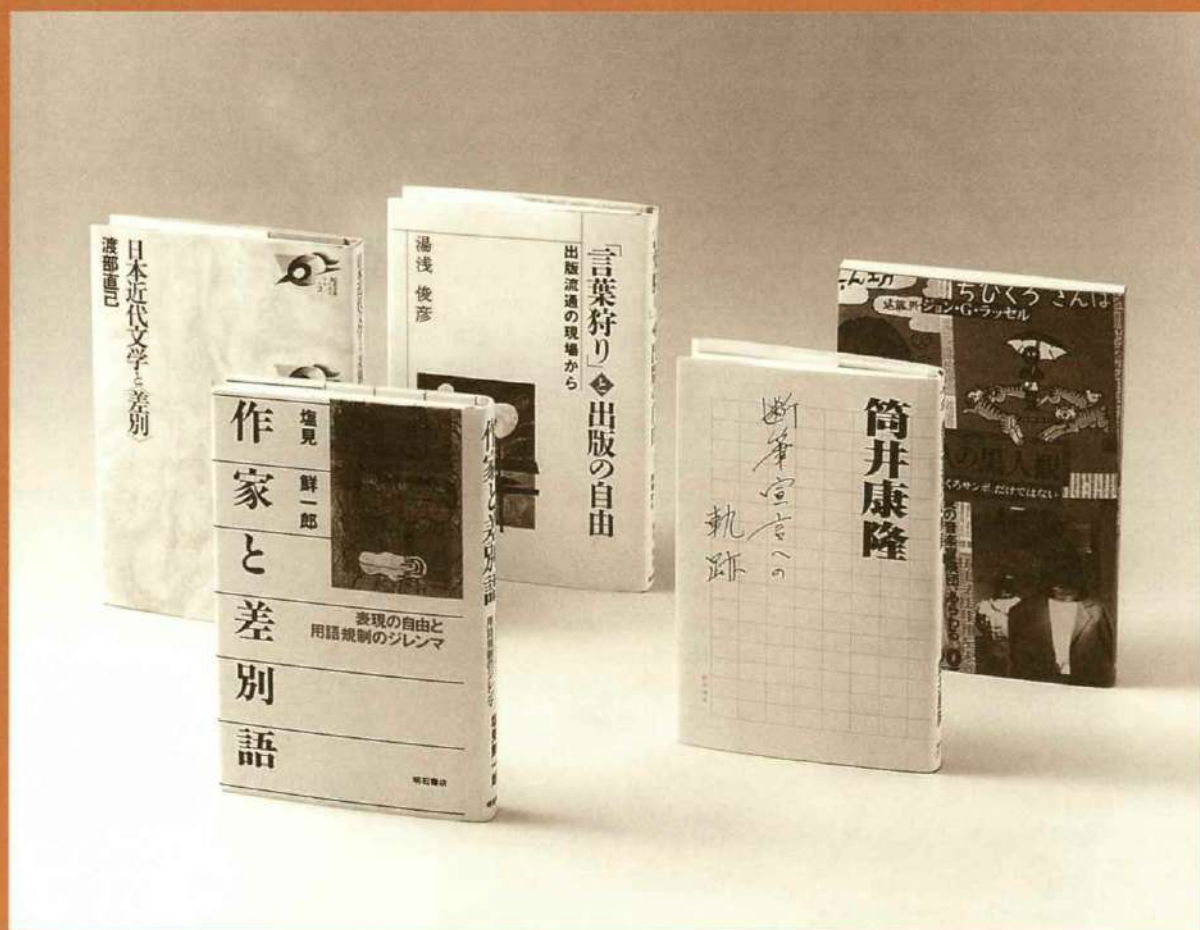


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NUMBER 8
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Japanese Book News

Discriminatory Language and Freedom of Speech
New Wave in Japanese Mystery
Japanese Books in Finland



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

The debate over freedom of expression of writers and the use of discriminatory language is not new in Japan, but goes back to well before the second world war. In the wake of the rising tide of protest that peaked in the 1970s, publishers and editors began to make it their policy to delete or modify questionable expressions, often avoiding topics that might provoke charges of discrimination. More recently, controversy has flared because efforts to avoid language that reflects social prejudices appear to some to threaten the creative freedom of authors. It was in reaction to the tendency toward publisher censorship that novelist Tsutsui Yasutaka declared a personal writing moratorium, causing a sensation among writers and editors and others in the media.

With the end of the Cold War, and as ethnic and religious minorities reassert their identities, conflict and bloodshed have broken out in many parts of the world. The end of ideological confrontation and the advent of "borderless" economies has triggered a fragmentation of cultural consciousness and a heightening of long-suppressed ethnic loyalties. As Japan faces its own challenges of multiculturalization, ways must be found to assure freedom, tolerance, and full access to the forums of expression for those who suffer from discrimination.

Offering observations on this subject from his vantage point as a book distributor, Yuasa Toshihiko reports on the discussion of discriminatory language that has unfolded over the past year or so.

This year marks the 100th anniversary of the birth of Japan's pioneer mystery writer, Edogawa Rampo (1894-1965). Matsumoto Seichō pushed the genre of mystery fiction far ahead with his stories on themes related to contemporary social and political problems. And today, new approaches are rapidly expanding the potential of Japanese mystery writing, says mystery critic Gonda Manji. It is the younger, more experimental writers, whose works are more universal in theme and scope, that may make a contribution to international reading in this genre, he believes.

We have included only one essay about Japanese books abroad in this issue to allow ample space for Kai Nieminen's thorough account of Finland's affinity for Japanese literature.

The back cover presents sketches of three of major publishers based in Tokyo, the fourth installment in the series introducing Japanese publishing houses.

Cover: A sampling of the numerous works published on the recently much-discussed topic of discriminatory language and the freedom of expression discussed in this issue's lead essay. Photograph: Sakurai Tadahisa. Cooperation: Maruzen Co.

Discriminatory Language and Freedom of Speech

Yuasa Toshihiko

The debate over non-discriminatory language versus freedom of speech has lately heated up in Japan. The 1993 denunciations of allegedly discriminatory expressions used by well-known novelist Tsutsui Yasutaka and his reaction to those attacks announcing his decision to cease all writing activity in protest set off considerable reverberations and provoked quite lively debate. The work that triggered the controversy was a science-fiction story entitled *Mujin keisatsu* [The Robot Police], written in 1965 by Tsutsui. Included in a Ministry of Education-authorized high school textbook to be distributed in 1994, it was subject to charges by the Japan Epilepsy Association of using expressions derogatory to epileptics.

Tsutsui published a book following the beginning of his "writing strike" in 1993 entitled *Dampitsu sengen e no kiseki* [Path to My Announcement to Discontinue Writing] (Kōbunsha, 1993), consisting of essays published in magazines between 1970 and 1993. His rebuttal against the charge of being "discriminatory" is directed not only to social minorities protesting the use of discriminatory language—like the Japan Epilepsy Association or feminists—but to the publishers and newspapers who routinely euphemize certain expressions in the course of editing. Other writers have taken Tsutsui's protest as an opportunity to condemn the excesses of the printed media in "cleansing" manuscripts of phrases thought to be slanderous, and have rallied to the novelist's support.

Sakka to sabetsugo [Writers and Discriminatory Language] (Akashi Shoten, 1993) by novelist Shiomi Sen'ichirō contributed to this debate with a critique of writers' sense of creative privilege and a discussion of what editorial "cleansing" actually means as far as the victims of discrimination are concerned. Penetrating the territory of literature, heretofore considered a sanctuary the defenders of discrimination could not challenge, is critic Watanabe Naomi's *Nihon kindai bungaku to "sabetsu"* [Discrimination and Modern Japanese Literature] (Ōta Shuppan, 1994). He shows that by presenting stereotyped images of minority groups at the expense of their diversity, literature exercises a power that is unwittingly discriminatory, and he meticulously demonstrates the ways in which the *burakumin* or descendants of the feudal-period outcast stratum have been treated in modern Japanese literature.

Until recently, the issue of discriminatory language in Japan revolved mainly around references to the *buraku* communities. Continuing to suffer prejudice despite the abolition of laws identifying them as a distinct class in the modern period, residents of *buraku* communities formed the Buraku Kaihō Dōmei (Buraku Liberation League) and launched an active movement to assert the rights of community members. Fighting back against the use of slanderous terms such as *eta*, (lit., "abundantly polluted or defiled"), the organization made it a policy to campaign against every use of language discriminatory of the

burakumin. *Sabetsu hyōgen to kyūdan* [Discriminatory Language and Public Condemnation] edited by the League headquarters (Kaihō Shuppansha, 1988) argues that it is necessary to treat the phenomenon as a human rights issue in order to address the social systems and ethos that form the backdrop of language usage. This book presents the BLL's position on the issue, introducing specific examples of discriminatory language in various fields.

Representing a position opposed to that of the Buraku Liberation League is a work edited by Narusawa Eiju, *Hyōgen no jiyū to buraku mondai* [Freedom of Speech and the Buraku Issue] (Buraku Mondai Kenkyūsho, 1993). This book asserts that because *buraku* people do not constitute an ethnic minority, all that is necessary is that their rights as Japanese citizens be respected. It denounces the BLL's arbitrary labeling of certain words or expressions as "discriminatory" and criticizes various specific cases in which the League has leveled attacks at the newspapers, broadcasting, publishing, and film media.

This conflict of opinions was behind the dispute that occurred after the publication of *Nagasaki shichō e no nana-sen-sambyaku-tsū no tegami* [7,300 Letters Addressed to the Mayor of Nagasaki] (Komichi Shobō, 1989). In December 1988, Motoshima Hitoshi, mayor of the Kyushu island city destroyed by an atomic bomb in 1945, stated that he believed the Japanese emperor held responsibility for the war in Asia and the Pacific. The book contains 215 letters selected from the 7,323 addressed to the mayor in response to this statement. Among the printed letters was one which equated the public condemnation tactics of the Buraku Liberation League with right-wing attempts to silence the debate on the emperor's war responsibility, and the League filed a protest against the publisher. In the end, an expanded edition of the book was published presenting the views of both the publisher and the League, drawing attention as a new approach to problems of this kind.

Meanwhile, the discussion of discriminatory language has broadened to encompass heightened awareness of the diverse rights of other social minorities, and cases in which protests are made against stereotypical expressions that suggest prejudice, discrimination, or contempt toward people on the basis of gender, ethnic background, physical or other impairment, disease suffered, or age bracket. Kotoba to Onna o Kangaeru Kai (Society on Language and Women) eds. *Kokugo jiten ni miru josei sabetsu* [Discrimination against Women in Japanese Dictionaries] (San'ichi Shobō, 1985), for example, surveys the definitions and sample usages for words relating to women mainly in Japanese-language dictionaries, showing how the discriminatory perceptions of reality held by dictionary compilers are imprinted in such entries. *Ainu shōzōken saiban: zen kiroku* [The Trial on the Ainu

Image Rights: Complete Records] (Gendai Kikakushitsu, 1988) questions the approaches of ethnologists whose work is infused with bias, calling the Ainu people a “vanishing people” and using photographs showing physical traits that treat the Ainu like scientific specimens. In 1989 the Japanese Society of Ethnology published the conclusions of its research ethics committee recognizing the Ainu as an independent ethnic group and recommending changes in research approaches.

