

OCCASIONAL REPORT No. 3

THE TOYOTA FOUNDATION September 1983

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About the Foundation

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The Foundation's total endowment is approximately ¥11 billion (roughly US\$47 million). Chartered by the Prime Minister's Office, the Foundation relies solely on its endowment income, unsupported by a regular activity allowance from its founder. The Foundation, governed by its Board of Directors, is wholly independent of the corporate policies of the subscribing corporation or of any other institution.

Through its Research Grant 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 Research Grant Division is responsible for projects that are conducted by Japanese nationals and by non-Japanese who can complete the Japanese-language grant application form.

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.

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

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Message from the Executive Director

Foresight Essential for Timeless Cultural Exchange

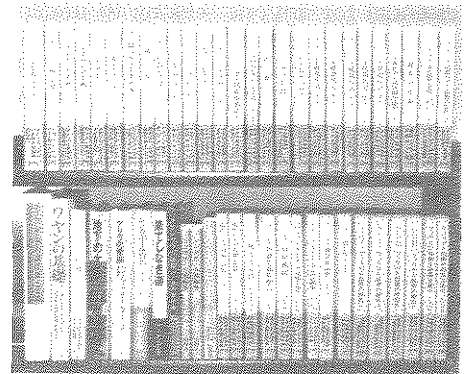
There is a serious lack of knowledge in Japan regarding the peoples of our neighboring countries, and it was primarily for this reason that the Toyota Foundation decided to implement the "Know Our Neighbors" Translation-Publication Program. However, I often find that the Japanese people are surprisingly ignorant about themselves. In ancient letters, journals, accounts of voyages, and so on, I sometimes come across references to "an extremely important person" or "a highly influential warrior." Yet in many cases such people are completely unknown today, and I had no idea that they had even existed. On the other hand, it is also surprising to find that many people whose names are household words today are barely mentioned in contemporary records. Perhaps these people were totally unknown in their own lifetimes.

Nor is there any need to delve back into the distant past to find similar instances. For example, the poet Takuboku Ishikawa is known to all Japanese today. Yet he died in incredible poverty on April 13, 1912. His wake was attended only by his father and his friend Bokusui Wakayama, also a poet. Ishikawa's tanka poems did not sell at all, and only a handful of people even knew his name. Similarly, Kenji Miyazawa, who today is regarded as one of Japan's leading poets, was completely unknown during his own lifetime.

These discrepancies between the status of individuals when they are alive and that several decades or even centuries after they have died are characteristic of every national culture and are not limited to Japan. The frequency with which these gaps appear even within a single culture is an indication of the difficulties involved when different peoples try to learn about each other.

When the "Know Our Neighbors" program was created, advisory groups were set up in the various participating countries. These groups have shown admirable insight in not necessarily giving preference to best sellers in their selection of books to be introduced in Japan. Of course, best-seller status is an indication that a work has qualities that evoke a common response from contemporary readers, and the study of such books is an important step toward understanding the society in question. However, there are also works that remain almost unnoticed by contemporary audiences but are unhesitatingly and universally revered by later generations as leading national and cultural achievements. How marvelous it would be if the advisory groups could peer into the future as they made their selections. Though such foresight may be a little too much to expect, it would be extremely dangerous to focus only on the most popular and best-selling books of a particular period and attempt to use these as the sole basis for interpreting that society and its people. In this sense, I feel the deepest respect for the farsighted judgment that members of the various advisory groups have shown in their selections.

The same type of foresight is essential when one sets out to introduce Japanese literary works to the peoples of Southeast



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

Asia. The Toyota Foundation, which is about to be put to the test in this regard, may be surprised to find how little the Japanese people really know about themselves. An extremely valuable byproduct of the "Know Our Neighbors" program may be the realization on both sides that understanding oneself is an essential prerequisite to understanding one's neighbors.

As part of the overall program, the Foundation has given a great deal of thought to projects designed to promote deeper mutual understanding among the peoples of Southeast Asia. Some of these projects are now at the preparatory stage. However, it should be apparent from what I have already said that such efforts are far more difficult than might be imagined. Moreover, I am only too aware that many of the activities carried out today in the name of international exchange or international friendship can

tend to produce results that are the very opposite of these goals.

The "Know Our Neighbors" program entered its sixth year in April. I should like to express the Foundation's heartfelt gratitude to its many Southeast Asian friends who have so willingly donated their efforts to support the aims of the program. The Foundation also has the greatest respect for the publishers of the translated works for their enthusiastic participation in the program and for the translators whose hard work is reflected in every book. It is also extremely grateful to the learned committee members who evaluate sample translations through word-for-word comparisons with the original works prior to the approval of translation grants.

Yujiro Hayashi
Executive Director

Special Essay

Fostering Intellectual Empathy with Southeast Asia

I have just finished reading a book. Actually, though I refer to it as a single book, it is a lengthy work presented in two volumes. It does not belong to the literature of France or Germany but is the Japanese-language translation of *Chodmai Chak Muang Thai* (Letters from Thailand), a novel by a Thai author writing under the pseudonym Botan.

I am extremely impressed that this best-selling novel, familiar to all educated Thais, is now available to Japanese readers thanks to the fluent translation of Professor Takejiro Tomita of the Osaka University of Foreign Studies. The book, written in the form of a hundred letters sent by an expatriate Chinese living in Thailand to his mother back in China, superbly portrays the central figure's gradual integration into Thai society. *Chodmai Chak Muang Thai* is one of the finest examples of contemporary Southeast Asian literature.

I was also surprised at the sudden increase that has occurred in the volume of translations of Southeast Asian intellectual material. Another book soon to appear in Japanese is *Si Phan Din* (A Chronicle of Four Reigns) by M. R. Kukrit Pramoj, an author whose works I have enjoyed for many years. *Si Phan Din* is essential for anyone seeking to understand Thailand's modern history. In addition, the translation by Professor Mikio Mori of the Tokyo University of Foreign Studies of *Chat Prapheni Thai Vol. 1* (The Ethnological Essays of Phraya Anuman Rajadhon Vol. I) was selected to receive the fifteenth annual Japan Translation Prize for Publishers. European and American literature has traditionally dominated the list of overseas works translated into the Japanese language, and it is amazing to see the standard that has been attained in such a short time in translations of Southeast Asian works.

In addition to Thai literature, translations of literary works from Indonesia, Malaysia, the Philippines, and other countries are beginning to appear on bookshelves in Japan. Spring 1979 saw the publication of the Japanese translation of Taufik Abdullah's *Manusia dalam Kemelut Sejarah* (Men Under the Historical Crisis). Translated by Masahide Shibusawa and Kenji Tsuchiya and published in Japanese by the Simul Press, this book is a superb work that created a sensation when it was originally published in Jakarta. Japanese translations of Philippine

literature written not in English but in Tagalog have also become available.

I am wholly in favor of this trend. Only a few years ago none of these treasures were available to Japanese readers. Surely this progress should be applauded as clear proof that, given the will to do so, the Japanese people can establish desirable patterns of cultural exchange.

As the Japanese people strive to increase cultural exchange with the nations of Southeast Asia, they must obviously avoid forcing Japanese culture on the peoples of these countries and emphasize instead the promotion of deeper understanding in Japan through the introduction of Southeast Asian cultures. Among the peoples of Southeast Asia, a nation's culture is revered as the soul of its people. That is why cultural exchange based on the thoughtless exportation of Japanese culture represents an outrageous affront to the most profound sensitivities of these peoples.

I ardently believe that Japan needs to devote more attention to the "soul" of Southeast Asia as expressed in the region's literature, poetry, and arts. My feeling after reading *Chodmai Chak Muang Thai* was that this translation was a crystallization of cultural exchange at its best. The outstanding quality of Professor Tomita's rendition places it at a level comparable with the most painstaking translations of works by such authors as Dostoevski and Thomas Mann.

It is extremely gratifying to see such work being carried out in the field of Southeast Asian literature. It is also pleasing to see the balanced course that Japanese attitudes in general are gradually beginning to follow. However, some problems still remain. The vital task of translating such books as *Chodmai Chak Muang Thai* and *Si Phan Din* or works written in Tagalog is being supported not by the government or major publishing houses but rather by a few specific individuals. Were it not for the total devotion that such people as Juji Imura of Imura Cultural Enterprise Co., the publisher of several translations of Southeast Asian works, have brought to this task, Japanese readers would have been denied these treasures. Though I have never met Mr. Imura, I am clearly aware of what he is trying to achieve and can identify wholeheartedly with his efforts.

I hope that the literature of Southeast Asia will be read by the widest possible Japanese audience, for how much longer can the Japanese people afford to continue staking their nation's future on the ability to read Shakespeare, Stendhal, and Tolstoy? How can Japan hope to survive in tomorrow's world without a sense of identification with intellectual trends in the third world?

It is all very well to seek out profitable markets, but we also need to learn more about the intellectual life and products of other countries. Japanese people today seem to be losing the ability to achieve intellectual empathy. This is a dangerous trend. Intellectual empathy with the third world, particularly with Southeast Asia, is far more important than any theories about security.

Though almost four years have passed since the above essay of mine appeared in the *Sankei Shimbun* of October 20, 1979, it continues to reflect my feelings. I still believe intellectual empathy with the third world, and with Southeast Asia in particular, is essential. In the final analysis, this boils down to the question of whether Japan is a member of Asia and part of the Asian world. No satisfactory answer to this question has yet appeared. Academically speaking, Japan is not totally Asian. However, the word *Asia* represents a vague concept. Surprisingly few commentators have attempted a clear definition of just what *Asia* represents. The Japanese people nonetheless tend to feel a strong affinity for the term. They also tend to ruin the word by dragging it down into the mire of politicization. In retrospect, Japan's modern history was also the history of the degeneration of the concept of *Asia*.

If the Japanese people reject this strangely ambiguous concept labeled *Asia* and search

for another idea to replace it, surprisingly enough such expressions as *neighboring countries* remain. In other words, the most appropriate concepts seem to be those based on geographical proximity. What if the Japanese ask themselves frankly whether they truly understand their neighboring countries? Sadly, the answer must be "no." This is one aspect of the totally inexplicable intellectual gap that characterizes the Japanese people.

It is important that the Japanese view this gap with a sense of concern. For it is on this basis that a true awareness of Japan's neighboring countries and of Asia as an entity must be developed. I think that this task should be tended to promptly. How can the Japanese people honestly justify the neglect that has continued since the Meiji era (1868-1912)?

The Toyota Foundation's "Know Our Neighbors" Translation-Publication Program, which has resulted in a series of translations of Southeast Asian works, is an epoch-making project when seen against the backdrop of Japan's lack of awareness of its Southeast Asian neighbors. The Japanese people need to savor deeply the significance of this program and follow its future progress carefully.

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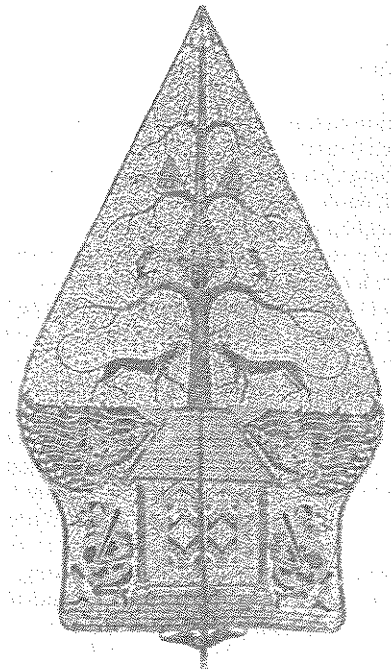
INDONESIA

Renungan tentang Pertundjukan Wayang Kulit (Comments on the Presentation of Wayang Kulit), by Seno Sastroamidjojo

translated by Ryo Matsumoto, Hiromichi Takeuchi, and Hiroko Hikita; published in Japanese by Mekong Publishing Co., Ltd.

Wayang is one of the traditional performing arts for which Indonesia is renowned throughout the world. The best known of the various forms of this classical puppet drama is *wayang kulit*, a type of theater in which the characters are represented by shadow puppets made of the hide of water buffalo. Perhaps the Japanese equivalent of *wayang kulit* would be *bunraku*, in which nearly life-size puppets are manipulated onstage by two or three puppeteers. *Wayang* is a living folk art, for it is still performed in Indonesian villages, particularly those on Java.

The *dalang* (puppeteer) manipulates the puppets and narrates the story to the accompaniment of *gamelan* music. At *wayang* performances, which begin late in the evening and last until dawn, villagers lie on the ground in front of the stage, eating snacks and laughing during humorous parts. Some audiences are so totally captivated that the light of the morning sun comes as something of a surprise. Many students of Indonesian culture have sought hints of the deepest recesses of the Javanese psyche in *wayang*. Perhaps this is like seeking the eternal source of



A gunungan *tan* symbolizing the cosmos

Japanese spiritual life in the works of the famous playwright Chikamatsu Monzaemon (1653-1724).

Seno Sastroamidjojo's study of *wayang kulit*, *Renungan tentang Pertundjukan Wayang Kulit*, whose Japanese translation is simply titled *Wayan no kiso* (The Basics of Wayang), deals with a topic that is far from simple. An essential first step toward understanding *wayang* is of course to view a performance. In Japan, fortunately, the Wayang Association, in which one of the translators, Ryo Matsumoto, plays a leading role, presents several *wayang* plays each year. For those who have seen *wayang* and become interested in the world it represents, *Renungan tentang Pertundjukan Wayang Kulit* is the ideal book for gaining an understanding of the Javanese psyche. Translator Matsumoto has also written a number of books on the subject, and it is a good idea to read these in combination with Sastroamidjojo's work.

A Word from One of the Translators

Ryo Matsumoto

At first I thought that *wayang* dramas were simply a collection of heroic myths or fairy tales. The elaborately painted puppets, made of the perforated hide of the water buffalo, were beautiful; the *gamelan* music was somehow ethereal. Though the performances deeply impressed me, my un-

derstanding was limited by my inability to comprehend the language of the *dalang* (puppeteer). Even today I find it difficult to follow the intricate Javanese in which the performances are narrated. However, the books that I have read on the subject in Bahasa Indonesia (the official language of Indonesia) and in Javanese have overwhelmingly guided me to an appreciation of the spiritual depth and literary merit inherent in *wayang*. *Renungan tentang Pertunjukan Wayang Kulit* was one of the first books that I read on the subject. I learned *wayang* was not simply a form of puppet or silhouette theater, and that the dramas were above all an exploration of questions relating to human existence. Though the stories seem superficially to be based on ancient Indian epics, these sources are used simply as dramatic devices. It is still impossible to guess how deep one needs to delve to discover the true nature of *wayang*.

The variety of new and second-hand books on *wayang* in bookshops in such Indonesian cities as Jakarta, Yogyakarta, and Solo and the numerous publications available in public libraries indicate the depth of interest in the art among the people of Indonesia. There are also many comic books and picture books based on *wayang*, and it has attracted numerous researchers and enthusiasts. The author of this book, the late Dr. Seno Sastroamidjojo, was neither a *dalang* nor a specialist researcher, however, but a physician whose career spanned many years. That such a man would use his analytical intellect to probe the various concepts that surround the most essential meaning of *wayang* suggests the depth to which *wayang* is rooted in Indonesian, and particularly Javanese, culture. *Wayang* is eternal.

Ryo Matsumoto is president of the Wayang Association.

A Reader's Comment

Yoshimi Miyake, student

When I first started to read *Renungan tentang Pertunjukan Wayang Kulit*, I was surprised to find that the book began with the following maxim: "Doctors who know their own worth conform to the teachings of Hippocrates and possess, as a matter of course, a general education covering areas outside their own field of specialization. . . . This is particularly important for the well-being of the physicians' patients." This opening may come as a surprise to readers seeking to learn the basics of *wayang*.

The author, the late Dr. Seno Sastroamidjojo, was born in central Java. Though

one might think he held a Ph.D. degree in literature, the author actually studied medicine at the University of Amsterdam. I have met many other Javanese professionals deeply interested in culture, such as a mathematician who was also a *wayang dalang* (puppeteer) and a classical dancer.

Exploiting his wealth of knowledge and intellectual ability, the author used *wayang* as a medium to explore the universe and the status of humanity in the context of society and technology. He seems to have regarded self-fulfillment as being unattainable solely through perfection in his chosen profession of medicine, believing that the process must culminate in a profound examination of the universe. There is an undercurrent of Javanese mysticism in this attitude. According to the author, the indivisible meld of the various elements of *wayang*—the Pandawa, their trustworthy followers the Panakawan, the *kelir* (screen), and the *gedebog* (a single banana tree positioned at the base of the screen)—dynamically symbolizes the struggle between good and evil, black and white

in human beings. It is through victory in this struggle that human beings are able to move closer to the "perfection of life."

In an immutable cosmos, it is the inevitable fate of all human beings to wander eternally between the extremes of good and evil. That is why self-discipline, as demonstrated in *wayang* by characters like Arjuna and Bima, is so vital.

In English, the work's subtitle is *The Relevance of Wayang to History, Philosophy, Javanese Metaphysics, Religious Studies, and Sociology*. These relevances are explained by the author in terms that are both rational and scientific. The fundamental aspects of *wayang* and the world view on which it is based are portrayed on a vast scale. In the book, natural science and philosophy complement one another; Western rationalism does not detract from the value of the religious beliefs of the Javanese people and their outlook on the world. In this lies the book's strength. This work is far from anachronistic, exuding instead a sense of almost sutra-like nobility.

INDONESIA

Kartini Sebuah Biografi (Biography of Kartini), by Sitisoesmandari Soeroto

translated by Megumi Funachi and Mayumi Matsuda; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Kartini Sebuah Biografi is a biography of Raden Ajeng Kartini, an Indonesian woman born more than a hundred years ago, on April 21, 1879. Though she died at the young age of twenty-five, this woman is today regarded as a heroic figure in Indonesia's struggle for independence, and her birthday has been made a national holiday.

How did Kartini, who died so young, come to be regarded so highly among the heroic individuals of Indonesia's struggle for independence? In this lengthy biography, Indonesian journalist Sitisoesmandari Soeroto uses data compiled from interviews, numerous documents, and other sources to reconstruct the era in which Kartini lived. The author also reveals her subject's personality and philosophy by presenting extracts from the collected letters that brought Kartini international fame when published under the title *Door Duisternis tot Licht* (Through Darkness into Light).

When Kartini, the daughter of a Javanese aristocrat, was born, Java was still part of the Dutch East Indies. She was a prolific letter writer, and her correspondence, which was written in the Dutch language, dealt with ethnic consciousness, which was seen as a leading force in the nationalist movement that was to arise later. She also wrote about the modern social concept of sexual



Raden Ajeng Kartini

equality. Kartini's letters, which have made an important contribution to the annals of modern Indonesian history, also have considerable literary merit.

According to the chronology accompanying the translation, Kartini was born the year after Akiko Yosano (1878-1942), a Japanese woman poet and social critic, and died in 1904, the year in which the Russo-Japanese War erupted.

A Word from One of the Translators

Megumi Funachi

One hot day in June 1982, Mayumi Matsuda, with whom I translated *Kartini Sebuah Biografi*, and I were on our way from Semarang to Japara. Instead of using major roads, we traveled off the beaten path, particularly after Kudus. My eyes were drawn to the fields of corn and tobacco that grew on either side of us, and I gazed with interest at the little villages that we passed. My mind drifted back nearly a century as I imagined how Raden Ajeng Kartini and her contemporaries must have driven down similar roads in their horse-drawn carriages, proudly attired in their finest clothing.

Kabupaten, which was once the official governor's residence at Japara, has been preserved as it was when Kartini, whose father served as governor of the Japara Regency under the Dutch authorities, lived there. At the front of the house is the *pendopo*, a spacious high-ceilinged conference area open on three sides. To one side of its elaborately carved rear wall is an openwork section known as the *dinding puteri* that allowed unmarried princesses to watch ceremonies taking place in the *pendopo* without being seen themselves. It is almost certain that Kartini, the second daughter of Governor Sosroningrat, stood behind this wall. What thoughts must have passed through her mind then?

Despite Japan's generally high standard of education, the Japanese people frequently reveal their own naive ignorance about Asia. They are often unaware of the injury they inflict on the national pride of other peoples. Considering this ignorance, it was not surprising to hear a Japanese man living in Indonesia ask if Kartini was the name of a popular singer, and to hear his wife correct him by saying that Kartini was actually the name of a restaurant. I must admit, my original image of Kartini was of a formidable middle-aged member of a women's association.

The depth of such unconscious and dis-



A horse-drawn cart on its way to a rural village in western Java, Indonesia

paraging misconceptions becomes strikingly apparent as one learns about Kartini and the way she lived. Filled with pride at being acquainted with Kartini, who addressed all people as equals, readers will find themselves drawn into her glowing eyes.

