

OCCASIONAL REPORT No. 2

THE TOYOTA FOUNDATION September 1982

Shinjuku Mitsui Building 37F • 2-1-1 Nishi-Shinjuku • Shinjuku-ku • Tokyo 160, Japan • Tel: (03) 344-1701, -1702, -1703

About the Foundation

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

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

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

Note

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

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

Message from the Executive Director

No Royal Road to Cultural Exchange

Cultural exchange between peoples of different ethnic backgrounds is not the easy task it first appears to be. The Toyota Foundation discovered this when it decided to introduce Japanese books to Southeast Asian audiences as part of its "Know Our Neighbors" Translation-Publication Program. When considering suitable books for the program, we found ourselves perplexed by even the most basic questions. What books accurately and honestly describe the society, way of life, and spirit of the Japanese? What books would give non-Japanese a clear understanding of Japanese culture? Never before had we considered such questions, and the more we tried to find answers to them, the more confused we became.

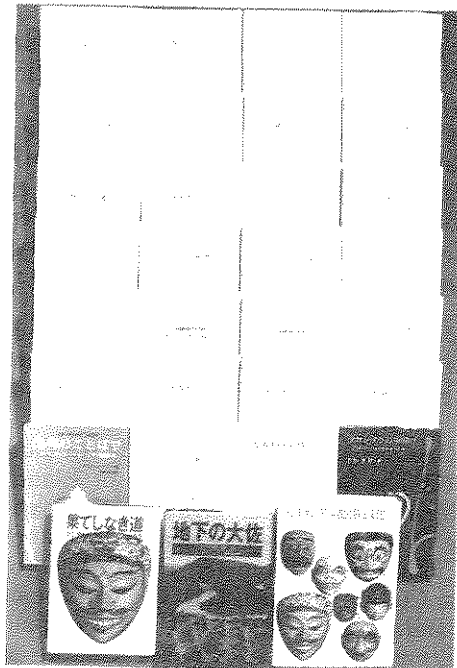
Challenged thus, we came to appreciate the thankless efforts of the advisory groups in Southeast Asia, who up till now had selected books by Southeast Asian authors for translation into Japanese under the translation-publication program. We had occasionally heard reports that these advisory groups often worked through the night when opinion was divided on which books to choose and spent endless meetings without reaching an agreement. When we thought of compiling a book list, we were keenly reminded of the hardships of our Southeast Asian friends.

Inasmuch as even the most distinguished novel or essay is a reflection of the writer's subjective experience, it describes but a limited view of his or her culture. Even a thorough documentary chronicling all aspects of a culture is colored by the author's personality. In general, books with this kind of strongly individual flavor tend to be highly popular. Popularity is immaterial, however, if a book's

content invites misunderstanding and conveys distorted opinions. On the other hand, a book that is too prudently written and manifests no individual or distinctive character—a colorless book, in other words—will probably strike readers as pedestrian and uninteresting. Books of this type are not good ambassadors.

This poses the problem of whether one should give priority to individuality or prudence in a book. The problem becomes even more complex when one country is introducing its culture to another. People with a common cultural background can read highly individual books that describe their culture in a subjective light. For example, a Japanese person reading a Japanese author has his or her everyday experience on which to fall back and can thus distinguish between reality and the world described in the book. A non-Japanese reader, however, cannot distinguish between these realms.

The non-Japanese reader can deepen his or her understanding of Japanese culture only by reading a wide variety of books written by a wide variety of authors. The Greek mathematician Euclid once told a



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

disciple that there was no royal road to understanding geometry. Similarly, there is no shortcut to understanding a foreign culture.

Under its "Know Our Neighbors" program, the Toyota Foundation has already awarded grants for the Japanese translation and publication of thirty-odd books by Southeast Asian authors. The books, which were carefully screened by the advisory groups of each country, were not written with a Japanese readership in mind, and their authors range in political stance from conservative to liberal to disinterested. By reading more books of this type, the Japanese people stand to gain a deeper, more

objective—and therefore more accurate—understanding of the various aspects of their Southeast Asian neighbors.

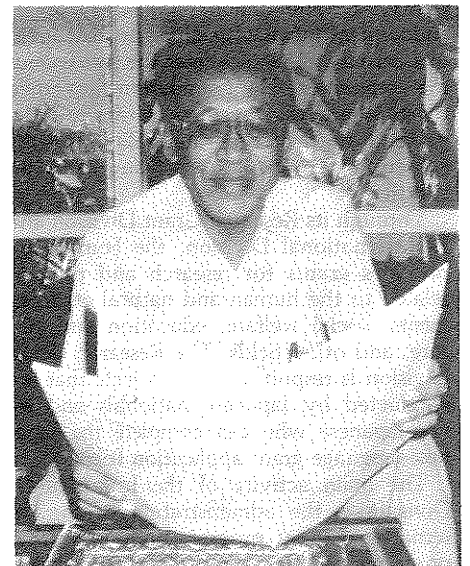
In conclusion, I would like to add that the comments written by the Japanese translators for this report reflect the translators' personal opinions. Some have injected criticism into their comments, but each has done so out of love for the respective author's country. The Foundation respects, though it may not necessarily agree with, the opinions of the translators who, like the authors, all have their own point of view.

