

OCCASIONAL REPORT No. 1

THE TOYOTA FOUNDATION August 1981

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About the Foundation

The Toyota Foundation, a private non-profit, grant-making organization dedicated to the goals of realizing greater human fulfillment and contributing to the development of a human-oriented society, was endowed in October, 1974, by the Toyota Motor Company and the Toyota Motor Sales Company.

The Foundation's total endowment is approximately ¥10 billion (roughly US\$40 million). Operating under the supervision of the Prime Minister's Office, the Foundation relies solely on its endowment income, unsupported by a regular activity allowance from the two founding companies. The Foundation, governed by its Board of Directors, is wholly independent of the corporate policies of the subscribing companies or of any other institution.

Through its National Division and its International Division, the Foundation provides grants for research and projects related to the human and natural environments, social welfare, education and culture, and other fields. The National Division is responsible for both domestic grants and grants for international collaborative research that involves a Japanese associate.

The main activity of the International Division is the administration of the international grant program and such other programs as the "Know Our Neighbors" Translation-Publication Program. The Foundation's international grant program is directed primarily toward the developing countries and supports projects that best meet the needs of their present-day society. Recently, this program has been focusing on projects in Southeast Asia.

Note

The Toyota Foundation welcomes response from readers of the *Occasional Report*. Comments and questions should be sent to:

International Division
The Toyota Foundation
Shinjuku Mitsui Building 37F
2-1-1 Nishi-Shinjuku
Shinjuku-ku, Tokyo 160
Japan

Message from the Executive Director Cultural Awareness as a Basis for Cultural Exchange

In the sense that modern civilization is sustained by industry, it may be termed "industrial civilization," and because industry is characterized by mass production and mass consumption, industrial civilization has become the civilization of the world. One cannot deny that, since industrial civilization spread to some countries more quickly than to others, some nations are industrially advanced while others are still developing. Culture, however, is something that appertains to each individual race or nation, so there is no such thing as an "advanced" culture or a "backward" culture.

Still, quite a few people in the advanced industrial nations think that cultures, too, can be advanced or backward. Even among the Japanese there are many people who have become unconsciously convinced that the cultures of Europe are advanced while the cultures of Southeast Asia are backward.

This is illustrated by the fact that very

few books by Southeast Asian authors are available in Japan, even though the Japanese have a reputation as avid readers and American and European novels are immediately translated into Japanese and often sell better in Japan than they did in their home country. When I asked someone in the publishing industry why this might be so, the reply was that Asian works do not sell.

This, I believe, is because in their heart of hearts most Japanese have made a value judgment to the effect that there is no point in reading books from Southeast Asia. Young exchange students from Southeast Asia will find that while many people immerse themselves in books while they are riding the commuter trains or relaxing in coffee shops, any attempt to start a conversation about a best-selling novel in their home country will reveal not only that no one knows about it but also that no one is interested in it. Encountering such attitudes on the part of the Japanese will give Southeast Asians feelings of more than just futility, no matter how much Japan's prime minister proclaims the importance of cultural exchange with the countries of Southeast Asia.

Expressions like cultural exchange and cultural awakening are constantly bandied about, but proper achievement of these goals depends first on reaching a proper awareness of what culture is. Still, it is not rare to find an utter lack of the cultural awareness that is the very basis of cultural exchange. When those who hold preconceived ideas of the type described above try to promote cultural exchange on the basis of those preconceptions, their efforts are likely to be counterproductive. There may be some truth to the charges that Japan indulges in cultural imperialism and even uses culture as a source of profit.

The Toyota Foundation was established seven years ago as a private, nonprofit, grant-making organization. In accordance with Article 4 of its Articles of Endowment,* the Foundation has been focusing the major part of its international grant program on



Books published under the "Know Our Neighbors" Translation-Publication Program

* The relevant portion of Article 4 reads as follows:

"This Foundation shall: . . . Provide grants for research and projects in foreign countries, especially in developing countries, in the fields of transport safety, the human and natural environments, social welfare, education, culture, wholesome education of youth, and other fields."

the countries of Southeast Asia. As part of its effort to build a base for cultural exchange through cultural awareness, the Foundation has not only been providing direct grants to research and other projects in Southeast Asia, it has also instituted a program of awarding grants for the translation of Southeast Asian literature into Japanese. Books that have been widely read in Southeast Asia and which are felt to be suitable for introduction to Japanese audiences are chosen or recommended by Southeast Asians themselves. Applications for grants to cover the translation costs are then solicited from publishers willing to translate and publish the books. The key to the success of this program has been the caliber of the intellectuals who form the advisory groups in charge of screening and recommending books from each country. In addition, the Foundation has had an opportunity to assess its own capabilities in carrying out a program. With a certain amount of trial and error, the various advisory groups have succeeded admirably in achieving the original objectives of the program, and their devoted efforts have produced what can be described as an invaluable intangible asset to the Foundation.

The Japanese proverb *isogaba maware* advises us to make haste slowly. The Japanese tend to look for immediate results, showing interest only in those activities that produce an immediate effect and forgetting to lay down a solid foundation. The field of cultural exchange is no exception. We are eager to tell others about Japan's culture but make little effort to find out about non-European cultures. Indeed it may be more correct to say that we make virtually no effort at all.

Consequently, the response to Japan's efforts to spread the word about its own culture may well be rejection. Thus in cultural exchange, too, it is essential that we "make haste slowly."

Yujiro Hayashi
Executive Director

Message from the International Division Program Officer

The "Know Our Neighbors"
Translation-Publication Program
—Its Progress and Status

It was in 1977 that I first visited Southeast Asia and was able to hear what the people there had to say. The purpose of the trip



Used books for sale at Bangkok's Sunday Market

was to find out about local conditions and establish contacts so that we could commence grant-making activities in the region. One of the major points emphasized in the talks with our hosts was their desire that the Japanese people learn more about Southeast Asia. At that time, Japan was just beginning to place more importance on Southeast Asia and had embarked on efforts to familiarize the people of that region with Japan's culture, and the Southeast Asians indicated their appreciation of this. But they also evinced a strong desire that Japan make efforts to familiarize its own people with the cultures of Southeast Asia.

We therefore decided to conduct a feasibility study on ways to respond to these desires. Once we had narrowed our choice to books from among the many cultural elements we surveyed, we considered the extent to which it would be possible to make books from Southeast Asia known in Japan. The established opinion in Japan's publishing industry is that books on Asia do not sell. It is certainly true that there is a considerable difference in the salability of translated Southeast Asian works compared with translated European and American works. Southeast Asian works sell poorly, so that they either just break even or actually result in a loss, and the number of titles that come out each year is extremely limited. Undaunted by this unfavorable situation, however, we discovered a number of relatively small-scale publishers, such as Imura Cultural Enterprise, Mekong Publishing, and Yayoi Shobo, who publish translations of Southeast Asian works and were interested in obtaining grants.

We also sent a questionnaire to one hundred scholars and professionals in South-

east Asian countries requesting their views on the plan. On the questionnaire we also asked them to suggest books from their own country that they felt would be suitable for translation and publication in Japanese. This was done because some people in Japan doubted that there would be any worthwhile books. The results of this questionnaire, however, gave us the go-ahead, and the "Know Our Neighbors" Translation-Publication Program was born.

The next important task that confronted us was the development of an arrangement that would reflect the thinking of both the Southeast Asians and the Japanese. Since it was the former who possessed the bulk of the information, the program could not be accomplished without their cooperation. That is to say, it was absolutely essential to operate on a joint basis. At this point, it was decided to concentrate on Indonesian, Malaysian, Philippine, Singaporean, and Thai literature for the time being and to set up an advisory group in each of these five countries. First, we enlisted the cooperation of active young Southeast Asian scholars, journalists, and writers, while on the Japanese side we established a coordinating committee of Japanese experts on Southeast Asia.

Under the program the Toyota Foundation works in concert with the advisory groups to compile a list of works deemed suitable for translation and publication. The Foundation awards grants for translation, while publication costs are borne by the publishing companies. The decision as to which books are allotted to which translator and publishing company is made on the basis of grant applications submitted by the publishing companies. Every April, a list of books recommended for translation

that year is announced and application forms are sent to publishers and scholars of Southeast Asia. Actual decision on the awarding of grants is made on the basis of the application form and a thirty-page sample translation, which an expert compares with the original primarily to assure that the translation will be of superior quality. Books by Southeast Asian authors that Japanese publishers and translators have planned to put out independently may also be added to the list of books approved for grants, provided they are examined and approved by both the respective Southeast Asian advisory group and the Japanese coordinating committee.

Thanks to the close cooperation of the Southeast Asian advisory groups with the Japanese coordinating committee, the program is now well established. Through June, 1981, grants have been awarded for thirty-one works: six from Indonesia, three from Malaysia, three from the Philippines, three from Singapore, and sixteen from Thailand. Twenty of these works have already been published. Participating publishers, in addition to the three firms mentioned earlier, are Gensosha Publishers, Tosui Shobo, the Kyushu University Press, and Shobunsha Publishers. We hope to obtain the participation of as many publishing houses as possible in the future.

The program entered its fourth year in April, at which time we added Burma to the list of countries in the program. Due to differences in political system or culture, in the future there may be countries in the pro-

gram that have no formal advisory group. However, in such cases we will always seek the opinions and recommendations of its people through informal channels.

Still, the twenty titles that have appeared under this program remain almost entirely unknown in Japan. We have therefore decided to put out a newsletter introducing these publications with the hope of bringing them to the attention of a wider range of people. In this first issue we feature Thai works. We plan to publish subsequent issues on an occasional basis.

Kazue Iwamoto
Program Officer,
International Division

Speaking with the Members of the Thai Advisory Group

Since the members of the Thai Advisory Group are all extremely busy, it was impossible to meet them all at one time. International Division Program Officer Kazue Iwamoto therefore talked with them individually and has organized their comments here.

IWAMOTO: I would like to express my thanks to the members of the Thai Advisory Group, whose efforts helped get this program off the ground. For the past three years it has been my pleasure to be associated with Dr. Charvut Kasetsiri, the noted historian, who has acted as program coordinator. What is your view of this program, Dr. Charvut?

CHARNVIT: To tell you the truth, I was doubtful at first. I accepted the position, but I was suspicious of your motives and wondered whether you would really go through with the program. But now I am extremely satisfied. The program is operating smoothly, and I am pleased that our side of this joint operation is free to determine the constitution of our membership and to recommend books that we feel are suitable. And since we have that responsibility, we are all the more enthusiastic.

In our first meetings we talked long into the night about what kind of books the average Japanese reader would be interested in. We decided to concentrate on novels, selecting novels that depict modern Thai society not only in Bangkok but in rural areas as well. Scholarly works on history, political science, and the like would be left until the next stage. Since the members of our group are so diverse, there was considerable variety in the novels selected, which included the best of both

traditional works and progressive works as well as of works that fall between the two. In the second list we made, we included some works that were somewhat older than those that appeared on the first list. These were stories that depicted the period of transition from the former to the present society.

This program is not known among the general public in Thailand, but it is known in literary circles. The authors of the works that have been chosen for translation into Japanese consider it an honor and are very pleased. This shows that the program has had some impact on Thai novelists.

If the program had not been interesting, I probably would not have stayed on for three years. I have long wished that the Thais would stop stereotyping the Japanese as tourists and that the Japanese would stop regarding Thailand merely as a tourist playground. Speaking from my own experience, and this dates from before the inception of this program, it was only when I spent some time in Kyoto as a visiting researcher that I realized that the image I held of the Japanese did not correspond at all with reality. Before I went to Kyoto, I had no idea what the Japanese were thinking or what they were trying to do. For peoples who are so different to achieve mutual understanding requires effort, and I believe that books are an excellent way to gain an understanding of other peoples. I hope that the Japanese will try to gain an understanding of the Thai people and Thai society.

There is one more feature of this program that we appreciate. Most programs undertaken by the large foreign foundations are scholarly in focus. This in itself is fine, but what I particularly like about the Toyota Foundation's program is that it aims to reach the general reading public.

IWAMOTO: Thank you. Do you have any proposals for the future?

CHARNVIT: Indeed I do. I would like to see a program that works in the opposite direction. Japanese literature and scholarly works are normally available to us only in English. I would like to see such works translated directly from Japanese into Thai. We should be able to line up ten people to do the translations.

And there is one more thing. I would like you to visit Thailand more frequently. You have a lot of information on the other nations of Southeast Asia. I would like to learn more about the activities of the other advisory groups and about literary activities in our next-door neighbor Burma, about which it is difficult for us to obtain information. We hope that the Toyota Foundation will be able to act as a catalyst in our communications with other countries.

IWAMOTO: At present we are planning a



A Bangkok bookstore

program that would operate in the other direction and have begun to investigate the possibilities. We also will do what we can to meet your expectations with regard to contact with and information from other Southeast Asian countries. Modern Burmese literature is also very interesting. I will tell you about it in more detail once a Japanese translation has appeared.

Now I would like to turn to Achan Nilawan Pintong. Longtime editor of the *Satri Sam Weekly*, she has done much to encourage young writers. Achan Nilawan, works by writers you have helped have been translated into Japanese under this program. What do you think of the program?

NILAWAN: In my opinion, the program is excellent. Were it not for the program, many Thai writers would have remained unknown in Japan. It is important that from now on the Japanese public be made aware of the fact that so many books have been published under the program. Have you considered approaching public libraries? Or publicizing the program at librarians' conferences?

IWAMOTO: Actually, this is what we hope to accomplish with the newsletter-type publication we are in the process of preparing and which we intend to send to public libraries.

Dr. Noranit Setabutr is the president of the PEN Club in Thailand. What do you think, Dr. Noranit?

NORANIT: Since the Japanese read neither English nor Thai, there is no way for them to find out about Thai literature and culture unless it appears in Japanese. In this sense, as president of the PEN Club, I am highly appreciative of the fact that the program has created an opportunity for the Japanese to broaden their knowledge of Thailand. When we were making our first list of recommendations, our thinking was that although Japanese readers would probably not want to read official Thai government publications, they might be receptive to novels and poetry. Our selections have been made from a moderate point of view. The members of the advisory group are of neither the right nor the left; we are all moderates. The works we have selected therefore encompass a wide range of viewpoints representative of modern Thailand.

