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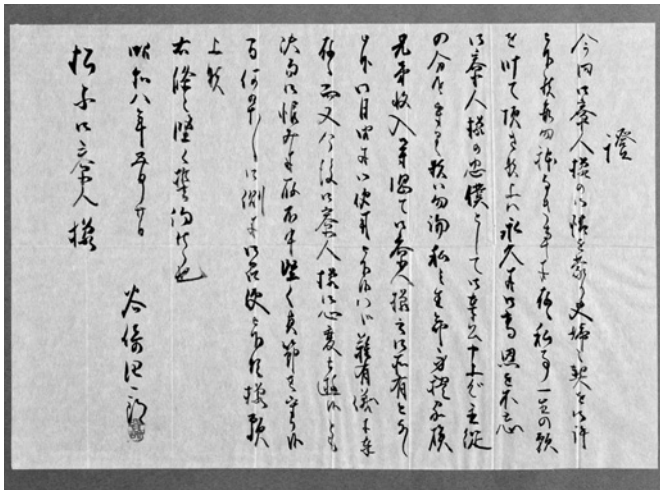
Tanizaki Jun'ichirō's Enduring Legacy

Chiba Shunji

This year, 2015, marks the 50th anniversary of the death of Tanizaki Jun'ichirō (1886–1965) and next year the 130th anniversary of his birth. To celebrate the occasion, two major exhibitions on Tanizaki's life and work have recently been held, one in the fall of 2014 at the Yamanashi Prefectural Museum of Literature and the other in spring 2015 at the Kanagawa Museum of Modern Literature in Yokohama. Many other events and publications are scheduled for this special "Tanizaki Year." Following similar symposiums held for the 30th anniversary of his death at Ca' Foscari University of Venice and for the 40th at the Institut National des Langues et Civilisations Orientales in Paris, in November this year the 50th anniversary will be marked by an international conference at Tongji University in Shanghai, a city that Tanizaki visited twice during the only two overseas trips he made in his life. This enduring interest is testimony to the breadth and depth of Tanizaki's literary legacy.

The passage of fifty years after an author's death marks a turning point. Many Tanizaki-related materials that had been kept from the public for reasons of privacy have recently been published. In January this year a collection of letters between the author, his wife Matsuko, and her sister Shigeko was published as *Tanizaki Jun'ichirō no koibumi: Matsuko*, *Shigeko shimai to no shokanshū* [Love Letters of Tanizaki Jun'ichirō: Correspondence with the Sisters Matsuko and Shigeko]. Matsuko was an important figure in Tanizaki's life and work, as the muse who inspired several of the author's best-known works of the early Shōwa era, including *Mōmoku monogatari* [trans. "A Blind Man's Tale"], *Bushūkō hiwa* [trans. "The Secret History of the Lord of Musashi"], *Ashikari* [trans. "The Reed Cutter"], and *Shunkinshō* [trans. "A Portrait of Shunkin"]. Another of Tanizaki's masterpieces, *Sasameyuki* [trans. *The Makioka Sisters*] grew directly out of the author's married life with Matsuko, and Shigeko provided the model for the heroine, Yukiko.



Letter from Tanizaki Jun'ichirō to Matsuko dated May 20, 1933. Note the closing lines, entreating her to "allow me to remain by your side as your faithful servant." (Photo courtesy of Chūō Kōron Shinsha)

With Matsuko at home in Tantakabayashi. (Photo courtesy of the Tanizaki Jun'ichirō Museum of Literature, Ashiya)

This publication of the entire correspondence between Tanizaki and Matsuko from the time of their first meeting up to his death sparked major interest and was prominently covered in the Japanese media. NHK television reported the discovery, as did all the newspapers. The letters between Tanizaki and his lover and later wife were even introduced on NHK's news program *Close-Up Gendai*, focusing on the new light they shed on Tanizaki's life. The letters reveal how closely Tanizaki's work reflected the emotions of his private life, and shed new light on the genesis of his fiction. Matsuko's letters, beautifully written in flowing calligraphy on luxurious scrolls of paper, are a marvel to behold, providing tangible evidence of the aesthetic sensibility of the culture to which she belonged and the refinement and good taste that were sustained by that culture.

In April, Tanizaki was on NHK news again, this time because of reports that one of his notebooks, long thought missing, had finally been discovered. A notebook with the title "Zoku Matsu no kokage" [Shadows of Pine: Continued] was already known, containing the author's notes for *Sasameyuki*. The content of these notes had already been published in its entirety in a literary magazine. But where were the original notes to which this was the sequel? Apparently the notebook was not around the Tanizaki house long before his death and Matsuko never alluded to the existence of earlier notes. Until recently, nothing was known about the contents of the notebook at

all. Like most scholars, I assumed that the notes had been lost during the war, when Tanizaki's house at Uozaki in Kobe was damaged in an air raid before he had finished evacuating his belongings.

However, the notes recently turned up in a totally unexpected form among the archives of Sasanuma Gennosuke, a childhood friend of Tanizaki and one of his closest associates throughout his life. What was unearthed was not the original but a copy: 255 sheets of negatives on photographic paper—the white and black reversed—wrapped in a *furoshiki* cloth. The copy had apparently been sent to Tanizaki's publishers at Chūō Kōron some time ago, but it lay neglected until it was rediscovered recently during a hunt through old materials in the course of preparing a definitive version of the Complete Works. No copy of the notebook's cover has survived, and the title *Matsu no kokage* appears nowhere on the surviving copy. But a study of the contents leaves no doubt that this is the first part of the notes that were continued in the well-known second part.

The newly discovered notebook opens with the author's notes for *Shunkinshō*, one of his best-known works, published in June 1933. The notes continue until summer 1937. Beginning in 1935, Tanizaki concentrated his energies on a modern language translation of the *Tale of Genji*, and took a break from original fiction until *Sasameyuki* in 1943. *Shunkinshō* marked a peak in the writer's career, and he was looking for new directions to save his writing from falling into a rut. The newly discovered notes provide a glimpse of the author's process of trial and error as he hunted for new ways forward.

Most of the notes are fragmentary. Reading these disconnected ideas for stories, many of them written in parallel, is a little like looking into the chaos inside Tanizaki's head. The notes provide a fascinating insight into the shadowy world of ideas before the creative process has worked its magic, allowing us to see things that are almost impossible to discern in the finished works.

A new definitive edition of the Complete Works, the publication of which began this May (*Tanizaki Jun'ichirō zenshū*, 26 vols., Chūō Kōron Shinsha), will contain 11 notebooks and memo books that were previously unpublished including "Matsu no kokage," besides those already published including "Zoku Matsuno kokage." Tanizaki's diaries from his later years, starting in 1958, have survived, and will also be included. The existence of "Ari no susabi" [Complacency], a first manuscript of poems not even rumored to exist until now, has now been confirmed. In addition to these previously unpublished materials, more than 100 stories, essays, and miscellaneous pieces have been compiled that were not included in previous editions of the Complete Works. The new edition of the works thus brings new secrets to the surface, and will surely be a major boon to future research on Tanizaki's work.

Tanizaki Jun'ichirō made his debut as a writer at the age of twenty-four, with *Shisei* [trans. "The Tattooer"], *Kirin* [The Qilin] and other works. The next year, following enthusiastic endorsement from Nagai Kafū, he became the darling of the literary scene. He continued to enjoy a position at the pinnacle of Japanese letters for the next fifty years after that. To produce first-class work for more than half a century is no mean feat; to produce an oeuvre that is still read five decades later is even rarer.

Even the best-selling authors are normally forgotten fifty years after their death. Tanizaki's writing is still read and a new definitive edition of his oeuvre is being published today because his works deal with universal issues that continue to speak to us today: love and sexuality, East and West, cultural traditions and innovation, aging, and so on.