Yujiro Hayashi
Executive Director

A Word from the Editor

We compiled *Manusia dan Kebudayaan di Indonesia* first and foremost as a textbook. At the time, the University of Indonesia had no appropriate texts for teaching students about Indonesian ethnic groups and their cultures. The book, now in its third printing, has already sold fifteen thousand copies.

Over the past three years, we have come to recognize the need to expand research on this topic, and accordingly we have further conducted detailed surveys and compiled data on Indonesia's various cultures. Books have already been published on the Aceh, Gayo, Java, and Minangkabau cultures, and a book on the Toraja culture is scheduled for publication in the near future. A later book will deal with the Flores culture.



Koentjaraningrat

The relationship between Japan and Indonesia will deepen as large Japanese audiences read this book and Indonesians read books on Japan. The mutual understanding thus achieved will serve to build good Japan-Indonesia relations in the political and economic fields, as well.

A Word from One of the Translators

by Tsuyoshi Kato

First-time visitors to Jakarta are probably struck first and foremost by the city's numerous commemorative monuments and statues. To name a few, there is the monument to independence standing amid Jakarta's government buildings, the West Irian independence memorial statue near the

INDONESIA

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.

Synopsis

Indonesia, Southeast Asia's largest nation, has 150 million people and is rich in such natural resources as oil. Few people realize, however, that present-day Indonesia comprises diverse language groups and a mosaic of cultures, the result of numerous invasions by various ethnic groups and cultures into this Southeast Asian nation.

Manusia dan Kebudayaan di Indonesia is a textbook created to introduce Indonesia. It has been translated in its entirety, giving Japanese readers their first comprehensive introduction to the diversity of Indonesian culture. The book had its origins in a seminar, held in 1969 in Tugu, that discussed the compilation of textbooks that would describe the diversity of Indonesian society and culture. Based on the outcome of the seminar, thirteen Indonesian anthropologists began work under the direction of Koentjaraningrat, editor and professor of anthropology at the University of Indonesia, each writing on the culture of one of Indonesia's fifteen major ethnic groups, its population statistics, village type, economic activity, family system, social structure, religion, and problems that are related to modernization.

The Japanese translation team consisted of three specialists in the forefront of Indonesian studies in Japan, whose accurate translations and reliable descriptions have produced a work that is not only an excellent textbook but also an outstanding scholarly text.

The following list of chapters best describes its nature and content: (1) An Outline of Indonesian History and Culture; (2) The Society and Culture of Islands Along West Sumatra; (3) The Culture of Inhabitants of Irian Jaya's North Coast; (4) The Culture of Batak; (5) The Culture of Inhabitants of Central Kalimantan; (6) The Culture of Minahasa; (7) The Culture of Ambon; (8) The Culture of Flores; (9) The Culture of Timor; (10) The Culture of Aceh; (11) The Culture of Minangkabau; (12) The Culture of Bugis and Makasar; (13) The Culture of Bali; (14) The Culture of Sunda; (15) The Culture of Java; (16) Chinese Culture in Indonesia; and (17) Development and Indonesia's Diverse Ethnic Groups and Cultures.

city's large mosque, and the statue of love in front of the Hotel Indonesia. They variously depict a man freeing himself of the chains of subjection, the flame of independence, and country women sending their menfolk to fight in the struggle for independence, all of which symbolize the strong hope and determination of Indonesia's politicians to achieve independence and political unity.

Indonesia's wide variety of ethnic groups and cultures is reflected in its national policy *Bhinneka Tunggal Ika* (unity within diversity). The total ethnic groups both large and small are estimated to exceed 300, and language groups are thought to top 250. Editor and author Koentjaraningrat explains in the preface to the Japanese translation that fostering a national identity in polyethnic Indonesia requires totally different methods than it would in Japan, which is comparatively homogeneous in both race and culture.

In Indonesia, unity as an ideal is expressed within the reality of diversity in a variety of ways—through commemorative statues and monuments dotting the capital, the red and white national flag being flown throughout the country, the ever-present photos of both President Suharto and Vice-President



Painting on the ceiling of Kerta Gosa, Bali's old courthouse

Adam Malik, and the emblem of the Garuda symbolizing the state's five national founding principles, or *Panca Sila*. In a sense, politics in any country rely on the manipulation of symbols. In Indonesia, the government must employ such abstract concepts as independence, freedom, and equality to emphasize and promote national unity, even though, or perhaps because, its national makeup is so diverse.



