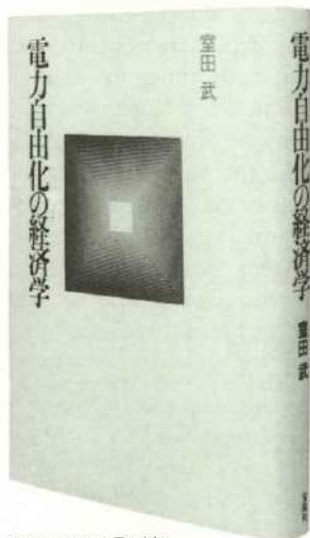
"Bijinesu sho," jidai no yokubō [Business Books and the Needs of the Age]. Serizawa Shunsuke. Jiji Tsūshinsha, 1993. 193 × 135 mm. 234 pp. ¥1,800. ISBN 4-7887-9333-4. This is a collection of review articles on the kind of publications business people read to keep up with the times. The author's point of departure is his observation of the surprising breadth of subject matter this genre has come to cover in recent years. Gone is the image of the typical Japanese business manual dealing primarily with personnel management and intra-company human relations problems. Serizawa depicts the new Japanese businessman as having a broader and more serious concern with the future of Japan, and a more critical awareness of its principal trade partner, the United States, and of the entire world. The best business books, he says, are more thought-provoking than ivory-tower works on philosophy or abstract thought. They provide, the author maintains, insight into the mind set of the people who sustain Japan's advanced capitalist society. And as he also points out, "this story could be that of any other industrial society."



Cover: Ashizawa Tai and Nawa Hiroko

Denryoku jiyūka no keizai gaku [The Economics of Electric Power Decontrol]. Murota Takeshi. Takarajima Sha, 1993. 194×134 mm. 466 pp. ¥3,850. ISBN 4-7966-0682-3.

Japan is currently facing the major economic challenges of deregulation and bringing the principle of free competition into full play, and the electric power industry is no exception. Among the critics who have long questioned the effective oligopoly under ten power companies, economist Murota argues that the industry should be liberalized in strict accordance with the Anti-monopoly Law. The book includes a detailed analysis of innovative efforts by local governments to conserve and develop electric power resources, such as the use of urban wastes and cogeneration of heat and electricity.

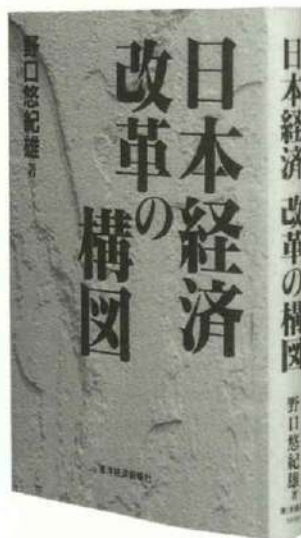


Cover: Inoue Toshio

There is also a comparison of costs for hydro-electric, thermal, nuclear and other forms of power generation. The author goes on to consider the history of Japan's electric power industry and trends toward liberalization and deregulation in the industry in other countries, and finally focuses on the issue of the monopoly prices of Japan's power companies. His arguments for the economic rationality of liberalization in the electric power industry are both persuasive and easily accessible to the general reader.

Nihon keizai: Kaikaku no kōzu [The Japanese Economy: Blueprint for Structural Reform]. Noguchi Yukio. Tōyō Keizai Shimpōsha, 1994. 195×133 mm. 218 pp. ¥1,500. ISBN 4-492-39183-5.

Despite such measures as massive investment in public works projects and a series of drastic reductions in the official discount rate, Japan's economy has yet to bottom out in a protracted recession. The author of this volume says that "cyclical fluctuations are being compounded by more permanent, structural changes in the Japanese economy." And the crux of the matter is the failure to make a clear distinction between these two factors, he argues.



Structural changes include: the realignment of industries in response to rapid economic growth in other East Asian countries and the development of new data-processing technology; the shift in focus toward domestic demand; and the general slow-down in activity throughout Japanese society as a consequence of the aging of the population. To cure Japan's economic ills, the author proposes not a tonic to treat the cyclical symptoms but major surgery to alter the basic economic structure. As he sees it, the trickiest part of the procedure will be "to implement fundamental structural reforms so as to effect a transition to a new system based on the principle of competition." That would constitute a radical departure from the familiar "Japanese" system based on pervasive bureaucratic intervention in business.



Cover: Itō Ittōsai

Shimin shakai to regyurashon [Civil Society and the Regulation Theory]. Hirata Kiyooki. Iwanami Shoten, 1993. 194×134 mm. 376 pp. ¥3,500. ISBN 4-00-002930-4.

What is the meaning of the historic transformation currently taking place in the world, signaled by the collapse of leftist regimes in the Soviet Union and Eastern Europe and the process of integration proceeding in Western Europe? This is the question confronted by author Hirata (b. 1922), a Marxist political economist known for his theory of the "civil society."

The fall of the socialist governments in Eastern Europe and the integration of capitalist states in Western Europe point not only to the dissolution of the nation-state both as a historical concept and entity, but also to the rise of an international "civil society," where people, goods, and services are freely exchanged across national boundaries. Such a civil society also constitutes a political unit entrusted to combat issues that now affect people all over the world: the unipolarization of military hegemony and the market mechanism, as well as ethnic strife, ecological problems, and gender equality. Taking his inspiration for the concept of civil society from the writings of Hegel, Marx and Gramsci, Hirata attempts to refine a theoretical framework (the "regulation approach") with which to analyze capitalist economics dynamically within their historical and social contexts. The result is an insightful conceptual guide to the field of political economy.

Jiyūshugi no saikentō [Liberalism Reconsidered]. Fujiwara Yasunobu. Iwanami Shoten, 1993. 174×105 mm. 202 pp. ¥580. ISBN 4-00-430293-5.

Does the fall of socialism mean that liberalism—the system based economically on capitalism and politically on parliamentary democracy—has triumphed? An incisive introduction to political philosophy, the present volume addresses this question by first asking “What is liberalism?” The author, a specialist in the history of political thought, delineates the inherent weaknesses of liberalist thought as he reviews modern intellectual history, finally concluding in favor of “communitarianism,” a position which calls for a fundamental reappraisal of the modern ego and a reorientation of liberalism. This book echoes his earlier work, *Shizenkan no kōzō to kankyō rinri gaku* [Environmental Ethics and the Structure of Perceptions of Nature] (1991), which asserts his belief that human beings could achieve harmony with symbiotic order of the natural world. However, the author himself admits that his concept of communitarianism is still not fully developed, and leaves the reader with a promise of further elaboration in a later work.



Kanryō bōkoku ron [The Bureaucracy on Trial]. Yayama Tarō. Shinchōsha, 1993. 196×135 mm. 262 pp. ¥1,400. ISBN 4-10-372503-6.