From the 1960s to the 1980s it was relatively common for publishers to issue complete editions of the works of individual authors, but today this happens only in a few special cases. Perhaps it is anachronistic to publish a complete works on paper in the digital age. A digital edition of the works would certainly take up less space and would also allow readers to make full use of computer search capabilities. But a situation could not be allowed to continue whereby the works of an author as central to Japanese modern literature as Tanizaki Jun'ichirō remained in incomplete form on the library shelves. It was vital to leave a truly definitive edition of the works for posterity. Apart from anything else, this is a necessary step in compiling a complete digital edition in the future.

The advent of personal computers and the spread of the Internet has had a huge impact on the way books are produced and consumed. Under current Japanese law, copyright expires after fifty years. This means that the works of Tanizaki become the shared cultural property of the Japanese people and humanity as a whole from 2016, for anyone to use freely. Literary forms change dramatically as media evolve; the novel itself was made possible by Gutenberg's invention of moveable type. It is impossible to predict what the literature of the future will look like. But nothing springs suddenly from a void, and new growth must always come from the seeds of the past. Somewhere in Tanizaki's works, I am sure, lie elements that will connect with future generations and give birth to something new—even if it is not yet possible to say for certain what that will be.

Chiba Shunji

Born in 1947. Professor at Waseda University, where he teaches modern Japanese literature, with a focus on Tanizaki Jun'ichirō and Mori Ōgai. Works include Tanizaki Jun'ichirō: Kitsune to mazohizumu *[Tanizaki Jun'ichirō: The Fox and Masochism] (1994) and* Zōho kaiteiban Tanizaki Sensei no shokan: Aru shuppansha shachō e no tegami o yomu *[Revised and Enlarged Edition of Tanizaki's Correspondence: Letters to a Publisher] (2008, with Mizukami Tsutomu). Also edited* Tanizaki Jun'ichirō no koibumi: Matsuko, Shigeko shimai to no shokanshū *[Love Letters of Tanizaki Jun'ichirō: Correspondence with the Sisters Matsuko and Shigeko] (2015). Member of the editorial committee for compilation of the* Tanizaki Jun'ichirō zenshū.

FICTION

Ichijiku Seimei

Alias of Yumemakura Baku, used for the first time with this book. Born in 1951. Works as Yumemakura Baku include Ōedo chōkakuden *[The Anglers of Great Edo], which won the Izumi Kyōka Prize and the Yoshikawa Eiji Literature Prize.*

K-tai shōsetsu
[K-type Stories]

By Ichijiku Seimei

Bungei Shunjū, 2014. 175 x 128 mm. 184 pp. ¥1,450. ISBN 978-4-16-390160-2.

Inventive collection of super-short fiction

The title puns on the term *keitai shōsetsu* (cellphone novel), and also, as an explanatory note makes clear, refers to the Japanese words—beginning with the letter "k"— *kobanashi* (very short story), *kanketsu* (simple) and *kitai* (strange, bizarre). The book is made up of four sections, and contains sixty-eight short pieces in all. The longest is just a few pages long, and some consist of just a few lines.

Super-short pieces like the sixty-eight in this volume were previously associated with writers like Inagaki Taruho and Hoshi Shin'ichi. Inagaki described fantastic scenes and happenings, while Hoshi charmed readers with his science fiction inventions. But despite some similarities to these two predecessors, this new collection is marked by a fresh inventiveness.

Perhaps most striking of all is the sheer diversity of styles. While some stories follow a scheme similar to Natsume Sōseki's *Yume jūya* [trans. *Ten Nights of Dream*], others parody famous works or take the form of dialogue from a stage play. Others mimic bureaucratic writing or instruction manuals, or enumerate non-existent characters—all of these diverse styles presented as short fiction works for the reader to enjoy. One thing that unites these disparate styles, crossing the correlations between texts depicting dreams and fantasies, is a search for new possibilities to depict thoughts and ideas by breaking away from established forms. These skillfully assembled, sketch-like *jeux d'esprit* are shot through with wit and satire, sophisticated humor, and gentle melancholy. (Chō)

Kenja no ai
[Sages' Love]

By Yamada Eimi (Amy)

Chūō Kōron Shinsha, 2015. 188 x 128 mm. 272 pp. ¥1,500. ISBN 978-4-12-004686-5.

Yamada Eimi (Amy)

Born 1959. Prolific author who made her debut in 1985 with Beddotaimu aizu *[trans. Bedtime Eyes], winner of the Bungei Prize. In 1987 won the Naoki Prize for* Sōru myūjikku rabāzu onrī *[Soul Music Lovers Only]. In 2012, she won the Noma Literature Prize for* Jentoruman *[Gentleman].*

A novel of love, betrayal, and revenge

Takanaka Mayuko works as an editor at a fiction magazine and has known Sawamura Naomi, twenty-two years her junior, since he was a baby. As Naomi grows up, the relationship develops into a physical affair.

Mayuko comes from a family of doctors but her own father Shōgo follows his love of books and becomes an editor instead, despite being the eldest son. One day, he brings a young man called Sawamura Ryōichi home with him to the family estate and sets him up in a cottage on the grounds. Mayuko is drawn to Ryōichi from an early age. As she grows older her feelings develop into a romantic passion that Ryōichi returns.

Mayuko has a childhood friend called Yuri. One day when they are in their late teens, Yuri confesses that she is pregnant with Ryōichi's child and begs Mayuko to give him up. She has previously seduced Mayuko's father and Mayuko has witnessed the two in the throes of passion. As a result, Mayuko's father takes his own life several days later. Now Yuri has taken from Mayuko not only her father but her lover as well.

Keeping her hatred concealed, Mayuko resolves to use her love for Naomi, the child born to Ryōichi and Yuri, to wreak her revenge. Calculatingly, she sets about preparing to seduce the young man in a manner reminiscent of Jōji's cultivation of Naomi in Tanizaki's *Chijin no Ai* [trans. *Naomi*]. Unlike in that novel, however, here the mature woman grooms the beautiful young man not for sexual pleasure but to work her revenge against those who have wronged her. (Chō)

Nishi Kanako

Born in Tehran in 1977, Nishi grew up in Cairo and Osaka. She won the Oda Sakunosuke Prize in 2007 for Tsūtenkaku *[The Tsutenkaku Tower]. In 2015 won the Naoki Prize for the present work. Other works include* Fukuwarai *[Blind Man's Bluff].*

A family saga unfolds in the Middle East and Japan

Saraba! [Farewell!]

By Nishi Kanako

Vol. I: Shōgakukan, 2014. 188 x 128 mm. 376 pp. ¥1,600. ISBN 978-4-09-386392-6.
Vol. II: Shōgakukan, 2014. 188 x 128 mm. 360 pp. ¥1,600. ISBN 978-4-09-386393-3.

During the period of rapid economic growth, many Japanese salarymen were posted overseas with their families as their companies expanded internationally. The book's main character is Ayumu, born in Tehran in 1977 while his father is working there. The family later relocates to Cairo and for a while enjoys an idyllic life there. Despite knowing hardly a word of Arabic, Ayumu makes friends with a boy named Yakob, and an understanding develops between them that goes beyond language.

Ayumu and the rest of the family—the beautiful, socialite mother, the somewhat shadowy father, and Ayumu's eccentric sister—settle down to enjoy their lives in Cairo, but the happy times do not last long. The parents' marriage hits the rocks and the family's destiny changes irrevocably. Returning to Japan, the children and their mother begin a new life in Osaka, living through years of upheaval between the Hanshin earthquake of 1995 and the Tōhoku disaster of 2011.

Ayumu's sister finds it difficult to fit in at school, drops out, and seeks refuge in cult religion and avant-garde art. Ever critical of his sister's bohemian ways, Ayumu tries to follow a conventional, respectable course of life, but in his thirties, he loses sight of his purpose in life and becomes a recluse. Eventually he decides to travel to Cairo, where he once knew true friendship, to look for his childhood friend. In relaxed, readable prose, this richly emotional novel depicts the lives of people struggling to find meaning in modern society. (Nozaki)

Yubi no hone [Finger Bones]

By Takahashi Hiroki

Shinchōsha, 2015. 190 x 129 mm. 126 pp. ¥1,400. ISBN 978-4-10-337071-0.

