



# OCCASIONAL REPORT No. 7

## THE TOYOTA FOUNDATION

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Message from the Executive Director

### The Trials of the Translator

When my son was studying at the University of Cambridge, he stayed at the home of Lucy Boston, the noted children's writer and winner of the 1961 Library Association Carnegie Medal for *Stranger at Green Knowe*, a volume in the Green Knowe series. At the risk of appearing nepotistic, I would like to cite a passage by my son describing an experience he had during that time.

"Winter came late that year. The air was balmy, and it rained continually. It was on the morning of November 25, after a long downpour, that I experienced my first flood.

"Some time earlier, as we strolled through the garden, Mrs. Boston had asked me whether there were floods in Japan. 'Yes, we have flooding during typhoons,' I answered, a bit puzzled by the question. 'Oh, that's nice!' she exclaimed, and informed me that this area experienced flooding every winter, quite as if it were something she was looking forward to. Recalling the Tokyo plains when the city's rivers overflow during the typhoon season and the damage done by a devastating typhoon that struck the Ise Bay area, I trembled inwardly. What would we do if we were cut off by floods in such an isolated spot? As I found out the morning of November 25, my fears were utterly unfounded.

"It was a clear morning, and the gentle breeze carried the fragrance of damp, decaying autumn leaves. Mrs. Boston knocked on the door to my room and stuck her head in, smiling. 'The flood has come!' she said. We climbed up to the third floor and went to a window with a good view. The entire stretch of pastureland beyond the river, only yesterday a green meadow dotted with grazing cows, had been transformed overnight into a vast lake. The rays of the morning sun bounced off the clear water; the white clouds riding past on a blue sky were reflected on its surface. In place of cows and sheep were flocks of ducks and swans, white specks scattered across the water. In the distance we could make out the woods beyond, not yet stripped of their autumn foliage, and above them the steeple of the town's church.

"In general such flooding did not obstruct transportation, and it would usually subside quite abruptly after about a week, upon which the green meadow would emerge again with scarcely a trace of mud. The Japanese word for flood, *kozui*, inevitably calls to mind rivers of mud and waterlogged homes. But the floods of England's low-lying Fenlands belong to a completely different world. Throwing open the third-story window, we stayed there for some time, gazing at the lake that had appeared out of nowhere like a mirage."\*

The setting, of course, was the house that inspired the famous Green Knowe series of children's books, all of which have been translated into Japanese. The word *flood* comes up repeatedly in these stories, and invariably it is translated *kozui*; if I had been doing the translating, I would doubtless have chosen the same word. But any translator who had actually lived at Green Knowe would surely have wondered whether *kozui* was really the most appropriate word. On the other hand, what other translation is there? *Kozui* can scarcely be termed a mistranslation: The overflowing of a river's banks due to heavy rains is called a *flood* in English and *kozui* in Japanese, and the physical phenomenon is basically the same whether it occurs in England or Japan. Yet rivers can overflow in many different ways, each of which has a unique effect on the perceptions and reactions of the

\*Nozomu Hayashi, "Guriin No no Ie ni Sunda Hanashi—Watakushi no Sesshita Rushi M. Bosuton Fujin" (Living at Green Knowe: The Lucy M. Boston I Knew), *Mita Hyoron*, March 1986.

people who live in the area. This being the case, perhaps in certain translations the English word *flood* had best be left *flood*, and the Japanese *kozui* should simply be rendered *kozui*.

Translation from Japanese into another language is difficult enough in clear-cut fields like mathematics and physics; it often seems to me that it is virtually impossible for literary works like novels and children's stories, let alone such terse poetic forms as haiku and *waka*.

But if we simply conclude that translation is impossible and abandon the effort, we

must also abandon all hope of bridging the gap between cultures. Translation, however difficult, is necessary. Because of the inherent problems, however, it demands constant research and revision. It also demands that the translator and the author of the work being translated take the time for frequent consultation. We must recognize that we have not been giving our translations the time they deserve.

Viewed in this light, the recent International Workshop on Translation held in Kanchanaburi, Thailand, in November 1986 for participants in the "Know Our

Neighbors" Translation-Publication Programs was an event of great significance. This workshop, organized by the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project in Thailand, is discussed on pages 14-17. Here I would simply like to stress that this sort of gathering gains value in direct proportion to the number of times it is held. It is our hope that this translation workshop will be only the first of many.

Yujiro Hayashi  
Executive Director

### Special Report

## Malaysian Literature

The difficulties facing Malaysian literature are also the difficulties facing Malaysian society, a society composed of many ethnic groups with diverse cultural traditions. The main ethnic groups are Malay, Chinese, and Indian (Tamil and Bengali), but other groups—Iban, Melanau, Kayan, Kenyah, Murut, Kadazan—are found in Sabah and Sarawak.

"Malaysian literature" is generally defined as literature written in Malaysia, dealing with Malaysian phenomena, and, most important, written in Malaysian. A *Biography of Malaysian Writers*, published by Dewan Bahasa dan Pustaka (National Language and Literary Agency) in 1985, limits "Malaysian writers" to those writing in Malaysian.

This must be very difficult to accept for writers who belong to the more than 40 percent of the population that is not Malay. Although they write in other languages, naturally they consider their works, too, to be part of Malaysian literature.

The following statement by the writer Usman Awang indicates how Malaysian writers themselves feel about this problem: "We must not lose ourselves in arguments over terminology and definitions; the important thing is creativity and the act of writing itself. We must not waste time and energy on meaningless argument. Definitions and technical terms relate only to politics. Let us concentrate our interests and activities on creative endeavor. The characteristics of our national literature will emerge and take form in the process."

As a whole, modern Malaysian literature written in Malaysian has not shown very marked development. It appears to have been more stagnant in the past few years than during the 1970s. Of the writers who have won recognition, such as Shahnnon Ahmad, Syed Alwi, Usman Awang, Abu Bakar Hamid, Nordin Hassan, Mochtar Awang Kemala, Malina Manja, A. Latiff Mohidin, A. Samad Said, Muhammad Haji Salleh, and Baha Zain, only a few have published works that have been highly acclaimed.

Malay literary works published in 1984 and 1985 can be broken down as follows:

Poetry	
In newspapers and magazines	3,115 poems
Anthologies	29 titles
Short stories	
In newspapers and magazines	1,122 stories
Anthologies	43 titles
Novels	26 titles
Drama	33 titles

Since Malaysian magazines and newspapers set aside space for poetry, many poems are published in these media. There seems to be a trend toward personal themes, intellectual and conceptual poetry, and poems that experiment with style.

Poetry readings are frequent, and a great many people appear to enjoy them. Young poets reading their poetry in central market plazas attract circles of listeners. Poets currently active include Puan Habib, Siti Zainon Ismail, Mochtar Awang Kemala, A. Latiff Mohidin, and T. Alias Taib.

Vigorous creative activity in the fields of poetry and short fiction began immediately after World War II, but few of the forty-three short story anthologies published in 1984 and 1985 grip readers the way the works of Shahnnon Ahmad once did.

It is doubtful that the novels written in the 1980s surpass those of the 1960s and 1970s. An exception is Keris Mas's *Saudagar Besar Dari Kuala Lumpur* (Big Businessman from Kuala Lumpur), published in 1983, which probably ranks with A. Samad Said's *Salina* (Salina). Twenty-six novels were published in 1984 and 1985, but like short stories and poetry, few have won definitive acclaim. Literary awards in 1984 and 1985 went to Anwar Ridhwan's *Arus* (Flow) and A. Samad Said's *Daerah Zeni* (The Zeni Region).

Most dramatic works published in 1984 and 1985 were written for radio or television. On the whole, the level of these works is not very high, and they have not attracted the attention of the general reading public. What is more, Malaysians do not yet have the habit of reading plays as works of literature. Because none of the thirty-three dramas was eligible for the literary award for drama, it went to Johan Jaaffar for his dramatization of Anwar Ridhwan's novel *Hari-Hari Terakhir Seorang Seniman* (The Last Days of an Artist). Jaaffar is regarded as Malaysia's most talented playwright.

Because the custom of theatergoing is not yet widespread, plays are not often performed in theaters. Like poets and writers, actors cannot make a living from live theater. Despite this, many theater people—writers, directors, actors, and others—meet regularly and continue training. Dramas that have been performed live since the summer of 1986 include Usman Awang's *Uda dan*

*Dara* (Uda and Dara), a dramatization of A. Samad Said's *Salina* (Salina), Chin Sai-sun's *Morning in Night*, Dinsman's *Protest*, and K. S. Maniam's *The Cord*.

Once every two years Hari Sastera (Literature Day) is observed, and literary gatherings, seminars, poetry readings, and similar activities take place throughout the country. Despite the efforts and ideals of the planners, however, these functions seem rather formalistic. The people attending them can often be seen flocking around a prominent author, begging for his or her autograph, but not one has brought along a copy of the author's work. They get autographs on their programs or whatever other paper they happen to have with them. I question whether the government's program to promote Malaysian-language literature can really cultivate the enjoyment of literature among the public and whether it will lead to the creation of literature that truly moves the spirit.

The Malaysian government's efforts to consolidate and refine the use of Malaysian as the national tongue are apparent to all. Even someone who has been in Malaysia only a few days will probably become aware of this. All traffic signs and government notices and documents are written in Malaysian, and university lectures are conducted in Malaysian. In November of 1986 the sultan of Selangor announced that the ability to speak polished Malaysian was a requirement for receiving the title of *datuk*, bestowed on people who excel in various spheres. Because of this university students, government employees, teachers, and others of non-Malay ancestry are rapidly learning Malaysian, and an increasing number of people are now more at home in Malaysian than in Chinese or English. Eventually the definition of Malaysian literature as "written in Malaysian" will probably reflect reality.

It may be a while before Japanese readers are able to enjoy Malaysian literature as pure literature. Aside from the problem of the intrinsic quality of Malaysian literature, translation into Japanese has just begun and the translators have little experience. One cannot yet hope to feel the pleasure and excitement aroused by reading, say, Marcel Proust's *Remembrance of Things Past* in translation.

I do not think reading literature demands any special technique. People pick up books for many reasons. I myself read Malaysian literature for the joy of meeting individuals who lived in a particular era and for the pleasure of imbibing the abundant information contained in the work. My personal preference is for works by people who have written of their own experiences during the postwar struggle for independence, and I hope that more stories from this era will be translated. As a history teacher, I would like

to have my students read A. Samad Said's *Sungai Mengalir Lesu* (Slowly Flowing River), in which he deals with the Japanese occupation of a *kampung*, or settlement, in Singapore or Usman Awang's *Tulang-Tulang Berserakan* (Scattered Bones), based on the author's experiences during the Emergency, the period ending in 1960 when the government was engaged in suppressing communist guerrillas.

In conclusion, I would like to add that more than forty years after World War II,

when the Japanese people's memory of war is fading, short stories set against the background of the Japanese military government are being written even for children. One example is "Pahlawan di Kampung Mengkudu" (The Hero of *Kampung Mengkudu*) in an anthology of short stories by Ali Majod which won the first ESSO-GAPENA Award for Children's Literature in 1985.

Michiko Nakahara  
Professor, Waseda University

#### INDONESIA

### *Burung Burung Manyar* (The Manyar Birds), by Y. B. Manguwijaya

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

Indonesia, which exchanged Dutch colonial rule for Japanese military occupation during World War II, declared its independence before the Allied Forces landed after Japan's surrender. Following this declaration, a war for independence threw the country into upheaval. This novel focuses on Teto, an antirepublican, eloquently describing his spiritual conflict during the independence struggle.

Teto, whose father is a captain in the Royal Netherlands Indies Army and whose mother is of Solo (central Java) royal lineage, grows up in an environment that is strongly influenced by Dutch colonial rule. Atik, who is of the same royal lineage, is his childhood sweetheart.

Teto's world is twisted by the violent changes that occur during the Japanese occupation and the subsequent war of independence. He joins the Royal Netherlands Indies Army, while Atik joins the republican movement. The lovers go their separate ways, divided by political differences. One day, twenty years later, they meet again at an academic conference where Atik reports on the behavior of a bird called the *manyar*. The two, never united in marriage, nonetheless reach maturity and find meaning in life while suffering through the trials of their homeland.