Since Japan launched its modernization as a late-starter capitalist nation in the mid-nineteenth century, the central government played a leading

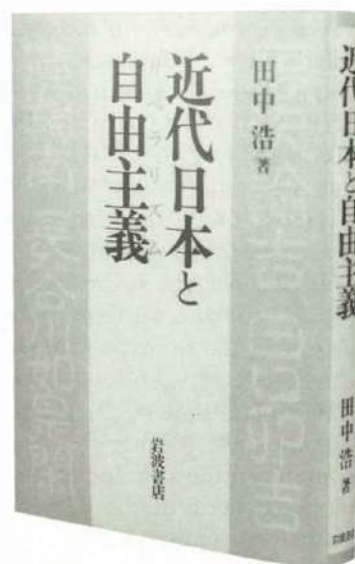
role in nurturing industry, and a system whereby the ministries in Tokyo maintain almost complete control over local public administrations became firmly established. The web of restrictions and customary practices that undermine free and fair competition—in the name of the “national interest”—is a product of this system.

This work, by an author involved as a government council member in the administrative reform movement over a period of twelve years, indicts practically every aspect of Japan's bureaucracy. How can it be called “in the national interest,” he asks, to expand the apparatus of central control so relentlessly that it saps the vitality of local communities and deprives people of the fruits of their labors, not to mention violating the international rules of fair play?

Since the coalition government under Hosokawa Morihiro ended 38-years of one-party control by the Liberal Democratic Party in 1993, public condemnation of the collusion between politicians, bureaucracy and big business that became widespread and tacitly accepted has mounted. The author believes that with the rigid old order crumbling, Japan can move in a positive direction. Although the subsequent political situation is still in flux, the author expresses his high expectations of the coalition administration.



Cover: Shinchōsha Sōtei Shitsu



Kindai Nihon to riberarizumu [Liberalism and Modern Japan]. Tanaka Hiroshi. Iwanami Shoten, 1993. 182×128 mm. 380 pp. ¥2,600. ISBN 4-00-002739-5.

The central concerns of Japanese political historians in the early postwar years were the much-reviled ultranationalism and the enthusiastically embraced liberalism, democracy and socialism. Relatively little effort was made to distinguish between the latter three in juxtaposing them with ultranationalism, nor were they subjected to the kind of thorough critique they received in the West, and the sympathies of scholars tended overall to lean toward socialism. While remaining faithful to this orthodox dichotomy, the present study proceeds from the premise that liberalism is fundamental to democracy and socialism. Defining liberalism as a complex of ideas and movements dedicated to making historical reality the belief in the inalienable freedom and equality of human beings, the author examines the course of liberalism in Japan from the Meiji Restoration (1868) through the first half of the Shōwa period (1926–1989), focusing on the thought of such leading liberal thinkers as Fukuzawa Yukichi (1835–1901) and Hasegawa Nyozeikan (1875–1969).

Nihon gaikō gamba kara no shōgen [An Insider's View of Japanese Diplomacy]. Magosaki Ukeru. Chūō Kōron Sha, 1993. 173 × 109 mm. 228 pp. ¥720. ISBN 4-12-101134-1. In recent years, "diplomacy" has come to refer to more than just government activities through the Ministry of Foreign Affairs. It includes a growing body of direct international contacts being developed at all levels of Japanese society, and reflects a trend likely to continue in the years ahead. Relations with other countries are no longer the sole domain of elite diplomats, but a matter of personal concern for individual Japanese. Perceptions shaped by media images, moreover, have become a powerful factor in determining Japanese involvement in international issues.

The author, a career diplomat with twenty-five years of service behind him, shows how closely related the issues of foreign affairs are to daily life in contemporary Japan. Drawing from a wealth of experiences, he describes the excitement of meeting people with different sets of values and presents his personal view of foreign policy centered around "compromise," an idea that could be a key to the philosophy of peace.



CULTURE AND SOCIETY

Chūka no hassō to Nihonjin [The Chinese Way of Thinking and the Japanese]. Mitsuta Akimasa. Kōdansha, 1993. 194 × 130 mm. 252 pp. ¥1,600. ISBN 4-06-206460-X. This is a comparison of Japanese and Chinese culture written by a Taiwan-born Japanese of Chinese descent who became a high-ranking official in the Ministry of Education. Not simply a study of comparative culture, the work is also a useful guide in dealing with the Chinese, offering many suggestions for Japanese in the throes of "internationalization."



Cover: Hori Mitsuko

In the author's view, as Japan modernized, its sympathies vacillated between long-familiar Chinese culture and the newly arrived culture of the West. At issue, in other words, was the *modus vivendi* of a minor culture wedged between two giant civilizations, each of which considered itself the center of the world. So far, Japan has risen to the task with great success. But that success was not achieved by becoming itself a great civilization, but by taking advantage of its maneuverability as a marginal culture with close ties to both China and the West. The author convincingly argues that in its relationship with China, a vast and diverse civilization both historically and geographically, Japan is best advised to think of itself as only one part of a larger cultural sphere.

Dare ga oi o mitoru no ka [Who Will Care for the Aged?]. Okifuji Noriko. Minerva Shobō, 1993. 188 × 128 mm. 232 pp. ¥1,500. ISBN 4-623-02347-8.

With the highest average life-expectancy in the world, Japan is rapidly becoming an "aging society" with a disproportionately large population of senior citizens. One of the pretexts for the introduction of a new consumption tax in 1989 was that it was "necessary" to raise revenues to meet the costs of the welfare burden this phenomenon would generate in the near future. In reality, however, the responsibility for caring for the aged in Japan falls mainly on the daughters, daughters-in-law, and wives of the elderly—in short, on women.



Cover: Ishikawa Kyūyō and Nishiyama Minako

A nonfiction writer and activist dedicated to the cause of female self-reliance, the author of this volume knows what taking care of invalid parents entails from personal experience. She warns that the unquestioning dependence on female family members to nurse the elderly and the idealization of family caregiving have allowed society to ignore the necessity of building an adequate public care system. Okifuji's indignation and disappointment at contemporary society are understandable when we realize that while the old male-dominated family system has given way in many other areas, when it comes to care of the aged, women are still not free of its clutches.



Jiga no kigen [Origins of the Ego]. Maki Yūsuke. Iwanami Shoten, 1993. 190 × 120 mm. 198 pp. ¥1,700. ISBN 4-00-002700-X.

This work is an inquiry into what constitutes the self of a person and how it is that people have the capacity for both altruism and egoism. It is far from obvious why the individual human being, who biologically is no more than a carrier of certain genes, should be capable of self-sacrifice for the sake of another. Drawing from genetic theory and animal sociology, the author attempts to unravel the mysteries of the ego, the enigmatic element that makes us human. The present work is the first in a series in which he plans to explore the essence of the ego in various social and historical contexts, including primitive communities, ancient and medieval civilizations, as well as modern and postmodern societies. In tracing the origins of the self, he advances the hypotheses that the individual itself is a symbiotic system, and that each can exist only in symbiotic relation to other individuals. While the author himself describes the book as unamenable to any standard classification, its message about the growth of humanity is nevertheless lucidly, and elegantly, presented. Maki Yūsuke is the pseudonym of Mita Munesuke, professor of comparative sociology at the University of Tokyo.