Fictional recreations of World War II by writers too young to have known the war themselves have been a significant literary trend in many countries in recent years. In this ambitious novel, the first-time author (and rock musician) powerfully depicts the miseries experienced by a group of Japanese soldiers on an island in the Pacific as the tide of the war turns against them.

The main character is a twenty-one-year old private who is recuperating in a field hospital after being shot during a jungle battle. As he struggles to cope with the pain of his wound, he reflects on the memory of how he instinctively shot dead an Australian soldier he encountered during the battle. Around him, wounded soldiers weaken and die. As his comrades succumb, death becomes part of daily life. All the while, Allied forces are taking control of the island. Having recovered from his wound, the protagonist sets off with the retreating "lost" soldiers on a final march, gripping a hand grenade to take his own life before capture. While the story is told in a calm and relaxed tone, it incisively evokes the extremity of the situation and the dark mood of the doomed soldiers, foregrounding the cruelties and absurdities of war that transcend friend and foe.

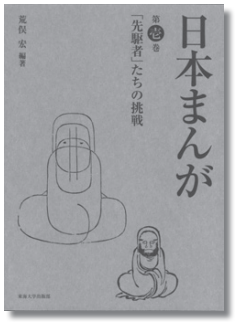
The title comes from the custom of severing a finger of a fallen comrade to bring back to Japan as a keepsake for the dead man's family. Evocative details of this kind give the novel a convincing reality. (Nozaki)

Takahashi Hiroki

Born in 1979. Songwriter and lyricist in an alternative rock band. Made his literary debut with this work in 2014, winning the Shinchō Prize for New Writers. The book was also nominated for the Akutagawa Prize and the Mishima Prize.

A story of war, death, loss, and survival on an island in the Pacific

ESSAYS



Nihon manga
[Japanese Manga]

By Aramata Hiroshi

Vol. I: Tōkai University Press, 2015. 210 x 147 mm. 326 pp. ¥3,500. ISBN 978-4-486-02049-3.
Vol. II: Tōkai University Press, 2015. 210 x 147 mm. 386 pp. ¥3,500. ISBN 978-4-486-02050-9.
Vol. III: Tōkai University Press, 2015. 210 x 147 mm. 342 pp. ¥3,500. ISBN 978-4-486-02051-6.

Aramata Hiroshi

Born in 1947. Active as a novelist, translator, and natural historian. Author of the fiction series Teito monogatari *[Tales of the Imperial Capital]. Winner of the Suntory Arts Prize for* Sekai daihakubutsu zukan *[An Illustrated Natural History of the World] (7 volumes).*

Three-volume history of Japan's renowned popular art

The interviews with fourteen of Japan's most important manga artists offer an excellent window on the passion-driven history of their art. The polymath natural historian author has made it his mission to depict the history from a broad bird's-eye view.

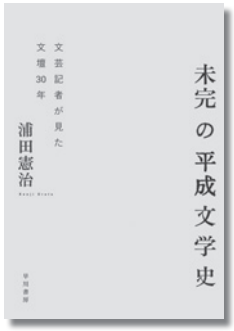
The volumes are organized around three themes: The Genesis of Manga, Manga with Male Protagonists, and *Shōjo* Manga (aimed at a teenage female readership). The artists interviewed share anecdotes about their art, ideas behind their stories, and the background and context of the times in which they worked. At the beginning of the first volume, manga historian Shimizu Isao traces the origins of the genre back to the ukiyoe prints and *gigabon* caricature books that flourished in the Edo period. He also shows the impact of the comics that were imported from the West in the modern era and the rise of newspapers and other mass media on the development of manga, as well as how ordinary people expected manga to express wit and satire.

Longer-form *gekiga* stories established new models for narrative development and characterization under the influence of fiction and movies. The book also describes the struggles of *shōjo* manga artists to write stories with independent female characters. This study shows how throughout its history, the manga form has been capacious and flexible enough to absorb and reflect the spirit of the times. (Yonahara)

Mikan no Heisei bungaku-shi
[An Unfinished History of Heisei Era Literature]

By Urata Kenji

Hayakawa Shobō, 2015. 188 x 130 mm. 590 pp. ¥2,800. ISBN 978-4-15-209528-2.



Urata Kenji

Born in 1949. Joined the Nihon Keizai Shimbun *in 1972, working in the arts department of the paper for nearly thirty years before going freelance. Works as coauthor include* Bi no kyojintachi *[Giants of Art] and* Meisaku no aru fūkei *[Landscapes with Masterpieces].*

An insider's view of literary developments over three decades

Already twenty-seven years have passed since the Heisei era began in 1989. Although numerous studies have been published on the literature of the preceding Shōwa era, which stretched from 1926 through World War II to 1989, until now there has been no comprehensive attempt to examine the literature of the Heisei era, despite the considerable length of time that has already passed. This book marks the first serious attempt to write such a study. Author Urata Kenji worked for many years as a literary journalist at a major newspaper and is personally acquainted with many of the country's leading literary figures.

One of the surprises of the study is the reminder that major writers like Abe Kōbō and Nakagami Kenji were still alive when the period began. These two very different writers—Abe the modernist and Nakagami the naturalist—embodied two opposite tendencies in modern Japanese literature. After their deaths, Japanese literature lost much of its sincerity and candor, shifting from serious issues like poverty and discrimination toward playfulness and affectation—this, at least, is Urata's view of the times.

However, he also looks at the many women writers who have been active in the period and at the ways in which they have found new forms to tackle such weighty issues as the collapse of the family and gender discrimination. The story that emerges is of a literature still bursting with dynamism and new possibilities. (Karube)

Koizumi Kazuko

Born in 1933. Director of the Shōwa no Kurashi Hakubutsukan [Museum of Life in the Shōwa Era]. An authority on Japanese furniture, interior design, and the history of everyday lifestyles. Publications include Shōwa suguremono zukan *[Handy Household Appliances from the Shōwa Era].*

A richly illustrated social and cultural history

Shōwa no kekkon [Marriage in the Shōwa Era]

By Koizumi Kazuko

Kawade Shobō Shinsha, 2014. 210 x 148 mm. 160 pp. ¥1,850. ISBN 978-4-309-75012-5.

The Shōwa era covered a long and eventful period in Japan's history, from 1926 to 1989. The early part of the period was marked by Japan's wars in China and the Pacific, followed by major changes to the country's laws and constitution in the aftermath of defeat. The old Civil Code based on the patriarchal system was scrapped in 1948 and a new Civil Code introduced in its place.

Japanese lifestyles changed dramatically during postwar reconstruction and the period of rapid economic growth that followed. These wider trends brought huge changes to the ways in which prospective partners became acquainted, views on marriage, and the forms of marriage ceremonies. This book provides a detailed introduction to these changes in five chapters: "Marriage under the Old Civil Code," "Wedding Ceremonies and Honeymoons," "Marriage in Farming Villages and the Korean Residents of Japan," "War Brides," and "Bridal Trousseaus."

In addition to newspapers and magazines, the author's research covers a truly diverse selection of resources, from marriage etiquette books to photograph collections, prefectural histories, and government white papers. She also relies on interviews and written accounts by firsthand witnesses.

Another characteristic of the book is the impressive number of photographs used. These photographs and illustrations give a vivid impression not only of wedding receptions and honeymoon trips but also the bridal goods and small gifts given to wedding guests. (Chō)

Yakitori to Nihonjin [Yakitori and the Japanese]

By Tsuchida Mitose

Kōbunsha, 2014. 172 x 107 mm. 262 pp. ¥780. ISBN 978-4-334-03834-2.