The prolific Y. B. Manguwijaya writes a newspaper column in addition to novels, is a Catholic priest, and also teaches history at the university level.



Y. B. Manguwijaya

#### A Word from the Translator

This novel, covering most of the lifetime of the protagonist, Teto, is a romance that brims with the spirit of rebellion and satire. In addition to human beings, the book's characters include birds, snakes, and fish. Birds, in particular, fly about among the human characters—mercenaries, pretty girls, elderly aristocrats, internationally active politicians and scholars, and village people living in a world of traditional religious beliefs—transmitting messages.

In contrast to their freedom in the novel, these birds presented a tremendous translation problem. It was not so hard to deal with birds found in both Japan and Indonesia and perceived in the same way in both countries, such as swallows and bulbuls. The problem

was what to do about birds that do not exist in Japan. While I was working on the translation, the *Sekai Chorui Wamei Jiten* (Dictionary of Japanese Names for Birds of the World) was published. I gratefully snatched this up, hoping that my cares were over, but it was not to be. For example, the Japanese name for the *burung cipo* was listed as *hime-konohadori*. Many varieties of *konohadori* found in Burma, Sri Lanka, Bali, and other parts of Southeast Asia are unfamiliar to Japanese readers. Should I use the

Japanese name and make readers imagine they know what this unknown bird is like? Would they feel more comfortable with the name "cipo bird," since "cipo," written phonetically in Japanese, resembles the bird's call?

An even bigger problem was the *burung manyar*, a central figure in the novel. Its Japanese name is *koyojaku*. There are many subspecies of this bird, but they all live in Africa, Southeast Asia, and the South Pacific. Moreover, transliterating the name into

Sino-Japanese ideograms only serves to remove this bird further from the image of the original. But further study revealed that its scientific name is *Ploceus manyar*, so I decided to leave the name as *manyar*.

Like Teto, who after traveling through life without a homeland, finally returns to his roots in Indonesia, the Japanese *koyojaku* finally finds its identity in its native tongue as *manyar*.

*Megumi Funachi is a translator and poet.*

#### INDONESIA

## *Kisah Kehidupan Keluarga Ngadimin— Seorang Pengemudi Becak ("The Story of the Family of Ngadimin, a Becak Driver" and Other Stories), by Heddy Shri Ahimsa Putra*

*translated by Yoshimichi Someya, Hiroyoshi Kano, and Kunio Igusa;  
published in Japanese by Imura Cultural Enterprise Co., Ltd.*

Every Japanese visitor to Indonesia takes at least one ride in a *becak*, or pedicab, but few people know how *becak* drivers actually live. This work, using the participatory-observation method, documents the daily lives of *becak* drivers and their families living in and around the city of Yogyakarta.

The original work was published in five volumes, each volume devoted to one *becak* driver and his family. The vivid descriptions of the five families' daily lives detail what they wear and what they eat, the kinds of houses they live in, their problems, and their dreams.

The occupation of *becak* driver emerged as a result of modern Indonesia's overpopulation, poverty, unemployment, and the slow spread of education. In this sense the work offers a worm's-eye view of Indonesian society.

### A Word from One of the Translators

Yoshimichi Someya

Yogyakarta, in central Java, is an old city whose culture bespeaks Java's past glory. Refined Javanese speech and the music of the gamelan fall pleasantly on the ear, and the aroma of batik wax fills the air. Yogyakarta is also an academic city, home to Gadjah Mada University and a large number of other institutions of higher education. Visitors from afar who are unaware of Java's past are captivated by the city's rich culture. When they leave, their Javanese friends say, "Those



*Becak drivers roving the streets of Yogyakarta, Indonesia*

who have drunk the waters of Mataram [a Javanese kingdom from the sixteenth to the eighteenth century] will return to this land again."

In contrast to Yogyakarta's spiritual wealth, there is an extreme lack of material goods. Studying the city and its neighboring villages, I have seen families living crowded together in small houses with minuscule rice paddies, people living from hand to mouth on what they earn from day to day, young men without work, children unable to attend school, and malnourished toddlers.

The majority of the *becak* drivers roving the streets of Yogyakarta come from villages. They have come to the city because they cannot make a living at home, but uneducated and lacking any special skills, they cannot get good jobs. As long as one is physically strong, one can eke out a living driving a *becak*, and many young men are thankful for the opportunity. But it is arduous work, for the *becak* itself is very heavy, and the driver must pedal uphill carrying people and goods under a blazing sun. The pay is low, too, and the drivers just manage to make ends meet.

This book uses the methods of cultural anthropology to document the everyday lives of Indonesia's poor people. The work is valuable not only because it is the first such study on *becak* drivers to be undertaken but also because it provides material on what Oscar Lewis calls "the culture of poverty." For example, Ngadimin's wife tells the author, "Do you really think it's easy to borrow money from rich people? Not at all. The people who lend us money are poor people themselves. They still have sympathy for others."

*Yoshimichi Someya is an associate professor at Obihiro University of Agriculture and Veterinary Medicine. Hiroyoshi Kano is an associate professor at the University of Tokyo. Kunio Igusa is a senior researcher at the Institute of Developing Economies.*

## INDONESIA

*Perjalanan Anak Bangsa—Asuhan dan Sosialisasi dalam Pengungkapan Diri (Education and Socialization in the Formative Years), edited by Aswab Mahasin et al.*

translated by Shigeru Takatori; to be published in Japanese in 1988 by Imura Cultural Enterprise Co., Ltd.

"I was born in Indonesia of *pribumi* ["pure" Indonesian] parents. But because of a trick of fate, I have foreign nationality." Thus begins one of the eighteen autobiographical essays contained in this volume. To explain this paradox the author, Tongki, describes his life and family, going back to the time of his adoptive grandfather.

Tongki's adoptive grandfather was born in Shandong Province, China. Poverty led him to emigrate, and he lived first in Singapore, then in Indonesia. Starting out running a food stall, he survived the upheaval of the war for independence and went on to manage a tapioca factory.

Unable to have a child by his Chinese wife, he adopted a child from a Javanese beggar. That child became Tongki's father; Tongki's mother, one of his adoptive grandfather's employees, was his father's mistress. Tongki tells of his father's life and of the education Tongki received from his adoptive grandfather. The climax comes with the communist insurrection of September 30, 1965. Tongki describes vividly the trials he suffered, persecuted as a Chinese because he did not have Indonesian citizenship despite his pure Javanese ancestry.

The majority of the accounts reveal personal life histories through incidents, people, customs, and religious beliefs and practices that had a major influence on the authors while they were growing up. This book is a unique history of modern Indonesia at the level of the masses as recorded by ordinary people.

### A Word from the Translator

This is a collection of eighteen outstanding essays chosen from 307 submitted in a contest with the theme "Child Rearing." Most of the authors, in reflecting on their own lives, also speak of the social organization and the cultural, moral, and religious norms

in the areas where they grew up. These are not the dry accounts found in research reports but straightforward descriptions of childhood games and events and of the lessons learned from grandparents. This must be the first time in Indonesia that the voices of nameless people who are neither writers nor politicians have been transmitted.

A great variety of life histories are recounted. A Sundanese tells of being shunned as a child because his father was an official in the colonial government. A Javanese is forced to move from place to place like a refugee from the time of the Japanese military occupation through the independence struggle. A Makassarese tells of the difficult years suffered by her family after her father was arrested during the communist insurrection. A Minangkabau relates his rise from tobacco peddler to university professor. And a young man of Chinese ancestry grows to awareness of himself as an Indonesian in the face of *pribumi* policy.

One author even touches on homosexuality in a *pesantren*, an Islamic boarding school. One is again impressed with the diversity in Indonesia. This is not just a diversity of people. From the colonial period through the Japanese occupation, the struggle for independence, and the communist insurrection down to the present government oriented toward national development, the Indonesian people have been living in the midst of changes just as dramatic as those of modern Japan. It is only natural that values have also been changing.

Childhood memories, being closely tied to local culture, are impossible to express fully in Indonesian, the standard language. The essays therefore make frequent use of dialect. The names of local foods, children's games, and customs also torment the translator mercilessly. But such problems only reflect the translator's limitations; it is this very diversity that gives the young nation of Indonesia its energy. Indonesia's diverse peoples are in the process of creating a national culture expressed in a national language. This book conveys a vivid sense of that process.

Shigeru Takatori works in the Overseas Broadcasting Department of NHK.

## SINGAPORE

*Religion and Modernization: A Study of Changing Rituals Among Singapore's Chinese, Malays, and Indians, by Tham Seong Chee*

translated by Yasuko Shidara; to be published in Japanese in October 1987 by Imura Cultural Enterprise Co., Ltd.

*Religion and Modernization* analyzes the findings of a survey of religious observances and popular attitudes toward them conducted in Singapore in 1980 as part of a UNESCO area-studies project titled "Asian Cultural Values in Contemporary Society." The study examines and compares the annual observances and rites of passage practiced by the three major ethnic groups of Singapore's heteroge-

neous society, Chinese, Indian, and Malay.

While the author, Tham Seong Chee, provides detailed information on the observances themselves, his real interest is the ways in which these practices have been affected by social and economic change. He analyzes the socioreligious dynamics of present-day Singapore by applying Max Weber's and Emile Durkheim's ideas on society and religion as well as the concepts of anthropologists like Victor Turner and Edmund Leach. The book also includes a bibliography listing over 120 references ranging from general introductions to colonial-period and postcolonial-period documents on the traditional observances of each ethnic group.

## A Word from the Translator

Today the accepted appellation for Singapore's ethnic Chinese, formerly referred to as "overseas Chinese," is "Chinese Singaporeans." Similarly, the two other major ethnic groups that make up Singapore's diverse society are now spoken of as "Indian Singaporeans" and "Malay Singaporeans."

This change is one reflection of Singapore's metamorphosis from an immigrant society under colonial rule to a modern city-state. During the past ten years or so, economic development has transformed the Singapore cityscape and the Chinatowns and Malay *kampungs*, or settlements, that once testified to the persistence of traditional ethnic life styles have disappeared at an astonishing rate.

What changes has this social transformation triggered in religious attitudes and traditional values? Have such changes varied significantly from one ethnic group to another? *Religion and Modernization* attempts to answer these questions by analyzing the results of a survey designed to determine the annual observances and rites of passage of Singapore's three major ethnic groups and attitudes toward these practices.

To determine the impact of social change on religious observances, the author chose married couples in their thirties and forties as subjects for the survey, a group that represents a transitional generation between traditional and modern society. Most people in this age group are children of immigrants who have preserved most of their traditional culture. The subjects generally grew up speaking and educated in the language of their parents' country of origin and inherited the traditional family and community rites of their ancestral culture. Yet their children have been subject to a uniform education system that uses English as the common language under the government's dual-language policy. Thus these couples have been directly affected by the value shift accompanying Singaporean society's modernization and industrialization, and they are far less tied to traditional practices than their parents are.

In short, the age group represented by the survey subjects is the group that the author believed would reflect most clearly the social change that has swept Singapore. It is also the age group to which the author himself belongs.

Tham Seong Chee was born in Kuala Lumpur in 1932. He studied psychology and sociology at the University of Malaya and is now an associate professor of Malay studies at the University of Singapore, specializing in problems of modernization



*Chinatown is gradually disappearing amid the shadows of tall buildings in Singapore*

and education among the Malays. His UNESCO report on religious observances in Singapore was printed in the 1984 English-language proceedings of the Centre for East Asian Cultural Studies of the Toyo Bunko (Oriental Library) and later published in

book form for Singaporeans and Malaysians under the title *Religion and Modernization*.

*Yasuko Shidura is a staff member of the Publication Section of the Centre for East Asian Cultural Studies.*

### THAILAND

## *Made in Japan and Other Stories and Poems,* by Surachai Chantimathong

*translated by Wako Shoji; published in Japanese by Shinjuku Shobo*

Surachai Chantimathong, a musician and songwriter, leads the band Caravan. He began his musical career at the time of the October 1973 student revolt and since then has performed at Thai universities and farming villages as a representative of the struggle for democracy and the "Art for Life" movement. A veteran of the mountain-based guerrilla movement opposing the *coup d'état* of October 1976, Surachai sympathizes with the nameless and powerless masses. His songs express deep compassion for the impoverished but warmhearted Thai villagers and also capture the alienation of people in large cities, such as Bangkok.