There is one thing I would like to request of the Japanese readers. We Thais have a great appreciation of humor, and there is a great deal of humor in our novels. I hope the Japanese will join us in appreciating Thai humor. I would like the Japanese to laugh more.

My proposal for the future is the same as that of Dr. Charnvit, that a program be set up to translate Japanese literature and

books on Japanese society and culture into Thai. I wish we could have the opportunity to read about Japan in our native language.

IWAMOTO: We would certainly like to be able to join in the appreciation of Thai humor. Next I would like to direct a question to Mrs. Nitaya Masavisut, who is conversant with both Thai literature and literature from other countries. Mrs. Nitaya, what is your opinion of this program?

NITAYA: I have been taking part in this program for a year, and I have been deeply impressed. The thing that most surprised me is its efficiency. The Japanese versions come out so fast! Only one thing worries me, and that is whether the quality of the translations is good enough so that the humor comes across.

IWAMOTO: As far as the quality of the translations is concerned, we require all grant applicants to submit a sample translation, which an expert carefully checks against the original, so I think we are all right on that point. But I wonder about the humor. Unfortunately, I am not yet able to read the original works, so I have no way of knowing whether the humor is coming through properly or not.

Dr. Chai-anand Samudavanija has had many opportunities to work with other Southeast Asians in areas that go far beyond his field of political science. Dr. Chai-anand, do you have any suggestions to make?

CHAI-ANAND: Like two of the previous speakers, I too would like to see a program by which Thais could learn more about Japan. In my opinion, Thai scholars and students are much too influenced by the achievements of Western academia. In this sense, it is very unfortunate that information about Japan and the results of Japanese studies concerning Thailand are not available in the Thai language. I hope that those considering a new program will think about establishing two categories of works, one for the average Thai reader and the other for scholars and students. In addition, I would like to get in touch with members of the advisory groups in other Southeast Asian countries and perhaps arrange for translations among our nations.

IWAMOTO: I expect that the major problem in translating among the languages of Southeast Asia would be that of finding translators. It is something that I always think about when I come here, and I have finally found one possible translator.

Next, I would like to address Ms. Trisilpa Boonkachorn, a specialist in Thai literature. What do you have to say about the program, Ms. Trisilpa?

TRISILPA: Like Mrs. Nitaya, I have been a member of the advisory group for only a

year, but I believe that it is an excellent program. I am, however, worried whether the books will sell in Japan. The books that we recommended were not necessarily best sellers, but they certainly were of superior quality. For example, *Luk Isan* may not be a great novel but it is an excellent documentary. The life in the Northeast that it depicts was not known even to Thais who live in Bangkok. *Pisat* was so influential that it has changed the way students view society, while *Khao Nok Na* also became famous as a movie. Phloy of *Si Phan Din* has become a much-beloved heroine to the book's readers. I also believe it was a good idea to include children's books in the second list of recommendations and think an anthology of poetry would be of interest to Japanese readers.

IWAMOTO: Yes. I'm looking forward to that. It would also be nice if, along with literature, Thai movies could be given broad exposure. I wonder if there isn't an organization somewhere in Japan that could work on this.

Now I would like to hear from a gentleman who serves as editor in chief of the D. K. Book House, is a novelist in his own right, and in his far-ranging activities as a critic plays a role in the guidance of young writers, Mr. Suchart Sawadsiri. Mr. Suchart, what do you have to say concerning this program?

SUCHART: D. K. Book House puts out a monthly magazine called *Book World* that carries reviews of new books, reading guides, and a variety of features on the subject of reading. It has also run articles telling about this program, the Thai books selected for the program, and the fact that these books have appeared in Japanese. In addition, we reported the news that the Japanese-language edition of the *Ethnological Essays of Phraya Anuman Rajadhorn*, or Satheankoset, received the 15th annual Japan Translation Prize for Publishers.

I often talk with my friends about how Japan is always coming to us with some new product to sell. Now it is gratifying that efforts to introduce our culture to the Japanese people have begun. The Japanese, I think, still have only a superficial understanding of Southeast Asia, but the publication of Southeast Asian works under this program will enable them to deepen this understanding. This program is the first good program of its kind, and I certainly hope that it will be continued, for it is so beneficial to mutual understanding.

I know that this has been proposed by other members, but I too strongly wish that we could have a "reverse program" in which Japanese works were made available in Thailand. I realize, of course, that there is the question of how well Thai translations

of Japanese works would sell, so I suggest that novels aimed at a general readership be translated initially. Couldn't you do it on a trial basis, say, for three years or so? The image of the Japanese as "economic animals" is strong in Southeast Asia, but I think that image would change if there were a two-way exchange of literature. I would like for both the Japanese people and the Thai people to read a lot of each other's literature.

The first year we were deciding which books to recommend for the program, we wanted to let others know about contemporary Thailand and thus made our selections mainly from contemporary literature. In the future, however, I would like to include classical works in the program.

IWAMOTO: We are now considering a program to make Japanese works known in Thailand, and putting it into effect will surely require the cooperation of people in Thailand. All sorts of arrangements will have to be made, and many things will have to be taken into consideration. There is no way this can be done without your help. I hope we will be able to work together when the time comes.

Krū Bannok

[Country Teacher]

by Khammān Khonkhai

translated by Takejiro Tomita
Published in Japanese by Imura
Cultural Enterprise Co., Ltd.

Synopsis

The novel begins as the principal character, Piya, who was born in an impoverished village in Northeast Thailand and spent his student life making ends meet by boarding in a monastery, graduates from normal school in Bangkok. Determined to return to the Northeast to work as a teacher, Piya is posted to the primary school in Ban Nongmawo (Mad Dog Swamp Village), an isolated village of some one hundred houses in the province of Ubon Rajchatani.

Awaiting him at the school are the principal, who is addicted to alcohol and gambling, and ninety-eight children wearing tattered shirts and verging on malnutrition but full of innocence. He sets himself up in a small hut near the school and devotes himself entirely to the children's schooling. Before long two more new teachers are appointed, but the beautiful Duangdao, the



Rice planting in Northeast Thailand

principal's niece and daughter of a deputy district officer in Ubon, views her assignment to Ban Nongmawo as merely a temporary appointment.

Many people are hostile to Piya and his unswerving determination in providing the children with a good education, but his courage is bolstered by the friendship that develops between him and a young boy named Chieng and his older sister, Payom.



Village children and young people ready a net to catch fish in Northeast Thailand

Piya knows that the old-fashioned ways of the village must be changed for the sake of the children's education. Among the steps he takes is to set up a newspaper reading room. Duangdao is soon won over to Piya's idealism, and they begin to work together.

Piya discovers that Sia Mangkorn, the district boss, owns a sawmill and has been lining his pockets by illegally cutting down trees in the forests along the Laotian border. Piya steals into the logging camp and takes photographs, which he sends to a friend who is a reporter for a Bangkok newspaper. The newspaper article creates a sensation, and this infuriates Sia Mangkorn, who mounts an intensive search for the culprit who took the pictures.

Meanwhile Sombat, a quack doctor who is interested in Payom, has become jealous of her feelings for Piya and secretly informs Sia Mangkorn that the photographs were Piya's doing. Sia Mangkorn sets hired killers after Piya, who flees. Upon receiving a letter from Duangdao, Piya heads back to Ban Nongmawo and is shot along the way. He dies only few steps from reaching Duangdao and the children.

A Word from the Author

The most frequently asked question in letters I get from readers of this novel is "Why did you kill the hero?" Most Thai novels have a happy ending, but in this case leaving him alive would have obscured the issue. I purposely left the situation unresolved in order to convey a will to struggle.

I became a teacher twenty-one years ago. I had always wanted to put my experiences



into a book, but it was not until ten years ago that I actually got in the mood to write. So far, sixteen of my books have been published, my favorite of which is *Ban Pongsai* (Pongsai Village; 1978).

My present concern is writing about the educational situation in Thailand. The current educational method consists of having the students merely memorize what the teacher says. Their decision-making and creative abilities are not developed, and this presents a big problem.

On a different subject, the Japanese must give some thought to solving the problem of Japan's being referred to as an economic animal. It is a good thing to be able to gain an understanding of how people in other countries think by reading their literature. I hope the Japanese will read as many Thai books as possible so that they will come to understand Thailand.

About the Author

by Takejiro Tomita, translator of *Krū Bannok*

Khammān Khonkhaj, whose real name is Sompong Palasoon, was born in 1938 in Northeast Thailand. He lost his mother when he was thirteen and his father when he was eighteen. At the one-room local school he attended, he was thought exceptionally bright for the son of a poor peasant family, and so he was sent specially to the middle school in Ubon. As he had no money, he was constantly hungry, skipping his noon meal and subsisting mornings and nights on leftovers from the monks.

After attending a government normal school on a scholarship, he returned home

to become a primary school teacher. While still employed, he was sent to study at the College of Education in Bangkok, where he obtained his bachelor's degree. Later, as an education director for the province of Ubon, he obtained a U. S. government scholarship to study at Colorado State College, where he received his master's degree in 1970. He served as chief education director for the province of Ubon, and since 1977 he has been the director of the Division of Primary Education Curriculum Development at the Educational Development Center of the Ministry of Education.

In addition to the many responsibilities of his post, he also writes a newspaper column that appears three times a week.

In 1966 the responsibility for primary education was transferred from the Ministry of Education to the provincial administrations, which are under the jurisdiction of the Ministry of the Interior. This is the situation that exists in *Krū Bannok*, but there is a movement afoot to return to the former system. The author is a member of the committee that has been set up to investigate this question.

His hair is closely cropped, and he has a lively sense of humor. Despite his high position, he is not in the least bit self-important, but he is so busy that he may not be able to fulfill our expectations for another best seller. He notes that last year the president of Thai Ajinomoto visited his office after reading *Krū Bannok* in Japanese and told him, "I now realize the plight of the children of the Northeast, and I would like to be of some assistance. What can I do?"

When I heard about this incident, I was delighted that a fellow Japanese had come to know our neighbor Thailand better.

Chodmai Chak

Muang Thai

[Letters from Thailand]

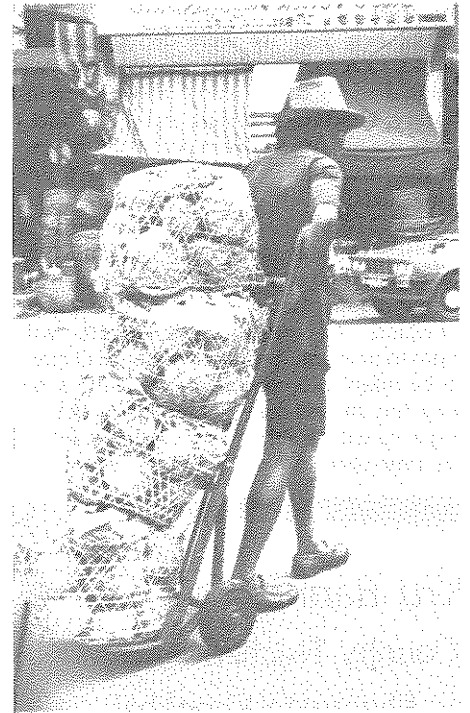
by Botan

translated by Takejiro Tomita
Published in Japanese by Imura
Cultural Enterprise Co., Ltd.

Synopsis

In Chaochou in South China, the homeland of many of Thailand's overseas Chinese, a young man leaves his mother in their impoverished village and sets out for Thailand. His dream is to become a success in Thailand and make his mother happy.

In Thailand the young Tan Suang U is befriended by another overseas Chinese, whose shop he goes to work in. Literate and hardworking, he gains his employer's trust, falls in love with his daughter, and marries her. Believing strongly in the Chinese principles of diligence and filial piety, he achieves success after success to make his fortune.



A Chinese laborer transports vegetables in Bangkok's Chinatown

Because of his hardworking attitude, he looks down on the Thais, who do not consider diligence a virtue and would rather enjoy themselves than be frugal. He takes great pride in being Chinese and has absolute faith in the traditional Chinese values that have been handed down to him by his mother, and he believes it his duty as a Chinese to inculcate these same values in his children as he brings them up.

The children, however, were born in Thailand and grew up with Thais, and they betray his trust time and again, patterning their lives according to the Thai way of thinking that he despises. In addition to his differences with his children's values, he is plunged into grief at the loss of his beloved wife. His only solace is his wife's sister, who lives a modern life, and his youngest daughter, who is looking for a new way in the traditions of Thai society. The book ends when he writes his mother the last of the one hundred letters of which it consists, telling her that he has realized that his way of thinking is not the one and only.

A Word from the Author

The only times I have written about overseas Chinese in the past fifteen years have been in *Phai Tong Lom* (Bamboos in the Wind) and *Chodmai Chak Muang Thai*. And *Chodmai Chak Muang Thai* is my only work in which the principal character is a man. In my other novels I dealt with the problems of individual heroines. For example, in *Khwan Somwang Khong Kao* (The Day Kao's Wish Was Granted), I wrote the life story of a woman whose greatest wish from the time she became an adult was to have her own private room. Even when she got married this wish was not granted; it did not come true until her husband died.

For the last ten years I have been translating British and American children's books into Thai. My interest at present is to write a good children's book.

When I wrote *Chodmai Chak Muang Thai*, I wanted to make a name for myself, so I tried writing about the problems of the overseas Chinese, which no one else had done before. People still ask me if it's a true story, and I tell them that the problem is real, but the book itself is fiction.

Changing the subject, the Japanese in Thailand are only here on business while the Chinese are here as permanent residents. I hope you will keep this difference in mind when you read the book.



About the Author

by Takejiro Tomita, translator of
Chodmai Chak Muang Thai

Botan, whose real name is Supha Sirisingh, is a very intelligent woman of Chinese ancestry who struggled through adversity to graduate from the Literature Faculty of

the prestigious Chulalongkorn University. Despite her bashfulness, she has great determination. She dislikes salt-water fish but loves coffee. Her speech is of machine-gun rapidity. She speaks the Chaouchou dialect of Chinese, but she cannot read Chinese characters. The mother of one daughter, she and her husband run Chomrom Daek, a publishing house for children's books, out of their home. Her roles of wife, mother, writer, and business manager keep her extremely busy. Using several noms de plume, she is a prolific writer of works for children. Last summer she wrote the lengthy *Phai Tong Lom* and is still going strong.