Jikan ni tsuite no jūni shō [Twelve Essays on Time]. Uchiyama Takashi. Iwanami Shoten, 1993. 188 × 131 mm. 294 pp. ¥2,600. ISBN 4-00-002931-2.

Time takes many different forms. There is the linear, irreversible time of the clock, the cyclic time of the wheel of the seasons, and the capricious time of human consciousness, quickening or slowing down according to our moods. This volume looks at time from the perspective of human labor and lifestyles. The author is a philosopher whose previous publications include *Rōdō katei ron nōto* [Toward a Theory of the Labor Process] and *Yamasemi no naku tani* [Valley of the Pied Kingfisher].

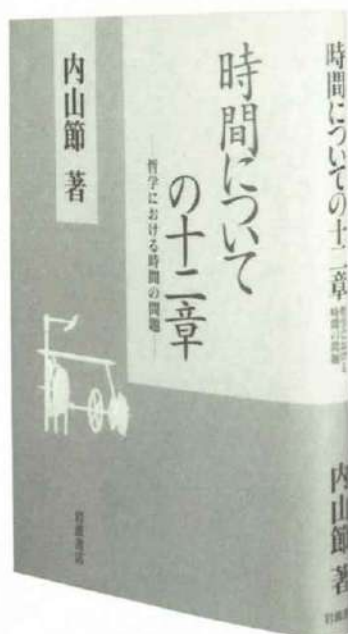
Industrial society is based on the linear time of the clock, which permits no deviations or arbitrary passage of time. Work and private life alike are bound by clock time. But in a mountain community the author has visited every year for twenty years, he finds a different kind of time, a cyclic time that absorbs people and their labor into the context of Nature. Although people are all temporal beings, he argues, time itself changes depending on the type of human relationships, and each person consequently inhabits a unique temporal dimension. Industrial society, however, cannot allow such diverse kinds of time, demanding conformity to a single temporal dimension in the interests of efficien-

cy. This book calls into question the dominance of economic rationality in the modern world.

Kōshitsu seido [The Imperial Household System]. Suzuki Masayuki. Iwanami Shoten, 1993. 174 × 105 mm. 248 pp. ¥580. ISBN 4-00-430289-7.

Japanese discussions of the modern emperor system have focused on its ideological and political aspects, and little has been said about its legal and administrative structures. This volume redresses this oversight as it explores the nature of the post-1868 emperor system within the context of Japan's modernization. The author is a professor of modern Japanese history at Kobe University whose previous works include *Kindai tennōsei no shihai chitsujo* [The Governing Order under the Modern Emperor System], 1986.

Suzuki notes that the first Imperial Household Law, promulgated along with the Meiji Constitution in 1889 and replaced in 1947 by a second version under the postwar constitution, was never amended. However, its practical application did undergo various discernible alterations reflecting the changing times. He traces the debates and the social tension that arose over the issue in the early postwar period. Questions such as why the emperor cannot abdicate, and why a woman cannot take the throne were rigorously debated at the time of the establishment of the postwar Imperial Household Law. Reaffirming the truism that no system exists in isolation from its historical context, this book stokes the long-smoldering controversy surrounding Japan's emperor system.



Sabukaruchā shinwa kaitai [Subculture Myths Dissected]. Miyadai Shinji, Ishihara Hideki, and Ōtsuka Meiko. Parco Shuppan, 1993. 216 × 143 mm. 312 pp. ¥2,500. ISBN 4-89194-360-2.

No longer bonded by traditional groups, young people today drift as atomized individuals. They have a knack for drawing exasperated sighs from the older generation, who can never quite figure them out. Making use of extensive sociological fieldwork in an effort to identify the conditions and consciousness of today's youth, this volume analyzes the recent changes and current trends in subculture media centered around manga comics, music, and erotica that together form a focal point in the otherwise "floating world" of youth. Written by three up-and-coming sociologists, themselves still in their twenties and early thirties, the book consists of articles published in periodicals over the past few years.



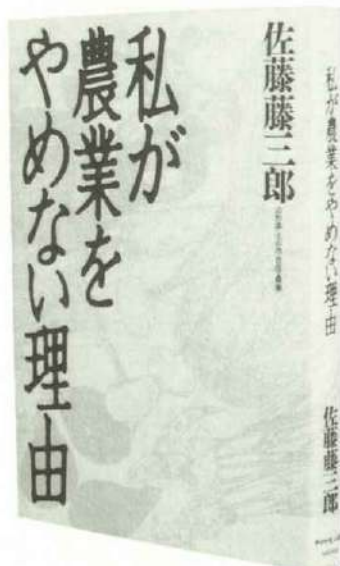
Cover: Higashizumi Ichirō and Takeuchi Eri

The fragmentation of youth culture has continued to gain momentum since the emergence of the "information society" in the 1970s. In step with these changes, media targeted for youth have also changed and diversified. The authors see these changes as reflecting young people's "flight from human relations"—itself a kind of relation nonetheless—but conclude that this trend of withdrawal is weakening now in the 1990s. This thought-provoking study goes beyond a description of youth consciousness to probe Japan's social fabric as a whole.

Watakushi ga nōgyō o yamenai riyū [Why I Don't Give Up Farming]. Satō Tōzaburō. Daiyamondo Sha, 1993. 188 × 130 mm. 202 pp. ¥1,400. ISBN 4-478-94095-9.

Even before the partial opening of Japan's rice market early in 1994, Japanese agriculture had reached the point in its decline that it hardly seemed to warrant the appellation "industry" any more; now the future looks especially bleak. This book is a firsthand report by a farmer-writer who has adamantly maintained both his own Tohoku rural lifestyle and his outspokenness about the plight of Japanese farmers in general.

The population drain from local communities is so great that enrollments at elementary and junior high schools have plummeted to around one fifth the number thirty years ago. Most of the children who remain seem certain to leave the area once they grow up. Even farmers in the more prosperous sectors of agriculture, such as fruit-growing, generally say they won't urge their children to take over the family business. As a result, farming households going back many generations are rapidly disappearing from the villages. The author depicts starkly the state to which agricultural communities have been reduced in the course of the fifty years during which the country devoted its energies to industrialization. To consumption-oriented city dwellers, many of whom grew up on farms themselves, his words ring with painful truth.



Cover: Kawabata Hiroaki and Tsuji Miyako

THE WORLD

Afurika wa hontō ni mazushii no ka [Is Africa Really Poor?]. Katsumata Makoto. Asahi Shimbunsha, 1993. 188 × 125 mm. 258 pp. ¥1,300. ISBN 4-02-259582-5.

Africa seems very remote to most Japanese, both geographically and culturally. This book is therefore an important reminder that the people of Africa do indeed inhabit the same planet in the same era as the rest of us. Currently a professor of development economics at Meiji Gakuin University, the author spent two years as visiting professor at the University of Dakar in Senegal in the early 1980s, and has maintained his close ties with the African continent since.