This volume is a collection of Surachai's impressions and reflections based on his stay in Japan and his association with Japanese friends. His sensitivity and compassion yield an account of Japan both humorous and biting. This simple and direct view of Japan as seen through the eyes of a Thai observer provides a novel perspective on the Japanese character.

## A Word from the Translator

Originally it was planned to publish a collection of Surachai's essays and poetry; the works had been chosen and a table of contents prepared. The selection included a poem titled "Made in Japan," which caught the attention of Tsuneo Murayama, chief editor at Shinjuku Shobo. Murayama then decided to focus the collection on Surachai's experiences in and reflections on Japan. Caravan was just then making a tour of Japanese fishing and farming villages, so Murayama asked Surachai for an account of his travels through Japan.

Surachai is a natural artist. This is apparent in both his music and his writing. Genius may be a more appropriate word. He expresses his sensibility in a seemingly artless manner. When translating his poems, I felt that I could hear the melody, tone, and rhythm of each sentence.

On December 4, 1986, a reception was held in Tokyo to honor the Caravan band, which was again visiting Japan, and to commemorate the publication of *Made in Japan and Other Stories and Poems*. At the reception Surachai remarked, "All the world now regards Japan as a leading economic power, but in my book I have focused on other aspects of Japan. Meeting people who represent these other facets has made me aware of the vitality of the Japanese."



Stores selling music cassettes do a thriving business in Bangkok, Thailand

The book is a straightforward expression of Surachai's sensibility, devoid of pedantry. Perhaps because of the strong friendship that we have developed during our meetings in Japan and Thailand over the past few years, I feel I can understand the sentiments underlying his work. I have never un-

dertaken a translation with such ease. Having completed it, I am grateful to have encountered an author who writes in such a sympathetic style.

*Wako Shoji is a free-lance lecturer on the Thai language.*

## THAILAND

### *Chao Fa* (Chao Fa: The Story of a Hmong Fighting in the Laotian Civil War), by Piriya Phanasuwan

translated by Ikuo Sakurada; published in Japanese by Mekong Publishing Co., Ltd.

In the Laotian civil war, which took place during the Indochinese War, the Hmong people, an ethnic minority, were divided; some fought for the right-wing government, others for the left-wing Pathet Lao. This documentary-style novel depicts the Laotian civil war through Hmong eyes.

The protagonist, Neng Lee Too, is a young Hmong enlisted in the government army, led by General Van Pao. Growing up amid war, he has undergone forced evacuation as well as discriminatory treatment as a member of a minority. In spite of these harsh experiences, he patriotically embraces the vision of a unified homeland and risks his life in battle for that ideal. When the twenty-year conflict finally ends in victory for the Pathet Lao, Lee Too tries to flee to Thailand but is killed by Pathet Lao forces on the banks of the Mekong River, in sight of the Thai border.

*Chao Fa*, whose young author has worked in Laos with an international organization to aid refugees, has received high praise in Thailand both for lifting the veil that has hidden the Laotian civil conflict and for revealing the problems faced by Laotian minorities.

## A Word from the Translator

Laos is reputed to be one of the world's poorest countries. Before the revolution all imports had to pass through Thai ports and then be transported overland to Laos.

Although this landlocked country has been subject to many difficulties over the centuries, Laotians detest fighting. It is said that rather than fire at the enemy in battle, they fire into the air. Yet the Hmong, mountain villagers, became fierce fighters under the direction of the left- and right-wing camps, each supported by world powers. What made the Hmongs, previously regarded only as a troublesome minority and having no political contacts, victims of this war? Why did they not simply flee, as other groups did? Their long nomadic history was at the root of their desperate determination to hold onto the secure home they had finally established.

My greatest difficulty in translating this volume was deciding what to call the Hmong people. Ethnically related to the Chinese, they live in mountainous regions throughout Southeast Asia. In Japan they are known as the Meo people. They themselves, however, regard Meo as a derogatory term and insist that they be called Hmong. In the

novel itself, there is a dispute over what they should be called, and since this is a major theme, I found it necessary to adopt the name Hmong, though it is less familiar to Japanese readers than Meo. The *h* in the

romanized spelling indicates a silent letter, so I dropped the *h* altogether in transliterating the name into the Japanese syllabary. I should point out that the Hmong are not the same as the Mon-Khmer people, who live in

Burma and throughout the western regions of Southeast Asia.

*Ikuo Sakurada is a lecturer at the Institute of Cultural and Linguistic Studies, Keio University.*

#### THAILAND

### *Kham Phipaksa (The Judgment), by Chat Kopjitti*

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

This novel is a major work by Chat Kopjitti, a leading figure in Thailand's literary world, who made his debut as a writer with the publication of a collection of short fiction titled *Thang Chana* (The Road to Victory).

The setting is a village in central Thailand, facing modernization in the form of road construction and electrification. Yet it is still a world where traditional values and customs prevail. As a child the protagonist, Fak, devotes himself to training as a Buddhist monk. Although he lives a life of poverty within the confines of the temple after completing his training, he is regarded as a model youth by the villagers. After his father's death, he assumes his father's position as school custodian, works diligently at the task, and supports his stepmother. But the rigidly conventional life of the villagers holds an unsuspected danger. Rumors begin to spread about the relationship between the youth and his stepmother.

In despair, Fak abandons himself to alcohol. Ironically, his persecutor is the school principal, a man who is promoting modernization. When the principal refuses to return money Fak has left in his safekeeping, Fak protests and is arrested. The principal, pretending to be a merciful man, goes to the police to ask for his release. Fak, ravaged by alcohol, dies on the evening of his release. He is cremated in the recently modernized crematorium.

*Kham Phipaksa* received the 1982 Southeast Asian Writers Award for its skillful depiction of the inner lives of contemporary Thais.

#### A Word from the Translator

This novel, perhaps the most interesting since A. Samad Said's *Salina* (Salina), holds the

reader's attention from start to finish. Here the reader rediscovers the universality of human nature. The main character could be any of us in any village, anywhere. Most

people, like Fak, try their best to live and work conscientiously within the structure of society's customs and traditions. Thus we are all on Fak's side.

The story, though fiction, is set against the realistic background of a Thai village where coconuts and dates are cultivated. It faithfully depicts the maladies of modern Thai society, maladies common to other modern societies, as well. The protagonist, a model of conscientiousness, is persecuted and consequently embarks on a path of self-destruction.

Are there actually villages like this in Thailand? Certainly there are areas where relations between men and women become the object of gossip and social censure. Whether this kind of thing would actually drive a youth to his death, however, is questionable. Rather, the writer intends to depict the destruction of conscience, not at the village level but at the national level.

Although the story seems passive and pessimistic, it contains a strong if veiled criticism of society, expressed not explicitly but through nuances suggesting hidden depths. The story's ending reveals a surprisingly cynical view of modern society. Readers of this novel will not be disappointed, but those waiting for the protagonist to strike back may find the ending melodramatic or weak. Rather than arouse forces of revolt, this work attempts to deepen our understanding of current conditions.

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

#### THAILAND

### *Thai Village Economy in the Past, by Chatthip Nartsupha*

*translated by Koichi Nonaka and Akira Suehiro; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

In addition to "Thai Village Economy in The Past" by Chatthip Nartsupha, a professor in Chulalongkorn University's Faculty of Economics, this volume includes his "Chao Phu Mi Bun Nong Makkaeu" (Nong Makkaeu Village Revolt) and two essays on his methodology. It also contains a section of Robert Lingat's *Prawatsat Kotmai Thai: Kotmai Thidin* (History of Thailand's System of Land Distribution), a scholarly contribution of fundamental importance.

*Thai Village Economy in the Past*, a survey of Thai economic history drawing

on the methodologies of both sociology and economics, received the 1985 Thai award for outstanding scholarship in the field of economics. The survey traces and analyzes the economic history of village communities before the institution of *sakdi na*, a hierarchical system under which one's social position was equated with an acreage of land; production under this system; and the changes that began to occur in the latter half of the nineteenth century as a result of foreign trade. The author organizes his survey around four different regions of the country: central, south, northeast, and north.

An outstanding feature of this study is the way in which the author's colleagues and students have reconstructed the social and eco-





A farming village in northeastern Thailand

conomic history of villages through interviews with elderly people. The author details this method in the two essays simultaneously providing a valuable insight into trends in Thai economic and historical scholarship.

## A Word from One of the Translators

Koichi Nonaka

I decided to translate this book for two major reasons. One is that it delineates the economic conditions of villages and the lives of farmers more vividly than other works on the subject. Its eloquence is no doubt the result of basing the theoretical conclusions on interviews with more than 180 elderly people. In the author's words, "I wrote this history of the villages together with the villagers themselves."

Chatthip's earliest research focused on European economic history and thought. He progressed to historical and regional research on Thailand using sources in the national archives. His present research method, based on interviews with elderly villagers, has enabled him to reappraise Thailand's economic development from the standpoint of the farmers.

This oral-history method may be familiar to Japanese readers, but it represents a turning point in Thailand's postwar economic scholarship, which has been dominated by American theory. In the author's words, it shows his evolution "from easily abandoned policy-oriented research to the study of

agricultural history from the viewpoint of farmers themselves." *Thai Village Economy in the Past*, the product of this study, communicates a personal pride and involvement not evident in his other studies.

My other major reason for translating this work is that I knew Chatthip would be a visiting professor in the University of Tokyo's Faculty of Economics for one year beginning in April 1986. This was the first time a Thai professor had been asked to serve as

a visiting professor at one of Japan's national universities, and I wished to provide students who would have direct contact with the professor the opportunity to read some of his works in Japanese translation.

*Koichi Nonaka is a director of the Library Department at the Institute of Developing Economies. Akira Suehiro is an associate professor at the Institute for Economic Research, Osaka City University.*

### NEPAL

## *Kathama Narihastaksarar (Anthology of Modern Nepalese Women Writers), edited by Sailendra Sakar and Kashinath Tamot*

*translated by Shizuko Terada and Reiko Saigusa; to be published in Japanese in 1988 by Dandansha Co., Ltd.*

Since the restoration of the Nepalese monarchy in 1951, when women gained the right to engage freely in intellectual activities, a succession of women writers has appeared. These talented women come not only from the upper castes but also from the provinces and the lower castes. The theme of their works is women's contradictory place in the Nepalese family system and society. The writers' sharp probing of this issue yields valuable insights into Nepal's history, politics, and economy.

This anthology, compiled in conjunction with the United Nations Decade for Women beginning in 1975, brings together short stories originally written in Nepali or Newari by thirteen of Nepal's leading modern women writers. Among them is Parijat, winner of the Madan Prize, Nepal's most prestigious literary award. The anthology includes works representative of Nepalese literature as well as works

that show new directions in theme and style being forged by Nepalese women writers.

## A Word from One of the Translators

Shizuko Terada

This anthology brings together short stories by thirteen leading Nepalese women writers, from veteran authors who were born in the 1920s to a literary newcomer born in 1951. The stories provide an ideal introduction to the life styles and attitudes of the people of Nepal.

The development of the short story, the newest genre in the long continuum of Nepalese literary history, began in the middle of the eighteenth century, though its origin is found in fables written in classical Sanskrit. The modern Nepalese short story, maintaining the fable tradition of revealing the secrets of human nature and wisdom in concise form, presents a vivid slice of present-day life.

Nepal lies north of India, a nation with a rich literary tradition, and male Nepalese writers have created an enormous body of excellent works, most notably poetry but



Women on their way to a Hindu temple in Kathmandu, Nepal

also including novels, drama, and criticism. Women writers are few, however, since education for women has been slow to develop. Until recently, in fact, few women were even literate. Nepal's literary establishment has belittled women writers, with two or three exceptions.

While male writers often take situations far removed from everyday life as their subject matter, women write realistically about the home, the community, and the problems of education. The treatment of these themes may sometimes be unpolished, but for those of us who have little knowledge of Nepal, such writings are important sources of information.