Yakitori ("grilled chicken") is one of the most popular foods in Japan today, but surprisingly little is known of its origins. Although a predecessor of today's grilled chicken skewers was known in the late years of the Edo period (1603–1867), it was only at the end of the Meiji era (1868–1912) that a food known as "yakitori" first appeared. The first specialist yakitori restaurants opened in the Taishō era (1912–1926), but were initially few in number. Chickens were kept primarily for their eggs and chicken meat was a luxury. Despite their name, most early yakitori shops thus served skewers of beef and pork organ meats.

In the late 1920s and 1930s, a chicken hotpot known as *tori-nabe* was the most common way of eating chicken. It was around that time that quality yakitori restaurants began to appear in the Ginza area of Tokyo. In those days, chicken was not the only meat on offer: sparrow, thrush, and other small fowl were also eaten.

It was not until the 1960s that chicken became the main item on yakitori shop menus. Key to this was the development of broiler chickens, cheaply bred by contracted producers. Yakitori enjoyed a surge in popularity in the 1960s and 70s and boomed again during the Bubble years.

As well as drawing on written materials, the book is based on the author's interviews with the owners of numerous long-established yakitori shops. It also explains regional variations, cooking methods, and a wealth of other information, filling important gaps in understanding of this dish. (Chō)

Tsuchida Mitose

Born in 1966. After working in the editorial department at culinary magazines, he became a freelance food writer and editor. His publications include Nihon Itaria ryōri kotohajime *[An Introduction to Italian Food in Japan] and* Kodawari pan-ya o hiraku *[Opening a Quality-First Bakery].*

Connoisseur's guide to yakitori history and culture

FILM

Kawamoto Saburō

Born in 1944. A critic and essayist writing mainly on literature, film, and travel. Won the Suntory Art Prize in 1991 for Taishō gen'ei *[Taisho Era Illusions]. In 2012 won the Itō Sei Literary Prize for criticism for* Hakushū bōkei *[A Perspective on Kitahara Hakushū].*

In-depth study of another giant of Japanese cinema

Naruse Mikio: Eiga no omokage [Naruse Mikio: Vestiges of Film]

By Kawamoto Saburō

Shinchōsha, 2014. 191 x 128 mm. 222 pp. ¥1,200. ISBN 978-4-10-603760-3.

Often overshadowed by Ozu Yasujirō, Kurosawa Akira, and Mizoguchi Kenji, Naruse Mikio (1905–1969) tends today to be less well known than these towering figures, although he was their contemporary and also made many fine films during the golden age of Japanese cinema. There is a tendency for people to regard Naruse as a director whose works are more rooted in the gritty details of daily life and the milieu of poverty than his contemporaries. But the author of this new study argues that it is this very quality of Naruse's films—their atmosphere of shabbiness and poverty—that is the source of their unique appeal.

Naruse's works depict the struggles of ordinary people. Set in fading geisha houses or small family businesses in city quarters left behind by the times, his films zero in on the details that make up the fabric of daily life, and people often assume they are intended to express a nostalgic view of that life.

In fact, however, as the author points out, the women in Naruse's films are often striving for psychological or economic independence, and are strong enough to resist the male-dominated society of the times. In the war widows who frequently appear in his films, Naruse creates compelling female figures who quietly embody the morality of the new age. This book, deeply imbued with the author's infectious passion for Naruse's work, is sure to inspire an urge to return to the subdued but affecting world of Naruse's films and gain a new appreciation for their subtleties. (Nozaki)

MEDIA AND JOURNALISM

Netsuzō no kagakusha: STAP saibō jiken [Fake Science: The STAP Cell Scandal]

By Suda Momoko

Bungei Shunjū, 2014. 188 x 128 mm. 384 pp. ¥1,600. ISBN 978-4-16-390191-6.

In January 2014, the media ran dramatic reports of a new discovery of "Nobel Prize proportions." A paper published in the scientific journal *Nature* claimed that its authors had found a way to create pluripotent cells—cells that can develop into any kind of tissue—simply by exposing cells to a mildly acidic solution. There were hopes that the discovery might lead to new breakthroughs in regenerative medicine, and the fact that the lead author of the paper was a young woman sent the media into a frenzy.

Doubts were raised about the claims, however, as soon as the paper was published, and five months later a research committee report confirmed that experimental data and other aspects of the paper had been faked. The paper was retracted, sparking a major scientific scandal.

This book by a science reporter at the *Mainichi Shimbun* newspaper carefully traces the developments and background of the scandal, providing answers to the crucial questions: who faked what, when, why, and how? As well as interviewing numerous scientists and coaxing valuable testimony from many of the figures involved, the author has uncovered a rich trove of materials that clarify the circumstances of the scandal. She also discusses the challenging situation in which many research organizations find themselves and the atmosphere of secrecy that results. The book discusses the struggles of scientists and the conditions that breed malfeasance, and offers suggestions for ways to improve the situation and ensure that a similar scandal never happens again. (Yonahara)

Suda Momoko

Born in 1975. Joined the Mainichi Shimbun *in April 2001 and since 2006 has worked as a journalist in the field of science and the environment, where she covers topics including assisted reproductive technology, life sciences, and the Nobel Prize.*

The inside scoop on Japan's biggest scientific scandal

CRITICAL BIOGRAPHY

Kanno Akimasa

Born in 1930. Literary critic and scholar of French literature. Received the Yomiuri Literature Prize in 1986 for his study of Stéphane Mallarmé, and the Yamanashi Literature Prize in 1997 for Nagai Kafū junreki *[A Survey of Nagai Kafū]. Director of the Setagaya Literary Museum.*

The life and work of a literary giant of postwar Japan

Shōsetsuka Ōoka Shōhei
[Ōoka Shōhei, Novelist]

By Kanno Akimasa

Chikuma Shobō, 2014. 188 x 130 mm. 368 pp. ¥3,000. ISBN 978-4-480-82377-9.

A giant of the postwar period, Ōoka Shōhei was at the forefront of Japanese literature for forty years. This biography tackles his legacy directly, identifying the qualities of his oeuvre and tracing his development as a writer. *Furyoki* [trans. *Taken Captive*] was Ōoka's debut work, based on his own experiences as a POW in the Philippines during World War II. Sparing no details in portraying the reality of what he saw in battle, Ōoka strove to depict vivid "moments of truth." Kanno regards these works, which he calls "fiction grounded in fact," as having defined Ooka as a novelist. The book describes the works' dynamic interplay of reality and fiction and the complex and three-dimensional qualities that drive their compelling stories.

Even as he extended his range to include psychological novels, historical fiction, and mysteries, Ōoka remained a sharp critic of Japanese society. At the center of his critique, not surprisingly, is the memory of World War II. He was convinced that "in reality, it is individual human beings who fight wars." Using aptly selected short quotes, Kanno persuasively illustrates how that conviction is embedded in Ōoka's major work, *Reite senki* [The Battle of Leyte Gulf]. Kanno's talents as a critic are such that this book can arouse, even in readers unfamiliar with the breadth of Ōoka's output, a strong interest in a writer who continually produced high-quality works that come to grips with important themes. It is the product of laborious work by a scholar who has been one of Japan's leading literary critics for many years. (Nozaki)

HISTORY

Kyōto (Sennen no miyako) no rekishi
[A History of Kyoto, the Thousand-Year-Old Capital]

By Takahashi Masaaki

Iwanami Shoten, 2014. 173 x 107 mm. 282 pp. ¥840. ISBN 978-4-00-431503-2.

This is a comprehensive history of Kyoto, where attractive streets and historic buildings survive to this day. The beginnings of the city date to the end of the eighth century, when the court capital was relocated from Nara and the new city, initially known as Heian-kyō, was built. Inspired by Chinese ideas of urban planning, the new city was laid out in a grid with streets stretching north-south and east-west centering on the offices of state. In the centuries that followed, the city was torn by war, devastated by fires, and shaken by major earthquakes, but was rebuilt after each disaster. The lives of the people living in the political capital changed over time; the book uses diagrams and illustrations to show how the city took on its present appearance as its inhabitants overcame inconvenience and other problems.

