

OCCASIONAL REPORT No. 6

THE TOYOTA FOUNDATION

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About the Foundation

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

The Foundation's total endowment is approximately ¥11 billion (roughly US\$55 million). Chartered by the Prime Minister's Office, the Foundation relies solely on its endowment income, unsupported by a regular activity allowance from its founder. The Foundation, governed by its Board of Directors, is wholly independent of the corporate policies of the subscribing corporation or of any other institution.

Through its Research Grant Division and its International Division, the Foundation provides grants for research and projects related to the human and natural environments, social welfare, education and culture, and other fields. The Research Grant Division is responsible for projects that are conducted by Japanese nationals and by non-Japanese who can complete the Japanese-language grant application form.

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

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

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The articles contained herein reflect their authors' opinions and do not necessarily represent the opinions of the Foundation.

Message from the Executive Director

An Amazing Lack of Mutual Awareness

Not long ago I attended a gathering where a well-known Japanese gourmet spoke. After listening to him for a while, I began to feel irritated. Having spoken quite credibly on French and Italian food, this "expert" moved on to Thai cooking. My first impression was, "Now *here's* a real gourmet!" But his knowledge of Thai cuisine turned out to be grossly limited. He stated that there was no significant difference between Thai food and Indian curries, that Thai cooking was just one spicy concoction after another. If this gourmet was speaking from his own exposure to different dishes in Thailand, what on earth must he have eaten? I listened to him with great skepticism.

Unfortunately, such ignorance is surprisingly prevalent. A Japanese who had lived in Thailand for many years wrote in a book that *Menam*, or *Mae Nam*, the name of a river flowing through Bangkok, means "Mother River." I would think that anyone who had lived in Thailand for so long should certainly know that the river's full name is Mae Nam Chao Phraya, and that *menam* simply means "river."

Are we any better informed? We need to look closely at ourselves, for we actually know very little about our neighbors. Moreover, hardly any of us are even aware of our ignorance. I am ashamed to admit that although I had visited Thailand a number of times before the Toyota Foundation's "Know Our Neighbors" Programs began, I had absolutely no idea what novels were best sellers in Thailand, which writers were widely read. I could not have said what kinds of movies were hits or which singers were popular.

The Japanese people are not the only ones who do not know their neighbors. I have been somewhat surprised at the lack of mutual awareness among Southeast Asians. Not only do they seem absolutely ignorant about their neighbors, but what is worse, in many cases what they do know is wrong. Like the gourmet with his specious knowledge of Thai cuisine, many Southeast Asians themselves are ill informed about their neighbors. The fundamental problem, a deplorable lack of knowledge, is exacerbated when nationalism dominates people's attitudes toward one other.

The vast Srivijaya Empire flourished in Southeast Asia between the seventh and thirteenth centuries, covering a territory that apparently included present-day Indonesia, Malaysia, and southern Thailand. It is probably impossible to sort out the connection between that maritime and commercial kingdom and these various countries and to identify it with any one of them. Yet each country's history books have their own bias, and, according to stories I frequently hear from Southeast Asian scholars and specialists, even purely academic discussions—especially international academic conferences that include participants from these countries—come to a deadlock because participants cannot rise above confrontations and disagreements over such sensitive issues as the location of the capital of Srivijaya.

This sort of bias is not limited to Southeast Asian countries. The history of Europe, for example, is related somewhat differently by the English, the French, and the Germans. One sometimes wonders what the true history of Europe is.

Biased attitudes exist in Japan, as well, particularly concerning the connection between Japan and the Korean Peninsula during Korea's ancient period of the Three Kingdoms. One cannot look at this issue in terms of present-day national boundaries. Are we ourselves not guilty of the same error that Southeast Asians

are making concerning the relationship between Srivijaya and their countries today? We should take a long, hard look at our own attitudes.

Convinced of the need for comprehensive efforts, the Foundation has expended considerable energy on the various "Know Our Neighbors" Programs. Through the "Know Our Neighbors" Translation-Publication Program in Japan it strives to better acquaint the Japanese with the culture, so-

ciety, history, and other aspects of their Southeast Asian neighbors. Conversely, the "Know Our Neighbors" Translation-Publication Program in Southeast Asia is aimed at encouraging an understanding of Japan among the peoples of Southeast Asia.

The "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries was created to promote mutual understanding among the peoples of Southeast Asia. Projects undertaken thus

far include the translation and publication of a Philippine novel in Thai and of a collection of Thai essays in Vietnamese. As yet, only a few volumes have been published under this program, but the Foundation expects their number to grow rapidly with the publication of projects currently under way.

Yujiro Hayashi
Executive Director

Special Report

Getting to Know One Another: Our Encounter with Thailand's Neighbors

In 1984 the Toyota Foundation awarded a grant to a project known as "Southeast Asian Literature and Culture Studies." Under that project the historian Charnvit Kasetsiri, who is vice-rector of Thammasat University, and the writer Suchart Sawadsri, who is editor of the magazine *Baan Mai Ruu Roi* (Hardy Blossoms), visited six of Thailand's Southeast Asian neighbors: Brunei, Burma, Indonesia, Malaysia, the Philippines, and Singapore. The two men, who serve as advisers to the "Know Our Neighbors" Translation-Publication Program in Japan, sought to promote mutual understanding by contacting scholars, writers, and artists in these countries, exchanging information and opinions with them. They also used this opportunity to exchange opinions in connection with two other Foundation programs with which they are affiliated, the "Know Our Neighbors" Translation-Publication Program in Southeast Asia and the "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries.

Although the countries of Southeast Asia are in close geographical proximity and have many cultural similarities, direct exchange among these neighbors has been inadequate. The "Southeast Asian Literature and Culture Studies" project is a unique means of addressing this need. The project's long-term goal is to help promote exchange in artistic and cultural spheres. At present the project members are conducting activities in Thailand to enhance the "Know Our Neighbors" Program Among Southeast Asian Countries.

One outgrowth of the project is the International Workshop on Writing and Translation, to be held in Thailand in November 1986. People who are involved with the "Know Our Neighbors" Program in Southeast Asia or the "Know Our Neighbors" Program Among Southeast Asian Countries will attend the workshop. Discussion will focus on such topics as problems confronting writers and translators in Southeast Asian countries.

The following articles are excerpted from a five-part series that appeared in *Baan Mai Ruu Roi*, a Thai monthly featuring literature and social commentary. Written by Charnvit, the articles describe the experiences he and Suchart had in five of the countries they visited. The articles abridged here are accounts of their journeys to Burma, Singapore, and Brunei.

Journey to Burma

Suchart Sawadsri and I were elated at the prospect of visiting Burma, one of Thailand's close, but somehow distant, neighbors. Our trip would give us a chance to learn firsthand about contemporary Burmese culture and literature.

It was not long before we were on our way to Burma. We left on June 14, 1985, prepared to make the most of the week allotted us in the visas granted by the Burmese authorities. Joined by former Thai PEN Club President Noranit Setabut, the writer Suchit Wongtet and his wife, and several others, Suchart and I boarded a

flight for the Burmese capital of Rangoon on Thai Airways International, a carrier renowned for its service.

After arriving in Rangoon we rested briefly at the Thamada Hotel before catching a Burma Airways Corporation flight to Mandalay. Our aircraft, which had seen better days, carried forty-two people. Like the driver of a *samlor* (a three-wheeled motorized vehicle) in Bangkok, the pilot kept weaving to and fro. The plane bumped along at a low altitude, dipping every now and then as it hit an air pocket. Convinced that the plane was doomed, the passengers on this harrowing flight were terrified. Some became ill; others shut their eyes and chanted sutras. I would have liked to take that "pilot" back to Thailand for some special flying lessons.

We finally reached Mandalay, the last capital of the Burmese kingdom before the British took control. Blessed with fertile soil, this city was at one time the heart of Burma. The wall around the city's old palace grounds, which are approximately two kilometers square, and the moat around it are evocative of Mandalay's importance in ages past. I felt a strong attraction to this former capital, which was once the hub of Burmese culture. A neat city whose inhabitants exuded warmth, it struck me as a place one could live quite comfortably, a place where the positive aspects of traditional culture could still be found.

In 1857 King Mindon Mon (r. 1853-78) founded Mandalay as Burma's new capital. According to historians, the Burmese king was more conservative than his Thai counterpart, Rama IV (r. 1850-68). Although Rama V, who became the king of Thailand upon his father's death, continued the policies of Rama IV, Mindon's son, King Thibaw, followed a different course when he ascended the throne.

In the latter part of the nineteenth century Burma was plagued by more problems than Thailand. In 1885, the final year of Thibaw's reign, Britain attacked Burma. Failing to respond in time, the Burmese could not fend off the invaders. The British conquerors captured the city of Rangoon



Mandalay, Burma

and eventually occupied the entire country.

In Mandalay we rented a jeep and set out to explore the city. We headed for the royal palace. Actually, there is very little to see aside from the palace wall; the site where the palace once stood is now a military camp. The imposing edifice that was once the "center of the universe"—a fitting symbol of Burmese royalty—was destroyed during World War II when a British general who apparently had little concern for the preservation of historic monuments ordered his troops to launch repeated attacks against the Japanese-occupied city.

Our spirits lifted when we visited a temple in Amarapura, a town very close to Mandalay. Here we saw a bronze lion and a statue of the elephant god Erawan. Apparently Burmese forces had brought these items back after capturing the Thai capital of Ayutthaya in 1767.

We enjoyed exploring other old towns around Mandalay. Gazing beyond a bridge that spanned the Irrawaddy River, we had a spectacular view of a landscape dotted with dozens of pagodas.

Pagan, a village of several thousand inhabitants, lies along the Irrawaddy River southwest of Mandalay. Located at a fairly high altitude, the city and the surrounding countryside get little rain. Unable to grow rice, which needs a wetter climate, farmers in the Pagan area raise such crops as legumes, sesame, and cotton.

Many of the people in Pagan are engaged in the tourist industry. Folk crafts, in-

cluding beautiful silverwork produced by local artisans, were amazingly inexpensive in this village. Some items are also sold in Chiang Mai and Chiang Rai. I wonder what sort of route is used to transport them through the mountains to these Thai cities.

Instead of staying at a high-priced hotel, where we would have had difficulty meeting local people, we checked into the inexpensive Sitthu Guest House, which charged 12 kyat (about ¥360, or US\$2) a night. The manager spoke excellent English. A former teacher, he had spent a year in Japan.

Pagan flourished from the middle of the eleventh century through the end of the thirteenth century, some two hundred years before the peak years of Sukhothai, regarded by present-day Thais as their first historical kingdom. Pagan is truly an unforgettable city. A British historian once said that one should not die without seeing Angkor. I am quite convinced that one has not lived until one has visited Pagan.

I was fortunate to have a chance to see Burmese puppet theater, a vanishing art. Nowadays people go to the movies, and a television station has been established with Japanese assistance.

We returned to Rangoon, a constantly evolving city of several million people. Designated Burma's new capital by the British when they colonized the country, Rangoon is a large city with a Victorian flavor. The Shwe Dagon Pagoda is virtually the only vestige of bygone days. Japa-

nese cars fill Rangoon's streets, and many households have television sets. Every now and then one glimpses a Japanese who has come to Rangoon on business.

We received a bit of a surprise when we visited the glistening Shwe Dagon Pagoda. Unaware that visitors must remove their shoes upon reaching the pagoda precincts, we assumed it would be proper to leave our shoes on until reaching the main pagoda. Small children and hawkers warned us to remove our footwear then and there. We sensed that the people of Burma, our close-but-distant neighbors, were proud of this cultural tradition.

The day of our return to Rangoon I was luckily able to meet with U Win Pe, chief of the National Archives. An energetic man in his early fifties, he is a writer and translator. Leafing through *Emerald Lake*, his English-language translation of *Mya Kan*, I was surprised to see a poem on Ayutthaya by Nawa-de.

After learning about the books kept in the archives, I asked various questions about the Burmese education system. I was particularly interested in how history was taught, in what events were included. I was told that Burmese learn of the cultural influence of Ayutthaya. Comparing Rangoon to a village, my host explained that it was not a city like Bangkok. According to him, Burmese move at a natural pace, oblivious to the time of day, as they go about their daily business.