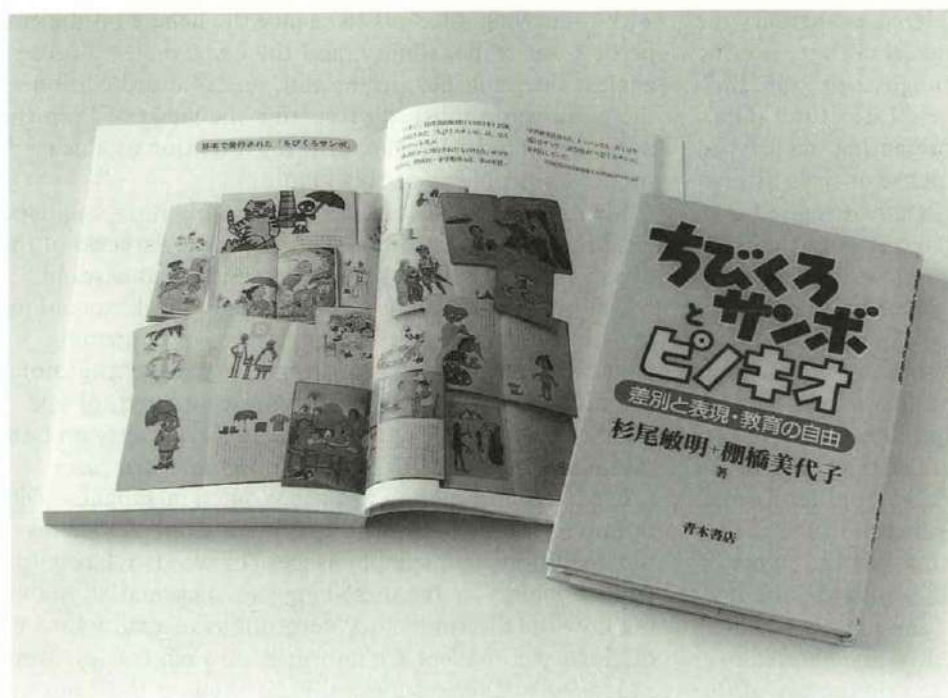
Awareness of discrimination began to be discussed on a popular level with the “Little Black Sambo” issue. Helen Bannerman’s 1899 “The Story of Little Black Sambo” had been published in Japan in recast form for many years. In 1988 the Association to Stop Racism Against Blacks based in Sakai, Osaka prefecture, wrote to publishers demanding that printing of the book be ceased, declaring that the story perpetrated stereotyping and contempt of black people and that its reading to children would foster racial prejudice, and as a result the eleven publishers which had editions of the story agreed to let their printings lapse. In the wake of the intense debate that unfolded during the sixties and early seventies among educators and citizens over this story in the United States and the United Kingdom, whose societies are made up of large Black and other ethnic groups, the life of the book, long a classic of children’s literature, had come to an end much earlier. Most Japanese at the time believed that writing could not be indicted as discriminatory unless it was *intentionally* so. But by 1988, social conditions had changed in Japan as well, with many more foreigners residing in Japan and many more Japanese travelling abroad, and the resulting broadened awareness certainly contributed to the story’s demise. “*Chibikuro Sambo*” *zeppan o kangaeru* [Reflections on the End of “Little Black Sambo”] (Komichi Shobō, 1990) presents both sides of this debate, including the views of the Association to Stop Racism Against Blacks, an interview with the editors of Iwanami Shoten which published the most widely read edition of

the story, the views of the Kodomo Bunko no Kai (Children’s Library Society), which later put out a retranslated and reillustrated edition of the story, as well as of blacks residing in Japan.

On the side supporting the classic “Little Black Sambo” is a book by Sugio Toshiaki and Tanahashi Miyoko, *Chibikuro Sambo to Pinokio* [Little Black Sambo and Pinocchio] (Aoki Shoten, 1990). This work also takes up the story of “Pinocchio” which came under attack as being discriminatory to the handicapped in 1976. The authors assert that words are no more than tools for communicating human intentions and ideas, “discriminatory language” per se does not exist. It recommended that issues relating to picture books and children’s literature should be dealt with in the context of individual works and that it was a mistake to read prejudice into literary works.

Moving beyond this debate is a book by John G. Russell, *Nihonjin no kokujinkan* [How Japanese View Blacks] (Shinhyōron, 1991), in which he points out that the problem does not lie just in “Little Black Sambo,” but in many other works that express prejudice and contempt for blacks, and he corroborates his comments with abundant literary examples of the kind of distorted images Japanese have of blacks. He also declares that the task of publishers is not to summarily cease publication of particular titles but to provide readers with correct and reliable information about other peoples and races.

Roughly contemporary with the “Little Black Sambo” debate was the movement against publishing of the Japanese edition of Salman Rushdie’s *The Satanic Verses* among foreign Muslim residents of Japan and the issue of whether or not to impose legal regulations on publication of “porno comics” considered harmful to young people. The controversy over *Satanic Verses* revolved around contempt of the Islamic religion, and in the case of the pornographic comics, around the pros and cons of giving children under age free access to publications showing



Pressures to end printings of the children’s book *Chibikuro Sambo* [Little Black Sambo] brought public attention to the problem of language discriminatory to blacks, prompting a spate of related publications. “*Chibikuro Sambo*” *zeppan o kangaeru* (left) and *Chibikuro Sambo to Pinokio* (right).

overt sex. On the former issue, some critics pointed out that behind the question of contempt for Islam are the biased Orientalist images of Japanese publishers. On the latter question, feminists argue that the problem with pornographic works is not whether they will be seen by innocent children but that they basically do not treat women as human beings. These observations show clearly how closely the issue of non-discriminatory language is linked to the matter of freedom of speech.

The appearance of publications introduced above, the major landmarks in the Japanese debate over discriminatory language and freedom of speech, indicates that discussion of many issues which were heretofore taboo in

Japanese society, have now come out into the open to a considerable extent. An apparent conflict has arisen between the rights of minority groups and freedom of speech, which is a fundamental human right. Why should such a conflict arise? In order to assure the wide acceptance of different cultures and values in Japanese society through the publishing media, much more discussion is needed, not only of the content of messages conveyed, but of the problems of overcoming imbalances in access to the institutions of expression. (*Yuasa Toshihiko is in the bookselling business. He is author of "Kotobagari" to shuppan no jiyū [The "Political Correctness Witchhunt" and Publishing Freedom], Akashi Shoten, 1994.*)

Further information about the books in the New Titles section starting on page 8 may be obtained by contacting the following publishers or agencies:

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New Wave in Japanese Mystery

Gonda Manji

Japan is among the countries of the world where mystery fiction enjoys great popularity, and there are probably few, even in the West, where such a broad variety of mystery, both domestic and foreign, both classic and contemporary, is as widely available. As in other genres of fiction, however, Japanese works known abroad are far and few between, compared with the large number of foreign works introduced to Japan.

Of the quite large number of distinguished Japanese mystery writers, only three are listed in the most authoritative international dictionary of mystery writers, *Twentieth-century Crime and Mystery Writers*, Lesley Henderson, ed. (St. James Press, 1991, 3rd ed.): Matsumoto Seichō, Natsuki Shizuko, and Togawa Masako. The rest remain virtually unknown overseas. Obviously the language barrier is largely responsible, but it is also true that the social settings and contexts of many of the stories are so foreign that Western readers cannot readily appreciate them.

One example that probably seems rather contrived to people in other countries is the popular theme in which a suspect's alibi is proved false through meticulous study of railroad timetables. In Japan, the railroad network covers the entire country and trains follow published timetables to the minute, making a story based on this theme credible. In other countries, where the main forms of national transport are automobile, ship, airplane or other means less amenable to strict timetables, it would probably be less convincing.

Nevertheless, a number of fine works have appeared recently that should be acceptable among foreign readers. The reason for this new trend is that during the past ten years, growing internationalism has produced tremendous changes in Japan, narrowing the social as well as cultural gaps with Western countries. Travel abroad and close contact with foreigners even in Japan itself are no longer unusual experiences, so readers feel no particular resistance to stories unfolding in an overseas setting, or to foreign characters or other features in the plot.

Two women authors in the forefront of this new wave in Japanese mystery are Takamura Kaoru and Miyabe Miyuki. Born in 1953, Takamura majored in French literature at International Christian University and took a job at a foreign-owned trading company. She began reading mysteries by Western authors and eventually started to write herself. Her debut work, a story about a group of men who try to steal the gold from the vaults of a bank, *Ōgon o daite tobe* [Take the Gold and Run] (1990), won the Japanese Mystery Suspense Award. In *Riviera o ute* [Shoot Riviera] (1992), a mysterious Oriental spy named "Riviera" is pursued by a top IRA marksman, Jack Morgan, whose father the spy is said to have killed. Takamura created a rich variety of characters for this international tale of suspense, including a piano virtuoso named Norman Sinclair, a friend of the elusive Riviera.

The work won the Mystery Writers of Japan Award. In 1993, she received Japan's highest prize for contemporary, historical or mystery fiction, the Naoki Award, for *Makusu no yama* [Marks' Mountain]. In this novel Gōda Yūichirō of the Homicide Division and his team of detectives at the Tokyo Metropolitan Police Department investigate a mysterious serial murder case, their actions interweaving with those of a mentally disturbed man named Marks who has recently been released from prison. This suspenseful story falls in the police procedural genre. In the West, one can find authentically-told stories of detective team investigation, such as Ed McBain's *87th Precinct* series, but good examples of this kind have been rare in Japan, so *Makusu no yama*, with its depiction of discord among officers and leakings of information to the press, has a particularly fresh feel for Japanese readers. Takamura's works are most impressive for the scale of their settings, careful attention to detail, and depth of characterization.

Miyabe Miyuki was born in 1960 and after graduating from high school, became a stenographer in a law firm while studying writing. She had been an avid reader of mysteries, both Japanese and Western, since her childhood and become a particular admirer of Stephen King. Not surprisingly, then, her early full-length works deal with psychological suspense, like her Japan Mystery Suspense Award-winning *Majutsu wa sasayaku* [Magic Whispers] (1989) and *Reberu 7* [Level 7] (1990). *Kasha* [Fire Car] (1992), however, which won the Yamamoto Shūgorō Award, is very different, focusing on social problems.

The credit card revolution has finally arrived in Japan, somewhat later than in the United States, and with it overuse of credit cards until repayment becomes totally impossible, leading to desperation, crime, and ruined lives. *Kasha* is set against this social backdrop.

Miyabe has written other stories with sometimes startlingly original themes. *Pāfekuto burā* [Perfect Blue] (1989), for example, features a father-daughter detective team, but is written from the viewpoint of their dog, named Masa, who also figures prominently in the plot. In an anthology of short stories, *Nagai nagai satsujin* [A Long, Long Murder] (1992), the plot is told by the characters' wallets. Miyabe is able to succeed with these unconventional techniques by virtue of her unusual skill at fiction writing.

All Japanese writers, including the two mentioned above, have studied the work of Western authors to a greater or lesser extent while developing their own distinctive style of mystery writing. Many authors of hard-boiled mysteries are fans of American Raymond Chandler. Ōsawa Arimasa, whose *Shinjuku zame* [Shinjuku Shark] (1990) received the Yoshikawa Eiji Literary Award for New Writers and the Mystery Writers of Japan Award, is no exception.

Born in 1956, Ōsawa first read Raymond Chandler's work during his third year of junior high school and resolved to become a writer. He started writing in earnest after dropping out of Keiō University and made his debut at twenty-three with *Kanshō no machikado* [Sentimental Streets] (1979), but it was another eleven years before *Shinjuku zame* put him on the best-seller list.

The Shinjuku area of Tokyo is known both for its futurist skyscraper complex, including the new Tokyo Metropolitan Government offices, and for its low-brow entertainment ghetto, home of gangsters, pornographic cinemas, houses of prostitution disguised as saunas, and other establishments of ill repute. In this untamed corner of the urban jungle, detective Samejima of the Shinjuku police force is known to the local gangsters as "Shinjuku Zame" and feared for his unconventional methods. The attraction of this novel lies in the rugged individualism of the central character who disagrees with certain police methods like brutality against students, and as a result is shunted off the promotion track despite his outstanding professional record.

International suspense novels such as those by British writer Frederick Forsyth are still very popular in other countries, but with the democratization of Eastern Europe, the toppling of the Berlin Wall and the break-up of the Soviet Union, adventure novels have reached a turning point. It is no longer feasible to write a story based on the old CIA-versus-KGB formula.

Funado Yoichi has drawn considerable attention for his adventure stories, like *Suna no kuronikuru* [Chronicles of Sand] (1991), set not in the United States or Soviet Union, but in the dynamic Third World countries, giving them a special flavor not yet seen in Western mysteries. Born in 1944, Funado became a freelance reporter after graduating from Waseda University. He made his debut in 1979 with *Higōhō-in* [Illegal Officer]. He received the Yoshikawa Eiji Literary Award for New Writers for *Yamaneko no natsu* [Summer of the Wildcat] (1984), which is about a mysterious Japanese man nicknamed

"Wildcat" who appears in a small town in Brazil. Funado later won the Mystery Writers of Japan Award for *Den-seitsu naki chi* [Land Without Legend] (1988), a novel of blood and violence set in South America.

Suna no kuronikuru is really Funado's magnum opus. Set in Iran, it describes the Iranian revolution and the struggle of the Kurds to create a free state, describing in vivid detail the adventure, love, and death of the rebels as they lay their lives on the line for freedom. Two Japanese, both called Haji, appear in the story, but the real thrills unfold in the adventures and death of the pure-minded idealists fighting for the revolution. The story is impressive also for its portrayals of life transcending the boundaries of race and ideology.

Early Japanese mystery writers tended to be so absorbed with clever puzzles that they neglected the other important attributes of good fiction. In the latter half of the 1950s and sixties, master-storyteller Matsumoto Seichō opened up new horizons for mystery by stressing the social nature of crime motives and by utilizing more realistic tricks in their plots. His "crime fiction with a social consciousness" suggests a correspondence with the trend in Europe and the United States that British novelist and critic Julian Symons describes as the evolution from the classic "detective story" to the "crime novel." After Matsumoto's landmark works, the genre rapidly diversified, and there is now a wide range of hardboiled, spy-thriller, international suspense, and historical mystery fiction available, with a good balance of both the "mystery" and the interesting characterizations and rich settings that make good fiction. Among them, as illustrated by some of the titles introduced above, are an increasing number of works that provide a good match for what is being produced overseas as well.