Young boys appear in public on horseback prior to circumcision rites in Bandung, Indonesia

In recent years, Indonesian newspapers have frequently mentioned *kebudayaan nasional* (national culture). It is believed that Indonesia, now in the process of establishing itself as a nation, must also unify its loose assemblage of diverse cultures, thus fostering a single national culture and giving Indonesia a fixed identity. Yet while newspapers strongly advocate the need for a national culture, they are unclear as to what the exact nature of such a culture should be.

Culture, unlike politics, cannot be unified simply with symbols representing abstract ideals. Indonesia's national policy "unity within diversity," though short and inspiring, has profound and complex implications, whether it is applied to politics, culture, history, or any other facet of life in Indonesia.

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

INDONESIA

Jalan Tak Ada Ujung (Road Without End), by Mochtar Lubis

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

Synopsis

Following Japan's defeat in World War II and its relinquishment of rule over Indonesia, Sukarno and Hatta declared independence. However, only in 1950, after a five-year struggle in which the Dutch attempted to recolonize the country, did Indonesia finally achieve independence. *Jalan Tak Ada Ujung*, considered Mochtar Lubis's best work, describes realistically the personal struggle of an individual caught up in the resistance movement and, more broadly, explores humankind's inner revolution and what is meant by the dignity and liberty of the human spirit.

The book's protagonist, Isa, is a teacher with a peace-loving yet cowardly heart. Guerrilla forces, comprising mainly Indonesian youths, wage the struggle for independence against the Dutch and English forces under the slogan "Freedom or Death." Terrorist attacks are mounted and repressed. Isa yearns for freedom and independence but also fears and abhors the violence being unleashed around

him. Secretly, he feels inferior to the courageous men fighting the revolution. Haunted nightly by fear, Isa becomes impotent and estranged from Fatimah, his young wife. Only when he and his friend Hazil, a brilliant young man, play the violin and compose songs together does Isa enjoy any emotional release.

Hazil joins the resistance movement and eventually draws the reluctant Isa into the struggle, as well. Isa sees his hardened comrades mercilessly killing the Chinese. His fear heightens. Fatimah, attracted by Hazil's courage and fearlessness, becomes involved with her husband's friend. Isa, meanwhile, turns a blind eye to his wife's infidelity and continues to be tormented by feelings of fear and worthlessness.

Terrorists order Isa to hide and guard their weapons. Successful for a time, he and his comrades are eventually captured. Hazil cracks under enemy torture, and although Isa, having seen his friend's wretchedness, tries to speak, his lips are frozen with fear. The torture continues. One morning Isa awakes to feel a certain strength surging through his body. Suddenly he understands that fear resides in the hearts of all human beings—of Hazil, of Fatimah, and even of his torturers. His inferiority complex overcome, Isa stoically suppresses the fear filling his body and calmly awaits his torturers. In *Jalan Tak Ada Ujung* Lubis explores the weakness of human beings once they are exposed to extreme circumstances and stripped

of all their usual pretensions. He also celebrates the victory of humanity through Isa, who discovers inner strength after being driven to the limits of endurance.

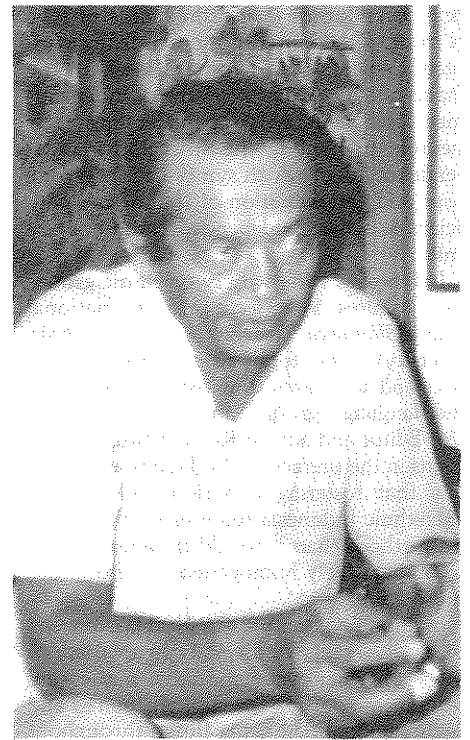
A Word from the Author

After mulling over the idea for *Jalan Tak Ada Ujung* since 1945, I began writing it in 1952, completing it within six months. Of all my works, I like this the best. The hero is based on a real person. After Indonesia became independent, he returned to the teaching profession and became a dearly loved and respected teacher.

At the time I was inspired to write this book—a time of revolution in Indonesia—people's hearts were filled with both courage and cowardice as well as with mutual distrust. Each person had to make his or her own decision, an act that caused great personal anguish. This novel describes the process by which a timid, cowardly man becomes caught up in the revolution and eventually chooses to tread the path of truth.