How do people who live in the folds of the vast Himalayan mountains and its foothills, far from centers of civilization, think and feel? By no means are they as unsophisticated as one might think. Sometimes they radiate the wisdom of the East, and they view modern overcivilized society from the heights of the Himalayas with a dispassionate gaze like that of the god Siva, looking down on the world with the third eye of wisdom.

Shizuko Terada and Reiko Saigusa are free-lance translators.

## NEPAL

## *Nasamphagu Ca* (Waiting for Daybreak), by Ramashekhara

translated by Hidenobu Takaoka; to be published in Japanese in 1988 by Shinjuku Shobo

*Nasamphagu Ca* was written in Newari, the language of the Newari people, who created Nepal's only urban culture in the Kathmandu Valley.

Newari literature, which is thought to have originated in the fourteenth cen-

tury, is represented by far fewer writers and works than Nepali literature. After World War II, however, third-world movements to gain ethnic recognition and national independence stimulated a Newari language and literature movement, and poems, essays, and other literary works in Newari began to appear. Though fiction has lagged, a few works with themes of social criticism have been published.

*Nasamphagu Ca* describes village life and social conditions through the story of a brother and sister living in the village of Palunga. The sister, Sun Maya, is raped by the son of a powerful villager, who succeeds in blaming his son's crime on a teacher at the local school. The villagers persecute the teacher. Finally, when he is brutally assaulted by them, Sun Maya confesses the truth, but the rapist's father gets the police to hush up the incident. The title suggests the darkness of the village, its inhabitants unable to bring a powerful man to justice even though they know the truth.

## A Word from the Translator

Ramashekhara, author of *Nasamphagu Ca*, owns a shop in Thamel, an area of Kathmandu popular with tourists. The shop sells clothing designed and made by Rama-



Kathmandu Valley, Nepal

shekhara in Nepalese cotton patterned with softly colored stripes.

"I've stopped writing for the time being; I'm too busy with the store. Novels don't put food on the table," Ramashekhara told me. As the setting sun darkened the shop, he served me tea with milk in a glass cup and reminisced about his novel-writing days.

Ramashekhara used to travel among the small mountain villages while working for Nepal's telephone company. This allowed him to observe village life firsthand and explains the realism of his novel, with its evocative descriptions and imagery. In fact, his handling of the subject matter is almost painfully realistic. For one accustomed to the so-

cial relations and the standard of living of Japan, the world he depicts is jarring in its harshness. "This is the reality, even today. It isn't a true story, but it might as well be," Ramashekhara assured me.

When I met Ramashekhara, Nepal was in the middle of a national election campaign in which one of the author's friends was a candidate. His campaign slogan was "Education in all languages for a multiethnic nation." In Nepal, voters mark their ballots with the symbols of their chosen candidates. The symbol used by Ramashekhara's friend was the sun. In Newari literature, the sun symbolizes freedom and equality. The title of Ramashekhara's novel means "night not

yet broken by the sun." Clearly for him and his politician friend, literature is not simply a matter of individual expression; it is also part of a linguistic movement, and thus part of a particular ethnic group's struggle for freedom.

"I plan to write more in the future. I already have a plot. There's a great deal I want to write about." Despite these words, Ramashekhara's approach to writing is carefree. His shop has a relaxed atmosphere, as does his novel even though it describes such grim conditions. I wonder if this is Nepalese gracefulness.

*Hidenobu Takaoka is a Buddhist monk.*

## BURMA

### *Kan Kon Twa Son Soan Sa (A Time to Love, a Time to Part), by Thaw Ta Swe*

*translated by Kazuhiko Morita and Masami Harada; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*

The time is 1946, just after World War II. Ko Swe, the protagonist of the short story "A Time to Love, a Time to Part," makes his living by hauling rice from Rangoon to Mandalay. But rice sales shrink in the social upheaval of Burma's struggle for independence and Ko Swe's business flounders despite his moving farther afield, to include Katha in the north. He tries his hand at copper trading in Michina, but just as his business is taking off, copper trade is outlawed and Ko Swe is left with no way of making money.

At this point, he meets the hapless prostitute, Ma Tu. Ko Swe rescues her from her "manager" after a duel. A short interlude of happiness follows for the pair. Ko Swe, however, has a wife and children back in Rangoon. His wife writes begging him to return home, and when his brother comes for him, Ko Swe leaves Ma Tu and goes back to his family.



*A street scene in Mandalay, Burma*

Woven into this series of episodes are descriptions of rural Burma and its people that draw a portrait of everyday Burmese life. In addition to "Kan Kon Twa Son Soan Sa," this volume includes three other short stories by the same author.

### A Word from One of the Translators

Kazuhiko Morita

Thaw Ta Swe, the author of this volume, was born in the village of Chopin in 1919. After finishing middle school there, he attended a regional high school and then a teachers' training college in Rangoon. He wanted to go on to Rangoon University but was prevented by World War II. In 1942 he married and went to work as a carriage driver in Rangoon.

In 1941 Thaw Ta Swe entered a humorous story in a short-story competition sponsored by the magazine *Thuriya*. Owing to the war, however, publication of the magazine was suspended, and his manuscript was returned to him. He later amplified the story, which was published as "Bayandi Tapalin" (One Glass of Brandy) in the magazine *Shumawa* in August 1947. Since then Thaw Ta Swe has been known chiefly as a humorous writer. Influenced by Shwe U Daun, a writer of detective fiction, he aspired to that genre, but his published works in the field are few. Thaw Ta Swe has written more than six hundred works of fiction vividly portraying Burmese life.

"Kan Kon Twa Son Soan Sa" is based on the author's own experiences. After quitting his job as a carriage driver in Rangoon after the war, Thaw Ta Swe sold rice from southern Burma to northern Burma, but sales eventually ground to a halt. Ko Swe, the protagonist of the story, also runs into difficulties selling rice in northern Burma at about

this time—after the war and before Burma has achieved independence. Thaw Ta Swe uses the story from Ko Swe's meeting with Ma Tu to their parting primarily as a pivot for his descriptions of the scenery, villages, and people of northern Burma. This detailed portrayal would hardly have been possible if the author had not been writing from his own experience. As one might guess from Thaw Ta Swe's career as a writer, the story is also laced with humor, as are the other short stories included in the volume. The

short stories are "Mana Hni Kala" (Arrogance and Transition), from a short story collection titled *Thatawadoui Thanthaya* (The Transmigration of Organisms), which won the 1964 Literature Award, and "Luwinsa" (Rebirth) and "Ichanye" (This Land) from "Ilokamyemahiwe" (In This Enormous World), a collection that won the 1970 Literature Award.

*Kazuhiko Morita and Masami Harada are lecturers at Osaka University of Foreign Studies.*

dhist scriptures, classical literature, ancient history, ballads, and proverbs.

## A Word from the Translator

One scene in *Ko Tanga*, just before the traditional rainy-season Buddhist retreat begins, features the following conversation between the fisher Daung Sein and his wife, the main characters of the stories.

"Shouldn't we too try to purify ourselves during the rainy season retreat?"

"What are you talking about? Weren't we born into this godforsaken village? We have to catch fish. We have to live. I'm not one bit scared of reincarnation. I'm more afraid of not being able to eat."

In Buddhist Burma, fishers have long been subject to discrimination as violators of the Buddhist injunction against taking life. The three months of the rainy season, which starts in July, are the best fishing season, since the fish return to their native rivers and lakes to breed. Coincidentally, this season is also a time of retreat for the followers of Buddhism. Buddhist monks retire to their temples and devote themselves wholly to religious exercises and strict observance of the precepts. Lay people also concentrate on observing the precepts. Those who take life, even if their livelihood depends on it, are shunned during this time. It is believed that those who break the precept against killing will be reborn in a seething Buddhist hell. Are fishers, unable to escape the cycle of rebirth, doomed to find no salvation in either this world or the next?

At the outset, the writer suggests the following motif for this work: "The south wind beats on the surface of the water, announcing the approach of the rainy season and its blessings. One small boat is moored securely to the roots of a clump of water hyacinths. The little vessel, united with the flotilla of plants, defies the strong south wind. In the boat is a person. I'll swear by the gods of heaven and earth. There's one person, no different from any other person in the world, in the boat. But the world calls him 'fisher' and reviles him. He is a person, a human being, a single human being, no matter what else he may be called."

The fishers, seemingly fated to suffer discrimination and poverty, are united by strong bonds of emotion—both joy and anger—and show tremendous strength in their struggle for survival. In them the author finds the human strength that will unravel the spell of reincarnation.

*Shizuo Katoda works in the Overseas Broadcasting Department of NHK.*

## BURMA

### *Ko Tanga* (The Fisher), by Kye Nyi

*translated by Shizuo Katoda; to be published in Japanese in 1988 by Shinjuku Shobo*

This volume comprises twenty short stories that have a fisher, Daung Sein, and his wife as their main characters. The stories faithfully depict the customs, traditions, beliefs, and environment of the poor fisherfolk living in the delta of the Irrawaddy River, as well as the influence of the seasons on their lives.

"Pha Par Yin Da Gaung Pye Ba" (If You Catch Frogs, Please Give Me One) describes Daung Sein and his neighbor Ko Rumaun catching frogs, a common food in the countryside, as a sideline to fishing. The story also portrays a rural village as the rainy season descends. In Burma, rights to fish in the lakes and marshes are sold at auction. "Inn Le Lan" (The Auction) deals with the misery of poverty-stricken fishers who go to the auction yet cannot obtain fishing rights because of the maneuverings of corrupt government officials and brokers. Daung Sein's child falls ill, but in a village without doctors, his only recourse is prayer. "Moe Nhaung Kar La" (The End of the Rainy Season) describes this episode, at the same time revealing village superstitions and customs.

The vivid descriptions of village life in the Dha Nu Pyu region, the author's home, are enhanced by realistic dialogue. The work as a whole is highly evocative. The author's narrative style skillfully incorporates references to Burmese Bud-



*Catching fish with nets in Burma*

## PHILIPPINES

## *The Fateful Years: Japan's Adventure in the Philippines, 1941-1945, 2 vols., by Teodoro A. Agoncillo*

translated by Ken Nimura; vol. 1 to be published in Japanese in 1987 and vols. 2-4 to be published in Japanese in 1988 by Imura Cultural Enterprise Co., Ltd.

*The Fateful Years* chronicles the Japanese occupation of the Philippines during World War II, providing a balanced account of the historical background and war operations of both the Japanese military and the forces of the Philippines and the United States.

The book begins with a brief history of Japan's diplomatic relations from Commodore Matthew C. Perry's arrival in Japan in 1853 until the outbreak of World War II, focusing on Japan-Philippines relations. The next section, covering the war, describes the siege of Bataan, the Bataan Death March, and other critical events. The author also provides valuable information on the Japanese occupation and its propaganda campaign, cultural activities, educational policies, and



A view of Samar Island from Leyte in the Philippines

economic planning. Following this is a description of the difficulties of the wartime administration of José Laurel, caught between the demands of the Philippine people and those of the Japanese military. Also included is a description of the wartime underground organizations and guerrilla activities in various regions of the Philippines.

The book ends with a recapitulation of the Japanese occupation. The author concludes that the failure of the Japanese military was fundamentally due to its inability to understand the history and psychology of the Philippine people.

### A Word from the Translator

A number of years ago I went to the Philippines and requested an interview with Teodoro Agoncillo. Being young and inex-

perienced, it did not occur to me to contact him in advance, but Agoncillo willingly agreed to meet this unknown Japanese student and invited me to his house. I can still recall his passionate nationalism and his

deep love for his country. His words spewed forth like fire, causing his wife, who was also present, to express concern over his failing health.

Agoncillo replied sincerely to my questions, asked in faltering English. After the interview he took me upstairs to see his library. There he proudly showed me his vast collection of books and wartime documents. I can remember his saying that a researcher must have a good library.

Agoncillo's talk next turned to the relationship between Filipinos and Japanese. "Many years have passed since the end of the war. Although the relationship between Japan and the Philippines so far has been unhappy, the time has come for both sides to forget their hatred and work toward promoting exchange.

"Look," he said, pointing to his Hitachi television set. "This has already begun. But it's exchange on a deeper, more human level that is important. This is still inadequate. We must begin with the exchange of scholars and students."

