

OCCASIONAL REPORT No. 5

THE TOYOTA FOUNDATION

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About the Foundation

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

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Message from the Executive Director

The Importance of Knowing Our Neighbors

Appeals to come to the aid of starving Ethiopians and charity shows to collect money for Africa have become conspicuous activities in Japan. Such activities are, of course, by no means improper. What could be wrong with rendering assistance to the unfortunate and the distressed? But something about the recent mood bothers me. Something within it fails to be convincing.

Disaster comes in many shapes and sizes. When an earthquake strikes, numerous dwellings may be destroyed, leaving their occupants homeless. In such a case probably nobody would question the propriety of immediate action to assist those in need. The famine in Africa, however, is a different matter.

This type of disaster does not arrive with the suddenness of an earthquake, as if one day you wake up to find starving people all around you. To be sure, a famine may be caused in part by an unusually long spell of dry weather, in which case it is like an earthquake in that people are powerless to do anything about it. But starvation nonetheless cannot be classed as a suddenly occurring disaster. The causes of famines are quite complex, and many human factors are apt to be involved. Some news reports have asked in perplexity why starving Ethiopia should be selling domestically produced meat to Egypt. And some magazine commentators have declared bluntly that in a poor country, famines are but to be expected.

As I have not studied the situation in depth, I am neither qualified nor able to offer a critique of my own. But this much I would offer: What the Japanese need most right now is more knowledge. Again I am not saying that anything is wrong with giving aid to people in distress. My point is merely that simultaneous efforts must be made to learn more. There seems to be a growing tendency for people to see their duty as having been done if they but part with some cash or goods for the rescue work. It is this easygoing attitude that I find disturbing.

Troubled by such misgivings, I took a trip to several Southeast Asian countries. The Japanese ambassador to one country made this comment: "These days when I talk with Japanese business representatives who have come here for a visit, I find that many of them are under the impression that donations of money can solve everything. This is a most troublesome attitude." On hearing these words I realized that my own misgivings were shared by others, and as a result I became even more disturbed.

The so-called North-South problem is by no means a recent concern. For some time now the industrial countries, international organizations, and other bodies have been conducting assistance programs on a regular basis in a bid to narrow the North-South gap. But in extending assistance, has it been possible to avoid completely the vicious circle whereby help sent from the North has the effect of frustrating the self-help efforts of the South?

According to an article by the journalist Hiroyuki Ishi in the February 1985 issue of *Daiyamondo Ekuzekutibu*, a contributing cause of the famine in Africa is that certain local grains ceased to be grown because wheat had been sent for many years from the United States. If this observation is correct, it means that the more we step up certain kinds of foreign aid for Africa, the more trouble Africans may have in trying to live without this assistance. In that event the *raison d'être* of aid programs is lost.

The contemporary world, as everybody is aware, is a place where the relations between various peoples and societies are growing stronger and closer.

This being the case, an extremely important task for us is to learn more about other peoples and societies.

Everybody in Japan seems to be talking about internationalization these days, but as I see it internationalization from now on will not be like what has occurred thus far. If the term *vertical internationalization* is used to describe the past process, then the new process will be *horizontal internationalization*. Vertical internationalization operated on the premise of specific goals—notably industrialization—and involved a recognition of Japan's place in the hierarchy of industrial development. Internationalization proceeded in a vertical manner in the sense that Japan tended to take in information from the countries more industrially advanced than it was and to give information to the less industrially advanced countries.

The situation has now changed. Goals like industrialization are no longer sufficient. Our need is to know more about what kinds of non-Japanese peoples and societies exist. We need to learn about other

countries' histories, ways of life, and values. And in acquiring this knowledge we must make earnest efforts to be honest and frank and to discard preconceived notions, such as the view that other countries are poor and backward. At the same time, we also must make efforts to create a situation in which other countries look at Japan in the same honest and frank way.

Through increasing our knowledge we gain more than just additional knowledge. Whatever the activities that result from more knowledge, they will be different from the activities conducted in the absence of any attempt to learn more. Though their objectives may still be to extend aid or assist rescue work, their contents will be transformed.

The Toyota Foundation's "Know Our Neighbors" Program has been implemented for several years now with this objective of supplementing our knowledge in mind.

Yujiro Hayashi
Executive Director

plaining that she was translating Singaporean English-language literature and would be visiting Singapore to get a feel for its people and culture. I am shy around strangers and do not enjoy meeting people for the first time. But these feelings were not as strong as the curiosity and respect I felt for someone involved in the commendable task of translating Singaporean literature.

Around that time my own attachment to Singapore was deepening. I regretted that other Japanese were interested in Singapore only for the sightseeing and business opportunities it offered. Well aware that the translated literature of this tiny nation would not sell well, I felt that Miyuki Kosetsu deserved respect for going ahead with her translation work anyway, and I, for one, was grateful for her efforts. I wanted to find out what sort of person would undertake a task with so few rewards. I also wanted to ask her what motivated her to do this sort of translation.

The thing that most surprised me when we met was that Miyuki, who came across as a quiet person, became incredibly animated when the conversation turned to Singapore. I was astonished at the depth and breadth of her interest in this Southeast Asian country. She told me that her work was made possible by a grant extended under the "Know Our Neighbors" Translation-Publication Program, a remarkable program implemented by the Toyota Foundation. I remember feeling pleased when, through a different channel, I discovered that the Foundation conducted a broad range of activities in connection with Southeast Asia.

Miyuki and I continued to meet occasionally on her subsequent visits to Singapore, and she wrote me frequently asking for help in connection with her translation work. Involuntarily drawn into studying Singaporean literature, I ended up enjoying it immensely.

After meeting Miyuki and reading the first volume she translated, *The Second Tongue: An Anthology of Poetry from Malaysia and Singapore*, edited by Edwin Thumboo, I began to look at Singaporean literature in a completely different light. I also began to develop an interest in Singapore's Chinese-language literature. I realized that despite their limited numbers there were some superb writers of English and Chinese literature in Singapore's literary tradition. I found that when I read literary works and literary criticism I could see between the folds of Singaporean society, getting a glimpse of the feelings and life styles of the Singaporean people that I could never obtain from statistics or from social science treatises. My attachment to

Special Essay

English- and Chinese-Language Literature in Singapore and Malaysia

For nine years I drew a salary from the University of Singapore, or, to put it another way, the Singaporean taxpayer. Yet only for the last three of those years did I have any serious interest in the literature of Singapore. This interest was sparked by Miyuki Kosetsu, who translates Singaporean literature into Japanese.

I was not totally unfamiliar with Singaporean literature before meeting her. While teaching in Singapore I became friends with faculty members whose field was English literature or who had a passion for literature. I invariably learned something from my conversations with them. I ended up reading several books that they mentioned and fell into the habit of scanning the literary section of an English-language newspaper. I have also always had a penchant for the theater and, though not that many plays by Singaporean playwrights were staged, I never missed a chance to see one. The plots aside, I enjoyed the stage settings, which were rich in local color, and the dialogue, which emphasized provincial accents.

I somehow felt that the books I read and the plays I saw were not all that excellent, even to someone like myself who knew little about Singaporean literature. Perhaps I was influenced by an opinion expressed by my Singaporean friends: "English-language Singaporean literature is no match for the literature of countries where English is the native tongue. Nor can Singapore's Chinese-language literature compete with the literature of China, Hong Kong, and Taiwan. And Singapore's Malay-language literature is inferior to the literature of Indonesia and Malaysia." At any rate, until meeting Miyuki Kosetsu I had only a desultory interest in Singaporean literature, enjoying its depictions of Singapore and the life styles of the Singaporean people.

Miyuki, who was graduated from International Christian University after I was, received my name from another ICU graduate. She wrote me a letter ex-

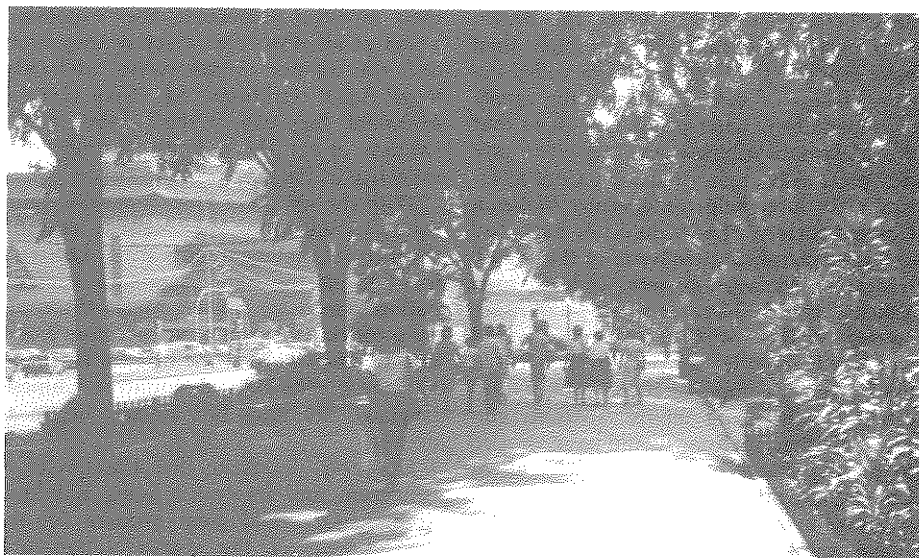
Singapore grew with each book I read.

Originally a scholar of English literature, particularly poetry, Miyuki displayed incredible skill in her translation of *The Second Tongue*, creating superb Japanese versions of poems that nearly defied translation. Her literary genius is also brought into full scope in the translation of prose. While the Japanese versions she creates are faithful to the original, they read smoothly, seeming not at all like translations. Moreover, Miyuki's sophisticated style is richly lyrical.

Around this time I read the original English-language versions of *Singapore Short Stories*, edited by Robert Yeo, and *Or Else the Lightning God and Other Stories*, an anthology of short stories by Catherine Lim. Miyuki later translated these two anthologies into Japanese. Given the opportunity to read the works in my native language, I felt the same freshness as if I were reading them for the first time. I felt so close to the characters and also realized keenly how much the cultures and life styles of Asian nations have in common. For example, some of Catherine Lim's characters—the feuding wife and mother-in-law and the lonely elderly people living in a corner of the city—would fit quite naturally into a Japanese setting. And Arthur Yap's depiction of the relations between grown children and their elderly parents and the feelings of a dying itinerant actor could be set anywhere in Asia.

Son of Singapore, the autobiography of Tan Kok Seng, could also take place in any other Southeast Asian society or in prewar Japan. Translated into Japanese by Shigehiko Shiramizu, it is the story of a youth who leaves his home in the country for Kuala Lumpur, where he works at a furious pace and attains success. This story of a self-made man who was born in Singapore to Chinese immigrants has much in common with Botan's *Chodmai Chak Muang Thai* (Letters from Thailand) and Fang Bei Fang's *Nyonya yu Baba* (Nyonya and Baba). Translated into Japanese by Takejiro Tomita, *Chodmai Chak Muang Thai* is the story of a Chinese boy who immigrates to Thailand. Lim Sou Ba, one of the protagonists of *Nyonya yu Baba*, which was translated into Japanese by Reiko Okutsu, is a Malaysian of Chinese ancestry. Each of these works takes up the dramatic theme of uneducated Chinese immigrants and their children who endure harsh lives and, working themselves to the bone, achieve success through diligence, talent, and luck.

Not long before I met Miyuki, Ng Chin Keong, a Malaysian of Chinese ancestry whose education from primary school through university had been entirely in Chinese, joined the faculty of the Univer-



A Sunday morning in Singapore

sity of Singapore. We happened to hit it off and became close friends. He introduced me to various aspects of the Chinese-language literature of Malaysia and Singapore, and my interest in this area caught fire. Greatly influenced by him, I read *Nyonya yu Baba* and began to borrow from the library works by Miao Xiu and other Chinese-language authors he recommended.

According to my friend, although Miao Xiu received no formal education in Chinese schools and mastered the Chinese language on his own, he writes in a powerful, cohesive style. His literary prowess is evident in two of his representative works, the novel *Can Ye Xing* (Daybreak), translated into Japanese by Heiwa Fukunaga and Chen Chun Shun, and the short story "He Tang Shang" (On the River Bank), which appears in the first volume of *Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65* (Anthology of Singaporean Chinese Literature: 1945-65), rendered into Japanese by the same translation team. Both the novel and the short story are rewarding to read. Set against a background of the havoc wreaked by the Pacific War, each work depicts the misery of people who are tossed about by events in history and is a glowing tribute to individuals who manage not to lose faith in the goodness of their fellow human beings.

Most of the characters who appear in Singapore's Chinese-language novels lead difficult lives at the bottom of society. For the most part these underprivileged human beings are uneducated manual laborers who work until they are ready to drop and just earn a pittance. Hoping that somehow luck will come their way, they resort to superstition and gambling. But they find that improving their lot in life is easier said than done.

At the opposite end of society are the characters of English-language literature, many of whom are well educated and have white-collar jobs. Though they are not affluent, poverty is totally alien to them.

In part this dichotomy reflects a linguistic split that has existed ever since Malaya—what is now Western Malaysia and Singapore—was under colonial rule. English is the language of an elite minority; it is inconceivable that a member of this minority would lead an existence fraught with poverty and unemployment at the bottom of society. The majority of the members of society go about their lives speaking Chinese or a Chinese dialect. With a few very rare exceptions, they never join the ranks of the elite. White-collar employment for Chinese speakers is limited to three occupations—teaching in a Chinese school, reporting for a Chinese-language newspaper, or doing clerical work for a small company—none of which is satisfactory in terms of salary and social status.

The Singaporeans who write literature in Chinese are intellectuals dissatisfied with their society. It is entirely natural that they focus on society's underprivileged. Moreover, these writers belong to a long line of Chinese intellectuals who have been strongly influenced by Marxism, and their work is an offshoot of China's modern literature, which is based on socialist realism. But whereas modern literature in China has developed out of attacks on Confucianism and imperialism, Malayan Chinese literature, existing in a different environment, has not evolved along the same lines.

If Malayan Chinese literature had attacked British imperialism, then of course the position of the Chinese, who like the British were outsiders in Malaya, would

have been in jeopardy. Once the British were ousted, the native Malays might then have expelled the Chinese. If one called the elite Malays of British ancestry the agents of imperialism, what proof was there that the Malays of Chinese ancestry were any different? Although attacks on Confucianism might have helped modernize Malayan Chinese society, they would not have had any great significance in terms of the overall reform of Malayan society. Indeed, such attacks could have created dissension among Malays of Chinese ancestry and weakened their influence. Or they could have given the impression that China's traditional culture was inferior to other cultures. Neither outcome would have worked to the advantage of Malay intellectuals of Chinese ancestry.