Chodmai Chak Muang Thai, which she began writing when she was a twenty-three-year-old graduate student and completed two years later, won the 1970 SEATO prize for literature and has been designated supplementary reading by the Thai Ministry of Education. The Chinese youth who plays the central role immigrates to Thailand in 1945, the year in which World War II ended and in which the author was born. The novel, which takes the form of one hundred letters to his mother back in China, covers the period until 1967, during which time he succeeds in business and sees his children grow up to be like Thais.

Contrasting the national characteristics and cultures of the Chinese and Thai peoples, the author takes a patriotic stand in presenting a brutally frank insider's view of the shortcomings of Thai society and brilliantly depicts the changes that have occurred in postwar Bangkok society. But when she finally has Tan Suang U write to his mother that the Thais, whom he had considered so lazy, have warmth, tolerance, and optimism that are of no less value than the diligence of the Chinese, she manages to turn aside criticism of being a traitor. From its publication, the work sparked controversy, but fortunately there were many people who were of the same mind as the author. With its winning the SEATO prize, she was finally able to breathe a sigh of relief. "It was because I was so young that I was able to write the book," she confided to me, "but it was a frightening experience."

A Word from the Translator of *Krū Bannok* and *Chodmai Chak Muang Thai*

I suppose the reason that I took an interest in foreign languages was due to the fact that I grew up in the midst of a major commercial district in the port city of Kobe. When I was a boy, Chinese women with bound feet used to come to our place to shop, and in

the evening Chinese family groups would beat gongs and perform Chinese magic tricks out front. I can remember how foreign sailors would stagger drunkenly to and fro, singing boisterously, under the streetlight before our house.

I learned a few words of broken English from foreigners and was able to manage simple conversations in that language from my primary school days. After I finished middle school and had enrolled in the English Department at the Osaka Institute of Foreign Affairs, the China Incident occurred. So upon graduation, I re-enrolled in the Chinese Department. When I completed that course, I began my career in Chinese studies as a continental-language research fellow at my alma mater. Phonetics and phonemics were my particular area of interest.

Then war broke out in East Asia, and the first (and, as it turned out, the last) group of Japanese exchange students was sent to Thailand. The institute felt it necessary to establish a Thai department, so I was told to go because Thai is somewhat similar to Chinese. I had only to apply to be accepted, and in the summer of 1942, with my great dislike of cold climates, I joyfully set sail for Thailand. My ship miraculously reached its destination sixteen days later, after passing through waters patrolled by enemy submarines and being buffeted by a raging typhoon. In Bangkok I enrolled in the Literature Faculty of Chulalongkorn University, and I did not return to Japan until the year after the war ended. Those four years were an exciting, memorable time in my youth.

I went back to my alma mater, where I taught Chinese, and the long-awaited Thai Department was established in 1949, when the institute was renamed the Osaka University of Foreign Studies. I have now been there more than thirty-one years as the department's head. The first ten years were difficult, as there were only two of us, a foreign instructor and myself. But as the staff grew and we turned out experts in such fields as Thai history, culture and society, and economics, I was able to limit my specialties to Thai language and literature. Having completed a series of Thai-language textbooks, I now devote myself primarily to the editing of a Thai-Japanese dictionary and the study of Thai literature.

I have postponed doing a complete translation of the classical masterpiece *Khun-chaan Khunphen*, which I have long wanted to do, and editing a Japanese-Thai dictionary so that I will have something to look forward to in my retirement.

I used to read portions of Thai classics in my lectures, but they were far too difficult for the students, so every year for the last ten years or so I have assigned them to read

major works of modern literature. The first of these was Botan's *Chodmai Chak Muang Thai*, followed by Suwannee's *Khao Chue Kaan* (His Name Is Dr. Kaan), Kukrit's *Si Phan Din*, Thomayanti's *Khu Kam* (A Doomed Couple), and Chorada's *Srai Thong* (Glittering Sand). Two years ago I used Khamman's *Kru Bannok*, and this year I am using Riem Eng's *Tung Mara Rat* (Great King's Plain).

Takejro Tomita is a professor of linguistics at the Osaka University of Foreign Studies.

Si Phan Din

[A Chronicle of Four Reigns], 5 vols.

by M. R. Kukrit Pramoj

translated by Keiko Yoshikawa

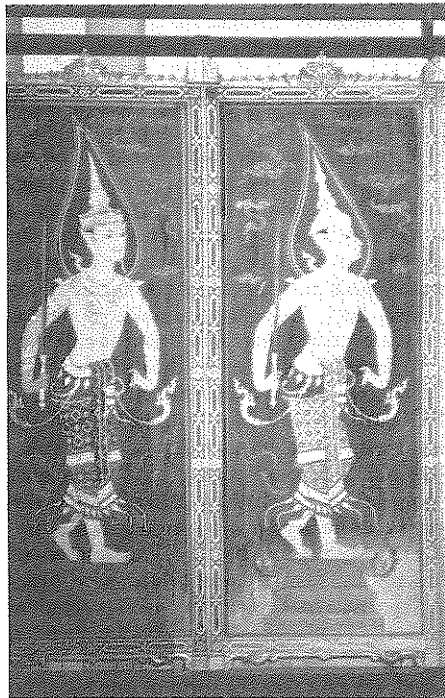
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

Synopsis

The narrative begins in 1892, during the reign of Rama V (r. 1868-1910), also known as Chulalongkorn, and covers more



Classical Thai architecture as seen on the grounds of the National Museum in Bangkok



Classical Thai lacquer painting decorated with gold leaf (National Museum)

than half a century, until the sudden death of Rama VIII in 1946.

The principal character, Phloy, is only ten years old when she is taken by her mother to serve in the royal palace. Her strong-willed mother, a concubine, has clashed with Phloy's father, a noble, and both mother and daughter have been forced to leave his house.

The palace is a totally new world to Phloy. Everything she sees and hears is too fascinating for words. Phloy is reserved and speaks little, but she has a well-developed curiosity, and her meeting with Cheoi, a girl of the same age who becomes her dearest and lifelong friend, further extends her horizons.

Being in favor with the princess, Phloy spends a happy childhood in the palace harem. During this period the only sadness she ever experiences comes with her mother's death. In time, Phloy falls in love with Cheoi's brother and even considers marrying him, but he betrays her for another woman. Concealing the pain of her loss, Phloy devotes herself wholeheartedly to serving the princess, and she matures into a young woman whose beauty is remarked upon by all.

Soon she attracts the attention of Khun Prem, a young noble, and they are married. For a while Phloy is happy, without a care in the world. One day, she is shocked to learn that her husband has an illegitimate son named Ont. However, she resolves to

forgive him and to bring up the boy as her own. Phloy herself conceives and bears a son named Ant. She succeeds in performing the greatest act of filial piety by showing her firstborn to her father. Immediately afterward her father passes away, and then follows the announcement of the demise of Chulalongkorn. Phloy and her husband are deeply grieved by the loss of their king, for whom they will always have great respect, and the incident makes Phloy deeply aware of the impermanence of the world.

The reign of Rama VI (the second reign) sees the appearance of trends of westernization in Thailand. Before long, Phloy finds herself the mother of four, and she devotes herself totally to their upbringing. All her knowledge of the outside world comes through conversations with her husband.

Khun Prem, for his part, rises steadily until he achieves a solid social standing. At his suggestion, their two sons are sent to study in Europe. Phloy is very anxious at the thought of her children being so far away, but she resolves to make the best of the next few years for the sake of their future.

When Phloy and her husband hear that their eldest son is returning home, they joyfully go to the port to greet him, but their expectations are dashed when they see that he has come back with a French wife. For the first time, a note of discord is sounded in their home.

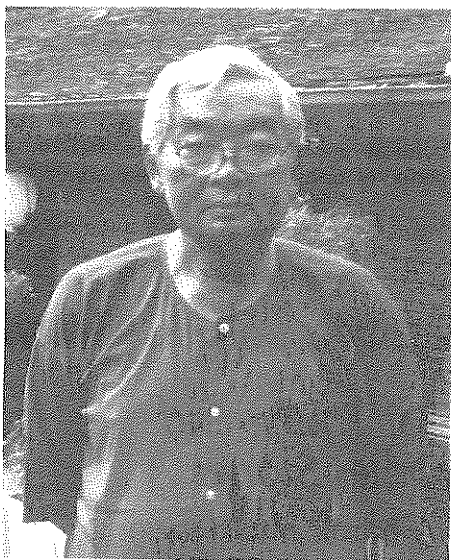
Then word comes of the unexpected death of Rama VI. Khun Prem resigns from his post and becomes dispirited. As if eager to meet his own death, he falls from his horse and is killed. The widowed Phloy's sole consolation is her four children, but unfortunately they do not get along well with one another.

In 1932 the one hundred fiftieth anniversary of the Chakri dynasty is celebrated with pomp and splendor. Immediately afterward there is a revolution, and Thailand is forcibly transformed from an absolute to a constitutional monarchy. The next year the military stages an uprising, but the government quashes the rebellion.

The eldest son, Ont, who was one of the rebellious young officers, is arrested and banished to a remote island in the South. With the abdication of Rama VII, the third reign comes to an end after only ten years. Phloy, now in her fifties, is terribly distressed about Ont's imprisonment.

The scene shifts to World War II. The Thai people have mixed feelings about the Japanese troops stationed in their midst, and along with their countrymen, Phloy and her family suffer through many air raids.

In June, 1946, the still-young Rama VIII dies a mysterious death.



About the Author

by Keiko Yoshikawa, translator of
Si Phan Din

M. R. Kukrit Pramoj, who celebrates his sixty-ninth birthday this year, is a man of wide-ranging activities whose experience and credentials cover many fields. He has been a businessman and a journalist, and for a time he was involved with dance and music and even became a stage and screen actor. And these are only a sampling of the many achievements that stud his career. The author of this chronicle is a scion of one of Thailand's great noble families, has served as the head of the Social Action Party (currently the chief opposition party), and has long been active in Thai politics. He served as prime minister in 1975.

Kukrit had a surprisingly late start as a writer, not taking up the pen until he was almost forty years old. He founded the Siam Rath newspaper company in 1950 and since then has used it a base for developing his burning creativity, presenting to the public three works of varying length—*Si Phan Din*, *Laai Chiwit* (Many Lives), and *Phai Daeng* (Red Bamboo)—which immediately established him as a novelist.

Si Phan Din: Its Position in Literature

by Keiko Yoshikawa, translator of
Si Phan Din

Si Phan Din is an outstanding historical novel of Thailand's modern period. Its greatest value lies in the detailed descriptions of the historical events that occurred

during the four reigns in which it takes place, while its charm consists of the way in which the lives of its fictitious characters are skillfully harmonized and interwoven with historical fact. Needless to say, it is of unique value as a historical document, but more than that, it deserves close attention for its painstaking descriptions of the customs and culture of the times.

In terms of creative technique, the author has compared and contrasted the various facts, events, circumstances, and personalities with great thoroughness and to the greatest effect. Moreover, the changing times and the resulting changes in Thai life style during the four reigns are skillfully woven into the novel as into a finely worked tapestry. This work may well be viewed as a Thai version of *Une vie*, with Phloy as the heroine.

Keiko Yoshikawa is a lecturer in the Thai Division of the Asia-Africa Linguistic Institute, Tokyo.

Pisat [An Evil Spirit]

by Seni Saowaphong

translated by Yujiro Iwaki
Published in Japanese by Imura
Cultural Enterprise Co., Ltd.

Synopsis

Ratchanee, the daughter of an upper-class family, and Sai, a common youth of peasant origins, become acquainted at a university in Bangkok. Sai, with his blunt way of

speaking, strikes Ratchanee, who knows only the life of the nobility, as egregiously impolite. After graduation Ratchanee gets a job at a bank and again runs into Sai, who has become a consulting lawyer for the same bank. Ratchanee has been harboring doubts about the traditional values of the nobility and is searching for a new philosophy of life, while Sai, who sees the contradictions within Thai society from the standpoint of the weak, has deepened his resolve to fight on the side of the downtrodden. Soon the two have a reconciliation.

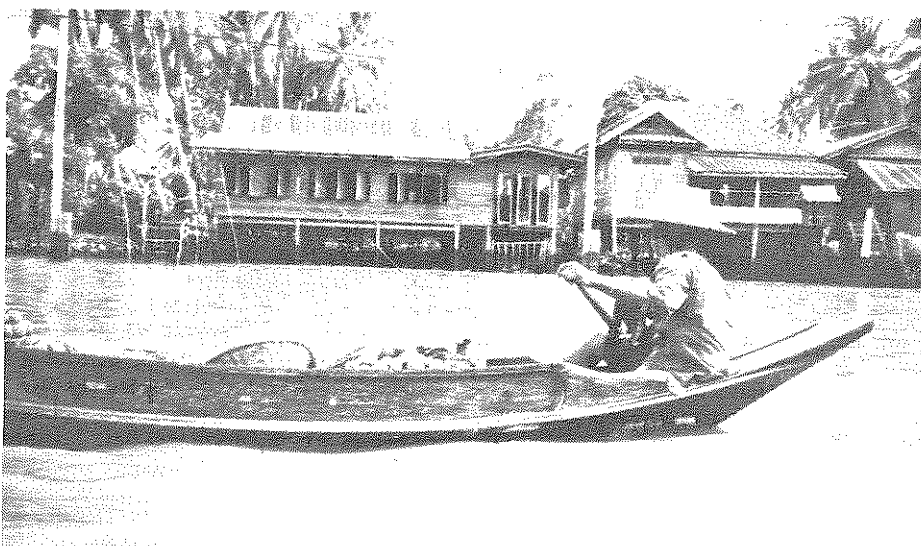
On a visit to Ratchanee's house, Sai is cruelly insulted by her father. Sai tells him that the children of the new era may appear to be strange and incomprehensible *pisat*, or evil spirits, to those who are living in the traditional world, but these evil spirits produced by the changing times will not be destroyed, and he himself is one of them. He then walks out.

That night Ratchanee leaves home and goes to Sai, determined to help the children of the Northeast. The two decide to practice their newfound philosophies of life in separate places, and in the Bangkok dawn they affirm their mutual love and their life to come.

A Word from the Author

The constant theme of my writing has been to argue from the standpoint of the have-nots, those who suffer deprivation.