Cover: Tada Susumu

The central appeal of this work is the direct access it gives the reader to the African people themselves. Through it they speak their minds freely, no doubt put at ease by the casual candor of the author himself. Thus, whereas Africa is usually portrayed from the perspective of the affluent North (economically developed nations), here it is the Africans who tacitly expose the more profound poverty of Northern perceptions. In fact, the author's intent is to stress the importance of equal, face-to-face communication rather than imposition of alien values in any efforts to promote development and economic independence in Africa—a standard argument now, perhaps, but one persuasively restated in this book.



Cover: Möri Kazue

Dara-e-Nūru e no michi [The Road to Dara-e-Noor]. Nakamura Tetsu. Sekifūsha, 1993. 195 × 133 mm. 322 pp. ¥2,060.

Since the Soviet invasion in 1978, Afghanistan has been incessantly in the grip of internecine war. Written by a physician who has spent the past ten years treating refugees and residents in Afghanistan and neighboring Pakistan, this firsthand report emphasizes the plight of ordinary people. Even today, Dr. Nakamura continues his work with singleminded devotion, conquering his fear and controlling his anger—although at times his outrage against the injustices of the world around him bursts forth. As with his previously published *Afuganisutan no shinryōsho kara* [From a Clinic in Afghanistan], every page of Nakamura's account is plain-speaking about life in the troubled nation. In addition to the human misery and inevitable political confusion of a country torn by war, the book reveals how these intolerable circumstances are exacerbated by the blatant enmity, jealousy and prejudice that exist between aid organizations supposedly acting for humanitarian causes. In spite of these disillusioning revelations, the book has a refreshing, compelling quality of reality.

At the very least, it forces us to reconsider the nature of international aid organizations. It exposes the dangers of trying to impose "enlightenment and learning" from a position of purported superiority, and shows that without true human compassion, even massive aid expenditures are, in the end, nothing more than an exercise in self-complacency.

LITERATURE AND CRITICISM

Chindon'ya desu [We are Chindon'ya]. Hayashi Kōjirō and Akae Mariko. Shisō no Kagakusha, 1993. 189 × 128 mm. 276 pp. ¥1,650. ISBN 4-7836-0077-5.

Chindon'ya are traditional Japanese street performers who parade around in small troupes wearing showy costumes to advertise sales, the opening of new stores, and other events to catchy tunes played on drums, shamisen, gongs, trumpets and other instruments. The co-authors of this volume are a husband and wife team. Hayashi trained as a *chindon'ya* after graduating from college, and the couple launched their own advertising service ten years ago. They have performed not only throughout Japan but also in New York, Singapore and elsewhere overseas.

Writing in turns, Hayashi and Akae offer an insider's portrait of this latter-day troubadour profession, depicting the lives of the twenty or so performers in their troupe, recounting the ups and downs of their itinerant lifestyle, and highlighting the cherished rewards of their art. "The most satisfying part of being a *chindon'ya*," writes Akae, "is constantly meeting and getting to know lots of new people." The book also lucidly describes aspects of sidewalk life few but those in this line of work ever get to see, making it a valuable—albeit unintentional—grass-roots study of contemporary Japanese culture.



Cover: Minami Shimbō and Tsuchihashi Toshiko

Erosu no sekaizō [The World as Eros]. Takeda Seiji. Sanseidō, 1993. 194 × 135 mm. 226 pp. ¥1,600. ISBN 4-385-35480-4.

University professor and literary critic Takeda offers this philosophical treatise for the general reader, written in a style as readable, he hopes, as a novel.

The world, Takeda argues, lacks any order or structure prior to the human attempt to analyze it. All living things systematize their world according to a primal faculty which distinguishes pleasure from pain—according, that is, to what Takeda calls the "eros principle." Our experience in the world is shaped not by cognitive understanding but by value assessments based on this principle. This is Takeda's starting point for exploring the world of eros—emotion, romanticism, sentimentalism, eroticism and beauty—reviewing as he does some of the central philosophical questions tackled by Socrates, Plato, Nietzsche, Heidegger and playwright Henry Bataille. He presents original ideas of his own, as well, developing theories on love and eroticism from the viewpoint of elemental desire, firmly grounded in the realities of daily life. Underlying this work is the hope of setting free the inherent vitality of human life.



Cover: Kikuchi Nobuyoshi

Musō no kenkyū: Katsuji to eizō no sōzōryoku [Studies in Fantasy: Imagination in Print and Film]. Setogawa Takeshi. Hayakawa Shobō, 1993. 194 × 134 mm. 262 pp. ¥1,600. ISBN 4-15-203552-8.

This is a collection of twenty-eight bold and imaginative essays linking the inspiration of a diverse array of books and films. A devotee of mysteries, science fiction, and fantasy, the author is a critic and former editor of a journal of literary criticism.



Cover: Katao Ryō

Setogawa sets his imagination free in this work: He reads the term Jedi of the Spielberg film *The Return of the Jedi* as a pun on the Japanese word "jidai," meaning era or historical period, and suggests the character name Obi Wan Kenobi is a play on "kuro'obi"—black belt—thus signifying something like "first-level black belt." He is quick to note the uncanny resemblance between the film's old Jedi master Yoda and the Zen master in the Japanese period film *Miyamoto Musashi*. His cross-cultural gaze into storytelling history reveals that Yoda's appearance and general manner could have been modeled on the Chinese Taoist philosopher Lao-Tzu.

In other words, he says, there is "a genealogy of the imagination running from Lao-Tzu to Zen to the novel *Miyamoto Musashi* to the film of the same title and finally to the Star Wars trilogy." This lineage traces a geographic line from China to Japan to the United States while at the same

time moving across the boundaries of genre and culture, from religion and philosophy through literature to film.

Complete with an index of the 170 films and 242 books mentioned, this is a provocative work exploring the subtextual possibilities of creative film and literary critique.

Naka Kansuke no koi [Naka Kansuke's Love]. Tomioka Taeko.

Sōgensha, 1993. 193 × 130 mm. 388 pp. ¥2,500. ISBN 4-422-93026-5. When Iwanami Shoten conducted a survey commemorating the sixtieth anniversary of its paperback *bunko* editions, asking readers to name the three most memorable *bunko* titles, it found the favorite to be Naka Kansuke's (1885–1965) *Gin no saji* [The Silver Spoon]. Recommended by Natsume Sōseki (1867–1916), the novel was first serialized in the *Asahi Shimbun* daily newspaper in 1913, when Naka was twenty-eight. A nostalgic story based on the author's own childhood, it still attracts many admiring readers, as the survey confirms. Naka rendered the story of almost his whole life into novels told in an innovative, diary-essay style, telling of his prolonged and intense feud with his older brother who suffers a stroke and of the pressures he endured because of the patriarchal family system of the time. Remaining a stoic and pious person throughout his bachelorhood, he finally married at the age of fifty-seven. With skill and scintillating wit, professional poet and writer Tomioka Taeko (b. 1935) argues that

Naka's affections for his sister-in-law, his friend's wife, and even their young daughters were not the triumphs of Platonic love he claimed them to be but rather, she says, "the circular consummation of self-love that peripheralized sexual relations with women."