Unlike in the literature of other Southeast Asian countries undergoing rapid modernization, the themes of generational differences and tradition versus modernization are conspicuously absent in Malayan Chinese literature. This probably can be attributed to the conditions described above. Most of the works that do explore such themes as conflicts between generations are written in English. Educated in English and schooled in the principles of modern rationalism, the writers of such literature have secured a niche among the elite. Compelled to reexamine the traditional cultures of

their ancestral homelands, they experience a sort of identity crisis. Even as they brandish the banner of rationalism and challenge Asian traditions that strike them as irrational, they cannot shed a sense of uneasiness about the validity of their own existence as English-speaking Asians.

With the spread of English-language education in Singapore, the country's linguistic diversity is rapidly disappearing. Likewise, in Malaysia the trend is toward attaining national unity by making Malay the country's official language. Neither case bodes well for the future of the Chinese language, and the quality of each country's Chinese-language literature has already begun to decline.

However, I believe that the spread of education and improved living standards in Singapore hold great promise for the development of the country's literature. A time will come when Singapore's English-language writers will flourish, producing wonderful works that only they could write and that are read worldwide. I look forward to the day when the Toyota Foundation no longer needs to assist with the translation and publication of such literature.

Kyoko Tanaka

Associate Professor,
Chubu Institute of Technology

has lived in several places, including Paris, Kobe in Japan, and Detroit in the United States. She now lives in Indonesia, where she devotes herself to writing.

Dini is one of the most widely known and active woman writers in Indonesia today. She displayed her ability at an early age, writing drama scripts for the state-run Semarang Broadcasting Company and publishing short stories in the literary magazine *Kisah* while still in high school.

A Word from the Translator

Keberangkatan takes place around the year 1960, when international passenger planes were still propeller-driven. The airport in Jakarta that appears in the story was not Halim, which international flights use today, but Kemayoran. Fortunately, I used Kemayoran Airport when I traveled to Indonesia in 1972, so I was able to draw on my memory when I was working on the translation.

The most difficult part of the translation was the aircraft terminology. It is hard for nonspecialists to use technical terms properly. To make matters worse, I am quite ignorant when it comes to mechanics. Names like Convair and Dakota mean nothing at all to me. In the last part of the novel a plane crash occurs. It is impossible to translate this section adequately without a good knowledge of airplanes. I sought the help of a well-known writer of aviation mysteries. When I telephoned him, he was very friendly, answering my questions patiently even though I was a complete stranger. He clarified various points, informing me that the proper name for a Dakota is a Douglas DC-3.

His explanations left me in a quandary, however. A Dakota, he said, could carry twenty-four persons. However, *Keberangkatan* implies that there were twenty-seven persons aboard. I checked: Twenty-four passengers and three crew members—a pilot, a radio operator, and a stewardess—totals twenty-seven. And there must have also been a copilot, which means twenty-eight in all.

"Does a plane's capacity refer only to passengers?" I asked.

"No," my consultant replied, "it includes the crew."

"But the author was once a flight attendant. Surely she wouldn't make a mistake. . . ."

"Ha! Apart from the pilot, it's surprising how little crew members actually know about planes."

Even though *Keberangkatan* is not a mystery story, the inconsistency bothered me. There being no reason to pursue the

INDONESIA

Keberangkatan (Departure), by Nh. Dini

translated by Megumi Funachi; published in Japanese by Dandansha Co., Ltd.

Keberangkatan, which focuses on Elisa, a young woman of mixed Indonesian and Dutch blood, is set against the background of the withdrawal of the Dutch from all levels of government in Indonesia, a process that began shortly after Indonesia won independence from the Netherlands in 1949. Part-Dutch Indonesians were given the option of becoming Dutch nationals.

Elisa has a strong desire to choose Indonesian nationality. But the prejudice against people of mixed blood proves too overwhelming for her, even destroying the relationship between her and the man she loves. She finally leaves for the Netherlands, where the other members of her family have already moved to obtain Dutch nationality.

The novel, which offers the reader various glimpses of young people in Indonesia, introduces such issues as the problems of a colonial state, the hatred between people of different races, and the position of people of mixed blood. The work vividly conveys the vitality of Indonesia, a newly independent country shadowed by an aura of melancholy.

The author, whose real name is Nurhayati Srihardini, was born in Semarang in central Java in 1936. After her graduation from senior high school in Semarang, she worked for two years as a flight attendant with Garuda Indonesian Airways and then married a French diplomat. Because of her husband's work, Dini



An Indonesian marketplace

matter, however, I eventually left the original as is. But could it be that the plane crashed precisely because it was carrying too many people?

Inconsistencies crop up frequently with

Indonesians, who tend to be very general about things. Or maybe we Japanese try to be too precise.

Megumi Funachi is a translator and a poet.

INDONESIA

Laporan dari Banaran (Report from Banaran: The Road to Indonesian Independence), by Tahi Bonar Simatupang

translated by Masanori Sato; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Tahi Bonar Simatupang, who wrote *Laporan dari Banaran*, was born in Sidikalang in northern Sumatra on January 28, 1920. He was the second of seven children in a family that had been devoutly Protestant since his grandfather's time. After completing his secondary education at Christian schools in Tarutung in northern Sumatra and in Jakarta, he entered Bandung Military Academy.

A first lieutenant at the time of the Japanese onslaught on Indonesia in March 1942, Simatupang was captured and interned by the Japanese army. During the Japanese occupation of Indonesia he was active in organizations in which Japanese involvement was minimal and studied such subjects as military affairs and the theory of revolution.

He served as a high-ranking officer in Indonesia's armed forces, founded in October 1945. When the Dutch launched a second offensive on December 19, 1948, Simatupang, only a twenty-eight-year-old colonel at the time, won the trust of Commander in Chief Sudirman and was appointed vice-chief of staff. Simatupang virtually acted as chief of staff in the subsequent guerrilla activities against the Dutch.

After the Netherlands transferred sovereignty to Indonesia on December 27, 1949, Simatupang served as deputy commander in chief. In 1951 he became commander in chief, a post he held for three years. He became a retired army general in 1959, when, after conflicting with President Sukarno over future plans for the nation's army, he left the military.

Simatupang has been active since then, serving as president of the Indonesian Council of Churches, director of the Christian University of Indonesia, and president of the Christian Council of Asia. He was chairman of the World Council of Churches from 1975 until 1983.

A Word from the Translator

Indonesia's road to independence was certainly not an easy one. From the proclamation of independence on August 17, 1945, until the transfer of sovereignty on December 27, 1949, the nation carried out a war of independence against its colonial ruler, the Netherlands. Indonesia experienced many critical moments during this period, including two military operations by the Dutch and such internal disturbances as the Madiun Affair, a communist rebellion.

Laporan dari Banaran describes the important period from the fall of Yogyakarta (the former capital) on December 19, 1948, to the round-table conference at The Hague from August to November 1949, where it was agreed that the Netherlands would transfer sovereignty to Indonesia. Drawing on his own experiences, Tahi Bonar Simatupang describes the guerrilla movement in central Java and diplomatic negotiations in Jakarta and The Hague. With letters and documents of the time included, his account is a valuable historical source.

Simatupang, who directed the guerrilla activities as vice-chief of staff, also participated as a military adviser in negotiations between his country and the Netherlands. Serving as an important link between the military and the politicians, he witnessed the stormy war of independence with his own eyes.

The struggle for independence would probably not have succeeded without the material and moral support of the *desa* (village) people in Java, focal point of the struggle, and elsewhere. Revisiting a *desa* thirty years later, however, Simatupang noted that the fruits of development since independence had been extremely small.

Some three years have passed since I first set hands on Simatupang's book, and I have struggled with it continually. It has taught me afresh that the road to translation is certainly not an easy one. I shall be only too happy if *Laporan dari Banaran* helps shed some light on the true nature of the Indonesian war of independence.

Masanori Sato is an associate professor at Kyoto Industrial University.

INDONESIA

Memoir, by Mohammad Hatta

translated by Masahiko Otani; published in Japanese by Mekong Publishing Co., Ltd.

The following profile of Mohammad Hatta, Indonesia's first vice-president and the author of *Memoir*, is excerpted from the Japanese translation of *Nanusia Dalam Kemelut Sejarah* (People Faced with a Historical Crisis), which was edited by Taufik Abdullah and translated into Japanese by Masahide Shibusawa and Kenji Tsuchiya.

"Hatta was born in Bukittinggi in Sumatra. From 1922 to 1932 he studied in the Netherlands, where he made a name for himself as leader of the Perhimpunan Indonesia, a progressive, nationalist political organization of overseas Indonesian students.

"Hatta returned to Indonesia in 1932, after which he led the Indonesian National Education Club with Sutan Sjahrir, volunteered for the anticolonialist movement, and frequently argued with Sukarno, then head of the Partindo party, about such matters as the policies of the national movement, party organization, and how to assess the progress made thus far.

"In 1934 Hatta was arrested for taking part in the movement against the colonial government and was exiled with Sjahrir, first to Irian Island and then to Banda Island. Together with Sukarno, he later cooperated with the Japanese military administration, and on August 17, 1945, he and Sukarno signed the declaration of independence on behalf of the Indonesian people.

"Hatta then worked alongside Sukarno as vice-president, and between 1948 and 1950 he also served as premier, foreign minister, and minister of defense. He resigned as vice-president in 1956 in protest against Sukarno's policy of 'guided democracy' and left politics for good.

"Hatta differed markedly from Sukarno in everything from birthplace and educational background to the formation of his ideas and temperament. In politics this difference manifested itself in his belief that parliamentary democracy should be the basis of the political structure."

A Word from the Translator

On November 10 every year Indonesia honors its heroes. In the past, newspapers in Jakarta have carried special articles discussing whether, in the light of their cooperation with Japan in the years before independence, Sukarno and Mohammad Hatta really were national heroes.

Japan figured much more in Indonesia's gaining of independence than it did in any other Southeast Asian country's transition to independence. When Hatta first traveled to Japan in February 1933, Japanese newspapers proclaimed him the "Gandhi of the Dutch Indies." His memoirs include a chapter called "Romantisme Gerakan Kemerdekaan" (The Romance of National-



A Hindu complex in Bali

ism). Hatta's magnificent discussions with Sukarno were the high point of the movement, though they resulted in his being banished to Irian Island, where he spent his time fighting off malaria-carrying mosquitoes.

The Pacific War, however, changed the situation dramatically. The Japanese military administration wooed Sukarno and Hatta, who had previously refused to cooperate, and a honeymoon period of cooperation with Japan that still stirs up controversy began. In 1943 Hatta visited Japan with Sukarno to study the Japanese mentality and to write an account of it for Indonesians. He took home a book on the subject written in English by a Japanese professor. I wonder who the author was. Hatta was also invited to the Imperial Palace to receive a decoration. Translating such passages as these left me with a very deep impression of the time.

Masahiko Otani is a translator.

SINGAPORE

Or Else the Lightning God and Other Stories, by Catherine Lim

translated by Miyuki Kosetsu; published in Japanese by Dandansha Co., Ltd.

Or Else the Lightning God and Other Stories is the second anthology of short stories by Catherine Lim, author of the anthology *Little Ironies: Stories of Singapore* and Singapore's most outstanding writer of short stories. The eighteen stories in the second anthology portray a robust people forging ahead in their

prosperous country despite some wrong turns and upsets along the way. The author's depictions are always sympathetic although not without irony. The characters include a mother preoccupied with her children's education, beating them so that they will succeed in a fiercely competitive society where achievement is everything; a young person who has dropped out of this race; people dazzled by material wealth; one of the money worshipers so frequently found in countries where rapid economic growth is built on immigrant foundations; and a wife and her mother-in-law who

find themselves with totally different values and life styles because of the rapid pace of social change.

The reader will find a rather different Singapore from the government-touted image. Is this the new nation that has enjoyed such rapid development since World War II, the garden city for sightseers and shoppers? The stories give us a glimpse of Singapore in the raw, and I think that they will strike a responsive chord.

Singapore has been a country of contrasts and opposites ever since its beginnings as a British crown colony early in the nineteenth century. There are three distinct races, Chinese, Indonesian, and Malay, each with its own language, culture, and attendant values. But the characters in this collection—the married career woman who embraces Western values, the mother-in-law who habitually visits the temple and puts her faith in fortunetelling, and all the other “nobodies” who, though occasionally at a loss what to do, remain undefeated by all the changes and diversity in their country—are creating a Singapore for Singaporeans, a synthesis that will be neither totally Chinese, Indonesian, nor Malay. From this comes the title of the Japanese translation, *Shingaporian Shingaporu* (A Singaporean Singapore).



Christmas decorations spanning a street in Singapore

between old and new values in Singapore's richly diverse and constantly changing society. But the works that treat this theme directly are not her best. For example, the anthology's title story, which appears at the end of the work and is presumably intended as the showpiece, is disappointing. Its subject, the antagonism between a wife and her mother-in-law, is promising, but each woman is a colorless puppet mouthing the views of her own generation. A writer cannot be content with theme alone, even a major theme like the confrontation between old and new values. In this story Lim has neglected to describe the people living out the confrontation; she has failed to maintain a distinction between propaganda and literature. (The prevailing view in Singapore, however, is that any work that takes

up the country's major social issues is good literature.) At least the story's failure serves to show how much imaginative power is required to bring a big theme to life in a true work of fiction.

In two excellent stories, “A. P. Velloo” and “Mrs. Maniam's Health,” Lim forsakes the grand gestures and concentrates on character description. The protagonist of the latter story is a willful old schoolmarm who likes to make her authority felt. The author offers an objective portrayal that is affectionate yet ironic, and the reader cannot help but like the elderly woman despite her faults. There may not be any thunder or lightning, but this is true creativity.

Miyuki Kosetsu is a lecturer at Doshisha University.

A Word from the Translator

When the publisher asked me to recommend a Singaporean woman writer, I unhesitatingly named Catherine Lim. Much of the English-language literature that passes for fiction in Singapore is little better than high school compositions; Catherine Lim's work is different.

Her chief interest is the confrontation

SINGAPORE

Can Ye Xing (Daybreak), by Miao Xiu

translated by Heiwa Fukunaga and Chen Chun Shun; published in Japanese by Mekong Publishing Co., Ltd.