I am now working on a lengthy historical novel set immediately after the sack of Ayutthaya by the Burmese. The leading characters will be ordinary people, and I am thinking of making it into a screenplay for television. Thai TV is dominated by



A vendor on a canal near Bangkok



sword-fighting pictures from Hong Kong, and Thai period pieces have no appeal. But depending on how the history is interpreted, it should be possible to create something that has appeal.

The difficulty of having two irons in the fire, my regular work and my writing, is that I don't have enough time to devote to writing. The advantage is that I don't have to dance to the publisher's tune and write a certain number of serial episodes every week. Having two lines of work broadens my perspective and my experience.

Japanese businessmen in Thailand are criticized for having little contact with Thais, but I feel that interpersonal communication requires understanding of and consideration for the other party.

Modern Thai Literature and *Pisat*

by Yujiro Iwaki, translator of *Pisat*

Traditional Thai literature was a part of court culture, which centered on the palace. Most of it was highly formalized poetry, but prose began to develop in the nineteenth century. With the dawn of the twentieth century, young nobles who had studied in Britain began to translate novels, and prose made rapid strides, laying the groundwork for the transition from classical literature for the nobility to modern literature for the common people.

Modern Thai literature is considered to have had its beginning in 1929 with the novel *Lakon Chiwit* (The Drama of Human Life) by Prince Aakard Damkeung (1905–32). At about the same time, such recognized pillars of modern Thai literature as Dok-maisod (1905–63) and Sriburapa (1905–74) published their first great novels.

These three writers, considered the standard-bearers of the early period, were fol-

lowed by the likes of Maimuangderm (1906–43), Manat Chanyong (1907–65), Nimit Mongkol (1908–48), Sod Kuramarohit (b. 1908), Yakhob (1909–57), and Kukrit Pramoj (b. 1912). This group of luminaries, I feel, should also include Seni Saowaphong, the author of *Pisat*.

Why is it that since it appeared in 1953 *Pisat* has been ignored by almost all of Thailand's intellectuals and literary circles? In one Bangkok bookstore, the book was even shelved with works on supernatural phenomena and consequently remained almost entirely unread.

The reason is probably that since 1901, when the first Western novels were translated into Thai, the works that the young nobles have wanted to translate and that have attracted the greatest readership have been lowbrow popular British novels. Mainstream Thai literature therefore consisted of mass-appeal, escapist literature, making *Pisat* probably too serious a social novel for the readers of the time to accept.

But times changed, and when an outraged populace and students forced a change of government in October, 1973, it was not at all surprising that the students and intellectuals who had been newly awakened to social change viewed *Pisat* in a new way as an original form of literature for the people.



Khun taan (sugar palms) in Central Thailand

I myself first became aware of *Pisat* in 1971, when I heard about it from Withyakon Chiengkoon, a literary acquaintance of recent standing. Around the same time, I met the late Utorn Polakul, who was president of the Thai Writers' Association, and he suggested that, since *Pisat* was a modern Thai literary masterpiece of international caliber, I might be interested in translating it into Japanese. I then read the book, and when I was done, I was so impressed that I decided I would translate it someday.

Many of the Thai intellectuals and literary figures whom I have met have lavishly praised the book for its originality and literary value, pointing out that it will continue to have no small influence on Thai literature in the future. In fact, since the bloody events of October, 1973, *Pisat* has enjoyed

such an explosion of popularity that it has gone through at least four printings, and I am told that recently it was even made into a movie.

Thus it may certainly be said that the political upheaval of 1973 ushered in a period of transition for Thai literature.

Yujiro Iwaki is an associate professor at the Sangyodoritsu Institute of Business Administration in Tokyo, where he teaches Thai literature.

Soi Thong and Other Stories

by Nimit Phumitawong

translated by Koichi Nonaka
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

A Word from the Author

A while back I injured my throat and cannot speak, making it impossible for me to continue teaching at my school in Sukhothai. So in February, 1979, I moved to Bangkok and got a job at a firm that publishes primary school reference books.

Although I wrote my first short story when I was in middle school, I did not begin to write in earnest until I became a teacher, thirteen years ago. All my works concern teachers, students, and village life, and I always did my writing at night by lamp-light. My favorite among my own works is *Kon Pao Tan* (An Old Charcoal Burner).

Seeing the refugees along the Cambodian border alerted me to the question of why



places where women, children, and old people were living had to come under attack, and this issue is now my major concern.

I have never been to Japan, but I have some fine Japanese friends. The Thais who appear in this book are farmers, and farmers make up eighty percent of Thailand's population. I hope my readers will come to know these simple, straightforward people who live their lives helping each other like brothers and sisters and to understand what life is like in a Thai village.

(The Foundation regrets Mr. Nimit's sudden death in June, 1981.)

Khao Nok Na

[Unwanted Children], 2 vols.

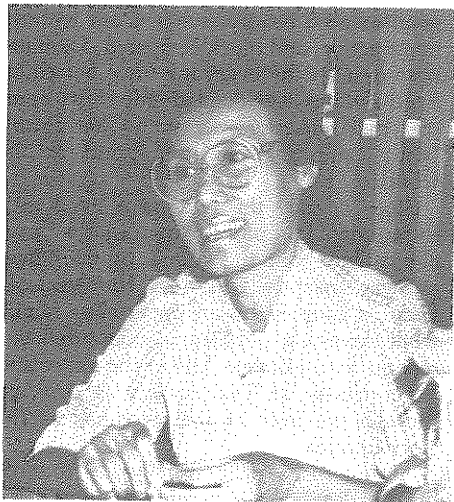
by Si Fa

translated by Koichi Nonaka

Published in Japanese by Imura Cultural Enterprise Co., Ltd.

A Word from the Author

I began writing novels at the age of nineteen and have now been writing for thirty years. At first, many of my works concerned the upper classes, but during my thirties I turned to writing about social and political problems. When I see people in unfortunate circumstances that are not of their own making, I want to write about it. I also wrote a novel titled *Kerd Ben Kon* (Born a Human Being) about a child born to parents who had Hansen's disease. Because of this background, the child's wedding is cancelled just as it is about to take place.



My inspiration for *Khao Nok Na* came about twenty years ago from a woman who sat next to me in a restaurant at Sattahip military base. She was engaged in the business of temporarily caring for newborn infants and then putting them up for adoption, and she told me that children sired by whites brought a good price while those sired by blacks sold cheaply. After my book was published, it was made into a movie.

The topics I want most to write about at present are the relationship between politics and the people's lives and the fraternity of all people despite differences in religious beliefs.

Everyday Life in Thailand as Seen in Two Modern Works, *Soi Thong and Other Stories* and *Khao Nok Na*

by Koichi Nonaka, translator

I first began to think that I would like to introduce modern Thai novels to the Japanese public about six or seven years ago. I did not, however, expect that this would be an easy task, much less that I would be among the first involved.

I had a reason for wanting to make these novels better known in Japan. We at the Institute of Developing Economies are involved in studying and making the Japanese people aware of the problems of Asian and other developing countries. This requires first that we obtain a good understanding of these countries and then that we organize this knowledge so that it can be properly assimilated by the public.

This is not, however, an easy thing to do. In order for us to become full-fledged members of Japanese society, we must receive nine years of compulsory education, followed by three years of high school and four of university. During this period we unconsciously absorb a tremendous volume of information on Japanese society, not only from our parents, friends, and others around us but also from what we read.

Any studies of Japanese society that we may carry out are based on the knowledge that we have accumulated, and Japanese readers will draw on their own experience and knowledge as a basis for understanding such studies. They possess a sufficient store of knowledge to activate a sort of screening system that enables them to judge whether a statement is correct or subject to dispute.

But what happens when a Japanese person studies a foreign country? Apart from those rare individuals who have been born

and raised abroad, most people are taxed to the limit trying to learn the country's language, leaving no time for the step-by-step process of accumulating a body of basic knowledge about the country.

It is certainly true that we develop a sharpened perception when we come into contact with an alien culture. We compare it with our own culture, seeking out the similarities and the differences, despite the fact that, as I have noted, our knowledge of our own country is enormous while that of the country we are observing is very meager. It is therefore impossible to eliminate the fear that some fundamental mistakes will be made.

For the average Japanese reader, the problems are more acute, for he or she has only a scanty knowledge and is confronted by highly organized information.

Since the 1868 Meiji Restoration, Japan has been making diligent efforts to acquire Western knowledge through the study of European languages and the translation of material written in these languages. However, it must be admitted that we have fallen far behind in learning about the developing countries, even though the importance of understanding these countries has been pointed out to us time and again.

The reason I became interested in making modern Thai novels available to Japanese readers was that I believed a knowledge of everyday life in Thailand, which is hard to obtain, could play an important role in deepening Japanese understanding of Thai society. The knowledge might not be in organized form, but the rhythm of the people's lives would come across.

Just before I was to take up the post of Bangkok representative in the spring of 1977, it was my good fortune to discover that some of my senior associates had agreed to cooperate in a plan to publish a series of Thai literary works in Japanese.

The first title that came out was a collection of stories about Thai rural life, which included "Soi Thong" and two other novels, "Tong Na Satuan" (Village in Flux) and "Sao Chao Rai" (An Upland Farmer's Daughter). All three were written by Nimit Phumitawong and deal with Thai village and farm life.

"Soi Thong" is the story of an impoverished young farmer who is forced to give his beloved turtledove to a local government official who covets the bird for its beautiful voice. The farmer and his only son then set out to search for a replacement. What is surely the most outstanding feature of this story as it develops is its vivid portrayal of the self-sufficient life led by the misanthropic hero and the relationship between the villagers and the government officials.

"Tong Na Satuan" is set in a farm village in the aftermath of the 1973 oil crisis and tells how a young man struggles against heavy resistance to introduce modern agricultural techniques and thus get the local economy back on its feet. He is defeated by the three forces that rule the village—money, guns, and nature—and seeks refuge in the city. The story shows how the spread of an economy based on money progressively destroys the village's self-sufficiency and erodes traditional rural customs, and it brilliantly depicts both the onerous conditions that nature imposes on Thai agriculture and the power struggles that occur in villages.

"Sao Chao Rai" is the story of how nomadic hill farmers establish a settlement.

At the time he wrote these works, Nimit was a teacher in a remote area more than four hundred kilometers from Bangkok. A piece he wrote about the life of a village teacher that had been serialized in a weekly magazine was made into a motion picture and became such a hit that he achieved wide recognition as a writer of great promise. Spurred perhaps by the deepening interest of Thai intellectuals in rural problems after the student protests of 1973, readers' interest was aroused in this novelist residing in a remote village without running water or electricity who wrote stories of village life in his spare time at night under the light of a kerosene lamp.

In those of Nimit's works that are set in farm villages, considerable attention is given to the annual cycle that runs from the monsoon until the harvest and to the traditional ceremonies and observances of the vil-



Thai villager weaving a basket



A corn vendor at Bangkok's Sunday Market

lagers. They are thus excellent reference materials for those who wish to study rural life in Thailand.

Since becoming acquainted with Nimit's works I have visited his home on several occasions, and each time I have been struck by the great changes that have taken place. The kerosene lamps he was using the first time I went were replaced by propane-gas lamps and then by electric lighting provided by a portable generator. Next he moved to a nearby town, leaving his lamps behind, and now he has bid farewell to the teacher's life and moved to the capital, where he works for the editorial department of the weekly journal *Fah Muang Thai*.

While he is to be congratulated on his decision to become a full-time writer, it is hard to suppress the regret that we will no longer be able to look forward to more of those works that are so redolent of the soil.

Khao Nok Na is a novel describing city life. However, when I first picked it up, I assumed that it too dealt with the village theme because its title literally means "rice outside the paddy." But as the author explains several times in the novel, this is rice that has been scattered outside the rice fields, which no one intended to sow and no one intends to take care of, and thus can be interpreted as those who do not fit in or are superfluous.

Under the Japanese system of transplanting rice seedlings, this kind of "scattering outside the paddies" cannot occur, but it can and does in the direct planting method practiced in Thailand. This is why I first used

Scattered Rice as a provisional title for the book.

When he was prime minister, Kukrit Pramoj once wrote a political critique using this title. His use of the term was in the sense of misfits who were no longer connected with the government but who criticized it from the outside.

The novel's two principal characters, Duan (moon) and Dam (black), are half sisters whose mother was the mistress of two American soldiers, one white and one black, stationed in Thailand during the Vietnam War. No one planned to have them or to bring them up; they are "rice outside the paddy."

But though they are both misfits, Duan, as her name indicates, is a light-skinned, good-natured beauty, while Dam is dark, unattractive, and quick-tempered. Dam has been despised by everyone since her childhood and has developed an inferiority complex that nurses resentment of her sister's beauty and of everything good in the world.

Since infancy the two have lived in a foster home in a part of town that is virtually a slum, but the course of their lives changes abruptly when the four-year-old Duan is adopted by an upper-class family while three-year-old Dam is indentured as a servant for a pittance. Life in the upper and lower classes of Thai society is depicted through the lives of the two girls as the story unfolds.

Author Si Fa, who usually has four or five serialized novels running simultaneous-

ly in the weeklies, is one of Thailand's most popular professional writers. Recently her work seems to be evolving from melodrama to frank examinations of social problems. *Khao Nok Na* is one example of this trend.

That is not, however, why I was motivated to translate it. Children of mixed blood born during the Vietnam War certainly constitute a serious social problem for Thailand. My desire to make this novel known in Japan, however, was based on my belief that it presents a broad picture of everyday life in Thai society by tracing the lives of these two girls.

Koichi Nonaka, a specialist in agricultural economics, is chief of the Statistics Planning Section of the Institute of Developing Economies in Tokyo.

The Ethnological Essays of Phraya Anuman Rajadhon (Satheankoset)

by Phraya Anuman
Rajadhon

translated by Mikio Mori
Published in Japanese by Imura
Cultural Enterprise Co., Ltd.

Synopsis

The essays in this book were chosen for translation from the more than two hundred fifty works that have come from the pen of the late Phraya Anuman Rajadhon. Most originally appeared in Volume 2 on customs related to festivals and Volume 4 on traditional Thai practices of his four-volume *Chut Prapheni Thai* (An Anthology of Customs Peculiar to Thailand), published by the Social Science Association of Thailand, and deal with annual celebrations, the Buddhist religion, worship of *pi* (spirits), and various customs, usages, and traditional recreational activities.