Readers reacted favorably to the book; many wrote telling me that it evoked vivid memories of the strife during the revolution. The book has received a literary award and has been translated into Dutch, English, Hindi, Italian, Korean, and Thai.

At present I am chairman of the Obor Foundation, which endows grants to pub-



Mochtar Lubis

lishers that print Indonesian translations of foreign works. The Foundation also wants to introduce translations of books describing Japanese history, economics, thought, social problems, culture, literature, women, and other topics of interest. I view Japan as being at once human and inhuman. Its culture and art are fascinating, while its industry strikes me as strongly authoritarian and mechanical. I dearly hope that in the future art and culture will become the stronger force in Japan. In particular, I would like to see Japanese women figure more prominently in society.

Indonesians are deeply interested in China, Japan, and other neighboring countries. I would like to see the Japanese reciprocate, learning about other peoples and educating themselves further by reading books, the ultimate medium for achieving mutual understanding.

A Word from the Translator

In Indonesia people who rise to prominence during an age that witnesses some major historical change are dubbed the group of that age. Mochtar Lubis is a writer belonging to the group of 1945, the year in which Indonesia threw off the last vestiges of long years of colonial servitude and began to tread the path of independence.

Naturally, the works of many of this generation's writers describe the world of war



The streets of Yogyakarta, Indonesia

and revolution. Forceful and perceptive, the writers drew on personal experience to depict the madness that unfolded during the revolution, the impassioned revolutionaries, the irresolute fence-sitters, and the bystanders swept along by events. Japan's parallel to the Indonesian writers of 1945 would be the first group of post-World War II writers, such as Hiroshi Noma, author of *Shinku Chitai* (Zone of Emptiness), and Haruo Umezaki, author of *Sakurajima*.

Today Indonesians most vividly remember Mochtar Lubis as a militant journalist who opposed the Sukarno government. For roughly ten years after 1956 the government alternately placed Lubis under house arrest or in prison and banned his newspaper, the *Indonesia Raya*, in retaliation for the journalist's sharp criticism of government repression of human rights and corruption among the ruling classes. When he and other political prisoners were released after Sukarno's downfall, the undaunted Lubis resumed his journalistic activities with characteristic aggressiveness and conviction. He also revived the *Indonesia Raya* in 1968.

In addition to writing journalistic articles, Lubis is presently working on a saga that traces Indonesia's ethnological history, from the precolony days of the Indonesian empire to the age of independence. Upon completion, the novel will add a new page



A peasant in Bandung, Indonesia

to Indonesian literary history. Describing himself as a descendant of cannibals, the two-meter-tall Lubis cuts a fearless figure. His interests include art, sculpture, swimming, and tennis. Also fond of haiku, Lubis

translated the works of Matsuo Basho and Yosa Buson while in prison.

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

INDONESIA

Deru Tjampurdebu and Kerikil Tadjam dan Jang Terampas dan Jangputus (The Dawn of Nusantara [the Indonesian Archipelago]: The Life and Works of Chairil Anwar), by Chairil Anwar

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

Synopsis

This book is a translation of the entire collection of poems by Chairil Anwar. The work of this poet of the people inaugurated a new epoch in contemporary Indonesian poetry and is still widely read in Indonesia today. Knowing that readers need some background to understand the poetry of a foreign country, the translator has used various reference materials and the testimony of various people to reconstruct the age in which Anwar lived.

Born in 1922 in Medan, Sumatra, Chairil Anwar was favored with an environment that recognized and nurtured his talent. He eventually made his way to Jakarta. Indonesia was under occupation by the Japanese army at the time. While other Indonesian intellectuals worked as cultural propaganda officers for the Japanese army, Anwar gradually established a reputation as a free-spirited poet, indifferent to the eyes of the outside world.

As translated by Megumi Funachi, also a poet, Anwar's poems are filled with sensitivity in their depiction of the unstable emotional climate in the days preceding Indonesia's liberation from colonial rule. Anwar embodied all the chaotic and confused elements affecting the intellectual climate at that time—Dutch expressionism, admiration of and reaction against the Japanese, nationalism



Indonesian children, the hope of the future of Indonesia (West Java)



Horse-drawn carts serve as mass transportation in the outskirts of Yogyakarta, Indonesia

and its anarchistic manifestations—and produced poems of a highly impelling nature.

Anwar's passionate and sensitive poems are the work of a young, footloose poet whose life ended abruptly at age twenty-seven. Beyond the poems, the period and history of the time in which he lived are revealed. The following is Anwar's most celebrated poem.

Me

When my time comes
I want to hear no one's cries
Nor yours either

Away with all who cry!