Set in Singapore, *Can Ye Xing* tells of the fleeting romance between an immigrant Chinese youth and a prostitute who are caught up in the turbulence of World War II.

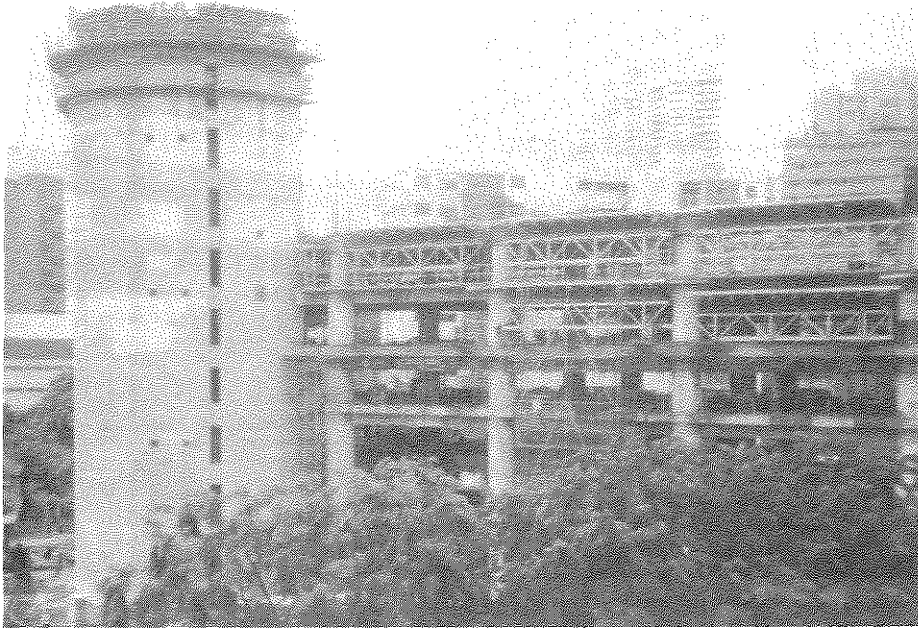
Chance throws the two together. Lei Zhen has fled to Singapore after being accused as a traitor when the Japanese army surrounds and conquers his guerrilla unit in north Johore. Ye Sha Li meets him when she goes to watch the circus at a local fairground, where he is standing in for a magician.

Ye Sha Li, who comes from a city in southern China, was taken in by relatives six years earlier when her father was killed in a Japanese attack and her mother fell ill. But she was robbed of her virginity in their household and sold

in Hong Kong, where she became the third wife of a Hong Kong man. She has escaped to Singapore after accidentally killing her stepson while fighting off his sexual advances.

Lei Zhen continues his resistance activities in Singapore. One day a policeman catches him posting anti-Japanese placards, and Ye Sha Li hides him in her room. She does not tell Lei Zhen that she is working as a prostitute, but the policeman conducting a door-to-door search for Lei Zhen turns out to be one of her old customers, and her secret is revealed.

On his way back from meeting with a guerrilla organization holed up in the countryside, Lei Zhen picks some roses for Ye Sha Li, only to discover that the house where she lives has been burned down in an



A construction project in Singapore

American air raid. He finds no trace of Ye Sha Li.

A Word from One of the Translators

Chen Chun Shun

Visitors to Singapore always go to Chinatown, or Kreta Ayer, as it is known locally. In October 1983 many of the district's dilapidated old structures were torn down to be replaced by high-rise buildings as part of an urban development scheme. The transformation marks the end of an era for Chinatown and the beginning of a new era.

The district, which has been the home of Chinese since the nineteenth century, is steeped in Singaporean Chinese history. The so-called Chinese slave trade in Chinese immigrants seeking work in mines and on rubber plantations was conducted from an establishment on Pagoda Street. There were twelve dormitories for coolies at the beginning of this century, and more than thirty old coolies still lived in the neighborhood when the area was demolished.

Cross Street was the birthplace of the Hai San Secret Society, which at one time had more than ten thousand members. But its numbers began to dwindle during the Japanese occupation, and the society has more or less faded out of existence since Singapore seceded from the Federation of Malaysia and became an independent state in 1965.

Chinatown also housed many brothels, which were clustered in the red-light district

around Smith Street. According to *Xinjiapo Fengtuji* (Description of Singapore), by Li Chung Chu, a nineteenth-century Manchu government official, more than three thousand Cantonese prostitutes once lived here. Banda Street and Spring Street were known as *Phan Tsai Mei*, Cantonese for "foreign

prostitutes' alleys." The foreign prostitutes included Japanese women who had traveled overseas in search of work.

Street entertainers and hawkers congregated in People's Park. Sago Lane once had many undertakers, but their premises have been pulled down to make way for the Kreta Ayer Building. All the old vendors' stalls have moved into the new building.

Chinatown strikes me as a microcosm of Singapore. The district's external transformation is paralleled by a transformation in the people who live there. In place of the old immigrant Chinese whose aim was to return home rich and successful are Singaporeans who have put down roots in the district.

A member of Singapore's first postwar generation of writers, the late Miao Xiu, the author of *Can Ye Xing*, lived in Chinatown for many years. He loved the district, and most of his works are set there. This tale of the relationship between a Chinese immigrant and a prostitute during the Japanese occupation accurately depicts social conditions in war-torn Singapore and provides a look at the Japanese forces occupying the island. The work was awarded the Literature Prize by the National Book Development Council of Singapore in the novel division in 1978.

Chen Chun Shun works at Hitachi, Ltd.

THAILAND

Nawa Niyai Kap Sangkhom Thai (Thai Novels and Society), by Trisin Bunkhachon

translated by Toshiharu Yoshikawa; to be published in Japanese in October 1985 by Imura Cultural Enterprise Co., Ltd.

Written by Trisin Bunkhachon, *Nawa Niyai Kap Sangkhom Thai* is a history of modern literature as it reflects political changes in Thailand. The author first divides modern political history into separate periods and explains the background of each. Beginning with the period of absolute monarchy that ended with a coup d'état and the creation of a constitutional monarchy in 1932, she moves to the rise of ultranationalism through World War II, the postwar period, and the rise of nationalism and proletarian literature during the cold-war years.

Outlining the development of Thai fiction, the author describes it as a new genre whose authors broke with the classical tradition. Influenced by modern European fiction, they created works that reflect an individual awareness of events in Thai politics and society and in the world at large. The author analyzes the way that fifteen works by ten politically aware novelists reflect social and political changes around 1932, looking at the novelists' attitudes and the messages imparted by their works.

Through her analysis of the works—which are imbued with a revolutionary spirit, define new values in place of traditional attitudes, and stand steadfast against oppression—the author explores the thinking of modern Thai intellectuals.

A Word from the Translator

In August 1984 I had an opportunity to speak with Trisin Bunkhachon, whom I had met previously. Barely past thirty, she is enrolled in the Ph.D. program at Chulalongkorn University, where she is an assistant professor of literature. In September 1984 she planned to begin work on a doctorate in comparative literature at the University of Michigan in the United States.



Trisin Bunkhachon

This Thai woman's scholarly enthusiasm and outstanding ability are fully demonstrated in *Nawa Niyai Kap Sangkhom Thai*, which was originally to be presented in 1978 as her master's thesis under the title "Nawa Niyai Kanmuang Khong Thai" (Thailand's Political Novels). After the October 6, 1976, student uprising at Thammasat University, however, she was advised to drop the word *kanmuang* (political). But she made no shift in her work's focus: the political and social changes occurring between the establishment of a constitutional monarchy in 1932 and the end of rule by Pibul Songgram in 1957. Introducing each period of recent Thai history with a sketch of contemporary political movements, the work analyzes fifteen works of fiction and demonstrates the way in which they foreshadow and reflect social and political changes of the time.

Not necessarily all political, the works discussed include novels depicting relations between family members. The author deftly evaluates and classifies the works according to the way that their characters and dialogue reflect social and political changes. As a result, seemingly innocuous fiction suddenly becomes significant. Unfortunately,

more than half of the works discussed are currently out of print and impossible to obtain. This volume itself was out of stock and difficult to find.

My own field of study is the history of modern Thai thought. The present volume provides a key to understanding, through literature, the way that Thai intellectuals have reconciled tradition and modernity in their attitudes toward and reactions to politics. Unlike most essays on contemporary Thai literature, this volume is a unique attempt to define the spirit of an era

by applying penetrating historical insight to fiction.

When I was polishing up my first draft of the translation, the author took time out of her busy schedule to meet with me to clarify and correct certain points. If we meet again, it will probably be in a couple of years when she has finished her studies in the United States. I already eagerly anticipate reading her doctoral dissertation.

Toshiharu Yoshikawa is a professor at the Osaka University of Foreign Studies.

BURMA

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

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

Sein Sein, one of Burma's leading writers until her death in 1972, received four literary awards in the 1950s and 1960s. *Hkayi Wingaba*, her autobiography, begins by chronicling the author's fragmentary memories of early childhood and her happy-go-lucky schooldays. Her shock and terror on discovering, at the age of nineteen, that she has Hansen's disease put an end to her carefree youth.

As she grimly fights the disease while living under her family's protection, she experiences for the first time the coldness and cruelty of society. Swindlers take advantage of her desperation with the lure of "miracle drugs" or sell her dangerous medications containing nitric and sulfuric acid.

Only on falling ill does the author realize, with a vengeance, just how cruel, frightening, and ugly human beings can be. Writer that she is, she coolly observes her battle against both Hansen's disease and the unreasoning prejudice and discrimination that it arouses, dispassionately recording the various reactions her affliction evokes in the people around her. *Hkayi Wingaba* has had a great impact in Burma, which even today harbors an estimated 150,000 to 200,000 sufferers from Hansen's disease.

A Word from the Translator

Everyone who goes to Rangoon, whether from the Burmese countryside or from overseas, visits the Shwe Dagon pagoda. Today one can easily ascend to the top of the hundred-meter-high pagoda by elevator. But formerly one had to climb one of the stone staircases to the north, south, east, and west of the monument. Before World War II, it is said, beggars used to gather at the entrances to the pagoda precincts and along the approaches to these staircases in hope of alms from pilgrims. Most of these beggars were disfigured by Hansen's disease, their fingers and toes worn away and their hair falling out.

Through arduous efforts the government has isolated those who are in the contagious stage of the disease, so that one almost

never sees obvious sufferers in the Rangoon streets anymore. But home care of noncontagious patients is allowed, and it is not unusual to see people bearing traces of the disease in rural areas, where there are few facilities for patients suffering from Hansen's disease.

Once believed to be a hereditary or congenital affliction, Hansen's disease is now known to be a contagious disease, and one for which effective drugs have been developed. But the incubation period is very long, and prolonged treatment is necessary once symptoms appear. Moreover, sufferers still encounter strong prejudice and discrimination. Both patients and their families tend to try to hide the fact of the disease. Thus they are easy prey for charlatans offering "sure cures" and other swindlers who profit by others' misfortunes.

Few people are tough enough to expose their battle against this dread disease as frankly as Sein Sein has. We can only bow before the courage that enabled her to write so unsparingly of the onset and progress of her illness despite her physical and mental anguish. She is one writer I would have

liked to meet and talk with. But in 1972 she took her own life. What mental agony drove her to suicide although she had long since recovered? We will never know.

Toru Ohno is a professor at the Osaka University of Foreign Studies.

BURMA

Shwe Daung Taun Hsaunba Mya (Popular Culture in Burma), by Ludu Daw Amah

translated by Yasuko Dobashi; published in Japanese by Shinjuku Shobo

The well-known writer Ludu Daw Amah has long recorded her thoughts and observations in essays. *Shwe Daung Taun Hsaunba Mya* is a collection of her essays, some previously published in magazines and others appearing here for the first time.

These sparkling essays, imbued with the author's deep love of Burmese culture, draw on her wide knowledge of Burmese history and tradition as well as on materials dating back to the years when she and her late husband, the noted journalist Ludu U Hla, published a newspaper in Mandalay.

The essay "Gaba Akyizon Kyauk Sinn Du Daw" (The World's Biggest Stone Buddha) ranges from discussion of the type of stone used to create the great Buddha image at the Kyauk Taw Gyi pagoda in Mandalay to anecdotes of the sculptors and the king who commissioned the statue. "Sin Bwe" (Elephant Festival) focuses on the relationship between people and elephants in Burma. Daw Amah writes of the capturing and taming of wild elephants and of the entertainers in papier-mâché elephant costumes who perform at the elephant festival.

"Ze" (Marketplaces) compares the markets, merchants, and customers in her native Mandalay and in the ancient capital of Pagan, which the author visited while on a pilgrimage to Buddhist sites. "Bama Pan Kyi Lok Ngan" (Burmese Glassware) presents a detailed discussion of Burma's traditional glassware: the methods, techniques, and tools of the craft, the kinds of articles made and their use, and the way they are marketed. Daw Amah also notes sadly the dwindling number of skilled artisans.



A traveling theater in Burma

A Word from the Translator

Five years ago, visiting Burma after a long absence, I bought a number of volumes in Burmese. Since I was only there a week on a tourist visa, I could not accumulate a great number of books, but Ludu Daw Amah's *Shwe Daung Taun Hsaunba Mya* was among them. Though the Burmese title makes no reference to traditional culture, I was intrigued by the array of subjects that fall into this category when I glanced through the table of contents: the world's biggest stone Buddha, the elephant festival, gambling with tops, marketplaces, Burmese glassware, silk *longyi*, and so on.

According to the preface, these essays were written over a period of years, and some had been previously published in the Mandalay University gazette and other magazines. Reading through the essays, I was struck by Daw Amah's breadth of knowledge and the exhaustive research she has put into the preparation of each piece.

In "Sin Bwe" (Elephant Festival), for example, she writes of the hunts in which wild elephants are captured to be trained for use in Burma's lumber industry. She also records in minute detail the elephant festival, which features amusing entertainers in papier-mâché elephant costumes.

In "Jin" (Tops) she tells us everything there is to know about the popular pastime of gambling with tops: the rules of the game, the argot used, the method of divvying up winnings among a gambler's sponsors, even the kind of ivory used to make the tops and the way they are carved.

Few writers, even in Burma, provide such detailed descriptions of so many facets of Burmese popular culture. Daw Amah remarks in her preface that much of Burma's traditional culture is disappearing and that she feels the urgency of recording what she can before it becomes extinct. Her sense of mission is revealed in the collection's title, which translates literally as "Essays Written with a Peacock Feather Pen." These words are taken from a poem by Thakin Kodaw Hmaing, a poet and anti-British nationalist whom she reveres. The gist of the poem from which the title is derived is: "Disappointed by the infighting among politicians, I withdraw to Upper Burma. But just as the sun continues to shine, so will I, in Sagaing Hills, continue to write for the sake of the country, with a peacock feather pen." The same strong desire to bequeath something to the author's beloved Burma can be felt in these essays.