Although the description of the Songkran, or Water Festival, which can be considered the traditional Thai New Year celebration, has been abridged by more than half, the book also includes vivid explanations of such festivals as the Thesakan Khao Phansa, which marks the beginning of the Buddhist fasting period; the Thesakan Sat (Feasting Ceremony) at autumn harvest

time; and the Thesakan Ook Phansa, which marks the end of the Buddhist fasting period. A wide range of religious observances, including Ko Phrajedi Sai (Founding of the Sand Mound), Ploi Pla (Releasing of Fish), Sangkhan Rong (Casting Evil Spirits into the River), Hae Nang Meaw (Procession of Cats), and Phiti Song Ta Yai (Ceremony of Sending Off Ancestors), are also described, in addition to explanations of religious practices observed on pilgrimages to the footprint of the Buddha, such as Visakha Bucha (celebration of the Buddha's birth, enlightenment, and passing into nirvana) and Gan Thambun Salakaphat (Ceremony of Meritorious Deeds by Lottery).

An appendix on the world of spirits, ghosts, and devils provides excellent material to aid in understanding the indigenous Thai religion of *pi* worship.

About the Author

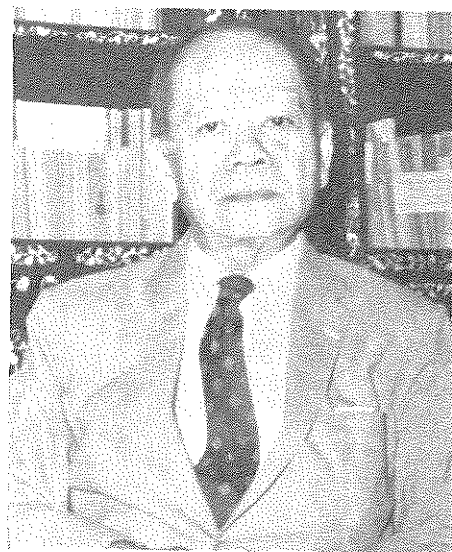
by Mikio Mori, translator of the
*Ethnological Essays of Phraya
Anuman Rajadhon*

The late Phraya Anuman Rajadhon is known as a major figure in Thai intellectual circles and more particularly as an authority on Thai ethnology. During a prolific career in which he used a number of pseudonyms, Phraya Anuman wrote *Ryang Tri-Phum Khata* (Explanation of the Three Worlds) and *Ryang Muang Sawan* (Essay on Heaven), as well as many other essays, commentaries, and travel accounts.

In the fields of linguistics and history his works include *Nirukutisat* (Etymology), *Prawatisat Boran Khong laem Indo-Chin* (Ancient History of the Indochinese Peninsula), *Prawatisat Boran Thua Lok* (History of the Ancient World), *Prawatisat Nana Chat* (A History of Nations), and *Chwit Chaw Thai Khong Samai Boran* (Life in Ancient Thailand).

In his later years he devoted himself to the study of traditional Thai culture with emphasis on the people's way of life, for which he received wide acclaim both at home and abroad. Among his leading contributions in this area are *Manutwithayana* (Cultural Anthropology in Thailand), *Wathanatham lae Manut-sayachat* (Culture and Humanity), *Chat Phasa Wathanatham* (People, Language, Culture), *Chat Thai* (The Thais), *Prapheni Kao Khong Thai* (Ancient Thai Customs), and *Chut Prapheni Thai* (An Anthology of Customs Peculiar to Thailand).

Although Phraya Anuman was of commoner origin and left school after his fourth year of secondary school, he went on to serve as Director General of the Fine Arts



Department and in other important government and academic posts.

With a scholastic foundation firmly rooted in endogeny, he left us an impressive record of his observations of the human condition and well deserves to be described as a tireless investigator of the culture of the common people in Thailand.

A Word from the Translator The Difficulty of Preserving the Nuances of the Original

All of Phraya Anuman's works are rich in literary flavor. This is true even of his academic essays, such as those concerning



Selling candied sliced *ma toum*, a fruit resembling a large orange, at Bangkok's Sunday Market



Saan phra phum, a "spirit house," in Northeast Thailand

the culture of the Thai common people that are carried in this book. Indeed, he has plainly created a literary genre.

When I was given the opportunity to translate these essays, I made a personal resolution. Because they are research papers on the customs of the Thai people, it was obviously necessary that I be faithful to the original and translate each word and phrase with accuracy. At the same time, however, I resolved that I would to the best of my ability give proper attention to their literary aspects.

I wanted by all means to reproduce the flavor of his words, which are fashioned like those of a lyric poem. I wanted to preserve the lyricism and refinement that flow between the lines. It would be a great misfortune if these qualities were not carried over into the Japanese.

But even though I felt this way, it was impossible to keep these outstanding works within the confines of any particular plan. Phraya Anuman's literary style is one thing; his vocabulary is another. His smoothly cadenced, meticulously crafted phraseology in which each word is carefully chosen and polished in no way admits of half-baked equivalents. His love of pedantry, copious use of difficult classical expressions, awesome verbosity, and overflowing spirit of jest combine to make his style nothing short of protean.

So now, even though the translation is

done, I still cannot help having misgivings about whether I have succeeded in conveying the rich flavor of the original in the Japanese.

Mikio Mori, a specialist in the comparative study of Indo-Chinese cultures, is an instructor at the Institute for the Study of the Languages and Cultures of Asia and Africa at the Tokyo University of Foreign Studies.

Lae Pai Khang Na

[Looking into the Future],
2 vols.

by Sriburapa

translated by Hiroshi Ando
Published in Japanese by Imura
Cultural Enterprise Co., Ltd.

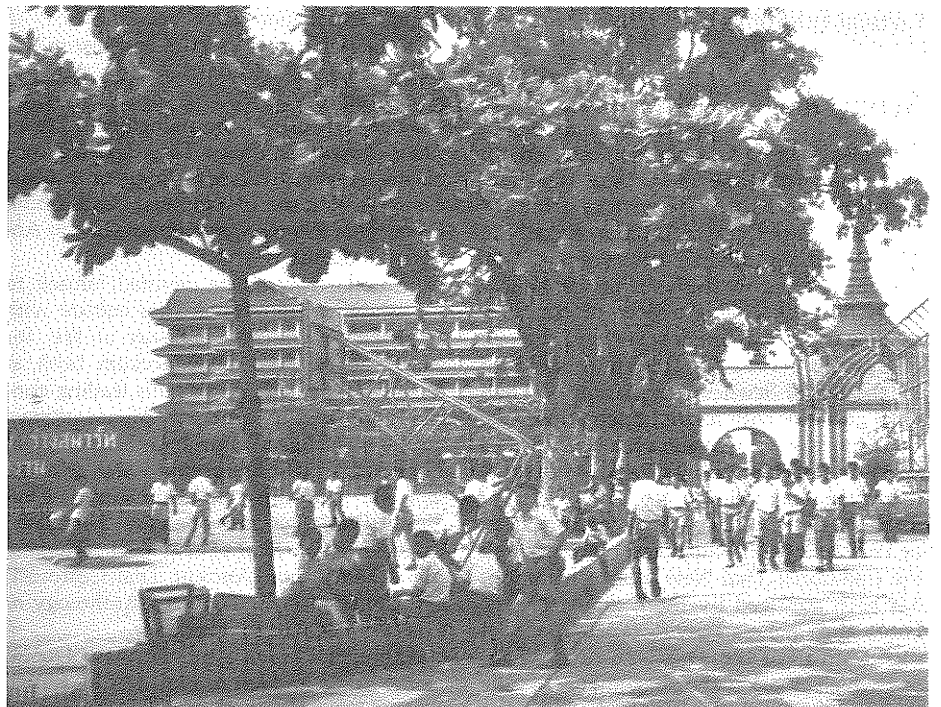
Synopsis

This novel is in the form of the reminiscences of a schoolteacher who strives to be the epitome of a good teacher. He believes he should look not so much to the past as to the future and, by grappling with the problems that confront his students, teach them to struggle for what is fair and just. Volume 1 begins with the events of February 6,

1953, which are based on the author's experience when, on the day he appeared in court following his arrest on November 10 of the previous year, he was astonished to meet one of his favorite students, who had been arrested for a crime of which he was innocent. Many of the characters who appear later are modeled after former classmates or teachers under whom the author studied at Thepsirin School.

The book tells the story of a youth named Chanta who has moved to Bangkok from a remote village in Northeast Thailand. He is likened to a traveler on a journey to maturity. Nitat, the first friend he makes in Bangkok, is thought to represent the author, for throughout the book he expounds the philosophy of striving for truth and justice. In the capital, Chanta, who has known only the hard life and warm personal relationships of a farm village, comes into contact with the "beautiful traditions" of the upper class and a life of complex vertical relationships. At first, he only wants to shed his rustic image, but the words and deeds of his teachers and friends and the people around him gradually lead him to question traditional values.

Experiencing as a young man the historical Revolution of 1932, which established Thailand as a constitutional monarchy, Chanta is swept up, like the majority of the people, by the heady mixture of democracy and freedom that has been granted them. However, he is soon disillusioned by the methods of the new government. In the



Bangkok middle school students at recess in their schoolyard

midst of the clamor over upholding the ideal of freedom, a journalist friend is arrested, and there the story comes to an end.

The book depicts with great realism the flow of nature and history in Thailand, the corruption among public officials that brings poverty to the rural areas, and the doctrines and observances of Theravada Buddhism. Though written fifty years ago, it remains an accurate description of contemporary Thai society, giving us much food for thought. That is why the book still retains broad popularity even today.

About the Author

by Hiroshi Ando, translator of *Lae Pai Khang Na*

Sriburapa, whose real name was Kulab Saipradit, was born in Bangkok in 1906. According to his only sibling, a sister three years his senior, he was a quiet boy who never got into trouble and enjoyed listening to old people talk about times gone by.

His first writing experience came in his last year of middle school, when he and his friends put out a magazine. He always had a great intellectual curiosity and a love of liberty and justice, and his convictions were unshakable. He had numerous jobs at newspaper and magazine companies but was repeatedly forced to resign as the result of conflicts with the commercialism of entrepreneurs and pressure from authorities. During the regime of Pibun Songgram, he received a direct request from the prime minister to cease his attacks and a request from the superintendent of police to set up a pro-government newspaper, but in both cases he refused.

In 1936 he was invited to Japan for about a year to study the newspaper industry, particularly in the area of management, and after the war, in 1947, he spent about a year in Australia studying political science.

In 1952 he formed the Committee for the Protection of Freedom of the Press for the purpose of opening negotiations with the government, but before he could present any of his demands, he was arrested on a charge of insurgency. Sentenced to thirteen years and four months' imprisonment, he was amnestied on the occasion of the celebration attending the two thousand five hundredth year of the Buddhist era (1957). Later that year he was invited to China as a cultural envoy, and the following year he attended the Asian-African Writers' Congress held in Tashkent, USSR. Subsequently he returned to China, and Field Marshal Sarit Thanarat seized control of the Thai government before long. Sriburapa



thus remained in China as a guest of the Thai-Chinese Friendship Association and died in Beijing on June 16, 1974, never again touching the soil of his native land.

Lae Pai Khang Na must surely be considered one of Sriburapa's masterpieces as the leading figure of modern Thai literature. It consists of two volumes, one on his youth and one on his adult years. Both were written while he was serving his sentence in Bang Kwang Prison, and they were published in 1955 and 1957, respectively. Due in part to the fact that he fled the country after his release, the second part of the second volume contains only three chapters, whereas the first part contains sixteen. The work thus remains unfinished.

Sriburapa's writings after the constitutional revolution in 1932 comprise thirty-seven novels (including twenty short stories) and twenty-eight volumes of translated works, essays, poetry, and so on. His pre-war novels showed some conservative tendencies in that, while he was willing to accept the new, he recognized certain limitations on the freedom of the masses. Later, however, he became a mouthpiece for a number of Thai nationals and an advocate of social justice. This is all brought together in *Lae Pai Khang Na*.

A Word from the Translator

I first visited Thailand in 1941 and have now spent forty years traveling back and forth between that country and Japan as a diplomatic officer.

When reading books on Thailand, in order to avoid misunderstanding the Thai people, one must realize that their attitudes change with the times. In addition, some sectors of Thai society are changing with great rapidity while others remain stubbornly unaltered, leaving the translator, I believe, with the task of supplying some explanation. I think it desirable that readers be exposed to as many Thai works as possible so that they will be able to view the country from a balanced perspective.

I would like to point out that the connotations attached to words that are seemingly identical in the two languages may differ. The Japanese words *jih* (benevolence, compassion, or mercy) and *sayoku* (left wing) are good examples. The left wing in Thailand is different from the left wing in Japan, so judgments based on the assumption that they are the same will be in error.

Private-sector exchange programs differ from government exchange programs in that one can do what one pleases as long as the methods and materials employed are relevant to conditions in Thailand. Exchange is successful if it gives us an understanding of how we differ from each other.

Hiroshi Ando has served as Councilor at the Embassy of Japan in Bangkok.

Luk Isan

[Child of Northeast Thailand]

by Khumpoon Boontawee

translated by Tatsuo Hoshino

Published in Japanese by Imura Cultural Enterprise Co., Ltd.

Synopsis

The village in Northeast Thailand where the boy Koon lives is hit by a drought, which causes such a poor rice harvest that many starving villagers are forced to abandon their homes. Koon's father goes with his friends to catch fish in the Chee River, which runs along the Laotian border. Through Koon's eyes, the novel depicts a village life of abject poverty as it traces the events of the trip to the Chee River, the actual fishing, and the return trip. The villagers eat whatever they can lay their hands on. It can even be said that the whole book is about searching for and eating such food

as crickets, frogs, fish, and wild plants. Yet the story is not gloomy, for the author compassionately focuses on the human aspects of people eking out a living under severe natural conditions.

A Word from the Author

The theme that runs through all my stories is the country people's struggle against both the elements and injustice, especially injustice perpetrated by public officials. In my works monks invariably appear as doctors, teachers, or advisers.

My greatest difficulty in writing is determining the extent to which I should use dialect. If I don't use enough dialect, I won't convey the proper mood, but if I use too much, readers will not be able to understand my stories.