Growing out of a very rich and sophisticated tradition of suspense literature, Japanese mystery has learned much from its counterparts in the West, yet clearly offers a distinctive flavor and perspective all its own. (*Gonda Manji is a literary critic specializing in mystery fiction.*)

Best-sellers, General, Jan.-June 1994

1. *Nihon o dame ni shita kyūnin no seijika* [Nine Politicians Who Ruined Japan] by Hamada Kōichi. (Kōdansha, ¥1,500). Exposé of corruption in Japanese politics, in which the eccentric politician popularly known as "Hamakō," now retired from political life, mentions real names and tells real stories from his own experience.
2. *Madison gun no hashi* [The Bridges of Madison County] by Robert J. Waller. Translation by Matsumura Kiyoshi. (Bungei Shunjū, ¥1,400). Story of pure love between a middle-aged man and woman unfolding in a fateful encounter over a period of four days and their lives thereafter.
3. *Gan saihatsu su* [The Cancer Recurred] by Itsumi Masataka and Itsumi Harue. (Kōsaidō Shuppan, ¥1,200). Popular TV personality Itsumi Masataka's own record of his battle with cancer at the age of 48 and of his wife as she cared for him.
4. *Fainaru fantajī VI* [Final Fantasy VI]. Edited by Square. 3 vols. (NTT Shuppan, ¥570, ¥750, and ¥800). Guide to strategy in a popular video game.
5. *Māfi no hōsoku* [Murphy's Law] by Arthur Block. Translated by Kurahone Akira. ASCII, ¥1,600. Guide to laws of the universe that cannot be explained scientifically known as "Murphy's Laws."
6. *Chōseirihō* [The "Trans-classification" System] by Noguchi Yukio. (Chūō Kōron Sha, ¥720). Presents a new method of classification based not on content but chronology.
7. *Romanshingu saga* (2) [Romancing Saga 2]. 3 vols. Edited by Square. (NTT Shuppan, ¥750, ¥800, ¥850). The complete strategy guide to a video game.
8. *Wairudo suwan* [Wild Swan] by Jung Chang. 2 vols. Translation by Tsuchiya Kyōko. (Kōdansha, ¥1,800 per volume). A story about the tragedies of love and revolution experienced by three generations of women in a Chinese family against the backdrop of modern Chinese history.
9. *Dai-ōjō* [The Great Crossing], by Ei Rokusuke. (Iwanami Shoten, ¥580). Comments on old age, illness, and death gathered primarily from anonymous persons by a versatile TV scriptwriter and author.
10. *Amurita* [Divine Water] by Yoshimoto Banana. 2 vols. (Fukutake Shoten, ¥1,200). Yoshimoto's first full-length novel portraying a fantasy of a family impossible in reality.

(Based on book distributor Tōhan Corporation lists, January-June 1994)

Finland

A Hearty Appetite for Japanese Literature

Kai Nieminen

More than one hundred major translations of Japanese literary works have been published in Finland, testifying to a popularity out of proportion to the degree of contact between the two countries. Indeed, Japanese literature was popular in Finland long before Japan became the object of curiosity and courtship as a world superpower. Quite a few people from outside Finland have asked me why I translate Japanese literature into Finnish; the answer lies largely, I think, in the fact that no Finn ever asked the question. For us, it is quite natural to have Japanese literature translated into Finnish.

Perhaps there is something in Japanese literature that holds special appeal to Finns, since we seem to find it particularly accessible. Our tradition, like that of the Japanese, prizes nature and natural phenomena, so much so that traditionally we don't even think of nature as opposed to humanity. It is interesting to compare classical Finnish poetry to the early Japanese verse in the *Man'yōshū*; the delights and sentiments are very much alike. There is a greater kinship there, I would even say, than with the songs of wandering troubadours of Provence or German minnesingers. We, too, had our troubadours, playing a five-stringed *koto*-like instrument and singing alliterated, unrhymed verse, like the following (in Keith Bosley's translation):

Two fair ones were we
hilltop refugees
among fine birches
among bright grasses:
now we are parting—
each one homeward bound.

Is it any wonder, then, that we should find Kakinomoto no Hitomaro (c. 685–705) a poet to our taste? Here is an English translation of *Man'yōshū* poem 133 by Ian Hideo Levy:

The whole mountain is a storm
of rustling leaves
of dwarf bamboo,
but I think of my wife,
having parted from her.

I am, of course, referring to traditions that probably now lie dormant; I don't think many contemporary Finns know the poem quoted above and I doubt that many Japanese of my age would remember the lines by Hitomaro. This kind of lyricism, nonetheless, is the foundation of the two literatures; the tradition carries fragments, however tiny, of old songs into contemporary poetry, and our everyday language alludes to phrases and idioms used by the ancient bards, even if we are unconscious of the fact.

Added to this Finnish affinity for Japanese literature is our interest in Japanese people and things, an interest which goes back two centuries. Japan and Finland are almost next-door neighbors (over the North Pole), and there was a period when we actually *were* neighbors, when Finland was a part of Russia. Towards the end of that period there was the Russo-Japanese War, which made anti-czarist Finns sympathetic to the enemy, Japan. Favorable feelings toward Japan were later amplified by our two countries' nationalistic movements and unfortunate alliances with Nazi Germany.

My generation did not directly inherit these attitudes. Postwar Finnish modernists were fascinated by Ezra Pound's and Arthur Waley's translations and soon applied the imagist insight to their own poetry. They also started to translate Japanese and Chinese poetry into Finnish, thus opening up East Asian traditions as an inexhaustible source of inspiration for Finnish literature. (As a poet, I have no doubt that the East Asian tradition has taught us things which we didn't know we already knew; it is, I think, not unlike the Japanese adapting Indian Buddhism and Chinese Taoist and Zen ways of thinking.) My father, poet and translator Pertti Nieminen, specializes in classical Chinese poetry and philosophy, while professor Tuomas Anhava, a poet, editor and translator, started to publish translations of *tanka* poetry. Anhava's translations, which follow the original 5-7-5-7-7 syllabic measure, immediately gained enormous popularity and made the *tanka* form familiar to Finnish poets and lovers of poetry. He does his translations not from the original Japanese but by comparing English, French and German translations, and it is amazing how his intuition has guided him much nearer to the original than the texts he referred to.

As the editor of the main literary magazine in Finland, Anhava also introduced modern Japanese literature to the Finnish public, and he made sure, as soon as translations of the modern Japanese masters appeared in English or German, that they were translated into Finnish as well. This is how, from the end of the 1950s, we became more and more familiar with Tanizaki, Kawabata, Dazai, Mishima, Mori, Abe and many others. Before the modernists adapted *tanka* as a semi-naturalized form of Finnish poetry, there appeared in the early 1950s a couple of anthologies of *tanka* and *haiku* translated directly from the Japanese, one by poet Marta Keravuori, who learned Japanese from a Japanese student during the war, the other by our first diplomat to Japan, Chargé d'Affaires G. J. Ramstedt (this year we celebrate the 75th anniversary of diplomatic relations between Japan and Finland; Ramstedt, a scholar and eminent researcher of the Korean language, was sent to Tokyo in 1919). Their translations, although not bad, follow the traditional style of Finnish poetry, and unfortunately now seem more old-fashioned than the originals.

The bulk of translations of Japanese literature into Finnish was made from intermediary languages until translators from the original Japanese emerged in the 1970s. Missionaries translated a few religious novels, and then there was Veikko Polamieri, a poet who unfortunately did not publish many translations before his early

death in 1979. There is also Martti Turunen, who began translating Japanese literature after retiring from missionary work. He completed three Saikaku (1642–93) novels and then began work on *Genji monogatari* [Tale of Genji]. I assisted him by translating the poems while he worked on the prose text. While still engaged in this project, he became a Japanese citizen and is now Marutei Tsurunen. Concentrating on other duties, he has left the last half or so of the *Genji* translation to me, and the process which is still going on.

Presently, it seems I am the only active professional translator of Japanese literature into Finnish. Far from enjoying my monopoly, I feel sad that young students, who can now study Japanese at Helsinki University, seem more interested in fields other than literature. While I somehow feel I should be there teaching them the fascination of literature and translating, I am stymied by the recollection of my complete inability to work on translations during my brief periods of university teaching. For me, translating is not just a profession; it has become a passion that leaves no room for other activities. In any case, it is a pity that successors in the field are taking so long to emerge, especially since students nowadays can learn in five years what took me twenty. When I started out, university curricula offered little more than basic conversation-level Japanese.

In 1971, I was fortunate to be introduced by Veikko Polameri to professor Ogishima Takashi of Tōkai University, who was then studying Fenno-Ugric linguistics in Helsinki and from whom I began taking weekly lessons in written classical Japanese. The method was not the easiest, perhaps, but it was rewarding: every week I translated as much of Yoshida Kenkō's (c. 1283–c. 1352) *Tsurezuregusa* [Essays in Idleness] as I could and during our sessions professor Ogishima pointed out my misinterpretations and explained words and phrases I did not understand. By the time he returned to Japan three or four years later, I had learned enough to go on by myself. Before the *Tsurezuregusa* translation was completed in 1978, however, I published two translations of modern literature: a collection of Inoue Yasushi's short stories and *Natsu no yami* [Darkness in Summer] by Kaikō Takeshi (1930–89). I had translated the travel diaries of Matsuo Bashō (1644–94) when I received a one-year fellowship from the Japan Foundation (1979), but I advised my publisher not to print the book before I went and retraced Bashō's steps along the *oku no hosomichi* road. For me it was a tremendous opportunity to see what Bashō had seen. I can honestly say I am a changed man since standing on the top of Mount Gassan. I later added footnotes to my translation and wrote a postscript essay. Modern Japan wasn't as bad as I had feared, but when, after a couple of months living in Kita-Senju, I realized just how antiquated the language of Kenkō and Bashō was, I found local schools where I could learn the vernacular. They were open seven days a week until late at night, so I could study as intensely as I wished.

Since then, I have translated classical and modern Japanese literature by turns. While my first and deepest love lies with both the language and the content of the classics, every now and then I feel it refreshing to flirt

with modern literature, too. Translating plays I find especially stimulating: it keeps the translator in contact with the spoken language, the very essence of poetry and prose fiction alike. Be it classical Noh or Kyōgen, modern radio plays or the psychological puzzles of Mishima and Betsuyaku, drama is the direct communication of its personae to the audience and as such may be the most universal literary genre.

There is no denying that translating from Japanese into Finnish presents many difficulties, but in my opinion, Finnish is one of the most willing tools for translating Japanese literature. Like Japanese, Finnish has a tendency towards elliptical expression and favors long, meandering structures with many subordinate clauses. When translating Tanizaki Jun'ichirō's *Sasameyuki* [The Makio-ka Sisters], I found it a particularly challenging and also most enjoyable task to leave the clause structure unchanged, trying to make the Finnish rendering breathe in the same kind of natural, unhurried rhythm as the original. For a translator of tanka poetry, it is a blessing that Finnish is an agglutinative language with a simple syllabic structure, allowing easy control of the length of words. The tanka form fits Finnish so well that when there are Finnish tanka in a collection, the majority of readers do not even notice that they are in tanka form; they seem just like regular modern Finnish poems. Also, the absence of articles and of grammatical gender make Finnish ideal for approximating the evasiveness of the original, an effect harder to achieve with the more exact Indo-European languages. This, of course, concerns only the technical process of translating, the superficial level; but on this level, I think Finnish adapts very well in translation from Japanese, much as English, with its many monosyllabic words and words which can function both as nouns and verbs, suits translation from Chinese. On the other hand, it is the vocabulary, particularly concerning social life, that presents the direst problems: we don't have a tradition of court life, not even a feudal system, that would make it possible with single, precise words to describe a given person's social status, or even to use vocatives or titles; nor do we have different words for a woman of refinement and an ordinary matron, nor for a lord and a male commoner. In this respect, translations of classical Japanese prose are always in danger of being either blatantly exotic or overly commonplace in wording.

As a translator, I have found much delight in the fact that readers who adore *Genji monogatari* asked, after my translation of Natsume Sōseki's (1867–1916) *Kokoro*, whether I wouldn't translate more of Sōseki, and that critics who praise Kaikō Takeshi also find Bashō inspirational. This, I think, testifies to the general understanding the Finnish public has of Japanese literature; for us, it is not a gourmet delight to be enjoyed only on rare occasions, but a staple on our menu of world literature.



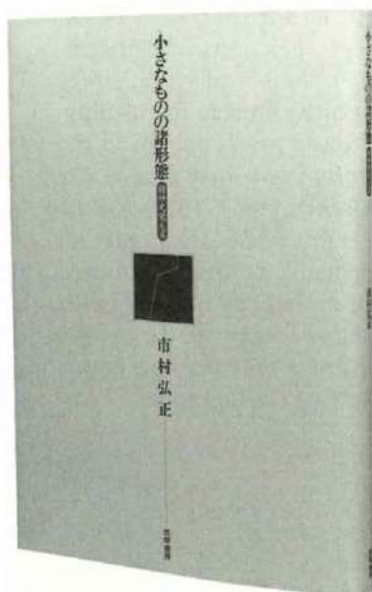
(Kai Nieminen is a poet and translator; he lives in Pernaja, Finland.)