Yasuko Dobashi is a lecturer at the Tokyo University of Foreign Studies.

BURMA

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

Ludu U Hla, who wrote *Than Lwin Phaung See*, was a famous Burmese journalist who died in 1982. He published a newspaper in Mandalay for many years.

Than Lwin Phaung See, based on the reminiscences of seventy-year-old U Nyo Maung, a rafter on the Salween River during a period spanning the two world wars and on into the post-World War II years, is an account of the rafters' life style, traditions, and harsh existence. The author also records the history and culture of the rafters and other people living along the Salween and dependent on the river and the forests for their livelihood, describing their religion, customs, and folk tales.

In filling in the historical background to the rafters' way of life, U Hla is harshly critical of the way in which the great teak forests of the region were indiscriminately cut down and Burmese workers swindled by British capitalists when Burma was colonized. He laments the damage done to the natural environment, agriculture, and the inhabitants' livelihood by deforestation during the colonial period, and makes a strong appeal for afforestation to preserve Burma's dwindling forest resources.

A Word from the Translator

The men of the villages along the Salween River used to race one another upriver when the monsoon got under way in earnest in July. Three or four men to a small boat, they would make their way arduously upstream. The trip took from three or four days to a week. They were going upriver to get teak logs that floated downstream on the Salween's monsoon-swollen waters. Fashioning rafts of forty to fifty logs, each log a meter and a half to two meters in diameter, and loading their boats on the

rafts, the men would ride the swift current downstream to the lumber depot.

The men repeated this trip—upriver by boat, downriver by raft—many times during the monsoon months. Their one goal was to return safely to their friends and loved ones, earnings in hand, in time for the November festival after the monsoon had lifted. But during the monsoon the Salween

is a fearsome river filled with perils: whirlpools, waterfalls, rocks, reefs. Caught up in whirlpools or dashed against rocks, many lost their lives.

Than Lwin Phaung See describes the lives of the men who risked their lives on the Salween River when Burma was a British colony. U Hla vividly re-creates this world through the rich memories of a seventy-year-old rafter who began riding the river when he was a youth of seventeen. Supplementing the old man's account with background information based on meticulous research, the author notes that at one time the amount of teak rafted down the Salween to the port of Moulmein each year and shipped from there to Britain averaged sixty thousand to seventy thousand logs; some years the total rose to a hundred thousand logs. This vast volume of teak supported the British shipbuilding industry, which led the world at the time, and was also used to make furniture for upper-class Europeans. He also points out that the teak reserves along the Salween were on the verge of depletion by the 1940s.

U Hla's account reminds us that the luxurious life style enjoyed by the rich in the colonial powers from the nineteenth to mid-twentieth century was built on the plunder of the resources of the countries under colonial rule, the wretched living conditions and harsh work imposed on their people, and the sacrifice of countless lives.

Shizuo Katoda works in the Overseas Broadcasting Department of NHK.

BURMA

*Bon Bawa Hma Hpyin (The Communal Society), by Thakin Tin Mya**translated by Hisao Tanabe; published in Japanese by Imura Cultural Enterprise Co., Ltd.*

As a young man Thakin Tin Mya was a member of the Thakins, a radical pre-World War II student group advocating Burmese independence. He also occupied a central position in Burma's anti-Japanese and antifascist movements during the War. In *Bon Bawa Hma Hpyin* he presents a highly readable account of Burma's wartime years of upheaval and his part in events. After independence Tin Mya took part in violent antigovernment activities as a member of both the Red Flag Communist Party and the White Flag Communist Party. Now a government supporter, he incorporates its socialist ideology into his work as a literary critic.

This autobiographical work covers the years from 1938 to 1945, a period that included the growing anti-British independence movement, the Japanese invasion and occupation of Burma following the outbreak of war, the wartime anti-Japanese and antifascist movements, and the approach of independence with the war's end. The young Tin Mya was in the thick of things. Most of his personal



A temple in northern Burma

experiences were bound up with the major events of Burma's political history. Thus his autobiographical account is also a firsthand account of a major chapter of Burma's modern history. An absorbing narrative in its own right, Tin Mya's account is also an invaluable primary source for students of Burmese history, politics, and relations with Japan.

A Word from the Translator

Thakin Tin Mya's book *Bon Bawa Hma Hpyin* could as well have been titled *The Memoirs of a Socialist*. To be sure, it does not reveal as deeply inquiring a mind as the autobiography of the Japanese Marxist economist Hajime Kawakami (1879-1946). It is closer in tone to the memoirs of the late socialist activist Kanson Arahata (1887-1981), though more novelistic.

The period covered in *Bon Bawa Hma Hpyin* is extremely limited—Burma's years of *Sturm und Drang* between 1938 and 1945. This was a time when any thinking youth agitated for independence from Britain. The idealism of the young Tin Mya, only twenty or so in the late 1930s, is appealing if naive.

Everyone was young then. Even prison was a communal society, a meeting place for ambitious youths. Prison was, in fact, a school for nationalists. Their leader and mentor, Thakin Soe (secretary general of the Burmese Communist Party and, after World War II, leader of the Red Flag Communist Party), was only in his thirties when the war broke out; he had his own brand of Marxism. And perhaps the youth of Thakin Aung San, who had taken part in the Thakin movement and in the founding of the first Burmese Communist Party (he later became a general and came to be known as the father of the Burmese nation), explains why he so rashly linked hands with Japanese militarists in the cause of independence from Britain.

Tin Mya was Soe's favorite disciple. Soe staunchly opposed the harsh wartime rule of the Japanese military that Aung San and his fellows had in effect invited, and organized an anti-Japanese resistance. But it was Tin Mya who acted as the eyes and ears of Soe, who was living in seclusion in a poor village on the Irrawaddy delta.

Eluding the Japanese, Tin Mya traveled the country tirelessly by boat, oxcart, and horseback. He met and talked with people wherever he went. He did not just carry out the errand of the moment and move on; he talked with people about everything—about their families, about food. There was endless talk. Those he met included many who later became famous, such as former



Rangoon, Burma

President Ne Win and the writer Thein Pe Myint.

From his and other young people's grassroots efforts, through a process of trial and error, grew the superb anti-Japanese, anti-

fascist network that paved the way for Burma's independence.

Hisao Tunabe works in the Overseas Broadcasting Department of NHK.

PHILIPPINES

Waywaya and Other Short Stories, by F. Sionil José

translated by Seisuke Miyamoto; to be published in Japanese in September 1985 by Mekong Publishing Co., Ltd.

F. Sionil José, one of the Philippines' most outstanding writers today, received the 1980 Ramon Magsaysay Award in recognition of his diverse literary activities. A prolific writer, José writes all his short stories and novels in English.

Each of the eleven selections in *Waywaya and Other Short Stories* takes up the theme of ethnic pride and introduces readers to a captivating world. "Waywaya," the title story, tells of the tragic love of a young couple caught up in the strife between an ethnic minority living in the Ilocos mountains of northern Luzon and the people living on the plains below.

Waywaya, the daughter of the chief of the mountain-dwelling Laud minority, is captured by Dayaw, the son of the leader of the Daya people, who live on the plains. The youth returns home with his captive and makes her his slave. Before long the two fall in love, and Dayaw decides to marry Waywaya. But his parents will not give their consent, and the other members of the Daya look on the young couple with contempt. Amid this adversity, Waywaya gives birth to a son. The wrath of Dayaw's parents, particularly his mother, does not lessen. Overcome by illness, Waywaya dies without gaining their forgiveness.

Risking his life to defend his honor, Dayaw goes to Waywaya's father to beg forgiveness. But he gets no response when he declares his true love for Waywaya and reveals that the Laud chief has a grandson living across the river among the Daya people.

How does this tragic tale end? It is not likely that Dayaw returns to his people. Nor is it likely that peace prevails between the enemy ethnic groups.

A Word from the Translator

Born in 1924, F. Sionil José published *Waywaya and Other Short Stories* in 1980. Possessing a relentless, forceful creative drive and involved in activities that reflect his strong social consciousness, this man plays an important role in Philippine literary circles. Since the 1962 publication of *The Pretenders* (published in Japanese under

the "Know Our Neighbors" program in 1984), José has written four other Rosales novels, so named because, as does José himself, many of the protagonists come from near the town of Rosales in northern Luzon. With this monumental five-volume *roman-fleuve* series, this Philippine writer has firmly established himself as a novelist. But his talent as a writer of short stories should not be overlooked. Artur Lundkvist

of the Swedish Academy has observed that José's literary genius is at its peak in his short stories.

In recent years, José, who could be called a chronicler of his time, has wielded his pen with a determination to challenge the closed society that has characterized the Philippines since the declaration of martial law in 1972. *Waywaya and Other Stories* is the product of these efforts. Embracing the theme of the ethnic pride of the Filipinos and introducing a unique world, the eleven stories in the anthology depict various aspects of Philippine society. The characters, Filipinos leading ordinary lives, are vividly three-dimensional.

"Waywaya," the title story, is written in the form of a folk tale of the Ilocos region of northern Luzon. It relates the tragic love of a young couple caught up in the enmity between a mountain-dwelling ethnic minority and a group living on the plains. The astute reader will soon realize that while ostensibly a tragic love story, the work is actually an indictment of the Philippines' corrupt political structure.

With a few exceptions, the anthology's characters are ordinary people living in unfortunate circumstances. José writes with infinite compassion as he depicts the suffering that characterizes the downtrodden existence of these Filipinos—a prostitute, a retired soldier, a public official whose career has reached a standstill, an impoverished student, and other struggling individuals.

Seisuke Miyamoto is a professor at Ryukoku University.



An Ilocano dwelling in the Philippines

PHILIPPINES

The Woman Who Had Two Navels, by Nick Joaquin

translated by Matsuyo Yamamoto; to be published in Japanese in October 1985 by Mekong Publishing Co., Ltd.

The Woman Who Had Two Navels begins with a young woman visiting a veterinarian's office in Hong Kong. She asks the veterinarian, a Filipino, to surgically remove her extra navel. As the story unfolds, it reveals the complex relations among a group of expatriate Filipinos. As if to symbolize the decadence of the Philippines, the work focuses especially on the love affairs of the protagonist and her mother.

Torn by various dichotomies—love versus hate in relations between parents and children and husbands and wives, original sin versus salvation, dreams of Philippine independence versus the grim reality—the novel's characters are filled with distress and despair. But even so they manage to find love and to put their faith in the providence of God.

Acclaimed as an outstanding example of Philippine English-language literature,

this novel by Nick Joaquin depicts the feelings of those Filipinos who, burdened by their country's history and struggling not to be overcome by discouragement, put their last hope in the Christian faith, which Spanish colonizers introduced to the Philippines.

A Word from the Translator

Several years ago I met Nick Joaquin, the author of *The Woman Who Had Two Navels*, at an Asian writers' conference held in Japan. Just as I expected of the author of that novel, something about his mien was a bit puzzling. At the end of the conference he headed for a bar, where he drank like a fish and insolently shouted and belted out songs, but all without a trace of joy. With vivid impressions of his book still fresh in my mind, I felt a pang of distress as I observed him. Despite the front he put up

(and perhaps I am reading too much into it) and his rowdy behavior, his expression was undeniably that of a sensitive, well-mannered man wracked by agony but nevertheless tough.

I must admit that I like the Philippines, imperfections and all. I fell under the powerful spell of Joaquin's *The Woman Who Had Two Navels*, a work that is without parallel in epitomizing the Philippine literary milieu. In comparing N. V. M. Gonzalez to Hemingway and Chekhov and equating Joaquin with Faulkner and Dostoevski, Professor Leonard Casper of Boston University has accurately pinpointed the special traits of these two Philippine writers.

Set in Hong Kong, *The Woman Who Had Two Navels* depicts the misery and confusion of individuals whose lives are affected by twists of fate that are directly and indirectly linked to the foiled revolution in the Philippines. Unable to lift themselves out of the sinful ways they have fallen into,



Nick Joaquin

they place their last hope in the salvation of God.

The novel is layered with glimpses of its characters' current humiliation, their fervent idealism during the revolution, the protagonist's mother's pure and innocent girlhood, and so forth. Its characters speak in words that express the solitary grief each one feels. Joaquin shines a powerful beam back through Philippine history and illuminates the depths of the human soul.

The novel quivers with the emotions of Joaquin, who spent a good part of his youth living in a small colony of expatriate Filipinos. Some twenty years elapsed before this accomplished writer drew on that experience and wrote this highly commendable work. When I met Joaquin, who was born in 1917, he was no longer young. I could not help but superpose an image of a youthful Joaquin living in Hong Kong.

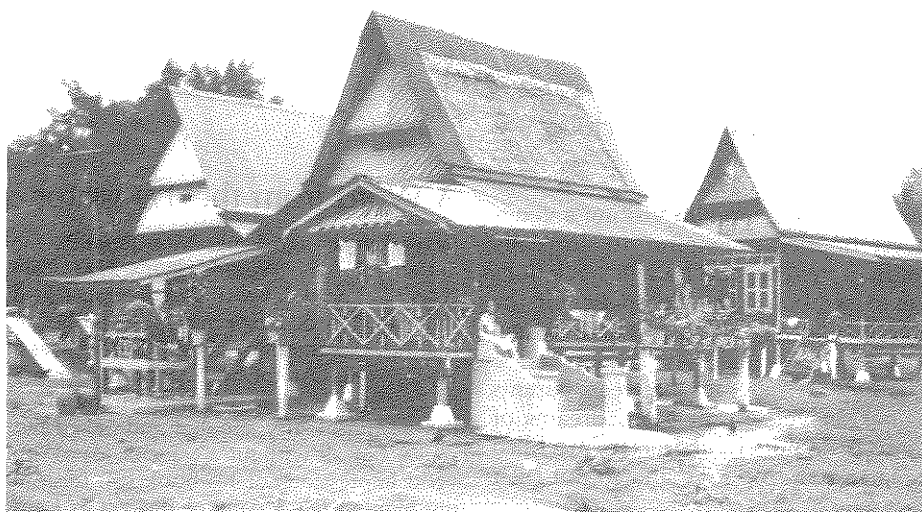
Matsuyo Yamamoto is a translator.