In coming to know this extraordinary woman, readers can also learn about modern Javanese and Indonesian history in a way not possible through mere history books. Dutch colonial politics, the life of the native Indonesians, events during the late nineteenth and early twentieth centuries—all these elements become interwoven in a single organic structure simply because they were part of the period in which Kartini lived.

During the Meiji era (1868-1912) in Japan there surely were women who worked steadfastly to achieve rapid modernization. Like me, Mayumi Matsuda also came under Kartini's spell. As we collaborated on this translation, we both belatedly realized that Japanese and Indonesian women were fighting to achieve modernization at around the same time.

Megumi Funachi is a translator and a poet.

A Reader's Comment

Nami Ibayashi, student

I was deeply moved by *Kartini Sebuah Biografi*. I also felt a sense of wonder and the joy of discovery, for I believe that through this book I was able to experience the special characteristics that form the core of the Indonesian psyche.

The books and other types of publications on Indonesia that have appeared in the past in certain limited fields have left me somewhat skeptical. I have not been certain whether they are truly effective aids to understanding modern Indonesia and the Indonesians themselves. It was a pleasant surprise, therefore, to find that this biography of Raden Ajeng Kartini offered objective, undistorted, and skillful descriptions of Indonesia's contemporary historical background, and of the traditional framework of customary laws and Islamic beliefs forming the cultural basis and environment for human relationships in Indonesia. It was as if my eyes were suddenly open for the first time, and I could see the essential meaning of matters that had never been explained satisfactorily before.

It is very difficult for the Japanese people, as it is for the people of any culture, to achieve a true understanding of different cultures, whatever the country. Individuals who have been brought up within one cultural context tend to judge the value of other cultures against their own ethnocentric yardsticks. Only through deliberate efforts can this tendency be avoided. It is thus essential to acquire a rich store of insight and knowledge about the true history of these other cultures and about the uniqueness of each individual people.

It is regrettable that at present virtually nothing that meets these criteria satisfactorily has been published for general consumption on subjects relating to Southeast Asia. This dearth is disturbing in the case of Indonesia, as well, for it is Japan's leading economic partner in the region. How-

ever, *Kartini Sebuah Biografi* seems, to my limited knowledge, to be comparable to works by scholars and writers in other countries.

Because of Indonesia's complex and varied social strata, *Kartini Sebuah Biografi* cannot be regarded as a general representation of Indonesian society during the period in question. However, it does give readers ample opportunities to reach out to the people forming the underlying mainstream of

the society comprising the various ethnic groups in modern Indonesia, a country whose traditional value systems are gradually changing, especially in the cities.

People trying to get closely acquainted with people in Java may find communication difficult because of the subtleties of Javanese emotions and motives. Those experiencing such difficulties should read this book, for it offers insight into Indonesian thought processes.

Islam, which had been stripped of its content by his time, and of the *adat*, or customary laws, of his people. The work is also interesting for the insight that it offers into such aspects of early-twentieth-century Minangkabau village life as education, children's games, and the influence of Islam in daily life. Moreover, it presents an opportunity to learn about a vanishing ethnic group.

The book's table of contents hints at the wealth and diversity of information between its covers, for it includes the following chapters: "The Child of Lake Singkarak," "I Go to School," "The Islamic School," "I Climb Mount Galogandang," "Tag," "Circumcision," "All for One Banana," "Recitation from the Koran," "The Village Prankster Steals a Chicken," "I Am Accused of Eating the *Tapai*," "I Learn *Silat* [a martial art]," "Harvest," "I Study at the *Pesantren* [Islamic boarding school]," "The Ombilin Mines," "An Earthquake," "Ramadan," "The Festival After Ramadan," "I Learn Magic," "Asian Marriage Customs and Myself," and "Childhood in the Village, Adulthood Abroad."

INDONESIA

Semasa Kecil di Kampung (Memories of a Village in Sumatra), by Muhamad Radjab

translated by Tsuyoshi Kato; to be published in Japanese in September 1983 by Mekong Publishing Co., Ltd.

Semasa Kecil di Kampung, as suggested by its subtitle, *1913-1928 Autobiografi Seorang Anak Minangkabau* (Autobiography of a Minangkabau 1913-28), comprises the memories of a leading Minangkabau intellectual, the late Muhamad Radjab, of his boyhood years in a Minangkabau village in west Sumatra. Born in the heartland of Minangkabau culture, Radjab grew up during a period when the region's traditions were being forcibly changed under influences stemming from such factors as the spread of a monetary economy following the establishment of Dutch colonial rule.

The book describes not only the process of Radjab's growth from his birth until he left his village at the age of fifteen, therefore, but also the processes of socio-cultural change. Though its prose is simple and full of humor, Radjab's book is not simply intended as light entertainment. It also includes poignant criticism of

A Word from the Translator

Almost ninety percent of Indonesia's population is Muslim, and more than seventy percent of its people live in agricultural communities. These demographic facts are reflected in the preponderance of descriptions of Islam or village life in books about Indonesia. Among the topics frequently presented are the history of Muslim political parties, the role of Islamic schools, systems of land ownership in rural villages, and *adat*, or customary laws. Although descriptions of village society or Islam are many and varied, there are surprisingly few down-to-earth accounts for individuals interested in learning about daily life in villages or about the life style of Muslims. *Semasa Kecil di Kampung* is exceptional in this respect.

The author, the late journalist Muhamad Radjab, was born in the west Sumatran village of Sumpur in 1913. In *Semasa Kecil di Kampung*, he reminisces about his childhood in the village until he left it to pursue an education in 1928. The Minangkabau ethnic group, to which he belonged, is known for its unique matrilineal tradition and for its devout adherence to Islam. The son of a teacher at one of the Islamic schools, Radjab grew up in an environment with an Islamic influence that was particularly strong, even for Minangkabau society.

Radjab's book, based on his own boyhood experiences, is a lively account of conditions in a west Sumatran village in the early twentieth century, of the relationships between daily life and Islam, and of the



A traditional Minangkabau structure

world of children. For example, Ramadan, the month set aside under strict Islamic law as a period of fasting, is for children a pleasant time of no school and unlimited delicacies after sunset.

The early twentieth century was a period in which Indonesian villages could no longer remain closed, cocoonlike worlds. Events in the outside world—the introduction of a monetary economy, the rise of nationalism, the Islamic reform movement—began to affect village life. In Radjab's village, it was an era when people began to gather in tea-houses to hear the news. The early years of the twentieth century were also a time when Indonesian society first began to move toward the establishment of a single nation. In this sense, *Semasa Kecil di Kampung* offers extremely valuable insight into the changes occurring at the village level.

Tsuyoshi Kato is an assistant professor at the Center for Southeast Asian Studies at Kyoto University.

A Reader's Comment

Takeshi Kobayashi, guitarist

The Minangkabau of west Sumatra are known for their matrilineal society and for

the high proportion of devout Muslims in their population. In *Semasa Kecil di Kampung*, the late Minangkabau writer Muhammad Radjab describes his life from his birth up until around the age of fifteen. Though this work is nonfiction, it reads somewhat like a novel and offers clear descriptions without the stuffiness that often characterizes works written by scholars.

The author grew up in a small village near Lake Singkarak in west Sumatra. In this book he relates a wide variety of experiences—his training in *silat* and *pencak* (self-defense techniques against an armed opponent), his first love, a hiking trip to a nearby mountain, a trip around the lake, a wedding (it is interesting to note that it is the man who moves to the woman's house in the Minangkabau marriage system). However, the most important aspect of this book is Radjab's descriptions of his life as a Muslim. For those having no opportunity to observe the Islamic way of life firsthand, it is extremely interesting to read Radjab's accounts of such aspects as circumcision, learning to recite from the Koran, life in the *surau* (Islamic temple school), and the training given to prospective teachers of Islam.

However, the author is scathing in his descriptions of Islam. It is only natural that a boy should rebel when forced during what

are normally his most carefree years to read from a Koran that he does not understand or ponder over the interpretation of difficult passages. Yet the author's reaction is not limited to mere rebellion, and his outlook on Islam is perhaps best described as critical. Regarding the studies he undertook to become a teacher of Islam, Radjab notes that he became aware of aspects that conflicted with his own thinking or with what he had learned at school. Eventually he was to declare that Islamic religious teachings were of absolutely no benefit to him. Regarding pilgrimages to Mecca, he noted that many Minangkabau were eager to travel to Mecca but that most of the hundreds who set out each year undertook the hajj out of a desire for social status and respect rather than out of any sincere devotion to Allah. "The two years I spent learning Islam in the *surau* were the darkest years of my life," he recalls in the book.

Semasa Kecil di Kampung ends as Radjab abandons the career as a teacher of Islam that had been forced on him and leaves the village for the coastal city of Padang. Concerning as it does the Minangkabau, a people about whom little was previously known in Japan, Radjab's book is satisfying both as a story and as a chronicle of his people. Its interest goes far beyond the mere recounting of one man's reminiscences.

INDONESIA

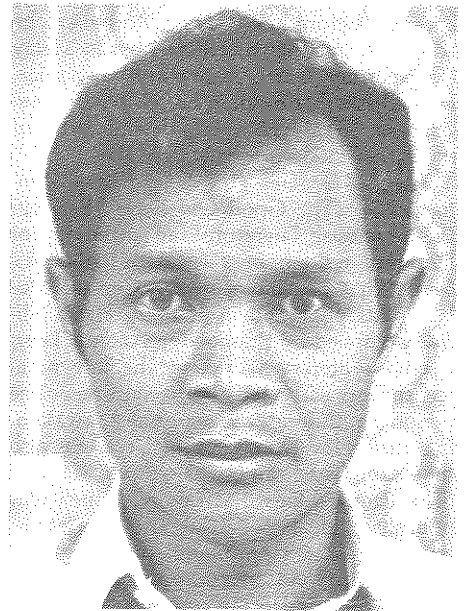
Antologi Cerpen Indonesia (Anthology of Indonesian Short Stories), edited by Goenawan Mohamad and Ignas Kleden

translation supervised by Shigetsugu Sasaki; published in Japanese by Imura Cultural Enterprise Co., Ltd.

According to comments by Soebagio Sastrowardjo included in *Antologi Cerpen Indonesia*, each of its ten stories, which together span the years from the 1930s to the 1960s, displays a literary style and period atmosphere reflecting the situation at the time it was written.

In "Lupa" (Oblivion), Armijn Pane deals with politics and party activities in the context of the prewar nationalist movement. Idrus in "Surabaya" and Pramoedya Ananta Toer in "Dia Yang Menyerah" (Resignation) are concerned with the callousness and cynicism that characterized an era racked by the struggle for independence and violent clashes between opposing political forces. Wildan Yatim in "Pulang" (Homecoming) and Umar Kayam in "Bawuk" (Wife of a Revolutionary) take as their theme the breakdown of families as a result of such causes as migratory work and ideological confrontation. In "Jatayu" (Garuda), Nh. Dini traces the yearning for freedom and the inner conflict in an individual living within an intensely traditional culture. "Ibu Pergi Ke Sorga" (Mother's Ascension) by Sitor Situmorang is suggestive of the inconsistencies between religious dogma and action and an individual's beliefs about life.

The anthology includes three additional stories: "Panen" (Harvest) by Asrul



Goenawan Mohamad

Sani, "Di Medan Perang" (This Is a Battlefield) by Trisnojuwono, and "Keberanian Manusia" (Human Courage) by Motinggo Boesje. It has much to offer as a means of understanding the unique flavor of Indone-

sian literary styles and the national experiences so important to Indonesian society.

A Word from the Translation Supervisor

The first book to introduce the literature of Indonesia to Japan was Masamichi Miyatake's *Nanyo Bungaku* (Literature of the South Seas). Published by Kobundo Shobo in 1939, it contains numerous interesting remarks that are indicative of the period in which it was written: For example, Miyatake says that *Pujangga Baru* (The New Poet), a magazine no longer being published, concerned not only poems but covered the entire spectrum of literature, just like the Japanese magazine *Shincho* (The New Wave). He also notes that among the works that came in for a great deal of discussion around the time he wrote his book was Sutan Takdir Alisjahbana's *Layar Terkembang* (The Unfurled Sail), which first appeared in 1936. Having read this work, Miyatake pronounced it surprisingly uninteresting.

Discussing the background to the development of Indonesian literature in another book, *Nanyo no Gengo to Bungaku* (The Literature and Language of the South Seas), which was published by Yukawa Kobun Sha in 1943, he notes that it is unlikely that the birth of the modern novel can be traced back to before the 1920s. Moreover, he adds, it seems that novels written in Malay by expatriate Chinese appeared far earlier. He suggests that modern novels by Indonesians apparently appeared in emulation of the earlier modern novels in Malay.

Tempo Doeloe—Antologi Sastra Pra-Indonesia, (The Good Old Days—Selected Pre-Indonesian Literature), an anthology of literature written in a form of colloquial Malay that Miyatake called "Chinese Malay," was published in 1982 by Hasta Mitra. Compiled by Pramoedya Ananta Toer, it covers literary works of the late nineteenth and early twentieth centuries. The period of Indonesia's nationalist awakening during the Dutch colonial era was also the setting for Pramoedya's *Bumi Manusia* (The People's Earth) tetralogy, which was published in 1980. Like the stories of *Antologi Cerpen Indonesia*, this tetralogy, whose third and fourth parts have been banned, belongs to the genre of "pre-Indonesian" literature.

Thanks to the publication of *Antologi Cerpen Indonesia*, such works mentioned in its commentary as "Nyai Dasima" (Native Wife Dasima), an 1897 work that is seen as both the model and precursor of the modern short story in Indonesia, are now available



The streets of Jakarta, Indonesia

to Japanese readers. "Nyai Dasima," which is also well-known as a stage production, is the story of Dasima, the *nyai* (native wife) of an Englishman. She is deceived by a wicked and scheming man, who, immediately after their marriage, steals all her property and eventually murders her. Even this classic was previously unknown to Japanese readers, and so Pramoedya's book represented to me an answer to years of

frustration. Until the ban has been lifted on the latter half of the *Bumi Manusia* tetralogy, thus allowing readers to continue following the life of its heroine, the *nyai* Ontosoroh, readers can discover the sad stories of other *nyai* in *Antologi Cerpen Indonesia*.

Shigetugu Sasaki teaches at the Tokyo University of Foreign Studies.

INDONESIA

Salah Asuhan (Influenced by the West: Misguided Education), by Abdoel Moeis

translated by Kenji Matsuura; published in Japanese by Imura Cultural Enterprise Co., Ltd.

There have been at least ten editions of *Salah Asuhan* since it was first published in 1929. It is regarded as one of the classic works leading to the establishment of modern Indonesian literature. The author, the late Abdoel Moeis, is renowned as a leader of the Sarekat Islam (Islamic Association), the country's first nationalistic organization. In his later years he wrote literary works in which his role as a philosopher came to the fore.

The main plot of this story of tragic love concerns Hanafi, a Minangkabau youth educated according to Dutch principles during the Dutch colonial period, and Corrie, the daughter of a French father and an Indonesian mother. The two find themselves ostracized by both the native Indonesian and Dutch colonial societies, and their love is doomed. Various aspects of society are symbolized in characters skillfully deployed on the periphery of the plot, which is the story of two young people who find themselves in the gulf between traditional Minangkabau society and the modern society of Batavia (present-day Jakarta) during a time of confrontation and conflict between tradition and modernization, Asia and the West, the colonizers and the colonized. Hanafi and Corrie embody these conflicts and lose everything as a result.

Though the story is set more than fifty years ago during Indonesia's colonial period, there is no sense of staleness or strangeness. This is partly because the author's skill and experience have resulted in an ingenious portrayal of the psychological subtleties of the young couple and of their reckless flight, heedless of the world around them, into disaster—a universal theme throughout history and throughout the world. More important, however, is that this book is a pioneer attempt to describe different ethnic groups and value systems and to show the depth of the resulting emotional confrontations, which continue to represent a problem even today.

A Word from the Translator

Students sometimes ask me which books deserve special attention in the context of the genealogy of Indonesian literature. As far as the literature of the 1920s is concerned, I invariably suggest *Salah Asuhan* by Abdoel Moeis. It is a book of outstanding quality, a product of the first flowering of Indonesian literature and of the social phenomena of the period. Upon reading it, students usually say that it is somewhat captious. However, most also report being strongly moved by it. Perhaps this is because of the extreme poignancy of its subject matter.

It is unreasonable to demand literary elegance or lyricism from an intensely social work written with a powerful sense of purpose. As a leader of the Sarekat Islam (Islamic Association), the author maintained a consistent stance of noncooperation toward the government of the Dutch East Indies, a position that was eventually to result in his banishment. He subsequently turned his attention to politics and society, reapplying his natural talents in the field of literature.

In *Salah Asuhan*, he warns of the dangers of the trend toward blind worship of the West and launches a powerful attack on the tendency. In this sense, his book towers above other contemporary literature, which had degenerated into the commonplace with stereotyped character portrayals. *Salah Asuhan* transcends time as a representative work of one genre in literary history.

The author constantly highlights the dark aspects of the protagonist Hanafi's westernized soul and portrays him with negative imagery. While translating this work, I encountered sections that evoked a powerful literary response, including the various descriptions of Hanafi's irritation at the double life he is forced to lead because of his inability to cast off the fetters of native society, as well as the scenes in which he spends an entire night in despair by the grave of his true love, Corrie, or stands in lonely recollection on the tennis court that was the setting for so many fond memories. These scenes are executed throughout with a powerful sense of tragedy. Perhaps we see here the reflection of the author's endless cry of warning.

Salah Asuhan is an epochal work in the sense that it attacks the universal question of the meaning of ethnic identity with urgency and presents an intense portrayal of Indonesian society during the colonial period, taking the way of life of the "modern people" who lived during that time as a symbol of crisis.

Kenji Matsuura teaches at Kyoto Industrial University.

A Reader's Comment

Yasushi Matsuura, student

When Indonesia was still a Dutch colony, various boundaries were established be-

tween Asians and Europeans to ensure that the advantage would always lie with the latter. Education was divided into European and native systems, the native system naturally being treated as inferior. However, the spread of liberalism in the twentieth century and efforts to economize through recruiting local people for government posts created opportunities for Indonesians to receive a European education.

Hanafi, the main character of *Salah Asuhan*, was educated under the European system during Indonesia's colonial days. As a government official, he is among the leading members of the elite of Indonesian society. However, Hanafi is troubled by two internal conflicts: Europeans versus Indonesians and the elite versus ordinary natives. These conflicts cause him to regard his native wife as unsuitable and form a path that leads him irrevocably into his relationship with Corrie. The situation comes to a head when he acquires Dutch citizenship. He dreams of achieving European status, but his dreams of happiness crumble in the face of the reality that he is not white. Nor can Hanafi return to being an Indonesian. Instead he drifts along a road that leads eventually to tragedy.

Reading this story, one is deeply struck by the complexity of the problems of human rights and race. The hero becomes a European on the inside while remaining an Indonesian externally. His Indonesian exterior isolates him from white society and the European inside him from Indonesian society. The links between European values and the instinctive evaluation of people by their external appearance—their inner attributes not being immediately apparent—must have been incomprehensible to the Indonesians.

The same can be said of the Japanese people today. Though they pay frequent lip service to friendship with the countries of Southeast Asia and extend aid to African nations, how many Japanese have really discarded their westernized values and renounced a Japanese value system under which Westerners have been regarded as objects of admiration ever since the Meiji era (1868–1912)? The fact is that the Japanese people see Europe and the United States as representing all that is desirable, and while Asia, of which Japan is part, and Africa are seen as objects for sympathy, no wholehearted attempt is made to approach these regions. I am afraid many Japanese today are the victims of a misguided education and are traveling an irrevocable course. In this sense, this book by Abdoel Moeis surely represents a message of enlightenment to contemporary Japanese people.



Busy marketplace in the Sumatran seaport of Padang in Indonesia

INDONESIA

Ni Rawit Ceti Penjual Orang (A Slave Dealer on Bali), by Anak Agung Pandji Tisna

translated by Toshiki Kasuya; published in Japanese by Imura Cultural Enterprise Co., Ltd.

In *Ni Rawit Ceti Penjual Orang*, which is set in Bali, Ni Rawit uses her beauty and powers of persuasion to procure women for men, squandering the money she earns in this way in gambling houses. This life style best suits her temperament.

Ompog, a middle-aged aristocrat who is attracted to Ni Rawit's fourteen-year-old cousin, represents the ideal prey. She soon has Ompog under her control and is able to wheedle spending money from him. However, the girl's older brother and her friend Anis see through Ni Rawit's pretense and foil her plans. Ni Rawit then hires a magician and tries to bring about her cousin's seduction by means of aphrodisiacs, but the scheme fails, and she is forced to flee from Ompog's rage.