The rising population created a public hygiene crisis that resulted in repeated epidemics until communal latrines were introduced in the late fifteenth century. The book also discusses the more open city that developed as commerce grew, the development of the local community, and the relationships between religion, festivals, and citizens. The city flourished again in the early modern period as a center of religion and culture, and managed to overcome the threat of decline when the emperor's residence was relocated to Tokyo at the beginning of the modern era. This book shows clearly how Kyoto has managed to maintain its traditions while adapting to change. (Yonahara)

Takahashi Masaaki

Born in 1945. Professor emeritus at Kobe University and specialist in Japanese medieval history. Publications include Bushi no seiritsu, bushizō no sōshutsu *[The Rise of the Warrior Class and the Making of the Samurai Image] and* Heike to Rokuhara bakufu *[The Heike and the Rokuhara Bakufu].*

The historical evolution of Japan's ancient capital

Ijūin Yōko

Born in 1959. Part-time lecturer at Kawamura Gakuen Women's University and Senshū University. Works as coauthor include Josei kanryō no rekishi *[A History of Women Bureaucrats] and* Rekishi no naka no kazoku to kekkon: Jendā no shiten kara *[The Family and Marriage in History: A Gender Perspective].*

Women who worked in the bureaucracy of ancient Japan

Kodai no josei kanryō [Female Bureaucrats in Ancient Japan]

By Ijūin Yōko

Yoshikawa Kōbunkan, 2014. 188 x 128 mm. 256 pp. ¥1,800. ISBN 978-4-642-05790-5.

Any mention of women active in the ancient court of Japan is likely to conjure up images of the court ladies of the *Tale of Genji* and similar literary works. Such women lived in the palace, waiting on the emperor and empress, and played a leading cultural role from the ninth century on. Some were able to exert considerable political influence based on their position and interpersonal relationships at court.

Earlier, however, during the time from the late seventh century through the eighth century when the *ritsuryō* political system was established, numerous female bureaucrats known as *nyokan* were a part of the state bureaucracy, performing tasks quite different from the personal service roles for which the Heian court ladies became famous. This book is the first study in which a woman author brings her perspective as a woman to the study of the activities of the *nyokan*.

Unlike the later court ladies, the *nyokan* worked alongside their male counterparts. This was unique to Japan, and no similar development took place in China or Korea. The *nyokan* sometimes had the power to give orders to male bureaucrats and in some cases women owned and managed their own land. In some respects, under this ancient system women played roles in wider society similar to those that the government is trying to encourage today. The book has little to say about how this system was lost from the ninth century on, but the example of the *nyokan* and the process by which they faded from power offer lessons for the fraught issue of women's professional lives in modern society today. (Karube)

Hoshi ni hikareta otoko-tachi [The Men Who Invented Japanese Astronomy]

By Narumi Fū

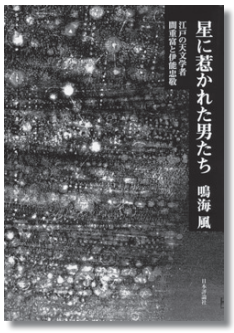
Nihon Hyōronsha, 2014. 188 x 128 mm. 256 pp. ¥1,900. ISBN 978-4-535-78758-2.

During the Edo period (1603–1867) era of isolation from international contact, a group of men devoted their lives to developing a Japanese model for an accurate lunisolar calendar. These astronomers included not only specialists but amateur enthusiasts. Overcoming the strict social hierarchy of the times, they worked together, learning from one another and ensuring that their discoveries were passed on to the next generation.

The first calendar used in Japan was introduced from China in the ninth century, and had become increasingly inaccurate. The man who remedied the situation was Shibukawa Shunkai (1639–1715), son of a *go* (board game) master. He created a distinctive calendar based on his observations of heavenly bodies, setting in motion the lively activities of private astronomers.

Asada Gōryū (1734–1799) who ran a school of astronomy in Osaka, drew the first diagram of the surface of the moon in Japan, using telescopes imported from Holland. His students Takahashi Yoshitoki and Hazama Shigetomi used their command of high-level mathematics and astronomy to produce a more accurate calendar than had ever been known before. Inō Tadataka, who studied under them, traveled the country with the measuring equipment they developed, and produced Japan's first detailed survey maps.

This book tells the dramatic story of the men who used their talents to find answers to fundamental questions about our position in space and time in a vast universe. (Yonahara)



Narumi Fū

Born in 1953. Has written widely on the Japanese school of mathematics known as wasan, *which flourished during the Edo period. In 1992, he won the Historical Literature Prize for* Enshūritsu o keisan shita otoko *[The Man Who Calculated Pi].*

The dramatic story of Edo period star gazers

Shimada Toranosuke

Made his debut aged 39 in 2000, winning the Ax Manga Newcomers Prize for Enrike Kobayashi no Erudorado *[Enrique Kobayashi's El Dorado]. Won the Creative Award of the Tezuka Osamu Cultural Prize in 2008 for* Toroimerai *[Träumerei].*

Experimental manga offers new way of telling a story

Kugatsu jūgatsu [September, October]

By Shimada Toranosuke

Shōgakukan, 2014. 210 x 148 mm. 128 pp. ¥694. ISBN 978-4-09-188671-2.

Readers who believe that manga comics represent a simpler way of telling a story than prose narrative are likely to be confounded by this work. The unusual layout, with just three or four frames per page, makes readers work harder to follow the story. Much of the background to the story and the relationships among the characters is unclear. In that sense, this is quite an experimental work.

Careful reading, however, reveals an account of deep human emotions. The main characters are a company employee in late middle age and his three grown-up children. The eldest son has decided to buy an apartment where he will live with his own family, while the second son still lives at home with his father. The daughter has returned to the family home with her own daughter following her divorce.

As various events in the lives of these characters unfold, it becomes clear that at the heart of the family's life is a gaping void: the man's dead wife and the big house where the family used to live. Although it is never made explicit, this unseen backstory exerts a powerful presence in the manga, and suggests possibilities for a new way of telling stories that are not made explicit in images. (Karube)

Other Titles of Interest

From among new titles not selected for the fifteen books introduced in detail here, several titles of interest are briefly noted as follows:

Fiction

- ***Shimpi* [Mystery].** By Shiraishi Kazufumi. Mainichi Shimbunsha, 2014. ISBN 978-4-620-10804-9
  Aged fifty-three, Kikuchi is diagnosed with pancreatic cancer and told he has only a year to live. The diagnosis sends him on a mysterious journey of spiritual discovery. He remembers a woman he knew long ago who was able to work miracles with a single phone call, and moves to Kobe to look for her. What has he been living for until now? The search for an answer sets him on the path to a greater understanding of how the world is put together.

Film

- ***Haisha no miburi* [Gestures of Defeat].** Nakamura Hideyuki. Iwanami Shoten, 2014. ISBN978-4-00-024477-0
  On April 28, 1952, the Treaty of Peace with Japan came into effect and the Allied occupation of Japan following World War II ended. This book discusses a number of well-known films that were released in the years before and after this pivotal event, among them Kurosawa Akira's *Ikiru* and *The Seven Samurai*, Ozu Yasujirō's *Late Spring* and *Early Summer*, and Naruse Mikio's *Floating Clouds*. Concentrating on screenshots and sounds from the films, the book uses gestures and images to interpret the works and study the relationships between the films and their times. The author notes that Yukiko, the heroine of *Floating Clouds*, constantly makes gestures that suggest she is feeling cold. Unable to forget the happy days she spent in Vietnam with Tomioka, Yukiko continues to pursue her lover after the war is over. While the rest of Japan joins in the wave of postwar reconstruction, Yukiko feels estranged from the times: an alienation, the author suggests, that is symbolized by her shivers and gestures against the cold.