New Titles

RELIGION AND IDEAS

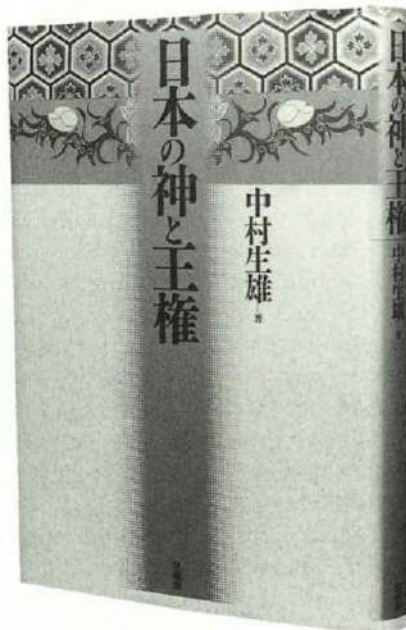
Chiisana monono shokeitai [Forms of the Small]. Ichimura Hiromasa. Chikuma Shobō, 1994. 194 × 133 mm. 206 pp. ¥2,300. ISBN 4-480-84232-2.

This is a collection of essays published over the last five years on what the author calls the "small" issues of contemporary Japanese society—minority languages, women and the family, the resident Korean community, and other generally neglected topics which nonetheless flit occasionally into the public spotlight and could spark real social change. The author, a professor of intellectual history at Hōsei University, sets out to rescue these important issues from sub-cultural oblivion, yet does so without succumbing to the temptation, as many others do, to take the high moral ground and shriek in righteous indignation. Instead, he tries in his own quiet way to appreciate the "small" in order to salvage the missing pieces they contain of the larger puzzle of social reality. Like his themes, the smallness of his voice belies a compelling weight of implicit poignancy.



Cover design: Mamura Toshikazu

Nihon no kami to ōken [The Gods and Imperial Sovereignty in Japan]. Nakamura Ikuo. Hōzōkan, 1994. 216 × 151 mm. 262 pp. ¥3,200. ISBN 4-8318-7136-2.

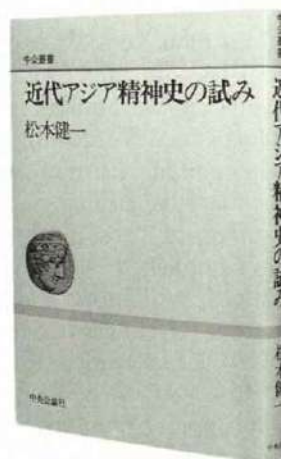


Cover design: Tanimura Akihiko

Until only a couple of generations ago, the Japanese emperor was thought to be directly descended from the gods, indeed a god in human form. In recent years, controversy over imperial sovereignty has been heating up again in Japan, rekindled by the death of Emperor Shōwa in 1989. This volume is both an inquiry into the structure of cultural consciousness which links the emperor to the gods of ancient mythology and an exposition on how that mentality persists today. The author is a professor of Japanese thought and comparative religion at Shizuoka Prefectural University whose previous works include *Kami to hito no seishinshi* [An Spiritual History of Gods and People]. In the present study, he discusses how the Japanese emperor system that grew out of ancient indigenous mythology has remained almost intact, despite the influx of Buddhist and Western world views. He attributes the curious survival to the efforts on the part of the imperial court to accommodate foreign ideas and religion rather than rejecting them. He demonstrates this by pointing to examples such as the syncretism of Buddhism and Shinto.

HISTORY

Kindai Ajia seishinshi no kokoromi [An Intellectual History of Modern Asia]. Matsumoto Ken'ichi. Chūō Kōron Sha, 1993. 191 × 131 mm. 260 pp. ¥1,600. ISBN 4-12-002275-7. From the mid-nineteenth century, the urge to resist Western imperialism has prompted Asian countries to try to establish distinctive political and economic systems giving top priority to domestic economic development. The author of this book sees the common and consistent endeavor to recast modern history of the region from the 1850s up to the present as a single, continuous process: for Asian nations, modernity has meant the totality of political, economic and religious efforts to resist the West. From this, it follows that all the discussions among Asian intellectuals and political leaders on national polity were part of such efforts, and that the authoritarian systems created throughout the region may be regarded as kinds of fiction needed to bolster that ongoing resistance.

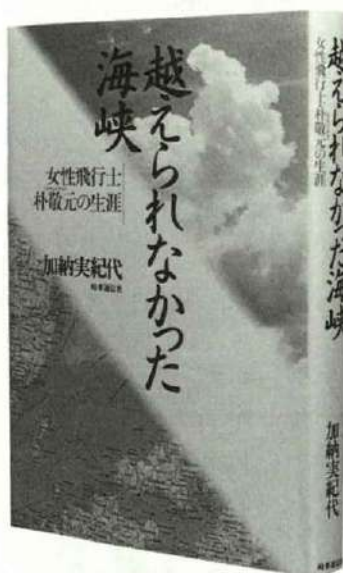


Cover design: Chūō Kōron Sha

Koerarenakatta kaikyō: Josei hikōshi Park Kyong-won no shōgai [Unconquered Seas: The Life of Aviator Park Kyong-won]. Kanō Mikiyo. Jiji Tsūshin Sha, 1994. 193 × 134 mm. 256 pp. ¥2,000. ISBN 4-7887-9403-9.

This is a biographical novel based on the life of Park Kyong-won (1897–1933), a Korean woman who came to Japan at the age of twenty and became one of Asia's pioneering aviators. Park enrolled in flying school in

the 1920s when she was twenty-eight, inspired, like other progressive young women of the day, by flying exhibitions performed in Japan by Western female pilots. Prevented from becoming a professional by restrictive aviation industry regulations, most female aviators hoped to rouse others to similar success with publicity flights back to their home towns. For Park, this meant one day flying across the Sea of Genkai to encourage her fellow countrymen, whose morale was at a low ebb after the March First (Samil) independence movement of 1919 was crushed by the Japanese colonial authorities. Though not exactly the fulfillment of this wish, an opportunity finally came in August 1933, when, to a resounding send-off by Japanese military, government representatives, and a large crowd of people, Park took off on a good-will flight bound for Changchun (then the capital of Manchukuo) via Seoul. But the dream-come-true soon became a nightmare when bad weather caused her to crash fatally at Izu Peninsula. The author, a Japanese woman born in Korea in 1940, draws on her own experience to sketch a sympathetic portrait of Park's short, unique life against the historical and social backdrop of the times.



Cover design: Sakata Kei

Nihon gunsei-ka no Ajia: "Dai-Tōa Kyōeiken" to gumpyō [Asia Under Japanese Military Rule: War Currency and the Greater East Asia Co-Prosperity Sphere]. Kobayashi

Hideo. Iwanami Shoten, 1993. 173 × 105 mm. 226 pp. ¥580. ISBN 4-00-430311-7.

By focusing on the use of war currency by the Japanese military during the "Asia-Pacific War"—the author's term for Japan's hostilities continuing from the pre-World War II conflict with China through the subsequent Pacific War—this volume elucidates the economic mechanisms of Japan's exploitation of Asia and advances an argument in favor of war compensation for victims in the formerly occupied countries. As the war with China dragged on, the acquisition of supplies on the Chinese continent became crucial to the Japanese campaign. In the scramble for vital resources, the Imperial Japanese Army issued its own military scrip, but the notes were eclipsed on the local market by Chinese bank notes backed by British and American capital and supported by the local populace. Later, during its occupation of most of Southeast Asia, the Imperial Army again turned to war currency in an effort to procure provisions and develop resources locally. The author carefully recounts how the issue of this scrip triggered runaway inflation that was devastating as far as the lives of the local people were concerned.



Nihon no guntai [The Japanese Military]. Maeda Tetsuo. Illustrated by Kaibara Hiroshi. Gendai Shokan, 1994. 2 vols. 210 × 138 mm. 174 pp. each. ¥1,236 per volume. ISBN 4-7684-0066-3; 4-7684-0067-1.

This two-volume study traces the history of the modern Japanese military in its entirety, from the birth of the Imperial Army and Navy after the Meiji Restoration (1868) to the

controversy over the dispatch of Japanese peacekeeping forces in the post-Cold War international milieu. A particularly thought-provoking feature of the book is the author's conviction that no substantial difference exists between the pre-1945 military establishment and the Self-Defense Forces created under Japan's war-renouncing postwar Constitution. Rejecting the approach which casts Japan's military history in institutional terms, journalist Maeda maintains his professional standards by focusing instead on accounts of factual experience.



Cover design: Adachi Hideo

Moreover, as he retraces each step of Japan's modern military history, he keeps in mind possible alternative courses of action, rather than accepting many of the key decisions as having been inevitable. For example, what would have happened if Japan had not scrapped the French in favor of the German military model for the post-Restoration army? Or if some of the great architects of Meiji Japan had lived longer? According to Maeda, General Tōjō Hideki became prime minister right before the outbreak of war with the United States as a result of several accidental factors. While acknowledging the immense impact these developments had on the course of Japanese military history, the author thus emphasizes their incidental nature in order

to encourage the younger generation of Japanese to rethink that history with open and flexible minds.

***Nihon to iu shintai* [The Communal "Body" of Japan]. Katō Norihiro.**

Kōdansha, 1994. 188 × 128 mm. 306 pp. ¥1,600. ISBN 4-06-258010-1. Although repeated attempts have been made throughout Japan's modern period to establish a set of criteria for effective criticism of the government, none has succeeded in derailing the popular brand of determinism whereby all social phenomena, including war, are accounted for, like natural phenomena, as inevitable consequences in the course of history. In an effort to reevaluate Japan's modern and recent history in a different light, the author of this volume traces the genealogy of leading thinkers who managed to see the myth of Japan's cultural synthesis—the basis of the received view of history in Japan—in proper perspective. Along the way, he focuses on three periods during which social and political activity in Japan lost its dynamism in the face of repressive state control: the period following the High Treason Incident of 1910, in which twenty-four left-wing activists and sympathizers were sentenced to death for conspiring to assassinate Emperor Meiji; the period of wartime economic controls introduced in 1941; and the aftermath of the United Red Army Incident of 1972, when it was discovered that the revolutionary group had executed fourteen of its own members on the grounds of ideological deviation. By exploring the depths of his own personal responses, the author searches

for a way out of the ideology of "typically Japanese" unity—the communal body—thought to be the root of the sense of oppression felt by individual members of the society.

***Washi no me wa jūnen saki ga mieru: Ōhara Magosaburō no shōgai* [I See Ten Years into the Future: The Life of Ōhara Magosaburō]. Shiroyama Saburō.** Asuka Shinsha, 1994. 194 × 131 mm. 290 pp. ¥1,700. ISBN 4-87031-171-2.



Cover design: Tamura Yoshiya

This is a biography of Ōhara Magosaburō (1880–1943), a leading industrialist and philanthropist based in Kurashiki, Okayama prefecture, in the early decades of the twentieth century. Ōhara interrupted his education to succeed to his father's textile business, and had little patience with the university-educated political and bureaucratic elite of his day. He remained interested in education, and used his position as a successful businessman to support and encourage young students and scholars. He channelled profits from his business into the establishment of a number of research and public welfare institutions, including the Central Kurashiki Hospital, the Ōhara Museum of Art—which houses an impressive collection of European paintings—and the Ōhara Institute for Social Research. Highlighting the influence of Ishii Jūji, director of a Christian orphanage, on Ōhara in his youth, the book chronicles the life of a rare philanthropist in modern Japan.

POLITICS AND ECONOMICS

***Hōjin kigyō to gendai shihonshugi* [Corporations and Contemporary Capitalism]. Mamiya Yōsuke.** Iwanami Shoten, 1993. 193 × 134 mm. 222 pp. ¥2,000. ISBN 4-00-004176-2.

This work examines corporate responsibility in contemporary society, where large companies have virtually replaced the individual as the basic unit of the market economy. It is an ambitious attempt to overthrow some of the widely-accepted ideas of neoclassic economy. Born in 1948, author Mamiya is associate professor at Kyoto University. In previous works, he applied the theories of Keynes and Hayek to analyze modern economic behavior in the context of long-standing social practices. Here he reevaluates the theories of Keynes, Veblen, Adolf A. Berle, and Gardiner C. Means (co-authors of *The Modern Corporation and Private Property*, 1932) to consider how to curb the increasingly autonomous and overgrown power of today's corporations. He concludes that no ground exists for the belief that the unconstrained activity of corporations and investors naturally harmonizes with the interests of society at large. Rather, he argues, individual freedom and corporate freedom are fundamentally different, and so must always be carefully distinguished from each other.



Cover design: Yamagishi Yoshiaki and Nakatsugawa Minoru



Cover design: Manzen Hiroshi

Marukusu no yume no yukue [The Future of Marx's Vision]. Hidaka Hiroshi. Seidosha, 1994. 196 × 132 mm. 270 pp. ¥2,200. ISBN 4-7917-5309-7.