As I listened to him, I realized that the hatred of Filipinos toward the Japanese had not yet died. Then I began to wonder whether Agoncillo was speaking on a personal level.

A number of years later, I heard that Agoncillo would be coming to teach at International Christian University in Japan as a visiting professor. I was deeply touched that despite his ill health he personally wanted to further the plan he had proposed.

In *The Fateful Years* Agoncillo endeavors to write objectively about the dynamic relationship of the Philippines and Japan during World War II. But historians cannot help being members of their own society. Agoncillo's ardent patriotism emerges between the lines. Though this may make his Japanese readers uneasy, it is all the more reason for them to read this penetrating account of a painful period in the two countries' relations.

Ken Nimura is a historian specializing in Philippine history.

## PHILIPPINES

## *Essays on Southeast Asian Music, by José Maceda*

translated by Yuji Takahashi; to be published in Japanese in 1987 by Shinjuku Shobo

José Maceda has researched the music of the Kalingas, who live in the mountains of Luzon, and from this has extracted principles common to Southeast Asian music. Underlying the region's music he has found a number of patterns consisting of

a combination of drone (a single prolonged sound) and melody (the transposition of sounds). Using these simple patterns anyone can create music from the sounds of everyday life. The patterns Maceda has discovered reflect time, harmony with nature, and communal cooperation, all grounded in the passage of seasons.

*Essays on Southeast Asian Music* consists of Maceda's major essays on the origins of the Southeast Asian philosophy of music and on the region's music itself. The principles common to Southeast Asian music, emerging from the region's history and traditions, point the way to the creation of a form of technology that will serve human beings, replacing the present unchecked technological development of modern civilization. Southeast Asian music is rich in implications for the development of a productive system based on a balance of nature and human life, since its underlying philosophy is based on harmony with one's surroundings.

In addition to information on Southeast Asian music, the Japanese publisher plans to add reference materials so that the book can be used as a manual for creative activity.

## A Word from the Translator

I first met José Maceda in 1966 at the UNESCO-sponsored East-West Music Conference in Manila. The program included a number of musical performances. The concert Maceda planned included works by Maurice Ravel and Yannis Xenakis and solos for the Mindanao *kudjapi* and the Chinese lute. The performance ended with a work of his own, *Agungan*.

The Western and Japanese composers attending the conference probably expected cacophony in a composition for an ensemble of sixty gongs, but Maceda's music abounded in rustles and whispers that

melted noise into a quietude like the sound of wind blowing through a forest.

The music of the *kudjapi* also impressed me. Although I had heard the brilliant sounds produced on stringed instruments by Ravi Shankar of India and Hosein Malek of Iran at other concerts, I was struck by the great strength, breadth, and continuity in the music of this two-stringed boat-shaped lute. Its restrained sound spun like the murmuring of a stream, and the melody seemed to revolve upon itself endlessly.

Ten years passed before I met Maceda again. I received a number of his essays on Philippine music and on his own composi-

tions, including a discussion of his discovery of the ideas forming the core of Southeast Asian music, which link *kudjapi* music to his own compositions.

Maceda's essays are not limited to musicological research and hints for composition on unusual musical instruments. They describe methods of creating music using the principles of ancient Filipino music—harmony with nature, a concept of unceasing time, and unrestricted cooperation—without actually using the traditional methods of playing old instruments.

*Yuji Takahashi is a pianist.*

## MALAYSIA

### *Looking Back*, by Tunku Abdul Rahman Putra

translated by Kimiko Nabeshima; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Tunku Abdul Rahman Putra, the first prime minister of independent Malaya and of the federation of Malaysia, formed in 1963, played a major role in bringing about the country's independence in 1957. *Looking Back* is a collection of articles by Abdul Rahman published in Malaysian newspapers between 1974 and 1976. This book grew out of his desire to have young Malaysians understand the meaning of the events after World War II that culminated in independence.

The central theme of *Looking Back* is the formation of independent Malaya and Malaysia. Abdul Rahman's discussion of Malaya's struggle for independence begins with talks with Chin Peng, leader of the Malayan Communist Party when Abdul Rahman was chief minister of the Federation of Malaya, and ends with Singapore's secession from the federation of Malaysia in 1965. His firsthand account of the various policy decisions made during that period is fascinating. One clearly senses his love of humanity and his consistent adherence to a policy of nonviolence and respect for the law. The book contains reminiscences of the events surrounding Malaya's independence and Malaysia's formation that cannot be found in other books on the subject.

The latter half of the volume provides the reader with insight into Abdul Rahman himself through his recollections of his childhood in Kedah, his academic apathy as a young man studying in England, and the period of his sometimes frustrating service as a government official in Kedah.

*Kimiko Nabeshima is a free-lance translator.*

## An International Translation Workshop in Thailand

About 130 kilometers northwest of Bangkok lies the town of Kanchanaburi, the site of the bridge immortalized in Pierre Boulle's novel *The Bridge on the River Kwai*. Here, in a cozy little hotel near the banks of the Khwae River, the International Workshop on Translation was held November 14–17, 1986.

The workshop was sponsored by the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project, which undertakes the compilation of Thai-language university textbooks as well as the publication of Thai transla-



*Musical instruments of Mindanao, the Philippines*

tions of Japanese literary and social science writings. The objective of the workshop was to provide an opportunity for people in various Southeast Asian countries who are involved in the Toyota Foundation's "Know Our Neighbors" Translation-Publication Programs to exchange views on issues of common concern, including the future direction of translation-publication projects.

The "Know Our Neighbors" Translation-Publication Programs are designed to promote understanding among Japan and the countries of Southeast Asia and to provide opportunities for these countries to learn from one another. There are four such programs. The "Know Our Neighbors" Translation-Publication Program in Japan awards grants to support the translation and publication in Japanese of books by Southeast Asian authors that introduce the cultures of Southeast Asia; these include literary works as well as books on culture, society, and history. The "Know Our Neighbors" Translation-Publication Program in Southeast Asia supports the translation and publication in Southeast Asian languages of Japanese writings, including literary works, books on Japanese culture and society, and books by Japanese scholars in the field of Southeast Asian studies. The "Know Our Neighbors" Program Among Southeast Asian Countries supports the translation and publication in Southeast Asian languages of works written in other Southeast Asian languages in the fields of literature, social science, and the humanities. Finally, the Dictionary Compilation-Publication Program assists the compilation and publication of bilingual dictionaries.

The Foundation for the Promotion of Social Sciences and Humanities Textbooks Project has for some time been engaged in the publication of Thai translations of Japanese writings. Those involved have encountered a number of perplexing problems, and their hope was that an international workshop might point the way to solutions by enabling them to discuss areas of concern with people involved in similar projects in other Southeast Asian countries and in Japan. The workshop would also be a step toward enhancing cooperation and expanding cultural exchange among the countries represented.

A total of thirty-nine participants from nine countries—Indonesia, Japan, Malaysia, Nepal, the Philippines, Sri Lanka, Thailand, the United States, and Vietnam—gathered in Kanchanaburi to engage in lively discussion and heated debate. Southeast Asia embraces great linguistic and cultural diversity. While there was productive discussion of common problems and possible solutions, the workshop's main contribution was to enhance the participants' awareness of the unique and

complex set of conditions faced by their counterparts in other countries. Following is a summary of the discussions that took place.

## Why Do We Translate?

What is the purpose of translation? This is the basic question that all those involved in translation projects, especially those involved in selecting works for translation, must return to again and again. Naturally enough, it emerged as a major topic of discussion at the Kanchanaburi workshop.

In his keynote speech Kamal Prakash Malla, professor of linguistics at Tribhuvan University in Nepal, gave a number of historical examples of the role translation can play in a civilization's development. One of these concerned Tibet, where from the eighth through the seventeenth century a tremendous volume of Buddhist scriptures was translated from Sanskrit into Tibetan. These translations are so precise that they can be used to reconstruct Sanskrit sutras that have not survived in the original. In the course of this undertaking, terms for abstruse religious and philosophical concepts were coined and added to the Tibetan vocabulary. Moreover, largely as a result of this ongoing endeavor, Tibet evolved from a land inhabited by warlike nomadic clans into a major center of Buddhist theology and culture.

An Indonesian perspective was added by the philosopher Michael Sastrapratedja, who spoke on the two great epic poems of ancient India, the *Mahabharata* and the *Ramayana*. Sastrapratedja noted that when these two works were translated from Sanskrit into Javanese in the ninth century, the result was a sudden flowering of Javanese culture and the creation of numerous epic poems in Javanese.

These historical examples show how the translation of writings from one Asian language into another paved the way for the influx of new ideas, culture, and technology, which in turn triggered dramatic social and cultural development. In modern times, similar cases have invariably involved the translation of works written in European languages. Malla explained that in the modern period most of the countries of Asia were colonized by Western powers and were obliged to use the West as a model for their modernization efforts. The result in Nepal, for instance, is that many more people know English than Tibetan or other Asian languages. Malla went on to say that "Asia may not want to, or be able to, close its door to the West anymore, but it should at least open its door to itself," a suggestion that drew hearty agreement from the other participants.

Behind this consensus lay an awareness that the countries of Asia have not made sufficient efforts to know one another and a growing recognition that they must understand one another's problems in order to work together to overcome those problems. Especially impressive was the enthusiasm with which the participants from Vietnam, which has been cut off from other Southeast Asian countries by political differences, traded ideas with the other participants and affirmed their belief in the importance of cultural exchange.

In all, the workshop revealed a consensus that the countries of Asia, being bound by a common history and a shared destiny, can no longer deny the necessity of understanding one another's languages, cultures, and peoples. The participants agreed that there was a greater need than ever to promote the translation of Asian writings into other Asian languages.

## What Should We Translate?

The "Know Our Neighbors" Program Among Southeast Asian Countries is designed to support the increasingly active efforts of the nations of Southeast Asia to understand one another. But those engaged in such efforts are sometimes frustrated at the outset by uncertainty over what to translate. In view of the fact that the goal of this program is to help fill the many gaps in Asian peoples' knowledge of one another, workshop participants were naturally concerned over the inadequate flow of information on the types of books published in the various countries. Debate on this subject led to the suggestion that participants cooperate in building an information network to supply data on the types of books being published in each country, information vital to the selection of works for translation.

Participants also compared notes on the ways in which they had gone about selecting materials so far and attempted to establish criteria for future selection. Dewan Bahasa dan Pustaka (National Language and Literary Agency) of Malaysia, a government agency, works to nurture competent translators and also undertakes translation-publication projects. Since the works translated into Malaysian under its aegis are destined to be used as high school or university textbooks, most of the books chosen are crammed with scientific and technical knowledge deemed necessary for the country's industrialization. When translation projects are undertaken as part of a government program, the selection of books is invariably carried out in accordance with government policy. Nonetheless, Dewan Bahasa dan Pustaka's Aion Muhammad

stressed that scientific writings alone cannot enable one truly to understand another country. She noted that it is also important to promote the translation of books on the society, history, and culture of other countries.

Nitaya Masavisut of Thammasat University in Thailand spoke of the danger of allowing selection to become propagandistic in intent, citing a defunct Thai program that translated Thai writings into English under the supervision of the Thai government. One of the criteria for selection under this program was that the book show only positive aspects of Thai culture and society.

Don Ariyaratna Rajakarna of the University of Peradeniya in Sri Lanka, who is conversant in Japanese literature, addressed the problem from a different angle. He noted that Japanese literature selected for translation into English tends to emphasize aspects of Japanese culture that Westerners find exotic or appealing. This means that if Japanese works are translated into other Asian languages from the English translations available, the selection will inevitably reflect a Western bias. This presents a problem, Rajakarna stressed, since the selection criteria used by Westerners are not generally valid for Asian readers.

Choosing the most appropriate foreign-language writings to introduce to one's compatriots is no easy task. Ivan Kats of the American-based Obor Foundation, which for many years has aided an Indonesian group involved in publishing Indonesian translations of books from other languages, discussed the way this group dealt with the problem. Kats related that when the Indonesian project was launched, those involved had almost no idea what kinds of books they should publish, lacking comprehensive information on the situation abroad. They began by studying diligently to gain an understanding of what was going on in the rest of the world. Then, on the basis of the information thus gained, they set about choosing and translating books that provided knowledge they felt Indonesians needed.