History

- ***Bakumatsu-shi* [History of the End of the Tokugawa Shogunate].** By Sasaki Suguru. Chikuma Shobō, 2014. ISBN978-4-480-06800-2
  A specialist on the Bakumatsu period (the end of the Tokugawa period, 1603 to 1867, leading up to the Meiji Restoration) gives a compact history of the period with emphasis on primary documents. The account is objective and chronological, and the explanations of their background and significance are easy to understand. The author accords particular attention to the phrase "jōi," often rendered into English as "expel the barbarians." The term was used in a number of ways, but the author argues that it was chiefly a banner for bringing together the conflicting perspectives of the Satsuma and Chōshū domains under a shared understanding of the need to revise the unequal treaties with the Western powers signed by the Tokugawa shogunate. Chronological tables at the start of each chapter make the book easy to follow.

No. 12: Nagai Kafū's Tokyo

In *Hiyori geta* [Fair-Weather Geta], published in 1915, Nagai Kafū walks the streets of Tokyo and mourns for the old city that is vanishing under a wave of ersatz Westernization. In the century since, the city has changed beyond recognition. This essay ends the "Regional Roots of Japanese Literature" series.

Nagai Kafū's *Hiyori geta* [Fair Weather Geta], published in 1915, is a record of the author's walks around Tokyo exactly 100 years ago. Kafū was 36, but—unusual among Japanese at that time—he had spent more than five years overseas. The influence of his travels can be seen in much of his writing—even the writing of this book was inspired by the *flâneurs* of Paris.

The title's allusion to the narrator's footwear should not be taken as a sign that the author was straining for novelty. An account of strolling is a record of travels on foot, and the wanderer's shoes play a large part in determining the tone of his journey. Without proper footwear, no serious walking can take place. The author's title is a nod to the importance of his traveling companions.

The particular type of footwear also hints at the nature of the walks described. *Hiyori geta* were not just any kind of wooden clogs but a particular type meant for dry, fair weather days. They were popular with dandies and the denizens of the "water trade" of the pleasure quarters. The thin-soled, short-toothed clogs were stylish and meant to express an attitude of dandyism and joie de vivre. Kafū's *geta* were made to order by a specialist craftsman. The author carefully checked details from the quality of the wood to the patterns of the grain and had chosen a pair of straps to his own specifications. He was setting out to write an account of walks around Tokyo that would describe in detail the condition of the capital. But his choice of footwear announced that this would not be a practical guide, nor would it alert readers to social problems. This book was a divertissement, with no purpose other than to entertain its writer.

Volumes of reportage were in vogue at the time—articles and books with titles like "A Journey into Tokyo's Slums." The idea was that authors would expose social injustices and use their gritty, realistic writing to rebuke the ineffectual politicians of the time. With his title, Kafū gives advance warning that he wants nothing to do with documentary records of that kind.

"As I stroll through the city in my fair-weather *geta*, tapping my umbrella in front of me like a cane, I always carry with me the indispensable Kaei edition of the folding map of Edo."

The *Edo Kirizu*, or *Edo Kiri-e zu*, was a beautifully illustrated color map of the city. The Kaei era corresponds to 1848–54; Kafū was carrying a map that had been printed in the closing years of the Edo period. What made him take such an old map on his walks? Using an Edo-period map as he walked the streets of modern Tokyo allowed him to easily compare past and present. "Like my fair-weather *geta* and umbrella, then, my illustrated map of Edo soon became an indispensable companion on my walks."

Kafū's makes no secret of his attitude to the city. His perspective is discernable throughout the piece, summed up by the references to "modern Japan's pseudo-Western civilization."

"Modern Tokyo, it seems to me, is totally unsuited for strolling."

"The architecture of the large red Christian school that was built recently in Yotsuya Mitsuke fills my heart with loathing."

"Buildings in mongrel, pseudo-Western style, painted signboards, dismal lines of emaciated trees, utility poles placed who-cares-where, tangled jumbles of electric wires."

As he walks, the stroller is constantly irritated by what he sees of the new Tokyo and its haphazard, ignorant aping of Western styles. The ludicrous attempts to force ill-fitting and ill-understood foreign elements into the landscape of the old city, marring the beauty and harmony of the Edo sensibility—and then taking pride in it all, in the name of "civilization" and "progress." A sardonic tone crept into Kafū's prose whenever he wrote about the new city.

"The designers of civil engineering projects in Tokyo never tire of finding new ways to wreck the appearance of the city . . ."

Although people had taken to describing modern Tokyo as "one of the great metropolises of the world," Kafū was not impressed by its tawdry worship of imported fashions and surface-thin Western veneer. For him, the city was little more than an overgrown backwater. And there were good reasons why he needed to wear geta on his walks.

Most of the streets were still dusty, and in the winter "the melting frosts turn the hilly districts of the city into a red mire," forcing him to tramp through mud. In the more modern streets of downtown Ginza and Nihonbashi,

Scene of the main street in Nihonbashi in 1911. Photograph courtesy of the National Diet Library, Tokyo.

meanwhile, "the muddy gutters splash over on the asphalt streets." Kafū's clogs were the only things keeping his feet from getting soaked. For Kafū, this pretentious "metropolis" represented an intrusion—he saw both residents and newcomers alike as an invasive force that was rapidly crowding out the old Edo.

Kafū had returned to Japan excited by the new intellectual movements he had encountered in the West, but by the time of *Hiyori geta* his outlook had changed dramatically. It is generally agreed that this change took place around the time of the High Treason Incident of 1910, when four anarchists were arrested for plotting to assassinate the emperor. This was followed by the roundup of twenty-odd leftist intellectuals, including the prominent anarchist Kōtoku Shūsui.

In what became a notorious miscarriage of justice, the Meiji government used a relatively minor plot against the emperor to crack down on socialist sympathizers and leftist thinkers. Kafū was thirty at the time. He was well informed about the Dreyfus affair in France, in which the writer Emile Zola had been prominent in efforts to exonerate Alfred Dreyfus, an army officer falsely accused of treason.

One day in 1911, while the High Treason trial was in session, Kafū happened to witness the carriage carrying Kōtoku and his fellow prisoners. Almost ten years later, he recalled the event as follows. "Had not the novelist Zola, pleading the truth in the Dreyfus Case, had to flee his country? But I, along with the other writers of my land, said nothing. The pangs of conscience that resulted were hardly endurable. I felt intensely ashamed of myself as a writer." (p. 46)[1]

After this, he writes, he decided to "drag myself down to the level" of the "Tokugawa writer of *gesaku*, or frivolous and amatory fiction." He would not get involved in the events of the world and would follow the example of the *gesaku* writers who "thought it better to know their place and remain silent." (p. 46)

In his walks around Tokyo five years later, he continued to maintain the dandyish perspective of the detached man of letters, apparently determined to keep social problems out of his writing.

But it was precisely this attitude that has made *Hiyori geta* such a peerless record of its times. Kafū the contrarian deliberately took a route that led him down the back streets away from the main avenues and boulevards. He concentrated on describing the city's narrow alleys and passages, paying more attention to neglected open spaces of the city's slopes, bluffs, woods, and waterways than to the flourishing entertainment areas and shopping districts. These were the places where industrial capital and the military were carving out their enclaves as the country modernized relentlessly and a New Japan was born. The harmony of Edo, which had lasted 300 years, was destroyed with one blow. Now gas tanks and other symbols of the modern age disfigured the famous sites of the old city. The offices of an electric light company crowded in on the Komagata-dō hall at the ancient Sensōji temple. The wharfs and wooden fishermen's houses along the Sumida River had been swamped by factories. Kafū documents everything as he strolls through the streets of Tokyo as it existed 100 years ago, bearing witness to the vanishing of an age and the arrival of a newer, brasher world.

Hiyori geta was originally serialized in a magazine; in an afterword Kafū contributed when it was later published in book form, he wrote: "Today, the landscape of Tokyo is being totally destroyed." Even so, one consolation remained: It was still possible to see Mt. Fuji from the city. People still lived their lives in view of Mt. Fuji in its various aspects—the mountain at dawn, at sunset, the famous cone looking just as it did in the paintings by Hokusai, Hiroshige, and the other painters of the past. The mountain continued to be a presence in the daily life of the city. Kafū remembers a haiku poet friend who alluded to Mt. Fuji in one of the final verses he wrote before his death: "Iku haru no/Fuji mo ogaman/wakare kana" [As spring departs/I will gaze on Mt. Fuji/Before I say my farewell." Remembering this verse, Kafū responds in *Hiyori geta* with a poem of his own: "Kimi wa ima/Tsuru ni ya noran/Fuji no yuki" [Today perhaps you ride/On the back of a crane / Snow on Fuji].