As Thais, we could not help drawing comparisons between Burma and our own country. Noting similarities and differences, we inadvertently revealed our likes and dislikes. Much of Burmese cuisine was agreeably familiar. We greatly enjoyed such food as fried shrimp, which, prepared with garlic and red pepper (the same as in Thailand), was delicious and cheap.

We also encountered much that was unfamiliar. We chuckled at an incident involving a member of our group who expressed displeasure when a shopkeeper did not put the items purchased into a plastic bag. This is the way business is done in a socialist country, our companion was told. Burma is not like Thailand and other capitalist countries, where the emphasis is on efficiency.

Thai products abounded in Burma. The imports included undershirts, counterfeit luggage and handbags, soap, drugs whose expiration date had passed, and sanitary products. I even saw old issues of a Thai women's magazine on sale. Who, I wonder, buys and reads them? Bicycles were the most conspicuous Thai goods. I suspect that the majority of the bicycles are brought into Burma through dubious channels. Recently, the "black-market lottery" has also



Shwe Dagon Pagoda in Rangoon, Burma

been popular in Burma. The winning numbers are announced over the radio in Thai on the first and sixteenth of each month. Burmese collect four hundred times the amount they bet by correctly guessing the last three digits of the winning number. Exactly the same sort of thing goes on in Thailand.

On our last evening in Rangoon we met with five writers representative of Burma's literary world. Maung Thaya, the leader of the group, is known for his realistic technique. In his mid-fifties and balding, he is a most eloquent man. Born in Mandalay, he is the author of *Mattat yat lo lan hma Ngo* (Standing in the Road Sobbing), which won a national literary award in 1970. His research for the novel, the story of a taxi driver, consisted of on-the-job exposure at the wheel of a taxi. The work sounds fascinating. I wish someone would translate it into Thai.

Khin Swe U, one of the three women in the group, is the author of *Doe Taing Thani* (My Native Land), a novel about Burma's struggle for independence. She is also the editor of a monthly magazine.

The well-known writer Moe Moe Inya was also present. She and Khin Swe U are among the handful of Burmese writers able to make a living from writing. Readers generally buy around three thousand copies of works by these best-selling authors, about the same figure required for best-seller status in Thailand. The two women's popularity is impressive when one considers that Burma, with thirty-six million

people, has a much smaller reading public than Thailand, which has fifty-two million inhabitants.

The third woman in the group was Nu Nu Yi, an up-and-coming writer born in 1957. Newly married and working as a librarian at Rangoon University, she had just written a novel. She was born in Ava, a village near Mandalay. When I asked what area of Burma produced the most outstanding writers, everyone but Moe Moe Inya replied in unison, "Mandalay." They seemed to be teasing Moe Moe Inya, a Mon and the only Rangoon native among them.

The fifth writer, Maung Swan Yi, was a bit late in arriving. A pudgy, dark-complexioned man around the age of forty, he vaguely resembled Suchart Sawadsri. Several Burmese had, in fact, commented that Suchart looked quite Burmese. Perhaps, joked his Burmese look-alike, Suchart's ancestors had been among the Burmese who had invaded Ayutthaya (which is in fact Suchart's hometown) and, missing the opportunity to flee back to Burma, had ended up settling there.

According to Maung Thaya, stories whose main characters have superhuman powers top the best-seller list in Burma. The government, it seems, is also cooperative about bringing films of this genre into the country. Comics rank second. Aficionados of this type of reading material seem especially taken with comics along the lines of the Japanese imports that are flooding Thailand. Ranking third are translations of foreign best sellers, such as absorbing,

adventure-filled works by Harold Robbins and Barbara Cartland. Fourth on the list are novels by Burmese writers. The situation is much the same in Thailand.

When asked about translations of works by such renowned writers as Steinbeck, Tolstoy, and Chekhov, Maung Thaya replied that various works had been translated but that few publishers would accept them. This fact, plus disappointing sales of translations that did manage to get published, meant that hardly anyone undertook translations anymore, he explained. Once again, we could have been talking about Thailand.

Fortunately, the five writers with whom we met spoke excellent English, and we had no problem communicating with one another. Their fluency in English, one might say, is a legacy of Burma's colonial days under the British. Although there is a nationwide emphasis on education in the Burmese language, a fair number of people still study English. Because foreign films are neither dubbed nor subtitled, Burmese who do not understand English must read a summary of a film's plot ahead of time.

We learned that Rangoon had nine theaters and that there were four classes of tickets, which ranged in price from 1.5 kyat to 5 kyat. Fans are used in Burmese theaters, which, unlike theaters in Thailand, are not air-conditioned. Unlike Bangkok, Rangoon does not have any bars, nightclubs, or other establishments that feature entertainment.

Socialist Burma, Asia's "hermit," is also different from such communist countries as China and the Soviet Union. Apparently not aligned with any bloc, Burma reminds me of Thailand in the years just after World War II. As people living next door, we are very eager to see how our Burmese neighbors respond to the wave of change sweeping the world.

Charnvit Kasetsiri and Suchart Sawadsri gave each of the Burmese writers a copy of Ruam Ruangan Ruam Samai Khong Thai, an anthology of modern Thai short stories edited by the Thai PEN Club. Thanks to the cooperation of two Burmese, a writer and an editor, two of the works were translated and published in a Burmese magazine.

Journey to Singapore

Our visit to Singapore in mid-April of 1985 acquainted us with Edwin Thumboo, recipient of a Southeast Asian literary award in 1979 and dean of the Faculty of Arts and Social Sciences at the National University of Singapore. According to him, Singapore does not create any fine art; it does not even have a film industry. Merchants, he pointed

out, have no interest in creating art—they never even read books. Of course, I realized, Singapore is a commercial city. Shopping, not culture, is what attracts visitors from overseas.

Only forty-two kilometers long and just twenty-three kilometers wide, Singapore is a small island—smaller than Thailand's Phuket Island—with a population of 2.5 million. Singapore belongs neither to the third world nor to the developing nations. In economic jargon, it is a newly industrializing country. Its orderly streets are like those of any Western city, and a subway is under construction. Average per capita annual income is US\$2,500, whereas our average in Thailand is only \$500.

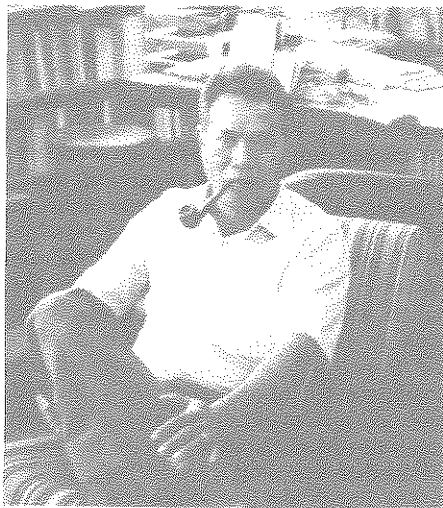
This country's development has been truly remarkable. Most Singaporeans no longer do manual labor and housework themselves, hiring help from Malaysia, the Philippines, Thailand, and other countries instead. Most of the more than twenty thousand people who have come from Thailand to work in Singapore are in the construction industry; only a handful of men and women are engaged in prostitution. Specialists studying the situation of the Thai laborers note that most are from northeastern or northern Thailand. The lives of the Thai laborers are not easy. Quarrels sometimes break out between laborers from different Asian countries, and the Singaporeans do not get along very well with their foreign work force. Homesickness is widespread among the Thai laborers, as is indicated by phrases like "I miss my wife!" and other graffiti written in Thai script on walls near subway construction sites.

Our trip to Singapore, made possible by a "Know Our Neighbors" grant, convinced me that we Southeast Asians actually know very little about one another. Although mutual interest seems to have increased somewhat thanks to the Southeast Asian literary award established in 1969 by Bangkok's Oriental Hotel, there is little of worth in intergovernmental cooperative efforts in cultural and other spheres. I have vague dreams of someday traveling to Cambodia, Laos, Vietnam, and other countries to learn about their cultures.

Historically, Singapore has great significance as a route for conveying Western culture to Thailand. Anna Leonowens, whose adventures are related in *The King and I*, lived in Singapore before being invited to Thailand in 1862 to teach English to the children of Rama IV. Dan Bradley, a well-known American medical missionary in Thailand, purchased a printing press and type in Singapore. And at one time before the establishment of the Thai postal system we used Singaporean stamps. In other

words, Singapore served as a model for Thailand, demonstrating the way that European society had developed. Rama IV himself made an imperial visit to Singapore, and at the age of seventeen Rama V also made a seven-day visit, observing what would be useful for Thailand's modernization. A monument in front of Singapore's Parliament House, inscribed in English and dated March 18, 1871, commemorates this visit, Rama V's first overseas journey.

On one occasion Edwin Thumboo took us to a Chinese restaurant. After the table had been laden with food, he spoke eloquently, telling us that his father is a Tamil and his mother is from Chaozhou in China. On his first visit to Thailand, in 1954, Thumboo went to the former Thai capital of Ayutthaya.



Edwin Thumboo

According to Thumboo, Singapore's people are of many ethnic origins, including Chinese, Indian, and Malay. Because this ethnic diversity creates many linguistic and cultural problems, English is used as the common language, and university lectures are in English. The government is encountering difficulties in promoting Mandarin (Modern Standard Chinese) as the standard language. One problem is that most of Singapore's elderly Chinese immigrants have come from Guangdong and Fujian, provinces in southern China. Mandarin-language television broadcasts are of no benefit to these elderly Chinese.

When complimented on the wonderful environment of the National University of Singapore, whose spacious campus overlooks the sea and is surrounded by trees, Thumboo demurred, saying that a university differs from a hospital, that it requires a friendly atmosphere. He described Thammasat University in Thailand, which he had visited, as wonderfully intimate. As Tham-

masat's vice-rector, I was at a loss to respond.

The National University of Singapore is quite new, having been established in 1980 through the merger of the University of Singapore and Nanyang University. Organized into eight faculties, it is more like Chulalongkorn University than Thammasat. The school's student body numbers about fourteen thousand, and all of its graduates are reportedly able to get jobs.

Thumboo, whose eight-year term as dean of the university's Faculty of Arts and Social Sciences will expire in a couple of years, autographed a copy of *Ulysses by the Merlion*, a collection of verse he wrote in English. As he handed it to me, he said that in his opinion a writer must always be thinking ahead of the times. Pointing out that scholars' work tends to follow along behind, he noted that as long as the universities in the countries belonging to the Association of Southeast Asian Nations continued to maintain contact with writers, they would be able to gain an abundance of new ideas.

Asked about the problems of writers in Singapore, Thumboo explained the difficulty of deciding what language to express oneself in. According to him, although some writers in this multiethnic country use Chinese and some use Malay, the majority write in English. However, they have few readers. As he puts it, there is not anyone in Singapore who can earn a living by writing—a bit different from in Thailand and Burma, I thought—and Singaporean writers have to get some kind of job. He also noted the existence of disagreements among writers, as is evidenced by the fact that the country has two literary societies. (This is exactly the same as in Thailand.)

As he left to attend a meeting, Thumboo spoke of being on the verge of witnessing the decline of various ethnic groups' indigenous languages in Singapore. He thinks there is no longer any need for Singaporeans to learn Chinese or Malay, that it has become sufficient to speak just English. Even while lamenting the inability of young people today to speak the dialect of Chaozhou, the birthplace of his mother and many other Chinese immigrants, he recognizes this situation as reality.

Journey to Brunei

As we arrived at the airport in Brunei, the sight of laborers from northeastern and northern Thailand working on the construction of a new air terminal left me with a strange feeling. Thanks to its oil, Brunei is a wealthy country, far better off than most other Asian nations.

I easily completed immigration procedures and waited for Suchart Sawadsri. Getting concerned when he failed to appear, I went back to look for him and found the "editor with the beautiful beard" being bombarded with questions by a customs official.