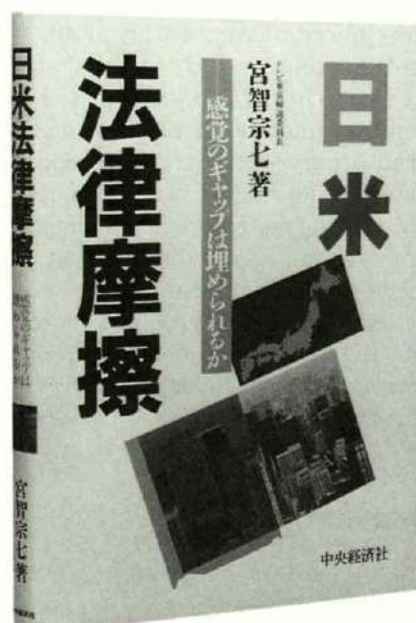


Cover design: Koma Takahiko

The failure of the socialist experiment now clearly demonstrated, prevailing opinion in Japanese intellectual circles is that the works of Karl Marx are no longer even worth the time to read. Unconcerned with that trend, the author of this volume considers the significance of Marx's thought for contemporary society, reading *Das Capital* not as a bible as would most Marxist specialists, but as one of the classics of intellectual history. Except for the second chapter, a rather complex discussion of monetary theory, the rest of the book is relatively accessible even for nonspecialists. An economist who has been drawing inspiration from Marx for over forty years, he places Marx's blueprint for a communist society within the broad context of universal intellectual history, highlights the immense influence his writings have had on the course of history in the twentieth century, and suggests that much could still be drawn from Marx even by readers disenchanted with his theory of inevitable impoverishment under capitalism. Hidaka sees the inadequacies of that theory, incidentally, as indirectly responsible for the failure of socialism.

Nichi-Bei hōritsu masatsu [Legal Friction Between Japan and the United States]. Miyachi Sōshichi. Chūō Keizai Sha, 1994. 210 × 148 mm. 210 pp. ¥2,500. ISBN 4-502-72944-2.

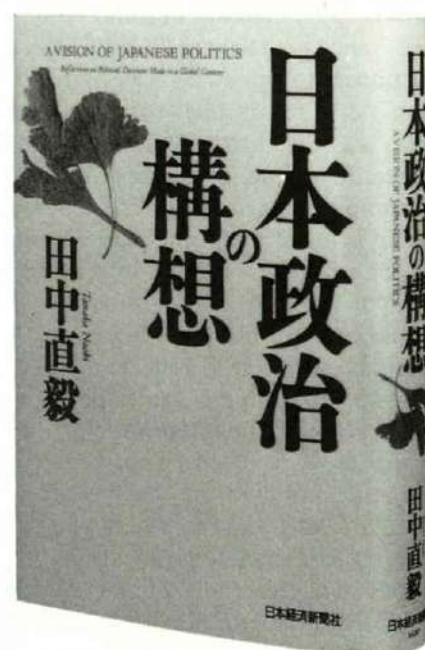
Friction between Japan and the United States has spread beyond the level of numerical disparities, now extending into the realm of structural differences. The incompatibility between the legal systems of the two countries has prompted calls in Japan for legal reforms as a corollary to those in its economic system. This volume examines how divergent conceptions of law have fanned frictions between the two societies and considers how such differences are manifested in the troubled Japan-U.S. trade negotiations. The author's analysis focuses on the disparate concepts of fairness.



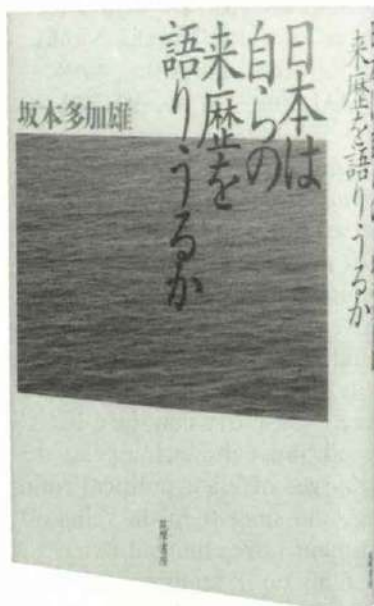
The idea that a legal system can function effectively only when it is based on the general public's sense of fairness, the author argues, has not taken root in modern Japanese society. Rather, he laments, even a glance at the prevailing perceptions of law among Japanese businessmen and government officials belies any notion of Japan as a nation truly governed by law.

Nihon seiji no kōsō [A Vision of Japanese Politics]. Tanaka Naoki. Nihon Keizai Shimbunsha, 1994. 194 × 131 mm. 474 pp. ¥1,700. ISBN 4-532-14267-9.

When the Hosokawa coalition government rose to power under the banner of political reform in August 1993, it put an end to the bipolar confrontation between the ruling conservative party and reformist opposition that had remained in place since 1955. It was not long, however, before the eight-party coalition itself collapsed under mounting pressure over charges of illicit political fund-raising, and since then the reins of government have changed twice again. This book analyzes the dizzying pace of recent change in Japan against the backdrop of twentieth-century Japanese politics, touching on the problems implicit in the present power structure and offering a vision for the future course of political development. As the world struggles to articulate a new, post-Cold War global order, the critic and economist author argues, the crucial tasks expected of Japanese politicians are to remove trade barriers and decentralize the functions of government. Accordingly, he proposes a broad blueprint for leadership based on the redistribution of authority and a concept of "global politics controlling global economics."



Cover design: Kawakami Shigeo



Cover design: Mamura Toshikazu

***Nihon wa mizukara no raireki o katariuru ka* [Can Japan Tell Its Own Story?]. Sakamoto Takao.** Chikuma Shobō, 1994. 194 × 132 mm. 256 pp. ¥2,980. ISBN 4-480-85655-2.

Following the Meiji Restoration (1868), Japan faced both the practical problem of adapting to an existing international environment and the more abstract task of finding its identity as a modern state in a rapidly changing world. In this volume, the author considers the views of some of Japan's leading thinkers of the late nineteenth to the early twentieth century including Fukuzawa Yukichi (1835–1901), Nakae Chōmin (1847–1901), Tokutomi Sohō (1863–1957) and Ōsugi Sakae (1885–1923)—as responses to this two-faceted problem. As he sees it, their common concern was with how to temper the forces of nationalism and give them direction. He gropes toward a new set of principles that can guide Japan in the future, by delving into awareness of the world of Meiji-period Japanese and their search for national identity, as reflected in the “dissociate-from-Asia/join-the-European-powers” idea, the popular rights movement led by former samurai, and pacifism. The basic message of the author, a specialist in the history of Japanese political thought, is that the Japanese must now tell their own history in such a way that will stand the test of international scrutiny and criticism.

***Seiji jārizarizumu no tsumi to batsu* [Crime and Punishment in Political Journalism]. Tase Yasuhiro.**

Shinchōsha, 1994. 197 × 134 mm. 208 pp. ¥1,250. ISBN 4-10-396701-3. The author draws upon years of experience reporting from the corridors of Japanese political power to produce an insider's critique of the current state of political journalism in Japan. In his view, Tokyo's political journalists are so enthralled by the values of the narrow world of Nagatachō (Tokyo's hub of political activity) that they cannot grasp what politics means except in terms of Diet-side gossip. By depending on the accepted practice of *kondankai* (informal talks) with powerful political figures, he argues, reporters willingly participate in the maintenance of the very system that controls and exploits them. Meanwhile, he continues, the imperative of running a story ahead of competitors at all costs has undermined reporters' ability to verify and analyze the facts at hand, promoting instead the mass production of knee-jerk news reports based on journalistic prejudice and pre-existing stereotypes. His suggestions for improving the situation include the assignment of more experienced journalists to news sources and the weening of reporters from their current dependence on press clubs.



Cover design: Shinchōsha

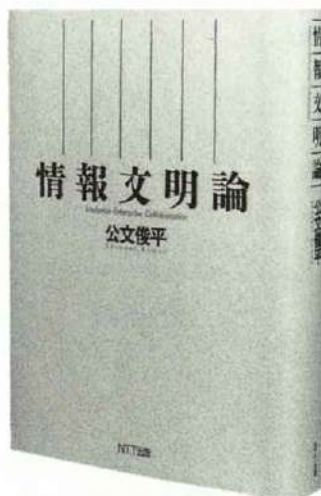
SOCIETY AND GENDER

***Dai-ōjō* [The Great Crossing]. Ei Rokusuke.** Iwanami Shoten, 1994. 173 × 105 mm. 200 pp. ¥580. ISBN 4-00-430329.

Ōjō is a Buddhist word for “death” in the sense of passing peacefully into the hereafter. Meaning literally “to go and live,” the term encapsulates the Buddhist concept of death as a journey from “this shore” (the mundane world) to “the other shore” (the afterlife). Japanese of ancient to premodern times thought that the deceased moved “across” to live in the next world, and around this image they developed a sophisticated system of beliefs, customs, and ritual practices; sickness, aging and death were perfectly normal aspects of daily life. Today, however, these have come to be treated more as disturbing and peripheral specters people prefer not to confront in broad daylight.

This work's critique of that modern squeamishness has made it a major best seller. The comments that comprise the bulk of the text are provided by ordinary Japanese of no special distinction or expertise, but are nonetheless vivid and insightful, evoking age-old folk wisdom. The author, a well-known songwriter and commentator, manages to treat the inevitably serious themes of physical decay and death with a welcome touch of humor, approaching them not as exotic mysteries but as completely natural and normal facets of human existence.





Cover design: Mamura Toshikazu

Jōhō bunmei ron [Intelprise-Enterprise Collaboration]. Kumon Shumpei. NTT Shuppan, 1994. 215 × 152 mm. 504 pp. ¥5,500. ISBN 4-87188-270-5.

International University professor Kumon is a very active economist and former policy advisor of several conservative administrations. In this weighty volume, he argues that, having passed through the stage of militarization, industrialization, and the rise of the information society, modern civilization is now on the threshold of what he calls the "knowledge civilization." While the earlier three phases are intimately intertwined, he says, the third—information culture—dominates the cultural evolution of the late twentieth century and will continue to do so into the twenty-first. As he expounds this view of contemporary society and its transformation, he considers Japan's role in the burgeoning global information network. In his view, Japan overshot its mark in the rush to modernize by failing to maintain control over its military and industrial behavior, leading to the defeat in World War II and to recurrent trade disputes, respectively. He ponders the adaptability of Japanese-style networking to the emerging global information culture in the years ahead.

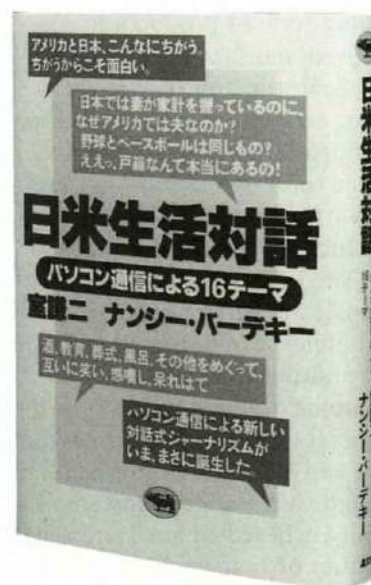
Kindai kazoku no seiritsu to shūen [The Rise and Fall of the Modern Family]. Ueno Chizuko. Iwanami Shoten, 1994. 193 × 133 mm. 352 pp. ¥2,200. ISBN 4-00-002742-5. In this book the modern age, throughout which many Japanese intellectuals agonized over dilemmas

of their cultural identity and Western values, is assumed to be over. The author, a prominent feminist sociologist at the University of Tokyo, sidesteps those epochal struggles to examine the breakdown of the modern family that was the largely illusory construct of industrial society, as if chiding contemporary males for failing to throw off the fetters of outmoded norms. In this collection of critical essays, she first posits a model for a new, non-traditional family, and then offers a socio-historical account of the emergence of the traditional Japanese family. Ueno goes on to discuss related issues affecting Japanese society today, including the difficulties women face in the workplace and the problems of a rapidly aging population. In a critique richly informed by the latest developments in women's studies, she argues that the modern family is on the brink of collapse because women's perceptions are developing well ahead of outmoded male assumptions.



Nichi-Bei seikatsu taiwa [Dialogue on Japanese and American Lifestyles]. Muro Kenji and Nancy Bardacke. Shōbunsha, 1994. 192 × 133 mm. 420 pp. ¥2,900. ISBN 4-7949-6156-1.

This book may be regarded as a report on the proceedings of a two-year open "discussion" on the differences between Japanese and American culture that was coordinated via electronic mail by a Japanese critic living in California and his American wife. The participants in



Cover design: Kusaka Jun'ichi

the unique forum, mostly ordinary Americans from all over the United States, discussed topics ranging from funerals and registry practices to alcohol use, aging, education and the future of Japan-U.S. relations. The idea for the project sprang out of the coauthors' personal attempts to come to terms with the clash of customs, lifestyle and backgrounds they found in their own relationship. Hoping to gain some further insight into the problem, they decided to open up their private debates to a public forum. The result is a wealth of comments and opinions that provide truly fresh perspectives for Japanese readers. Many of the views expressed are bound to invite either strong objections or ready agreement, but in any case they thereby testify to the tenacity of deep-rooted stereotypes on both sides of the Pacific. Meanwhile, the innovative form of dialectic that produced the book foreshadows new directions for journalism as the computer age matures in the coming years.