Sōseki to sono jidai, Dai san bu [Soseki and His Age, Part Three]. Etō Jun. Shinchōsha, 1993. 192 × 130 mm. 430 pp. ¥1,700. ISBN 4-10-600447-X.

The image of Natsume Sōseki on the thousand-yen bill is a fitting tribute to his status as national hero in the world of Japanese letters. A leading specialist on the Meiji period novelist, Etō Jun made his debut as a critic with the publication of *Natsume Sōseki* in 1956. The first two volumes of the present work were published in 1970 and have become classics in the field. Upon the completion of the second volume, however, Etō was told that a man still in his thirties cannot expect to understand fully the vision of an artist in his fifties; hence the lapse of more than twenty years since the last installment of this major study. Indeed, this third volume displays a depth and insight that comes only with greater maturity, and Etō still outshines his fellows in the now saturated field of Sōseki studies. Focusing on the two years between Sōseki's rise to fame with *Wagahai wa neko de aru* [I Am a Cat] and his decision to give up his university post to become a full-time writer for the *Asahi Shimbun*, this fine critical



Cover: William Morris



Cover: Shinchōsha Sōteishitsu

biography brings the great writer to life again for the contemporary reader, revealing the human being behind the legend.

"Tada no hito" no jinsei [Lives as Ordinary People]. Sekikawa Natsuo. Bungei Shunjū, 1993. 191 × 131 mm. 238 pp. ¥1,300. ISBN 4-16-314060-3. This is an anthology of nineteen short essays previously serialized in a literary journal under the title, *Sōgai ame shōshō* [Lonely Rain Outside My Window]. While in the afterword the author tries to deny the sense of weariness with life implied by the title, declaring that the essays are intended to divert people who enjoy reading in their leisure, in one of the essays he is found to state that "I like people who died long ago and hate those living now. I'm sick of contemporary society." Wondering how people of past ages managed to cope with the trials of the world, he examines the lives of various prominent figures of the Meiji period. He scrutinizes writers, sumo wrestlers, and shogi masters, but he is not interested so much in their achievements as in the details of their everyday lives—the debts they incurred, their love lives, and the wretched state in which some met death. The collection is diverse in genre, including critical essays, impressionistic sketches, travel anecdotes, short-story-like pieces on the author's own life—but is written in the author's consistent and distinctive style. Drawing on his own, often bitter experiences, the author offers a cool reappraisal of Japan's modern age.



Cover: Kusaka Jun'ichi



Cover: Yasuhiko Katsuhiko

"Uchinaru kindai" no chōkoku [Overcoming the Inner Modernity]. Fukuda Kazuya. PHP Kenkyūsho, 1993. 196 × 133 mm. 190 pp. ¥1,350. ISBN 4-569-54045-7. An upcoming literary critic, Fukuda Kazuya (b. 1960) addresses the concerns of his own generation in this study of Japan's modern age based on personal history. Although they are without "shared historic events that define and characterize their times," the author finds that the diverse, inevitably individualized experiences of members of his generation have a common thread: "an 'inner modernity,' the anguish and benefits of which all my peers share." He regards these Japanese as incapable of either seriously questioning their identity or determining where they are headed in today's international society. Focusing on this lack of identity, Fukuda draws directly from his own personal experience to explore what the modern age demands of Japan as a nation. He suggests, furthermore, that the country must define its identity not in noble and sublime self-images but in the submerged realities of the modern history it tried so long to disown in the course of Westernization—"precisely," he writes, "in its most basic cravings and impulses." Though extrapolating from his immediate world, he constructs a convincing critical analysis of contemporary Japanese society in general.

FICTION

Hannibaru senki [Bellum Hannibalicum]. Shiono Nanami. Shinchōsha, 1993. 206 × 151 mm. 398 pp. ¥2,600. ISBN 4-10-309611-X.

This is the second of a proposed fifteen-volume series entitled *Rōmajin no monogatari* [The Story of the Romans]. Born in 1937 and now a resident of Rome, author Shiono plans to spend fifteen years completing the epic project, writing one volume a year.



Cover: Shinchōsha Sōteishitsu

The present volume covers the period from 264 to 133 B.C., for Rome an era of foreign wars extending into Greece and as far as Syria. It focuses on the second of the Punic Wars, during which the Roman forces under the young commander Scipio were pitted against the Carthaginians under Hannibal. A master tactician, Hannibal won great victories over the Roman army after leading a fifty-thousand-strong army, complete with elephants, in a legendary march across the Alps. Why, asks Shiono, did Carthage, which had not only economic and military strength but also a peerless general, eventually lose the war to the Romans? In her search for an answer she painstakingly retraces the progress of the war, recreating in graphic detail an ancient world that most Japanese readers only fleetingly glimpse as a paragraph or two in their high school textbooks. This work reminds us of the pleasures of reading history.



Cover: Hirano Kōga

***Kaibutsu ga mezameru yoru* [The Night the Monster Awoke].**

Kobayashi Nobuhiko. Shinchōsha, 1993. 197 × 132 mm. 252 pp. ¥1,800. ISBN 4-10-600654-5.

Four media professionals, one a writer for radio, combine their talents and resources to create a fictional "super-columnist" whose finger is on the pulse of everything from serious current affairs to popular culture trends. Called Mister J, he is an amalgam of their fantasies and professional ideals. It is not long, however, until Mister J starts attracting attention, and naturally people are curious to see the man behind the newsprint. His makers recruit an unknown actor to flesh out their creation, and the newly embodied Mister J is put to work as a radio DJ. But instead of sticking to the role he is hired to play, the actor starts to take control of his character. With his acid wit fast making him a guru-spokesman for the despondent and dissatisfied younger generation, he launches a spiteful campaign of revenge against the very four who created his successful new identity.

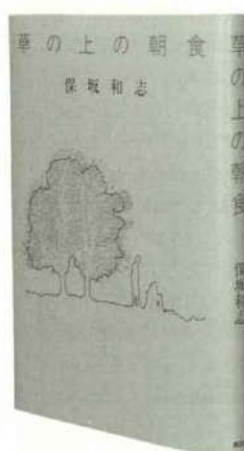
This is an imaginative exploration of what happens when a "monster" created by the media enlists the support of the general public for his own malicious ends. It presents an illuminating allegory of reality in the contemporary Japanese mass media. Born in 1932, the author is a professional writer.

***Kusa no ue no chōshoku* [Breakfast on the Lawn].**

Hosaka Kazushi. Kōdansha, 1993. 194 × 137 mm. 222 pp. ¥1,400. ISBN 4-06-206520-7.

This is the story of a young, part-time worker who shares his apartment with three eccentric spongers: Akira and Yōko, a couple who dabble in ticket scalping, and Shimada, a Bible-freak who never shows any sign of actually working on a biography he has been commissioned to write. The unusual menagerie is supplemented by the comings and goings of a variety of other drifters, including Gonta, whose video camera is constantly rolling, and Ishigami, who makes his living at the racetrack.