Nagai Kafū at his father's grave in Zōshigaya. Photograph courtesy of Bungei Shunjū.

In Tokyo today, few buildings survive from 100 years ago. This makes Tokyo unusual among the major cities of the world. Between the Great Kantō earthquake of 1923 and the air raids at the end of World War II, little was left standing. And yet it is tempting to suspect that the situation might not have been dramatically different even without these disasters. A century ago, before either of these upheavals happened, the city was already changing at a breakneck speed that inspired anger and sadness in an observer like Kafū. Today, unsentimental planners continue to tear down landmark buildings in the name of economy and efficiency, and replace them with behemoths that soar higher and bigger with every iteration. The views of Mt. Fuji have vanished almost completely—today, the occasional glimpse of what was once a daily landmark is enough to make the news.

(Ikeuchi Osamu, essayist and scholar of German literature.)

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[1] Here and below as translated by Edward Seidensticker in *Kafū the Scribbler: The Life and Writings of Nagai Kafu, 1879–1959* (Stanford University Press, 1965).

Sōseki's Payment for *Botchan*: ¥148

A new book details the results of a survey into the fees that authors were paid for their manuscripts over a period of roughly 280 years, from the Edo period into the early 1970s. *Sakka no genkōryō* [Authors' Manuscript Fees], edited by Asai Kiyoshi and Ichiko Natsuo, (Yagi Shoten), reveals new details concerning the advent of the professional author and the growth of the publishing industry. The book looks at more than 1,000 books, compiled into a detailed chronological list. The study begins with an account of the writer Ihara Saikaku, who died in 1693 still owing his publishers for an advance of 300 *momme* (equivalent to around ¥500,000 in today's money) against revenues from sale of his works.

From the Edo period into the first half of the Meiji era (the seventeenth through the nineteenth centuries), manuscript fees were paid on a lump-sum basis for rights to a single volume or story. In 1889, for example, Kōda Rohan's *Fūryūbutsu* ("The Elegant Buddha") earned its author a payment of twenty yen. In 1891, publishers paid thirty yen for the rights to Mori Ōgai's *Fumizukai* [trans. "The Courier"]. By way of comparison, the starting monthly salary for an instructor at a public elementary school in Tokyo at the time was around five yen.

It was only in the later years of the Meiji era (early twentieth century) that the present system combining an upfront manuscript fee and a share of royalties came into being. Natsume Sōseki received a manuscript fee of ¥148 (approx. ¥500,000) for *Botchan* when it was published in the haiku journal *Hototogisu* in 1906, and agreed to a contract for royalties with a publisher when it appeared in book form later. In 1927, Nagai Kafū received an advance of ¥15,000 (approx. ¥22.5 million) for his volume in the anthology *Gendai Nihon bungaku zenshū*, while Edogawa Ranpo was paid royalties amounting to more than ¥16,000 for his appearance in *Gendai taishū bungaku zenshū*, a collection of popular literature.

The Kondō Approach to Tidying Up Is a Global Hit

Kondō Marie is a 30-year-old "tidying up" consultant whose book *Jinsei ga tokimeku katazuke no mahō* has sold a phenomenal 1.42 million copies in Japanese. Now the phenomenon has gone international, and *The Life-Changing Magic of Tidying Up: The Japanese Art of Decluttering and Organizing* has sold more than 500,000 copies in English since it went on sale in October 2014. The book has become a global bestseller, going into multiple printings in South Korea, Taiwan, Germany, and the U.K. In the United States the book has been prominently covered in the *New York Times* and other media, and for a time was the number one seller on Amazon, the online retailer. The author's name has given rise to a new verb, "to kondo" referring to the author's distinctive approach to ridding one's life of clutter.

Many American readers have reacted positively to the author's idea that one should only keep things that still "spark joy" when touched and throw everything else away. The idea of thanking objects for their service in the past before discarding them has struck many Americans as novel and "Japanese."

Specialist Manga College Opens in Taiwan

In September 2014, major Japanese publisher Kadokawa opened a junior college in Taiwan as part of its efforts to train people in Asian countries to produce manga and other pop culture content. In addition to courses on how to design characters, the curriculum will also train illustrators for manga and card games. The first intake of 125 students ranges in age from thirteen to forty-five. Courses last one or two years and tuition per semester is NT$113,000 (around ¥430,000). Courses in anime and other subjects may be added in the future.

Kadokawa plans to provide wide-ranging assistance that will include helping graduates to make their professional debut and finding them work after graduation. The rapid growth of online and other markets in recent years means that publishers like Kadokawa may struggle to meet demand if they continue to rely on creators based solely in Japan. People in Taiwan have a good understanding of Japanese culture and many enjoy content about Japan. And while many countries have strict restrictions on freedom of expression for political or religious reasons, in Taiwan the situation is similar to that in Japan, providing a freer creative climate in which to produce new works. Taiwan's cultural and linguistic ties with China are another attraction. Kadokawa hopes that content created in Taiwan might help it develop a market in China in the future.

The Enduring Appeal of Railway Timetables

The *JTB Jikokuhyō* [JTB Timetable Compendium], which pulls together timetables for railways, flights, buses, and other forms of public transportation throughout Japan, celebrated the 90th anniversary of its publication with its April 2015 issue. The monthly once sold as many as 2 million copies of each issue, but sales fell dramatically as the Internet made it possible to search for timetable information online. Nevertheless, thanks to a die-hard core of railway fans and other enthusiasts, the publication has managed to maintain a monthly circulation of some 90,000 copies. The layout of the information—long vertical columns showing arrival and departure times at each station on the route—has not changed since the timetable was first published in 1929. That first edition was just 234 pages. As the country's rail network expanded and trains became more frequent, its size steadily increased; the latest issue contains 1,176 pages. The editors contact around 900 transportation companies around the country each month to check for the latest up-to-date information.

The magazine is very useful to various groups of railway enthusiasts. For the "nori-tetsu," whose hobby involves actually riding as many different trains and lines as possible when they travel, the timetable is an essential tool in planning a trip, while the "tori-tetsu" whose interest is in

photography use the timetable's detailed information on distances between stations and train arrival times to work out when a given train will pass in front of a particular railway bridge. Another group, known as the "suji-tetsu," enjoys the timetable as reading material, putting together imaginary trips on the nation's rails, imagining the precise train they might take, where they would change, and what they have for lunch. The timetable contains information on the model of carriage used on each route as well as detailed explanations of different types of train. It also has a section introducing the different bento lunch boxes popular at each station on a given route.

Uehashi Nahoko Wins Booksellers' Award

The winner of the 12th Japan Booksellers' Award, voted for by representatives of the nation's bookstores, has been announced. The winner is Uehashi Nahoko, for her fantasy novel *Shika no ō* [The Deer King], published by Kadokawa. The book is a medically themed fantasy set in a fictional world in which the two main characters—a slave who attains strange powers after he is bitten by a stray dog and a doctor hunting for a cure for an epidemic sweeping the land—battle to defend their homes and the people they love. Japanese novels published between December 2013 and November 2014 were eligible for the prize, which was chosen by 580 employees representing 461 bookstores nationwide. Uehashi is the winner of the Hans Christian Andersen Author Award in 2014. Translations of two of her works have appeared in English, *Moribito: Guardian of the Spirit* and *Moribito II: Guardian of the Darkness*.