Otome no inori [Maiden's Prayer] and Otome no karada [Maiden's Body]. Kawamura Kunimitsu. Kinokuniya Shoten, 1993, 1994. 187 × 132 mm. each. 254 pp., 272 pp. ¥1,880 each. ISBN 4-314-00606-4; 4-314-00685-4.

Established amid the prewar boom in European-style popular music, the Takarazuka Opera Company is an all-female lyric opera troupe which still enjoys a strong following today.

Its highly stylized productions are both loved and loathed by thousands, depending on the viewer's taste for escapist melodramas featuring women in both masculine and feminine roles. A specialist in the sociology of religion whose previous works includes *Miko no minzokugaku* [The Ethnology of Shrine Maidens], the author of these "sister" volumes searches for the origins of the androgenous, Takarazuka-like "otome" (young woman) in the profusion of women's magazines during the early decades of this century. Although such publications are generally believed to have stressed the virtues of homemaking and motherhood, the author detects in them hints of the young, modern woman yearning for self-liberation. He suggests the unique ideal of femininity encapsulated in the concept of *otome* he identifies was an escape, a fantasy woven from the collective imagination of young Japanese women during the turbulent years of modernization whose aspirations fit neither the image of the self-possessed modern girl nor the traditional role of "good wife, good mother." *Prayer* explores the psychological dimension of this new breed of *otome*, while *Body* traces their physical transformation with the influx of Western fashions.



CULTURE

Fūkei no seisan fūkei no kaihō [Landscape Production and Liberation]. Satō Kenji. Kōdansha, 1994. 188 × 128 mm. 258 pp. ¥1,500. ISBN 4-06-258005-5.

What we see around us is the product of our age. In medieval Japanese poetry, conventional references to celebrated scenes were poetic expressions of part of the medieval Japanese view on the landscape. This book explores the sights and scenes produced by the diverse forms of media available today and considers how these have altered human perceptions and sensibilities. The author, an associate professor of sociology at Hōsei University and author of *Dokusho kukan no kindai* [The Modern Age in Reading Space], seeks clues in picture postcards, book illustrations, townscapes, and train-window vistas to trace the social history of changing sensibilities vis-à-vis the landscape in Japan's modern period. Ultimately, his inquiry becomes a critical reassessment of the process by which modernity generated new stereotypes and infused them into the Japanese popular consciousness.



Cover design: Yamagishi Yoshiaki and Nakatsugawa Minoru

Saigo no mōdo [La Dernière Mode]. Washida Kiyokazu. Jimbun Shoin, 1993. 192 × 131 mm. 306 pp. ¥2,884. ISBN 4-409-04027-8.

This collection of previously published essays on fashion and style is a



Cover design: Koma Takahiko

sequel to the Suntory Prize-winning *Mōdo no meikyū* [The Labyrinth of Style] by the same author, an associate professor of philosophy at Osaka University. Whereas the earlier work was based primarily on library research, the present volume is an engaging study of the realities of fashion in couturier society. Exploring the significance of dress from the perspective of body consciousness, the author frees us from the self-consciousness we often unwittingly feel at the mere mention of the topic of fashion, arriving at the intriguing notion that fashion ultimately entails the "absence of the body." Washida carefully analyzes the fundamental question: Why do human beings clothe themselves? His discussion ranges to perfumes and prostitutes and many other topics as he seeks to demonstrate the multiple layers of unfathomable human behavior that led people to dress themselves as they do today. Moreover, by tracing the development of the often-self-obsessed subculture of fashion in a broader cultural context, the account is at once a study in human nature and a cultural critique. The text is made particularly accessible by the author's lucid writing and the inclusion of numerous photographs.

Sakariba no minzoku shi [A Folk History of Entertainment Districts]. **Kanzaki Noritake**. Iwanami Shoten, 1993. 174 × 105 mm. 228 pp. ¥580. ISBN 4-00-430300-1.

Literally "lively place," the Japanese word *sakariba* connotes a section of town to which people are drawn by the urge for excitement and diversion. To outsiders it is an out-of-the-ordinary place, while for those who work there, it is very everyday. While the majority of Japanese folklore studies have concentrated on rural communities in which the ordinary (*ke*) and the extraordinary (*hare*) are clearly distinguished, the author of this work moves beyond the rural-model dichotomy to treat the social space of the *sakariba* as an amalgam of ordinary and extraordinary. Urban folklore has been an especial blind spot in the field of folklore studies, although partly because urban culture is constantly in the throes of change.

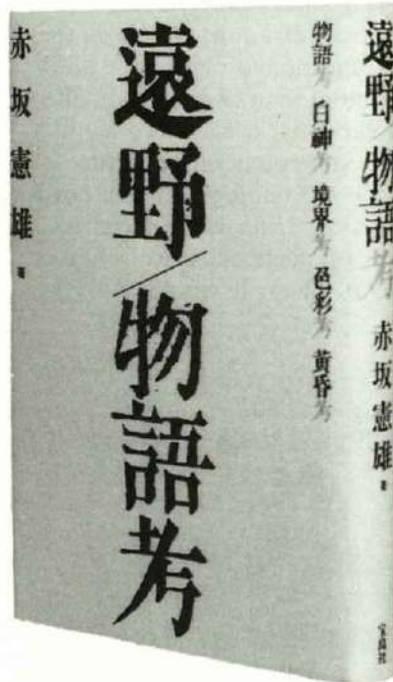


This study looks at the Ueno district of Tokyo as the capital's only *sakariba* hub surviving from the Edo period to the present. The author is an independent folklorist whose long list of published works includes *Sakariba no fōkuroa* (Folklore of the Entertainment Districts) and *Sake no Nihon bunka* (Sake in Japanese Culture).

Tōno Monogatari kō [A Study of Tōno Monogatari]. **Akasaka Norio**. Takarajima Sha, 1994. 194 × 131 mm. 270 pp. ¥1,600. ISBN 4-7966-0773-0.

The masterpiece by pioneer Japanese folklorist Yanagita Kunio, *Tōno monogatari* [The Legends of Tōno] marks the birth of folklore studies in

Japan. The present volume is an ambitious rereading of the classic that continues from *Yama no seishin-shi* [A History of the Mountain Spirit], a study of Yanagita himself by Akasaka, who is associate professor of Japanese intellectual history at Tohoku University of the Arts and Technology and author also of *Ō to tennō* [Kings and Emperors], among other works. Although *Tōno monogatari* not only redefined the cultural character of the isolated region of Tōno, Iwate Prefecture, but virtually determined the subsequent development of Japanese folklore research itself, Akasaka doubts the work bears any but the remotest connection to the actual Tōno region and its oral and folk traditions. Instead, he approaches the text as a purely literary work, reading it only for its significance and value as a story. The actual folklore of Tōno, he argues, is much more rustic and unrefined, having greater breadth because it is rooted, as it were, in the earth itself. By thus reconsidering the classical study's many stories in the context of actual Tōno culture, he hopes to release them from their guise as legends to reveal their true significance in the local folk tradition.



Cover design: Kudō Tsuyokatsu and Takeuchi Yūji

THE ARTS

Kitakitsune no ashiato: "Sho" to iu uchū no daikatsugeki [Footsteps of the Northern Fox: Dramas of the Universe of Calligraphy]. **Kusamori Shin'ichi**. Gain, Inc., 1994. 215 × 151 mm. 662 pp. ¥12,000. ISBN 4-906354-08-4.

The fascination of calligraphy (*sho* in Japanese), the traditional brush orthography of Chinese character-writing cultures, is that it can be considered a form of art, sometimes vividly expressing the character and temperament of the calligrapher. It can be immensely moving, inspire revulsion, dread, or rapture. This volume is a collection of essays on the nature of *sho* by a critic and essayist well known for his works of wit and other prose writing, including *Edo no dezain* [Edo Designs] and *Zeni wa kami ni tsūzu: Chūgokujin no rekishi ninshiki* [Money Paves the Way to the Gods: The Chinese Understanding of History]. The calligraphy he introduces in *Kitakitsune* is not that of the recognized masters, however, but of revolutionary patriots who brought about the Meiji Restoration (1868), medieval and premodern religious figures like Ikkyū (1394–1481) and Ryōkan (1758–1831), and medieval poets from the home of brush calligraphy, China. The work of these calligraphers offers intimate glimpses of the characters and circumstances of the writers themselves. Despite the books' weighty size, its buoyant prose and generous complement of photographic and other plates make for absorbing reading and a basic grounding in the appreciation of calligraphy.



Cover design: Ishikawa Kyūyō, Kusamori Shin'ichi and Kume Yasuhiro

Sekai no naka no Nihon kaiga [Japanese Art in Perspective: A Global View]. Hirayama Ikuo and Takashina Shūji. Bijutsu Nenkan Sha, 1994. 220 × 305 mm. 460 pp. ¥7,800. ISBN 4-89210-119-2. This is a truly ground-breaking art book. Its basic theme is to consider Japanese art from a global perspective, and it is divided into two parts, consisting of art works and text, respectively. In the former section, selected Japanese masterpieces from ancient to contemporary times are paired off with similarly significant and historically far-flung works selected from European or other Asian traditions to highlight the special features of Japanese art. The total of 113 pairs are presented on facing pages. Some pairs are related through direct influence, such as Vincent van Gogh's oil-paint reproduction of an Utagawa Hiroshige colored woodblock print, while others, though lacking any such obvious connection, reveal intriguing resemblances in motif, landscape, expression or theme, such as that with the Buddha's reincarnation on one side and the resurrection of Christ on the other. The comparisons and surprising pairings are fascinating. The second part of the book is the transcript of an in-depth dialogue between leading Japanese-style painter Hirayama and Western art historian Takashina on the distinctive as well as the universal aspects of Japanese culture. This volume constitutes an important message from Japan to the world, and the text is one that really should be translated into other languages.



Cover design: Kikuchi Nobuyoshi

TECHNOLOGY AND INDUSTRY

"Karakuri" no hanashi [Stories of Gadgetry]. Nakano Fujio. Bungei Shunjū, 1993. 191 × 132 mm. 254 pp. ¥1,400. ISBN 4-16-348260-1. This book bears the engaging subtitle "122 Ideas for Technological Innovation, from Tea-Serving Dolls to Stealth Fighters." Tea-serving dolls are equipped with wind-up mechanisms first devised in the Edo period (1600–1867) that carry a cup on a small tray to a guest or customer like a waiter. Though normally denoting such simple, small-scale mechanisms, the word *karakuri* in this book refers to all the devices and technology of automation. The book is a miscellany of amusing stories on technology from a wide range of contexts, East and West, old and new. Many of the anecdotes contain information few readers could have encountered elsewhere, such as that the process of diffuse reflected light behind today's stealth technology for fighter aircraft is the same as that which created the image of Christ generated by the slightly convex surface of the "magic" bronze mirrors revered by underground Japanese Christians in the Edo period. By drawing such connections between fragments of knowledge from the most unexpected places, the book does more than tweak our intellectual curiosity; it also becomes a treatise on comparative culture with focus on technology. The author is a nonfiction writer who specializes in works on medicine, science and state-of-the-art technology.



Cover design: Kawakami Shigeo

Kodama-gari [In Search of Tree Spirits]. Aramata Hiroshi. Photographed by Yasui Hitoshi. Bungei Shunjū, 1994. 214 × 151 mm. 192 pp. ¥2,300. ISBN 4-16-348980-0. Long ago, Japanese called echoes reverberating in the mountains *kodama*, literally "the spirits of the trees" which seemed to call out from within the forest. This book by a naturalist known for his erudition is a report of the author's nationwide "search" for the spirits of fifteen famous old trees, including a legendary *ibuki* (Chinese juniper), a giant, thousand-year-old *kusu* (camphor), a seven-hundred-year-old *yabu-tsubaki* (camellia), an extraordinary mangrove growing in the sea, and a sacred *hasunoha-giri* (lotus-leaf paulownia) guarding a sacred site. The author insists that these aged trees are more than just plants, but sometimes-awesome living things—even capable of movement—that watch over human beings throughout the ages, and the color photographs included at the beginning of the book aptly convey his conviction. Marshalling his wealth of knowledge, the author arouses the intellectual interest of the reader in support of his argument that the myths and legends surrounding the great trees are more than mere fairy tales.



Cover design: Sekiguchi Seiji



Cover design: Seidosha

Peshimisutikku saibōgu: Fuhengengo kikai e no yokubō [Pessimistic Cyborg: The Quest for a Universal Language Machine]. Nishigaki Tōru. Seidosha, 1994. 195 × 134 mm. 322 pp. ¥2,200. ISBN 4-7917-5306-2.