When she reappears some years later, Ni Rawit has become a slave dealer. She kidnaps Anis, the cause of her disgrace years earlier, and heads for the ship of a slave broker. The slave ship is a French vessel but flies the flag of the United States to avoid attracting the attention of officials. However, a number of its crew members are aware of the vessel's true purpose and are planning to mutiny. One day, just as the slave dealers conclude their negotiations, a Dutch patrol vessel approaches. The U.S. flag is lowered and replaced by a flag emblazoned with a skull.

Set in mid-nineteenth-century Bali, this book shocks the present-day reader with a world that is a maelstrom of fearful magic, fortunetelling, superstition, and desire. It can also be seen as a protest aimed at individuals who are attracted only by Bali's blue seas and bright sun and ignore the people who live there. Read this book before vacationing in Bali. You will be able to view the island from a rather different perspective.

A Word from the Translator

For the Japanese, Bali is one of the most familiar of the Indonesian islands. On my way home from a visit with the family of Anak Agung Pandji Tisna, the late author of *Ni Rawit Ceti Penjual Orang*, I saw Ngurah Rai, Bali's airport, crowded with suntanned Japanese waiting for a direct flight to Tokyo. Bali today has become so familiar as a resort that people travel there dressed in T-shirts and sandals. More than fifty thousand tourists visit Bali from Japan each year, and souvenir carvings from Bali have become a common feature in Japanese homes. Many people have enjoyed *legong* and *kecak*, traditional Balinese dances. Last year the Dharma Santi dance troupe toured Japan giving performances that represented the true essence of classical Balinese dance. The tourist image of an "enchanted isle" is firmly entrenched in the Japanese consciousness.

Surprisingly little is known, however,



A festival parade on the island of Bali

about the way of life or social systems of the Balinese, who are also excellent farmers. Scholars have made a great deal of progress in research in certain limited areas, but very little has been produced in the way of reliable material dealing with the island as a whole. I faced extreme difficulties as I tried to trace the significance of many of the Balinese customs appearing in this book. Again and again I had to make direct approaches to scholars in Bali after research

organizations in Japan were unable to provide satisfactory answers to my inquiries. The difficulties of translation were compounded by the fact that even in Bali knowledge about some of the older customs has been eroded by time and is no longer clear. Worse still, there was no proper Balinese dictionary (even into English) in which to look up the countless Balinese words that appear in the text. The task of translation was at times delayed for up to a fortnight while I sought to track down the meaning of a single word. Each of these difficulties brought home to me the sheer lack of data and the distance between Japan and Bali. In this respect, Bali is still an island in a distant sea.

Ni Rawit Ceti Penjual Orang has a special appeal. As I state in my postscript, evaluated as a modern novel, the work has a number of faults. I was somewhat doubtful as to whether the book was really essential for a project designed to present modern Indonesian literature through a limited number of works. However, my translation of this lively work represents the first attempt to show the Japanese people the Balinese way of life through Balinese eyes. If it provides some hints as to how the Japanese can deepen their understanding of Bali and bridge some of the distance between the Japanese and Balinese people, then its inclusion will have been highly worthwhile. As the translator of *Ni Rawit Ceti Penjual Orang*, I feel that nothing could bring me greater joy.

Toshiki Kasuya teaches at Kyoto Industrial University.

A Reader's Comment

Teijiro Sugihara, civil servant

Music abounds in many forms throughout the world. As a music lover, I regard each of these forms as a precious jewel. One of my favorite genres is Bali's *gamelan* music, which I liken to the sparkle of a diamond. Some years ago I had the opportunity to stay for some time on the island of Bali. I was able to enjoy *gamelan* to my heart's content any time of the day or night. My present circumstances rule out another visit to Bali, so when I came across *Ni Rawit Ceti Penjual Orang* in a bookshop, I immediately bought a copy. I read it through that night in one sitting. As I came across nostalgic place names and other background elements, it was as if I were back in Bali again. Portrayed here was the real, living Bali, not the "last paradise on earth" as popularized in tourist slogans. However, in the postscript to the Japanese manuscript,

the translator says the story conveys the atmosphere of ancient Bali.

The pace of the book seems to conform to the rhythms of *wayang*, a classical Javanese puppet drama. I have only just started to learn Bahasa Indonesia, the official language of Indonesia, and my knowledge of *wayang* is limited to what I have learned from reading several books on the subject recently published by *wayang* enthusiast Ryo Matsumoto. It seems, however, that the story proceeds not along a straight line but

through a number of subplots, and that many episodes, such as the gathering to read poetry written in Kawi, the ancient Austronesian language of Java, can be enjoyed in their own right. Also, just as a change in the tone of the *gamelan* accompaniment marks the passing of midnight during an all-night *wayang* performance, so does the tone of this story undergo a major shift around the middle of the book, leading the reader into a series of gripping battle scenes similar to those of the *Mahabharata*, one of India's two

major epics. By extension, I imagine that Indonesian readers are even accustomed to endings paced like *gamelan* pieces, which come to a rapid close after the tempo has been increased to its fullest extent. Japanese readers are extremely fortunate that they can read this wonderful book in the Japanese language. As in *wayang*, however, the dialogue is an important part of the book's appeal, and I felt that the translator should have treated such passages with greater consideration and daring.

INDONESIA

Indonesia 1967-1980 (Indonesia 1967-1980: A Cartoonist's View of Contemporary Indonesian History), by G. M. Sudarta

translated by Yoshinori Murai; to be published in Japanese in October 1983 by Shinjuku Shobo

Indonesia 1967-1980 is an anthology of cartoons by G. M. Sudarta, a lively and aggressive cartoonist whose creations have been carried continuously in *Kompas*, a leading national newspaper in Indonesia, since 1967. The anthology, which consists of 380 installments, offers readers an accurate and enjoyable introduction to political, economic, social, and cultural conditions in Indonesia from 1967 to 1980.

The numerous and varied characters of Sudarta's single- and four-frame cartoons include many real people. Uncle Pasikom, a middle-aged character sporting a beret, appears in most frames. He has the flourish of a witty and humorous native son of Jakarta and views modern Indonesia from the standpoint of an ordinary person.

At times Uncle Pasikom's outlook is extremely satirical, while at other times he sheds a sympathetic tear for people on the very bottom rungs of society. Few writers, even authors specializing in the social sciences, have attempted to examine modern Indonesia from a viewpoint of such consistency and diversity. This cartoonist's social sense is superb, his expression masterly.

Cartoons from the newspaper series have been compiled in sections related to such themes as politics, corruption, education, and crime. Within each section, the cartoons are arranged in chronological order. The book also includes forewords by the economist Daniel Dhakidae, who is editor of the social science journal *Prisma*, which is published by the Yayasan Swadaya (Swadaya Foundation), and Jakob Oetama, who is editor of *Kompas*.

A Word from the Translator

Uncle Pasikom is a pursuer of young women in the streets of Jakarta, though not quite to the same extent as the *Asahi Shimbun* cartoon figure Fuji Santaro in Japan. As with any middle-aged gentleman who values his respectability, however, he pursues with his eyes only. In one cartoon, while watching a young woman on his right, he swivels his eyes around to the left. His eyes dart from left to right and right to left until suddenly he finds he has four eyeballs and must rush

off to an optician. That is Uncle Pasikom.

An ordinary citizen of Jakarta, Uncle Pasikom in some ways resembles the character Tora-san from the Japanese movie series *Otoko wa Tsurai yo*. He sheds a tear for young newspaper vendors when they are banned from selling their newspapers near traffic lights, and for a marketplace porter who was thrown into jail simply for charging a wealthy woman fifty rupiahs. He cries for joy when a political offender returns after more than ten years of exile on the island of Buru.

Uncle Pasikom takes a very sardonic view of the rich and powerful. On one occasion when VIPs attending a symposium on energy conservation crowd the street outside with their private cars, Uncle Pasikom calmly arrives on his bicycle and declares: "The important thing is not to talk too much. We must think about conservation!" In short, Uncle Pasikom lives in Jakarta and expresses the joy, anger, and sadness of its ordinary citizens. He is quite severe in his views. Popular feelings, which are difficult to gauge from newspaper articles, are transmitted to the reader through these cartoons and through Uncle Pasikom's words as he wanders around Jakarta in his beret.

I have been a fan of Uncle Pasikom ever since I lived in Bandung. I felt somehow relieved each time I saw Pasikom's face in the newspaper *Kompas*, which was delivered to my house each morning. I was very pleased to find this anthology in a Jakarta bookshop the year before last.

Though I have never met G. M. Sudarta, I imagine him as someone just like his creation. He was born in 1944, which places us more or less in the same age group. This book is a superb anthology of cartoons



Cartoon of Uncle Pasikom woefully singing the Indonesian song "Rayuan Pulau Kelapa"

covering thirteen years of the Suharto administration. I hope to complete the translation soon so that Japanese readers can also enjoy Uncle Pasikom.

Yoshinori Murai teaches at Sophia University.

A Reader's Comment

Huh Ilhae, journalist

I first learned of *Indonesia 1967-1980* in an *Asahi Shimbun* column on overseas culture in mid-October 1981. I was subsequently able to obtain a copy of the book, but a collection of satirical cartoons on current social themes was just too much for a lazy student like me to cope with, particularly in view of the large number of abbreviations used, and I had to content myself with simply leafing through the cartoons. Now, however, a talented Japanese translator is preparing a Japanese version, and I am eagerly awaiting its publication.

I recently read through the collection of cartoons again with the aid of some introductory notes. I was struck by the work's pictorial appeal. What appears at first to be hair on Uncle Pasikom's head is in fact a beret. To Indonesians, Uncle Pasikom is known as Oom Pasikom. Both the term *oom*, which is a word of Dutch origin meaning "uncle," and the beret he sports on his bald head suggest Uncle Pasikom's "Hollandization." He also wears a suit and tie, not the most comfortable attire for a hot country like Indonesia. Despite the fact that both his dress and his mien are westernized, though not to the extent of vulgarity, Uncle Pasikom is richly expressive of the full gamut of human emotions. In addition, the child who is somehow reminiscent of the U.S. cartoon character Charlie Brown is also extremely appealing.

As might be expected from a newspaper cartoon series, subjects include such serious topics as law and justice, corruption, crime, foreign relations, energy, the incumbent administration and its policies, economic development, and general elections. However, the collection also includes cartoons on such topics as movies. Most of the cartoons deal with Uncle Pasikom and other ordinary people. The result is a volume that overflows with a sense of humanity and life.

One key to the popularity of the Uncle Pasikom series is that his satire is based on the attitudes of average citizens. There are hints of the strength of people who endure and go on living without complaining, for example, in Uncle Pasikom's reaction when he is confronted by an extortionist on the streets of Jakarta. It is also apparent in the

faces of a man and his child who, now that their land and house have been sold, thus leaving them nowhere to sleep, drift into Jakarta.

Boarding a bus in Jakarta can be dangerous for the uninitiated. I am sure that my innate slowness caused problems for one Indonesian friend on many occasions. I remember one of her comments: "There are too many people and not enough public transport. The buses are overcrowded and late. But we endure."

There is a beautiful Indonesian anthem entitled "Rayuan Pulau Kelapa" (The

Charm of the Coconut Isles). An Uncle Pasikom episode dealing with economic development takes a sarcastic line on imports of copra (dried coconut meat) from the Philippines. Uncle Pasikom is shown sitting under a coconut tree labeled "Made in the Philippines." As he tearfully sings this anthem, the expression on his face is superb. A picture is truly worth a thousand words. I am sure that I am not the only one to be impressed in a number of ways by these 380 cartoon portraits of conditions in modern Indonesia. I seem to hear the voice of this silently enduring people.

INDONESIA

Keluarga Gerila (Guerrilla Family), by Pramoedya Ananta Toer

translated by Noriaki Oshikawa; to be published in
Japanese by Mekong Publishing Co., Ltd.

The inscription on the gravestone is starkly simple: "Sa'aman bin Paijan—Executed, 1949." Sa'aman is the oldest son of the family portrayed in *Keluarga Gerila*, a story that takes place on the eve of Indonesia's independence. Sa'aman, who resigns his job as a government official and begins working as a *tukang beca* (pedicab driver) to support his family, also secretly joins an urban guerrilla group. His mother, Amilah, who has become insane, was once a prostitute catering to soldiers. She has seven children, each with a different father. Two of Sa'aman's younger brothers are fighting as guerrillas. His three sisters and youngest brother are struggling to survive amidst abject poverty.

The family, which is both magnificent and wretched, endures one hardship after another. Sa'aman is arrested and shot. His insane mother dies. The two younger brothers who are guerrillas die in battle. The oldest of the three sisters is deceived and loses her virginity. *Keluarga Gerila* also portrays the tragic suffering of such family enemies as the prison superintendent of mixed racial background.

The author, Pramoedya Ananta Toer, clearly aims to record in the story of a single family the sufferings and tragedies of all those who fell or were wounded in the war of independence so that the tale can be passed on to later generations, to those living in an era of independence.

Sa'aman is by nature kind to all he meets. Though aware of all the sins of humanity, Sa'aman resolutely and steadfastly pushes on toward a higher goal. Once he has been arrested, he condemns himself for the sins that he has committed and places himself in God's hands by welcoming execution. As far as is possible with a living human being, he is portrayed as an ideal.

After becoming guerrillas, Sa'aman's younger brothers are forced to bear inescapable agonies. One suffers a disfiguring facial wound; the other kills his own father, who was fighting for the Dutch. The two brothers, who nevertheless continue on in the struggle for independence, eventually fall in battle.

Amilah, the mother, is an essential sup-



Pramoedya Ananta Toer

porting character as she endlessly speaks nonsense completely unrelated to present realities. However, if readers pay careful attention to her words, they will find that her cries lay bare the most fundamentally human emotions.

Sa'aman's three sisters and his youngest brother see their older brothers die one after another in the struggle for independence. In his last letter to them, Sa'aman tells them that as witnesses to the struggle they should describe the events for future generations. He also calls on them to become the nation's strength and support in the new era. From this it is clear that Sa'aman is not simply a hero of individual proportions, but that he is instead a symbol of the great ideal of independence, which must be achieved even at the cost of human suffering and tragedy.

A moment before his execution, Sa'aman summons up all the strength in his body and begins to shout, rending the air with his voice: "Allahu Akbar! Allahu Akbar! Allahu Akbar! Merdeka! Merdeka!"

These cries of "Allah is great!" and "Independence!" are what the author has attempted to pass on through this book. They continue to echo, both loud and soft, in Indonesian soil and in the hearts of its people more than thirty years after Indonesia gained its independence.

A Reader's Comment

Shigeru Takatori, NHK

Numerous literary works have dealt with the human dramas of the people who lived during the four-and-a-half-year struggle for independence that Indonesia began waging against the Netherlands in 1945. This is the first time that Pramoedya Ananta Toer's *Keluarga Gerila* has been introduced in Japan. It is apparently one of the most representative works dealing with this period, as is *Jalan Tak Ada Ujung* (Road Without End), a work by Mochtar Lubis that was translated into Japanese by Noriaki Oshikawa, who also translated *Keluarga Gerila*.

As its title suggests, the novel's main characters belong to a family consisting of three brothers who are martyrs in the guerrilla war against the Dutch, their surviving sisters and brother, and their insane mother. While the children strive to accept their present circumstances for the sake of Indonesia's independence, the mother cannot face reality and lives in a world of illusion, clinging to the pleasures of her life during the colonial period. As the story proceeds, Pramoedya gradually sketches psychological profiles of each family member. One event follows another as the mother curses

the world and searches for Sa'aman, her most beloved child, who has been taken away by the military police. It is almost as if she seeks to dilute the spirit of independence filling her other children, members of a younger generation. The surviving sisters and brother are troubled and hurt by their mother's abnormal speech and behavior. Repeated conflicts occur as they try to remember to show compassion toward her. The situation intensely reflects an Islamic influence. When *Keluarga Gerila* was written in 1949, Indonesia was close to achieving independence. In this sense, it seems that Pramoedya is struggling as an intellectual to come to grips with the cruelty of war, for even wars fought to achieve independence inevitably damage the ties linking human beings together.

Truly understanding a people's desire for independence or belief in God is nearly impossible for the Japanese people, who have had little experience with either. But there is a passage near the end of *Keluarga Gerila* that poignantly portrays the strong will of the Indonesian people, who staked their very existence on two noble causes: their religious convictions and independence. Readers cannot help but be deeply impressed as Sa'aman's cry of "Allahu Akbar!" (Allah is great!) as he faces a firing squad is echoed in a pulsating chorus by other condemned prisoners and masses of people outside the prison walls. As a vehicle for understanding the Indonesian people, this novel is superb.

But for me, the humanistic portrayals found throughout the work were its most impressive element. On the one occasion

that I met Pramoedya, he had just been freed from a ten-year sentence as a political prisoner. I was struck by his piercing eyes. He seemed able to see into the core of those around him. The strong will and power of observation that I witnessed then are also visible in this novel, as in his depiction of the warden of the prison in which Sa'aman is confined. Burdened by his mixed racial background, the prison warden strives to be Dutch. But he is attracted by Sa'aman's humanity and becomes confused. I wish that Pramoedya had gone further in depicting this character. Though his portrayals of human beings committed to a cause are eloquent, I am more interested in bewildered characters like the warden, for it is essential to depict all aspects of the struggle for independence. While one cannot, of course, expect such a comprehensive perspective from a work written in the midst of the battle for independence, I hope that Pramoedya will address Indonesia's struggle for independence again in a future work.

In *Maut dan Cinta* (Death and Love), the Indonesian author Mochtar Lubis depicts the wide gulf between conditions in Indonesia when it was ablaze with ideals following the attainment of independence and the actual situation in Indonesia today. Having read *Keluarga Gerila*, I am convinced that Pramoedya, who was deprived of his freedom for nearly ten years as a political prisoner, could portray the struggle for independence from an entirely different perspective than that of Lubis. Meanwhile, one must maintain hope that Indonesia will someday become a society that will allow Pramoedya to write freely.

BURMA

Doe Taing Thani (My Native Land), by Khin Swe U

translated by Hisao Tanabe; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Set against the background of the Burmese drive for independence around the time of World War II, *Doe Taing Thani* is a historical novel depicting the most dramatic period in contemporary Burmese history. With the exception of its three protagonists and the people around them, the book's characters are real people who struggled valiantly to achieve independence. The book, which faithfully follows the history of Burmese independence, presents a realistic account of this most important chapter in contemporary Burmese history.

The story, which opens when Burma is under British rule, depicts the turbulent events leading to this Southeast Asian nation's independence. It describes the secret passage of the "Thirty Comrades" to Japan, their military training on Hainan Island, the formation of the volunteer Burma Independent Army, the march from Thailand to Burma, and Burma under Japanese military rule. *Doe Taing Thani*



Khin Swe U

tells of the transition of the independence movement from an anti-British to an anti-Japanese focus, the battle in which Japanese forces fled from the Allied counteroffensive, the end of the war, and the gaining of independence from Britain. Having given the reader the full scope of Burma's struggle to become an independent sovereignty, author Khin Swe U then depicts the subsequent internal strife between the Burmese army and Burmese Communists, surviving Chinese Nationalists, and the Karen Tribe, an ethnic minority.

Doe Taing Thani portrays the lives of youths who lived passionately through this period. Woven against the current of the times is the love between the brothers Ko Thuya and Ko Yan Naung, nationalist youths who are at the vanguard of the fighting, and Mi, the girl who has captured the hearts of both brothers.

Since *Doe Taing Thani* was not originally written for a Japanese readership, Hisao Tanabe's translation enables the Japanese reader to catch a glimpse of the true feelings of the Burmese people. The reader also can feel and embrace the inner thoughts of Burma's people, thoughts that constitute the substance of nationalism. Moreover, by reading between the lines of *Doe Taing Thani*, the reader can get a sense of the complex emotions the Burmese people feel toward Japan.

A Word from the Translator

While I was translating *Doe Taing Thani* into Japanese, I wrote to its author, Khin Swe U, asking her to write an introduction to the Japanese edition. Part of her surprisingly short reply read, "As Burma today is different from Burma yesterday, Japan today is different from what it used to be." I could not help but take note of

these words. Khin Swe U's consideration for the people of Japan, her own country's former invader, seemed almost too generous. On second thought, how good it would be if the Japanese people also could say with pride that Japan has changed.