The thing that concerns me most at present, as in the past, is life in Northeast Thailand. There is a long piece that I've been meaning to write for two years. I plan to title it *Kula-Ronghai* after the wilderness



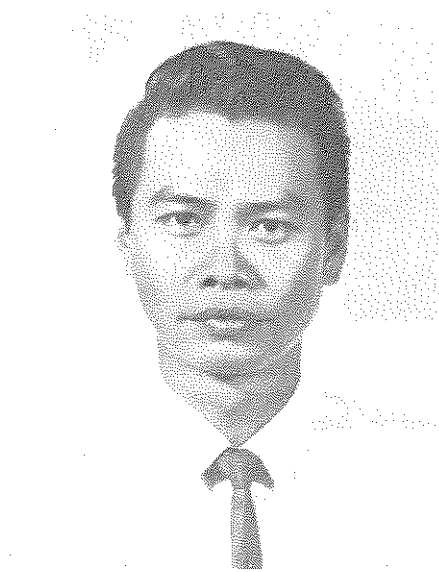
extending over five provinces in Northeast Thailand that makes even the hardy people of the region's nomadic Kula tribe cry. The book will be set in a boundless wilderness where even dogs get lost.

I became a writer only after my wife fell seriously ill. After finishing middle school, I hopped from one job to another, working as a laborer at a race track, a teacher, a *samlu* (pedicab) driver, a prison guard, a billiard-playing gambler, and a traveling medicine salesman.

Up to now we Thais have been learning much from Japan, so it would make me very happy if the Japanese could now learn from Thailand by reading our books.

Naiphon Tai Din [Underground Colonel] by Roy Ritthiron

translated by Tatsuo Hoshino
Published in Japanese by Mekong
Publishing Co., Ltd.



Synopsis

This novel concerning anti-Japanese guerrilla activity during the Second World War is considered Thailand's foremost anti-Japanese literary work.

The principal character, Plang, is commander of an anti-Japanese guerrilla squad, whence comes his nickname, the Underground Colonel. With the covert help of his friend Chana, who is a deputy district officer, Plang and his fellow primary school teachers engage in daring guerrilla activities against Japanese forces and joint Japanese-Thai forces in Northeast Thailand and Laos. In a fierce battle in Loei Province, Omkon, the village chief's daughter whom Plang loves very much, and many other villagers are killed. Plang then withdraws to Korat.

After learning in Korat that the tide of the war has turned in favor of the Allies, Plang visits his hometown in Chaiyaphum Province and then joins a group of anti-Japanese guerrillas operating in the hinterland. The Northeast group of Free Thais (a U. S.-backed Thai government-in-exile) headquartered in Sakon Nakorn Province directs the guerrillas to build a secret airfield so that arms can be brought in by air. Plang and his companions train the local

villagers and organize a guerrilla unit, but the Japanese army discovers the location of the guerrilla base and launches an attack. Fighting alongside the villagers, Plang at one time annihilates the advance contingent of Japanese, but in the end loses his life in a furious battle with the rear guard.

The Literary World of Khumpoon and Tawee

by Tatsuo Hoshino, translator of
Luk Isan and *Naiphon Tai Din*

I first heard that *Luk Isan* had won acclaim around 1976. At that time, one critic remarked that it would be nice if similar works could be written about all of Thailand's regions. As I was translating, I thought now and then about what he had said. Do such Thais as that critic know only of life in the city and desire stories that accurately portray the lives of youth in a particular rural area for their personal edification? Or did he make this statement in order to encourage other Thais to read the novel? Whatever the case may be, Khumpoon Boontawee's novel presents an excellent opportunity to learn more about Isan, or the Northeast, Thailand's poorest region, which occupies nearly a third of the country's land area. Another author from the Northeast, Khamman Khonkhai, made his debut around the same time with *Krū Bannok*.

Now, several years later, some old pieces about the Northeast that were published in serial form in newspapers and magazines but never as books have been rediscovered. One titled *Thong Thewada*, after its central character, was finally published in book form twenty-six years after it first appeared in print. The author's name is given as Rom Rattiwat. A reporter for the daily *Thai Rath* gave me a copy, and I just recently finished reading it. I was not familiar with the author, so I did some research on him. To my surprise, he turned out to be the same person who wrote one of the novels I translated, *Naiphon Tai Din*, by Roy Ritthiron. I should have known, for the two works employ much the same vocabulary and are similar in style. This writer, whose real name was Tawee Kedwandee, had close to ten pseudonyms. His widow (for he has already passed away) probably does not know all his pseudonyms, and even the writers and journalists who knew him well seem unable to remember them all, though they can list four or so.

Both Khumpoon and Tawee grew up in the Northeast, but Khumpoon comes from Ubon Yasotorn in the extreme southeastern



A child hurries home with two water buffaloes in tow (Northeast Thailand)

part of the region, while Tawee hails from the extreme northwestern province of Loei. Still, the customs of the farm villages they describe are the same. One example is the custom of dousing a cat with water to bring on the rain essential to monsoon-season crops, a custom observed in villages that become uneasy when the expected rains fail to arrive in June to end the hot season that has dried the earth throughout April and May. This practice is mentioned briefly in *Luk Isan* and becomes a serious point of contention between the old and young in Tawee's description of Thong's youth.

Luk Isan contains many scenes that make the reader laugh at primary school children mature beyond their years. None of Khumpoon's other works treats sex so playfully. *Luk Isan* is one of a series of novels that he has written describing the life of the protagonist, Koon, from puberty through young adulthood. Those who read only this one novel will no doubt think it strange that I say this, but Khumpoon's treatment of Koon's life and struggles resembles Tawee's story of an orphan boy from the Northeast who goes to Bangkok and succeeds in making a living. Such youths—*samlu* drivers and bus conductors—are part of the lower social stratum supporting a society that appears prosperous at first glance but could easily crumble from below. The comfort of a certain sector of the society is thus precariously perched on such toil. Both novels show that the situation has not changed for several decades.

Some villagers in *Luk Isan* live in constant fear of hunger, and in places the story

becomes very serious and the poetic sentiment intense. But just when this happens, Khumpoon turns the tables, inserting a laugh and destroying the reader's expectations. Khumpoon's style in this work is exactly like that in some of Anton Chekhov's works. What Khumpoon wants to say, I think, is not that laughter is the substance of life but that one needs to laugh in order to be able to endure life without becoming insane enough to kill someone or without dying oneself. In his recent essay, *Luk Isan Khan Khruan Bin* (A Northeasterner Takes a Plane Ride), Khumpoon painstakingly describes in nearly three hundred pages the period from the announcement of his receiving the 1979 SEATO prize for literature for *Luk Isan* until he returned from a free trip to the Philippines in conjunction with the award. Mixing humor and pathos, Khumpoon takes a hard look at modern society from the perspective of the masses. What is it like for a slum dweller who wakes up when a cockroach stops on top of his nose to stay in a first-class hotel or meet with Philippine literature professors? How would it be if he cut up the hotel carpet and gave the pieces to children in the Northeast to use as blankets during the winter?

Khumpoon possesses that stubbornness one often sees in Laotians living in the interior. Laotians seldom adopt the views of others, and even if they appear to, they change them completely to their liking, leaving only the name of the idea or doctrine intact. Recently I listened to a discussion among Laotians who had fled from Luang Prabang to Paris. What they asserted

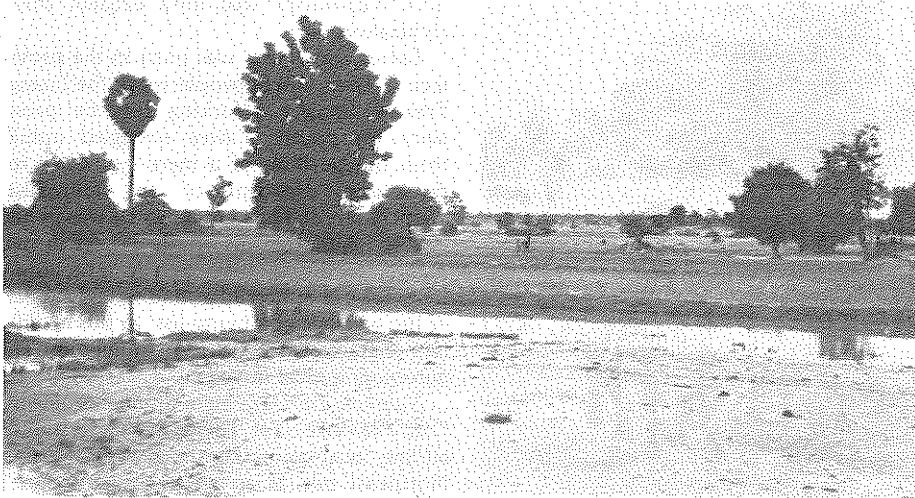
most vigorously was how original their civilization was.

Tawee, however, was born in the province of Loei, where people speak the Luang Prabang dialect. Working for the press since his youth, Tawee struggled uphill from the position of a mere typesetter to three-term president of the Journalist Association of Thailand when he was in his thirties. Although his works are set in his native Northeast, they include little autobiographical material, as one would expect of the writings of a journalist. In this he differs characteristically from Khumpoon, an autobiographical novelist.

Naiphon Tai Din's main drama unfolds in Loei Province. Yet Tawee seems to avoid adding local color. He treats Loei and the Northeast not as an area sharing a common, unique culture with Laos, but as an area of political importance to Thailand, or Siam, as it was called in those days. Moreover, he regards Laos, located on the left bank of the Mekong River, as territory that Siam lost.

Set against the background of Thai anti-Japanese guerrilla activity, *Naiphon Tai Din* is the story of the friendship between Chana, deputy district officer of the province of Lanchang, bordering the Mekong River, and a man by the name of Plang, who was Chana's classmate at the military academy. (Lanchang Province, which was Thai territory during World War II, is the present-day Sainiyaburi region in Laos.)

Other Thai anti-Japanese novels exist, but none that I know of reaches one thousand one hundred pages in the original. When I was translating this novel, I was deeply moved by its description of the Mekong River and was also reminded of a number of experiences with anti-Japanese sentiment. But along with its anti-Japanese hostilities, I felt in this novel written in the late 1950s an atmosphere that is both Romanesque and romantically nationalistic to the point of being Sukarnoan. Of the Southeast Asian literature I have read, the Malaysian novel *Salina* is about the only other work I can think of that meets the conditions for international acceptance as antiwar literature. Though *Salina* depicts none of the fierce guerrilla activity that one finds in *Naiphon Tai Din*, it does show clearly how one woman had her life dream destroyed by the Japanese occupation of Singapore. To the generation that now leads the nations of Asia, the war brought about by Japan is a recent event that will never be erased from their minds. The people of this generation consider their lives to have been changed greatly by the war. Tawee wrote *Naiphon Tai Din* for his elder brother's generation. Like the central character of the novel, Tawee died early. If he



Northeast Thailand landscape

were alive today, he would still be in his forties. Both *Thong Thewada* and *Naiphon Tai Din* leave us with a picture of Tawee's impassioned young adulthood. I feel that he is on the verge of receiving the literary recognition he so richly deserves.

In conclusion, since I have been asked to write something about myself as the translator of these two works by Khumpoon and Tawee, I would like to relate how I became involved with Thailand and its literature. I was a second-year university student when I first saw Thai script. Although my major was Japanese literature, I was very interested in foreign languages. The distorted educational system of contemporary Japan forces students to study Western languages in secondary school. In reaction to this, I decided to major in Japanese literature in college. I had had enough of Europe and America, and my enthusiasm for foreign languages had shifted to Asia. So when I got bored with lectures on the *Heike Monogatari* (Tale of the Heike), I read an Indonesian short story with the aid of a dictionary. Since many Indonesians were studying in Japan in those days under the Japanese government's special war reparations program, I tried to learn Indonesian by frequenting Wisma, the Indonesian student center. But to my dismay I soon discovered that the Indonesian students usually did not speak to each other in their national language. Instead, they tended to form regional groups so that they could talk to each other in their local dialect.

To allay my disappointment, I took up Korean and Mandarin. Then one day I met a student from Thailand, whom I still occasionally see, and immediately began taking Thai language lessons. When this friend finished graduate school and returned to Thailand, I was left without a teacher, and for five years I did not speak or read a word

of Thai. I then became interested in Cantonese, which is said to have nine tones as it is spoken in Hong Kong.

But when the Cultural Revolution and the Vietnam War destroyed my dream of surveying the Thai district in South China, I decided to head for Laos. Although I had intended to visit Laos someday, I could not get excited about leaving for that country. To my surprise, however, Laos turned out to be fascinating. This was because many ethnic and tribal groups live side by side in the small Laotian towns, and I could usually observe more than ten different languages and cultures in one and the same community. Thai is one of the key languages in Laos, and Thai radio broadcasts, newspapers, movies, and even television programs reach Laos from Thailand. Since my neighbors and some of the people I worked with were Thai, I was able to learn the language easily without going to school or buying a single dictionary. I learned about the writer Sriburapa and *Fah Bo Kan* (The Sky Has No End) from a Thai teacher of art and literature whom I met at a temple one day.

I was in Luang Prabang when I first heard about *Naiphon Tai Din* from a lieutenant colonel in the Laotian army. That was about ten years ago. I had completely forgotten about it until I had translated about a third of the book. Then it suddenly dawned upon me that it was the same book that a soldier who was making a lot of money selling lumber in Sainiyaburi Province had told me about one evening. I vividly remember him talking about a novel that dealt with anti-Japanese guerrillas.

Tatsuo Hoshino is a researcher specializing in study of the Southeast Asian mainland.

Comments from Readers

Krū Bannok and Soi Thong and Other Stories

Ryokan Nagasaki, Koyasan University

I became interested in Southeast Asia, and in Thailand in particular, because of my interest in Theravada Buddhism and my experience of living as a Thai monk in a Bangkok temple several years ago.

An understanding of certain aspects of Thai Buddhism is impossible without knowing the Thai people, for Buddhism permeates their daily lives. This is probably the case when foreigners study Japanese Buddhism, too.

Since I was following the precepts of Thai monkhood at the time, I tried, to the extent of not overstepping any bounds, to observe the daily life of the people by traveling through the countryside. I felt that I would not be able to obtain a picture of the real Thais, the simple Thais, without going to the countryside.