Whether a project is carried out under government auspices or by a private group of intellectuals, there is always some doubt as to whether the selection takes adequate account of the needs and preferences of the ordinary people who constitute the market for published translations. As Kenji Tsuchiya of Kyoto University in Japan pointed out, it is fine to forge ahead with translation projects, but it is also necessary to realize that a project has no chance of success if it loses sight of its *raison d'être*: the market for the finished product, that is, the potential readership. Tsuchiya cited the situation in Japan during the Meiji era (1868-1912), after the

Meiji Restoration ended Japan's feudal isolation and put the country on the fast track to modernization and industrialization. While the Meiji government encouraged the translation of Western writings for its own purposes, its efforts meshed perfectly with a marked increase in demand for these works, resulting from the spread of a modern education system.

The problem of identifying the market, or readership, is a particularly difficult one in most of the countries represented at the workshop. In countries with a history of colonial domination, the first task is to restore the national language to a central position. In many Asian countries the educated class is unaccustomed to using the national tongue in different social situations. Often a country includes a number of ethnic groups in different regions, so that the language of oral communication varies from place to place.

The Philippines is a case in point. During the three centuries of Spanish rule, administrative boundaries were drawn according to ethnic and linguistic divisions. In the era of U.S. domination, English was made the official language and was widely used by the educated class. As a result, to this day Filipinos lack a single common language accessible to all. Tagalog and English have been designated the official languages, but dozens of other tongues are spoken as well.

Sionel José, a writer noted for his objective but warmhearted depictions of Philippine society, spoke of his own situation in this context. He explained that he writes solely for the Filipino people, to describe conditions in their society and express on their behalf feelings that they might be unable to express themselves. But having been brought up in the Ilocano region, he is not fluent in Tagalog and therefore is compelled to write in English.

He went on to compare the scale and penetrability of the literature market in a multilingual country like the Philippines with that in an ethnically homogeneous country like Japan by relating an incident that occurred when he was visiting Japan. He had gone to dine at a restaurant near his hotel with the writer Taiko Hirabayashi. As they chatted at their table, two waitresses approached and engaged in animated conversation with his companion. When he asked her what they had been talking about, she told him that the waitresses had recognized her and, having read her latest book, were telling her what they thought of it. José remarked that such an episode would be inconceivable in the Philippines.

In short, Tagalog has not yet taken hold as a national language, and yet only a highly educated minority is able to read English fluently. This means that when one

undertakes to translate a book for Philippine consumption, one is faced with the difficult task of deciding, on the basis of the readership envisioned, whether it should be translated into Tagalog or English. Such problems of translation throw into vivid relief the complexities of a multilingual society.

The situation is similar in Nepal. To cope with linguistic diversity, the translation-publication project now being carried out in that country under a "Know Our Neighbors" grant entails translation not only into Nepali, the national language, but into Newari and Maithili, as well.

## Technical Stumbling Blocks

The participants in the Kanchanaburi workshop traded thoughts on such basic questions as what they hoped to convey—and to whom—through their translations, addressing problems common to all developing Asian countries as well as those unique to certain countries in the region. In addition, since most of those in attendance were people actually involved in translation projects, the discussion often turned to specific technical problems that they had encountered in their work.

One problem shared by most of the participants was a shortage of translators. This relates to the multilingual character of many Southeast Asian societies, where colonial rule hindered the development of a national language.

Rustam A. Sani of the National University of Malaysia explained the situation in his own country. Even after the country now known as Malaysia achieved independence from Britain, English remained the dominant mode of communication in many sectors of Malaysian society, a legacy of British colonial rule. But efforts were made to encourage the use of Malaysian as part of a campaign to foster a national identity, and gradually English-language books published in other countries began to be translated into Malaysian. One of the obstacles translators encountered from the outset was a dearth of Malaysian terms capable of expressing modern cultural and scientific concepts. According to Rustam, specialists have been working to equip Malaysian with such terms, and great progress has been made in modernizing the language. Nonetheless, because Malaysian intellectuals are so accustomed to using English, Malaysian has not yet become a widespread and effective medium of communication. This situation has resulted in a severe shortage of English-to-Malaysian translators.

Scarcity of translators has proved a major stumbling block for the "Know Our Neigh-



bors" Translation-Publication Program in Southeast Asia, which promotes the translation of Japanese writings into Southeast Asian languages. Indeed, people capable of translating directly from Japanese into Southeast Asian languages are even harder to find than those capable of translating from English. And proximity notwithstanding, the outlook is no brighter for the "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries. The number of Indonesians able to translate from Thai into Indonesian, or of Thais able to translate from Tagalog into Thai, is negligible.

As a consequence, at present these programs are forced to rely on existing English versions of the works selected for translation. This means, for example, producing a Nepali translation of the English rendering of the Japanese novelist Yasunari Kawabata's *Yukiguni* (Snow Country) or a Tagalog translation of the English version of *Chodmai Chak Muang Thai* (Letters from Thailand) by the Thai writer Botan.

Needless to say, translation directly from the original, whatever the language, is bound to be more faithful both in content and in nuance; the difference is especially telling in literary translations. Translators do not grow on trees, however. They must be trained, and training requires time and effort. The workshop participants were keenly aware of the need to address this problem.

Realizing that translation of Japanese works into other Asian languages is likely to depend on the intermediary of English translations for some time to come, the Toyota Foundation had commissioned an expert to prepare a report on the problems attending such indirect translation. Yoshiko Wakayama, program officer of the Foundation's International Division, presented the report at the workshop.

An issue closely related to the availability of translators is the quality of translation. In addition to being accurate, a translation must read smoothly and naturally; it should not "read like a translation." This is where cooperation between the translator and the editor becomes critical. Translation does not mean simply replacing each word with its equivalent in another language. It means grasping the meaning conveyed by certain words to people of a particular culture and society and finding the words to express the same meaning to those belonging to an entirely different culture and society. The more disparate the cultures and societies are, the more difficult translation becomes.

Workshop participants offered a number of examples illustrating this problem. Isao Akagi of Osaka University of Foreign Studies in Japan mentioned the tendency in the Thai language to use concrete terms to commu-

nicate abstract concepts. To express the concept of family, for example, the Thais, rather than use the abstract term *khropkhrua* (family), prefer to use the concrete terms *phoo*, *mae*, *luuk* (father, mother, children) strung together. If this is literally translated "father, mother, and children" the original meaning is distorted. Along similar lines, Ruth Elynia S. Mabanglo of the Philippines noted that because Tagalog expressions of time tend to be very vague, words like *evening* and *night* must be rendered with the single word *gabi*.

Ampha Otrakul of Chulalongkorn University, who has translated German literature into Thai, noted that translation difficulties can arise because a word or phrase may have very different associations depending on the cultural context. She pointed out that for Germans, Goethe's line "Kennst du das Land, wo die Zitronen blühen?" (Do you know the land where the lemon trees flower?) conjures up visions of balmy, azure-skied Italy; Thai readers, however, are more likely to be reminded of their own kitchen gardens.

## Building an Information Network

Those involved in translation projects face numerous problems in selecting material for translation, finding and nurturing competent translators, and identifying the readership of the finished product. It was apparent from the workshop discussions that none of the countries represented are likely to solve any of these problems overnight. But it was also clear that all the participants believed strongly in the importance of translation as a tool of mutual understanding.

Out of this common conviction came a proposal that the participants cooperate in publishing a newsletter providing informa-

tion on books published in their countries. Participants would submit information to a designated organization, which would compile and publish the data. The newsletter would be a useful reference for the selection of works for translation. The emergence of a concrete program of action for the future had the workshop buzzing with excitement.

As the meeting drew to an end, Saneh Chamarik, chairman of the organizing foundation, delivered a memorable closing address. Speaking on the significance of translation, he emphasized that all translation is a creative endeavor. One reason is that it performs the social function of introducing one culture to another, thereby forging ties between the two. Another is that it facilitates judgment as to whether a new concept or technology introduced via a foreign work is compatible with one's own traditional culture. Saneh declared that the greatest value of the workshop lay in its having provided a forum for personal interaction among representatives of different countries. He noted that the relationships thus established had led to concrete proposals for creating an information network, and concluded by expressing his hope that this type of cooperation would eventually pave the way for joint area studies grounded in humanistic principles and serving to enhance mutual understanding.

Postscript: Although the group of writers that form the core of Burma's literary world was unfortunately unable to attend the workshop, the Foundation has had word of its activities. The group translated into Burmese articles in past issues of the Toyota Foundation's *Occasional Report* discussing modern Burmese literature. The translations were published in the journal *Mahaythi* to acquaint readers with Japanese impressions of Burmese literature.

## Works Awarded Grants for Translation Under the "Know Our Neighbors" Translation-Publication Program in Japan

### Burma

*Anthology of Burmese Short Stories* edited and translated by Toru Ohno; published in 2 vols. 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; published

in Japanese by Imura Cultural Enterprise Co., Ltd.

*Doe Taing Thani* (My Native Land), by Khin Swe U translated by Hisao Tanabe; published in Japanese by Imura Cultural Enterprise Co., Ltd.

*Hkayi Wingaba* (Traveling Through a Labyrinth), by Sein Sein

*translated by Toru Ohno; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Hkwee Nyo (Brown Dog), by Min Gyaw translated by Shizuo Katoda; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Hma daba Acha Mashibi (Mother) and Pyuak thaw lan hma Sandawar (Groping the Roadless Road), by Moe Moe Inya translated by Yasuko Dobashi; published in 1 vol. in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Kwet lat kalay Hpye pe ba (Please Fill in the Gaps), by Ma Sanda translated by Keiko Hotta; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Le hnint Atu (With the Wind), by Ludu U Hla translated by Shizuo Katoda; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*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.*

*Pyawpyanyinle Maung Thaya lunyakame (Maung Thaya Is Saying Too Much If He Says That), by Maung Thaya translated by Hisao Tanabe; published in Japanese by Shinjuku Shobo*

*Than Lwin Phaung See (Rafters on the Salween River), by Ludu U Hla translated by Shizuo Katoda; published in Japanese by Shinjuku Shobo*

*Ashe ga Newun Htwet te pama (As Sure as the Sun Rising in the East), by Their Pe Myint translated by Midori Minamida; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*

*Bon Bawa Hma Hpyin (Here in This World), by Thakin Tin Mya translated by Hisao Tanabe; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*

*A Dozen Red Stones: Anthology of Modern Burmese Women Writers, edited by Maung Thaya translated by Yasuko Dobashi, Midori Minamida, and Keiko Hotta; to be published in Japanese in 1987 by Dandansha Co., Ltd.*

*Kan Kon Twa Son Soan Sa (A Time to Love, a Time to Part), by Thaw Ta Swe*

*translated by Kazuhiko Morita and Masami Harada; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*

*Ko Tanga (The Fisher), by Kye Nyi translated by Shizuo Katoda; to be published in Japanese in 1988 by Shinjuku Shobo*

*Shwe Daung Taun Hsaunba Mya (Popular Culture in Burma), by Ludu Daw Amah translated by Yasuko Dobashi; to be published in Japanese in 1987 by Shinjuku Shobo*

## Indonesia

*Antologi Cerpen Indonesia (Anthology of Indonesian Short Stories), edited by Goenawan Mohamad and Ignas Kleden translation supervised by Shigetetsugu Sasaki; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

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

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

*Buah Rindu, Njanji Sunji, and Amir Hamzah—Radja Penjair Pudjangga Baru (The Complete Poems and Other Works of Amir Hamzah), by Amir Hamzah edited and translated by Megumi Funachi; published in Japanese by Yayoi Shobo*

*Burung Burung Manyar (The Manyar Birds), by Y. B. Mangunwijaya translated by Megumi Funachi; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*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 1 vol. in Japanese by Yayoi Shobo*

*Indonesia 1967-1980 (Indonesia 1967-1980: A Cartoonist's View of Contemporary Indonesian History), by G. M. Sudarta translated by Yoshinori Murai; published in Japanese by Shinjuku Shobo*