Since Brunei is a member of the Association of Southeast Asian Nations, tourists from other ASEAN countries may enter without a visa. Suchart, however, had been handed a complicated form and made to answer questions about who he was, where he had come from, and why he had come in the guise of a tourist. Then I realized that because of his appearance—he was dressed very much like a Thai villager—the customs official suspected him of trying to enter Brunei without the proper documents. (My official passport had permitted me to get through without any problem.) When I ran up to the official and explained that the man he was detaining had come with me as a guest of a certain *pangeran*, the official immediately withdrew the form and released Suchart. "Well," I thought, "this certainly gets results!" A *pangeran* is a high-ranking noble in Brunei. In Thai terms, this must correspond to royalty of the second or third rank. The *pangeran* whose name I used was the director of Brunei's national broadcasting station.

Quite unlike the people of Burma and Indonesia, the inhabitants of Bandar Seri Begawan, Brunei's capital, do not seem to be interested in foreigners. Although the capital's streets were full of Japanese cars, there was not a taxi in sight. Just as we were wondering where to go and how to get there, the power of the *pangeran* again came to our rescue.

A man in his early thirties approached us. After confirming our names he introduced himself, saying that he was from Brunei's Institute of Languages and Literature. We breathed a sigh of relief when we learned that the *pangeran* had sent this writer to meet us, because with no buses and not a taxi to be found, we did not know what to do.

We were taken to one of the city's two first-class hotels, where a desk clerk told us that one night would cost B\$128 (US\$57), comparable to what a good hotel in Bangkok charges, but far, far more than we paid for our lodgings in Pagan, Burma. I was astounded when the clerk asked for an advance payment of B\$200 per night—B\$600 for our three-day stay—but she explained that was the rule. My credit card saved the day, eliminating the need for any advance payment. Amazed once again at the power of American Express, I got the feeling that it was indeed the guardian god of capitalist societies.

Brunei is a very small country. Covering about fifty-eight hundred square kilometers, it is slightly larger than Thailand's Lamphun Province. Brunei's population is some two hundred thousand, about the same as that of the city of Chiang Mai in Thailand. A British protectorate for ninety-six years, Brunei became a fully independent sovereign state in January 1984. The country began to develop when oil was discovered there in 1929. Is it because of its oil that this newly independent country conveys a powerful image, ranking it with the major Western nations and Japan?

Brunei's government is a constitutional monarchy. The sultan himself serves as prime minister and home affairs minister, and his near relatives hold such important portfolios as defense, foreign affairs, and youth, culture, and sports. Brunei does not have any political parties, and its legislative body has only twenty-two members.

The day after our arrival we went to Brunei's Institute of Languages and Literature and met its director. The institute was established for the preservation and promotion of the Malay language and Malay literature. Originally, the people of Brunei were Malays, and their language was Malay. During the long period of British rule, however, those who received higher education learned English enthusiastically, to such an extent that some people came to use it not only for official business and commerce but also in their daily life. Almost all children of noble rank study in Singapore or Malaysia and then go to Britain for further schooling.

The British shadow looms very large in Brunei. A statue of Sir Winston Churchill stands outside the Churchill Memorial Gallery in the capital. The words inscribed on it, "I have nothing to offer but blood, toil, tears and sweat," must have touched the hearts of British citizens during the many trials of World War II. I wonder, though, what appeal they could have for the people of Brunei.

Brunei is making efforts to break free of the strong British influence. For example, signs reading "Let's speak Malay" are posted along roads and in front of public buildings. The role of the Institute of Languages and Literature is to preserve and foster Malay as a cultural medium. The institute's wide-ranging activities include writing textbooks, compiling dictionaries, and publishing children's books. Some Thai journalists who have visited the institute have suggested that a similar body be established in Thailand. I cannot agree, however, because once high-ranking government bureaucrats take charge, cultural activities are in immediate danger of losing their artistic essence.

The Southeast Asian literary award established by Bangkok's Oriental Hotel and similar undertakings are successful examples of fostering creative endeavors. If the government had become involved, these activities might very well have failed by now. When I asked the institute's director if Brunei intended to participate in this literary award program, he replied that the country's writers would probably be very interested in it. However, Brunei has just five writers, and only two of them are professionals. One is a woman who has won an award for a work about a hospital in Brunei; the other is the man who met us at the airport.

A shortage of doctors is among the problems plaguing this wealthy country. Since there is only one doctor of Bruneian nationality, doctors are being brought in from India and Pakistan. Seriously ill patients often fly to Singapore. There are still no universities, although the institute's director told us of the forthcoming establishment of a university consisting of literature and education faculties.

On the day we visited the institute we were unexpectedly treated to the local cuisine by Abdullah Hussain. Sent to Brunei on a three-year contract as an adviser to the institute, he is a Malaysian writer and a recipient of the above-mentioned literary award. An affable gentleman in his sixties who speaks English fluently, he told us that when he was young he had fought against Western imperialism. He said that he had viewed the Japanese forces invading Southeast Asia as an army come to liberate colonies. After the Japanese were defeated he spent three years engaged in the risky work of smuggling arms to Sumatra via Phuket Island in Thailand. When he said that forty years ago he had been fairly fluent in Thai, I asked who had taught him. We grinned when he said that because he had learned it from the Phuket prostitutes at the rate of ten words a day, there was no reason he should not have been able to speak it. I felt proud when I heard that the representatives of the Indonesian independence forces had stopped in Bangkok to have suits made en route to the round-table conference at The Hague, where it was agreed that the Netherlands would transfer sovereignty to Indonesia. Not only the Thai government but also the kind Phuket prostitutes and Thai tailors indirectly helped the struggle for the independence of Indonesia, one of Thailand's Asian neighbors.

Our meal with this Malaysian author was most pleasant. Before we parted, he autographed a copy of his autobiography, written in Malay, and presented it to us.

INDONESIA

The Complete Poems and Other Works of Amir Hamzah

edited and translated by Megumi Funachi; published in Japanese by Yayoi Shobo

Acclaimed as one of the most outstanding poets in Indonesia before World War II, Amir Hamzah pioneered modern Indonesian literature. He was by far the most gifted of the poets whose works appeared in the literary journal *Pudjangga Baru* (New Writers). Unfortunately, he wrote only a limited amount of poetry and prose. The Japanese-language edition of his complete poems and other works includes *Buah Rindu* (Thoughts Full of Yearning), a collection of twenty-eight poems; *Njanji Sunji* (A Solitary Chant), a collection of twenty-four poems; ten prose poems; seven other poems; and six prose works.

Born the son of the sultan of Langkat in Sumatra in 1911, Amir spent his youth in Java, where he wrote poetry. He was killed during his country's turbulent struggle for independence. Both this Indonesian man's life and his works, which bridged the gap between traditional and modern literature in Indonesia, are of great interest.

The translation is based primarily on the above-mentioned collections of poems and on *Amir Hamzah—Radja Penjair Pudjangga Baru* (Amir Hamzah: The Poet Laureate of the *Pudjangga Baru* School). The explanatory notes provided by the translator introduce various opinions about this man and his works. The translator also presents her own opinions, providing excellent guideposts to understanding Amir's poetry and his times.

A Word from the Translator

Although there cannot be any "what ifs" in history, in the case of Amir Hamzah I cannot help thinking, "What might have happened if . . ."

There is no changing the noble rank he held from birth as the son of a sultan. Nor can the turbulent years from the nascence of the Indonesian nationalist movement to Indonesia's independence in 1949 be erased. We can speculate, however, about the numerous choices that Amir could have made during his lifetime. In his youth he went on his own to Java, where he studied, wrote poetry, fell in love, and worked. What if he had married his true love, Ilik Sundari? What if he had not returned to Langkat but had fended for himself in Jakarta? What if Amir had accepted the invitation of Poerwadarminta, a fellow member of the group that published the journal *Pudjangga Baru* (New Writers), and had traveled to Japan? What if, instead of ignoring the opportunity for a revolution around Medan, he had recaptured the spirit of his years in Java and unhesitatingly joined the forces of the social democrats? What if he had at least managed to escape the vortex of war?

The more I speculated, though, the more I realized that his life could have been even briefer than it was. If Amir had remained in Java instead of returning to Sumatra, he

might have been arrested by the Dutch colonial government and died even earlier, without leaving behind the *Njanji Sunji* poems.

Indonesia lost a true genius when Amir was killed in 1946 at the age of thirty-five. The magnitude of the loss becomes

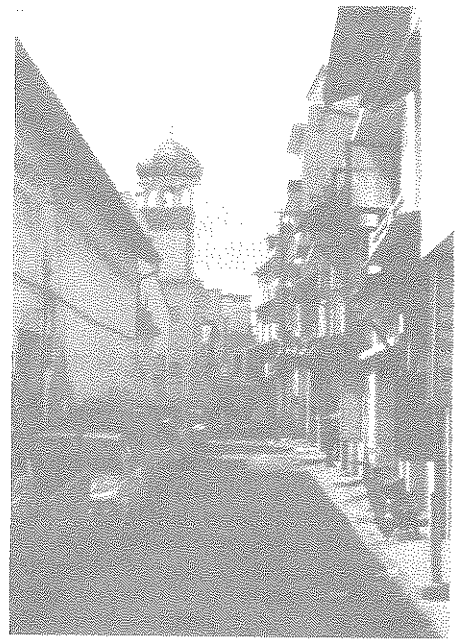
INDONESIA

Ronggeng Dukuh Paruk (The Dancer of Paruk Village) and Kubah (Dome), by Ahmad Tohari

translated by Shinobu Yamane; published in 2 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

Ronggeng Dukuh Paruk depicts village life and the joys and sorrows of a young man. The isolated hamlet of Paruk in central Java has its first dancer in eleven years: an eleven-year-old girl named Srintil. Eleven years earlier some food prepared and sold by her father had caused an outbreak of poisoning that claimed the lives of twenty villagers, including the infant Srintil's parents. Her childhood friend Rasmus, three years old at the time, also lost his father, and his mother disappeared.

The youthful Rasmus, who has been seeking the image of his mother in Srintil, falls into despair and leaves the village when she becomes a dancer. Not only can Srintil no longer be his playmate but she also becomes intimate with another



Medan, Indonesia

clear when one considers the vast literary accomplishments of the Indonesian intellectual Sutan Takdir Alisjahbana. This man, who also belonged to the *Pudjangga Baru* group and was Amir's close friend, survived life in exile and is close to eighty years old today.

Photographs of Amir show a man with a broad forehead and a clear, intelligent gaze. In his short lifetime, he truly bequeathed to us the essence of the age in which he lived.

Megumi Funachi is a translator and poet.

man. Several years later, Rasus, after experiencing army life and broadening his horizons, overcomes his complicated feelings about his mother.

Kubah is the story of a Muslim man released from prison after serving thirteen years for his involvement in a coup attempt by communist conspirators on September 30, 1965. The work relates how he is once again accepted as a Muslim by the people of his village.

A Word from the Translator

To the rhythmic accompaniment of youths' voices, clapping hands, and tapping feet, Srintil dances on, entranced. Reading the passage about the children of Paruk mimicking the movements of dancers, I recalled the lyrics of a Japanese ballad about an adult watching children play: "Children are born to play, aren't they? They're meant to have fun, right? When I hear their shouts, I itch to join in the fun." At the same time, images of Indonesia came to mind. I envisioned a young girl playing with stones along the road as, carrying one younger sibling and leading another by the hand, she walked through the gentle countryside one evening. I thought of the bright black eyes of boys frolicking in muddy water up to their waists one afternoon during the rainy season. In the cities, in the countryside, by the sea—the Indonesia I know and love is always ringing with the voices of playing children.

Paruk is an isolated, rather backward village rife with divination, superstition, ignorance, and poverty. The villagers, all of the same lineage, live alongside one another day after day, harboring no particular discontent about a life style that has been passed down from generation to generation. The youth Rasus, who lost both his parents in the outbreak of poisoning that occurred in the village eleven years earlier, lives with his grandmother. For as long as he can recall, he has been pining over his mother's mysterious disappearance. His pure image of her is destroyed when he hears a rumor that she did not actually die of poisoning but instead ran off with the man who nursed her back to health. Rasus also suffers when his childhood playmate Srintil, who has been the mirror in which he has seen his mother's image, becomes a dancer, far removed from him. *Ronggeng Dukuh Paruk* is the story of this Indonesian youth's despair and how he overcomes it.