Like some real-time documentary captured on Gonta's incessantly moving video tape, indifferent to such narrative conventions as beginning or end, the novel offers a cool, detached portrait of the easy-going lifestyle of these unique cohabitants as they manage one way or another to eke out a living. In a motif suggestive of Biblical manna, the carefree outlook of these wards of providence is reflected by the stray cats Yōko spends all her meager pay looking after, waiting for the food that falls like raindrops on the lawn. Beneath the surface of this plotless spectacle is a very real picture of the unseen fringe of contemporary Japanese society.



Cover: Mizoguchi Katsu

***Oraho no senkyo* [Our Elections].**

Koarashi Kuhachirō. Kōdansha, 1993. 194 × 130 mm. 316 pp. ¥1,800. ISBN 4-06-206730-7.

Centering on the plight of a rookie reporter at a national newspaper,

this is the humorous story of events surrounding a mayoral election in Japan's rural northern prefecture of Aomori.

The setting is a rice- and apple-farming town that endures the winter months under a debilitating blanket of snow. With no other industries to fall back on, local farmers who miss out on winter jobs in public works projects are forced to leave the area to find work. Because the authority to decide who gets public works contracts lies with the mayor, mayoral elections are a matter of economic life or death. With opposing candidates recruiting partisans along familial and territorial lines, and even national-level politicians getting in on the act, campaigning quickly reaches the boiling point. Following a long tradition of election-rigging, members of the local press have already been bought off with wine, women, and cash, but in blunders the uninitiated young hero, exiled from Tokyo to the boonies but gradually learning to fit in despite his troubles with the local dialect. The fun begins when, having been chosen to write a feature series on the election, he ventures out to get the story.

Born in 1944 and now an upcoming figure on the literary scene, Koarashi writes in a buoyant style and laces the text with Aomori dialect. This work is both exposé on the plutocratic reality of Japan's election process and an entertaining tale of youthful exuberance.



Cover: Tamura Yoshiya

Oyayubi P no shugyō jidai [The Edification of Big Toe P]. 2 vols. Matsuura Rieko. Kawade Shobō Shinsha, 1993. 193 × 131 mm. 356 pp.; 320 pp. ¥1,500 [each]. ISBN 4-309-00867-4; 4-309-00868-2. This two-volume novel opens with a bizarre event: a female college student awakes one morning to find that the big toe of her right foot has turned into a penis. "From the first joint to the tip it was noticeably enlarged and shaped like a mushroom." And not only was Big Toe P shaped like the organ, it got erections and had all the sexual sensations typical of its kind. After breaking up with her boyfriend, who tried to amputate the amazing digit, the woman falls for a young, blind pianist, and the pair embark on a trail of many and varied adventures as acts in a freak show troupe.



Cover: Milky Isobe

Through the woman's hermaphroditism, her bisexuality, and her earnest pursuit of the lifestyle of the sexual freaks whose ranks she has joined, the author probes the true nature of sexuality—of primitive, animal, natural, gender-free, superlative sex. In a different sense, the novel is also the instructive story of a young woman's progress toward maturity.

Extremely popular with young readers, this novel has become a bestseller. The 35-year-old author made her literary debut fifteen years ago.

Pinku basu [The Pink Bus]. Kakuta Mitsuyo. Fukutake Shoten, 1993. 194 × 131 mm. 182 pp. ¥1,500. ISBN 4-8288-2458-8.

The second collection of stories from this young writer, this volume includes the title story and one other, entitled "Yūbe wa takusan yume o mita" [I Dreamed Many Dreams Last Night].



Cover: Nakamura Sachiko

In the main story, a woman suddenly appears at the home of a newlywed couple. Supposedly the husband's older sister, her behavior tends to be rather bizarre—declaring that the idea of the unborn child in the wife's womb gives her the creeps; standing motionless in the bathroom for two hours; gobbling a block of ham in her bare fingers in the middle of the night. Pressed as to how long she intends to stay, she mumbles enigmatically, "Till the pink bus comes for me." The wife, Saeko, already anxious that marriage and motherhood will smother her individuality, becomes increasingly unhinged by the subtle power of the intruder's presence. Initially this appears as just the emotional instability typical of an expectant mother, but as memories of her own bohemian lifestyle during her college days come flooding back, what begins as a minor disruption in her daily routine gradually escalates into a crisis that plunges her into an utterly unfamiliar world. It is at this point that the pink bus, a fusion of dreams, memories, madness and reality, arrives.

"Sukunushi" ga nagurareru made [Until the "Savior" Is Struck Down] Ōe Kenzaburō. Shinchōsha, 1993. 197 × 137 mm. 322 pp. ¥1,800. ISBN 4-10-303613-3.

Subtitled *Moeagaru midori no ki, dai ichi bu* [The Flaming Green Tree, Part One], this is the first volume of the latest trinity by one of Japan's postwar writers most well-known internationally. The story is set in a woodland community in Shikoku, where the author himself was born. A young man returns to his home town hoping to "learn about the meaning of *tamashii* (spirit)" from his grandmother. Close to a century old, she is the custodian of the legendary tales of the forest, and the villagers' spiritual guardian. The young man sets about sponsoring a community youth group and a cooperative for the local farmers and woodcutters, but after his grandmother's death he mysteriously cures a child of heart disease with his bare hands. The villagers exalt him as "the Savior," believing he has inherited the healing power of the forest from his grandmother.

Intricately crafted with an array of carefully controlled literary devices, this is the drama of a young man's suffering and spiritual rebirth. Sustaining throughout the three-volume novel a key motif inspired by Yeats, Ōe takes on the formidable theme of the salvation of the modern soul.



Cover: Tsukasa Osamu

Events and Trends

International Joint Publications Intermediary Service

Tōhan Corporation, one of Japan's largest publication distributors, is planning to establish a service to mediate copyright acquisitions and joint publication contracts between Japanese publishers and foreign firms interested in publishing translations of Japanese books. Tōhan aims to set up such cooperative "partnerships" with over one hundred leading publishers and publishing agencies from Europe, the United States and Southeast Asia. In addition to mediating copyright negotiations, the service will assist Japanese firms planning to produce normally costly publications, such as art and specialty books, in finding suitable foreign partners for cheaper, joint publication projects overseas. By producing Japanese and foreign-language editions of each publication, and using low-cost printers and binderies in Hong Kong or Singapore, the agency aims to reduce costs for both the Japanese and foreign publishers concerned. In a trial project, Tōhan itself plans to tie up with a medium-sized publisher to produce Japanese, English, Thai and Chinese editions of a publication in Hong Kong by the coming autumn.

Burst of New History Series

Reflecting the epochal transition through which world history is currently passing, Japanese publishers have issued a number of large-scale historical series, all notable for their fresh approach to Japanese history.

Iwanami Shoten has launched the 25-volume *Iwanami kōza Nihon tsūshi* [Iwanami Survey of Japanese History], its third postwar series. In a break from the convention of proceeding chronologically from primitive and ancient times, this series opens with *Nihon rettō to jin-rui shakai* [The Japanese Archipelago and Human Society], a volume covering a broad range of topics, including Japan's macro-regional

context, demography, languages, mythologies, folk customs and natural environment.