MALAYSIA

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.

Written by Khadijah Hashim, one of Malaysia's leading woman novelists and a writer of television plays, *Merpati Putih Terbang Lagi* is set in a fictitious Malaysian town near Kuala Lumpur. It focuses on the members of the town-dwelling Halim family; their grandparents and uncles, who live in the nearby village from which the Halims come; and the other villagers.



Dwellings in Malacca, Malaysia

Since beginning his job at a bank, Farid, the second oldest son in the Halim family, has become aware of the enormous gap between the town and the surrounding rural area. He attributes this to the Chinese, who control the economy of the town and nearby rural villages.

Although his family is not receptive to his ideas, he pursues his course undaunted. He helps the villagers find work, goes to the welfare office for money to buy schoolbooks for poor children, and even opens his own bookstore. Aside from his mother, no one in his family shows any understanding. Even his fiancée is unsympathetic.

Eventually, however, he gains increasing support and overcomes opposition from the more conservative villagers. His family members are forced to acknowledge that he has been right all along. Farid's efforts are rewarded at last when he runs for election to the local assembly and wins.

A Word from the Translator

Recently nongovernmental organizations have become the new catchword in development aid. Or, to be more precise, they are the new focus of attention in Japan and the countries belonging to the Association of Southeast Asian Nations. Many Western nations have had nongovernmental organizations working in Africa for decades. I cannot abide those Japanese who, lacking the years of experience of Westerners, jump on the bandwagon and claim that nongovernmental organizations are the "only way to go." I deplore those who, never hav-

ing been to or having only just arrived in a recipient country, criticize the effectiveness of government-extended aid.

Reading *Merpati Putih Terbang Lagi*, I thought it significant that the evolution of the protagonist's social consciousness is linked to rural development. I am sure this is no coincidence. A mature woman writer with a clear perception of Malaysian society, Khadijah Hashim uses Farid's development as a vehicle for poking fun at various aspects of that society. The reader should

pay careful heed to seemingly incidental episodes, for they convey the author's message. Never explicitly stated, this message permeates the work as a whole. The most telling point is that it is a native son, and not an outsider, who is concerned about the country's rural problems. To me, the work emphasizes that the heart is more important than the head.

One of the novel's characters is an elementary school principal, a kindly man of Malay descent. Surprisingly, he initially

seems unenthusiastic about plans for developing the village. The reader learns that one of his predecessors was beaten up by the villagers and that the principal's initial hesitation stems from the fact that he is not a native of the village. As this man's experience shows, tension exists even among the Malays themselves, who share the same ethnic and cultural values.

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

MALAYSIA

Nyonya yu Baba (Nyonya and Baba), by Fang Bei Fang

translated by Reiko Okutsu; to be published in Japanese in December 1985
by Imura Cultural Enterprise Co., Ltd.

Nyonya yu Baba tells the story of three generations of a Chinese family living in Malaya: Li Tiang Hock, who leaves his native China and goes to British-ruled Malaya around the beginning of the twentieth century; his Malayan-born wife, Lim Nyonya; his stepson, Lim Baba; and his grandson, Lim Sou Ba. Writing under the pseudonym Fang Bei Fang, the author presents the story as if he were hearing it firsthand from a young Malayan-born Chinese in 1953. At the end of the novel the reader discovers that the young person is Lim Sou Ba.

The hardships of life in China force Li Tiang Hock to leave his wife and family and seek work as a coolie in Indonesia. His quest for work later takes him to Malaya, where he ends up settling down. He marries his second wife, Lim Nyonya, a widow with a son, Lim Baba.

Lim Baba spurns Chinese traditions in favor of British education and culture, which he greatly esteems. He grows up rather wild, and his mother's displeasure with him lasts until the day she dies. Although Lim Sou Ba's childhood is overshadowed by an unhappy home life and the Japanese occupation, this third-

generation Chinese Malayan eventually identifies strongly with his Chinese roots, thanks to the influence of a teacher and fellow students at a Chinese school.

Originally written in Chinese, the novel raises issues specific to Malaysians of Chinese descent. The author depicts Chinese immigrants and their descendants living through a period of bewildering change in a multi-racial society and examines the traditions and culture of these ethnic Chinese.

A Word from the Translator

Fong Chok Deng, who wrote *Nyonya yu Baba* under the pseudonym Fang Bei Fang, was born in Guangdong in 1919. At the age of nine he was sent to live with his uncle on the island of Penang in British-ruled Malaya. He attended secondary school there, returning to China in 1937 to join the struggle against the Japanese. He studied at Nanhua University in China and in 1945 went back to Penang, where he taught in a Chinese middle school and began to write in his free time. *Nyonya yu Baba* dates from this period. Published in 1954 and reissued in 1964, the work has also been made into a film.

The novel depicts three generations of a Malayan family of Chinese descent, beginning with Li Tiang Hock, a Chinese who journeys to Malaya in search of work at the beginning of this century. Malaya was then under British rule, and the Chinese immigrant's Malayan-born stepson, Lim Baba, grows up a strong Anglophile. But Li Tiang Hock's grandson, Lim Sou Ba, opts to follow Chinese traditions while incorporating the strengths of Western culture.

The novel's characters are typical of their times. Though the sprinkling of Malay and English words in their everyday conversation and the descriptions of rubber plantations and Chinese stores trigger memories of my short visit to Malaysia in 1983, it would be a mistake to identify the characters with ethnic Chinese in Malaysia today. The issues and values that concern Li



A Chinese shopping district in Kuala Lumpur

Tiang Hock, Lim Baba, and Lim Sou Ba belong to the years before Malaya attained independence in 1957.

Some thirty years have gone by since the novel was first published, and Lim Sou Ba, its young protagonist, would be in his fifties by now. He would be a father and might even have grandchildren. His children, born around 1957, the year the country gained independence from Britain, are children of Malaysia. Because Malaysia is their homeland, it would be inappropriate to call them Chinese immigrants. They are known simply as ethnic Chinese, which is how they refer to themselves. Malay is now the country's official language, and schools

have been teaching in Malay for more than a decade.

The generations of Chinese portrayed in the novel had to decide between two established cultures, Chinese or Western. The task facing members of today's generation is to create a new Malaysian national culture while keeping their identity as Chinese Malaysians rather than Malay or Indian Malaysians. I would be very interested to learn which aspects of their heritage Lim Sou Ba's children and grandchildren choose to retain.

Reiko Okutsu teaches the Japanese language to foreign students.

Juara (The Bullfighter), by S. Othman Kelantan

MALAYSIA

Juara (The Bullfighter), by S. Othman Kelantan

*translated by Mikio Hirato; to be published in Japanese in October 1985
by Imura Cultural Enterprise Co., Ltd.*

Mamat, the protagonist of *Juara*, enters Malay's struggle for independence after World War II as a key member of the Malays Union Party in Kelantan, a state in what is now northern West Malaysia. The MUP wins by a landslide in the national election of 1955. The chief issue of the election, the first held since the creation of the Federation of Malaya in 1948, is independence. Mamat's longtime dream is realized when the British recognize the country's independence in 1957.

But word of intraparty strife leaks out to the public, and the MUP suffers a crushing defeat in the next election. Mamat, now the party's leader, loses his seat in parliament as well as his position of authority. He runs on the MUP ticket in the following election but is again unsuccessful. His defeat forces him to acknowledge the social changes that have occurred since the country attained independence. He realizes that the uneducated champions of the struggle for independence have no place in the newly independent society with its bias toward academic



Malaysians playing coconut drums

credentials, that the heroes of independence sink into oblivion.

His political career at an end, Mamat is spotted by Lazim, who decides Mamat has what it takes to be a bullfighter. Given the use of Lazim's horse, Mamat overcomes incredible odds and scores a stunning win. Vexed by Mamat's skillful feat, the owner of the slain bull, a man of considerable influence, arranges to have Lazim murdered.

This story of a former freedom fighter's sad fate can be seen as a satire of Malaysian society after independence.

A Word from the Translator

Juara unfolds in two settings: Kelantan, a state in northern Malaya (now West Malaysia), and Pattani, a province in south-western Thailand. Mamat, the novel's protagonist, is passionately involved in politics in Kelantan. He spends his later years of obscurity in Pattani, the scene of his acquaintance Lazim's death and the subsequent revenge sought by Mamat and his friends.

The border that now separates West Malaysia from southern Thailand did not always exist. At one time all the region's inhabitants were simply Malays who lived alongside one another, practicing the same religion, speaking the same language, and following the same customs. Even now blood ties link people on both sides of the border and intermarriage is common. People living in the area also share a distinctive dialect.

Kelantan and three other states in the northern part of what is now West Malaysia—Kedah, Perlis, and Trengganu—as well as Pattani, used to be under Siamese suzerainty. But the British redrew national boundaries in 1909, leaving Pattani in Siam but removing Kelantan and the other three states from Siam's sphere of influence. The border, which was not changed when Malaya achieved independence in 1957, is still the same today.

Thailand is making territorial claims on the four states in northern West Malaysia. Meanwhile, Malaysia lays claim to areas of southern Thailand, citing the predominance of Malays. In Pattani itself there is still a Malay movement for partition and autonomy. The Thai government refers to this and similar movements in the region as "the common enemy of Thailand and Malaysia"; the Malaysian government prefers to talk of "a common problem."

Mikio Hirato is a professor at Takushoku University.

Other "Know Our Neighbors" Translation-Publication Programs

In Southeast Asia

Established in 1982, the "Know Our Neighbors" Translation-Publication Program in Southeast Asia aims to encourage an understanding of Japan among the peoples of Southeast Asia. In keeping with this goal, it assists with the translation and publication in Southeast Asian languages of Japanese literary works and works on Japanese society, culture, history, and so forth, as well as the results of research conducted by Japanese researchers studying Southeast Asia. Selection of the works to be translated and the translators, as well as other administrative details, is the responsibility of the organizations in Southeast Asian countries receiving grants from the Toyota Foundation.

Projects are currently under way in Indonesia, Malaysia, Nepal, and Thailand. Of these, the Thai project has at present

progressed the most. *Japan's Emergence as a Modern State*, the first book to be translated and published in Thai under the program, is introduced below.

Among Southeast Asian countries

The "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries, which was inaugurated in 1983, seeks to promote understanding among the peoples of Southeast Asia by assisting with the translation and publication in Southeast Asian languages of works of literature and works on the society, culture, history, and so forth of other Southeast Asian countries.

At present Thailand is participating in this program. The first work undertaken by the Thai Project, *Two Filipino Women*, written in English by the Philippine writer F. Sionil José, is discussed below.

A Word from the Translator

Among the works included in *Origins of the Modern Japanese State*, a volume of selected writings of E. H. Norman edited by John W. Dower, *Japan's Emergence as a Modern State* reflects a profound grasp of Japanese thinking. This is due not only to Norman's long acquaintance with Japan but also to his ability to read various languages. Drawing on studies written in Japanese by Japanese scholars as well as studies of Japan written in several other languages, in *Japan's Emergence as a Modern State* Norman convincingly analyzes the background and impact of the Meiji Restoration of 1868. With painstaking care he sheds light on important issues of the time. Moreover, his discussion goes beyond mere analysis of the past.

In comparing European and Asian social history, Norman draws attention to similarities between European feudalism and the feudal society of Japan in the Edo period (1603–1868). He also develops the idea that the differences in industrial development between Japan and Britain produced nearly opposite conditions. In addition, he carefully contrasts Japan's and China's historical evolution into modern states, pointing out clear differences between Japan in the Edo period and China in the Ch'ing dynasty (1644–1911). Norman notes that although the two societies closely resembled one another up to the time of the Meiji Restoration, their ways of thinking began to diverge in the Meiji era (1868–1912). As the above comparisons clearly show, Norman had a thorough knowledge of both European and Chinese history.

Particularly noteworthy in Norman's study is his analysis of the social classes of the time, which included feudal lords, merchants and capitalists, lower-ranking samurai, and peasants. He shows the important role each group played in the modernization of Japan as well as the tremendous effort that was required to create a modern consciousness.

This detailed work is an impressive model of historical analysis. As a study of political, economic, and social conditions in Meiji Japan, it should not be overlooked.

Japan's Emergence as a Modern State, by E. H. Norman

translated by Phanni Chatpolrak; published in Thai by the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project

As is explained in the first of its six chapters, *Japan's Emergence as a Modern State*, which was published in 1940, emphasizes two aspects of the Meiji Restoration of 1868: "first, the speed and manner of the transition from feudal to new Japan and, second, the social character of the leaders who accomplished it."

The second chapter explores the background of the Meiji Restoration, under which the emperor's full authority was restored. The author, E. H. Norman, examines how two forces—internal decay and increasing outside pressure on Japan to open its doors—accelerated Japan's successful transition from feudalism to capitalism in this period.

In the third chapter Norman says that the Meiji Restoration was the result of a coalition between wealthy merchants and lower-ranking samurai. He describes the revolutionary antifeudal measures taken by innovative bureaucrats and discusses the agrarian unrest characterized by peasant revolts brought on by harsh living conditions.

The fourth chapter, which focuses on the early period of industrialization, begins with a description of the production and distribution of goods and analyzes such issues as the division of labor and the accumulation of capital. The author also compares Japanese and European mercantilism and describes key industries.

In the fifth chapter Norman examines the new system of land ownership established in the Meiji era (1868–1912) and its social consequences. The sixth chapter focuses on politics and political parties, tracing conditions that fostered the beginnings of liberalism in Japan.

A Reader's Comment

Wisit Wangwinyoo, Thai
Inter-Religious Commission for
Development

Japan's Emergence as a Modern State, which I found highly stimulating, aroused various thoughts. Comparing its contents with what I actually observed when I

visited Japan in July 1984, I understood more fully both the positive and negative factors behind Japan's emergence as a modern state.

I was particularly drawn to this book because I see a number of parallels in Japanese and Thai history. For example, neither country was colonized by another nation. Moreover, during approximately the same period, the two countries, facing both internal and external pressure, managed to avert a crisis by consolidating state power under an indisputable sovereign: the emperor in Japan and the king in Thailand. Closer examination shows clear differences alongside these similarities. Such comparison can teach us "the lessons of history."

As a nonspecialist, I see Norman's interpretation of Japan's nation building as an objective account that points out both the

successes and failures involved. Even today this work provides the reader with substantial food for thought. Norman's study makes the reader aware of the thread of continuity running through the various stages in the development of Japanese society.

Norman clearly illustrates the degree of suffering endured by the masses, particularly the peasants, as the modernization of Japan got under way. He describes the terrible hardships that occurred in the wake of the country's move toward efficiency and national unity.