The historical and social conditions that continue to burden this Southeast Asian nation—the long period under colonial rule, then hard-won independence followed by more war and revolution—cast a shadow



A well in the garden of a dwelling in rural Indonesia

over most modern Indonesian literature. However, *Ronggeng Dukuh Paruk*, set in the world of the dancer, is somewhat different from other modern Indonesian literary works. Although its characters and setting are typical of Indonesia, the work depicts human beings in a way that transcends eth-

nic and cultural boundaries, arousing feelings of familiarity and sympathy. Japanese who read this novel will feel as if they can reach out and touch these Asian neighbors living in a land of eternal summer.

Shinobu Yamane is a translator.

INDONESIA

Dimensi Manusia dalam Pembangunan (Human Problems That Arise During Development), by Soedjatmoko

translated by Takeshi Ito; published in Japanese by Mekong Publishing Co., Ltd.

Soedjatmoko, rector of the United Nations University and one of Indonesia's leading intellectuals, discusses economic development during the Sukarno era and the present Suharto administration in *Dimensi Manusia dalam Pembangunan*, a collection of eleven articles on economic development. Throughout the essays he focuses on the significance of economic development and the form it should take.

Underlying Soedjatmoko's theory is the attitude that economic development is not simply an economic problem. Convinced that economics cannot be isolated from other aspects of human life, he favors economic policies with a strong human element. Believing that economic development is closely linked to history, society, culture, politics, and thought—that it is an overall process—Soedjatmoko is searching for a means of achieving overall development.

Soedjatmoko's approach is readily apparent in the subjects of the essays, such as economic development as a cultural problem, creativity as a prerequisite to development, and historical awareness and development. Born of keen insight and great acumen, his impressive theory of development is also a theory of Indonesia that deepens our understanding of Indonesian culture and society.

A Word from the Translator

On my way back to Japan from Australia in 1984, I had an opportunity to spend some time in Indonesia. Although I had made a one-night stopover there on my way from Europe to Australia, it was my first real visit in twelve years.

I can still vividly recall being impressed anew with how much could happen in a dozen years. The signs of human effort were everywhere: Halim New International Airport, many brand-new high-rise buildings, a well-maintained network of roads, taxis instead of the three-wheeled *becak*. To me, a latter-day Rip van Winkle with a very superficial perspective, these appeared as symbols of Indonesia's three five-year development plans. This was three months or so before I applied for a Toyota Foundation grant for the translation and publication of Soedjatmoko's *Dimensi Manusia dalam Pembangunan*.

Soedjatmoko, rector of the United Nations University and one of Indonesia's leading intellectuals, lived through the turbulent period of independence and the Sukarno era with its emphasis on governing. Under the new Suharto regime, which has set economic development as Indonesia's national policy, Soedjatmoko served as Indonesia's ambassador to the United States (1968-71). And as adviser on social and cultural affairs to the National Development Planning Agency (1971-80), he was very involved in Indonesia's economic development.

Nine of the eleven essays in *Dimensi Manusia dalam Pembangunan* are based on Soedjatmoko's involvement in mapping out Indonesia's development plans. He was the champion of economics with a human element among the economic technocrats and others who proposed and approved development plans. This man's voice, arising from the deep insight of a social and cul-

tural historian, addressed issues pertinent to economic development, nature, and human beings—issues that were consciously or unconsciously pushed to the side in the process of postwar Japan's rapid economic growth. Focusing as it does on human existence and human endeavor, Soedjatmoko's thinking on economic development transcends time and space and thus has significance today.

As Indonesia's agenda for development has progressed—the fourth five-year plan is now under way—the gap between urban and rural areas has become wider. Jakarta, a city evolving into a modern metropolis, is plagued by slums. This reality is a far cry from what Soedjatmoko envisioned for his country. I wonder how well the Suharto administration has heeded Soedjatmoko's voice of reason.

Takeshi Ito is an associate professor at Chubu University.

INDONESIA

Mimpi Masa Silam ("Dreams of Bygone Days" and Other Stories), by Ajip Rosidi

translated by Toshiki Kasuya; to be published in Japanese in September 1986 by Mekong Publishing Co., Ltd.

Mimpi Masa Silam is a collection of twelve short stories by Ajip Rosidi, a native of Sunda and one of modern Indonesia's most outstanding writers. Selected by the author himself, the stories include "Seorang Jepang" (A Certain Japanese), "Sebuah Rumah Buat Hari Tua" (My Home in Old Age), "Mimpi Masa Silam" (Dreams of Bygone Days), and "Ayah" (Father). The author wrote the stories

relatively early in his career, using themes based on people he knew and events with which he was familiar.

This highly prolific writer has produced a diverse range of works—poems, novels, short stories, folk tales, and reviews—all of which radiate the simple warmth characteristic of his writing. Although short stories are not his primary genre, this anthology, comprising the author's own favorites from his younger days, is sure to whet the reader's appetite.

A Word from the Translator

According to one of his acquaintances, Ajip Rosidi becomes friends with everyone he meets. Even people who are somewhat in awe of this man, one of Indonesia's foremost writers, are instantly won over by his unassuming attitude and engaging smile. Given this Indonesian writer's personality, it seems more natural to call him simply "Ajip" than to use the more formal "Mr. Ajip Rosidi."

During his five-year stay in Japan, Ajip made scores of friends and increased the ranks of Japanese familiar with Indonesian culture. In addition to teaching at the Osaka University of Foreign Studies and elsewhere, he devoted considerable time outside the classroom to such activities as lectures on Indonesian literature. It was Ajip who proposed and brought to fruition a modern Indonesian poetry recitation contest. He is also helping most of the individuals who are translating Indonesian literature into Japanese.



A terraced slope in West Java, Indonesia



Students examining folk instruments at a school in Indonesia

Ajip is fostering cultural exchange in the opposite direction by enthusiastically introducing Japanese culture to Indonesia. With the cooperation of Kunio Matsuoka, a

professor at Kyoto Sangyo University, he has completed a succession of outstanding translations of Yasunari Kawabata's works. He has also written a penetrating analysis of

Japanese society, *Mengenal Jepang* (Knowing Japan).

Except for a few collections of verse, Ajip's own works are totally unknown in Japan. Convinced that the Japanese people should become familiar with this Indonesian man's writing, I readily agreed to translate the works included in *Mimpi Masa Silam*.

Short stories are not among the most important of Ajip's incredibly numerous and diverse literary works, which also include poetry, novels, and criticism. Most of his short stories were written before he reached the age of twenty; looking back, Ajip is not totally satisfied with them. As embryonic works, however, the stories exude a unique appeal that hints at his present popularity. An Ajip fan myself, I will be very happy if this anthology is a precursor to future translations of his major works so that more Japanese may be introduced to his writing. He is, I am convinced, a writer truly worthy of such effort.

Toshiki Kasuya is an assistant professor at Kyoto Sangyo University.

INDONESIA

Arjuna Mencari Cinta (Arjuna in Search of Love) and *Arjuna Dropout* (Arjuna Drops Out), by Yudhistira Ardi Noegraha

translated by Noriaki Oshikawa; published in 1 vol. in Japanese by Mekong Publishing Co., Ltd.

In the 1970s a strikingly new type of novel, both in subject matter and in style, began to appear in Indonesia. Yudhistira Ardi Noegraha, author of *Arjuna Mencari Cinta* and *Arjuna Dropout*, is among the leaders of this new genre. *Arjuna Mencari Cinta*, a novel of contemporary Indonesian society, focuses on the world of Arjuna, a third-year high school student. It depicts the mode of life of the scions of Jakarta's upper crust and nouveaux riches, describing the uninhibited love and decadence that occur among Arjuna, his pals, his girl friends, his father, and his father's secretary-cum-lover.

Written in a fast-paced style, the *Arjuna* works are peppered with young people's slang and the kinds of colloquialisms that roll off the tongues of people living in Jakarta. The *Arjuna* series is a biting parody of *wayang*, Indonesia's classical shadow-puppet drama, from which it borrows the names of Arjuna and the other characters. Brimming with a lightness, speed, and irony previously foreign to Indonesian literature, the *Arjuna* novels surprised readers with their freshness and have been wildly popular among Indonesia's younger generation. The novels are truly in the forefront of modern Indonesian literature.

A Word from the Translator

The appeal of the *Arjuna* stories lies in both their fast tempo and the author's skillful

storytelling. Employing a rapid-fire style, Yudhistira Ardi Noegraha humorously and cynically depicts the self-indulgence of the profligate offspring of Jakarta's nouveaux

riches. He deftly sets up a story that, using the characters' uninhibited love affairs, topples the traditional moral order.

The stories' youthful main character takes his name from Arjuna, the incomparably handsome hero of *wayang*, Indonesia's classical shadow-puppet theater. Other mythical figures have been cast in supporting roles, such as Arjuna's best friend Kreshna, the beautiful Arimbi, and Setyawati. The works' characters, however, stray from the ways of the legendary figures, who embody Javanese ethical norms. The author, who takes the name of the heroic Yudhistira, the original Arjuna's oldest brother, manipulates these characters at will, taking them completely out of their traditional context. The magnitude of the novels' impact on Indonesia's reading public comes from this radical lack of stylistic restraint and the startling originality of the series' conception.

The amorous wanderings of Arjuna in *Arjuna Mencari Cinta* and *Arjuna Dropout*, the two parts of the series contained in this translation, reach their conclusion in a third novel, *Arjuna Wiwahahaha . . . !* (*Arjuna's Marriage*; 1984). In this work the setting shifts from Indonesia to Japan, where Arjuna fraternizes with Japanese gods ancient and new.

In the summer of 1983 the author traveled to Japan at the invitation of the Japan Foundation. I had the opportunity to accompany him when he visited Kenji

Nakagami in Shingu, a city in Wakayama Prefecture. Nakagami was working on the scenario for *Hi Matsuri* (Fire Festival), a mythical tale set in the prefecture's Kumano district. He warmly entertained his guest, who had come from afar, until late at night at a cozy restaurant that served *okonomiyaki* (a Japanese-style pancake). Although I have almost completely forgotten what we talked about, I have no doubt that both men had a marvelous time that evening. The meeting between Yudhistira and Na-

kagami, who depicts a mythical world in a violent style, transcended the spatial and linguistic differences between Indonesia and Japan. It was a pleasant surprise to discover that Yudhistira, despite his name, and Nakagami, despite having the physical stamina and the literary talent to produce page after page of manuscript, were both worldly yet sensitive men.

Noriaki Oshikawa is a translator and a researcher specializing in Southeast Asian history.

INDONESIA

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 October 1986 by Mekong Publishing Co., Ltd.

Laut Biru Langit Biru comprises outstanding pieces selected from works originally published in Indonesia between 1966 and 1976. The well-known Indonesian writer Ajip Rosidi chose twenty short stories and plays, forty-two poems, and three literary critiques from the original anthology, an enormous 691-page volume, for the Japanese translation.

From 1966 on there was a great deal of activity in the Indonesian literary world, which until that time had been overwhelmingly dominated by socialist realism. This anthology traces the sudden changes and developments in literary thought and forms of expression that occurred following the shift in power from Sukarno to Suharto in 1965.

The editor has divided the authors in the anthology into three groups: Iwan Simatupang, Danarto, and other writers experimenting with different styles in avant-garde novels and other works; Navis, Syahrir Latief, and other writers strongly influenced by Islamic doctrine; and veteran writers, such as Mochtar Lubis, who rely on traditional literary conventions. This anthology provides an excellent introduction to contemporary Indonesian literature.



A Hindu temple in Bali, Indonesia

A Word from One of the Translators

Hiroshi Matsuo

In analyzing *hikayat*, the literary romances that constitute the major genre of classical Malay literature, the linguist Shelly Errington characterizes Malay (classical Indonesian) as paratactic rather than hypotactic. According to Errington, Malay is composed of simple, isolated sentences linked by coordinate conjunctions. To the reader accustomed to hypotactic style with multiple dependent clauses, Errington observes, Malay gives the impression of a succession of abrupt sentences. I often thought this very thing myself as I was working on the translation of the works included in *Laut Biru Langit Biru*.

"Orez" (The Birth of Orez) by Budi Darma provides an example of paratactic style. In one passage the narrator takes his son Orez, who has started behaving oddly, into the woods with the intention of killing him. A direct translation of this passage reads as follows: "I suddenly recalled the story of the time my wife's father took out his sword and mowed down a stand of trees. In the end, I went back to the car—not to continue our drive to some other place but to return to the garage. With criminal intent, I took out of its long, slender box the sword that had belonged to my father-in-law."