My father, who was a lance corporal in the Japanese army, was in Burma during the period covered in this novel. A frail soldier, he was transferred from one field hospital to another. He somehow managed to stay alive, however, and was repatriated in 1947. Perhaps all former soldiers who suffered hardships on the battlefield are the same, but my father seldom talked to me about his agonizing experiences. Instead, I grew up listening to his accounts of how simple and warmhearted the Burmese were, and how beautiful nature in Burma was.

My father is no longer living, but I still often hear people reminisce about their experiences on the Burmese front in the same way he used to. This nostalgia for Burma is probably shared by most Japanese veterans who fought on the Burmese front. I have received several letters from these veterans expressing their surprise upon reading *Doe Taing Thani*. They confess that they had no idea that the Burmese despised Japanese soldiers that much and had actually been planning a rebellion against the invaders from a fairly early time.

What will remain after the initial surprise one receives reading *Doe Taing Thani* subsides? I hope no one will dismiss the Burmese attitudes and behavior as a familiar form of passive resistance. I am convinced that a careful reading of *Doe Taing Thani* will show that rebellion was indeed the only



Young woman dressed like the female protagonists of *Doe Taing Thani*

course of action for the Burmese. Moreover, the careful reader should also gain a clear understanding of what it must have meant to the Burmese to witness the arrival of Japanese soldiers under the slogan "Greater East Asia Co-Prosperty Sphere." It is from this understanding that Japanese readers will begin to ask themselves whether Japan has changed completely since the war. War veterans are of course not the only ones who should think about this; even Japanese young people, who have never experienced war, should reflect on it. It is herein that part of the significance of reading Asian literature lies. Many Japanese have finally stopped looking exclusively at the West and have begun to direct their attention to Asia. Moreover, familiarity with Asian literature should alert us to the dangers of reemerging nationalism, dangers that have become increasingly evident in recent years.

Hisao Tanabe works in the Overseas Broadcasting Department of NHK.

A Reader's Comment Kikuko Morita, housewife

In order to win Burmese independence, thirty loyalists, sacrificing body and soul for their country, left their parents and escaped clandestinely to Japan to receive military training. They remind me so much of the Japanese of old, but what about the Japanese youths of today? As I read *Doe Taing Thani*, I thought about Japan's present realities. The majority of Japanese youths think only of their own happiness. Perhaps the young members of this disillusioned generation are wiser. Perhaps they are actually less prone to make mistakes. Some countries are even now being torn apart by rebellions. Is there not any way that the Japanese people can assist individuals who are striving to chart a new course in these countries? Is there not any effective way other than war to teach young people the importance of enduring hardship and persevering? Since they live in such extreme material abundance, I wonder if they will be able to cope with sudden adversity when it occurs.

As I read *Doe Taing Thani*, I began worrying about the future of the young female characters who, like myself, were about ten years old when World War II ended. I sincerely wished that their peaceful lives would continue forever, undisturbed by war, so that they could keep on singing, making flower decorations, enjoying such traditions as festivals, and playing the mandolin. It saddens me to see such girlish pastimes become a comforting distraction for

mothers worrying about the safety of their war-bound sons.

The young girls in *Doe Taing Thani* gradually grow up and learn about the brutality of war from their older brothers and cousins. They also become aware of the contradiction that bloodshed, however atrocious, is unavoidable for protecting themselves and their country.

How ironic that Ko Thuya, one of the book's central characters, should begin considering various ways to launch a rebellion against the very Japanese forces that he once respected as his master when he sees them committing crimes and atrocities against local inhabitants. At a party he gives, he pretends to be completely absorbed in the merrymaking around him. Although he is not accustomed to drinking liquor, the Japanese officers he has invited force him to drink. What must run through the young man's mind as he waits for a chance to rebel against them?

Burma gains independence, but not without great sacrifice and profound sorrow on both sides. Time passes, and Thway and Mi, her second cousin, welcome Thway's older brothers when they come home on leave. It is refreshing to follow the two girls as they grow up into intelligent young women. Mi finds poker-faced Ko Thuya, the older of the two brothers, cold but not disagreeable, and she is astonished when Ko Yan Naung, the younger brother, confesses his love for her. But she gradually grows fond of Ko Yan Naung and eventually falls in love with him. The young soldier tells her, "I'm tired of fighting; I want to relax." At this point, with the appearance of a young man sincerely in love with a young woman, I became truly caught up in the book.

During Ko Yan Naung's short leave, he and Mi spend time together and are a picture of happiness until he must return to the battlefield. As Mi eagerly awaits their next meeting, Ko Thuya tells her of Ko Yan Naung's death. *Doe Taing Thani* is very harsh reading for a person like me, approaching fifty. How I wish someone else had told Mi about Ko Yan Naung's death. But the book's harsh aspect could not be avoided, I guess, since *Doe Taing Thani* concerns the history of a people's war of independence. I composed myself, telling myself that the book was not meant to be a love story. Although I have had enough of wars and reading about them, after finishing this book, I sincerely felt that I must persuade the youths of today, who know nothing about war, to read it to gain at least an understanding of the horrors of war. I pray that they will and that peace will last forever.

BURMA

Mattat yat lo lan hma Ngo (Standing in the Road Sobbing), by Maung Thaya

translated by Midori Minamida; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Written by the Burmese literary genius Maung Thaya, who is renowned for his detailed reporting on the lives of ordinary Burmese people. *Mattat yat lo lan hma Ngo* is an account of a Rangoon taxi driver's day. Maung Thaya based the work on his experiences working incognito as a taxi driver.

During the book's one-day span, passengers of all sorts get in the taxi driven by Soe Kyaw, the novel's central character. Men and women, young and old, a prominent coed working as a prostitute—scenes from these passengers' lives surface as they ride in his taxi. Soe Kyaw does not allow himself to get deeply involved in his passengers' lives but thinks only of two things: fulfilling his duties as easily as possible and Hkin Ma, his girlfriend.

Though Burma is not Japan, it is amazing how Soe Kyaw's outlook on life resembles that of Japanese taxi drivers. He suddenly springs to mind when one is taking a taxi in Tokyo. Maung Thaya might grin a bit at that. Literature can eclipse national boundaries.

A Word from the Translator

Since the appearance of *Mattat yat lo lan hma Ngo*, which won a national literary award in 1970 for its unique subject, Burmese society's understanding of taxi drivers has deepened. The book's effects are far-reaching, for after returning to Japan, I happened to hear that this Burmese book has become a much-discussed topic among employees at Japanese taxi companies. I understand that they insist a similar book be written in Japan. I hope this translation will be widely read not only among intellectuals interested in Asia but among ordinary workers, as well.

There are said to be a few more than a hundred registered writers in Burma today, and it is believed that between a thousand and fifteen hundred works are published each year. However, only a handful of Burma's writers bother to describe the real lives of ordinary Burmese people. Maung Thaya can be counted as one of the few contemporary authors writing critical, realistic novels. He is also one of the rare realistic writers enjoying wide readership.

Born in the Burmese city of Mandalay in 1931, Maung Thaya studied at Mandalay University. While still a student, he began contributing to several magazines. However, he won fame more as a student activist than as a writer during his university days. In 1953 he was arrested for disturbing the peace and permanently expelled from



Maung Thaya

his university. While in prison, he wrote his first work, a short story, and when he was released he worked as a magazine editor. He also began cultivating a large following among young people by writing romance novels in an elaborate style. Filled with elegant but difficult words taken from the classics, his beautiful literary style is said to have been so popular that his words often appeared in love letters penned by Burmese youths.

Since that time Maung Thaya has been striving to become a realistic writer—a difficult switch for any writer. He finally attained an unshakable position in the genre with his publication of *Mattat yat lo lan hma Ngo*. Ten years have already passed since Maung Thaya became one of Burma's few professional writers, but during this time he has consistently devoted himself to depicting the lives of ordinary people in contemporary Burma. A writer who always tries to improve on his previous work by ex-

perimenting with style and content, Maung Thaya continues to write vigorously on subjects from all walks of life.

Midori Minamida teaches at the Osaka University of Foreign Studies.

A Reader's Comment

Yasuko Yamauchi, student

Mattat yat lo lan hma Ngo depicts a day in the life of a Burmese taxi driver. Its author, Maung Thaya, vividly describes the lives of Burmese people from all walks of life, their human dramas, and the incidents that punctuate them. The book was so enjoyable that once I started it I could not put it down until I had read it all.

The true feelings of the author, who actually worked as a taxi driver so that he could write this book, are expressed in the following words of Soe Kyaw, the novel's central character, when he is wrongly accused of stealing: "I've had it. I'm fed up with driving a taxi, leading a lowly life, and being despised, taken lightly, oppressed, detested, and barely understood by so many people." In addition to being a denunciation of a society that allows a gap between rich and poor to continue to exist and fails to reward those who live by the sweat of their own labor, the book is the author's confession that somewhere deep down he, too, tended to look down on manual labor.

At the novel's end, the hero has left the home of his sister and her husband and is standing in the road like a stick, bewildered



Taking a taxi in Burma

and with no place to go. But Soe Kyaw's future is not that bleak. After all, he has no family to support, he can always return to his sister's home if he learns to be less obstinate, and he and his girlfriend do plan to get married. The book's title, which means "standing in the road sobbing," leaves a wretched impression, but the novel is not nearly as gloomy as Japan's proletarian literature.

Most Japanese are not very familiar with Burma. The appearance here and there of names of Japanese cars and of the chemical seasonings that became an issue in Japan not

too long ago makes one realize that Japanese goods have penetrated Burma. But I wonder what Burmese products are imported to Japan?

For a reader like me completely ignorant of Burma, particularly of its culture, the descriptions of the eating habits, the clothing, and the traditional sayings of the Burmese people were extremely interesting. Moreover, this book made me feel very close to Burma by making me realize that, despite cultural differences, young people in Burma and Japan think about nearly the same things.

BURMA

Le hnint Atu (With the Wind), by Ludu U Hla

translated by Shizuo Katoda; published in Japanese by Imura Cultural Enterprise Co., Ltd.

While confined in prison in Rangoon from 1954 to 1957, Ludu U Hla, who had been active as both an author and a journalist in Burma since before World War II, met Maung Nyo, a fellow inmate who was a habitual thief. Intrigued by the man's life story, Ludu U Hla wrote *Le hnint Atu*, basing the documentary novel on his fellow inmate's experiences.

At the age of fourteen, Mandalay-born Maung Nyo left home with a friend and went to Rangoon, where his life of crime began. Following a Japanese air raid that claimed his friend's life, he was subjected to compulsory labor under the Japanese. He fled, resuming his life of crime.

He then met Ma Lwonn Mya, an honest young woman, and fell in love with her at first sight. With the help of fellow thieves, he tried to mend his ways. He married the pure, sincere young woman, and they led an honest life together until, when they had been married only twenty-seven days, Ma Lwonn Mya was caught in a battle skirmish and died. Bereft of his wife's strong, supporting love, Maung

Nyo slid back into a life of crime. He became a vagrant, his life alternating between passing time behind prison bars and fending for himself on the outside. Though he later remarried, he could not seem to settle down and break free of Rangoon's world of crime.

During one stint in prison he became involved with the prison's theater group, where it became apparent that he had some acting ability. It was through this group that he and Ludu U Hla met.

As Ludu U Hla tells the story of Maung Nyo, a Burmese commoner, in *Le hnint Atu*, he also gives his readers a broader view of the many historical events that occurred in Burma in Maung Nyo's time. Moreover, the work chronicles the history of the life of commoners in Burma.

As a thief, Maung Nyo was really not a bad fellow. He strove always to befriend the weak, and many, such as a prostitute seeking to gain freedom, benefited from his

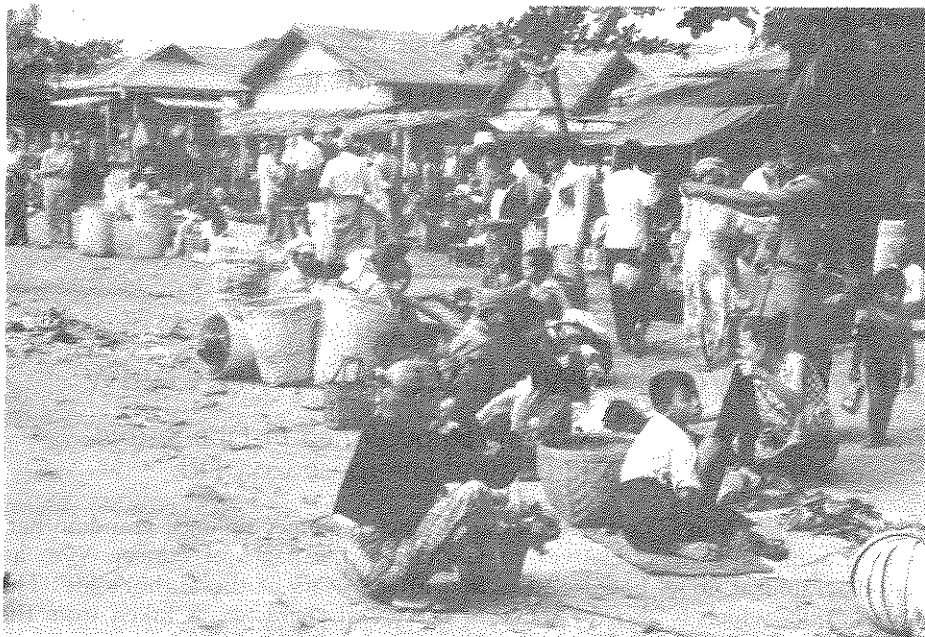
sympathetic help. Moreover, he was loyal and kindhearted—perhaps you could even say he was chivalrous. Like him, his fellow criminals also would respond to those in need, sticking by those who gained their sympathy. It seems as if Ludu U Hla found the positive aspects of Burmese commoners in this one man. *Le hmint Atu*, which means "with the wind," is an apt title for the story of a kindhearted, benevolent soul, a Robin Hood of sorts, who drifted along on the stormy seas of Burmese society.

(The Foundation regrets Mr. Ludu U Hla's sudden death in August 1982.)

A Word from the Translator

In February 1957, the year in which he wrote *Le hmint Atu*, Ludu U Hla was released from prison in Rangoon, where he had been held as a political prisoner. His imprisonment, which began in October 1953 and lasted for more than three years, stemmed from an alleged error in an article about an uprising in Rangoon. After the article's appearance in *Ludu* (People), a newspaper that he ran, he was arrested for violating a political code.

A long-cherished dream came true when Burma became a sovereign independent republic in 1948. But the newly independent nation was treading a rocky, arduous path as it entered the 1950s. The attainment of independence, the ultimate goal for so



Marketplace in Rangoon, Burma

many years, left many Burmese without a concrete purpose, breeding political disintegration and disputes. Internal strife arose as different ethnic groups sought their separate independence. Wracked with poverty and chaos, Burmese society was a melting pot brewing numerous contradictions.

When the author entered prison in 1953, the facility was overflowing with prisoners who were victims of Burma's social turmoil. They had not been able to muddle through and escape the turbulent society's contradictions. Instead, as if it were their destiny, they bore the full brunt of the paradoxes emerging from the impoverished, chaotic conditions that plagued the newly independent republic. As an author who lived during this period of upheaval, Ludu U Hla was among those who suffered.

Born in 1910, he was a young adult in the 1930s, a decade marking the rise of nationalism in Burma. Already dedicated to the cause of enlightenment by the first half of the decade, he supervised the production of the literary magazine *Kyi Bwaa Yei* (Development). Writing in Burmese and not in English, the language officially designated by the British occupying his homeland, he earnestly explained the necessity of national independence as well as the ideology of independence. The impact of the *Kyi Bwaa Yei* was considerable. Influenced by the magazine's ideas, hordes of young intellectuals joined the struggle for independence against the British and the battle against Japan. The drive for independence took its toll, leaving many of the young people injured or dead.

Conditions in Burma following the attain-

ment of independence differed considerably from the Burma of the author's expectations, the Burma that he had believed in and expounded upon. The newly independent nation bore little resemblance to the Burma envisioned by the youthful martyrs of the struggle for independence. Sunk into despair and discouragement by the unexpected outcome of his dreams, he harshly criticized the newborn government and was filled with indignation when he was subsequently arrested for violating government policy.

The pain that he felt was also felt by his fellow prisoners, who represented a diverse mixture of ethnic backgrounds and social classes. As he spoke with them, Ludu U Hla could not help but taste the bitterness that followed the establishment of Burmese independence.

Le hmint Atu is the first work Ludu U Hla wrote after his release from prison. Fresh from his experiences there, he established his new philosophy in this work. It contains not a vestige of his former inclinations toward idealism and enlightenment, and it displays neither a tendency to praise independence, a trait that is visible in works by many of his contemporaries, nor a tendency to glorify ideology. Rather, his words in this novel mirror reality as he describes people at the bottom of Burmese society, people whose earnest efforts to continue living never falter, despite the web of contradictions threading through society. The poignant truths of his descriptions express human burdens never found in works spun from authors' imaginations.

The burdens of human existence he so vividly depicts still exist today. Though



Ludu U Hla

Burma is now a socialist state, a gulf separates ideology and reality. This gulf overflows with burdens that weigh down the struggle-filled lives of the Burmese people.

Since defining his new philosophy in this documentary novel, he has explored various literary forms giving him an opportunity to depict reality. Whether the vessel for

his words is nonfiction, documentary literature, oral literature, or travelogues, with each outpouring of creativity based on reality this Burmese author's talent has reached new heights.

Shizuo Katoda works in the Overseas Broadcasting Department of NHK.

A Word from the Translator

To see a particular historic stone Buddha, I once visited a village of about two thousand people in Nara Prefecture with an elderly Burmese professor. Reading about the village's history at the village office, I learned that more than two hundred villagers had lost their lives in World War II, including more than forty soldiers who had died in Burma.

The Burmese professor and I walked along a road passing through the mountains. When we came to the stone Buddha, I mentioned the Japanese soldiers who had died in Burma. Turning toward the stone Buddha and pressing his palms together in prayer, the elderly Burmese said, "Let us pray for peace." Afterward, without making even the slightest reference to the soldiers or the war, he told me about the stone Buddha.

I have heard that Japanese visiting Burma since the war have had very similar experiences when they mention World War II.

BURMA

Hkwee Nyo (Brown Dog), by Min Gyaw

translated by Shizuo Katoda; to be published in Japanese in September 1983 by Imura Cultural Enterprise Co., Ltd.

Burmese author Min Gyaw's mother and father, younger siblings, grandmother, uncles, aunts and other relatives come alive on the pages of *Hkwee Nyo*, an autobiographical novel based on the first fifteen years of the author's life. The novel's title, which is also the name of its central character, is taken from the author's boyhood nickname, which means "brown dog."

The structure of the novel falls into three segments. The first, which runs from 1933 to 1942, focuses on Hkwee Nyo's relationship with his father. The boy's father, who is a primary school teacher and a nationalist, lends his support and cooperation to the employees of a Burmese oil company when they stage a strike against the British to gain better treatment. During his childhood, a surge in Burma's nationalist movement, as marked by such incidents as the 1936 strike by Burmese university students, reinforces his father's words and actions, and Hkwee Nyo develops a nationalistic consciousness.

As the novel moves into its second phase, from 1942 to 1945, Hkwee Nyo's father dies. Various relatives assist the boy's widowed mother, trying to ease her suffering. Though the family does survive independently, this period is far from easy for young Hkwee Nyo, who is the oldest son. At a temple school, where he serves as an acolyte, he comes down with a serious illness. As the author draws

on his own childhood experiences during World War II, he also depicts life for the Burmese people under the rule of the Japanese army.

In the novel's final segment, Hkwee Nyo leaves the priesthood and begins working at a coffee shop when his mother's business goes bankrupt. He develops an interest in the poetry and other literature of Burma. Various thoughts and ideas take shape in his mind as he reads. Min Gyaw describes this period in Hkwee Nyo's life against a background of changes in Burma—the routing of the Japanese forces occupying the country, the return of the British, and the attainment of independence in January 1948.

What was a typical Burmese family like during the most dramatic period in contemporary Burmese history? How were children raised in Burma's tradition-steeped society? Min Gyaw's autobiographical novel gives answers to such questions. In addition, its readers will come to understand many aspects of his native land, including the warmth that binds family members together.

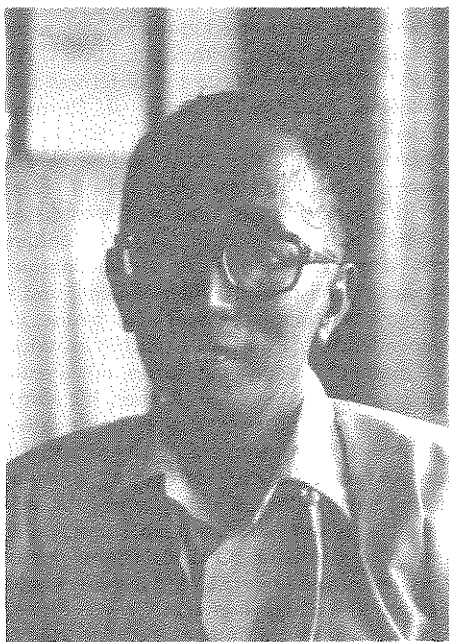


Novice monks in Burma

I feel that the elderly professor's avoidance of the topic represents the benevolent spirit that is widely seen among Burma's kind-hearted Buddhists.