This volume offers a commentary on the limits and possibilities of artificial intelligence in creating a "universal language machine" that would allow people from all countries to communicate through an artificial language. In 1982, Japan launched the Fifth Generation Computer Project aimed at developing a computer that virtually "thinks" for itself. In 1992, however, the project fizzled to an anticlimactic end, essentially because the kind of communication which in human linguistic understanding links an image with meaning could not be reproduced in the language of computers. Today, no serious attempts are being made to reconsider this problem. Instead, interest has shifted to new-generation robotics, and the first steps are being made towards the creation of robots with primitive intelligence. Should this new technology be abused, says the author, humanity's insatiable desire for a universal language device could bring about the rise of a strange breed of cyborg. He suggests that a more "pessimistic" approach to the development of artificial intelligence could open up new avenues for more life-affirming technology. The author, a professional academic with a number of excellent publications in this field to his credit, thus leads the reader in a reappraisal of advanced technology.

LITERATURE AND CRITICISM

Haisen-zen nikki [Diary from Before the Surrender]. Nakano Shigeharu. Chūō Kōron Sha, 1994. 196 × 133 mm. 656 pp. ¥3,500. ISBN 4-12-002271-4.

In 1932, proletarian writer and poet Nakano Shigeharu (1902–79) was arrested for breach of the repressive Peace Preservation Law of 1925 and spent the next two years in prison.



Cover illustration: Nakano Shigeharu

This volume consists of excerpts from his diary written in 1934 after his release and between 1941 and 1945. Unlike those of the diaries of prominent literary figures, the entries here are entirely personal memoranda of daily life. Even taking into account the fact that Nakano was subject to police surveillance as an offender of the law, there is no mention of the social or political conditions of the times. The content is entirely private: from notes on his family, friends and neighbors and a detailed record of his ailing daughter's health to accounts of wartime food rationing, and even the details of his repayments on a loan. What ultimately emerges from the hundreds of pages of brief entries is a strikingly explicit portrait of the daily life of one ordinary man struggling to survive the extraordinary years of the war. The diary comes vividly to life through the painstaking footnotes provided by editor Matsushita Hiroshi. Indeed, while the author is unquestionably Nakano himself, the volume also stands as a major editorial accomplishment by Matsushita.

Monogatari to han-monogatari no fūkei: Bungaku to josei no sōzōryoku [Narrative and Anti-Narrative: Literature and the Imagination of Women]. Mizuta Noriko. Tabata Shoten, 1993. 193 × 131 mm. 270 pp. ¥2,400. ISBN 4-8038-0255-6.

This author, one of Japan's leading feminist critics, regards the *monogatari* (narrative) as a form of literature that transcends the individual self so as to allow the imagination to plumb the depths of the apersonal external world, and modern Japanese women writers' fiction as "anti-narrative," that is, an account not of the world but of the inner self. As such, she says, the "narrative of the self" has encouraged the liberation of inner depths women have hitherto repressed and allowed them to regain control over their own means of thought and expression. She considers how the female body has long been trussed up by the "institution of womanhood" that makes of it an object of pleasure on the one hand and an instrument of procreation on the other; and how the impulse for self-expression in modern Japanese women's literature was aimed at breaking out of this restrictive mold, moving beyond the received order of gender differences and exploring new possibilities of feminine identity. Part of this process, she argues, is the struggle to cast off the habits of sexual discrimination tightly woven into the fabric of culture through the rhetoric of the "male" texts of the



Cover design: Sasameya Yuki

literary canon, and she demonstrates her point with a reading of primary literary texts.

Nejimaki-dori kuronikuru [Chronicle of the Wind-Up Birds]. 2 vols. Murakami Haruki. Shinchōsha, 1994. 197 × 133 mm. 310 pp; 358 pp. ¥1,600; ¥1,700. ISBN 4-10-353403-6; 4-10-353404-4.

This latest work by the author of the worldwide bestseller *Norwegian Woods* is now a steady seller in Japan. The central character in the two volumes, developed from a previously published short story, "Nejimaki-dori to kayōbi no onna-tachi" [The Wind-up Bird and the Tuesday Women] (1986), is an unemployed man convinced that his life has hopelessly fallen apart and that he has gone crazy. The "wind-up bird" is a symbol of the irrevocable passage of time that at regular intervals emits piercing creaks that sound like the winding up of the clockworks of the world itself. One day the man gets a telephone call from a mysterious woman who he fails to recognize is actually his own wife. After suggesting enigmatically that he suffers from a fatal mental blind spot, she challenges him to find out her name, thus setting the stage for a series of extraordinary events, echoing throughout which is the question: Can one person ever really, completely understand another? The metaphor of a well run dry embodies the author's portrayal of the "overpowering insensitivity" latent in the depths of the human heart. With

these and other literary devices, Murakami portrays the protagonist's emotional collapse and subsequent reawakening to the possibility of rebirth.

Nihyakkaiki [The Two-hundredth Memorial Service]. Shōno Yoriko. Shinchōsha, 1994. 196 × 134 mm. 164 pp. ¥1,350. ISBN 4-10-397601-2. This volume consists of four short works, including the title story which won the Mishima Prize in 1994. A promising newcomer on the Japanese literary scene, the author also received the 111th Akutagawa Prize this year for her "Taimusurippu kombināto" [Time Slip in the Industrial Complex].



Cover design: Tsukasa Osamu

"At the time of the two-hundredth memorial service, all the dead relatives and close family friends on my father's side came back to life to attend the service." Beginning thus, "Nihyakkaiki" centers around a Buddhist service for the dead the protagonist, a woman living in Tokyo after severing ties with her family, had heard about in childhood. Attending the ritual, held in a remote country village, as an adult, she discovers how convention dictates that the memorial be conducted in a playful, silly manner, and she recounts how one patriarch is the pride of the family for his imitations of a frog in the garden and how the inhabitants of the house feed like worms on room extensions built for the occasion from blocks of *kamaboko* (boiled fish paste). The author portrays this fantastic world, warped in space and

time and brimming with an absurd energy, with a stubbornly detached but grim offhandedness, highlighting the protagonist's discomfort with and alienation from the world around her. Written in fantastic, imagistic style, this anthology hints at new potential in Japanese literature.

Nikolai sōnan [The Nikolai Incident]. Yoshimura Akira. Iwanami Shoten, 1993. 194 × 133 mm. 360 pp. ¥1,600. ISBN 4-00-001700-4. In May 1891, while on a state visit to Japan, Prince Nikolai of Russia was attacked and wounded by Tsuda Sanzō, a policeman, in Ōtsu, Shiga Prefecture. The incident could not have been more ill-timed: barely two decades after the Meiji Restoration (1868), Japan was uneasy over Russia's Far Eastern policy, and considered Nikolai's visit the perfect opportunity to harmonize relations with its neighbor, then a global power with overwhelming military might.



Cover design: Murakami Yutaka

Thirteen years after the attack, Japan was at war with Russia, where Nikolai was now czar. This historical novel closely recreates the events surrounding the incident—Nikolai's reception in Japan, the moment of the attack, the Japanese government's subsequent anguish and the circumstances of the assailant's death. Incorporating a wealth of minute historical details gathered from painstaking research, the author develops his account in an unhurried, emotionally detached



Cover design: Shinchōsha

descriptive style, accurately evoking Japanese perceptions of Russia and the general tone of Russo-Japanese relations of the day.

Tobu otoko [The Flying Man]. Abe Kōbō. Shinchōsha, 1994. 215 × 131 mm. 154 pp. ¥1,600. ISBN 4-10-300810-5.

Abe Kōbō passed away in 1993, leaving behind a string of ground-breaking works of fiction. This posthumously published volume includes his final works, the unfinished title story, discovered on a floppy disk in the author's study after his death, and "Samazama na chichi" [All Kinds of Fathers], previously published, but after his death, in a literary journal. Although the circumstances of the main characters differ somewhat, essentially the two stories are variations on a single theme, and it appears the author intended to merge them eventually into a single work. But even without completing the multi-stage process of refinement through which Abe's previous works arrived at their final form, these stories still live up to the expectations of readers familiar with his complex, fabulous tales of vain anguish, ludicrous antics and freakish happenings. "The Flying Man," for instance, opens with a single, 29-year-old woman armed with an air gun and a phobic hatred of men trying to shoot down a man who is soaring across the dawn sky "covered with something like moon dust." The latter half of the story appears in the skeletal note form in which the author left it, thus giving the reader a rare insight into the creative process through which it was taking shape.



Cover design: Shinchōsha



Cover design: Yoshida Makoto and Inagaki Naomi

Tōkyō kiroku bungaku jiten [Dictionary of Documentary Literature on Tokyo]. Tsuchida Mitsufumi. Kashiwa Shobō, 1994. 215 × 151 mm. 536 pp. ¥6,800. ISBN 4-7601-0919-6.

The volume contains over 380 documentary works about Tokyo written between 1868 and 1945. Despite the choice of a dictionary format, the compiler, a scholar specializing in modern literature and popular culture, arranged the works in chronological order so as to give readers a broad historical perspective on the city's transformation through the decades. Accordingly, the principal criterion for selection for the compiled works—which include everything from accounts of personal impressions, diary entries and travel accounts to newspaper reports and fiction, not all of which were written by scholars of literature or professional writers—was whether or not they described the capital at the actual time of writing. The volume is therefore at once a topographic record, a bibliography, and a socio-cultural compendium about Tokyo from the Meiji Restoration to the end of World War II. Perhaps its greatest merit, however, is that it retrieves fascinating written records otherwise unavailable to contemporary readers, such as a feature article from a special issue of *Chūō kōron* after the Great Earthquake of 1923 entitled "Life in the Emergency Shelter." With annotations on each selected piece and a handy chronological table, this is an important addition to reference works on modern Japanese history.

Ware yori hoka ni: Tanizaki Jun'ichirō saigo no jūni-nen [None More than I: Tanizaki Jun'ichirō's Last Twelve Years]. Ibuki Kazuko. Kōdansha, 1994. 216 × 151 mm. 542 pp. ¥3,900. ISBN 4-06-206447-2. Around the age of 66, when his health began to deteriorate, Tanizaki Jun'ichirō (1886–1965) engaged a private secretary to take dictation in an effort to speed completion of his translation of *Genji monogatari* into modern Japanese. The author of this book was that secretary, then a 24-year-old research student in Japanese literature at Kyoto University.



Cover design: Ōzumi Taku; Illustration: Hori Fumiko

Despite various ups and downs, she continued to serve Tanizaki until his death twelve years later. This weighty volume is a faithful chronicle of those final years of the celebrated novelist's life. In a powerful style all her own, the author creates a portrait of such clarity and fidelity it moved Tanizaki's younger brother to remark that it read like the voice of the writer himself, an achievement few other biographers, if any, could hope to match. Ibuki reveals that "there was a do-or-die kind of tension between the *sensei* and me that, for all the hardships it engendered, still holds me captive today." The book's title is taken from the lines of a Tanizaki poem—"None more than I alone knows this heart of mine"—but also suggests the author's own sense of pride as the only person who could have served Tanizaki as she did.

Events and Trends

Ōe Kenzaburō Wins Nobel Prize

On October 13, the Swedish Academy announced the awarding of the Nobel Prize for Literature to writer Ōe Kenzaburō (59), the second Japanese (after Kawabata Yasunari) and the third Asian to receive the prestigious honor. The Academy said Ōe was chosen because "with poetic force," he "creates an imagined world, where life and myth condense to form a disconcerting picture of the human predicament today." Ōe made his debut as a writer while a student at the University of Tokyo and won the Akutagawa Prize for "The Catch" in 1958. Well-versed in French and other Western literature and philosophy, the unique profundity of his style is enriched by appreciation of contemporary literary discourse. His works reflect his strong convictions about postwar democratic ideals and his activist stance protesting the use of nuclear weapons, the prolonged U.S. occupation of Okinawa, and the Japan-U.S. security treaty, and he is widely respected in Japanese literary and intellectual circles as a writer with a strong moral conscience.

Ōe's son, Hikari, was born with a brain defect, and the salvation of the soul and the experience of raising a child with disabilities have been the

subjects of a number of his works, including *A Personal Matter* (translated from the original, *Kojinteki na taiken*, by John Nathan). His monumental *Man'en gannen no futtobōru* (1967), translated by John Bester as *The Silent Cry* (Kodansha International, 1974), is set against the backdrop of the countryside where he grew up. It portrays the rebirth of humanity amid the struggle between the urbane and the indigenous and between the Westernized and the Asian. *Dōjidai gēmu* [The Game of Contemporaneity] (1979) introduced the results of research in cultural anthropology to create a model of the mythological world view. At least twenty-one of Ōe's major works have been translated into other languages, and he has received numerous other awards, including the Europalia Prize for Literature.

Currently Ōe is putting the finishing touches on the last volume of his latest trilogy, *Moeagaru midori no ki* [A Green Tree in Flames], to be published in February 1995. After that, he has announced, he plans to cease writing fiction for a time. The Japanese media has enthusiastically welcomed the choice of Ōe as Nobel laureate, with many critics expressing the belief that postwar Japanese literature may now begin to be appreciated as part of universal world literature. His works present a striking contrast to those of 1968 Nobel laureate Kawabata Yasunari, who won acclaim precisely because of his style of writing and works expressing the essence of Japaneseness.