What are the causal relationships among these three sentences? What are the narrator's psychological transitions and shifts? What caused him to change his mind twice? The author gives us three glimpses into the narrator's mind, making no attempt at all to integrate them. Nor does he offer any explanation of the sudden reversals in the narrator's psyche. If we interpret this passage so that we can understand it, we get the following: "When I recalled the story of the time my father-in-law cut down the trees, I was on the verge of actually killing Orez. However, I pushed this thought out of my mind and returned to the car to go home. But the thought of murder once again crossed my mind, and I took out the sword."

I am not certain the author would approve of my interpretation. He may not even have been thinking of any cause-and-effect relationship among the images. And even if he had been, he may very well have had completely different connections in mind.

Hiroshi Matsuo is a professor at the Osaka University of Foreign Studies.

THAILAND

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 1987 by Imura Cultural Enterprise Co., Ltd.

Puey Ungpakorn had a twofold purpose in writing *An Nuang Ma Tae 6 Tulakhom 2519*: to illuminate various aspects of Thailand's October 6, 1976, military coup, which changed his life, sending him into self-imposed exile, and to define his own concepts of social reform in Thailand. Puey, whose list of positions includes head of the Bank of Thailand and rector of Thammasat University, has been a strong supporter of intellectual freedom among young people and a leading advocate of reform in Thai society. In this volume he reveals the violent nature of the coup that sent him into exile and strongly advocates peaceful means of resisting violence. In addition to providing insight into Thai politics, the work provokes a reconsideration of the general assumption that heavy-handedness is used to attain and preserve political power in the third world.

A Word from the Translator

Thailand is notorious for the frequency with which its military forces overthrow its

governments. In many minds the term *military coup* is associated with Thailand. There is surprisingly little bloodshed during most coups, and the bloodless coup has



Thammasat University in Bangkok, Thailand

THAILAND

Ruam Ruan San ("The Man Who Took Advantage of His Wife" and Other Stories), by Manat Jungyong

translated by Renuka Musikasinthorn; to be published in 2 vols. in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

Before making a name for himself as a writer of short stories, the late Manat Jungyong, the author of the stories in *Ruam Ruan San*, moved around Thailand, working at a variety of jobs, including stints as a music teacher, a prison

warden, a clerical worker, and a reporter. His richly varied experience is fully represented in the more than one thousand short stories that he wrote. They can be roughly divided into five groups: (1) stories set in southern Thailand (prison and animal stories), (2) stories set in rural areas (love stories and miscellaneous episodes from people's lives), (3) stories about performers of traditional arts, (4) funny stories, and (5) stories of impoverished writers in cities (autobiographical in nature).

become so accepted that people tend to overlook the unconstitutionality of the act itself. Although the lack of bloodshed is sometimes attributed to the Buddhist prohibition against killing, the truth is that the coups have simply become ceremonies marking shifts of power within the military forces themselves. Few people direct their attention to the abuse of human rights and the oppression by police authority that are implied in the barbaric, ingrown, and life-denying nature of this unconstitutional use of force. In the 1960s and 1970s in particular there were countless instances of extreme brutality used in the suppression of communism. "Bloody Wednesday," the coup of October 6, 1976, was unprecedentedly savage, causing the greatest number of violent deaths in a single incident in modern Thai history. Convinced that a violent revolution was the only way to counter such violence, large numbers of people joined the Communist Party of Thailand after the coup.

The stability of parliamentary democracy and the violence of military coups in Thailand are now under wide discussion, but relatively little consideration is given to the October 6 coup as a representative example of that violence. In all likelihood, coups only within the military cannot continue much longer; labor and other nonmilitary groups will be increasingly involved. In this case, it will be necessary to study the use of violence. And even if coups no longer happen, a healthy democracy cannot be fostered unless there are sanctions prohibiting the use of force against the press and persons involved in political activities.

Forced into political exile in Britain by the October 6 coup, Puey opposes all forms of violence. There is much to learn from his position that violence should be opposed by nonviolent resistance.

Osamu Akagi is an associate professor at the Osaka University of Foreign Studies.

warden, a clerical worker, and a reporter. His richly varied experience is fully represented in the more than one thousand short stories that he wrote. They can be roughly divided into five groups: (1) stories set in southern Thailand (prison and animal stories), (2) stories set in rural areas (love stories and miscellaneous episodes from people's lives), (3) stories about performers of traditional arts, (4) funny stories, and (5) stories of impoverished writers in cities (autobiographical in nature).

The translation comprises two volumes. The first contains eighteen stories, including "Ruam Ruan San" (The Man Who Took

Advantage of His Wife) and stories from the first four categories, such as "Sarang Nui" (The Bigheaded Foreign Scoundrel), "Khaa Thai" (Ransom), and "Sahakon" (The Farmers' Cooperative). The second volume consists primarily of stories from the fifth category, with a few drawn from categories three and four.

A Word from the Translator

Since I am a slow writer, I am reluctant to take on the translation of any work unless it strongly appeals to me. For example, I truly liked *Lai Chiwit* (Many Lives) by M. R. Kukrit Pramoj, another Thai work that I translated. Although the stories in *Lai Chiwit* may justly be called stereotyped, the richness of the small universe presented in this splendid anthology is built on a universal notion of fiction. As in Kabuki, a traditional form of Japanese theater, the characters are universal types with colorful indigenous traits, an infinitely fascinating combination. The late Manat Jungyong's world, however, is more than just intricate fiction. Beneath the deceptively sunny and open grasslands lurk marshes.

Although I found the vocabulary used in *Lai Chiwit* difficult because of Kukrit's extensive use of Pali derivatives, the author's intended meanings were clear and universal. Manat's vocabulary is simpler, but his plots and themes allow no complacency on the part of the translator in finding the proper tone. From the Western intellectual viewpoint or from the Western-oriented perspective of the Japanese people, who have largely abandoned their Asian heritage, Manat's world is a puzzling one. His world is the antithesis of fiction; it is like a movie rather than a play.

The corpse of an escaped prisoner discovered in a hollow in a rain forest. A large white flower blooming nearby. The fixed gaze of a police officer. The vivid scenes of "Chap Taai" (Deathblow), a story based on the writer's experience as a prison warden, sink into one's consciousness.

Manat's works enjoyed a brief popularity in 1974 in the wake of a student uprising. The avant-garde writer and literary critic Suchart Sawadsri has called Manat his favorite author.

Turning his back on power and living freely, Manat espoused no clearly defined ideology. Yet his liberated perception and unyielding spirit enabled him to capture the beauty and comedy of the common people.

Renuka Musikasinthorn is a researcher specializing in Thai studies.

THAILAND

Kwam Pen Ma Khong Kham Sayam Thai Lao Khom (The Etymology of the Terms *Siam*, *Thai*, *Lao*, and *Khom* and Characteristics of Ethnic Groups), by Cit Phuumisak

translated by Hinako Sakamoto; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

Various theories have been proposed concerning the meaning and origin of the term *Sayam* (Siam). In *Kwam Pen Ma Khong Kham Sayam Thai Lao Khom* Cit Phuumisak draws on terminology used by various ethnic groups in order to clarify the origin of this term.

In the first part of this major work the author seeks to show that Siamese and other ethnic Thais share a common origin. In support of this contention he cites examples from present-day usage and from epitaphs to illustrate the common root underlying *Sayam* and other names for ethnic Thais. He also covers the history of ethnic Thais.

In the second part he analyzes the names of various ethnic groups in India and Indochina. He contends that they assert their independent existence through their names and, while glorifying their own names, denigrate those of outside groups. The author interprets this as a reflection of their social structure and postulates that *Sayam* may have originated as a derogatory term used by other ethnic groups in reference to the Siamese.

The author first became known in Thai literary circles as a brilliant revolutionary poet. His concern in this work, however, is to admonish those who,



Fishers in southern Thailand

acting from overly zealous ethnic pride, distort historical reality in the attempt to glorify their names by falsely tracing them to Chinese or Sanskrit roots.

A Word from the Translator

Older people in Japan today may still be more familiar with the name *Siam* than with *Thailand*. Few Japanese of any age, however, would be able to explain why or when the name was changed. Certainly still fewer are aware that the Laotians of Laos and ethnic minority groups in China's Yunnan Province, India's Assam State, and Burma's Shan State all speak languages closely related to Siamese and share ethnic origins with the Thai people of Thailand. The reason behind the differing names for ethnic Thais—such as *Lao*, *Sayam*, *Shan*, *Siam*, and *Thai*—presents an enigma to people interested in language and ethnic origins.

In *Kwam Pen Ma Khong Kham Sayam Thai Lao Khom* Cit Phuumisak brilliantly elucidates the puzzle, drawing on both his own linguistic genius and on philological and linguistic methodology learned from William J. Gedney, the linguist and authority on Southeast Asian languages. The author's vast knowledge of inscriptions in such languages as Burmese, Cham, ancient Khmer, Mon, and Shan, as well as his ability to synthesize that knowledge, is impressive. An ethnic panorama of Southeast Asia is displayed in this work. Readers may find themselves forced to reconsider what constitutes an ethnic group or a nation.

This scholarly achievement proves beyond doubt that its author was not only a brilliant poet whose place in Thai literature is assured but also a talented scholar with a passion for truth. But its significance goes beyond that. Having done the research, which itself must have required a great deal of time, the author apparently began the actual writing during his imprisonment (1958–64). In 1965 he entrusted the manuscript to his friend Supha Sirimanond before disappearing into the jungle, where he was killed by a police officer the following year.

How was it possible for this man, the poet of the people, to write leisurely of linguistics during this period of persecution? This was my first question when confronted with the work. However, there was a compelling motive behind the writing. Relying on the science of linguistics, the author wanted to demonstrate objectively the universal way in which not only historical facts but also the names of ethnic groups and nations are exploited by regimes in order to cement their authority or to



The countryside in northeastern Thailand

discriminate against particular segments of their populations. This study should be read as a continuation of the author's 1957 work *Chom Naa Sakdinaa Thai Nai Patchuban* (The Real Face of Thai Sakdina Today). This man, who keenly realized

that manipulators of language were also manipulating the people, ended up being assassinated.

Hinako Sakamoto is a linguist specializing in the Thai language.

BURMA

Ashe ga Newun Htwet te pama (As Sure as the Sun Rising in the East), by Thein Pe Myint

translated by Midori Minamida; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

Serialized in the monthly *Myawaddy Magazine* from June 1953 through October 1957, *Ashe ga Newun Htwet te pama* was awarded the Sapay Beikman Prize in 1958. Set in the period from 1936 to 1942, years characterized by Burma's struggle for independence, this richly dramatic work tells of a young man's search for meaning.

The work, which focuses on Tin Htun and the four women in his life—Winnie, Ma Myint U, Ma Hkin Thit, and Ma Mya Hmyi—depicts his inner world of love and hate against the background of the 1938 uprising by Rangoon University students and followers of the Thakin Party's independence movement. The story traces the experiences of Tin Htun, an average character with many shortcomings, and ends as he becomes involved in anti-Japanese activities.

A Word from the Translator

Ashe ga Newun Htwet te pama is the story of a young Burmese reaching adulthood during the years from 1936 to 1942, a turbulent period in the history of Burma, which attained independence in 1948.

The novel takes its title from a line in the song of the Thakin Party, the primary force behind Burma's independence movement.

The ousting of the British in 1942 heightened the Burmese people's conviction that independence would be attained. Many Burmese warmly welcomed the volunteer army of the independence movement as well as the Japanese troops who entered Burma at that time. But a minority, perceiving the aggressive nature of Japanese imperialism, began preparing for resistance. Tin Htun, the main character of *Ashe ga*

Newun Htwet te pama, is among this latter group. He starts out not as a dedicated revolutionary but as an average young intellectual, no more virtuous than anyone else. As the main character matures, successive upheavals in the world around him and his love affairs with four women create feelings ranging from depression to exultation.