Here I am, a wild beast
Driven out of the herd

Bullets may pierce my skin
But I'll keep on,

Carrying forward my wounds and my
pain,
Attacking,
Attacking,
Until suffering disappears

And I won't care anymore

I want to live another thousand years

(translated by Burton Raffel)

A Word from the Translator

Some people unfamiliar with Indonesian literature often ask to whom I would compare the poet Chairil Anwar in Japanese literature. Anwar ushered in a new era in Indonesian poetry, had a pioneering spirit, led the life of a poverty-stricken vagabond, died young, and produced works that be-

came highly respected after his death. I suggest that he resembles Japan's Takuboku Ishikawa. Although the book likens Anwar to the French poet Arthur Rimbaud, I feel Japanese people might find the allusion to Takuboku more meaningful.

Anwar was a wild spirit and lacked Takuboku's earnest nature. Their divergent characters probably reflect the different climates in which they lived. Takuboku came from northern Japan, where he eagerly awaited the fresh verdure of spring after the cold of the harsh Japanese winter; Anwar lived in the tropics, where at night he could lie dozing under warm starry skies. Anwar had a close friend, H. B. Jassin, just as Takuboku had Aika Toki. The second part of the book describes Anwar's light-fingered



Chairil Anwar

habits and how he was often apprehended and beaten up. He would never put up a fight, however; admitting his wrongdoing, he would apologize profusely, whereupon the other party would end up feeling sorry for him. Despite his vagabond ways, Anwar was loved and his talent was recognized by many people, such as his friend Jassin. In fact, at the strong urging of another friend, Anas Ma'rif, I became involved in translating this book.

During a visit to Japan in 1980 Anas fell ill, was hospitalized, and had to undergo surgery. Each time I visited him, he would ask anxiously if the publication of Anwar's book had been settled yet. In April 1980, Anas returned to Indonesia. From his sickbed he sent instructions and information related to Anwar's poems. That is the kind



A fruit vendor in Bandung, Indonesia

of man he was. Knowing the nature of his illness, I was anxious that the book be published as soon as possible. The publishing company kindly cooperated by rushing the book through and, when it had been completed, sending it directly to Jakarta through special channels. Anas saw the book despite his critical condition. He died one week later.

I wrote in the book that Anas was to have completed the translation, begun by Anwar, of *Daera Persinggahan* (A Port of Call). Naturally this is no longer possible. I sincerely hope that the Chairil Anwar beloved by Indonesia will be read as widely and with as much interest as was Takuboku in the Japan that Anas admired.

Megumi Funachi is a translator and a poet.

THAILAND

Fun Khwamlang (Reflections on Thailand, Reflections on Life), by Phraya Anuman Rajadhon

translated and edited by Mikio Mori; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Synopsis

The memoirs of the late Phraya Anuman Rajadhon were published in four volumes, amounting to 1,277 pages, between 1967 and 1970 by Samnakphim Suksit Siam, a Thai publisher. In the original Thai edition, the first volume covers this scholar's home life in his early years and includes recollections of his grandparents, various childhood experiences, and his studies and school life. It also contains Phraya Anuman's reflections on teachers, the first words he ever read, his despair about school, and his shift toward self-study.

In the second volume of the original edition, Phraya Anuman tells of leaving school and hopping from job to job. He describes his employment at the Oriental Hotel in Bangkok and then draws on his experiences as a customs clerk to portray a bureaucrat's life style. He reflects on Bangkok as he once knew it and tells of his departure from the bureaucratic life. The memoirs become even more interesting as one reads the third and fourth volumes, *Thiaw Phujing* (Women in My Life) and *Aan Nangsu* (Reading I Have Done).

The translator of the memoirs omitted the appendix, focusing his editing and translating on the main text, and thus condensed the memoirs into three volumes.

Though called memoirs, this work is not just an autobiography. It sweeps across a wide spectrum of Thai culture: calendars and era names, colloquial expressions for time and numbers, fashion trends over the years, modes of transportation long ago, Chinese secret societies, names and words for relatives, spelling Thai words correctly, pronouncing and writing English words in the Thai language, and personal and place names. Phraya Anuman tells about pawnshops and writes about interpreters, the Chinese queue, and *phuk pi* (substitute coins used when coins in circulation were insufficient). He discusses footwear, ethnic

toys and games, village lads and outlaws, and Thai entertainers. This scholar offers basic instructions for *bon bia* (gambling with cowrie shells) and advice for winning at *huai* (a Chinese lottery). He tells about strolling along eating the fare of various food stalls and describes Chinese New Year's amusements. His memoirs also mention toilet habits and provide a record of market ups and downs. With its liberal dose of such anecdotes and facts, this work is not only captivating but also offers readers a wealth of useful information.