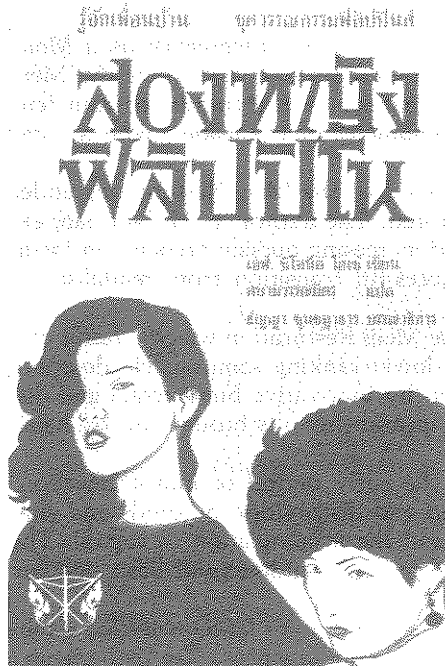
According to Norman, the value of history is creating humanitarianism and civilization in people and society. In my eyes, Norman, whose work as a historian was based on this philosophy, deserves the highest praise for his achievements.

Two Filipino Women, by F. Sionil José

translated by Siamwannamitr; published in Thai by the Sathirakoses-Nagapradipe Foundation

When read together, the two novellas in *Two Filipino Women* offer an insightful look at one aspect of Philippine society. The protagonist of the first work, Ermi Rojo, is a beautiful and exotic high-class prostitute. She captivates Rolando Cruz, the story's narrator. Rolando, who holds a Ph.D. in history from Yale University, runs a consulting firm that supplies data on economic conditions to U.S. and Japanese financial firms. He falls in love with Ermi, who is far too expensive for him. Despite Rolando's attempts to learn of her past, Ermi will say no more than that her father was a Japanese soldier. She tells Rolando, "We are alike, I repeat. I sell mine—and you—you sell yourself."

Eduardo Cortez, the narrator of the second story, is a Filipino with a doctorate in sociology from Harvard University. He tells the story of Narita, a Filipino who uses her beauty and intelligence as weapons in her ambitious drive for power. Having gained the favor of Senator Reyes, Narita marries his youngest son, Lopito, a weak-willed homosexual who ends up committing suicide. Still under the protection of her father-in-law, the widowed Narita makes her way to the United States and, capitalizing on her beauty, seeks to make herself known in Washington's political circles. Returning to the Philippines, she runs for the Senate. Eduardo, who is in love with her, is her campaign strategist. During a campaign speech her enthusiastic backers rush onto the stage. It collapses, and Narita's arm is slightly injured. Not wanting to take any chances, she receives a tetanus shot at a provincial hospital. She dies when the injection triggers an allergic reaction.



The Thai version of *Two Filipino Women*, which comprises two novellas by F. Sionil José

A Word from the Translator

The eminent writer F. Sionil José depicts the members of Philippine society with practiced skill. His sketch of the life of Narita Reyes is a satirical portrayal of a politically powerful family. In *Two Filipino Women*, which reflects his exhaustive study of Philippine society, José is in every sense a social revolutionary, attacking social and political, as well as economic, evils.

Although the story of Ermi is no more powerful than that of Narita, it takes up the issue of values. The plot and framework do not go beyond the life of a prostitute, but behind the story we sense a keen intelligence. Both novellas skillfully blend actual people and events, heightening the sense of romance and excitement. The author's social protest appears only subtly through satire.

Reading these novellas is like watching the scenery on the riverbank while gliding down a calm river. Though one's passage is smooth, hidden boulders lurking beneath the surface may catch one unawares.

The two novellas are like highly spiced food. Anyone familiar with the Thai soup *kaeng som* knows that although delicious when first prepared, it tastes even better the second day, when the true flavor emerges. Similarly, José's stories become deeper and richer with each reading.

Although *Two Filipino Women* may appear inconsequential at first glance, a more careful reading reveals this work's true worth.

A Reader's Comment

Chanchai Banyen,
company employee

I was deeply moved when I read *Two Filipino Women*. Feeling immense pleasure as well as occasional doubt, I read through to the end.

Although the Philippines is one of Thailand's Asian neighbors, I knew nothing of its culture or political strife. Through this volume by F. Sionil José I learned of the extravagant life styles of Philippine politicians and the power and influence wielded by the state.

I was impressed by the protagonist Narita, who uses charm, beauty, and intelligence to escape a life of poverty. Using her body as well as her brain, she seeks social status, political power, and wealth.

By reading works from other Southeast Asian countries, we can better understand our neighbors' ways of thinking.

Discussion Spotlights

Five "Know Our Neighbors" Selections

The "Know Our Neighbors" Translation-Publication Program in Japan has been in operation for more than seven years. Over seventy Southeast Asian works have been translated and published in Japanese, and it will not be long before the milestone of one hundred works is reached.

Nevertheless, there is still a wide gap compared with the number of Japanese translations of European and American literary works. And apart from the numerical difference, it also takes time to reach a certain level of appreciation of literary works that originate from different cultural backgrounds. In relation to the time factor, one must realize that there has already been a century of appreciation of Western literature, compared with less than a decade for Southeast Asian literature. It is certainly too early to claim any depth of understanding on the part of readers, even regarding those works that have already been translated.

In retrospect, the introduction of Western literature into Japan seems to have involved a process of discussion and debate among the Japanese people that gradually led to the acceptance of these works. This historical perspective suggests that a similar process of debate and discussion might provide the best starting point for the introduction of Southeast Asian literature.

The Toyota Foundation therefore decided to invite three individuals to take part in a discussion of some of the books published under the "Know Our Neighbors" program. Each of the participants—a woman who is a newspaper reporter and two men who are editors—has shown an interest in Southeast Asia and has read some of the region's literature. The three, who are identified by pseudonyms below, were asked to select five of their favorite titles from among works that have been translated and published recently. Of course, the selection was based on personal preferences, and the books chosen are not necessarily representative of the literature of the various countries.

It should also be noted that the three participants are not specialists in Southeast Asian studies. They are simply ordinary people with an interest in Southeast Asia and a liking for literature. Some of their comments may be based on misconceptions and misunderstandings, and they may prompt Southeast Asian people reading this summary to offer views and rebuttals. It is important to remember that sincerity does not mean saying nothing for fear of creating misunderstanding. In fact, misunderstandings can only be cleared up if people talk about the issues involved. The Foundation hopes that in the distant future this discussion



Burmese puppets

will be looked upon as one episode in the long process of achieving better understanding between the peoples of Japan and Southeast Asia.

The actual discussion lasted three hours. Because of space limitations, only excerpts appear here. The discussion focused on the following five works:

Pyawpyanyinle Maung Thaya lunya-kame (Maung Thaya Is Saying Too Much If He Says That), by Maung Thaya (Burma); translated by Hisao Tanabe and published in Japanese by Shinjuku Shobo.

Salina, by A. Samad Said (Malaysia); translated by Tatsuo Hoshino and published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Pretenders, by F. Sionil José (Philippines); translated by Matsuyo Yamamoto and published in Japanese by Mekong Publishing Co., Ltd.

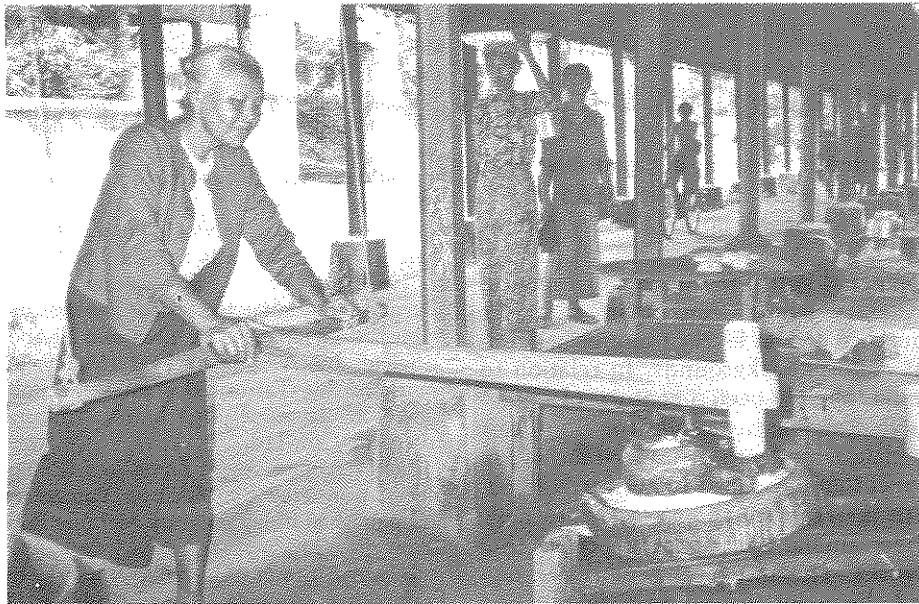
Keluarga Gerila (Guerrilla Family), by Pramoedya Ananta Toer (Indonesia); translated by Noriaki Oshikawa and published in Japanese by Mekong Publishing Co., Ltd.

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

Pyawpyanyinle Maung Thaya lunya-kame

CHISAKO UMEHARA: I read this novel with considerable interest. It portrays the lives of the ordinary people of Burma, focusing on a hero who makes a living peddling goods on the streets of Rangoon. The vivid scenes range from people who gather to gamble whenever there is a funeral to people selling highly adulterated fruit juice to passers-by. My reactions were varied when I read about a woman who goes to a military man's house and ends up becoming his maid. I perceived her as a tough, shrewd individual. I was also struck by the vitality of Burmese women. To some extent my impressions may have been influenced by the fact that I am also a woman.

KEN KIRITANI: Really? I found the book totally uninteresting. I approach Southeast Asian literature with certain attitudes and expectations. Take South American literature, for example. You encounter literary styles and techniques that are incredibly fresh and novel. It's a world that is different and unknown to us. I may be somewhat partial because I once lived in Southeast Asia, but that is the kind of expectation that I have when I read Southeast Asian literature. I'm sure that Southeast Asia has literary treasures that we are unaware of or simply haven't recognized yet. There must



An elderly Burmese thresher

be great books that we have never read or even heard of. Compared with these expectations this book is no different from any other work in the category of realism. The author has probably attempted to add a little novelty to the work by using colloquial language, but there are already many books of this type.

Of course, there is also the problem of translation. To be honest, I found this particular translation exceedingly difficult to cope with. The style is acceptable, but as I read through the book I found numerous passages that somehow didn't seem right. Apparently the original is written in an extremely compact style. Some of the translation is so compact that it was difficult to follow.

SATOSHI KURI: This is not a book that I would choose in terms of personal preferences, but I did feel that it was my first encounter among existing Burmese literary translations with a work that offers a human essence. All the other works that have been translated so far have been extremely abstract and heavy. With regard to Mr. Kiritani's comments on problems in the original and the translation, I feel that we are forced to rely somewhat on our imagination because of our inability to read the book in its original language. However, surely not even the average Burmese reader would need to understand every word of the book so long as the author successfully conveys the hustle and bustle of the Rangoon street environment. This is something that I would like to discuss with a Burmese reader. Personally, I do not like the stance taken by this author. However, I think we must grant that the book, as well

as the translator's bold attempt to render its compact style into Japanese, is successful to a certain extent.

KIRITANI: I disagree about the success of the translation. Leaving aside the validity of the translator's approach, the translation is a flop. The translator was aiming for a home run and hit a foul instead.

UMEHARA: Setting aside the content of the book itself for a moment, I agree with Mr. Kiritani's comment that the translation is hard to follow. I'm sure the translation is skillful, but it is not an easy book to read. I found it impossible to grasp what the book was trying to say unless I read the sentences aloud, and I thought that it would be more suitable as a radio dramatization. The translator, Hisao Tanabe, is used to working in radio; perhaps this has influenced his work in this case. Or maybe I am assuming too much.

I'd also like to comment on the translator's attempt to put colloquial Burmese into colloquial Japanese. The Japanese colloquialisms don't seem to belong to any recognizable regional dialect. I should have thought that the colloquial speech of Rangoon, Burma's capital, would be best represented in the Tokyo dialect, but that is not the case in this translation. The translator chose to put the work in a nonexistent Japanese dialect, whose very flatness may be another reason for the book's unreadability. I realize that dialect is extremely difficult to handle in translation, but the Japanese in this book doesn't belong to any dialect at all.

KURI: I'm sure that's a very valid point. However, I still wish to commend the translator for his efforts. Moreover, none of us is

conversant with any of the Southeast Asian languages, and for that reason we tend to confuse problems in the translation with problems in the original. There must be many cases in which we blame the original for faults that exist in the translation. Of course, the reverse may also be the case. We need to determine the facts before discussing whether problems lie in an original work or in the translation.

KIRITANI: I can't argue with that. However, it would be impossible to proceed with this type of discussion on that basis, and I should therefore like to go on to the next book.

Salina

KURI: Personally I liked this book second best out of the five works selected for this discussion. Set in a slum in postwar Singapore, it portrays the lives of people bearing various scars from the war. What I liked first and foremost about this novel was the vitality with which the different characters are depicted. The author skillfully presents the life styles, attitudes, and philosophies of people living in a Malayan village community, represented here by the slum. This book is well-known as antiwar literature, but it impressed me even more as a skillful portrayal of Malayan village life.

UMEHARA: For reasons that I will discuss shortly, I was not particularly impressed by this work. But I should first like to say something that may perhaps anger people in Southeast Asia. I am a member of the postwar generation that grew up in the burned-out cities of Japan without experiencing the war itself. It takes a little courage to admit this, but while I was aware of the terrible things done by the Japanese in Southeast Asia during the war, my first impression on reading this book was that I knew very little about how people whose homes had been destroyed during the war lived during the postwar years. It is not only the soldiers who suffer during war. I felt genuinely ashamed to realize that I had been unaware until forty years after the war of the even greater horrors endured by the women and children who were caught up in it. In this sense I recognize the merit of this work as antiwar literature, and I am glad that I read it.

What I did not like about the book was the way it has been translated. It is very difficult to read. Another weakness, which may also stem from the translation, concerns, for example, a conversation that occurs between the heroine Salina's pimp and a young gangster type. In the Japanese version this dialogue goes on for five or six pages; I wondered why so much space should be devoted to a pointless episode

that could have been amply described in two or three lines. I could not understand why it was necessary to dwell at such length on this scene. There are a number of similar instances, which is what spoiled my appreciation of the book. But I think the ending is excellent. In fact, the ending rescues the book from the wordiness of the earlier passages.