The work was at first considered to be autobiographical. Certainly there are sections in which the main character's experiences parallel those of the author. Tin Htun, however, is supposed to be three or four years younger than the author, Thein Pe Myint (1914-78). Active in both politics and literature even before World War II, the author was one of the minority of Burmese who struggled actively against the Japanese from the outset. After the war he served as general secretary of the Bur-

mese Communist Party and was the first communist cabinet member of a country belonging to the British Commonwealth. Following the 1948 communist uprising he confined himself to lawful political activities as an outspoken member of the opposition. He retired from political life after the coup d'état of 1962 and devoted the rest of his life to literature.

Ashe ga Newun Htwet te pama's large cast of fictional and real characters includes the author himself, who appears under his real name in an objective self-portrait. The novel, which not only describes the historical background of a turbulent period in Burmese history but also reflects its author's political orientation, marks a turning point in this writer's career.

Midori Minamida is an associate professor at the Osaka University of Foreign Studies.

cigarettes he has stashed away. The beating he gets when his father catches him compounds his misery. Breathless, the boy climbs a tree but slips and falls. He is taken to the hospital. As his parents anxiously care for him, he realizes for the first time that they do love him. But the realization comes too late for the lad, who soon dies.

Ma Sanda's *Kwet lat kalay Hpye pe ba* is typical of the sentimental melodramas enjoyed by many Burmese readers. The volume also contains a novella by the same author, *Jein jein jouk jouk jein jouk jouk* (The 4:35 from Rangoon Station).

A Word from the Translator

Ma Sanda, the author of *Kwet lat kalay Hpye pe ba*, was born in 1947, just as Burma was about to gain independence after being occupied by the British, the Japanese, and then the British once again. She and others of her generation, who were still children when General Ne Win led a coup d'état in March 1962, are today at the center of Burma's literary world. This generation has neither the firm themes nor the clear enemy that belonged to the preceding generation of writers.

Kwet lat kalay Hpye pe ba describes the lives of middle children who feel a lack of parental love. The surprisingly optimistic nature of the tomboyish and mischievous Suma and the delicate sensitivity of Ko Tu appear very natural in this skillfully written story. Amid amusing episodes and rich imagery, the conflict between the children and their parents moves steadily toward its tragic conclusion.

This work is a superb example of the author's skill as a storyteller. The translation offers Japanese readers a glimpse of the lives of Burmese, lives full of laughter and tears. Filling in the gaps, Japanese can also learn about Burmese attitudes toward child rearing.

The author chose to forgo a story line in the novella *Jein jein jouk jouk jein jouk jouk* (The 4:35 from Rangoon Station), a successful depiction of contemporary life in Rangoon. The characters' very ordinary accounts of the people and events in their daily lives collectively offer a clear picture of various aspects of modern Burmese life. Careful reading of the work's well-focused verbal "snapshots" of people living in Rangoon also provides insight into the author's views on contemporary Burmese society and into her orientation as a writer.

Keiko Hotta teaches at the Osaka University of Foreign Studies.

BURMA

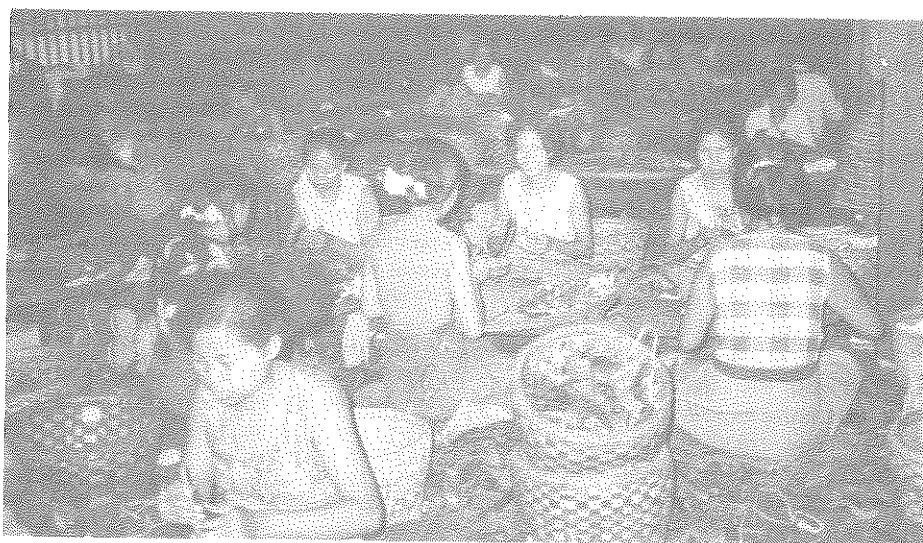
Kwet lat kalay Hpye pe ba (Please Fill in the Gaps), by Ma Sanda

translated by Keiko Hotta; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Ko Tu and Suma are the two middle children in a family of four children. In comparison with the baby of the family, who is the center of attention, and with their brilliant older sister, the two feel much neglected and scolded.

One day a new family moves in next door. The new neighbors are astonished when they see Ko Tu: He looks exactly like their child Ko Nge, who had fallen from a tree and died. Believing Ko Tu to be his own son, the grief-crazed father showers the boy with love. Ko Tu gradually begins to return the man's affection.

The boy's real parents, however, continue to misinterpret and misunderstand everything that Ko Tu and Suma do. Feeling depressed, Ko Tu smokes some



Women making cigars in Burma

PHILIPPINES

Popular Culture in the Philippines

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

No clear-cut definition exists for the concept that we variously call "popular culture," "pop culture," or "mass culture." Anthropologists define it differently from sociologists; it assumes one meaning in the context of mass communications and another in terms of literature. *Popular Culture in the Philippines*, a collection of essays, is not bound by any specific definition or label but deals broadly with Philippine culture. The volume's selections cover topics ranging from music, literature, drama, and art to cuisine, transportation, radio, television, movies, and comics.

"The Philippine Komiks," "Values and the Tagalog Novel," "The Popular Arts," "Warbirds," and the other selections in this volume provide an enjoyable introduction to values widely shared by the Philippine people, to their sense of aesthetics, to their interests. Although *Popular Culture in the Philippines* might actually be more accurately titled *Popular Culture in Manila and Other Cities*, the volume offers its readers an intriguing view of Philippine culture from a new perspective.

PHILIPPINES

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 October 1986 by Imura Cultural Enterprise Co., Ltd.

This Japanese-language anthology of short stories by the remarkably talented contemporary Philippine writer Gregorio C. Brillantes consists of eleven works from *The Distance to Andromeda and Other Stories* and five selections from *The Apollo Centennial*. According to the author, the *Andromeda* stories emphasize depiction of the inner lives of individuals, whereas the *Apollo* stories focus primarily on social issues.

"The Distance to Andromeda," one of the title stories, concerns the shift in consciousness of a boy who sees a movie about the sole human survivors of a nuclear war. The movie's characters, who travel about in a spaceship, give thanks to God when they discover a new sun and a new planet. The boy, sensing the mysteries of outer space and the difficulties that lie ahead for the human race, is filled with feelings of both awe and anxiety as he gazes up at the starry skies. He subsequently returns home and, enveloped in the warmth of his family, regains a sense of security.

The short story "The Apollo Centennial" is told from the viewpoint of a villager who visits Luzon in the year 2069 to view the centennial exposition of the Apollo spacecraft that landed on the moon in July 1969. The story, which suggests that the impoverished existence of the third-world masses will remain unchanged through the next century, is a harsh criticism of the imperialistic countries that continue their arms race oblivious to the plight of the inhabitants of the third world.

A Word from One of the Translators

Seisuke Miyamoto

Gregorio C. Brillantes, author of the short stories in *The Distance to Andromeda and Other Stories* and *The Apollo Centennial*, was born in 1932 in the city of Tarlac on Luzon Island. He attended Ateneo de Manila University, where he majored in journalism. The school's alumni include Benigno Aquino, the charismatic opposition leader who was assassinated in 1983. The close connection between the two men goes back many years: They grew up in the same region, and twice Aquino was the guest speaker at the graduation ceremonies of the high school run by Brillantes's father.

I first met Brillantes in August 1983. Tall and lean, choosing his words carefully, he gave an impression of philosophical severity. In answer to my questions, Brillantes, a Catholic, spoke admiringly of the works of the British writer Graham Greene. Greene, he said, calmly confronts the evil in human nature.

Turning to his own works, he noted the preponderance of purely literary works reflecting his Catholic faith among the *Andromeda* stories, which were written from 1963 to 1975. Though the stories included in *The Apollo Centennial* were written at around the same time, between 1964 and 1979, he observed, most of them have political and social rather than introspective themes.

Brillantes's command of English, the primary language of his literary endeavors, is impressive. Acquired at Ateneo de Manila University, which has a longstanding tradition of English education, his English-language skills were polished during his long career as a journalist. But Brillantes takes his writing a step further, drawing words from Pilipino, a standardized form of Tagalog that has been adopted as the national language; Ilocano, his local dialect; and, at times, a combination of the two in Tagilican, a language of his own creation. Elsewhere he strives for an avant-garde style by combining English words. Brillantes's more recent writings show an increased tendency toward the experimental in language usage. The abstract and avant-garde quality of this writer's work has also become more pronounced, confirming his brilliance but also making his work difficult to understand.

Seisuke Miyamoto is a professor at Ryukoku University.

MALAYSIA

Seroja Masih Di Kolam (The Flower Is Still in the Pond) and *Tempat Jatuh Lagi Dikenang* (Painful Memories),
by Adibah Amin

translated by Mayumi Matsuda; published in 1 vol. in Japanese by Dandansha Co., Ltd.

Set in Kuala Lumpur, the capital of Malaysia, ten years after independence was attained in 1957, *Seroja Masih Di Kolam* focuses on Diana, the daughter of middle-class parents. It examines such aspects of her life as her parents' stale, cold marriage; her anxiety and hesitation over marrying the young bureaucrat Rusli, her fiancé; and her infatuation with and eventual separation from the sensitive college student Ridhwan. It vividly describes Diana's family background, her parents' social life, and the young people in the lives of Diana, Rusli, and Ridhwan. The story of Diana's growth into a mature, confident young woman able to live according to her own ideals is sure to captivate readers.

The autobiographical novel *Tempat Jatuh Lagi Dikenang*, also included in the translated volume, is based on Adibah Amin's own life up until her first year of college.



Girls studying at a library in Malaysia

A Word from the Translator

Over the last two years I have worked with the Japanese government's Friendship Programme for the 21st Century, a program oriented toward young people. I have had many opportunities for frank, friendly discussion with Malaysian government employees and students. I therefore found the translation of *Seroja Masih Di Kolam* doubly interesting, for I could see in the characters traces of people whom I had actually met.

An accomplished commentator on contemporary affairs, Adibah Amin is a respected opinion leader in Malaysia. Her use of clear, vibrant Malay in her fiction is distinctive. She boldly delineates her characters, portraying the attitudes of students and the life styles of the new Malaysian elite. When I asked young Malaysians visiting Japan about their impressions of *Seroja Masih Di Kolam*, because of their strict Muslim beliefs against drinking alcohol they were concerned about the impression the party scenes might give Japanese.

Tempat Jatuh Lagi Dikenang, which describes the author's early years, is much more subdued. As I translated this novel, I was struck by the fact that, separated by thousands of miles, the writer and I had had similar girlhoods. We enjoyed the same pleasures. We were troubled by the same worries and menaced by the influence of the same war. We both suffered from a shortage of food. Of course, although the plight of the common people in the two countries was similar, there remains a major difference: Japan was the aggressor. In this autobiographical novel, the main character's father says, "The Japanese soldiers are not evil. It is war that is evil." Yet I cannot help feeling that the author's failure to respond to my letters is due not only to her busy schedule as editor of Malaysia's first weekly magazine but also to her mixed feelings about Japan's past and present activities.

Mayumi Matsuda is a translator.

The "Know Our Neighbors" Programs

The Toyota Foundation's "Know Our Neighbors" Programs involve activities in four spheres. The programs commenced in fiscal 1978 (April 1978 to March 1979) with the "Know Our Neighbors" Translation-Publication Program in Japan. The "Know Our Neighbors" Translation-Publication Program in Southeast Asia got under way in fiscal 1982, and the "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries began in fiscal 1983. A fourth program, the Dictionary Compilation-Publication Program, started in fiscal 1981.