Also emphasizing the broader perspective is the six-volume *Ajia no naka no Nihonshi* [Japanese History in the Context of Asia] series, put out by Tōkyō Daigaku Shuppankai and completed this May. Examining not only Japan's internal history but also the mutual impact of its contact with neighboring countries, this series aims to trace the development of Japan's relations with the rest of Asia.

Endeavoring to reach a wider audience, Shūeisha opted for greater readability in its 22-volume *Nihon no rekishi* [History of Japan] series. Completed this March, the series features an average of 300 color plates per volume.

Heibonsha offers another original approach in its seven-volume *Nihonshi daijiten* [Encyclopedia of Japanese History], five volumes of which have been published so far. This work incorporates recent innovative research on the historical changes in the meanings and conceptual contexts of words, and includes such unexpected headings as *ai* (love), *koi* (romantic love), *te* (hand), and *umi* (sea).

Copyrighted Manga in Asia

Although Japanese manga comic books enjoy a wide readership throughout Asia, until now almost all those produced elsewhere in Asia have been pirated editions. Because many Asian countries have no legal apparatus to protect intellectual property rights, Japanese manga publishers have had no choice but to tolerate the existence of these pirated versions in silence. The amendment of Taiwan's copyright laws in the summer of 1992, however, paved the way for a rapid increase in the number of publishers, not only in Taiwan but throughout Asia, opting to acquire copyright from their Japanese counterparts and publish bona fide editions of Japanese manga.

Before the tide swung toward observing copyright, Taiwan had pirated versions of over twenty Japanese manga magazines, some with a circulation of almost 240,000. In August 1992, however, one publisher discon-

tinued its pirated editions, secured a copyright contract with a Japanese publishing house, and began issuing a legitimate Taiwanese edition. This became the cue for other Taiwanese publishers, many of which have since been vying to secure similar copyright contracts with Japanese firms. So far, agreements have been finalized for the authorized publication of more than ten Japanese manga magazines in Taiwan.

Observers in the Japanese publishing industry say the reasons for the change include the strengthening of the Taiwanese manga market, enabling Taiwanese publishers to pay copyright fees and still make a profit, and the eagerness of these publishers to snap up copyright as a way to break free of domestic competition.

Copyright agreements for book-form manga are also increasing in Taiwan, so rapidly, in fact, that the number of pirated editions has fallen off by 60-70 percent. This initial groundswell in Taiwan is now rippling outward into a widening trend toward legitimate manga publishing not only in Hong Kong and Thailand, which are notorious for pirated publications, but also in China, South Korea, Indonesia and Malaysia.

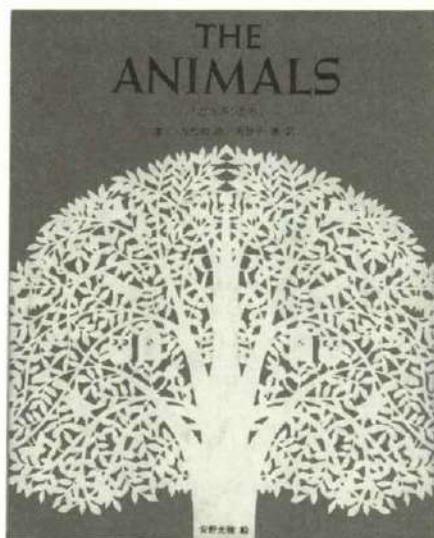
Centralized System for Multimedia Copyright

As the multimedia software market continues to burgeon, the Agency for Cultural Affairs is considering establishing a centralized system to handle copyright for multimedia products. The development of multimedia software often involves the integration of a range of different copyrighted materials, including photographs, film, videotape, and music. At present, however, permission to use these original materials must be obtained from each individual copyright holder. In some cases, this can mean having to approach hundreds of copyright holders to produce a single multimedia product, presenting a major impediment to software development. If, on the other hand, the copyright were administered under a centralized system, software developers would be freed of much of this complicated and burdensome task. The

Agency plans to convene a special subcommittee in the near future to discuss the idea in detail.

Japanese Poet Wins Hans Christian Andersen Award

Poet Mado Michio won the 1994 International Andersen Award for writers, a biennial prize given in recognition of a writer's contribution to children's literature which is widely regarded as the most prestigious international award in the field. Mado became known overseas when a collection of his verses translated into English by Empress Michiko was published in 1992 under the title *The Animals*. His works were highly praised for their clarity, humor, and affirmation of nature from the perspective of Eastern philosophy.



Overview of Publishing Industry in 1993

The Research Institute for Publications has released the results of its survey of the Japanese publishing industry in 1993. The total sales value of books and periodicals was ¥2.49 trillion, a 5.7 percent increase over the previous year. Exceeding GNP growth despite the economic downturn that began in 1991, this growth in sales shows publishing to be one of the most recession-proof industries. However, closer inspection of the composition of 1993 sales reveals that an increase in sales of light reading materials, such as manga comics and magazines, is virtually the sole

sustenance for the otherwise languishing publishing trade. While the total number of books and periodicals published ran to some 6.3 billion copies (a 3.6 percent rise over the previous year), as many as 2.25 billion of these were manga comics.

On the sales volume side, magazines recorded a growth of 3.8 percent, but the number of books sold fell by 0.6 percent, reflecting the recent trend away from book reading. Meanwhile, however, manga books enjoyed an 8.8 percent increase in the number of copies sold, representing an unprecedented 10 percent rise in terms of monetary value.

A total of 45,799 new books were published during the year, 8.4 percent more than in the previous year. Although continuing the trend of year-to-year growth that began in 1991, this 1993 growth rate for new books is particularly high, and if sustained could push this year's new titles total beyond the 50,000 milestone. The reasons for this increase include the shrinking shelf-lives of each new title as the market floods with books mimicking current bestsellers, and the stagnant sales of previously published titles.

In the breakdown of books by format, while the number of hardcover publications, which made up 46.5 percent of the total, showed only a slight increase of 3.0 percent, paperback editions leapt by as much as 12.1 percent. Seventeen new paperback series were launched, bringing the total to 95 series issued by 58 publishers. These included a number of new formats, such as manga published in book form, "role-playing game" books, and books specifically designed for sale in convenience stores.

The year's "million-seller" list included: Tokyo Sazae-san Gakkai ed., *Isono-ke no nazo* [Riddles of the Isono Family], (Asuka Shinsha; 1.86 million copies); Sakura Momoko, *Tai no okashira* [Sea Bream Feast] (Shueisha; 1 million copies); and Japanese translations of Robert J. Waller, *The Bridges of Madison County* (*Madison gun no hashi*; Bungei Shunjū; 1.23 million copies) and Sidney Sheldon, *A Stranger in the Mirror* (*Watashi wa betsujin*; Academy Shuppan; total for both volumes: 2.15 million copies).