When the Japanese invaded Burma during World War II, they plundered the land and slaughtered many of its inhabitants. Yet the Burmese do not seem bitter toward the Japanese. The Burmese spirit of benevolence is a spirit of kindness and mercy for individuals tormented by guilt or suffering from aching souls. The gentleness of the Burmese people has its source in this spirit of benevolence.

Born in 1932, Min Gyaw, the author of *Hkwee Nyo*, is one of the most widely read authors in Burma, which is now a socialist state. The authors of his generation spent their youth first during the height of the anti-British drive for independence and then during Burma's occupation by the Japanese.



Min Gyaw

They witnessed how their parents' generation was governed by another country and saw the great hardships the older generation endured when Burma was invaded. Min Gyaw and his peers belong to a generation that poignantly understands the preciousness of independence and the necessity of establishing a domestic system to maintain it.

Since 1950, when he began appearing in literary circles at the youthful age of seventeen, Min Gyaw has written several works. *Twoei Yar Me* (The Woman with No Kin: 1957) presents the life of a woman who loses her husband in the struggle against the Japanese, and *Ah Lar Waka* (The Demon: 1964) is about an anti-British strike by employees of a Burmese oil company and the strike's leader. As is apparent in these works, from first to last Min Gyaw is committed to transmitting to future generations the experiences of those who were governed by outsiders, the hardships of those who were invaded, and the history of Burma's struggle for national independence. Of all his works, *Hkwee Nyo* presents to Min Gyaw's readers most clearly the basis of his convictions as a writer.

When talking about World War II, the Japanese people are apt to dwell on their ex-



Reciting prayers at Shwe Dagon Pagoda in Rangoon, Burma

periences as victims. However, by the very act of acknowledging the truth that Japan invaded Burma, where the Japanese were assailants and not victims, and by handing down this version of history to future generations, the Japanese can approach the exalted spirit of the Burmese professor who

softly said, "Let us pray for peace." Perhaps the Japanese people will then deserve the limitless gentleness extended by the Burmese people.

Shizuo Katoda works in the Overseas Broadcasting Department of NHK.

PHILIPPINES

The Pretenders, by F. Sionil José

translated by Matsuyo Yamamoto; to be published in Japanese in December 1983 by Mekong Publishing Co., Ltd.

The central character of *The Pretenders*, Antonio "Tony" Samson, belongs to the Ilocanos, the third-largest cultural-linguistic group in the Philippines. Though he must struggle financially, the poverty-stricken youth manages to attain a university education. After graduating with an impressive academic record, Tony receives a scholarship to continue his studies at a university in the United States.

Tony becomes quite close to his cousin Emy during his university days. The pure, naive young woman falls in love with her older cousin and conceives his child. Knowing that Tony will be under a constant financial strain until he eventually obtains his doctorate in America, Emy breaks off their relationship without giving him any hint of her pregnancy. Nor does she tell him of the baby's birth.

Tony becomes acquainted with another Filipino student, Carmen Villa, in the United States. As time passes, the financially struggling Tony and the well-to-do Carmen, whose father is a wealthy entrepreneur, fall in love.

After receiving his Ph.D., Tony returns home. Surging with a renewed pride in his Ilocano heritage, he is aglow with ideals for battling the corruption and injustice of upper-class society in his homeland. Once again Tony walks through the halls of his former university, this time as a teacher.

He marries Carmen, neglecting to tell her about his father, condemned to death for a murder committed in a fight over land ownership. At some vague, unidentifiable time hence, corruption and injustice begin to gnaw away at Tony's very existence.

Tony's intelligence and abilities do not escape his father-in-law's attention. Don

Manuel Villa, a self-made man with wealth and power at his fingertips, tries to persuade his daughter's husband to join the family business. Tony initially refuses, but when Manuel takes steps to make the young teacher's position at the university uncomfortable, Tony resigns and begins working for his wife's powerful father.

He gradually becomes completely caught up in the wealth of his wife's family. Despite Tony's determination not to yield to the money's power, not to sell his soul, the elite young intellectual is driven into a corner by the ostentatious life style that has unfolded around him. His wife, always hungering for new excitement, tires of her tranquil life with Tony and has an affair. Stunned at Carmen's deception and filled with tormenting thoughts, Tony is deceived once again, this time by a friend from his university days who values money over friendship. Adding to his despair, Tony learns at last that Emy gave birth to their child, and he realizes that he has deceived the younger cousin who once loved him. Grief wells up in Tony as he also realizes that in his own deceit-ridden life style he has only been deceiving himself. Filled with desolation, Tony returns to the neighborhood of his poverty-stricken university days and, hurling himself in the path of a train, takes his own life.

A Word from the Translator

No matter which of F. Sionil José's works I read, aside from this Philippine author's level of literary expertise, I am totally captivated by his contagious enthusiasm. José seems unable to write without frenetically and fully describing each work's setting in its full historical context. While subtly and gently examining people and things, José offers an intricate web of observations and opinions on the workings of all humankind in the context of a present that cannot be isolated from what has been and what will be. He offers his readers a wealth of thoughts and ideas as he examines the elements of chance, fate, and fortune that surface in the passage of time; the intertwining of the individual and society; and the power struggle between the Philippines and its encircling powers. José holds nothing back. Even as he reaches for pen and paper, his thoughts begin to flourish.

Each of José's characters in *The Pretenders*, his first full-length novel, is burdened by intolerable aspects of Philippine society. First there is Antonio "Tony" Samson. Full of pride concerning his intelligence and his Ilocano heritage, Tony condemns the *Ilustrados*, who were educated Filipinos like himself, for their mistakes. But even as he deplores their role in Philippine history, he becomes enveloped in corruption and loses his will to continue living. Tony's father-in-law, Don Manuel Villa, is a self-made man who corruptly seeks to satisfy his endless lust for power. The don's clan includes his wife, who moves woodenly and lifelessly through her debased world, and his cat's-paw, Senator Reyes, who toadies to the corrupt Manuel's demands. Finally there are the two women who at one time have loved Tony: his cousin Emy, who represents the nobleness of native Filipinos,

and the woman who becomes his wife, Carmen Villa, a young, upper-class woman tainted to the core by poisonous Western elements. Aside from Emy, José's characters, thrusting to the far recesses of their souls the knowledge that they cannot make it through life alone, pretend as if they are free to do as they wish.

In translating *The Pretenders*, I was struck by its poignancy, by the extent of José's sorrow as Tony suffers one setback after another, by the depth of José's love for Emy, and by the slim, but unseverable, hope he offers through her.

Though this work may be flawed, its author and his message do not lack substance. For the sake of the people of the Philippines, I am deeply thankful for the long, meaningful literary journey that this Philippine author has begun.

Matsuyo Yamamoto is a translator.

A Reader's Comment

Takuji Ono, journalist

For one who has fallen into the habit of reading books with more entertainment than literary value, F. Sionil José's *Pretenders* presented something of a challenge. It is far too heavy reading to be skimmed lightly merely to pass the time.

Ten years after the 1962 publication of *The Pretenders*, I was studying in the Philippines. José was operating a bookstore in Manila, and every now and then his customers would catch a glimpse of him. I had never heard of José, nor was I aware that he ran the bookstore. I would visit it when I could, for despite its smallness it had a wide selection of specialty works.

One day I was scanning the store's shelves when someone behind me tapped me on the shoulder and in a friendly tone asked if I was Japanese. That someone was José.

He took me up to his office on the second floor. Containing little more than simple desks and some chairs, the unassuming office seemed to suggest just how frugally the shop below was run. As I sipped a cup of coffee, José's wife, who was busy with some documents, made me feel welcome with her kind words. José spoke in a voice brimming with vigor. I do not recall what we talked about, but I shall never forget the pudgy, moon-faced man with his enormous, engaging eyes that sparkled with life. I gathered that José, who was born in 1924, put all his energy into his writing and left the running of the bookstore to his wife. As I got up to leave, José handed me a copy of *The Pretenders* and asked, "When you get a chance, won't you read this?"

In my quest to learn more about the Philippines and its people, novels by Philippine authors were more reference materials than literary works for me. José's book was no exception, and I labored through each page. Lacking any aptitude for foreign languages, I missed the delicate nuances of the English-language work's expressions and could not absorb the meaning of José's words well enough to read between the lines.

José's words, "when you get a chance," turned out to be extremely appropriate. It took me several weeks to read only a few pages, and I would let several months go by without even opening the book. Nearly two years had elapsed by the time I finished *The Pretenders*. Having read it at such a staggered pace, I did not form any particular impression of it at the time.

I recently learned of Mekong Publishing Co.'s plan to publish Matsuyo Yamamoto's Japanese-language translation of *The Pretenders* late this year and opened the book again. As I read José's work once again, going through it at a much faster pace than I had a decade earlier, I regretted that I still lacked the language skills to savor the work's literary expressions. However, I was struck with admiration for José's incredible depiction of the suffering endured by Antonio "Tony" Samson, the elite educated youth who is the novel's central character.

I was astounded at José's ability to fix an unwavering gaze on the realities of society and, with his pen as his weapon, zero in on and attack, as if to rout out, society's ailments—wealth, poverty, ambition, flattery, power, deception, and family problems. The reality that José sketches as he depicts Philippine society has parallels throughout the third world. His words also plunge into the core of society in developed nations.

Themes of works by Philippine authors who write in English tend to be alien to Philippine society, because many of these authors are overly conscious of writing for a Western, rather than native, readership. But José has refused to fall into this pattern. This man, whose works continue to reflect his staunch resolution to write for Philippine people, once explained himself as follows: "I write my novels in English, and not in my native tongue. Though my conscience nags at me a bit because of this, my mixed feelings are the driving force behind my creativity."

To me, José and his main character Tony present a double image of sorts. José's words, "when you get a chance," reflect his sincerity and modesty as well as his inner strength. I am delighted that *The Pretenders* will soon be available in the Japanese language.



F. Sionil José

THAILAND

Tung Maha Rat (Great King's Plain), by Riameng

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

Set along the Caophrayaa River in Thailand's Cangwat Kamphaengphet Province, a lumber collection and distribution center, *Tung Maha Rat* is the story of Run, a drifter who settles in a riverside village and eventually becomes its leader. As leader, Run, yielding neither to political power nor to violence, works hard for the village's development. As befits his heroic status, he both loves and is unreservedly loved by women. Captivated by the beautiful Sutcai while passing through the village on business, Run decides to remain, and renouncing his nomadic life style, resolves to work on the village's behalf. His broad experience as a migrant proves useful in confrontations with local bosses as he defends the villagers' rights. Run even defies regional bosses and the governor himself. The depiction of a hero overcoming a series of challenges in his lifetime, Run's story is also the tale of a man's passionate love for three women—his wife; Campaa, his wife's close friend; and Lamiat, the wife of Sathian, his longtime enemy. The reader will become caught up in this tale by the late Riameng, a talented writer sometimes called Thailand's Maupassant.

A Word from the Translator

During his lifetime, Maalai Chuuphinit, who wrote *Tung Maha Rat* under the pseudonym Riameng, served as a newspaper editor, the vice chairman of a newspaper association and of the P.E.N. Club, a member of Thailand's National Assembly, a university lecturer, and an adviser or board member of various associations and foundations. In addition, he published some three thousand works under eighteen different pseudonyms. Known as Thailand's Maupassant, this master of the short story was invited to Japan in 1960 by the Japanese government as a representative of Thailand's mass media.

Maalai was born to a lumber dealer and his wife in the Thai province of Cangwat Kamphaengphet in 1906. At age eleven, he moved from this area along the Mae-Ping River to Bangkok, and when he was eighteen he became a teacher and began writing fiction. In 1926, twenty-year-old Maalai became the editor of a newspaper in southern Thailand—the first step in his journalistic career. The following year he returned to Bangkok and gained renown as a skilled free-lance reporter. Having unusually strong powers of concentration that enabled him to write fiction at any time and under any circumstances, the young Thai writer encouraged many beginning writers showing considerable promise. While engaged in his various pursuits, Maalai also cultivated orchids, played classical musical instruments with the skill of a professional, and enjoyed

hunting. In 1963, the year after he had received an honorary doctorate in journalism, he died of lung cancer at age fifty-seven.

Maalai primarily wrote short stories, and his novels are few in number. Typical of his longer fiction are *Phaendin Khong Rao* (Our Great Land), written under the pseudonym Mae-Anon; *Long Phruai* (Downstream in the Jungle), under the pseudonym Noi Inthanon; and *Tung Maha Rat*, under the pseudonym Riameng. Each of these novels is on the Thai Ministry of Education's list of recommended reading.

Tung Maha Rat, one of Maalai's last works, was published posthumously. It is set during the modernization era in his homeland against the backdrop of the Mae-

Ping River and the lush jungle around it. As village headman, Run, the novel's central character, struggles against such natural catastrophes as the spread of smallpox, brush fires, floods, starvation, and shipwrecks caused by storms. I was moved to tears as I translated the scene in which Run's child dies of smallpox. Run also conquers bandits, corrupt financiers, and avaricious and corrupt government bureaucrats.

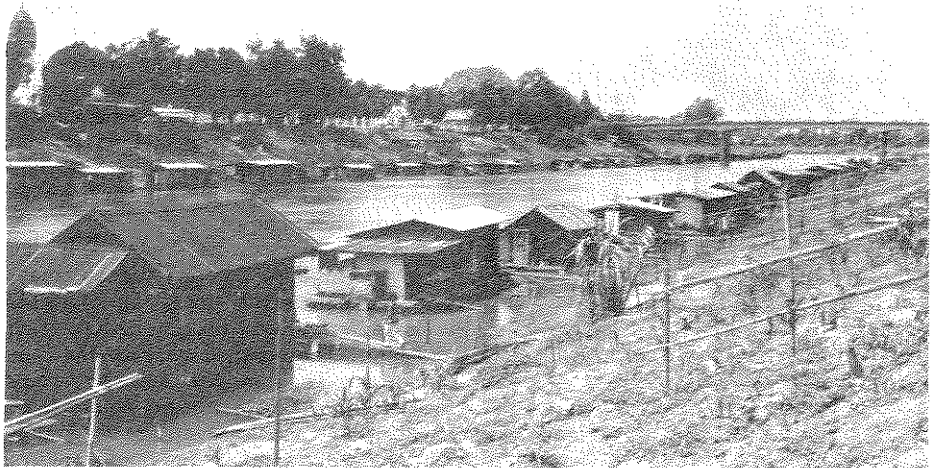
Accompanying all this is the vivid depiction of Run's love for three beautiful women. Why does the virtuous Run become involved with the three women—his naive and lovely wife, a passionate divorcee, and a talented, beautiful upper-class woman? In this work, author Maalai, who held a Buddhist vision of fate, seems to be depicting raw emotion. According to his beliefs, human existence means suffering, and one cannot escape the consequences of one's behavior in former lives. Future lives must be entrusted to the Buddha, while happiness must be wrested from the present. *Tung Maha Rat*, or "Great King's Plain," is not an actual place. Rather, it is a metaphor for a grand sphere of action. This novel deserves consideration as a joint movie production between Japan and Thailand.

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

A Reader's Comment

Yoshiaki Hiyama, company employee

Tung Maha Rat is set along the Caophrayaa River four hundred to five hundred kilometers north of Bangkok during the era of modernization in the late nineteenth and early twentieth centuries. A masterpiece by



Houseboats afloat on the Phitsanulok River in Thailand

a great modern Thai writer who died twenty years ago, this lengthy work is included in anthologies of literature for Thailand's middle school students. Since I seldom read literature, undertaking *Tung Maha Rat* represented special effort. That I found myself rapidly engrossed in the work is all the more testimony to the author's skill in vivid character portrayal, accurate descriptions of scenery, and clever plot construction. I was moved as I have not been by literature in many years.

The life of Run, the work's main character, is exemplary from the time he first meets his future wife to the strength and wisdom that later gain him public confidence and positions as village and regional leader. He overcomes floods, famine, brush fires, bandits, and epidemics, as well as pressure from corrupt officials and profiteers. The simple recounting of these episodes would make this no more than a success story. Interwoven, however, is the portrayal of Run as a man passionately involved in extramarital relationships with two women. This

complexity raises the novel to the level of any country's modern literature and secures it a place as a masterpiece of modern Thai literature.

I have been in Thailand only once, when I made a brief two-day stop in Bangkok on my return from the Middle East a few years ago. Yet remembering my own impressions of Thailand and its people, and recalling *Kru Bannok* (Country Teacher), a film set in northeast Thailand that I saw in the autumn of 1982 at a South Asian film festival in Japan, the scenes of this novel seemed that much more real to me.

Of course around one hundred years have passed since the onset of the era depicted in the novel, and although changes may not have been as drastic as those that have occurred in Japan, this region of Thailand is no doubt very different today. I would now like to read other Thai literature and materials about Thailand and, if I have the chance, to visit Thailand once again and see the region that is the backdrop for *Tung Maha Rat*.

about soap, meals, bathing in canals, out-houses in vegetable fields, conversations in the evening, water spirits, and the durian season emerge, as do such people as government officials, merchants, farmers, and eloping lovers.

The novel undoubtedly reflects the author's boyhood memories, recollections of a time and a place that he wishes to preserve.

A Word from the Translator

Yok, the young boy in *Yu Kap Kong*, has been brought up by his grandfather, Kong, in a country village at the edge of Thailand's central rice plain and knows nothing of his parents. It is not clear where Kong lived in China before he emigrated to Thailand as a youth. However, the ethnic background of author Yok Burapha traces back to Ch'ao-an, a city located at the head of the Han Chiang River Delta, near Swatow, in China. It thus seems likely that the overseas Chinese described in this book are from Ch'ao-an, which is the ethnic origin of some sixty percent of the Sino-Thai population.

As opposed to the Chinese of Fukien and Kwangtung provinces, who have tended to remain uncompromising in the face of contact with Southeast Asian societies, many immigrants from Ch'ao-an have assimilated into other societies. Their impoverished circumstances as coolies, as well as deliberate policies of the Thai government, certainly promoted assimilation. Linguistically there is no return. The third generation of Chinese in Thailand cannot understand the southern Chinese dialects of their grandparents. How sad it is that old people are unable to speak with their grandchildren in a common tongue. Although some long-term first-generation Chinese in Thailand are fluent in the Thai language, more are not. Though sons and daughters try to learn their parents' language, grandchildren, if at all willing, find it far more difficult to make this effort.

In this novel, the grandfather takes great pride in and showers love upon his "genuinely" Thai grandson. Yet the two live in a rather Chinese world within the mainstream of Thai society. For the most part, their clothing consists of modern apparel for everyday wear outside the home, Thai garments to wear at home, and Chinese-style pajamas and ceremonial garb. They live in *hong thaeo*, a brick structure of the style that is common to Ch'ao-an Chinese throughout Thailand and is also found in the cities of Laos. If its neon signs were removed, Bangkok's Chinatown would be amazingly similar to the streets of Ch'ao-an in China. Architecture in southern Thailand, though, derives from another tradition. The diet of

THAILAND

Yu Kap Kong (Living with My Chinese Grandfather), by Yok Burapha

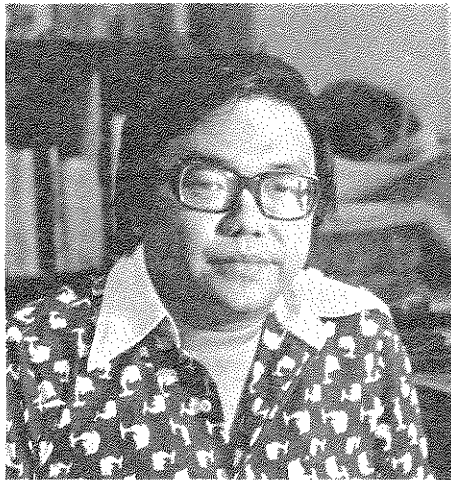
translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

In *Yu Kap Kong*, author Yok Burapha poetically describes the life of Yok, a boy in primary school, and his Chinese grandfather. Yok, an orphan who was born in Thailand, and his grandfather, who migrated to Thailand from a city in southern China, live in central Thailand.