KURI: I disagree with your remark that the passages of dialogue are meaningless. If you go into a drinking place in Southeast Asia and listen to the conversations going on around you, you will hear people talking at great length about quite trivial matters. These people are savoring their conversation for its own sake and do not expect anything to come of their exchange. If we apply Japanese logic and look for conclusions, we blind ourselves to the true import of these dialogues. I think these scenes are interesting as opportunities to experience a cultural context that is totally different from Japan's and in which the give and take of a conversation is more important than the conclusions. In this sense the dialogues are not meaningless but simply represent a reality that goes beyond mere wordiness. One reason for reading Southeast Asian novels is that Japanese readers can learn to recognize the importance of things like this.

As far as the translation is concerned, I must agree that there are numerous passages in which the Japanese, if examined closely, is quite strange. However, I should like to commend the translator on his success in conveying something that goes beyond the finer points of translation. I refer to that certain dreamlike quality that is part of the atmosphere of the Malayan village. Nevertheless, the strangeness of

some of the Japanese is a drawback. This is something that the translator should have taken more care over and that the publisher should have checked. It is sad for such a worthwhile work to be spoiled by minor imperfections.

KIRITANI: I share many of the opinions the two of you have expressed. I like this book. As you have both pointed out, the Japanese version reveals both the strengths and weaknesses of the translator. If only he had spent a little more time polishing the style.

The ending is superb. The author, so to speak, rescues his characters from their suffering. The work doesn't have the darkness and anger found in some antiwar novels, in which all the misery of the world seems to be concentrated in one character. Instead, by the end of the book the young girl who was raped by Salina's pimp gets married and finds happiness in a normal family environment somewhere far away. I found this ending very satisfying. The author's message is conveyed in this happy ending.

The Pretenders

KURI: This is my favorite of the five books. Objectively speaking, I think it is the most highly polished. Really! Tony, the protagonist, is a Filipino youth from an Ilocano community. He leaves his poor village to study history at a university in the capital. After further study at a university in the United States, he returns to the Philippines and becomes a typical member of the elite, working as an instructor at his former university. Tony's father is an uncompromising person who is sentenced to prison after stirring up an insurrection against an op-

pressive landlord. Tony conceals this background to protect his social position, but deep down he still identifies with his father. This feeling stems from his pride as an Ilocano man.

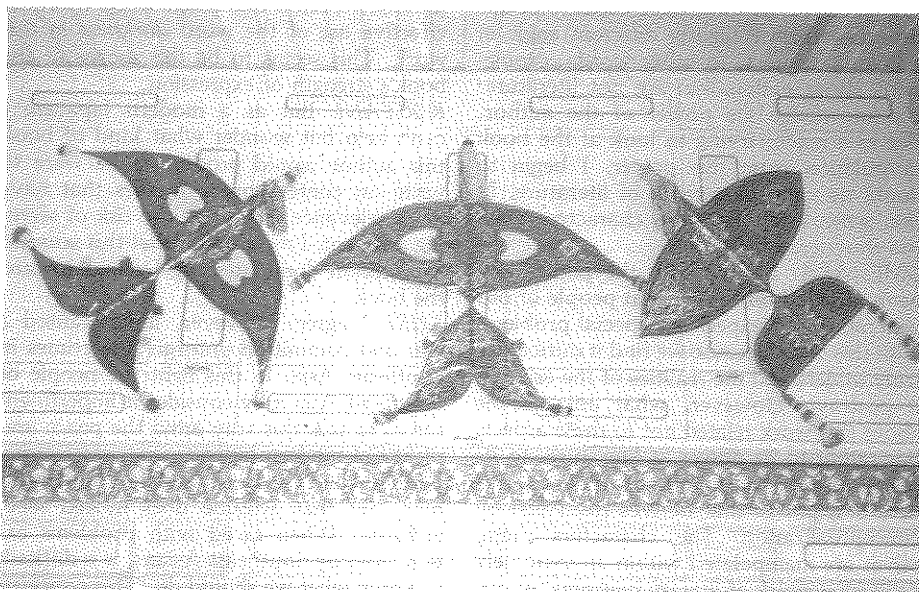
Tony spends the night before his departure for the United States with Emy, a young woman he has known since childhood. However, in the United States Tony falls in love with Carmen, the daughter of a wealthy Filipino entrepreneur. After his return to the Philippines he marries her and goes to live with her family. Tony tries to fit into upper-class society but is basically an idealist unable to tolerate the moral corruption that he encounters. Eventually his feelings culminate in an explosion triggered by his wife's infidelity. Returning to the neighborhood of his youth in search of Emy, Tony finds that she has borne his child, whom she has been raising alone without telling him. Unable to accept the life that he has been living until then, Tony kills himself to preserve his honor. Suicide is the last resort for an Ilocano man.

KIRITANI: I also found considerable merit in this book, particularly in the skill with which the author presents a variety of overlapping themes. It is clearly the work of a master storyteller. The author portrays a young man from a rural background who makes his way into the upper echelons of society through his own ability, only to experience a powerful sense of alienation. He subsequently obtains his passport to the elite by studying in the United States, and here we encounter the question of what the United States means to the people of the Philippines. The book also delves into the identity of the Ilocano people. The protagonist realizes that he cannot live the same life as his father, but he also feels a profound and constant doubt as to how he can maintain his Ilocano identity otherwise. This novel of a young man searching for his identity takes up complex problems at a number of levels. The author has skillfully woven this complexity into his story, and the reader is drawn on to finish the book in a single sitting. The book is a product of skill, of strength.

The descriptions are wonderfully fresh. The novel abounds with vivid sketches of people and scenery. This is due in part to the quality of the translation, which is superb.

UMEHARA: I agree that this is an excellent novel. As you have both praised the book, I will take its merits as proven and focus a little on its faults.

One drawback relates to the themes of the work, which seem readily understandable and close to home because of their relative similarity to aspects of Japanese life. However, I feel a sense of unease for



Malaysian kites

this very reason. The author has apparently studied Western literature in depth. To some extent it seems to me that he has used the unmodified conventions of Western literary technique to depict the realities of the Philippines. I feel that the structures of Western literature simply would not fit if he were really portraying things that were indigenous and original to the Philippines. This is pure conjecture on my part, of course, but I think that the fact that the author writes in English may have a profound bearing on this. However skilled he may be as a writer of English, there is a limit to how far a person can express the indigenous characteristics of his homeland in a language that is not his own.

I think the ease with which one can read through this work points to problems in the translation. As you have observed, the translation is extremely smooth and skillfully executed. But this makes me wonder if the original is perhaps written in a more rough-hewn and masculine style that conveys more of the essence of Filipinos. Of course, this is mere surmise.

KIRITANI: The translator's task cannot be easy if readers complain when a translation is too good!

UMEHARA: I'd like to make one more comment if I may. This author is quite powerful when describing male characters, but he tends to slot his female characters into stereotypes. I think there is room for improvement there.

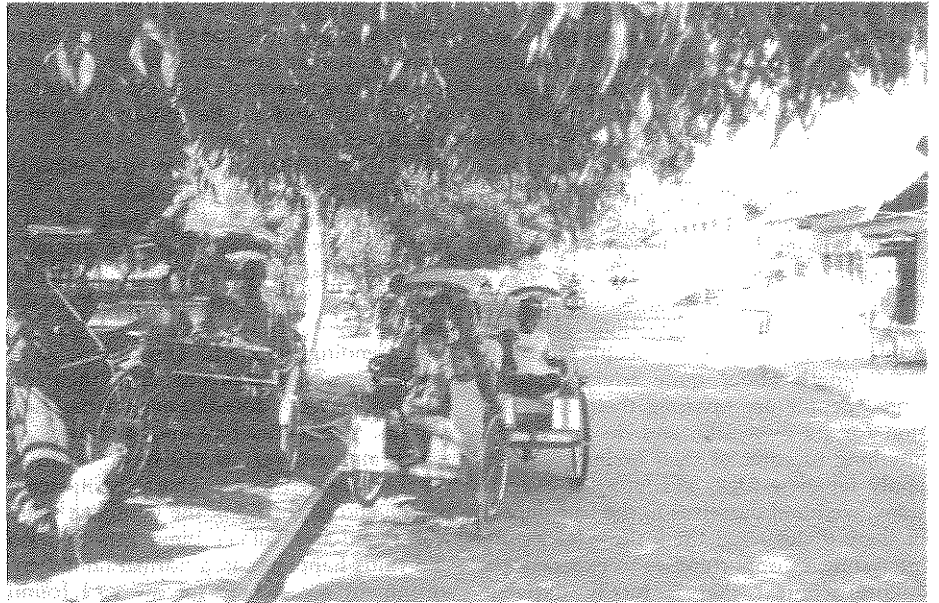
KIRITANI: That's a valid observation.

Keluarga Cerila

UMEHARA: This is perhaps the most striking of the five works selected for this discussion. It is about the family of Sa'aman, a guerrilla fighting in Indonesia's struggle for independence. The story itself tends to lapse into stereotyped descriptions of human relationships, and in some instances the characters are mere puppets who seem to lack human features. Even so, the book offers a richness of literary expression and a profoundness as deep as the darkness of night. For me it embodied the power of literature, the strength that should be a fundamental characteristic of literary endeavor.

KIRITANI: I agree that it is a powerful work. Japanese people of my generation have never experienced a war of independence or indeed any kind of war, and for this reason I think it is difficult for us to appreciate what might be described as the "meaning" of independence.

While reading the story I was bothered by various aspects. But by the time I had finished the book, I felt overwhelmed by the presence of an author who has gone



Ujung Pandang, Indonesia

through life beset with problems of basic importance to humanity. The translation is also quite striking.

KURI: Certainly this book has tremendous power. However, I tend to approach it from a different angle, and I am somewhat disturbed by the author's handling of the problems of nationalism. There seems to be an undercurrent of nationalism in most Southeast Asian literature. However, the issue is handled in a variety of ways, and I believe that there are few works in which nationalism is brought to the fore as it is in this book. Of course, I do not intend to argue against nationalism per se, which I regard as a powerful force of historical change. But I think the issue needs to be approached from a slightly different angle in a literary context. In other words, expositions about nationalism are not literature. I acknowledge the power of the author. But as a reader trying to look at the book in isolation from this power, I begin to doubt its value as a work of literature. In this sense I felt that the characters were too stereotyped.

UMEHARA: I agree with the points you have raised. And I think that people of our generation will experience special problems with this book because we find it difficult to truly understand the realities of the era that it portrays. However, what amazed me about this work related not to these aspects but rather to its power as literature, to its power of expression. Perhaps what we have here is a power that derives from literary conceptualization. The characters themselves are manipulated within an extremely solid framework of literary concepts, which probably reflects the influence of *wayang*

[Indonesia's classical puppet drama]. It seems to me that the author was not concerned with the events that made the characters what they are now. I think that his intention was to use a human drama as a means of examining questions of wider and more fundamental significance. Nationalism was mentioned earlier. I was not particularly aware of issues of that type. To put it in extremely abstract terms, human beings are born out of darkness and eventually return to darkness. Most people are afraid of this darkness and avert their eyes from it. For me the meaning of this book was symbolized in the powerful shoulders of a man who walks resolutely toward the darkness. I think this image stems from the effective use of the word *darkness* in this work. This seems to be the source of the book's strength of expression.

KIRITANI: But as a modern Japanese I can't help but wonder what kind of book this author would produce if he were to write on contemporary themes that have more relevance for us. At the risk of seeming arrogant, I must admit that this sense of expectation dominates my feelings toward the book.

KURI: I agree. However, Japan caused a war and committed unforgivable crimes in Southeast Asia. In this light the people of Southeast Asia may consider it impertinent for us to talk this way amid the peace and plenty of modern Japan.

UMEHARA: Yes. I appreciate your frankness, but that attitude does indeed seem arrogant. When faced with problems experienced by Southeast Asians, it is difficult to know what we should do. This concerns not only the people of Southeast Asia but

the peoples of all the countries that suffered because of the war.

KURI: The only answer is for more Japanese to read literary works of this type in the hope that we will gradually learn to think about these things and to change.

Krasuang Khlang Klang Na

KURI: This Thai work is slightly different from the other books that we have discussed. A number of Thai novels are already available, and since the books chosen from among the literature of the other countries are all full-length novels, perhaps we should have selected a full-length novel from Thailand, also. However, I happen to be very fond of this book, which can best be described as an anthology, since it consists of a collection of novellas and short stories by the late Nimit Phumitawong. He was for many years a schoolteacher in a rural village in Thailand and wrote numerous works depicting Thai villages. Koichi Nonaka, who rendered it into Japanese, earlier translated *Soi Thong and Other Stories*, another work by Nimit published in Japanese.

The stories included in *Krasuang Khlang Klang Na* compare to agrarian literature in Japan. Each selection offers very fresh and vivid depictions of rural scenes and the life styles and feelings of the villagers. One selection, the novella *Num Chaona* (Young Farmer), is particularly outstanding. It provides a better understanding of Thai village life than many a poorly written research report.

UMEHARA: I was also impressed by this book. We read Southeast Asian works both to savor them as literature and as a means of learning more about the country depicted, in this case Thailand. If our aim is to learn more about rural Thailand, then I believe that this book is truly superb. The translation is also excellent. It reads as well as agrarian novels written in Japanese.

KIRITANI: This is a book that I can really recommend. I once spent some time in a Thai village, and these stories brought to mind many of the scenes that I saw then. I was moved to laughter by the humor in the story of how the distribution of funds under an agricultural development project in Thailand created turmoil among the villagers. But the story also produced in me a strange realization that the events portrayed represent the realities of development at the village level. Anyway, it is not a story that is likely to inspire profound emotions in the manner of the selections from other Southeast Asian nations. It is an outstanding piece of writing in a lighter, warmer vein.

KURI: Literary criticism can't consist solely of praise, and I'd like to raise some doubts about this work. A number of Thai literary works have been translated into Japanese to date, and in general they have all tended to be somewhat wordy. Passages of similar content are repeated with only a few changes in the mode of expression. Readers who are totally unfamiliar with the Thai language might be forgiven for assuming that this tendency toward circumlocution is characteristic of the Thai language or Thai

culture. If this is the case, one can only accept that this is the nature of Thai culture.