The narrative technique employed is particular to this author and this work. During his childhood, Phraya Anuman was nicknamed Yon, the lad who knew the back streets and alleyways in and out. As a writer, the adult Yon just as competently steers his narrative through a maze of thoroughfares, side streets, and alleys. Once, seemingly on the verge of admitting he has reached a dead end, Phraya Anuman guides his penned thoughts through back alleys, returning once again to his main sub-



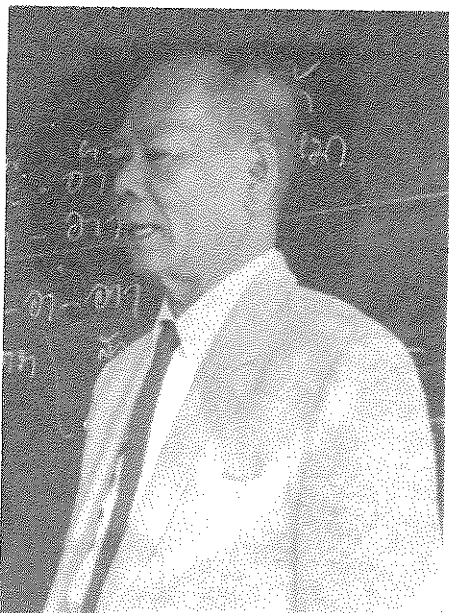
Ancient wooden figures at Wat Mahachai, a Buddhist temple in Thailand

ject. Memoirs as light and easy to read as these are rare. This work makes it readily apparent that Phraya Anuman is a product of a world where pride, affectations, and pretensions have no place.

A Word from the Translator

Perhaps I should have been more faithful to the original Thai title and called the Japanese translation *Kaisoroku* (Memoirs). However, *Fun Khwamlang* does not just begin and end as one man's reminiscing and recounting of his life. "You could say that my aim was to use my own experiences, what my eyes have seen and my ears have heard, to tell what life was like back then," said the late Phraya Anuman Rajadhon. True to his words, the subjects of his observations and narrative run the gamut of Thai society, touching on ethnic celebrations, assorted folk customs, etiquette, and finally language usage. The author also has not forgotten to chronicle the major historical events occurring during his lifetime and to record the impact of these happenings on the Thai people. Thus, I took the liberty of titling the memoirs *Kaiso no Tai*, *Kaiso no Shogai* (Reflections on Thailand, Reflections on Life).

Of course, memoirs never cease being memoirs. Yet individuals able to examine themselves as frankly as this scholar does are rare. For that reason alone, this volume is undoubtedly the key to discovering how Phraya Anuman, Thailand's greatest scholar, developed his character and ideology, to



Phraya Anuman Rajadhon



A villager making pottery in Maha Sarakham, Thailand

learning about his dedicated pursuit of knowledge, and finally to finding out what a truly plain and simple daily life was like.

This work also is a record of keen-sighted and genial observations of people and society. Echoing Phraya Anuman's main

goal—faithfully depicting Thai society and the ebb and flow of popular culture—it eclipses the limits of ordinary memoirs. It is particularly valuable as a rich deposit of ethnological materials for understanding Thai culture and society.

Readers will conclude that Phraya Anuman's intellectual curiosity, positive spirit, and love of humanity have made this scholar's entire legacy—in all more than 250 works centering on ethnology and rippling through numerous other divisions of the humanities—the undeniably superior collection of works it is. No reader will tire even momentarily of the wealth of subjects this man presents in his own instinctive, winning style.

Written in a lively, loquacious vein, this work overflows with the spirit of irony and jest inherent in any work by Phraya Anuman. Though the mixture of many "new period" (as Phraya Anuman calls them) trendy words and phrases and quotations ranging from universal maxims to witticisms to religious odes may at first glance seem to create a chaotic jumble of colloquial and refined language, each word and phrase is exactly where it should be in the work's clever structure, enhancing the total effect.

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

THAILAND

Phisua Lae Dokmai (The Butterfly and the Flower), by Nipphan

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

Synopsis

Thailand's southern region, which lies along that country's border with Malaysia, is unique in the predominantly Theravada Buddhist Thailand for having a large population of Malay Muslims.

This area in southern Thailand is the setting for this novel. Hujan, the novel's young protagonist, lives with his father, who is a day laborer at the local train station, and younger brother and sister. The lad's mother died long ago.

Hujan is in his last year of elementary school, and the novel begins on the first day of his final exams for graduation. Life is difficult for Hujan's family, living from one day to the next, depending on the father's luck at finding work at the station each day. Moreover, Hujan's father is greatly distressed, for the work at the station has fallen off in the wake of the wave of motorization that has swept across Thailand. Hujan has given the matter some thought and concluded that his brother and sister must continue their schooling and that his father can no longer support the family alone. Therefore, though his marks are not bad and he really does want to continue his education—to wear the light blue trousers worn by secondary school pupils—Hujan decides that it is up to him to earn money to help support his family.

On the examination day Hujan confides in a female teacher he respects, telling her that he intends to start selling popsicles. He already has his father's permission. At his teacher's persuasion Hujan at least takes his final exams and then

begins selling popsicles in the schoolyard to his former classmates.