Yok's day begins early when he sets out to buy food for breakfast at the morning market and purchases some pork from the butcher. Samnieng, the shrewd woman

who operates the general store, is fond of Yok's grandfather and gives the youngster a betel palm branch laden with nuts to take home. On the way home Yok meets Thongho, the wife of the district's deputy headman. Yok feels some kinship toward this woman who is kind to him and, to provide him with some spending money, occasionally hires him to help her with household chores.

The author describes Yok's daily life simply. In his depiction of Thongho's mansion and bureaucrats' lives, he comments with gentle satire on the gap between rich and poor. The contrast between the freedom-loving Thais and the clannish mercantile Chinese is evident at many points. Such ideological issues, however, are less important to the reader than the vivid scenes of rural Thailand and its inhabitants. Details



Yok Burapha

the inhabitants of rural Thailand is also not easily adaptable to Chinese tastes. Many Sino-Thais admit to an aversion to strong spices and are surprised if other foreigners favor traditional Thai cooking. The country's large number of Chinese immigrants have exerted and continue to exert a



Back streets of Bangkok's Chinatown

considerable influence on Thai society and culture. In provincial cities and villages, commerce is controlled by groups maintaining strong ties with China. This novel is a valuable record of daily life within this far-reaching network.

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

A Reader's Comment

Toshiko Ozono, company employee

In the events occurring in the brief span of time described in *Yu Kap Kong*, one can glimpse the process of assimilation by overseas Chinese who crossed the seas to live in Thailand.

I have heard that the assimilation of the Chinese in Thailand has been progressing rapidly. Assimilation, unlike integration, presupposes that a weaker entity is swallowed up and digested by something more powerful. The Chinese carry a vital, energetic cul-

ture within them—a love of country. It is difficult to imagine their assimilation into Thai society.

I was not surprised, then, to learn that the Sino-Thais are, in fact, developing a third ethnic identity, one that is neither Chinese nor Thai. It is easy to surmise that these people could live neither as Chinese nor as Thais. Whether it is accurate to label theirs a third ethnic group is questionable. Perhaps rather than building their own society, they are merely doing their best to cope with their present circumstances. Through their efforts, these people develop their own creeds for living and, in due time, their own culture. Their culture differs from Thai culture, thus unavoidably creating some friction and misunderstanding. In this novel, author Yok Burapha describes this friction in terms of the marriage of a Chinese and a Thai.

Kong, the grandfather of the novel's central character, is aware of such friction and

knows how to handle it. Thus he is unfailingly affable to his neighbors, especially to the weak. His grandson Yok and the teacher Banyong observe Kong's style, his clear grasp of reality, and his persistence in dealing with realities that he recognizes as unchangeable. Thus the rudiments of Sino-Thai culture are defined and passed on from one generation to the next.

The following words of the grandfather deeply impressed me: "The things we saw yesterday and today will be different tomorrow. No one can stop things that change." Though these words express neither resignation nor belief, perhaps they reflect the base philosophy governing the lives of the Chinese people in Thai society.

At some time a more comfortable society will no doubt evolve for Sino-Thais. This may or may not happen by the time the protagonist Yok would have grown up. If not, would Yok echo his grandfather's words?

THAILAND

Lai Chiwit (Many Lives), by M. R. Kukrit Pramoj

translated by Renuka Musikasinthorn; published in Japanese by Imura Cultural Enterprise Co., Ltd.

On a stormy night, a river ferry bound for Bangkok from Ayuthaya sinks. The bodies of eleven drowned passengers are later recovered from the river. *Lai Chiwit* is an omnibus of short stories retracing the lives of the eleven people who seemed destined to drown. The eleven victims of the stormy river are Loy, a boy who has been abandoned by the leader of a gang of thieves; the Reverend Saem, a priest who has achieved enlightenment after long suffering and now has cancer; Phannee, a poor farmer's daughter who works first as a servant and then as a prostitute; the Little Lord, who has aristocratic ancestors but is the son of an impoverished woman, a situation that has led to difficulties in his working for the government, thus prompting him to flee to the countryside; Phon, a minor actor who heads a country theater; Lamom, who remains unmarried, despite passing marriageable age, because of her widowed mother's needs; Noree, a beginning writer; Linchong, a widow with a handicapped child; Chan, a man from a poor farming village who has reached middle rank in the military; Thongproy, the youngest daughter of a wealthy family; and Dr. Saeng, a doctor of Chinese medicine who suffers from Hansen's disease.

Lai Chiwit clearly expresses one facet of the Thai view of life, a view based on the concept of retribution found in Buddhism, Thailand's national religion. M. R. Kukrit Pramoj, the author of *Lai Chiwit*, is related to Thailand's royal family and is a promi-



Cartoonist's depiction of M. R. Kukrit Pramoj



Caophrayaa River ferryboat

nent politician and talented artist, as well as a gifted writer and critic.

A Word from the Translator

An underlying unity of vision characterizes *Lai Chivvit*, a collection of short stories by M. R. Kukrit Pramoj. Japanese readers will be stirred by half-remembered nostalgic visions of childhood or even perhaps of a previous life: acetylene torches that smell slightly metallic as they glow in booths at an evening festival at a Japanese shrine; an old woman in front of a booth of grotesqueries, who, in a hauntingly eerie voice says, "Children reap what their parents have sown. Come see the horrors. . . ." These visions will surface in the minds of Japanese people reading Kukrit's tales of the widowed Linchong and the thirty-year-old unmarried woman Lamom.

Kukrit's perspective, which is based on the Buddhist concepts of poetic justice and retribution, is that of a monarch able to see even to the farthest limits of a land that is governed by the same Buddhist sense of values defining the monarch's authority. The flow of Kukrit's tales of poetic justice and retribution, as well as the very way he has amassed his eleven characters, reflects the sense of values governing his image of society. The author is aware, however, of a subtle change and the approaching demise of this system of values. In his stories, the breakdown in the power of this vision of life is symbolized by both the young aristocrat's and the retired military man's clinging to an empty façade.

Manipulated like small boats, Kukrit's eleven characters proceed quietly to their deaths. There is no intermingling of lives,

and the work, in this sense, is more comparable to a slide show than to an actual drama. Looking out on the society that is spread out beneath his monarchical pedestal, Kukrit arranges the eleven lives in perspective like a landscape painting.

Some readers may dismiss this work as literature for the masses simply because the story develops according to generally accepted ideas. I would like to suggest another

valid interpretation for such readers. In the postscript to *Lai Chivvit*, I explain in greater detail how the work may be seen as a reflection of the author's own experience. In this sense, *Lai Chivvit* is also a text for studying Kukrit, one of twentieth-century Thailand's major figures.

Renuka Musikasinthorn is a researcher specializing in studying Thailand.

A Reader's Comment

Hideo Toyama, graduate student

Religion, specifically Buddhism, underlies *Lai Chivvit*, in which author M. R. Kukrit Pramoj presents a rational interpretation of Buddhism, Thailand's most dominant religion. In Japan, the word *karma* carries a totally fatalistic connotation; however, this was not the case in Buddhism originally.

A religion that is compatible with modern knowledge and technology gives today's Japanese cause for thought. In modern Japanese literature, religion is treated in one of two ways. It is either dealt with superficially or is rejected as being incompatible with the consciousness of modern humans. Neither view is correct. Reading this book, I was impressed with the necessity for reevaluating Buddhism as a religion of reason.

Hideo Toyama is a graduate student at the University of Tokyo.

THAILAND

Thai Fa Si Khram (Under Blue Skies), by Si Fa

translated by Ikuo Sakurada; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Bangkok, the capital of Thailand, lies at the northernmost point of the Gulf of Thailand. Directly north up the Caophrayaa River is Chiang Mai, the central region of northern Thailand. Further north, close to Thailand's border with Burma and Laos, is Chiang Rai, a city that sits at the southern edge of the mountainous region formed by Burma, Laos, Yunnan Province in China, and northern Thailand. A number of ethnically varied hill tribes live within this region.

Thai Fa Si Khram is the love story of Lijen, a youth belonging to one of the hill tribes, and Matthri, an upper-class girl from Bangkok. In Lijen's words, "We [the Meo people] have a saying that 'the rivers belong to the fish, the sky belongs to the birds, and the mountains belong to the Meo.'"

For centuries, the hill tribes, which are a minority, have occupied mountainous regions, while other Thais and Burmese have lived on adjacent plains. The mountain people use trails that cross national frontiers, which to them are essentially meaningless. This mountainous region, however, is one of the world's major centers for cultivating opium poppies. In a process that had nothing to do with its inhabitants, the region was split up among four separate nations, creating a difficult political problem for each of the four governments having jurisdiction.

Thai Fa Si Khram is an ambitious work that deals with this political issue in the guise of a love story. The relationship of the two young people doubtlessly sym-

bolizes the future resolution of ethnic friction. Ignoring strong opposition, Matthri marries Lijen and goes to live in his mountain village, where she starts a school and works to teach the villagers about hygiene and to help them find a new livelihood to replace cultivating opium poppies. Lijen, who studied education at a university, is also determined to help the people of his village progress.

Through the character of Matthri, a Thai who open-mindedly accepts the mountain people on their own terms, author Si Fa seems to be asking Thais to display their traditional willingness to welcome other ethnic groups and accept the hill tribes as true Thais.

A Word from the Translator

I first visited a Meo village some twenty years ago. To get there required a thirty-minute drive north from Chiang Mai on a national highway and then a thirty-minute trek on a mountain trail barely wide enough for even one person. A field of blossoming red and white opium poppies carpeted the ground around a cluster of a dozen or so houses. In the dim interior of one building lounged a middle-aged man smoking opium. "One baht for a puff," he said casually. I realized then how far removed from my understanding are the lives and attitudes of these villagers. The gorgeous poppy blossoms, the opium smoker, and, most of all, his words—"We let children smoke opium so they will become addicted to it and help uncomplainingly with raising poppies"—left a lasting impression. One reason I decided to translate *Thai Fa Si Kham*, whose protagonist is a Meo youth, was no doubt be-



Si Fa



Wat Doi Sutep against a hilly backdrop

cause such vivid impressions from my visit some twenty years earlier kept surfacing and resurfacing as I read the original Thai manuscript.

In this work Si Fa strives to promote understanding of the hill tribes' customs, ways of life, and attitudes, which, despite the problem they have posed in recent years, remain remote and beyond the concern of most Thais. At the same time, the author aims to strengthen the villagers' consciousness of themselves as Thai nationals. In this sense, the protagonist Lijen represents the Thai central government's notion of an ideal mountain youth. He works to discourage opium poppy cultivation and to encourage settlement in one spot.

The Thai government aims at the modernization and development of the mountain tribes in order to stabilize the country's national boundaries and to eliminate narcotics.

Modernization, however, is often accompanied by the loss of such traditional crafts as fabric dyeing, and in this we see the contemporary dilemma of modernization versus preservation of traditional culture.

As I explain more fully in the afterword to the Japanese translation, the Meo people now refer to themselves as *Mong*. While in Bangkok in December 1982, I had the opportunity to view a display of Meo crafts. When I asked a young girl there whether she was a *Meo*, she crisply replied, "I am, but to show our pride in our culture, we now use the term *Mong*. So please don't say *Meo* from now on." Although the term *Meo* has become familiar to the Japanese people through many years of usage, the times demand that it be revised to *Mong*.

Ikuo Sakurada works in the Overseas Broadcasting Department of NHK.

THAILAND

Anthology of Thai Short Stories Vol. 1, *edited by Suchart Sawadsri*

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

A popular uprising by students and citizens in Thailand in 1973 toppled the military Thanom-Prapat regime, putting the Sanya civilian cabinet in power. The three-year interval between this change and the 1976 military coup that established the Thanin government was a period of unprecedented freedom of expression and great opportunity for Thai intellectuals.



Suchart Sawadsri

This interval was also a remarkable time for contemporary Thai literature. Various young writers emerged both as intellectual leaders of the young people working for the civil government and as pioneers in new fields of modern Thai literature. Though collectively called the Run-mai, or the "new generation," these young people were not a unified group in terms of literature or ideology. They were influenced by such varied ideologies as Marxism, Maoism, Western liberalism, socialist realism, and existentialism, as well as by such individuals as their predecessor Cit Phumisak. Various ideologies mixed even within individual writers. The emergence of the Run-mai may be regarded as a sudden mass outpouring of the many ideas that had flowed into Thailand.

Anthology of Thai Short Stories Vol. I includes short fiction by the Run-mai. With stories by twenty-seven different writers, it offers considerable variety. It also shows that the strongest, most potent qualities of these gifted young writers when they are given a forum to express their thoughts and aspirations publicly are none other than their freshness and vitality.

Suchart Sawadsri, the anthology's editor, is himself a central figure in the Run-mai and is also editor of *Book World*, a literary review. It would have been extremely difficult to find individuals more qualified for this book and its Japanese translation than this man and translator Yujiro Iwaki, who is a scholar of the Run-mai movement.

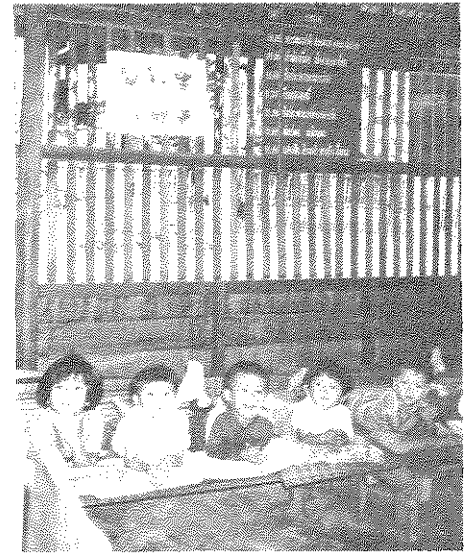
A Word from the Translator

My decision ten or so years ago to translate *Anthology of Thai Short Stories Vol. I* was not all that startling, for my chosen field

was Thai literature, which is relatively unknown in Japan, and I had gone to Thailand to meet some of that country's writers. At the time, however, no Japanese publishers were interested in Thai literature. After laboring through the translation, I faced an even greater task: finding a magazine to publish the stories.

The first opportunity came in 1973. The Asahi Shimbun Co., publisher of one of Japan's largest daily newspapers, made the autumn 1973 issue of *Asia Review*, a now-defunct magazine that was regularly in the red, a special issue on Thai literature. My translation of the short story "Mwan Yang Mai Koei" (*A Day Out of the Ordinary*) was included. An association of Japanese residents in Thailand then began to publish the short stories and poems I had been working on in *Krungthep*, its newsletter. When *Shukan Bankoku*, the only Japanese-language weekly newspaper in Bangkok, also began publishing my translations, I felt a renewed sense of purpose. Rough translations as they were, my goal was to introduce a growing number of Japanese readers to Thai literature and Thai writers. Unfortunately, however, readership was limited almost entirely to Japanese people living in Thailand. Hoping to broaden the circle of readers, I searched for short-story publishers among acquaintances familiar with Japan's publishing world.

It is extremely curious that when an established Japanese magazine, such as the monthly review *Chuo Koron*, publishes a special issue on the yellow peril, it sells explosively, but an *Asia Review* special issue on Thai literature draws no new readers. While the Japanese people have an almost allergic reaction to reports of anti-Japanese



A preschool in northeastern Thailand

sentiment in Thailand, few Japanese are interested in the daily life, the joy, and the grief of these same Southeast Asian neighbors. While many eagerly read Western literature, even today only a small minority of Japanese have an interest in Southeast Asian literature. I was thus overjoyed to learn of the Toyota Foundation's "Know Our Neighbors" Translation-Publication Program. Few foundations would undertake such an effort at this time, as the Toyota Foundation is doing. Scholars of Southeast Asian literature form a unique group that is inadequately recognized.

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

MALAYSIA

The Kampung Boy, by Lat

translated by Sanae Ogishima and Mieko Sueyoshi; to be published in Japanese in September 1983 by Shobunsha Publishers

The Kampung Boy is a collection of cartoons by Lat, a Malaysian cartoonist whose individual style and humorous subjects have won popularity both inside and outside Malaysia. The cartoons tell the story of the author's early life up to the time he left his native *kampung* (village). Lat depicts traditional rural life in Malaysia with a blend of humor and pathos that makes for highly enjoyable reading.

Anyone who has ever been to Malaysia will appreciate how successfully each scene captures some aspect of the Malaysian character. Readers will find themselves laughing out loud. Lat's story unfolds against an unobtrusive background of Malaysian customs and manners and a mixture of Chinese, Indian, and Malay features and facial expressions. It is all very true to life and portrayed with telling humor.

A Word from One of the Translators

Sanae Ogishima

"I cannot truly recall, of course, what happened in the first few years of my life. It was not until I had learnt to speak and been able to conduct conversations with my mother that I found out about my early days."

Thus reads the Malaysian cartoonist Lat's introduction to *The Kampung Boy*, a work in which he illustrates village life through relating his own early life in his native village, which he left at the age of ten. Lat wrote *The Kampung Boy* in the same reminiscent style that characterizes his musings when, after a few beers, he begins to talk about his childhood. The book's black and white sketches illustrate village life vividly, telling even more of a story than the accompanying narrative, and can be enjoyed on their own.

Small-town scenes frequently appear in the collection. Lat's father would often put him on his bicycle and take him to a nearby town. In the shelter of the general store the reader sees a small child being fed with rice gruel and an old Chinese woman sunk in a rattan chair gazing out on the street. The man shopping with three pint-size children balanced on his bicycle's carrying rack is a typical local figure.

When the boy grows up and leaves his native village to go to school in a big town, his three pint-size friends come to see him off. On the way to the bus stop he passes the general store. The old lady is sunk in her rattan chair in the shelter of the store gazing out on the street as usual, but the child who once was fed with rice gruel is eating noodles with long chopsticks. Lat never neglects to add a mischievous touch of humor to his scenes.

As Lat says in the preface to the Malaysian edition of *The Kampung Boy*, which appeared three months after the English edition, the work is a universal story. At the same time, though, the reader feels Lat's nostalgia for the disappearing villages so dear to the Malaysian people. Lat himself has adjusted to the rhythm of modern life, but he says he wants the young people living in the cities to know about the warmth of village people.

On the day he leaves his village an old woman is squatting at the bus stop giving her grandson some words of advice.

"Listen . . . don't be arrogant there. Be humble because we are humble people . . . Don't forget about us back here in the *kampung*."

This is Lat's message as well.

Sanae Ogishima is a researcher specializing in studying Malaysia.

A Reader's Comment

Atsuko Igarashi, student

A year or so ago I became friendly with some Malaysians studying in Japan and developed an interest in Malaysian society. When I visited the country, Kuala Lumpur made a powerful impression. Experiencing the complexities of a multiracial society firsthand, I found the dexterous blend of diverse cultures strangely appealing. The architecture is a mixture of Arabian-style domed buildings and rows of Chinese stores. Outside the cities there are rubber plantations and fields of oil palms where nearly all the people are farmers of Malay origin.

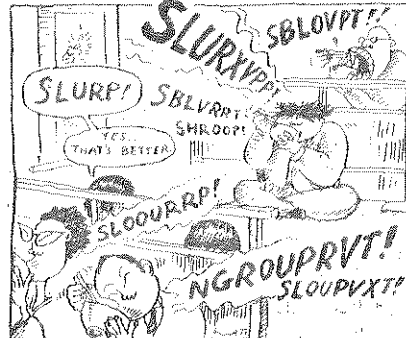
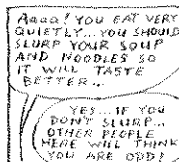
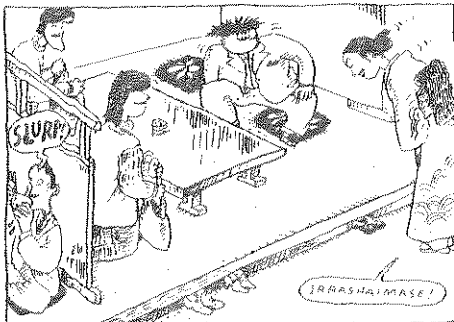
This rural setting is the backdrop for *The Kampung Boy*, a vivid cartoon portrayal, accompanied by a short narrative, of the Malaysian cartoonist Lat's childhood in his native *kampung* (village). Lat colorfully presents village life. Through the penetrating humor of his cartoons, Japanese readers can enjoy learning about birth rites, school life, wedding ceremonies, and other Islamic customs practiced in Malaysia. The appeal of these realistic scenes lies in the way Lat so skillfully involves his readers, allowing them to develop a deep, heartfelt understanding of the Malaysian people.

A Malaysian friend once described Lat in the following way: "He is a very popular cartoonist in Malaysia. His quiet exterior conceals very sharp powers of observation. After he had been to Japan, a Malaysian newspaper published one of his Japanese cartoons. It shows all the passengers in a rush-hour train sleeping—those standing up as well as those sitting down." Presumably Lat is implying that trains are among the few places where the busy Japanese can rest.