Winners of the Tezuka Osamu Cultural Prize

The winners of the 19th Tezuka Osamu Cultural Prize, sponsored by the Asahi Shimbun, were announced in March 2015. The Grand Prize went to Hoshi Yoriko for *Aisawa Riku*, published by Bungei Shunjū, which depicts the emotional changes experienced by the eponymous heroine, a girl of fourteen, in simple, nuanced drawings. The New Creator Prize went to Ōima Yoshitoki for *Koe no katachi* [A Silent Voice], published by Kōdansha. The Short Work Prize was awarded to Yoshida Sensha for his body of work, which includes absurdist gags and a diary on raising a child. The Special Award went to Mitsuhashi Chikako for *Chiisana koi no monogatari* [Tale of a Little Love], (Gakken Publishing), a love story recently completed after running for more than half a century.

"Know Japan" Magazine Selling Well in China

Zhi Ri [Know Japan], a magazine introducing Japanese culture and customs, has proven a big hit among young people in China. The magazine, first published in January 2011, is a monthly consisting of 170 pages in B5 format. Each issue focuses on a special topic. The magazine has taken up a total of twenty-nine themes to date including cats, manners, and uniforms. The magazine is generously illustrated in full color. The publishers say the target demographic is between the ages of eighteen and thirty-five. At a price of 35 yuan (approx. ¥700), the magazine is not exactly cheap, but nevertheless enjoys a circulation of 50,000 to 100,000 copies per month. Some of the larger bookstores in Beijing even have a special section dedicated to the magazine. The editors compile materials by looking at Japanese magazines and information online. The actual reporting is done by contracted Chinese writers and photographers based in Tokyo. Japanese writers, photographers, and manga artists also contribute on a freelance basis. The March 2014 issue was dedicated to "the spirit of cuisine." One feature focused on the meals eaten by a single Japanese family over the course of a week. Illustrated with numerous photographs, the feature introduced Japanese favorites little known in China like raw egg on rice, along with the Japanese way of cooking rice and other aspects of the Japanese obsession with food. The editor-in-chief is thirty-three-year-old Su Jing, who admits to having spent his student days making independent films. Su says he has never studied in Japan, does not speak Japanese, and first became interested in Japanese culture thanks to the novels of Murakami Haruki.

Diplomatic tensions between China and Japan have occasionally had an impact on the magazine. When *Zhi Ri* did an issue on manners and etiquette, one of its articles suggested that this was an area in which China could stand to "learn from Japan." The suggestion was enough to prompt online denunciations of the magazine's editors as "traitors." Always aware of the need to stay on the right side of the authorities, the magazine's editors take care to avoid sensitive topics like interpretations of historical issues and the war. The aim, says Su Jing, is "Not necessarily to increase the number of people who are for or against Japan, but simply to help more people understand it. If people decide they don't like Japan after finding out more about the country, that's fine. But I think if people know Japan as it really is, it will make it difficult for them to continue to regard the country as an enemy."

Publisher and Editor-in-Chief
Ito Masanobu, Managing Director
Arts and Culture Department
The Japan Foundation
4-4-1 Yotsuya, Shinjuku-ku
Tokyo 160-0004 Japan
Tel: +81-3-5369-6060; Fax: +81-3-5369-6038
Email: booknews@jpf.go.jp

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Tsujimura's World: Mystery and Hope for the Future

Tsujimura Mizuki's latest mystery, *Asa ga kuru* [Here Comes Morning], gives readers much to ponder about why people commit crimes and whether there is a path offering them redemption. The protagonist of this book is a teenage girl named Hikari. After giving birth out of wedlock, the girl relinquishes her baby for adoption, runs away from home, steals money from her employer, and then blackmails the couple who adopted her son.

The story opens with a scene where the other female protagonist, the forty-six-year-old Satoko, receives a series of silent phone calls, which are later revealed to have been made by Hikari.

"I want my son back, or give me money…. Otherwise, I will tell everybody that your son is mine," Hikari threatens. Satoko is stunned, as she had adopted the baby six years before, after giving up on a long series of unsuccessful fertility treatments, and has since raised the boy with wholehearted love. She has been openly telling everyone, including her son, that he was adopted and has a biological mother somewhere else.

Satoko asks, "Why now? Is this really *that* Hikari," the girl who had handed over her baby in tears, apologizing and thanking Satoko at the same time for being willing to take care of him? The suspenseful novel reveals the intense conflict experienced by the two mothers, first from Satoko's perspective and then from Hikari's.

"I wanted to write a mystery that gradually draws readers into an emotional connection with a criminal, a person with whom they could not ever imagine becoming attached to," says Tsujimura. "When I started writing the story, I believed I could understand the feelings of the foster parents much better than Hikari's, but while penning Hikari's part I got deeply involved with her psyche."

The first two chapters of the book portray the torment Satoko experiences over her infertility, the struggle with her relatives who oppose adoption of a child, and her pure-hearted devotion to the baby she adopts. Then, Tsujimura switches the viewpoint to the biological mother, using the longest chapter to depict how a junior high school student ends up having a baby, how the pregnant girl feels until she gives birth, and how her moral fiber corrupts and crumbles.

"I did a lot of research and talked to reporters who had interviewed foster parents," Tsujimura says. "Women who gave up their children, however, rarely speak out, so they tend to be stereotyped by the media. I wanted to shed light on what they have left unspoken, and show that women and girls like these might otherwise be people who live next door. The novel is the perfect tool to do so."

Tsujimura, a thirty-five-year old mother of a four-year old son, has been writing mysteries since elementary school. She made her literary debut in 2004 by winning the Mephisto Prize for *Tsumetai kōsha no toki wa tomaru* [Time Stops in the Ice-Cold School]. Begun when she was in high school, this work became a three-volume novel completed while she was in college.

Most of the protagonists in her twenty-two books published before *Asa ga kuru* are about schoolboys and girls, or women of her own age. This is the first novel in which she delves into a character much older than herself, and her first to write a story about heavy subjects such as fertility treatment and adoption.

"I usually come up with story ideas myself, but for this particular piece, my editor gave me these topics and requested that I write a novel based on them," confesses Tsujimura. "I was surprised to learn from my research that none of the foster-mothers hid the fact of their child's adoption and all of them were thankful to the biological mothers who had delivered beautiful babies into the world. So, I tried hard to reflect these findings in my story, without sounding too fictional."

It is also the first time that Tsujimura knew how her story would end, she adds. "I usually let my pen flow as I write and have not determined the conclusion in advance, but I had the last scene set for this story from the start," she smiles. The stunningly beautiful final cinematic scene takes place in summer rain pierced by sunbeams, and apart from representing the light of hope for the two main characters, is also a guaranteed tear-jerker for readers.

Unlike hard-boiled stories full of hideous crimes, Tsujimura's mystery novels emphasize the workings of the inner mind of the women protagonists, and the psychological and social factors that push a person into crime.

"Instead of displaying a series of sensational events, I'm more interested in pursuing the psychological subtleties, digging out the social background and getting down to the nitty-gritty of superficial incidents," Tsujimura says.

As a dedicated mystery writer, Tsujimura laments that people tend to look down on mysteries. "My parents and school teachers always told me not to read or write "trashy" mysteries but to read more informative and beneficial books, although they couldn't tell me precisely what I should be reading," she adds. Undaunted, Tsujimura declares that she will continue to "write mystery novels that such adults will never recommend!"

Ironically, though, excerpts from her books have started to appear in questions on examinations for entrance to junior high schools. Teachers and fans alike must certainly be attracted to her page-turners, which are full of meticulous descriptions of human psychology, yet always offer the hope of redemption.

(Kawakatsu Miki, freelance writer)

Tsujimura Mizuki

Born in 1980. Won Yoshikawa Eiji Prize for New Writers for *Tsunagu* [Link], a collection of fantasy novellas depicting what life would be like if people could be reunited with the dead. Garnered the Naoki Prize for her short story collection, *Kagi no nai yume o miru* [Dreams Without Keys] (see JBN No. 75), which was made into a television drama series. Other works include the youth novel *Shima wa bokura to* [The Island Stays with Us] (see JBN No. 79).