Since rice is cheap in Thailand and other products are cheap in Malaysia, smuggling operations have sprung up, with runners using the railway linking the two nations. At the invitation of Mimpi, a former female classmate, Hujan joins a group of youths working as runners.

One day Hujan's father is hit by a train



Nipphan

and seriously injured, and the youth finds himself his family's sole breadwinner.

Before long Hujan is drawn to Mimpi, and a fight over her erupts between Hujan and a fellow worker, Naka. Sometime later, Naka, who has all but stopped speaking to Hujan, tells Hujan he must get out of the smuggling operation. As he talks, Naka seems quite different from usual, and Hujan becomes uneasy. That evening, Hujan sees Naka leap from a train, taking his own life.

On his way home one evening, Hujan, who has decided to quit his job as a runner and start a florist business with Mimpi, gets off the train en route and buys Mimpi a T-shirt. The shirt, in her favorite shade of sky blue, is imprinted with a butterfly.

In the midst of Thailand's complex socio-cultural framework, poverty is always threateningly near for those at the bottom of the social scale. But these people take heart and determine to live cheerfully, honestly, and correctly. Despite a dark thread running throughout, this work overflows with a brightness like that of the sun shining over southern Thailand, and readers can readily sense the warmth glowing in the author's eyes.

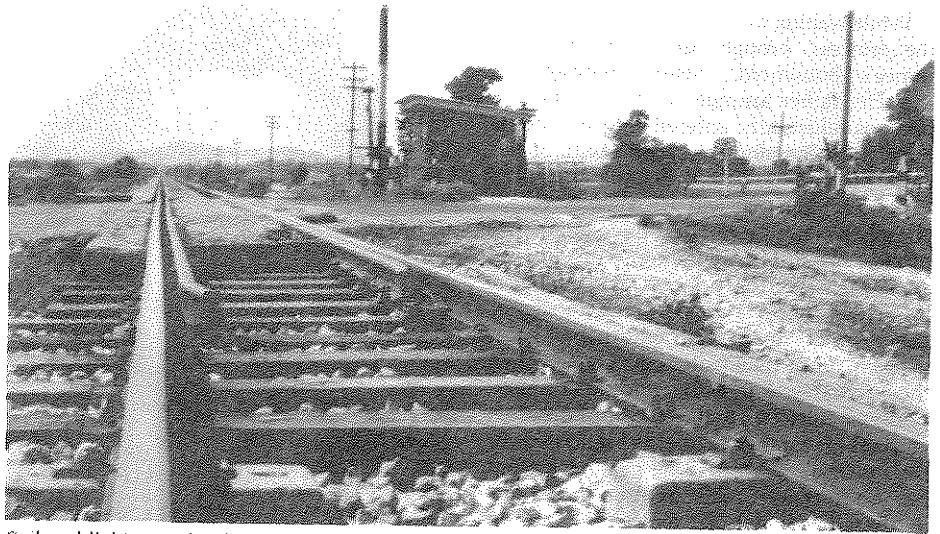
A Word from the Translator

Thailand is generally known as a Theravada Buddhist country, with more than ninety-five percent of Thais counted as adherents of this national religion. However, less widely known is the existence of members of other major faiths. Though they are a minority, these Muslims, Mahayana Buddhists, and Christians have generally held on to their beliefs. They tend to be concentrated in metropolitan areas or close to the country's borders.

Southern Thailand, the setting of *Phisua Lai Dokmai*, consists of four provinces: Narathiwat, Pattani, Satun, and Yala. Most of the inhabitants of this region, which borders Malaysia, are Muslims whose mother tongue is Malay.

On the east coast, which faces the Gulf of Siam, the Pattani dialect of Malay is spoken. It closely resembles the language of Kelantan and Trengganu on West Malaysia's east coast. The language of Satun, on the west coast, is generally classified in the Kedah group. The generation that spoke Malay from the very first has just given way to a generation that speaks Thai as its primary language, creating an interesting ethnological and linguistic phenomenon.

As for the other three provinces on the east coast, Malay has not been lost, and inhabitants either speak only Malay or are bilingual, having fluent command of both Malay and Thai. Actually, even those able



Railroad linking Malaysia and Thailand (in Pattani, Thailand)

to speak only Malay know a smattering of Thai words, and on the Malaysian side there are even the Samsam Muslims who, having forgotten Malay, speak Thai. Many of these Muslims have moved to the capital area, with the more traditional Muslims settling in the Thonburi district and the more modern believers settling in the northeastern suburbs. Among themselves, Thais can tell at a glance from what area these natives of southern Thailand hail.