I even went to Ubon, where *Krū Bannok* takes place. Because I was a Thai monk, I was in many ways able to travel without inconvenience. Once when I visited a farmer's home near a temple in the Northeast, I saw a four- or five-year-old girl and several other children eating their noon meal. As food for growing youngsters, their meal was so plain as to be unimaginable to a Japanese. They were eating only sticky rice seasoned with a sauce made from fish. It was really unbelievable. And it seems that this is the normal state of affairs in rural Thailand. Similar scenes appear frequently in *Krū Bannok and Soi Thong and Other Stories*.

The same goes for corruption. It becomes worse the farther you go into the rural areas. Many of the activities that I observed in the daily life of the Thai people during the several years I was there are described with great realism in these books. I believe that a certain number of books on Thailand have been published in Japan, but almost all of them are specialized works, with none giving a proper description of the people's daily life. These two books, although they are fiction, thus present a straightforward description of the daily life of the simple farmers of Thailand, a primarily agricultural country, and of the real Thais who are unsullied by modernization. Both are musts on the reading list of any Japanese who has some interest in Thailand.

Krū Bannok

Tetsuo Fujimoto, Kochi Shimbun
Sha

My childhood desire to grow orchids continued as an adult, so I built a greenhouse, gathered specimens of tropical orchids, and let my thoughts take me to tropical lands. Then I made some acquaintances in those places, and now I travel to Taiwan and the Philippines once or twice a year to see them. I also have many friends in Thailand, and I plan to visit there eventually.

Thus for me it is perfectly natural to want to get my hands on any books from these countries that I can, and *Krū Bannok* was one that I eagerly snatched up. As soon as I began to read, I felt that the characterization, landscape, and scenes were just as I had imagined from my knowledge of Taiwan and the Philippines. It was as though I

lead to understanding. If possible, one should try to make friends in those countries and to travel in small numbers or alone, not as part of a tour group. Failing that, read books about Southeast Asia. Reading books like *Krū Bannok* that were originally published there is surely one of the best ways to learn. And when you do travel, such background knowledge will make your trip much more fruitful.

Chodmai Chak Muang Thai

Chisa Otake, Kanematsu-Gosho,
Ltd.

As soon as the government relaxed restrictions on foreign travel, I got myself a passport to go to Taiwan and Manila and, taking advantage of the long New Year holiday, took the first overseas trip of my life.

their countries. I have gone to Taiwan, spent the New Year at the home of a well-to-do Chinese family in Thailand, and have been blessed with numerous opportunities to become familiar with the atmosphere and customs, as well as appreciate the historical landmarks and works of art, of neighboring countries.

I found out about the publication of *Chodmai Chak Muang Thai* last year in a newspaper column on new titles. Intrigued by the rarity of a translation from Thai, I began reading the book with no particular purpose in mind. The roots of the overseas Chinese in Thailand, which I had failed to learn about after more than a dozen visits to Southeast Asia, were described with striking vividness. The gradual process of becoming acclimated to a foreign country where ways of thinking are different is interwoven with hardship, compromise, and resistance, eventually producing a broad-minded overseas Chinese. I learned many things from this book, for it gave me many insights in understanding the honest, hard-working overseas Chinese of Southeast Asia as well as of Japan.

Chodmai Chak Muang Thai

Nobuko Tanaka, Shizuoka Johoku
High School, Shizuoka Prefecture

In 1979 my husband was sent by the Japan Foundation to teach judo in Thailand for a year. I therefore was lucky enough to visit that country four times while he was there. Whenever I walked down the street or rode on a bus, I was always conscious of myself as a foreigner, one who didn't belong to the society. It was not merely that I couldn't understand the language; I was constantly made aware of the great gulf that separated our way of life from that of the ordinary Thais. It was possible to live one's life entirely within the Japanese community there, but since I had, after all, gone to a country with a climate, landscape, and customs that differed from Japan's, I wanted to learn more about it and fit in better.

Bangkok is always lively, with people coming and going from early morning till late at night. Children sell newspapers and flowers. Cooking stalls are set up everywhere, even in a bank parking lot if customers are to be found. The people living along the banks of the canals. The bustle of the shopping districts. I wanted to learn about the lives of these energetic people, for to know such things would give me an understanding of the Thailand that was all around me. That was my intention, but before I could follow it through I returned to Japan.



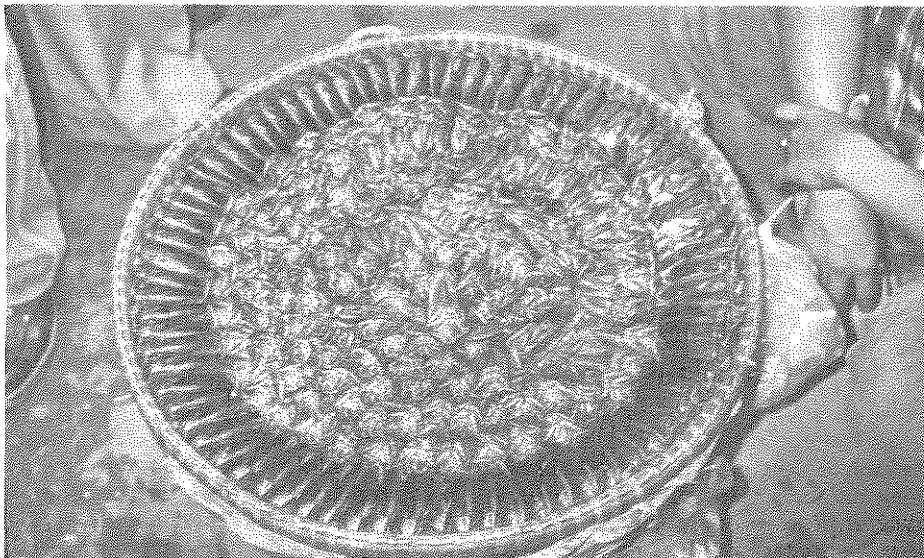
Young Buddhist monks gather before their temple in Chiangmai

had been actually transported to the Thai countryside. The characters, both good and evil, came vividly to life, and the houses, fields, and trees seemed so real that I felt as if I could almost reach out and touch them. Much of my desire to know more about Thailand was fulfilled without even going there. And compared with the half-baked, affected Japanese literature being produced these days, the book was so refreshing and comfortable to immerse myself in. I was able to get a full appreciation of its worth.

Many of today's Japanese seem to view the countries of Southeast Asia as backward and to feel superior to them even in terms of art and culture, but I would suggest that such judgments not be made until at least a passing acquaintance with these countries has been established. The best way to do this is to go there. However, just following the beaten tourist track will not

Ever since the day we lost the war, I had wanted to see with my own eyes the place in the Philippine mountains where my brother went to his rest. A letter from Luzon was the first and last letter I received from him after he left Japan. That one of his family should visit the distant land where, tormented by homesickness, he laid down his brief life for his country was my life's desire. Being employed at trading company, I had some friends and acquaintances in the Philippines, whose assistance I was able to obtain. I shall never forget the merciless glare of the sun on the day I stood weeping in that valley amid the lush green mountains near Montalban Dam in Rizal Province on Luzon.

For several years now, I have been helping Southeast Asian exchange students in Japan. And during that time I have often been invited by students' parents to visit



Mangda, an ingredient of nam prik (Thai chili sauce)

Shortly thereafter, I read a book review of *Chodmai Chak Muang Thai* in the newspaper. I purchased the book without delay. When I started it, I found it very easy to read, since it was in the form of letters. Despite its length, I did not become bored at all. I thoroughly enjoyed it. It was easy to follow the passage of the twenty-two years during which the main character, Tan Suang U, sends letters to his mother in China. I had the delightful feeling that each and every one of the characters was alive and close to me. The various customs of Thailand and the thinking of the older and younger generations were very interesting to read about. Along with the feeling of satisfaction that I had learned something of life in Thailand as seen from the perspective of a Thai, I experienced a sense of reassurance in the thought that despite different ways of life, the underlying concerns of the Thai people are the same as ours.

It may be because the Japanese people used to be educated in ancient Chinese philosophy that I felt nothing strange in the hero's attitudes. Even though he tried to maintain his customs and attitudes after he got married, he was eventually compelled to fall in line with the thinking of his wife and children, showing that one can never go against the trend of the times. I seemed to be witnessing my own parents' disappointment. From my earliest childhood my parents constantly drummed into my ears phrases like "simplicity and fortitude," which no longer mean much to today's children. When I look at the way people live now, so oblivious to these concepts, I see that the anger and sorrow of Suang U mirrors the feelings of my parents. And now that I too am a parent, I find that I feel anger at my own children, who have grown

up in a Japan that has become too well off in the material sense.

Just as there are many types of Japanese, I think that there must be many types of Thais. However, I was disappointed that so few of the book's characters—only Vinyu and his mother, to be exact—possessed the generous spirit of Thai people. I suppose that because the book was written from the viewpoint of a Chinese and took the unusual form of a series of letters, it may not have been possible to describe this generous spirit in detail, or maybe there was no need to describe it to a Thai readership. Still I regret being unable to gain a sufficient understanding of it.

Finally, I would like to say that the footnotes were so meticulous and the citations and explanations so detailed that they were in themselves a pleasure to read. I certainly must congratulate the translator on the depth of his understanding.

Si Phan Din

Reiko Ishida, Maki High School,
Niigata Prefecture

I never realized that such a great Thai historical novel existed. I understand that the author, Kukrit Pramoj, comes from a distinguished family that is related to the present dynasty and is a man of outstanding intellect who is also active as a politician and a critic. His superb competence and deep erudition in a wide range of fields have, in my opinion, been exercised to their fullest in the creation of this work.

The underlying theme of this work seems to be the author's deep, warm insights and the spiritual uplift he inspires for Thailand's

history and people. I am equally sure that he had the closest rapport with the translator. That is how such a book that combines the fascinating story of one woman's life during the modernization of Thailand with lyricism and compelling appeal can be brought into existence.

I believe that a considerable number of Japanese have, or are beginning to develop, a structural grasp or awareness of Thailand as one of the countries of Southeast Asia. But there are, I am sure, very few who have reached the point of understanding the delicate nuances of Thai thought (including way of life, customs, and codes of conduct). This book is therefore excellent in that it provides us with a new perspective on Thailand, at the same time arousing our emotions and desire to know more and evoking in us a beautiful sense of fellowship as members of the human race.

I was surprised that Theravada Buddhism holds such an important position and plays such a key role as the philosophical foundation of Thai society. *Si Phan Din* was filled with the concepts, rituals, rules for daily life, and specialized terminology of this school of Buddhism. The detailed notes provided by the translator, who has an excellent background in the latest research, were very useful. These notes alone serve as an excellent bibliography. If I may say so, the talents of the Thai author and the Japanese translator have blended beautifully to produce a fine and important book of great charm.

I am looking forward to reading the other volumes when they come out.

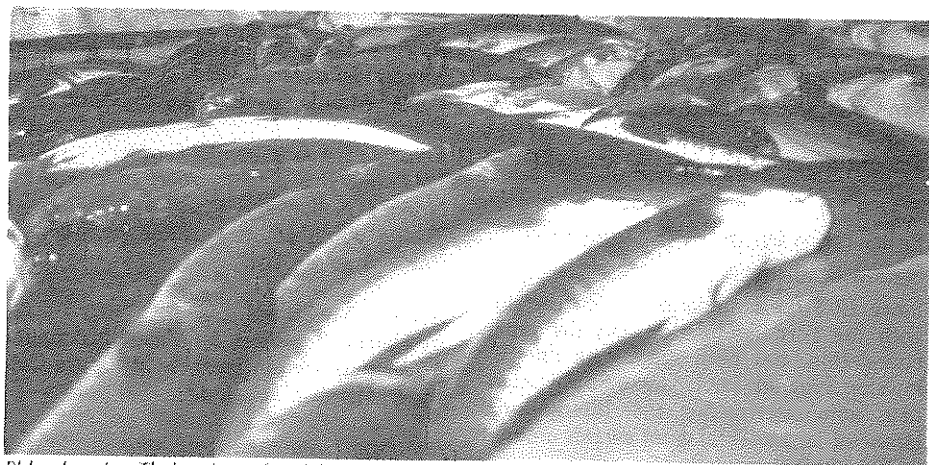
Luk Isan

Eiji Murakami, self-employed

I had just returned from my fifth trip to Thailand three days before I received a phone call asking me to comment on this novel. I had spent about a month in the Bangkok area and in the South. It was in the scenic and picturesque southern town of Songkhla that I happened to get a chance to talk with a Thai who was employed at a Japanese company as an interpreter. He had studied at Sophia University in Tokyo and had previously worked as a tour guide. I mentioned some Thai novels that had been translated into Japanese, and at first he seemed a bit surprised and asked me if I had read them in Japanese.

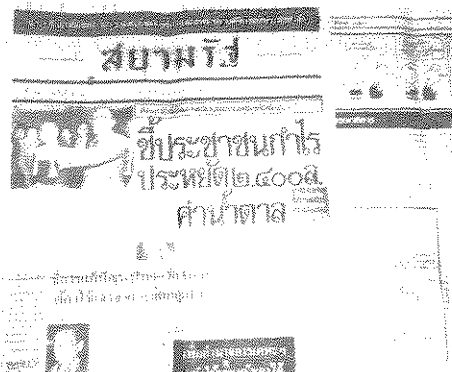
"Of course," I told him. "They've only recently been published in Japanese, but there are supposed to be quite a few more on the way."

At this he was very surprised, but he immediately continued emphatically, "Those



Phla chond, a Thai variety of catfish

books, especially the novels about the Northeast, are factual. That poverty really exists. But those books are not for pleasure reading. Even when people in Thailand read those books they feel unpleasant. Can you Japanese understand what you're reading about? You can't understand it very well, can you?"



The Siam Rath, Thailand's major newspaper

"That's not so," I replied. "Each book was interesting in its own way, and I hardly experienced any feelings of unpleasantness. And although I can't say that I understood them completely, at least I was able to visualize the situation to some extent as I read."

"Really? The authors of those books are all people who are now in Thailand's top ranks. But I'm still surprised. This is the first time I've ever had this kind of conversation with a Japanese. We got into quite a discussion, didn't we?"

With that we both laughed.