The breakdown by publication classification shows that a string of best-sellers lifted the category of literature out of the slump it had fallen into in recent years. Top sellers in the area of fiction included Yoshimoto Banana's *Tokage* [Lizard] (Shinchōsha; 355,000 copies) and Maruya Saiichi's *Onna-zakari* [Woman in Her Prime] (Bungei Shunjū; 300,000 copies), while leading the non-fiction field was Nakano Kōji's *Seihin no shisō* [Philosophies of Deliberate Simplicity] (Sōshisha; 690,000 copies). Translations also fared well, with Jung Chang's *Wairudo Suwan* [Wild Swans] (Kōdansha; 900,000 copies) and Peter Maile's *A Year in Provence* (Kawade Shobō Shinsha; 330,000 copies) performing strongly behind the Waller and Sheldon hits already mentioned.

The number of newly launched periodicals was 169, a 7 percent increase over the previous year and the highest total in the last five years. The total number of periodicals issued came to just under five billion copies, a swelling of 20.6 percent from the previous year. Discontinued magazines numbered 118, twelve more than in the previous year. These figures indicate the most activity in launching and ceasing magazine publication since 1987 when 179 appeared and 133 folded. That this volatility in the periodical market surpassed even that of the economy's peak period was primarily the result of widespread restructuring of editorial staff, with many publishers axing magazines hard hit by waning circulation and the downturn in advertising activity but using the same personnel to launch new publications.

Many of the new magazines targeted specific audiences in an effort to ensure ready sales. Conspicuously absent were fashion magazines heavily dependent on the kind of fat advertising contracts that disappeared along with the period of the overheated economy. The most successful newcomers were those aimed to satisfy a single, specialized readership, including magazines targeting young women and focusing on such topics as cooking, pregnancy and child-rearing, and hobby and sports journals on everything from soccer to horseracing and home computers.

Major Publishers in Tokyo 1

Most of the oldest and largest Japanese publishers are located in Tokyo. For this issue we have selected three prominent companies often mentioned in the pages of *Japanese Book News*.

Chūō Kōron Sha

2-8-7 Kyobashi
Chuo-ku, Tokyo 104
Tel: 03-3563-1261
Fax: 03-3561-5920
Founded: 1886
Staff: 163

Chūō Kōron Sha is known primarily for its monthly intellectual magazine *Chūō kōron*, published since the company's founding. Many important early twentieth-century writers like Shimazaki Tōson, Shiga Naoya, Akutagawa Ryūnosuke and Tanizaki Jun'ichirō were first published there. The journal also plays a key role in shaping public opinion, mainly through the articles of liberal scholars, critics, and writers. In 1916 it launched the women's magazine *Fujin kōron*, which became the focal point of the women's liberation movement, and after World War II serialized Tanizaki's *Sasameyuki* [The Makioka Sisters], later to become a bestselling book. In December 1960, the publication of Fukazawa Shichirō's satire "Fūryū mutan" [An Elegant Fantasy] in *Chūō kōron*, controversial for its treatment of the imperial family, prompted a rightwing youth to attack the home of the Chūō Kōron Sha president and fatally stab a housekeeper. The journal, though known for its encouragement of antiestablishment ideas, thereafter changed its editorial policy, sparking debate over the principle of the freedom of speech.

Chūō Kōron Sha puts out important multivolume series *Sekai no rekishi* [The History of the World], *Nihon no rekishi* [The History of Japan], *Sekai no bungaku* [World Literature] and *Nihon no bungaku* [Japanese Literature]; collections of Japanese classics, including *Nihon emaki taisei* [A Library of Japanese Picture Scrolls]; complete or selected editions for individual writers like Yamazaki Masakazu and Umesao Tadao, and the highly acclaimed paperback *Chūkō Bunko Library* and *Chūkō Shinsho Library* series. It also publishes many individual titles in the fields of literature and the humanities.

Kōdansha

2-12-21 Otowa
Bunkyo-ku, Tokyo 112-01
Tel: 03-5395-3410
Fax: 03-3944-9908
Founded: 1909
Staff: 1,191

Kōdansha's parent organization, the Dai Nippon Yūben Kai (Greater Japan Oratorical Society), began its publishing activities in 1910 with the magazine *Yūben* (Oratory). However, opposition from some members of the Society over the inauguration of the recreational magazine *Kōdan kurabu* led to the separate establishment of Kōdansha in 1911. Throughout the prewar period, it put out recreational magazines under an editorial policy stressing both interest and educational value, among them *Shōnen kurabu*, *Fujin kurabu*, and the immensely popular *Kingu*, established in 1925. Expanding into literary publications after the war, in 1946 it created *Gunzō*, which carried the works of such well-known writers as Dazai Osamu and Ōoka Shōhei. The *Gunzō* New Writers Prize subsequently became the springboard to success for a number of contemporary authors. Kōdansha has since founded many mass-selling magazines, currently publishing over fifty. These include *Shūkan gendai*, a weekly news magazine, and *Shūkan shōnen magajin*, one of the first in a profusion of youth-oriented weeklies. Book publications include the *Kōdansha Gakujutsu Bunko* and *Kōdansha Bungei Bunko*, both general nonfiction series, and the popular science-oriented *Blue Backs* series, under which over a total of a thousand titles appeared as of 1994. The individual book catalog also includes many bestsellers, among them Kuroyanagi Tetsuko's *Madogiwa no Totto-chan* [Eng. ed. *Totto-chan: The Little Girl at the Window*], at seven million copies the biggest seller in the history of Japanese publishing.

Shōgakukan

2-3-1 Hitotsubashi
Chiyoda-ku, Tokyo 110-01
Tel: 03-3230-5658
Fax: 03-3288-9653
Founded: 1922
Staff: 846

Although originally established for educational publishing, initially focusing on monthly magazines for primary school children, in the late 1950s Shōgakukan actively expanded into the general-interest book market, and now puts out works in a broad range of fields. In 1962 it triggered an encyclopedia boom with its *Nihon hyakka daijiten* [Encyclopedia of Japan], which was followed by a number of similar publications, including *Dai Nihon hyakka jiten japonika* [Japonica—An Encyclopedia of Japan], *Sekai genshoku hyakka jiten* [Color Illustrated Encyclopedia of the World], *Genshoku Nihon no bijutsu* [Color Illustrated Art of Japan] and, in 1984, the twenty-four-volume *Nihon dai hyakka zensho* [Comprehensive Encyclopedia of Japan], considered the definitive work of its kind. Other strong-selling publications include collections of children's stories of the world, comic-book versions of Japanese and world history, and encyclopedias for children. *Nihon koku kempō* [The Constitution of Japan] (1982), with photographs of Japanese landscapes, aroused much public interest and became a bestseller. The 1959 launch of *Shūkan shōnen Sunday*, a weekly magazine for boys, sparked an industry boom in manga comics for children. Many other manga magazines followed, as did magazines for adults, including the male-oriented weekly *Shūkan post*, the women's weekly *Josei seven*, the monthly *Can Cam* also for women, and others on such themes as music and outdoorsmanship. Shōgakukan is also active in mixed-media publications incorporating video and computer software, gaining widespread attention in 1990 with the release of *Mōtsuaruto zenshū* [The Complete Works of Mozart] in a package that includes fifteen book volumes (plus one supplement) and 190 compact disks.