At the risk of seeming arrogant again, I must admit that I have felt that Thai novels are unbearably verbose for Japanese readers, who are accustomed to the generally accepted Japanese literary criterion that the best writing precisely expresses the desired meaning in a minimum of words. Nevertheless, I have accepted verbosity as characteristic of Thai novels. But if the crisp Japanese version of *Krasuang Khlang Klang Na* is any indication, this Thai work is not at all verbose. In fact, this was one of my reasons for selecting the work. Yet at the same time I feel a sense of doubt: What if the translator has cut out the verbosity where necessary to make the book more readable for a Japanese audience? Though this issue could be debated endlessly, I think any such changes would be inappropriate.

KIRITANI: Your remarks are pure conjecture. Setting aside comments on the quality of this book, I agree that many Thai works tend to be wordy and that it would probably be fair to say that this is also characteristic of other Southeast Asian literature. However, even if a work does seem too verbose to Japanese readers, it may be that this apparent long-windedness is extremely meaningful as an aspect of a particular culture, as in the case of the dialogue scenes in *Salina*. Nevertheless, I believe that it would be acceptable for a translator to edit a work to make it more readable for a Japanese audience, provided such editing is done appropriately. And *appropriately* is the key word here.

UMEHARA: I can't accept that. This may seem inconsistent with what I said earlier about *Salina*, but I think that passages that seem verbose to Japanese readers may in fact be meaningful. I believe that it is the translator's responsibility to translate without omissions and with sufficient skill so that these passages do not seem wordy. Most Japanese are unable to read the original, and it would be wrong for a translator to abridge a work arbitrarily.

KURI: You are describing an ideal that in practical terms is extremely difficult to attain. In the case of this work the author and translator make an excellent combination. The translator is very familiar with Thai village life thanks to his research on rural conditions in Thailand. I believe that he has successfully avoided the subtle problems that translators often face. Amateurs cannot appreciate the problems involved in translation, I believe that novelists, critics, and translators should gather to discuss these issues.



Bangkok, Thailand

"Know Our Neighbors" Books in Japanese Libraries

Until recently visitors to public libraries in Japan seldom came across Japanese translations of Southeast Asian works. But today libraries throughout Japan feature a growing variety of such works.

Eleven public libraries—six in the Tokyo area and five in other areas of Japan—offer a particularly wide selection of books published under the "Know Our Neighbors" Translation-Publication Program in Japan. A survey conducted in April 1984 showed that each of the libraries had at least 46 of the 60 volumes then available. Altogether, these libraries accounted for nearly one-fifth of the 3,050 "Know Our Neighbors" books in the libraries responding to the survey.

The Toyota Foundation sent questionnaires to 1,560 public libraries throughout Japan. Of the 497 that responded, 259, or slightly over half, had at least one "Know Our Neighbors" work, with an average of 11.8 volumes per library.

It is difficult to compare the popularity of individual works because they have been published in different years. But even allowing for this discrepancy, seven books, all works of fiction, dominated the list of "Know Our Neighbors" works available at libraries at the time of the survey. The number of libraries whose collections included these works ranged from sixty-eight to ninety-eight.

Topping the list was the two-volume *Chodmai Chak Muang Thai* (Letters from Thailand), which portrays a Chinese boy's integration into Thai society. Other popular novels included *Jalan Tak Ada Ujung* (Road Without End), which is set during Indonesia's struggle against the Dutch and English; the two-volume *Khao Nok Na* (Unwanted Children), which depicts life in the upper and lower classes of Thai society; and the two-volume *Kalah dan Menang* (The Winner and the Loser), which focuses on a young Japanese army officer and a Swiss woman who meet in Jakarta during World War II.

Collections of short stories, which offer readers a chance to become acquainted with various aspects of a country's literature, also ranked among the top seven selections. The most widely available work was the two-volume *Anthology of Burmese Short Stories*, followed by *Antologi Cerpen Indonesia* (Anthology of Indonesian Short Stories) and *Tagalog Short Stories*.

The survey results also indicated that library users actually have little effect on the extent of a library's selection of "Know Our Neighbors" titles. Whereas only one-sixth of the librarians who responded to the survey reported increased requests from library users for books related to Asia, nearly half of the librarians themselves expressed a desire to acquire more such

works. In terms of the extent of a library's collection of "Know Our Neighbors" books, there were no major differences in the level of reader requests. But the survey showed a wide gap in plans for acquisitions: Libraries with extensive collections of "Know Our Neighbors" works were eager to acquire new works related to Asia; those with limited collections were less enthusiastic.

Other 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.

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

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

The extent of the librarians' eagerness to acquire more translations of Asian works came as a surprise. The Foundation greatly appreciates their efforts and, in keeping with its goal of making "Know Our Neighbors" works as widely available as possible, is particularly interested in the opinions of the people who choose the books that go on library shelves.

Asked what kinds of translations they are interested in, the librarians cited picture books, juvenile literature, and other works acquainting Japanese children with other Asian countries. They also expressed an interest in Asian best sellers and in works that give other Asians' views of Japan, explain contemporary social conditions in other Asian countries, and offer an in-depth look at the life styles, cultures, and traditions of Japan's Asian neighbors.

The librarians also asked that future translations be in easier and more natural Japanese. In addition, they requested that books have more illustrations, larger type, and sturdier bindings.

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

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

Kwet lat kalay Hpye pe ba (Please Fill in the Gaps), by Ma Sanda translated by Keiko Hotta; to be published in Japanese in January 1986 by Imura Cultural Enterprise Co., Ltd.

Indonesia

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

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

Antologi Kesusasteraan 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.

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

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

Manusia dan Kebudayaan di Indonesia

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

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

Renungan tentang Pertundjukan Wajang Kulit (Comments on the Presentation of Wayang Kulit), by Seno Sastroamidjojo; translated by Ryo Matsumoto, Hironichi Takeuchi, and Hiroko Hikita; published in Japanese by Mekong Publishing Co., Ltd.

Salah Asuhan (Influenced by the West: 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 Village in Sumatra), 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; published in 1 vol. in Japanese by Mekong Publishing Co., Ltd.

Arjuna Mencari Cinta (Arjuna's Search for Love), *Arjuna Dropout* (Arjuna Drops Out), and Other Works, by Yudhistira Ardi Noegraha; translated by Noriaki Oshikawa; to be published in 2 vols. in Japanese in June 1986 by Mekong Publishing Co., Ltd.

Ayahku (My Father), by Hamka; translated by Mitsuo Nakamura; to be published in Japanese in December 1985 by Imura Cultural Enterprise Co., Ltd.

Buah Rindu, Njanji Sunji, and Amir Hamzah—Radja Penjair Pudjangga Baru (The Complete Poems of Amir Hamzah); translated by Megumi Funachi; to be published in 1 vol. in Japanese in December 1985 by Yayoi Shobo

Dimensi Manusia dalam Pembangunan (Human Problems That Arise During Development), by Soedjatmoko; translated by Takeshi Ito; to be published in Japanese in December 1985 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 December 1985 by Mekong Publishing Co., Ltd.

Mimpi Masasilam (Short Stories), by Ajip Rosidi; translated by Toshiki Kasuya; to be published in Japanese in January 1986 by Mekong Publishing Co., Ltd.

Ronggeng Dukuh Paruk (The Dancer of Paruk Village) and *Kubah*, by Ahmad Tohari; translated by Shinobu Yamane; to be published in 1 vol. in Japanese in December 1985 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

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

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

Salina, by A. Samad Said; translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Tempat Jatuh Lagi Dikenang (The Passage of Time), by Adibah Amin; translated by Mayumi Matsuda; to be published in Japanese in December 1985 by Dandansha Co., Ltd.

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 December 1985 by Imura Cultural Enterprise Co., Ltd.

Popular Culture in the Philippines

edited and translated by Motoe Terami; to be published in Japanese in December 1985 by Mekong Publishing Co., Ltd.

Singapore

The Second Tongue: An Anthology of Poetry from Malaysia and Singapore, edited by Edwin Thumboo

translated by Miyuki Kosetsu; published in Japanese by Gensosha Publishers Co., Ltd.

Singapore Short Stories, 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: 1945-65), Vol. 1,

edited by Tan Teck Hock translated by Heiwa Fukunaga and Chen Chun Shun; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

translated by Yozo Kaneko and Michio Kimura; to be published in Japanese in December 1985 by Mekong Publishing Co., Ltd.

Thailand

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.

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.

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.

Naiphan 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.

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 Dandansa 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.

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.

An Nuang Ma Tae 6 Tulakhom 2519 (The October 6, 1976, Military Coup and I), by Puey Ungpakorn translated by Osamu Akagi; to be published in Japanese in February 1986 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 Imura Cultural Enterprise Co., Ltd. *translated by Renuka Musikasinthorn;*
 Phumisak *to be published in Japanese in December*
translated by Hinako Sakamoto; to be Ruam Ruan San (Short Stories), by Manat 1985 by Imura Cultural Enterprise Co.,
published in Japanese in June 1986 by Jungyong Ltd.

International Grants by the Toyota Foundation (July 1984-June 1985)

| Title | Grantee | Location | Grant amount |
|---|---|-------------|--------------|
| An Epigraphic and Historical Study of Northeastern Thai Inscriptions (1st year) | Mr. Dhawaj Poonotoke, Associate Professor, Faculty of Humanities, Ramkhamhaeng University | Thailand | ¥ 2,270,000 |
| Survey and Photographic Recording of Northeastern Thai Mural Paintings (3d year) | Mr. Pairoj Samosorn, Lecturer, Committee of Esarn Cultural Center, Khon Kaen University | Thailand | ¥ 2,210,000 |
| A Survey of Old Manuscripts in Northeastern Thailand (2d year) | Mr. Yubol Dhanasilankura, Secretary, Cultural Center, Mahasarakam Teachers College | Thailand | ¥ 5,110,000 |
| A Critical Study of the Northern Thai Version of the <i>Panyasa Jataka</i> (1st year) | Mr. Pichit Akanich, Vice-Dean, Faculty of Humanities, Chiangmai University | Thailand | ¥ 770,000 |
| The Northern Thai Economy in Perspective | Dr. Luechai Chulasai, Associate Professor, Department of Economics, Chiangmai University | Thailand | ¥ 1,850,000 |
| A Survey and Study of Ancient Southern Thai Manuscripts in the Province of Nakhon Si Thammarat (2d year) | Mr. Wichien Na Nagara, Director, Center for Cultural Studies of Southern Thailand, Nakhon Si Thammarat Teachers College | Thailand | ¥ 6,920,000 |
| A Data Base for Ancient Settlements in Thailand: Preparation for Establishing an Information Center (2d year) | Mr. Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University | Thailand | ¥ 11,420,000 |
| Publication of the Results of Research on Traditional Architecture in Thailand: The Khmer Stone-Lintel Style (4th year) | Mr. Anuvit Charemsupkul, Associate Professor, Faculty of Architecture, Silpakorn University | Thailand | ¥ 2,430,000 |
| Editing and Publication of the Royal Edicts of Burma from 1598 to 1885 (3d year) | Professor Than Tun, Mandalay University | Burma | ¥ 5,440,000 |
| An Inventory of Old Manuscripts in the Riau Region | Mr. U. U. Hamidy, Riau University | Indonesia | ¥ 670,000 |
| A Study of <i>Priyayi</i> Culture in Java | Professor Sartono Kartodirdjo, Center for Rural and Regional Studies, Gadjah Mada University | Indonesia | ¥ 1,390,000 |
| Batara Gowa: Messianism in Social Movements in Makassar (1st year) | Dr. Mukhlis, Director, Social Sciences Research Training Center, Hasanuddin University | Indonesia | ¥ 2,010,000 |
| Historical Landmarks and Monuments of Iloilo (1st year) | Mr. Henry F. Funtecha, Coordinator, Visayan Studies Program, College of Arts and Sciences, University of the Philippines in the Visayas | Philippines | ¥ 840,000 |
| Publication of Reproductions and Transliterations of and Critical Notes on Old Nepalese Manuscripts (1st year) | Professor Kamal Prakash Malla, Institute of Humanities and Social Sciences, Tribhuvan University | Nepal | ¥ 560,000 |
| The <i>Carita Parahyangan</i> : Its Place and Function as a Historical Source (2d year) | Mr. Dirman Surachmat, Vice-Director, Department of Museums and History, Jakarta City | Indonesia | ¥ 1,230,000 |
| Publication of the <i>Southern Thai Cultural Encyclopedia</i> (4th year) | Mr. Sudhiwong Pongpaiboon, Director, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus | Thailand | ¥ 23,360,000 |
| Compilation of a Northern Thai Vocabulary from Palm-Leaf Manuscripts (1st year) | Mrs. Aroonrut Wichienkeeo, Lecturer, Lan Na Thai Folklore Studies Center, Chiangmai Teachers College | Thailand | ¥ 1,600,000 |

| Title | Grantee | Location | Grant amount |
|--|---|----------|--------------|
| Workshop on and Promotion of Television Programs for Children (3d year) | Ms. Ubonrat Siriyavasak and Dr. Gothom Arya, Mass Communications for Children Promotion Group | Thailand | ¥ 800,000 |
| Muslim Architecture in the Southern Border Provinces of Thailand (3d year) | Mr. Khate Ratanajarana, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus | Thailand | ¥ 5,990,000 |
| Publication of the Social Science Quarterly Journal <i>Ilmu Masyarakat</i> (Social Science) (3d year) | Professor Syed Husin Ali, President, Malaysian Social Science Association | Malaysia | ¥ 3,730,000 |
| Research and Writings on Nepal's Cultural Traditions (1st year) | Professor Dor Bahadur Bista, Center for Nepal and Asian Studies, Tribhuvan University | Nepal | ¥ 2,970,000 |
| Production of Videotapes on "Thai Muslim Culture in the Southern Border Provinces of Thailand" (3d year) | Mrs. Chavewan Wannaprasert, Associate Professor, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus | Thailand | ¥ 2,530,000 |
| Preservation and Documentation of Nepalese Manuscripts (1st year) | Mr. Svayambhu Lal Shrestha, Chairman, Committee for the Preservation and Documentation of Nepalese Manuscripts, Cvasa Pasa | Nepal | ¥ 610,000 |
| A Lexicon of Classical Newari Drawn from Traditional <i>Kosa</i> Sources (3d year) | Mr. Prem Bahadur Kansakar, Secretary-Treasurer, Nepal Bhasha Dictionary Committee | Nepal | ¥ 2,630,000 |
| Videotape Recording of Southern Thai Buddhist Culture (3d year) | Mr. Supak Intongkong, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus | Thailand | ¥ 4,500,000 |