The "Know Our Neighbors" Program in Japan strives to better acquaint the

Japanese with the culture, society, history, and other aspects of their Southeast Asian neighbors. To accomplish this, the program selects from Southeast Asian literary works and books on culture, society, history, and other subjects those designated by advisory groups in Southeast Asian nations as suitable for introduction to the Japanese public. The Foundation awards grants to assist the translation of these works into Japanese. This year Sri Lanka and Vietnam join the list of countries participating in this

program: Burma, Indonesia, Malaysia, Nepal, the Philippines, Singapore, and Thailand.

The "Know Our Neighbors" Program in Southeast Asia aims to encourage an understanding of Japan among the peoples of Southeast Asia. To this end it assists the translation and publication in Southeast Asian languages of social science and humanities books on Japan by Japanese and foreign authors, Japanese literary works, and the results of Japanese research projects on Southeast Asian topics. Selection of the works to be translated, the translators, and the publishers, as well as other administrative details, is the responsibility of organizations in Southeast Asia that have been awarded Foundation grants. Activities related to this program are now under way in Indonesia, Malaysia, Nepal, Sri Lanka, Thailand, and Vietnam.

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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.

Hkayi Wingaba (Traveling Through a Labyrinth), by Sein Sein translated by Toru Ohno; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Hma daba Acha Mashibi (Mother) and *Pyuak thaw lan hma Sandawar* (Groping the Roadless Road), by Moe Moe Inya

The "Know Our Neighbors" Program Among Southeast Asian Countries was created in order to promote understanding among the peoples of Southeast Asia. The program seeks to do this by assisting the translation and publication of Southeast Asian social science and humanities books and works of literature to enable the Southeast Asian peoples to read the works of their neighbors. Projects are now under way in China, Nepal, the Philippines, Sri Lanka, Thailand, and Vietnam.

The Dictionary Compilation-Publication Program assists the compilation and publication of medium-sized bilingual (from Southeast Asian languages into Japanese) dictionaries that will serve as basic tools for "Know Our Neighbors" activities. At present a Vietnamese-Japanese dictionary and a Thai-Japanese dictionary are being compiled under this program.

translated by Yasuko Dobashi; published in 1 vol. in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Mattat yat lo lan hma Ngo (Standing in the Road Sobbing), by Maung Thaya translated by Midori Minamida; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Bon Bawa Hma Hpyin (The Communal Society), by Thakin Tin Mya translated by Hisao Tanabe; to be published in Japanese in 1987 by Imura Cultural Enterprise Co., Ltd.

Kan kon twa son soan sa (They Began to Part the Moment They Met), by Thaw Ta Swe translated by Kazuhiko Morita and Masami Harada; to be published in Japanese in October 1986 by Imura Cultural Enterprise Co., Ltd.

Ko Tanga (The Fisher), by Kye Nyi translated by Shizuo Katoda; to be published in Japanese in 1987 by Shinjuku Shobo

Shwe Daung Taun Hsaunba Mya (Popular Culture in Burma), by Ludu Daw Amah translated by Yasuko Dobashi; to be published in Japanese in December 1986 by Shinjuku Shobo

Than Lwin Phaung See (Rafters on the Salween River), by Ludu U Hla translated by Shizuo Katoda; to be published in Japanese in December 1986 by Shinjuku Shobo

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 Kosuke Mizuno; published in Japanese by Mekong Publishing Co., Ltd.

Antologi Kesusastraan 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 langputus (The Dawn of Nusantara [the Indonesian Archipelago]: The Life and Works of Chairil Anwar), by Chairil Anwar edited and translated by Megumi Funachi; published in 1 vol. in Japanese by Yayoi Shobo

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

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

Kalah dan Menang (The Winner and the Loser), by Sutan Takdir Alisjahbana

- translated by Ken'ichi Goto et al.; published in 2 vols. in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Kartini Sebuah Biografi* (Biography of Kartini), by Sitisoeemandari Soeroto translated by Megumi Funachi and Mayumi Matsuda; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Keberangkatan* (Departure), by Nh. Dini translated by Megumi Funachi; published in *Japanese* by Dandansha Co., Ltd.
- Keluarga Cerila* (Guerrilla Family), by Pramoeodya Ananta Toer translated by Noriaki Oshikawa; published in *Japanese* by Mekong Publishing Co., Ltd.
- Laporan dari Banaran* (Report from Banaran), by Tahi Bonar Simatupang translated by Masanori Sato; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Manusia dan Kebudayaan di Indonesia* (Ethnic Groups and Their Cultures in Indonesia), edited by Koentjaraningrat translated by Tsuyoshi Kato, Kenji Tsuchiya, and Takashi Shiraishi; published in *Japanese* by Mekong Publishing Co., Ltd.
- Ni Rawit Ceti Penjual Orang* (Ni Rawit, a Slave Dealer on Bali), by Anak Agung Pandji Tisna translated by Toshiki Kasuya; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Renungan tentang Pertunjukan Wayang Kulit* (Comments on the Presentation of Wayang Kulit), by Seno Sastroamidjojo translated by Ryo Matsumoto, Hiromichi Takeuchi, and Hiroko Hikita; published in *Japanese* by Mekong Publishing Co., Ltd.
- Salah Asuhan* (Misguided Education), by Abdoel Moeis translated by Kenji Matsuura; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Semasa Kecil di Kampung* (Memories of a Childhood in a Village), by Muhamad Radjab translated by Tsuyoshi Kato; published in *Japanese* by Mekong Publishing Co., Ltd.
- Ulamah dan Madrasah di Aceh, Islam di Sulawesi Selatan, and The Pesantren Tradition* (Islam in Indonesia), by Baihaqi AK, Mattulada, and Zamakhsyari Dhofier translated by Saya Shiraishi and Takashi Shiraishi; published in 1 vol. in *Japanese* by Mekong Publishing Co., Ltd.
- Ayahku* (My Father), by Hamka translated by Mitsuo Nakamura; to be published in *Japanese* in 1987 by Imura Cultural Enterprise Co., Ltd.
- Burung Burung Manyar* (A Bird Called Manyar), by Y. B. Mangunwijaya translated by Megumi Funachi; to be published in *Japanese* in 1987 by Imura Cultural Enterprise Co., Ltd.
- Kisah Kehidupan Keluarga Ngadimin—Seorang Pengemudi Becak* ("The Story of the Family of Ngadimin, a Becak Driver" and Other Stories), by Heddy Shri Ahimsa Putra translated by Yoshimichi Someya, Hiroyoshi Kano, and Kunio Igusa; to be published in *Japanese* in October 1986 by Imura Cultural Enterprise Co., Ltd.
- Memoir*, by Mohammad Hatta translated by Masahiko Otani; to be published in *Japanese* in 1987 by Mekong Publishing 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.
- Merpati Putih Terbang Lagi* (The White Dove Soars Again), by Khadijah Hashim translated by Tatsuo Hoshino; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Ranjau Sepanjang Jalan* (No Harvest but a Thorn), by Shahnnon Ahmad translated by Jun Onozawa; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Salina*, by A. Samad Said translated by Tatsuo Hoshino; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- Juara* (The Bullfighter), by S. Othman Kelantan translated by Mikio Hirato; to be published in *Japanese* in October 1986 by Imura Cultural Enterprise Co., Ltd.
- Looking Back*, by Tunku Abdul Rahman Putra translated by Kimiko Nabeshima; to be published in *Japanese* in September 1986 by Imura Cultural Enterprise Co., Ltd.
- Nyonya yu Baba* (Nyonya and Baba), by Fang Bei Fang translated by Reiko Okutsu; to be published in *Japanese* in 1987 by Imura Cultural Enterprise Co., Ltd.
- Nepal**
- Kathama Narihastaksasar* (Anthology of Modern Nepalese Women Writers), edited by Sailendra Sakar and Kashinath Tamot translated by Shizuko Terada and Reiko Saigusa; to be published in *Japanese* in December 1986 by Dandansha Co., Ltd.
- Nasamphagu Ca* (Waiting for Daybreak), by Ramashekhara translated by Hidenobu Takaoka; to be published in *Japanese* in 1987 by Shinjuku Shobo
- Philippines**
- The Philippines: A Past Revisited*, by Renato Constantino, and *The Philippines: The Continuing Past*, by Renato Constantino and Letizia R. Constantino translated by Setsuho Ikehata, Yoshiko Nagano, Yoshiyuki Tsurumi, Yuichi Yoshikawa, and Ichiyo Muto; published in 4 vols. in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- The Pretenders*, by F. Sionil José translated by Matsuyo Yamamoto; published in *Japanese* by Mekong Publishing Co., Ltd.
- Tagalog Short Stories* edited and translated by Motoe Terami; published in *Japanese* by Imura Cultural Enterprise Co., Ltd.
- The Fateful Years: Japan's Adventure in the Philippines, 1941-1945*, 2 vols., by Teodoro A. Agoncillo translated by Ken Nimura; to be published in 4 vols. in *Japanese* in 1987 by Imura Cultural Enterprise Co., Ltd.
- The Woman Who Had Two Navels*, by Nick Joaquin translated by Matsuyo Yamamoto; to be published in *Japanese* in December 1986 by Mekong Publishing Co., Ltd.

Singapore

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

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

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

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

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

Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65 (Anthology of Singaporean Chinese Literature: 1945-65), 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 October 1986 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 Khānman Khonkhai translated by Takejiro Tomita; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Lai Chiwit (Many Lives), by M. R. Kukrit Pramoj translated by Renuka Musikasinthorn; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Luk Isan (Child of Northeastern Thailand), by Khumpoon Boontawee translated by Tatsuo Hoshino; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

Nai Puey Ungpakorn: Phu Yai Mai Kalon (The Anguish of Thai Intellectuals: The Case of Puey), by Sulak Sivaraksa translated by Osamu Akagi; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Nawa Niyai Kap Sangkhom Thai (Thai Novels and Society), by Trisin Bunkhachon translated by Toshiharu Yoshikawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

Si Phan Din (A Chronicle of Four Reigns), 2 vols., by M. R. Kukrit Pramoj translated by Keiko Yoshikawa; published in 5 vols. in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

Thai Fa Si Khram (Under Blue Skies), by Si Fa translated by Ikuo Sakurada; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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.

Chao Fa (Chao Fa: The Story of a Hmong Fighting in the Laotian Civil War), by Piriya Phanasuwan translated by Ikuo Sakurada; to be published in Japanese in 1987 by Mekong Publishing Co., Ltd.

Kham Phiphaksa (The Judgment), by Chat Kojjitti translated by Tatsuo Hoshino; to be published in Japanese in November 1986 by Imura Cultural Enterprise Co., Ltd.

Other "Know Our Neighbors" Program Grants (July 1985-June 1986)

Title	Grantee	Location	Grant amount
Joint "Know Our Neighbors" Translation-Publication Project of the Japanese Literature Translation Committee and the Toyota Foundation (2d year)	Madhav Lal Karmacharya, Japanese Literature Translation Committee	Nepal	¥3,010,000
Translation of Japanese Books on Industry, Economics, and Management into Vietnamese (1st year)	Vo Dai Luoc, Director, Institute of World Economy	Vietnam	¥1,610,000
Thai "Know Our Neighbors" Translation-Publication Project: Works in Other Southeast Asian Languages to Be Published in Thai (3d year)	Pramote Wongthonglua, Editor, Sathirakoses-Nagapradipe Foundation	Thailand	¥4,070,000
Philippine "Know Our Neighbors" Translation-Publication Project: Works in Other Southeast Asian Languages to Be Published in English and Tagalog (1st year)	F. Sionil José, Editor and Publisher, Solidarity Foundation	Philippines	¥4,860,000
Compilation of a Thai-Vietnamese Dictionary (1st year)	Pham Duc Duong, Director, Institute of Southeast Asian Studies	Vietnam	¥ 750,000
Translation into Vietnamese of <i>Essays on Thai Folklore</i> by Phraya Anuman Rajadhon*	Nguyen Tan Dac, Vice-Director, Institute of Southeast Asian Studies	Vietnam	¥1,230,000
Translation into Nepalese Languages of <i>Essays on Thai Folklore</i> by Phraya Anuman Rajadhon (1st year)*	Swayambhu Lal Shrestha, Chairman, CWASAPASA	Nepal	¥1,440,000
Joint "Know Our Neighbors" Translation-Publication Project of the Karti Sarana Foundation and the Toyota Foundation (2d year)	M. Sastrapratedja, Vice-Chairman, Karti Sarana Foundation	Indonesia	¥9,440,000
Joint "Know Our Neighbors" Translation-Publication Project of the Japanese Literature Translation Committee and the Toyota Foundation (1st year)	D. A. Rajakaruna, Japanese Literature Translation Committee	Sri Lanka	¥ 760,000
Translation of Japanese Books on Industry, Economics, and Management into Vietnamese (Supplementary grant) (1st year)	Vo Dai Luoc, Director, Institute of World Economy	Vietnam	¥3,320,000
Translation into Chinese of <i>Essays on Thai Folklore, Reflections on Thailand, Reflections on Life, and Ethnological Essays</i> by Phraya Anuman Rajadhon*	Ma Ning and Duan Li-sheng, Institute of Southeast Asian History, Zhongshan University	China	¥2,590,000
International Workshop on Writing and Translation	Charnvit Kasetsiri, Secretary, Foundation for the Promotion of Social Sciences and Humanities Textbooks Project	Thailand	¥3,310,000
Translation into Sinhalese of <i>Essays on Thai Folklore</i> by Phraya Anuman Rajadhon*	G. D. Wijayawardhana, Head, Department of Sinhalese, University of Colombo	Sri Lanka	¥1,530,000

*Translations will be based on the English-language editions of the Thai works.