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

*Kalah dan Menang (The Winner and the Loser), by Sutan Takdir Alisjahbana translated by Ken'ichi Goto et al.; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Kartini Sebuah Biografi (Biography of Kartini), by Sitisoeemandari Soeroto translated by Megumi Funachi and Mayumi Matsuda; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Keberangkatan (Departure), by Nh. Dini translated by Megumi Funachi; published in Japanese by Dandansha Co., Ltd.*

*Keluarga Gerila (Guerrilla Family), by Pramoedya Ananta Toer translated by Noriaki Oshikawa; published in Japanese by Mekong Publishing Co., Ltd.*

*Kisah Kehidupan Keluarga Ngadimin—Seorang Pengemudi Becak ("The Story of the Family of Ngadimin, a Becak Driver" and Other Stories), by Heddy Shri Ahimsa Putra translated by Yoshimichi Someya, Hiroyoshi Kano, and Kunio Igusa; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Laporan dari Banaran (Report from Banaran), by Tahi Bonar Simatupang translated by Masanori Sato; published in Japanese by Imura Cultural Enterprise 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.*

*Mimpi Masa Silam ("Dreams of Bygone Days" and Other Stories), by Ajip Rosidi translated by Toshiki Kasuya; published in Japanese by Mekong Publishing Co., Ltd.*

*Ni Rawit Ceti Penjual Orang (Ni Rawit, a Slave Dealer on Bali), by Anak Agung Pandji Tisna translated by Toshiki Kasuya; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

*Renungan tentang Pertundjukan Wajang 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.*
- Ronggeng Dukuh Paruk* (The Dancer of Paruk Village) and *Kubah* (Dome), by Ahmad Tohari  
*translated by Shinobu Yamane; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.*
- Salah Asuhan* (Misguided Education), by Abdoel Moeis  
*translated by Kenji Matsuura; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- Semasa Kecil di Kampung* (Memories of a Childhood in a Village), by Muhamad Radjab  
*translated by Tsuyoshi Kato; published in Japanese by Mekong Publishing Co., Ltd.*
- Ulamah dan Madrasah di Aceh, Islam di Sulawesi Selatan, and The Pesantren Tradition* (Islam in Indonesia), by Baihaqi AK, Mattulada, and Zamakhsyari Dhofier  
*translated by Saya Shiraishi and Takashi Shiraishi; published in 1 vol. in Japanese by Mekong Publishing Co., Ltd.*
- Arjuna Mencari Cinta* (Arjuna in Search of Love) and *Arjuna Dropout* (Arjuna Drops Out), by Yudhistira Ardi Noegraha  
*translated by Noriaki Oshikawa; to be published in 1 vol. in Japanese in 1987 by Mekong Publishing Co., Ltd.*
- Ayahku* (My Father), by Hamka  
*translated by Mitsuo Nakamura; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*
- Dimensi Manusia dalam Pembangunan* (Human Problems That Arise During Development), by Soedjatmoko  
*translated by Takeshi Ito; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.*
- Laut Biru Langit Biru* (Blue Sea, Blue Sky), edited by Ajip Rosidi  
*translated by Hiroshi Matsuo and Norio Shibata; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.*
- Memoir* (Memoir), by Mohammad Hatta  
*translated by Masahiko Otani; to be published in 1987 in Japanese by Mekong Publishing Co., Ltd.*
- Perjalanan Anak Bangsa—Asuhan dan Sosialisasi dalam Pengungkapan Diri* (Education and Socialization in the Formative Years), edited by Aswab Mahasin et al.  
*translated by Shigeru Takatori; to be published in Japanese in 1988 by Imura Cultural Enterprise Co., Ltd.*
- Sebelum Prahara: Pergolakan Politik Indonesia 1961–1965* (Before the Storm: Indonesian Political Upheaval 1961–1965), by H. Rosihan Anwar  
*translated by Masanori Sato; to be published in Japanese in 1988 by Imura Cultural Enterprise Co., Ltd.*
- Malaysia**
- The Kampung Boy*, by Lat  
*translated by Sanae Ogishima and Mieko Sueyoshi; published in Japanese by Shobunsha Publishers*
- Looking Back*, by Tunku Abdul Rahman Putra  
*translated by Kimiko Nabeshima; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- 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.*
- Merpati Putih Terbang Lagi* (The White Dove Soars Again), by Khadijah Hashim  
*translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- Ranjau Sepanjang Jalan* (No Harvest but a Thorn), by Shahnnon Ahmad  
*translated by Jun Onozawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- Salina* (Salina), by A. Samad Said  
*translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- Seroja Masih Di Kolam* (The Flower Is Still in the Pond) and *Tempat Jatuh Lagi* (Painful Memories), by Adibah Amin  
*translated by Mayumi Matsuda; published in 1 vol. in Japanese by Dandansha Co., Ltd.*
- Juara* (The Bullfighter), by S. Othman Kelantan  
*translated by Mikio Hirato; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*
- Nyonya yu Baba* (Nyonya and Baba), by Fang Bei Fang  
*translated by Reiko Okutsu; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*
- Nepal**
- Kathama Narihastaksarar* (Anthology of Modern Nepalese Women Writers), edited by Sailendra Sakar and Kashinath Tamot  
*translated by Shizuko Terada and Reiko Saigusa; to be published in Japanese in 1988 by Dandansha Co., Ltd.*
- Nasamphagu Ca* (Waiting for Daybreak), by Ramashekhara  
*translated by Hidenaga Takaoka; to be published in Japanese in 1988 by Shinjuku Shobo*
- Philippines**
- The Philippines: A Past Revisited*, by Renato Constantino, and *The Philippines: The Continuing Past*, by Renato Constantino and Letizia R. Constantino  
*translated by Setsuho Ikehata, Yoshiko Nagano, Yoshiyuki Tsurumi, Yuichi Yoshikawa, and Ichiyo Muto; published in 4 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.*
- The Pretenders*, by F. Sionil José  
*translated by Matsuyo Yamamoto; published in Japanese by Mekong Publishing Co., Ltd.*
- Tagalog Short Stories*  
*edited and translated by Motoe Terami; published in Japanese by Imura Cultural Enterprise Co., Ltd.*
- The Distance to Andromeda and Other Stories and The Apollo Centennial*, by Gregorio C. Brillantes  
*translated by Seisuke Miyamoto and Kazuhiro Doi; to be published in 1 vol. in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.*
- Essays on Southeast Asian Music*, by José Maceda  
*translated by Yuji Takahashi; to be published in Japanese in 1987 by Shinjuku Shobo*
- The Fateful Years: Japan's Adventure in the Philippines, 1941–1945*, 2 vols., by Teodoro A. Agoncillo  
*translated by Ken Nimura; vol. 1 to be published in Japanese in 1987 and vols. 2–4 to be published in Japanese in 1988 by Imura Cultural Enterprise Co., Ltd.*
- Popular Culture in the Philippines*  
*edited and translated by Motoe Terami; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.*

*The Woman Who Had Two Navels*, by Nick Joaquin translated by Matsuyo Yamamoto; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.

## Singapore

*Can Ye Xing* (Daybreak), by Miao Xiu translated by Heiwa Fukunaga and Chen Chun Shun; published in Japanese by Mekong Publishing Co., Ltd.

*Or Else the Lightning God and Other Stories*, by Catherine Lim translated by Miyuki Kosetsu; published in Japanese by Dandansha Co., Ltd.

*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*, 2 vols., edited by Robert Yeo translated by Miyuki Kosetsu; published in 2 vols. in Japanese by Gensosha Publishers Co., Ltd.

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

*Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65* (Anthology of Singaporean Chinese Literature: 1945-1965), Vol. 1, edited by Tan Teck Hock translated by Heiwa Fukunaga and Chen Chun Shun; published in Japanese by Imura Cultural Enterprise Co., Ltd.

*Religion and Modernization: A Study of Changing Rituals Among Singapore's Chinese, Malays, and Indians*, by Tham Seong Chee translated by Yasuko Shidara; to be published in Japanese in October 1987 by Imura Cultural Enterprise Co., Ltd.

*Singapore Through Sunshine and Shadow*, by John Bertram van Cuylenburg translated by Miyuki Kosetsu; to be published in Japanese in September 1987 by Asia Publishing Co.

*Studies on Singapore Society*, edited by Peter S. J. Chen translated by Yozo Kaneko and Michio Kimura; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.

*Xin Jia Po Hua Wen Xiao Shuo Xuan: 1965-* (Anthology of Singaporean Chinese

Literature: 1965- ), Vol. 2, edited by the Singaporean Association of Writers translated by Heiwa Fukunaga and Chen Chun Shun; to be published in Japanese in October 1987 by Imura Cultural Enterprise Co., Ltd.

## Thailand

*An Nuang Ma Tae 6 Tulakhom 2519* (The October 6, 1976, Military Coup and I), by Puey Ungpakorn translated by Osamu Akagi; published in Japanese by Imura Cultural Enterprise Co., Ltd.

*Anthology of Thai Short Stories*, edited by Suchart Sawadsri translated by Yujiro Iwaki; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

*Chao Fa* (Chao Fa: The Story of a Hmong Fighting in the Laotian Civil War), by Piriya Phanasuwan translated by Ikuo Sakurada; published in Japanese by Mekong Publishing Co., Ltd.

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

*Chut Prapheni Thai* (The Ethnological Essays of Phraya Anuman Rajadhon), by Phraya Anuman Rajadhon edited and translated by Mikio Mori; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

*Fun Khwamlang* (Reflections on Thailand, Reflections on Life), by Phraya Anuman Rajadhon edited and translated by Mikio Mori; published in 3 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

*Kham Phipaksa* (The Judgment), by Chat Kopjitti translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

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

*Krū Bannok* (Country Teacher), by Khāmmān 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.

*Lai Chiwit* (Many Lives), by M. R. Kukrit Pramoj translated by Renuka Musikasinthorn; 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.

*Made in Japan and Other Stories and Poems*, by Surachai Chantimathong translated by Wako Shoji; published in Japanese by Shinjuku Shobo

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

*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.

*Nawa Niyai Kap Sangkhom Thai* (Thai Novels and Society), by Trisin Bunkhachon translated by Toshiharu Yoshikawa; 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.

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

*Si Phan Din* (A Chronicle of Four Reigns), 2 vols., by M. R. Kukrit Pramoj translated by Keiko Yoshikawa; published in 5 vols. 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.

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

*Thai Fa Si Khram* (Under Blue Skies), by Si Fa translated by Ikuo Sakurada; published in

Japanese by Imura Cultural Enterprise Co., Ltd.

*Thai Village Economy in the Past*, by Chatthip Nartsupha translated by Koichi Nonaka and Akira Suehiro; published in Japanese by Imura Cultural Enterprise Co., Ltd.

*Tung Maha Rat* (Great King's Plain), 2 vols., by Riameng translated by Takejiro Tomita; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

*Yu Kap Kong* (Living with My Chinese Grandfather), by Yok Burapha translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

*Khau Chww Kaan* (His Name Is Kaan), by Suwanni Sukhontha translated by Yujiro Iwaki; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

*Kwam Pen Ma Khong Kham Sayam Thai Lao Khom* (The Etymology of the Terms Siam, Thai, Lao, and Khom and Characteristics of Ethnic Groups), by Cit Phuumisak translated by Hinako Sakamoto; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

*Ruam Ruan San* ("The Man Who Took Advantage of His Wife" and Other Stories), by Manat Jungyong translated by Renuka Musikasinthorn; to be published in 2 vols. in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

## Other "Know Our Neighbors" Program Grants (July 1986-June 1987)

Title	Grantee	Location	Grant amount
Joint "Know Our Neighbors" Translation-Publication Project of Yayasan Penataran Ilmu and the Toyota Foundation (3d year)	Abu Bakar Bin ABD. Hamid, Yayasan Penataran Ilmu	Malaysia	¥14,510,000
Joint "Know Our Neighbors" Translation-Publication Project of the Japanese Literature Translation Committee and the Toyota Foundation (3d year)	Madhav Lal Karmacharya, Chairman, Japanese Literature Translation Committee	Nepal	¥ 6,650,000
Joint "Know Our Neighbors" Translation-Publication Project of the Japanese Literature Translation Committee and the Toyota Foundation (2d year)	D. A. Rajakaruna, Japanese Literature Translation Committee	Sri Lanka	¥ 700,000
Translation of Japanese Books on Industry, Economics, and Management into Vietnamese (2d year)	Vo Dai Luoc, Director, Institute of World Economy	Vietnam	¥ 2,910,000
Translation into Nepalese Languages of <i>Essays on Thai Folklore</i> by Phraya Anuman Rajadhon (2d year)*	Swayambhu Lal Shrestha, † Chairman, CWASAPASA	Nepal	¥ 2,050,000
Philippine "Know Our Neighbors" Translation-Publication Project: Works in Other Southeast Asian Languages to be Published in English and Tagalog (2d year)	F. Sionil José, Editor and Publisher, Solidarity Foundation	Philippines	¥10,450,000
Compilation of an Indonesian-Vietnamese Dictionary (1st year)	Pham Duc Duong, Director, Institute for Southeast Asian Studies	Vietnam	¥ 810,000
Compilation of a Thai-Vietnamese Dictionary (2d year)	Pham Duc Duong, Director, Institute for Southeast Asian Studies	Vietnam	¥ 2,240,000

\*Translations will be based on the English-language edition of the Thai work.