When I thought about it afterward, I realized that because these novels are social critiques dealing with the issue of rural poverty, it is impossible for Thais, who know only today's affluent Japan and Japanese people, to imagine their being read by ordinary Japanese with no specialized

knowledge of Thailand. I realized that they consider the books to be uninteresting, with nothing in them that is in the slightest degree comprehensible to Japanese.

Luk Isan is, as its title implies, set in Isan (Northeast Thailand). However, it provides an extremely realistic and detailed portrayal of a kind of farm village and way of life that no longer exist in Japan. Though they may be economically destitute, the family on which the book centers as well as the neighboring villagers lead lives that are rich in spiritual and emotional values.

Surely the major emphasis has been placed on food because eating is the most basic precondition for human survival. Perhaps in the eyes of us who live in present-day Japan, this will only signify their poverty. But in their society, trying to live a happy life even though every effort must be devoted to getting through each day as it comes is very appealing. I am sure that none of them commit suicide or become neurotic.

What, then, is the situation in our society, where we are well supplied with life's basic necessities? Despite the fact that we are so much better off, it seems that our anguish is increasing instead of diminishing. This may be because affluence has made life too com-

plicated. We no longer know what constitutes human happiness, while at the same time we are beset with doubts about today's materialistic civilization.

What I first noticed on reading *Luk Isan* and the other Thai novels that have been translated under this program was their rich feeling for life and how realistic and accurate this feeling was. This applies not only to the works about the Northeast but also to *Chodmai Chak Muang Thai*. They strike me quite differently from the affected, convoluted novels that are called masterpieces in Japan, which take an introspective approach to life and put on intellectual airs. The realism and view of life of the Thai novels are so refreshing. There is nothing of great difficulty; the story unfolds simply and straightforwardly. I am carried along by the flow of the prose, with no need to stop to figure out what is being said.

Some people may conclude from this that the content of these books is of little import and the books themselves are of scant literary merit, but I disagree strongly with any such interpretation. There is an atmosphere pervading not only Japanese literature but the whole of Japanese society in which anything that is complex and unintelligible and defies understanding by the average person is thought to be a masterpiece. I, however, believe that the universal masterpieces are those works in which the central theme that the author is trying to get across is expressed in easily understandable terms. In this sense, and here I am sure that great credit is due to the abilities of the translators, these novels are written in a smooth, easily comprehensible style and can virtually be read in one sitting.

Since reading these books, I have come to the conclusion that they are more than just fictional accounts. To finish reading them is not an end; it is a more of a beginning. The sheer weight as well as the themes of these so easily readable novels cause readers to think afterward, and it is this, I feel, that was the primary intention of the authors.

1981 Toyota Foundation Activities

National Division Grant Programs

Research Grant Program

Under this program research grants are awarded to projects that respond to the needs of society in the fields of the human and natural environments, social welfare,

and education and culture. Applications are solicited in April and May each year and reviewed by selection committees in each field; grants are approved by the Board of Directors in October. The grant period is one year, beginning October 15 and ending October 14 of the following year. Total grant awards amount to about ¥280,000,000 annually. Applications must be submitted in Japanese.

Under the National Division Communications Supplements, grants are made to help publicize the results of research funded by the Toyota Foundation. These grants are available for such activities as printing research reports, publication of materials related to the research, organizing symposiums related to the research, and presenting research results at international conferences.

Research Contest on the Theme "Observing the Community Environment"

Projects awarded grants as a result of this contest are conducted jointly by community residents and experts in various fields who are engaged in intensive long-term study of the immediate community environment in Japan. This contest, which will be conducted every two years, was inaugurated in October, 1979, as one of the special programs commemorating the fifth anniversary of the Foundation's establishment. Total grant awards for each contest period amount to about ¥50,000,000.

International Division Grant Programs

International Grant Program

Under this program grants are awarded to research projects that respond to the needs of society conducted mainly in Southeast Asian countries by indigenous researchers in the fields of the human and natural environments, social welfare, and education and culture. There are no fixed deadlines for submitting applications. Applications are reviewed by the International Division Selection Committee, and grants are approved at the Board of Directors' meetings in March, June, and October. The grant period is one year, starting two months after the date the grant is awarded. Total grant awards amount to about ¥80,000,000 annually.

"Know Our Neighbors" Translation-Publication Program

This program covers the expenses of translating Southeast Asian literature dealing with the region's culture, society, history, and so on in order to encourage the translation and publication of Southeast Asian literature in Japanese. All works are written by indigenous authors and recommended by Southeast Asian advisory groups for in-

roduction to Japanese readers. Applications from Japanese publishers are solicited from April through October, and grants are approved at the Board of Directors' three annual meetings. Total grant awards amount to about ¥30,000,000 annually.

Fellowship Program for Japanese Social Scientists

Since 1975 the Foundation, in partnership with the Ford Foundation and the Japan Foundation, has been supporting the Fellowship Program for Japanese Social Scientists administered by the International House of Japan. Total grant awards amount to ¥20,000,000 annually.

Dictionary Compilation- Publication Program

The "Know Our Neighbors" Translation-Publication Program gave impetus to the development of this program, which will support the compilation and publication of medium-sized bilingual (Southeast Asian languages into Japanese) dictionaries. The program helps fund the final stages of the compilation and publication process for a maximum of three years. Applications are solicited in Japan from April through June. Total grant awards amount to about ¥10,000,000 annually.

Other Works Awarded Grants for Translation Under the "Know Our Neighbors" Translation- Publication Program

Indonesia

Manusia dan Kebudayaan di Indonesia [Ethnic Groups and Their Cultures in Indonesia] edited by Koentjaraning, translated by Tsuyoshi Kato, Kenji Tsuchiya, and Takashi Shiraishi
Published in Japanese by Mekong Publishing Co., Ltd.

Jalan Tak Ada Ujung [Road Without End] by Mochtar Lubis, translated by Noriaki Oshikawa
Published in Japanese by Mekong Publishing Co., Ltd.

Deru Tjampurdebu and Kerikil Tadjam dan Jang Terampas dan Jangputus [Blossom of

Fire: The Life and Works of Chairil Anwar] by Chairil Anwar, translated and edited by Megumi Funachi
Published in Japanese by Yayoi Shobo

Keluarga Gerila [Guerrilla Family] by Pramoedya Ananta Toer, translated by Noriaki Oshikawa
To be published in Japanese by Mekong Publishing Co., Ltd.

Avahku [My Father] by Hamka, translated by Mitsuo Nakamura
To be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Renungan tentang Pertundjukan Wajan Kulit [Comments on the Presentation of Wayang Kulit] by Seno Sastroamidjojo, translated by Ryo Matsumoto, Hiromichi Takeuchi, and Hiroko Hikita
To be published in Japanese by Mekong Publishing Co., Ltd.

Malaysia

Masyarakat Melayu: Antara Tradisi dan Perubahan [Malaysian Society: Between Tradition and Change] edited by Zainal Kling, translated by Yuji Suzuki
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

Ranjuang Sepanjang Jalan [The Thorny Path] by Shahnon Ahmad, translated by Jun Onozawa
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Kampung Boy by Lat, translated by Sanae Ogishima and Mieko Sueyoshi
To be published in Japanese by Shobunsha Publishers

Philippines

Tagalog Short Stories (An Anthology of Contemporary Literature) translated by Motoe Terami
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Philippines: A Past Revisited by Renato Constantino, translated by Setsuho Ikehata and Yoshiko Nagano
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Philippines: The Continuing Past by Renato Constantino and Letizia R. Constantino, translated by Yoshiyuki Tsurumi, Ichiyo Muto, and Yuichi Yoshikawa
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

Singapore

The Second Tongue: An Anthology of Poetry from Malaysia and Singapore
edited by Edwin Thumboo, translated by Miyuki Kosetsu
Published in Japanese by Gensosha Publishers Co., Ltd.

Son of Singapore

by Tan Kok Seng, translated by Shigehiko Shiramizu and Hiroko Shiramizu
Published in Japanese by Tosui Shobo Publishing Co., Ltd.

Studies on Singapore Society

by Peter S. J. Chen, translated by Michio Kimura and Yozo Kaneko
To be published in Japanese by Mekong Publishing Co., Ltd.

Thailand

Phisua Lae Dokmai [The Butterfly and the Flower]
by Nipphan, translated by Tatsuo Hoshino
Published in Japanese by Imura Cultural Enterprise Co., Ltd.

Fun Khwamlang [Reflections on Thailand, Reflections on Life]

by Phraya Anuman Rajadhon, translated and edited by Mikio Mori
To be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Lai Chiwit [Many Lives]

by Kukrit Pramoj, translated by Renuka Musikasinthorn
To be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Yu Kap Kong [With My Grandfather]
by Yok Burapha, translated by Tatsuo Hoshino
To be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Khang Lang Phap [Behind the Painting]
by Sriburapa, translated by Nittaya Onozawa and Masaki Onozawa
To be published in Japanese by Kyushu University Press

Tung Maha Rat [Great King's Plain]
by Riem Eng, translated by Takejiro Tomita
To be published in Japanese by Imura Cultural Enterprise Co., Ltd.

International Grants by the Toyota Foundation (April, 1980—June, 1981)

Title	Grantee	Location	Grant amount
An Investigation of the Reading Habits and Interests of Malaysian People (1st year)	Professor Atan bin Long, Chairman, Research Committee for the Readership Promotion Campaign	Malaysia	¥ 3,830,000
Survey and Microfilming of the Lanna Thai Palm-Leaf Manuscripts in Northern Thailand (2nd year)	Dr. Kasem Burakasikorn, Head, Project for Establishing the Social Research Institute, Chiangmai University	Thailand	¥ 2,930,000
The Second Regional Conference on Legal Education and Development	Dr. Neelan Tiruchelvam, Executive Director, Asian Council for Law in Development	Sri Lanka	¥ 2,390,000
HAWA Project: Drafting a Proposal for a Counseling and Welfare Organization for Female Factory Workers in Malaysia (2nd year)	Professor Ungku A. Aziz, Vice Chancellor, Universiti Malaya	Malaysia	¥12,160,000
<i>Introduction to Japanese Law</i> : Textbook Translation	Dr. Phaisith Phipatanakul, Dean, Faculty of Law, Thammasat University	Thailand	¥ 780,000
Investigation on the Occurrence of Red Tides and Paralytic Shellfish Poisoning in Papua New Guinea	Dr. C. S. Ananthan, Head, Department of Fisheries, The Papua New Guinea University of Technology	Papua New Guinea	¥ 5,330,000
Education and Enculturation in the Republic of Korea, with Special Emphasis on Language and History (2nd year)	Professor Kihong Cho, President, Sungshin Women's University	Republic of Korea	¥ 3,600,000
SPAFA Workshop on Ceramics of East and Southeast Asia	Dr. Rosa C. P. Tenazas, Assistant Co-ordinator, SEAMEO Project in Archaeology and Fine Arts (SPAFA)	Thailand	¥ 1,650,000
Southern Thai Dictionary Compilation	Mr. Sudhiwong Pongpaiboon, Associate Professor and Director, Institute for Southern Thai Studies, Sri Nakariniwrot University	Thailand	¥ 500,000
Historical and Textual Studies of Old Northern Thai Palm-Leaf Manuscripts, with an Emphasis on Legal and Muang-History Texts (1st year)	Mr. Anan Ganjanapan, Lecturer, Faculty of Social Sciences, Chiangmai University Mrs. Aroonrut Wichienkeo, Lecturer, The Lan Na Thai Folklore Studies Center, Chiangmai Teacher College	Thailand	¥ 1,030,000

Thai Economy: Its Past, Present, and Future	Dr. Luechai Chulasai, Assistant Professor, Department of Economics, Chiangmai University	Thailand	¥ 2,000,000
Inventory and Recording of Sundanese Manuscripts	Dr. Edi S. Ekadjati, Assistant to Director of Research, The Institute of Culture, Padjadjaran University	Indonesia	¥ 2,000,000
The History of Southeast Asian Architecture: Developments in Thailand from the Sixth Through the Thirteenth Century (1st year)	Mr. Anuvit Charemsupkul, Assistant Professor, Faculty of Architecture, Silpakorn University	Thailand	¥ 2,430,000
Methods of Mural Painting Conservation at Wat Chong-Nonsi	Prof. M. R. Tongyai Tongyai, Rector, Silpakorn University	Thailand	¥ 4,800,000
Publication and Exhibition of "The Structure of Thai Lanna Mural Paintings": Project Report and Traveling Exhibition of Photographic Reproductions of the Murals	Mr. Sone Simatrang, Lecturer, Faculty of Decorative Arts, Silpakorn University	Thailand	¥ 6,240,000
Research on Traditional Southeast Asian Architecture (2nd year)	Datuk Lim Chong Keat, Southeast Asian Cultural Research Program (SEACURP), Institute of Southeast Asian Studies	Singapore	¥10,020,000
Publication of the Youth Magazine <i>Pengetahuan</i> [Knowledge] (Supplementary grant) (1st year)	Dr. Lim Teck Ghee, Chairman, Institut Masyarakat	Malaysia	¥ 1,340,000
Implementing an Appropriate Pre-school Educational System to Reach Children in Impoverished and Rural Areas (1st year)	Professor Kawee Tungsubutra, Rector, Khon Kaen University	Thailand	¥ 6,480,000
Survey and Microfilming of the Lanna Thai Palm-Leaf Manuscripts in Northern Thailand (3rd year)	Dr. Kasem Burakasikorn, Director, Social Research Institute, Chiangmai University	Thailand	¥ 3,650,000
An Inventory of Ancient Towns in Thailand Using Aerial Photography (1st year)	Dr. Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University	Thailand	¥ 6,480,000
An Investigation of the Reading Habits and Interests of Malaysian People (2nd year)	Professor Atan bin Long, Chairman, Research Committee for the Readership Promotion Campaign, Dewan Bahasa dan Pustaka, and Faculty of Educational Studies, Universiti Pertanian Malaysia Professor Ghazali bin Othman, Centre for Educational Studies, Universiti Sains Malaysia Professor Mohd. Yunus bin Hj. Mohd. Nor, Faculty of Education, Universiti Malaya Professor Mohd. Noor Abdullah, Centre of Humanities Studies, Universiti Teknologi Malaysia Professor Zainal Abidin bin Ahmad, Department of Education, Universiti Kebangsaan Malaysia	Malaysia	¥17,710,000