International Grants by the Toyota Foundation (July 1985-June 1986)

Title	Grantee	Location	Grant amount
A Critical Study of the Northern Thai Version of the <i>Panyasa Jataka</i> (2d year)	Pichit Akanich, Associate Professor, Faculty of Humanities, Chiangmai University	Thailand	¥ 1,800,000
Publication of the Results of Research on Traditional Architecture in Thailand: <i>The History of Southeast Asian Architecture: Developments in Thailand from the Sixth Through the Thirteenth Century</i> (5th year)	Anuvit Charemsupkul, Associate Professor, Faculty of Architecture, Silpakorn University	Thailand	¥ 350,000
Historical Landmarks and Monuments of Iloilo (2d year)	Henry F. Funtecha, Coordinator, Visayan Studies Program, College of Arts and Sciences, University of the Philippines in the Visayas	Philippines	¥ 1,020,000
Publication of the <i>Darangen</i> Epic of the Maranao (1st year)	Delia Coronel, Chairman, Folklore Division, University Research Center, Mindanao State University	Philippines	¥ 2,070,000
Three Davao Ethnic Groups in Cross-Cultural Perspective: Majority-Minority Perceptions and Relations (1st year)	Heidi K. Gloria, Assistant Professor, Ateneo de Davao University	Philippines	¥ 2,680,000
The Dance and Music of the <i>Joget Gamelan</i> Tradition of Malaysia	Ahmad Omar bin Haji Ibrahim, National Culture Complex	Malaysia	¥ 1,270,000
Sri Lankan-Thai Religious Relations in the Mid-Eighteenth Century	G. D. Wijayawardhana, Head, Department of Sinhalese, University of Colombo	Sri Lanka	¥ 1,820,000
Batara Gowa: Messianism in Social Movements in Makassar (2d year)	Mukhlis, Director, Social Sciences Research Training Center, Hasanuddin University	Indonesia	¥ 1,200,000
The <i>Madrrasah</i> Institution in the Philippines (1st year)	Manaros Boransing, Vice-President, Iligan Institute of Technology, Mindanao State University	Philippines	¥ 4,240,000
A Survey of Old Manuscripts in Northeastern Thailand (3d year)	Yubol Dhanasilankura, Secretary, Cultural Center, Mahasarakam Teachers College	Thailand	¥ 3,500,000
Seminar on the Status and Direction of Sociology and Anthropology in Thailand	Shalardchai Ramitanondh, Chairman, Department of Sociology and Anthropology, Faculty of Social Science, Chiangmai University	Thailand	¥ 1,330,000
An Ethnographic and Historical Study of Northern Thai Culture: An Inventory of Ritual Practices and Related Beliefs (1st year)	Anan Ganjanapan, Lecturer, Center for the Promotion of Arts and Culture, Chiangmai University	Thailand	¥ 2,480,000
A Data Base for Ancient Settlements in Thailand: Preparation for Establishing an Information Center (3d year)	Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University	Thailand	¥13,470,000
A Dictionary of Classical Newari (1st year)	Prem Bahadur Kansakar, Secretary-Treasurer, Nepal Bhasha Dictionary Committee	Nepal	¥ 2,730,000
Lan Na Thai Studies Information Project (1st year)	Chayan Vaddhanaphuti, Deputy Director, Center for the Promotion of Arts and Culture, Chiangmai University	Thailand	¥ 4,480,000
Publication of Reproductions and Transliterations of and Critical Notes on Old Nepalese Manuscripts (2d year)	Kamal Prakash Malla, Professor of Linguistics, Institute of Humanities and Social Sciences, Tribhuvan University	Nepal	¥ 3,010,000
<i>Dati</i> : A Social and Economic Institution Based on Traditional Law	Abdul Rivai Hatuwe, Faculty of Social Science and Political Science, Pattimura University	Indonesia	¥ 780,000

Title	Grantee	Location	Grant amount
Preservation and Documentation of Nepalese Manuscripts (2d year)	Swayambhu Lal Shrestha, Chairman, Committee for the Preservation and Documentation of Nepalese Manuscripts, CWASAPASA	Nepal	¥11,280,000
Inventory of Traditional Historiography in Bali (1st year)	Anak Agung Gde Putra Agung, Head, Department of History, Faculty of Letters, Udayana University	Indonesia	¥ 1,300,000
A Survey and Study of Ancient Southern Thai Manuscripts in the Province of Nakhon Si Thammarat (3d year)	Wichien Na Nagara, Director, Center for Cultural Studies of Southern Thailand, Nakhon Si Thammarat Teachers College	Thailand	¥ 2,800,000
Private Islamic Educational Institutions in Banjar Society	Analiansyah, Head, Institute for Research and Surveys, Antasari National Institute for Islamic Religion	Indonesia	¥ 3,320,000
Tongkonan in Toraja: Their History and Function	Puang Paliwan Tandilangi, Local Historian	Indonesia	¥ 1,280,000
The Cultural and Social Impact of Heavy Industry on Traditional Communities in Northern Aceh	Dayan Dawood, Director, Social Sciences Research Training Center, Syiah Kuala University	Indonesia	¥ 2,340,000
Inventory of Old Malay Manuscripts from Aceh (1st year)	Zakaria Ahmad, Director, National Museum of Aceh	Indonesia	¥ 1,220,000
Geographical Distribution of the Educational and Social Institutions That Support Social Integration in a Pluralistic Society: A Study of Medan City	Usman Pelly, Research Center, Education and Teacher Training Institute of Medan	Indonesia	¥ 3,150,000
Producing Typewriters for the Bugis-Makassar Script	Salahuddin, Fourth Assistant for Administration and General Affairs, South Sulawesi Local Government	Indonesia	¥ 2,090,000
Minangkabau Vocabulary, Collocations, and Expressions (1st year)	Khaidir Anwar, Foundation for Studies of Minangkabau Culture	Indonesia	¥ 1,540,000
A Cultural Encyclopedia of Nepal (1st year)	Kumar Khadga Bikram Shah, Executive Director, Center for Nepal and Asian Studies, Tribhuvan University	Nepal	¥ 7,490,000
Survey and Photographic Recording of Northeastern Thai Mural Paintings (4th year)	Pairoj Samosorn, Lecturer, Committee of Esarn Cultural Center, Khon Kaen University	Thailand	¥ 4,010,000
An Epigraphic and Historical Study of Northeastern Thai Inscriptions (2d year)	Dhawaj Poonotoke, Associate Professor, Department of Thai and Oriental Languages, Faculty of Humanities, Ramkhamhaeng University	Thailand	¥ 1,450,000
A Survey of Old Manuscripts in Northeastern Thailand (Supplementary grant) (3d year)	Yubol Dhanasilankura, Secretary, Cultural Center, Mahasarakam Teachers College	Thailand	¥ 2,900,000
The Pengampong: A Historical Study of the Multiple Sultanates of Lanao	Manuel R. Tawagon, Associate Professor, Department of History, Mindanao State University	Philippines	¥ 1,310,000
An Art Index to the <i>Jinakālamālinī</i> , a Traditional Chronicle	Piriya Krairiksh, Assistant Professor, Department of History, Faculty of Liberal Arts, Thammasat University	Thailand	¥ 1,100,000
Waray Folk Literature: Regional History and Social Change in Leyte Province (1st year)	Jaime B. Polo, Anthropologist	Philippines	¥ 1,440,000
History of the West Coast of Sumatra: The Tax Revolt of 1908	Rusli Amran, Local Historian	Indonesia	¥ 1,840,000
A Photographic Inventory of Katmandu Valley Art Objects (1st year)	Lain Singh Bangdel, Chancellor, Royal Nepal Academy	Nepal	¥ 1,400,000
Compilation of an Ancient Northern Thai Vocabulary from Palm-Leaf Manuscripts (2d year)	Aroonrut Wichienkeeo, Lecturer, Lan Na Folklore Studies Center, Chiangmai Teachers College	Thailand	¥ 1,000,000

Title	Grantee	Location	Grant amount
A History of the Northern Philippine Province of Pangasinan Between 1901 and 1972 (1st year)	Rosario M. Cortes, Professor, Department of History, College of Social Sciences and Philosophy, University of the Philippines	Philippines	¥1,880,000
Islam in Southeast Asia (1st year)	Taufik Abdullah, Senior Research Fellow, National Institute for Cultural Studies, Indonesian Institute for Sciences	Indonesia	¥2,420,000
Workshop on the Study of Ancient Settlements in Lower Northeastern Thailand	Phaitoon Charoernpanthuvong, Rector, Buriram Teachers College	Thailand	¥ 440,000
Workshop on the Study of Ancient Settlements in Northern Thailand	Mungkorn Tongsookdee, Rector, Chiangmai Teachers College	Thailand	¥ 440,000
Workshop on the Study of Ancient Settlements in Upper Northeastern Thailand	Soontorn Kamtanod, Rector, Sakon Nakorn Teachers College	Thailand	¥ 440,000
Philippine Theater: A History and Anthology (1st year)	Nicanor G. Tiongson, Associate Professor, Department of Filipino and Philippine Literature, College of Arts and Letters, University of the Philippines	Philippines	¥ 990,000
The Negrenses: A Social, Cultural, and Economic History (1850-1985) (1st year)	Violeta Lopez-Gonzaga, Director, Social Research Center, La Salle College	Philippines	¥2,360,000
Lan Na Thai and Sipsong Pan Na: Studies in Cultural Relations, Continuity, and Change	M. R. Rujaya Abhakorn, Director, Center for the Promotion of Arts and Culture, Chiangmai University	Thailand	¥2,280,000
A Historical and Dialectological Survey of Divehi, the Language of the Republic of Maldives	Stanley Wijesundera, Vice-Chancellor, University of Colombo	Sri Lanka	¥4,080,000
A Descriptive Survey of Spanish Archival Materials on Philippine Local History (1st year)	Belen D. Alampay, Chairperson, Department of History and Area Studies, De La Salle University	Philippines	¥2,050,000
An Annotated Inventory of Spanish Documents at the Philippine National Archives (1st year)	Rosalina A. Concepcion, Chief Archivist, Records Management and Archives Office, Philippine National Archives	Philippines	¥ 810,000
Publication of the Social Science Quarterly Journal <i>Ilmu Masyarakat</i> (Social Science) (4th year)	Syed Husin Ali, President, Malaysian Social Science Association	Malaysia	¥2,810,000
Cham Sculpture (1st year)	Pham Huu, Director, Social Sciences Publishing House	Vietnam	¥1,380,000
Dong Son Copper Drums (1st year)	Pham Huy Thong, Director, Institute of Archaeology	Vietnam	¥1,380,000
Burmese Design Through Drawing (1st year)	Chark Siripanich, Dean, Faculty of Decorative Arts, Silpakorn University	Thailand	¥ 750,000