On October 14, the day after the announcement of the award, Tokyo bookstores were swamped with customers seeking books by Ōe, and publishers' stocks of his works were quickly depleted.

Akutagawa and Naoki Prizes

The winners of the 111th Akutagawa and Naoki prizes were chosen on July 13. The Akutagawa Prize was awarded to Shōno Yoriko for "Taimu surippu combināto" [Time Slip in the Industrial Complex] (*Bungakukai*, June issue) and Muroi Mitsuhiro for "Odorudeku" [The Talisman Doll] (*Gunzō*, April issue), and the Naoki prize to Nakamura Akihiko for "Futatsu no sanga"

[Two Mountain Rivers] (*Bessatsu Bungei shunjū*, No. 207) and Ebisawa Yasuhisa for *Kikyō* [Homecoming] (*Bungei Shunjū*).

"Time Slip" is a day-dream-like story in which the main character recalls her childhood overlapped with the history of the Shōwa era (1926–89), while gazing out over the industrial landscape of the Tokyo-Yokohama area. "Odorudeku," written in first-person, light-essay style, consists of the reflections of the nearly-forty-year-old central character reading the diary of an old friend he happens to discover. Muroi was a poet and critic before trying his hand at fiction, and the experimental "Odorudeku" is only his fourth short story. The Akutagawa Prize selection committee members described it as extremely complex and full of literary tension, suggesting the potential of a new brand of intellectual fiction.

"Futatsu no sanga" is a biographical story of the life of a Japanese imperial army lieutenant colonel in a prison camp in Tokushima Prefecture after World War I who treats the German POWs like gentlemen. *Kikyō* is a collection of six short stories by Ebisawa, better known as a sports writer. The title piece is about a young man who returns to his hometown after traveling around the world as a Formula 1 racing mechanic. The common theme of the six stories is the sense of loss that seems to accompany the achievement of maturity.

Horror Story Boom

Japan has a long tradition of ghost tales, which Ueda Akinari's *Ugetsu monogatari* [Tales of Moonlight and Rain] (1776) and Lafcadio Hearn's *Kwaidan* (1904) have made an important part of literature. Unlike Europe and the United States, however, where horror fiction is firmly established and popular writers like Stephen King keep readers well supplied, Japan until only recently had few writers devoted to this genre. In April 1993, major publisher Kadokawa Shoten started a horror fiction series, including mystery, science fiction, and fantasy types, in April 1993 which had grown to fifty-one titles by June 1994. This set off a boom, in

Photograph: Kyodo News Service



which Shinchōsha put out two works of horror fiction, and Shuppan Geijutsusha started a similar series entitled "Fushigi Bungakukan" (House of Mystery Literature) in autumn 1993, reprinting previously published short stories by such well-known authors as Komatsu Sakyō, Tsutsui Yasutaka, and Sono Ayako. Publishers had tried promoting horror fiction before, but without success; perhaps this time, it will become rooted in Japan as well.

Japanese Edition of *National Geographic*

A Japanese edition of the *National Geographic Magazine* will start in April 1995. With a history of over 100 years, the magazine deals with a wide range of themes such as geography, human culture and life, and the environment, enjoying a reputation for its high-quality articles and photography. Never published previously in another language, the original English edition sells 9.2 million copies worldwide in 172 countries.

The Japanese edition will consist mainly of translations of five or six feature articles, with originally written commentaries and features aimed at Japanese readers. Each issue will be around 150 pages long, containing about 100 photographs, maps, and other graphics. It will be sold by subscription only. A new company, Nikkei National Geographic, is to be founded jointly by the National Geographic Society and Nikkei BP Co. in Tokyo to handle the new magazine. The initial subscription target is 100,000 for the first year.

Bureaucracy-Needling Books Translated

Two unique books criticizing the Japanese bureaucracy from the perspective of an insider—both written by a Health and Welfare Ministry official himself—will be translated in English. One is *Oyakusho no okite* [Rules of Behavior in Officialdom] (Kōdansha) (see *Japanese Book News*, No. 6, p. 13) and the other is *Zai-Nichi Nihonjin* [Japanese Resident in Japan] (Japan Times). Author Miyamoto Masao spent eleven years in the United States as associate professor of psychiatry and

neurology in a well-known university before he found employment at Japan's Ministry of Health and Welfare. His books drew widespread attention as a guide helping not just Japanese but also foreign embassy staff to know more about Japan. The English translation of *Oyakusho no okite* was published in September by Kodansha International under the title *Straight Jacket Society*. It will also be released in the United States at the beginning of 1995. *Zai-Nichi Nihonjin* is to be translated and published by the Japan Times, Ltd.

1994 Publishing Trends

Reflecting the prevailing recession, the total sales value of books for the first half of 1994 decreased by 0.7 percent, according to the Research Institute for Publications. Unlike last year, when specific new types of publications, like all-nude photo collections and 3-D illustrated books, were conspicuous, there was little in the way of notable new trends in recent months. The book that made the greatest hit in the six-month period is *Nihon o dame ni shita kyūnin no seijika* [Nine Politicians Who Ruined Japan] (Kōdansha) by Hamada Kōichi, a politician-turned TV personality. It sold more than one million copies within one month and a half after its release in December 1993, setting a new record for the speed in which its first million copies sold, topping 1.67 million by the end of June 1994. Although on a smaller scale, other politicians' books also sold well as they did in the previous year, including the current finance minister Takemura Masayoshi's *Chisakutomo kirari to hikaru kuni Nippon* [Japan, the Small but Shining Country] (Kōbunsha, 150,000 copies), the former vice-prime minister Watanabe Michio's *Shin hoshu kakumei* [A Neo-Conservatist Revolution] (Bungei Shunjū, 160,000 copies), and Hashimoto Ryūtarō's *Vision of Japan: Waga kyōchū ni seisaku arite* (Vision of Japan: My Private Views on Policy) (Besuto Serāzu Shuppan, 170,000 copies).

The market for literary works has been lively. Also on the best-seller list since last year, the translation of Robert J. Waller's *The Bridges of Madison County*, published by Bun-

gei Shunjū, has now sold a total of 2.03 million copies. Jung Chang's *Wairudo suwan* [Wild Swan] (Kōdansha) is also a long best seller with its first volume selling 950,000 copies and its second volume 800,000. Among Japanese novelists, Yoshimoto Banana and Murakami Haruki remain very popular, and Yoshimoto's *Amurita* [Divine Water] (Fukutake Shoten) and Murakami's *Nejimaki-dori kuronikuru* [Chronicle of the Wind-up Birds] (Shinchōsha) have done very well, 400,000 copies of the first volume and 380,000 of the second for the former, and 270,000 of volume one and 250,000 of volume two of the latter title.

The best seller in business books is the translation of Arthur Block's *Murphy's Law* (Ascii Shuppan), for which an additional 700,000 copies were printed in the first six months, with a total of 1.2 million selling so far. Among other nonfiction works, readers devoured 750,000 copies of the story of the brave struggle waged by the late and very popular TV personality Itsumi Masataka against cancer, in *Gan saihatsu su* [The Cancer Recurred] (Kōsaidō Shuppan) by the end of June, and snapped up 750,000 more of a *shinsho* paperback, *Dai-ōjō* [The Great Crossing] (Iwanami Shoten) by TV scriptwriter Ei Rokusuke, both titles that mirror growing interest in such topics as death and old age. Economist Noguchi Yukio's *Chōseirihō* [The "Trans-classification" System] (Chūō Kōron Sha) also sold 660,000 copies.

The guidebooks for popular video games that have become fixtures on the best-seller list have become an important staple of the publishing industry. The guides provide vital advice and information for users making their way through the intricate pathways from one stage of the game to the next. Showing a rising sales volume proportionate to the popularity of video game cassettes themselves, *Fainaru fantajī VI* [Final Fantasy VI], a 3-volume set, sold 2.20 million copies (counting three copies for each set), and *Roman-shingu saga* [Romancing Saga], also a 3-volume set, 2.05 million. (See also list of best-selling general works on p. 5.)

Major Publishers in Tokyo 2

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*.

Bungei Shunjū

3-23 Kioi-cho
Chiyoda-ku, Tokyo 102
Tel: 03-3265-1211
Fax: 03-3239-5482
Founded: 1946
Staff: 384

Bungei Shunjū is well known for its general-interest monthly, *Bungei shunjū*. Inaugurated in 1922 by novelist Kikuchi Kan (1888–1948), it was initially a literary gossip magazine. Among the writers closely associated with it were Akutagawa Ryūnosuke and Nobel laureate Kawabata Yasunari. In 1936, the Akutagawa and Naoki prizes were set up in memory of Akutagawa Ryūnosuke and another coterie member Naoki Sanjūgo to recognize and promote quality literature, and they remain the most influential literary awards in Japan today.

After the Pacific War, publication of *Bungei shunjū* was carried on by a newly established publishing firm Bungei Shunjū, and changed into a popular magazine aimed at white-collar workers and middle-class families. A series of investigative reports by a journalist about the dubious financial dealings of then prime minister Tanaka Kakuei appeared in the magazine in 1975, leading to his resignation and demonstrating the power of magazine journalism.

In 1959 Bungei Shunjū inaugurated the weekly *Shūkan Bunshun*. Well received for its criticisms of the mass media and timely reports of scandals, its circulation is among the highest of Japan's weeklies. In 1981 it launched a sports monthly, *Number*, featuring a tie-up with the American magazine, *Sports Illustrated*.

Bungei Shunjū also publishes books, including many best sellers. Among its big sellers in 1993 were Maruya Saiichi's *Onna zakari* [A Mature Woman] and the Japanese translation of Robert J. Waller's *The Bridges of Madison County*.

Iwanami Shoten

2-5-5 Hitotsubashi
Chiyoda-ku, Tokyo 101-02
Tel: 03-5210-4000
Fax: 03-5210-4037
Founded: 1913
Staff: 305

Traditionally considered the symbol of academic publishing in Japan, Iwanami Shoten is still seen as a politically progressive publisher. The company started as a dealer in secondhand books in Tokyo's Kanda district. It published mainly the works of Natsume Sōseki, including *Kokoro* and *Michikusa* [Grass on the Wayside], and started a series of works of philosophy in 1915. These two types of publications provided the basis for Iwanami's growth.

In 1928, Iwanami started its Iwanami Bunko editions aimed at popularizing classical works, the pioneer series in Japan's flourishing small-sized paperback (*bunko-bon*) book market. The slightly larger paperback Iwanami Shinsho editions devoted to contemporary themes also began to come out at that time. After 1945, Iwanami inaugurated the monthly magazine *Sekai*, which became a leading opinion magazine among intellectual spokesmen of postwar democracy.

Iwanami also publishes a wide variety of books, including collections of works by prominent writers and scholars such as Mori Ōgai, Nagai Kafū, Suzuki Daisetz, Nishida Kitarō, and Miki Kiyoshi. Although one of Japan's most prestigious publishing houses, Iwanami's reader support has suffered as young people tend to read less in the fields of serious literature. Responding flexibly to the trends of the times by ventures in the "new media" and publishing of comic-series collections, Iwanami is attempting to move beyond its long-standing image of the purely academic publisher.

Shinchōsha

3-15 Ichigaya Sadohara-cho
Shinjuku-ku, Tokyo 162
Tel: 03-3267-8153
Fax: 03-3267-8142
Founded: 1896
Staff: 454

Shinchōsha is Japan's largest and most influential publisher of literary works. It provided a start for many outstanding novelists, including, before 1945, Muroo Saisei, Ibuse Masuji, and Satō Haruo, and after the war, Yoshiyuki Junnosuke and Kita Morio. The very core of the company is the monthly devoted to pure literature, *Shinchō*, launched at the time of its founding. With this magazine Shinchōsha established a firm place for itself in literary circles, and by the 1910s, had put out more than one hundred book titles. The *Shinchō* Bunko (paperback) editions began in 1915, including works by Tolstoy, Goethe, and Shakespeare, and paperback editions of works by Japanese authors also started appearing that year, among them the long best-selling *Botchan* by Natsume Sōseki.

After the war, Shinchōsha published many leading works of the times, including Dazai Osamu's *Shayō* [The Setting Sun], Mishima Yukio's *Shiosai* [The Sound of Waves], Abe Kōbō's *Suna no onna* [The Woman in the Dunes], Inoue Yasushi's *Hyōheki* [Wall of Ice], Ariyoshi Sawako's *Kōkotsu no hito* [The Dotard], Yamazaki Toyoko's *Fumō chitai* [The Barren Zone], as well as the translation of Beauvoir's *Le Deuxième Sexe*. As for magazines, it launched the weekly *Shūkan Shinchō* in 1957, enjoying wide readership for its conservative criticisms in straightforward writing style. The photograph-based weekly *Focus*, founded in 1984, once sold as many as 2 million copies, thus triggering a boom of "photo-essay weeklies." In 1993, Shinchōsha launched *Sinra*, a monthly on nature and human beings in the environment.