The book conveys the Malaysian character well. The reader sees the humility, the optimism, and the pure generosity that Malaysians' religious beliefs inspire. It will be interesting to see how the traditional *kampung* life style portrayed in *The Kampung Boy* changes under the wave of modernization currently sweeping the country. Whatever happens, I hope the people retain their cheerful disposition.

As a boy, Lat was a keen student. Just when he found out that he had done well enough to go to a city school, tin was discovered on his family's land. They decided to move to the city, which meant he had to leave the *kampung* where he was born and raised. "My *kampung*. . . it was so small . . . people were so few. But I loved it so much . . . its river, its trees, the quiet houses and my friends." Lat's words are a moving plea that his *kampung* never change.

LAT in Japan



Excerpt from Lat's record of his trip to Japan

SINGAPORE

Studies on Singapore Society, edited by Peter S. J. Chen

translated by Yozo Kaneko and Michio Kimura; to be published in Japanese in December 1983 by Mekong Publishing Co., Ltd.

Since gaining independence in 1965 Singapore has achieved a remarkable rate of growth, and modernization has proceeded at a rapid pace. This has brought not only political and economic changes but social changes as well. The social changes are all the more significant in view of the country's complex racial structure.

Studies on Singapore Society analyzes Singapore society from three angles—development and the country's elite, ethnic and social issues, and urban social problems. Offering a variety of interesting data, it comprises twelve essays selected from the book *Studies in ASEAN Sociology*, which was edited by Peter S. J. Chen and Hans-Dieter Evers.

Part one of the book concerns four types of elites in Singapore: the professional and intellectual elite, the business elite, the political elite, and the power elite.

The second part looks at ethnic groups as a factor of social change in Singapore. In addition to examining the concepts of national identity and nation building in Southeast Asia, this part looks at national integration in Singapore, Singapore's Chinese community, and ways to reduce conflict among Chinese secret societies in Singapore and Malaysia.

The volume's third section focuses on urban social problems. It contains an ecological study of social pathology in Singapore and a treatise on the sociopsychological implications of high-density living. This final section also examines urban and rural living in a highly urbanized society and changing patterns in industrial relations in Singapore.

The wealth of statistics and interview material included makes this volume an invaluable reference work. It also provides penetrating insight into Singapore society.

A Word from One of the Translators

Michio Kimura

Nearly every Japanese stopping off in Singapore on the way home from other Southeast Asian countries feels a sense of relief, regardless of how long the stay in Southeast Asia was. A twenty-minute drive along the coastal highway from Changi Airport, Asia's largest and most modern airport, takes the visitor into a forest of high-rise buildings at the heart of the city. Safe and clean, Singapore's carefully laid out streets overflow with goods from all corners of the world. High-rise public housing rests in ample space beyond shady trees along the roadside, and even the Jurong industrial complex in southwestern Singapore blends skillfully into the surrounding landscape. Singaporean Prime Minister Lee Kuan Yew and the elite of Singapore elders have in-

reddish-brown tiled roofs, walls adorned with vivid signboards, and doorways lined with carefully written prayers for prosperity — has been replaced by high-rise apartments. Only a few streets remain unchanged. Traditional Malay houses on stilts are also gradually disappearing from the city's wooded outskirts, which have been overtaken by the rapid spread of public housing over the last twenty years or so. Considering that today seventy percent of Singapore's total population lives in public housing, one wonders about the abrupt social changes that must have occurred.

To an outsider Singapore society seems to be hidden somewhere among the city's concrete and cultivated greenery, just as it used to be concealed in the maze of streets that constituted Chinatown. *Studies on Singapore Society*, which was edited by Peter S. J. Chen, examines this Southeast Asian society, which is predominantly Chinese, and the changes it has undergone from an insider's perspective. Experts in sociology, cultural anthropology, economics, and



Restaurant in Singapore

deed succeeded in building an international garden city that has no sense of overcrowding despite its two and a half million residents.

After a month or so in Singapore, however, the visitor begins to wonder if this is really Southeast Asia. The former symbol of the vital but closed nature of Chinese society — the labyrinth of stores-cum-homes with

political science offer basic clues to understanding Singapore society, which has traditionally been regarded as beyond comprehension.

Michio Kimura works for the Institute of Developing Economies.

Sixth International Division Seminar

The Development of Contemporary Thai Literature: A Comparison with Burmese and Indonesian Literature

Two symposiums were held in the Toyota Foundation's sixth International Division seminar series in 1982. The first took place on October 23 in Kyoto and the second was held on October 30 in Tokyo. In a departure from past seminars, at which recipients of International Division grants have given presentations of their research work, the sixth seminar was held in conjunction with the "Know Our Neighbors" Translation-Publication Program, another of the activities in the Foundation's International Grant Program. The seminar, titled "The Development of Contemporary Thai Literature: A Comparison with Burmese and Indonesian Literature," focused on contemporary Thai, Burmese, and Indonesian literature.

The seminar's main guest speaker was Suchart Sawadsri of Thailand, who was visiting Japan for the first time specifically for the purpose of attending the seminar. Suchart, renowned as a poet and author in his own right, currently edits *Book World*, a monthly magazine carrying book reviews. He has contributed to the "Know Our Neighbors" Translation-Publication Program since it began, acting

as an influential member of the Thai Advisory Group in selecting Thai books suitable for introduction to the Japanese public.

The Toyota Foundation greatly appreciated Suchart's taking the time from his pressing editorial commitments in Thailand to visit Japan to speak to researchers of Southeast Asian studies about literature in present-day Thailand.

Speakers at both the Kyoto and Tokyo symposiums were Suchart Sawadsri (The Development of Contemporary Thai Literature), Midori Minamide (Trends in Postwar Burmese Literature), and Norio Shibata (Trends in Contemporary Indonesian Literature). Speaking in Kyoto only was Shigevo Kimura (One Reader's View of Thai Literature) and in Tokyo only Hideo Toyama (Thoughts on Japanese Translation of Thai Literature). Commenting on Suchart's remarks were Atsushi Kitahara (Kyoto) and Masaki Onozawa (Tokyo). The Kyoto and Tokyo symposiums were chaired by Osamu Akagi and Chuji Tanaka, respectively. Yujiro Iwaki acted as interpreter and discussant on both occasions. A brief summary of Suchart's lecture is given below.

Contemporary Thai Literature

Classical Thai literature consisted mainly of court literature in verse form. Modern literature traces its origins to the reign of King Rama V (1868-1910), which coincided with the period of Thailand's modernization, when translations and adaptations of popular novels of Victorian England began to appear. There emerged later a distinct genre—the romantic, fantasy novel—that even today, in terms of volume, occupies the mainstream of Thai literature. Other types

of novels do exist, and though in the minority they are well worth mentioning.

Included among the forerunners of Thailand's prewar modern literature were such writers as Akat Damkoeng, who wrote *Lakon Haeng Chivai* (The Human Drama) in 1929, Dokmaisot, and Sriburapa. Several novels showing a strong socialist tinge appeared in the postwar years of 1947 to 1957. Two novelists who were later highly in-

fluential were Nai Phi and Cit Phumisak.

In 1957 the Sarit government strictly enforced speech censorship, which sent progressive writers either fleeing the country or retreating to the jungle where they joined ranks with the communists. During this period, which lasted until 1973, Thai literature went underground.

In 1973 students and citizens effected a bloody coup d'état that led to a change to civilian government. The young generation that had been writing up till then and had become the protest movement's ideological leaders suddenly came into the limelight. Known as the Run-mai, or the "new generation," these young writers sought out their long-forgotten literary forebears and at the same time set about creating a new brand of literature. This long list of writers includes Wittayakorn Chiengkun, Suchart Sawadsri, Laokamhom, Sridaurwang, and Surachai Chanthimathon. The next three years, until 1976, saw a golden age in Thai literature.

In October 1976 a military coup d'état took place and again freedom of speech was prohibited. Progressive writers went abroad or fled to the jungle, losing their forum for discussion. Under the ensuing governments of Thanin, Kriangsak, and Prem, the atmosphere gradually became less constrained, enabling writers who had fled to the jungle and joined league with the communists to return to Bangkok around 1981 and resume their writing activities.

Suchart Sawadsri's Travels in Japan

Suchart Sawadsri visited Japan for the first time in the autumn of 1982. Accompanied by International Division Program Assistant Toichi Makita, he traveled around Japan from late October through early November, visiting Kyushu, the Kansai region, and Tokyo. Following are several descriptions by Makita of episodes that happened along the way.

A Meeting with Ajip Rosidi

Ajip Rosidi, an eminent Indonesian poet and writer, is presently a guest lecturer at the Osaka University of Foreign Studies in the Kansai region. Suchart Sawadsri and I joined him for a meal at a restaurant in Osaka.

During our conversation, Suchart mentioned that a correspondent working for his monthly literary review *Book World* had once sent in an interview with Ajip that had subsequently been featured in the magazine. That Ajip could not recall the interview was hardly surprising, for no such bona fide correspondent had ever existed.

Book World, a small operation with only three editors, of whom one, Suchart, handles most of the actual editing, was unlikely to have overseas correspondents in its employ.

Suchart spent a good deal of his time in Japan meeting with visiting professors and students from his native Thailand. Though the Thais are a typically gregarious people, Suchart had another motive in wanting to meet his fellow Thais. He was scouting for possible "correspondents" who could contribute articles for a special report on Japan that he planned to publish after returning to Thailand. Suchart never voiced his intentions outright, but before his departure he had already singled out three potential con-

tributors. They even knew the type of articles Suchart wanted written, having spent many hours with him. One day shortly before his visit was over, Suchart grinned wryly and confessed that even before leaving Thailand he had decided to enlist these writers.

These are Suchart's correspondents: a worldwide network of students and other Thais residing overseas who are willing to write *Book World* articles for free. Forming this network was no mean feat, however, as Suchart had to handpick his "correspondents" and inspire each one to write without remuneration. I caught myself stealing a glance at this man whose ever-gentle, smiling ways concealed the wily strategy of a thoroughly professional editor.

Earlier this year a Foundation member ran into Ajip at a funeral. During their conversation, Ajip recalled that he had received a magazine from Suchart that showed the two men photographed together. Though Ajip did not understand the Thai script, he deduced that the magazine must have contained an article describing their meeting in Osaka last year.

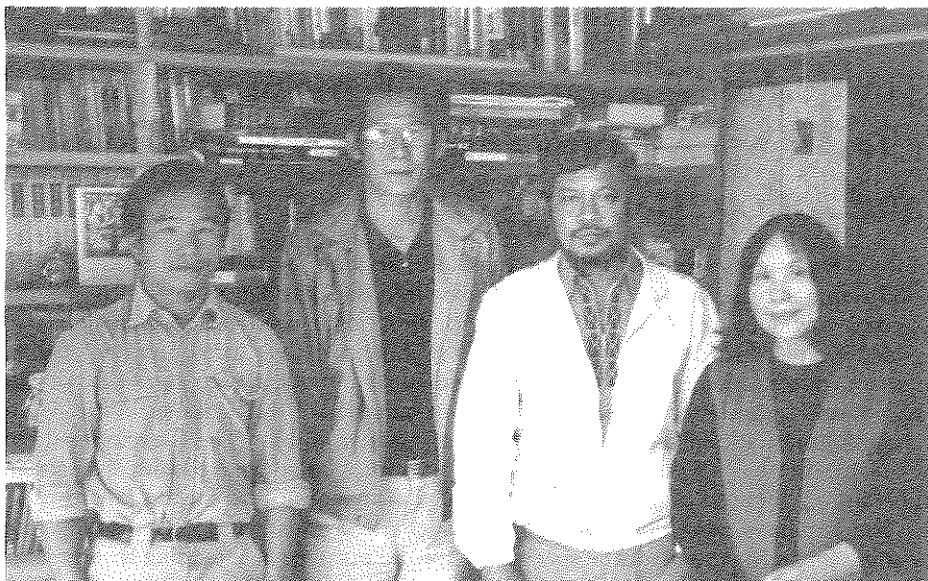
Well done, Suchart Sawadsri. This master recruiter of columnists may well be soliciting *Book World* articles from Ajip when he finishes his lectureship and returns to Indonesia.

Talking with Michiko Ishimure

Suchart Sawadsri, Nidhi Eoeyiswong, and I visited Michiko Ishimure at her home in Minamata in Kyushu. Nidhi, who teaches history at Chiangmai University, is presently a guest lecturer at Kyoto University. His sleepy countenance that day assured me he had read the English abridged translation of Ishimure's *Kugai Jodo* (Pure Land, Poisoned Sea), that I had given him to read the night before.

We were ushered into a Japanese-style room overlooking Minamata's harbor. Ishimure had interrupted work on a manuscript to prepare our lunch. She spared no pains in making us welcome and was chatting to a friend who had come to help about how to serve the meal and so forth. The two Thai guests sat back timidly, both on their best behavior. In the presence of older people, Thais are very correct in their conduct.

Suchart had probably learned to be polite in his childhood. At a film festival in Kyoto, at which a private volunteer organization had screened films brought to Japan by the Japan Foundation, he had given a commentary on a Thai film depicting a Buddhist priest who took care of the children of work-



Left to right: Shiro Takakura, who served as a guide; Nidhi Eoeyiswong; Suchart Sawadsri; and Michiko Ishimure

ing-class parents at his temple in Bangkok. Suchart told us that he, too, had spent his youth at such a temple. I am certain the priest who looked after him must have been just as strict a disciplinarian as the priest in the film.

"I'm sorry for the suffering we caused you in the war," were Ishimure's first words. The apology left the two men startled and took them completely off guard. Though they may once have been champions of anti-Japanese sentiment, they now opened up and plied Ishimure with an unending stream of questions. As she explained her motives for becoming a writer and writing in her local dialect, her views on poets and writers, and her opinions on Minamata disease, the men listened enraptured, their eyes fixed on their host's face. Even Nidhi, a critical historian and incurable skeptic, had no argument with Ishimure's replies, and his head bobbed up and down in agreement to all that she said.

Suchart was a more passive participant in the conversation. Shy and less proficient in English than Nidhi, he sat back squirming impatiently in his seat as the other two chatted. Something that Ishimure said, though, made him lean forward and nod furiously in agreement. Ishimure had mentioned that she kept a workroom in Kumamoto because work was impossible in Minamata, where students and fellow activists were calling on her constantly. "I do sympathize with their ideas, but after all I am a writer, not an activist."

Japan's mass media saw Suchart as an activist espousing antiestablishment views. Suchart, however, thinks of himself as a writer. Although he may have had to op-

pose the established social order in his quest to set down the truth, he is no activist bent on social revolution. Suchart has his feet planted firmly in the world of literature. The frequent failure of many newspapers in Japan to recognize this annoyed the Thai visitor. On many occasions I am sure he would have liked to have shouted at interviewers that in giving his opinion on anti-Japanese sentiment in Thailand he could speak only for himself, and reminded them that as he was a writer they would do better to ask him his viewpoint on literature.

Before her guests left, Ishimure presented them each with a gift of persimmons from her garden. The fruit does not grow in Thailand. Suchart carried his gift back to Tokyo as if it were a great treasure.

A Visit to a Japanese Village

Another stop for Suchart Sawadsri, Nidhi Eoeyiswong, and myself was Suè, a village in Kumamoto Prefecture that became well-known after the American cultural anthropologist John Fee Embree made it the subject of a survey. Morimitsu Ushijima, an anthropologist from the nearby city of Hitoyoshi and the second person to conduct a long-term survey of Suè, was our guide.

Ushijima has been visiting Suè for years and is practically a villager himself. Asking us to wait awhile, he would stop in at a farmhouse, where he chatted interminably with its inhabitants.

Farmers in Japan today are affluent. They live in large houses, watch television, use propane gas, and drive cars and motorbikes. Their junior high schools are excellent

buildings with gymnasiums and swimming pools. I wonder what the visitors from Thailand thought when they saw how the inhabitants of Suè live.

The village was in the midst of celebrating its autumn festival. Outside the village temple people were drinking with great gusto. Their tongues loosened by the alcohol, the villagers abandoned their usual reticence for gaiety and boisterousness as they filled up each other's glasses with sake. As custom demanded, they came forward one after the other to fill the visitors' glasses, which left the two men quite flustered. Noting that festival time in Thai villages effuses the same lively atmosphere, Suchart observed that rural customs in Japan closely resemble those of Thailand.

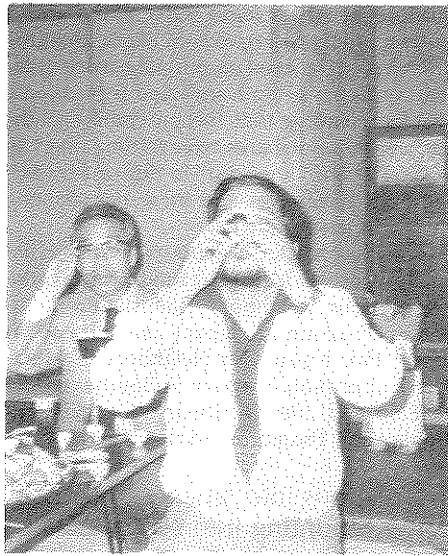
An elderly villager who had latched onto Nidhi was talking to him about the war in Burma. A historian to the core, Nidhi asked him all manner of questions, such as the whereabouts of the man's prison camp in Burma, and so forth. Older Japanese are not unfamiliar with the countries of Southeast Asia. The villager hesitated as he prodded his memory to recall the Southeast Asia he had known some forty years ago. What must Nidhi have thought of these wartime memories related by a former soldier of the invading Japanese army? Although Nidhi mostly appeared courteous and respectful, as if he were listening to a village elder, his expression occasionally became quite grim.

A young villager who had traveled to Thailand on a youth goodwill cruise spoke about Bangkok as it had been at that time. Young people in Japan and other countries are beginning to strike up new types of relationships with each other. Even this Japanese village had begun to establish links with the international community.

Ushijima is an anthropologist who likes to talk. Whenever he and Nidhi started to discuss some scholarly topic, Suchart would confide with a frown that he could not keep pace with the conversation of these two academics. Suchart praised the professor, however, for the way he mingled with the villagers as though they were his relatives. Scholars in Thailand, Suchart explained, rarely communicate with villagers on such equal terms.

At Hitoyoshi we lodged at a newly built hotel that catered to business people. The waitress in the hotel restaurant—a former flight attendant it turned out—spoke to us in fluent English. The hotel manager, who had spent a long time in Thailand on business, greeted the visitors in Thai. Even in a town with about forty-two thousand residents, I was surprised to learn, were people who had ties with Thailand.

At dusk I met Suchart and Nidhi at the front desk. They were going to "take a



Suchart Sawadsri downing sake as Professor Morimitsu Ushijima looks on

walk," they explained. By then I knew that meant that they would be dropping into a local bar. The next day they told me that they had ventured into a local bar and drunk with the customers there, causing a three-hour uproar as both guests and locals gesticulated wildly in their efforts to communicate. Suchart and Nidhi like Japan's drinking establishments. "Thailand has no such establishments so we would dearly love to import them," they chorused.

Here and There in Japan

In a mountain village west of Tokyo stands an old farmhouse with a thatched roof. It is the home and workplace of Takashi Nakajima, a bearded young artisan skilled in the crafting of Tanzaburo pottery. When Suchart Sawadsri and I visited Nakajima, Suchart noticed that the potter's bookshelves were crammed with a set of the complete works of Russian literature. Eyes sparkling and his usually composed manner

forgotten, Suchart exclaimed, "Who would have thought that in this mountain village in Japan one would find books on Russian literature? It's marvelous. . . . It brings back memories."

When asked at a lecture meeting about the future of Thailand, Suchart replied that he would like to see his country become slightly more modernized and people's lives become more affluent. "This is not to say," he explained, "that I want Thailand to go the way of Japan. In Japan everything runs on a tight schedule. Trains are always on time. I had to run many times to catch Japan's punctual trains, even on days when I wanted to walk. As a writer, it strikes me that human beings are becoming more like machines every day."

On the return journey from Minamata to Kumamoto, Suchart noticed a sports newspaper that someone had left on the train. Pointing to it he said, "Newspapers parading photographs of nude women seem to be all over Japan. I'm going to take this one back and feature it in my magazine. Aren't Japanese mothers angry at their husbands when they bring these newspapers home because of the bad influence they have on their children?"

During the flight from Kumamoto to Tokyo, Suchart mentioned that he wanted to be a novelist when he graduated from his university. "But you can't live on a writer's pay, so I became an editor. Editing is hard work. My only free time begins at 9:00 p.m., when I arrive home. This is when I do my reading and writing. My one and only dream is of being able to live off my writing."