†The Foundation regrets Swayambhu Lal Shrestha's untimely death at the beginning of 1987.

## International Grants by the Toyota Foundation (July 1986–June 1987)

Title	Grantee	Location	Grant amount
The Traditional Food Packaging of Western Java	Setiawan Sabana, Lecturer, Faculty of Fine Arts and Design, Bandung Institute of Technology	Indonesia	¥ 560,000
The Isolated Wakahalo People of Buru and Their World View (1st year)	Mus Huliselan, Lecturer, Faculty of Teacher Training and Education, Pattimura University	Indonesia	¥1,430,000
A Historical Study of the <i>Uleebalang</i> , Traditional Lords of Aceh (1st year)	Rusdi Sufi, Lecturer, Faculty of Teacher Training and Education, Syiah Kuala University	Indonesia	¥ 540,000
The Cultural and Social Impact of Heavy Industry on Traditional Communities in Northern Aceh (2d year)	Dayan Dawood, Director, Social Sciences Research Training Center, Syiah Kuala University	Indonesia	¥4,910,000
A Study of Southern Sulawesi Coastal Societies (1st year)	Mukhlis, Director, Social Sciences Research Training Center, Hasanuddin University	Indonesia	¥4,900,000
The Rise of Urban Culture: Surakarta, 1900–1915 (1st year)	Kuntowijoyo, Lecturer, Department of History, Gadjah Mada University	Indonesia	¥1,360,000
Islam in Southeast Asia (2d year)	Taufik Abdullah, Senior Research Fellow, National Institute for Cultural Studies, Indonesian Institute of Sciences	Indonesia	¥1,150,000
Modern Bureaucracy and Traditional Authority in Minangkabau Society (1st year)	Imran Manan, Senior Lecturer, Foundation for Studies of Minangkabau Culture	Indonesia	¥ 840,000
Young Scientists' Forum: In Search of Social Sciences Adapted to the Indonesian Situation	Wiladi Budiharga, Chairman, Indonesian Association of Research	Indonesia	¥1,860,000
Farmers' Response to the Forced Cultivation System in Nineteenth-Century Java (1st year)	Djoko Suryo, Lecturer, Department of History, Gadjah Mada University	Indonesia	¥1,350,000
Colloquium on Access and Use of Archives	Soemartini, Director, National Archives of Indonesia	Indonesia	¥1,500,000
Minangkabau Vocabulary, Collocations, and Expressions (2d year)	Khaidir Anwar, Chief Researcher, Foundation for Studies of Minangkabau Culture	Indonesia	¥ 610,000
Geographical Distribution of the Educational and Social Institutions That Support Social Integration in a Pluralistic Society: A Study of Medan City (2d year)	Usman Pelly, Lecturer, Research Center, Education and Teacher Training Institute of Medan	Indonesia	¥1,570,000
An Inventory of Traditional Historiography in Bali (2d year)	Anak Agung Gde Putra Agung, Head, Department of History, Faculty of Letters, Udayana University	Indonesia	¥ 780,000
An Inventory of Old Malay Manuscripts from Aceh (2d year)	Zakaria Ahmad, Director, National Museum of Aceh	Indonesia	¥1,750,000
Preservation and Documentation of Nepalese Manuscripts (3d year)	Swayambhu Lal Shrestha, * Chairman, Committee for the Preservation and Documentation of Nepalese Manuscripts, CWASAPASA	Nepal	¥5,120,000
Inscriptions of the Medieval Period in Nepal (1st year)	Dhanavajra Vajracharya, Reader, Centre for Nepal and Asian Studies, Tribhuvan University	Nepal	¥8,320,000
Publication of Reproductions and Transliterations of and Critical Notes on Old Nepalese Manuscripts and Miniatures (3d year)	Kamal Prakash Malla, Professor, Institute of Humanities and Social Sciences, Tribhuvan University	Nepal	¥2,900,000

\*The Foundation regrets Swayambhu Lal Shrestha's untimely death at the beginning of 1987.

Title	Grantee	Location	Grant amount
A Dictionary of Classical Newari (2d year)	Prem Bahadur Kansakar, Secretary-Treasurer, Nepal Bhasha (Newari) Dictionary Committee	Nepal	¥1,980,000
A Photographic Inventory of Kathmandu Valley Art Objects (2d year)	Lain Singh Bangdel, Chancellor, Royal Nepal Academy	Nepal	¥1,310,000
A Descriptive Survey of the <i>Tambalans</i> (Traditional Healers) of Eastern Visayas	Rebecca C. Tiston, Senior Instructor, Department of Social Sciences, Divine Word University	Philippines	¥ 930,000
Lexicon of Classical Literary Maranao Words and Phrases (1st year)	Batua Al-Macaraya, Director, Mindanao Studies, University Research Center, Mindanao State University	Philippines	¥ 680,000
Publication of an Enlarged and Revised Dictionary of Philippine Folk Beliefs and Customs	Francisco R. Demetrio, Chairperson, Department of Philippines Studies, Xavier University	Philippines	¥4,410,000
Philippine Social History, 1663-1765 (1st year)	Milagros C. Guerrero, Professor, Department of History, College of Social Sciences and Philosophy, University of the Philippines	Philippines	¥3,220,000
A Universal Dictionary of Philippine Languages (1st year)	Ernesto Constantino, Professor, Department of Linguistics, College of Social Sciences and Philosophy, University of the Philippines	Philippines	¥4,440,000
The <i>Madrasah</i> Institution in the Philippines (2d year)	Manaros Boransing, Vice-President, Iligan Institute of Technology, Mindanao State University	Philippines	¥2,760,000
Three Davao Ethnic Groups in Cross-Cultural Perspective: Majority-Minority Perceptions and Relations (2d year)	Heidi K. Gloria, Professor, Department of Social Sciences, Ateneo de Davao University	Philippines	¥ 810,000
Publication of the <i>Darangen</i> Epic of the Maranao (2d year)	Delia Coronel, Chairman, Folklore Division, University Research Center, Mindanao State University	Philippines	¥3,740,000
A Political, Socioeconomic, and Cultural History of the Northern Philippine Province of Pangasinan, 1901-1986 (2d year)	Rosario M. Cortes, Professor, Department of History, College of Social Sciences and Philosophy, University of the Philippines	Philippines	¥ 660,000
Medical Beliefs and Medical Choice in a Philippine Rural Community (1st year)	Manuel P. Diaz, Associate Professor, Department of Behavioral Science, De La Salle University	Philippines	¥1,420,000
An Economic and Social History of the Ilocos Region, 1900-1935 (1st year)	Digna B. Apilado, Assistant Professor, Department of History, College of Social Sciences and Philosophy, University of the Philippines	Philippines	¥ 660,000
Negros Oriental from American Rule to the Present: A History (1st year)	Caridad A. Rodriguez, Department of History and Political Science, Silliman University	Philippines	¥1,430,000
Waray Folk Literature: Regional History and Social Change in Leyte Province (2d year)	Jaime B. Polo, Anthropologist	Philippines	¥ 970,000
An Annotated Inventory of Spanish Documents in the Philippine National Archives (2d year)	Rosalina A. Concepcion, Chief Archivist, Records Management and Archives Office, Philippine National Archives	Philippines	¥ 720,000
Philippine Theater: A History and Anthology (2d year)	Nicanor G. Tiongson, Associate Professor, Department of Filipino and Philippine Literature, College of Arts and Letters, University of the Philippines	Philippines	¥ 770,000
Cebuano Literature: A Critical Anthology Series, 1801-1985 (1st year)	Resil B. Mojares, Director, Cebuano Studies Center, University of San Carlos	Philippines	¥ 870,000
The Negrenses: A Social, Cultural, and Economic History (1850-1985) (2d year)	Violeta Lopez-Gonzaga, Director, The Social Research Center, La Salle College	Philippines	¥1,280,000

Title	Grantee	Location	Grant amount
Continuity and Change in Philippine Society: The South Cotabato Experience, 1913-1986 (1st year)	Domingo M. Non, Assistant Professor, Department of Social Science, Mindanao State University, General Santos Unit	Philippines	¥ 570,000
A Historical Study of Cebu Colonial Churches: Their Architectural and Artistic Features, 1590-1890 (1st year)	Carmelo S. Tamayo, Project Director, Cebuano Studies Center, University of San Carlos	Philippines	¥1,660,000
Publication of the Results of Research on Traditional Architecture in Thailand: <i>Prasat Muang Tam and Developments in Thailand from the Sixth through the Thirteenth Century</i> , The History of Southeast Asian Architecture series (6th year)	Anuvit Charernsupkul, Associate Professor, Faculty of Architecture, Silpakorn University	Thailand	¥1,450,000
An Inquiry Into the Popular Wisdom and Cultural Identity of the People of Northeastern Thailand (1st year)	Seri Phongphit, Associate Professor, Department of Philosophy, Faculty of Liberal Arts, Thammasat University	Thailand	¥1,610,000
Preliminary Study on the Social and Economic History of Vietnam During the Nguyen Period, 1802-1883 (1st year)	Pornpen Hantrakool, Assistant Professor, Department of History, Faculty of Arts, Silpakorn University	Thailand	¥5,330,000
Muslim Architecture in the Southern Border Provinces of Thailand (4th year)	Khate Ratanajarana, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus	Thailand	¥2,460,000
An Ethnographic and Historical Study of Northern Thai Culture: An Inventory of Ritual Practices and Related Beliefs (2d year)	Anan Ganjanapan, Lecturer, Center for the Promotion of Arts and Culture, Chiangmai University	Thailand	¥3,310,000
Compilation of an Ancient Northern Thai Vocabulary from Palm-leaf Manuscripts (3d year)	Aroonrut Wichienkeeo, Lecturer, Lan Na Folklore Studies Center, Chiangmai Teachers' College	Thailand	¥ 800,000
Lan Na Thai Studies Information Project (2d year)	Chayan Vaddhanaphuti, Deputy Director, Center for the Promotion of Arts and Culture, Chiangmai University	Thailand	¥2,420,000
Preliminary Study for a Comparison of the Culture and Societies of Tai-Speaking Peoples in Northern Thailand, Shan State in Burma, and Assam State in India (1st year)	Shalardchai Ramitanondh, Chairman, Department of Sociology and Anthropology, Faculty of Social Sciences, Chiangmai University	Thailand	¥1,010,000
Burmese Design Through Drawing (2d year)	Chark Siripanich, *Dean, Faculty of Decorative Arts, Silpakorn University	Thailand	¥1,370,000
Translation and Publication of the Epic <i>The Birth of the Earth and the Water</i> (1st year)	Dang Van Lung, Head, National Literature Section, Institute of Literature	Vietnam	¥ 790,000
A History of Buddhism in Vietnam (1st year)	Nguyen Tai Thu, Vice Director, Institute of Philosophy	Vietnam	¥1,060,000
Translation and Publication of the Epic <i>Dam San</i> (1st year)	Nguyen Van Hoan, Vice Director, Institute of Literature	Vietnam	¥ 790,000

\*The Foundation regrets Chark Siripanich's untimely death earlier this year.