During the bus ride to Narita on the day he left Japan, Suchart, still drowsy from his early morning rise, grumbled about the rain pouring outside. "Bangkok is in the middle of the rainy season now. It is raining every day there. I dislike the rain. Until now, the weather was fine all the while I was in Japan, and now I have to go back to a rainy Bangkok."

Message from the International Division Program Officer

The "Know Our Neighbors" Program—Contributing to a Climate of Mutual Respect

"What is the purpose of this program?" This basic question hovers constantly over any international exchange or cooperation program, including the Toyota Foundation's "Know Our Neighbors" Translation-Publication Program. What more needs to be done if the people concerned are living in peace—the Japanese people in Japanese society and their Southeast Asian neighbors in their respective societies?

Is it really necessary to spend money on this and other projects that transcend national boundaries?

Such questions can be answered in a variety of ways. One motivation for participating in efforts for international cooperation and exchange is an awareness of the growing degree of world economic interdependence. This realization has prompted the industrialized nations to cooperate in helping developing countries to advance so as to achieve mutual prosperity and contribute to world peace. Another motivation is the humanitarian desire to aid refugees and other people in unfortunate circumstances. International cooperation can also be seen as part of a comprehensive security strategy. Yet another objective is establishing a humanistic perspective, that is, creating conditions that make life meaningful for all human beings.

The "Know Our Neighbors" program is an attempt to create a basis on which different nations can exist in a climate of mutual respect for their different ways of life. The first aim of the program is to provide the opportunity to correct the stereotyped images that the peoples of Japan and the nations of Southeast Asia have of each other. The second aim is to provide opportunities to learn about the skills, life styles, and aspirations of people living in various societies and about the dynamics of these societies and the problems confronting them.

According to the concept of transmigration, which is part of such Asian religions as Buddhism and Hinduism, elements of each race and nation lie within the depths of every human soul. Through learning how people live or have lived in different societies, we learn about ourselves and discover profound clues to the meaning of our present life and our future existence. What we seek to understand is not what people have gained in terms of possessions, money, status, and so on, but how they live or have lived in various situations. For in Japan as in any other country, from the moment of birth, human beings are swept along by the vast tidal forces of their contemporary environment. In this sense human beings are all in the same situation. The "Know Our Neighbors" program represents an attempt to make some progress, however slight, toward engendering mutual responses based on sharing the pain and joy that characterize human existence.

Though the ultimate aim of this program is promoting the publication of translations, the Toyota Foundation has also placed a great deal of emphasis on how this goal is to be achieved. For the Foundation, the "how" of this program, which is now its sixth year, has meant seeking the aid of its friends in Southeast Asia and progressing through dis-

cussions in which ideas were shared and a mutual influence exerted. In short, the program has been based on mutual participation and a sharing of both joys and tribulations. It is noteworthy that the program's Southeast Asian participants refer to the project as "our program," the "our" in this case including both themselves and those participating on the Japanese side.

The "Know Our Neighbors" program actually consists of three related projects: the "Know Our Neighbors" Translation-Publication Program in Japan (inaugurated in 1978), the "Know Our Neighbors" Translation-Publication Program in Southeast Asia (1982), and the Dictionary Compilation-Publication Program (1981).

Translations into Japanese Increase Amid Mounting Interest in Asia

The "Know Our Neighbors" Translation-Publication Program in Japan was created in 1978 with the aim of introducing Southeast Asian literary works to Japanese readers. By the end of 1982, the program had extended assistance for fifty-seven translation projects: twenty-two works from Thailand, sixteen from Indonesia, eight from Burma, five from Singapore, and three each from Malaysia and the Philippines. More than sixty percent of these works have already been published.

It is common knowledge in the publishing industry in Japan that Asian works sell poorly and ought to be avoided. That so many translations have been produced nevertheless attests to the social conscience, courage, and zeal of the publishing companies involved. Most of the translations published through this program are printed in editions of 1,500 to 2,000 copies and seem to sell out over a period of three to four years. Such figures seem like mere drops in the bucket in the Japanese publishing world, where more than 40,000 new titles appear every year and sales of best sellers often run into the millions. Even so, it is very pleasing to note that among the books published so far, translations of three Thai works—*Chodmai Chak Muang Thai* (Letters from Thailand), *Chut Prapheni Thai Vol. 1* (The Ethnological Essays of Phraya Anuman Rajadhon Vol. I), and *Kru Ban-nok* (Country Teacher)—are now in their second printings, while the Japanese version of the Malaysian work *Masyarakat Melayu: Antara Tradisi dan Perubahan* (Malaysian Society: Between Tradition and Change) is scheduled to be reprinted.

The translation work has involved painstaking research, queries to authors, and in many cases visits to the countries concerned. A vital factor has been the efforts of the translators who have persevered with

the challenge of translating the Southeast Asian works into highly readable Japanese. Prior to undertaking a project, all the translators had already been involved with the peoples of Southeast Asia for many years in one capacity or another. The determination with which these individuals have approached the task of translation can surely be attributed to their feelings of friendship toward Southeast Asian peoples. The translators' diligent efforts have crystallized in the more than thirty-five works already published. It is encouraging to see that the channels of communication between the translators in Japan and the authors and other individuals in the various Southeast Asian countries concerned have been developed at an unprecedentedly profound level.

Japanese society has been in a constant state of change and motion during the past five years, as have the societies of Southeast Asia. One change in Japan has been a growing consciousness of its Asian neighbors. In early 1983, for example, nearly all Japanese newspapers and magazines carried articles concerning some aspect of Asia, and several television stations broadcast programs on Asia. Although the depth of coverage varied considerably, the very existence of this space and time devoted to Asia represents a remarkable and unprecedented change. This change, which is the gradual result of efforts by members of the mass media, to a certain extent reflects the 1982 controversy over the wording of Japanese textbook accounts of Japan's activities in China, South Korea, and other Asian countries before and during World War II. It is impossible to say whether this trend will take root firmly or simply vanish as a passing fad. However, it is clear that the situation is totally different from five years ago, when newspapers, magazines, and television devoted virtually no space or time to Southeast Asia.

Another remarkable change has occurred in the area of guidebooks. A wide range of guidebooks are now being published for travelers wanting to plan trips to suit their individual tastes. The books, which differ considerably from those intended for participants in package tours, are compiled with the assistance of researchers who have been studying Southeast Asian topics for many years. This indicates a change in the type of trips that the Japanese people are taking to Southeast Asia.

Project for Translations into Southeast Asian Languages Gets Under Way

The "Know Our Neighbors" Translation-Publication Program in Southeast Asia provides financial assistance for the translation and publication in Southeast Asian lan-



Diffusing awareness of the "Know Our Neighbors" program throughout Southeast Asia

guages of Japanese literary works, works on Japan written by and for Japanese, and results of Japanese scholars' research projects on Southeast Asian topics. The program, which is currently being implemented in Malaysia and Thailand, was inaugurated in 1982 after many years of planning and preparation.

In 1979, when the "Know Our Neighbors" Translation-Publication Program in Japan had begun to gain momentum, the Foundation discovered that program participants in both Japan and Southeast Asia wanted the project to be reciprocal. The numerous necessary tasks and preparations that ensued included surveying Japanese scholars, journalists, writers, publishers, and others to learn what kind of books in the social sciences, the humanities, and the field of literature were suited for translation. On the basis of a separate survey, the Foundation prepared synopses of some fifty literary works for the information of interested people in Southeast Asian countries. After locating groups of people in Southeast Asia interested in implementing the program and then making the necessary contacts, the Foundation distributed among these groups several hundred copies of the works identified through the above-mentioned surveys. Meanwhile, people in Thailand and Malaysia organized project teams and carefully drew up concrete plans.

In Thailand, the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project is responsible for the

publication of works translated into the Thai language. The Thai foundation established a special committee to handle the selection of books by Japanese writers for translation, appoint translators, and check, edit, and publish the completed translations. Income from sales of translated works is earmarked for use in the publication of further translations, and the funds available ought to continue to circulate almost indefinitely. Indicative of the Thai foundation's impressive competence is the fact that it has required no further grants after the initial grant extended in 1982.

In Malaysia, the Dewan Bahasa dan Pustaka, a national language institute, serves as the core of a committee that also includes representatives of two Malaysian universities, the Translators Association, and so on. This committee selects books for translation and finds translators. After they are checked and edited, the finished translations, which are expected to number around five every year, are then to be published by the Dewan Bahasa dan Pustaka. Initially implemented for a period of three years, the program will be evaluated at the end of that time to determine if it is financially capable of operating independently.

For both the Thai and Malaysian sectors of this project, the Toyota Foundation will extend cooperation only on an informal basis, for its goal is to help the project develop into something that individuals in these two countries can regard as "our program."

Dictionary Compilation-Publication Program Provides One Answer to Newly Emerging Needs

In addition to the two projects for promoting the translation of works from and into Southeast Asian languages and the Japanese language, the "Know Our Neighbors" program includes a third project to promote the compilation and publication of bilingual (Southeast Asian languages into Japanese) dictionaries. The lack of medium-sized dictionaries became apparent soon after the inauguration of the "Know Our Neighbors" Translation-Publication Program in Japan. When it also learned that a number of specialists had already made considerable progress in compiling such dictionaries, the Toyota Foundation decided to implement the Dictionary Compilation-Publication Program and awarded a grant for the compilation of a Vietnamese-Japanese dictionary in 1981 and another grant for a Thai-Japanese dictionary in 1982. Grants awarded under this program are intermittent and are made only after a thoroughly prepared team has been formed.

Society, whether in Japan or in the countries of Southeast Asia, is in a constant state of flux. Changes are also expected in the content of the "Know Our Neighbors" program. When the specific goals of certain projects are achieved, new projects will no doubt be implemented to replace them. In preparation now are programs to promote translation efforts among different Southeast Asian countries, such as the translation of Malaysian or Burmese works into Thai. However, such a project would entail greater difficulties than anything thus far attempted, and preparations will require considerable time before it can be implemented.

The Thai writer Suchart Sawadsri came to Japan in 1982 at the Foundation's invitation in order to participate in a seminar on the modern and contemporary literature of Thailand in comparison with that of Burma and Indonesia. Foundation activities this year include inviting Professor Abu Bakar Hamid from Malaysia to participate in a seminar on the modern and contemporary literature of Malaysia, the Philippines, and Singapore. Both men have shared in the joys and tribulations of the "Know Our Neighbors" program over the past five years.

Papers on Burmese and Indonesian literature delivered by Japanese scholars during the first seminar have attracted a great deal of interest in Thailand and Malaysia. In the not-too-distant future these papers will probably be translated into Thai and Malaysian. Moreover, Suchart's paper on Thai literature is being translated into Eng-

lish in Thailand; upon completion, it may be available to people interested in translating it into the languages of Malaysia and other countries. The realization of these different projects will begin a new page in reciprocal exchange between the countries of Southeast Asia in the hitherto neglected area of literature. This expanded exchange

will no doubt be reflected in the "Know Our Neighbors" program as it forms new perspectives that in turn bring about internal changes.

Kazue Iwamoto
Program Officer,
International Division

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

Burma

Anthology of Burmese Short Stories edited and translated by Toru Ohno; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Hma daba Acha Mashibi and Pyauk thaw lan hma Sandawar (Mother and Groping the Roadless Road), by Moe Moe Inya translated by Yasuko Dobashi; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Da Taung go Kyaw Ywe mi Pinle go Hpyat Myi (Beyond Sword Mountains and Across Fiery Seas), by Mya Than Tint translated by Midori Minamida; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Pyawpyanyinle Maung Thaya lonyakame (Maung Thaya Is Saying Too Much If He Says That), by Maung Thaya translated by Hisao Tanabe; to be published in Japanese by Shinjuku Shobo Publishing Co., Ltd.

Indonesia

Deru Tjampurdebu and Kerikil Tadjam dan Jang Terampas dan Jangputus (The Dawn of Nusantara [the Indonesian Archipelago]: The Life and Works of Chairil Anwar), by Chairil Anwar edited and translated by Megumi Funachi; published in Japanese by Yayoi Shobo

Jalan Tak Ada Ujung (Road Without End), by Mochtar Lubis translated by Noriaki Oshikawa; published in Japanese by Mekong Publishing Co., Ltd.

Manusia dan Kebudayaan di Indonesia (Ethnic Groups and Their Cultures in Indonesia), edited by Koentjaraningrat translated by Tsuyoshi Kato, Kenji Tsuchiya, and Takashi Shiraishi; published in Japanese by Mekong Publishing Co., Ltd.

Antologi Ekonomi Indonesia (Anthology of Indonesian Economics), edited by Thee Kian Wie translated by Hiroyoshi Kano, Yoshinori Murai, and Hiroyoshi Mizuno; to be published in Japanese by Mekong Publishing Co., Ltd.

Antologi kesusasuteraan Wanita Indonesia Modern (Anthology of Modern Indonesian Women Writers), edited by Ajip Rosidi translated by Megumi Funachi, Mayumi Matsuda, and Keiko Fukamachi; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Ayahku (My Father), by Hamka translated by Mitsuo Nakamura; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Kalah dan Menang (The Winner and the Loser), by Sutan Takdir Alisjahbana translated by Ken'ichi Goto and seven others; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Ulamah dan Madrasah di Aceh, Islam di Sulawesi Selatan, and The Pesantren Tradition (Islam in Indonesia); by Baihaqi AK, Mattulada, and Zamakhsyari Dhotier translated by Saya Shiraishi; 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.

Ranjau Sepanjang Jalan (No Harvest but a Thorn), by Shanon Ahmad translated by Jun Onozawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Philippines

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.

Tagalog Short Stories edited and translated by Motoe Terami; 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.

Singapore Short Stories, edited by Robert Yeo translated by Miyuki Kosetsu; published in Japanese by Gensosha Publishers Co., Ltd.

Son of Singapore, by Tan Kok Seng translated by Shigehiko Shiramizu; published in Japanese by Tosai Shobo Publishing Co., Ltd.

Shin Jia Po Hua Wen Xiao Shuo Xuan 1945-65 (Anthology of Singaporean Chinese Literature: 1945-65), edited by Tan Teck Hock translated by Heiwa Fukunaga and Chen Shun Chun; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Thailand

Chodmai Chak Muang Thai (Letters from Thailand), 2 vols., by Botan translated by Takejiro Tomita; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Khang Lang Phap (Behind the Painting), by Sriburapa translated by Niitaya Onozawa and Masaki Onozawa; published in Japanese by Kyushu University Press

Nai Puey Ungpakorn: Phu Yai Mai Kalon (The Anguish of Thai Intellectuals: The Case of Puey), by Sulak Sivaraksa translated by Osamu Akagi; published in

Japanese by Imura Cultural Enterprise Co., Ltd.

Naiphon Tai Din (Underground Colonel), by Roy Ritthiron translated by Tatsuo Hoshino; published in Japanese by Mekong Publishing Co., Ltd.

Krü Bannok (Country Teacher), by Khamman Khonkhai translated by Takejiro Tomita; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Lae Pai Khang Na (Looking into the Future), by Sriburapa translated by Hiroshi Ando; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Pisat (An Evil Spirit), by Seni Saowaphong translated by Yujiro Iwaki; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Luk Isan (Child of Northeastern Thailand), by Khumpoon Boontawee

translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Khao Nok Na (Unwanted Children), 2 vols., by Si Fa translated by Koichi Nonaka; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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.

Soi Thong and Other Stories, by Nimit Phumitawong edited and translated by Koichi Nonaka; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Phisua Lae Dokmai (The Butterfly and the Flower), by Nipphan translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Chut Prapheni Thai (The Ethnological Essays of Phraya Anuman Rajadhorn), 2 vols., by Phraya Anuman Rajadhorn edited and translated by Mikio Mori; Vol. I published and Vol. II to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Fun Khwamlang (Reflections on Thailand, Reflections on Life), 3 vols., by Phraya Anuman Rajadhorn edited and translated by Mikio Mori; Vol. I published and Vols. II and III to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Krasuang Khleng Klang Na (The Finance Minister in the Paddy Field), by Nimit Phumitawong translated by Koichi Nonaka; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Suan Sat (My Zoo), by Suwanee Skonta translated by Mineko Yoshioka; to be published in Japanese by Dandansha Publishing Co., Ltd.

International Grants by the Toyota Foundation (July 1982—June 1983)

Title	Grantee	Location	Grant amount
A Lexicon of Classical Newari Drawn from Traditional <i>Kosa</i> Sources (1st year)	Mr. Prem Bahadur Kansakar, Secretary-Treasurer, Nepal Bhasha Dictionary Committee	Nepal	¥1,650,000
Studies on Reading Promotion and the Operation of Community Libraries	Mr. Mohd. Noor Azam, Library Committee for Readership Promotion Campaign, Dewan Bahasa dan Pustaka	Malaysia	¥2,630,000
A Film Production on the Thai Muslim Culture in the Southern Border Provinces of Thailand (2nd year)	Mrs. Chavewan Wannaprasert, Associate Professor, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus	Thailand	¥10,360,000
Modernization and National-Cultural Identity (International Conference)	Professor Syed Husin Ali, President, Malaysian Social Science Association	Malaysia	¥1,640,000
Sema Stones of the Northeast: A Survey and Study of the Continuity of Megalithic Elements in Northeastern Thai Society (1st year)	Mr. Srisakra Vallibhotama, Associate Professor, Department of Anthropology, Silpakorn University	Thailand	¥3,040,000
Second International Workshop on Living Children's Theater in Asia	Professor Amelia Lapeña-Bonifacio, Department of English and Comparative Literature, College of Arts and Sciences, University of the Philippines	Philippines	¥1,360,000
Publication of the Social Science Quarterly <i>Jurnal Ilmu Masyarakat</i> (Social Science Journal) (1st year)	Professor Syed Husin Ali, President, Malaysian Social Science Association	Malaysia	¥3,110,000
The Royal Edicts of Burma (AD 1598–1885), Edited with an Introduction and Notes and an English Summary of Each Edict (1st year)	Professor Than Tun, Mandalay University	Burma	¥500,000

Workshop on and Promotion of Television Programs for Children (2nd year)	Ms. Ubonrat Siriyuvasak, Secretary, Mass Communications for Children Promotion Project (MCP)	Thailand	¥2,850,000
Research on Traditional Southeast Asian Architecture (3rd year)	Datuk Lim Chong Keat, Southeast Asian Cultural Research Program (SEACURP), Institute of Southeast Asian Studies	Singapore	¥5,670,000
A Study and Survey of Palm-Leaf Manuscripts in the Provinces of Phitsanulok, Sukhotai, and Kamphaengphet, Thailand (2nd year)	Mr. Supot Pruksawan, Lecturer, Cultural Center, Pibulsongkram Teachers College	Thailand	¥3,610,000
Southern Thai Cultural Encyclopedia Compilation (2nd year)	Mr. Sudhiwong Pongpaiboon, Director, Institute for Southern Thai Studies, Sri Nakhairinwirot University, Songkla Campus	Thailand	¥8,220,000
The History of Southeast Asian Architecture: Development in Thailand from the Sixth Through the Thirteenth Century (3rd year)	Mr. Anuvit Charemsupkul, Associate Professor, Faculty of Architecture, Silpakorn University	Thailand	¥2,390,000
Publication of the Youth Magazine <i>Pengetahuan</i> (Knowledge) (3rd year)	Dr. Lim Teck Ghee, Chairman, Institut Masyarakat	Malaysia	¥8,440,000
Workshop: Survey, Microfilming, and Translation of Old Manuscripts and Dictionary Compilation of Local Languages—Standard Thai	Professor Saneh Chamarik, Director, Thai Khadi Research Institute, Thammasat University	Thailand	¥2,370,000
The Domestic Architecture of the Thai Muslim Culture in the Southern Border Provinces of Thailand (1st year)	Mr. Khate Ratanajarana, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus	Thailand	¥2,640,000
Videotape Production of Southern Thai Buddhist Culture (1st year)	Mr. Supak Intongkong, Institute for Southern Thai Studies, Sri Nakhairinwirot University, Songkla Campus	Thailand	¥7,140,000
HAWA Project: Drafting a Proposal for a Counseling and Welfare Organization for Female Factory Workers in Malaysia (3rd year)	Professor Ungku A. Aziz, Vice-Chancellor, Universiti Malaya	Malaysia	¥6,620,000
An Inventory of Ancient Settlements in Thailand Using Aerial Photography (3rd year)	Mr. Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University	Thailand	¥7,070,000
Implementing an Appropriate Pre-school Educational System to Reach Children in Impoverished and Rural Areas (3rd year)	Professor Kawee Tungsubutra Director, Health Science Center, Khon Kaen University	Thailand	¥7,120,000