Though there are two Muslim sects in Thailand, the Thai government appoints a leader of the more traditional sect to a high-level position within the Religious Affairs Department of the Ministry of Education. This leader then becomes the head of all Thai Muslims. From my impressions, it seems as if the city-dwelling Muslims prefer living in traditional, wooden Thai, not Malay, dwellings, rather than following the borrowed Chinese practice of living above

their shops. Also, although Central Thai has many Khmer loanwords, farther north, where Lao, Northeastern Thai, and Shan are spoken, I was sometimes surprised to hear words with close Malay equivalents in the speech of Thais or people of Thai ancestry who have had very little contact with the Khmer Republic.

The Thai word *khaek* refers to the people of Indonesia, Malaya, and the Indian subcontinent and also includes the Muslims of southern Thailand. In local hamlets, the natives call themselves *khaek*, as distinguished from outsiders. Yet, recently in particular, this word has taken on derogatory implications, and people tend to use *Muslim* or *Islam*. This is probably connected to the increased influence of Muslim circles since the 1970s.

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

THAILAND

Khang Lang Phap (Behind the Painting), by Sriburapa

translated by Nittaya Onozawa and Masaki Onozawa; published in Japanese by Kyushu University Press

Synopsis

When his father's friend Lord Athikarnbodi and the lord's young wife, Princess Keerati, visit Japan, Nopporn, a young Thai studying at Rikkyo University in prewar Japan, shows them around.

In the course of their two months' contact, Nopporn is attracted by the princess's wisdom and elegance. When he learns that her marriage has problems, his affectionate sympathy for her wells into a fiery, passionate love.

While waiting for her true love to appear, the princess, brought up in the imperial prince's household, passed marriageable age. Her father arranged a match, and the princess reluctantly entered into a loveless marriage, becoming the second wife of the elderly lord.

On the slopes of Mount Mitake, where Nopporn and the princess have gone on a picnic, Nopporn, bursting with intense emotion, kisses the princess and confesses his love for her. Having received no sign of her love in return, Nopporn's anguish deepens, until finally the day comes when they say farewell in Kobe, and the lord and princess return to Thailand. Nopporn then entrusts his feelings to a letter, sending it to the princess's home. All he gets back from her is a restrained reply, written in her role as the wife of a lord, telling him not to neglect his studies. Unable to read between the lines, the young Nopporn fails to realize that the princess does love him. In extreme anguish, he buries his passion and, focusing on his future as a businessman, throws himself into his studies. Two years later he feels nothing when told of the lord's death. At the end of six years, Nopporn, having completed his studies and business training, returns to Thailand and begins a career in banking. His father arranges a marriage with a girl named Pree, and Nopporn, having relinquished his original ideal of marriage based on love, unresistingly weds her.

Now thinking of the princess as a sort of



A young couple lighting a sacred candle in a Bangkok temple



Sriburapa

older sister, Nopporn assumes she will be happy to hear that his work and marriage are so successful. However, learning of his marriage, the princess, who has developed tuberculosis, takes a sudden turn for the worse. In a feverish delirium she repeatedly calls out Nopporn's name. He rushes to her bedside, where she gives him a painting of a scene from Mount Mitake. Nopporn at last realizes that the princess has loved him all along. In a haze of grief following her death, he gazes at the painting, focusing as well on the memories behind it. Words penned just before the princess's death—"Though I die unloved, I was blessed to have loved someone"—echo forever in Nopporn's heart.

A Word from One of the Translators

by Masaki Onozawa

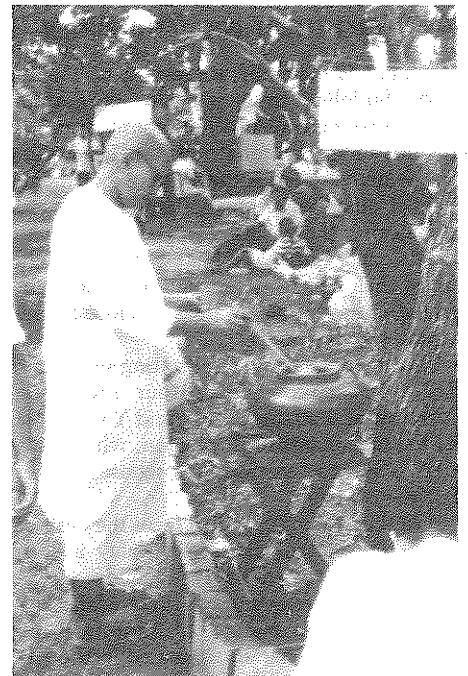
Anyone that has read Hiroshi Ando's Japanese translation of Sriburapa's *Lae Pai Khang Na* (Looking into the Future) may be surprised that this love story is by the same author. Sriburapa, who in his later years wrote novels about Thai social problems, wrote this novel when he was a youthful thirty-one. Through the work's two main characters, Princess Keerati of the old elite and young Nopporn of the new elite, Sriburapa persistently seeks to define love.

The novel unfolds around the portrayal of the inner psychology of Nopporn, who flounders like a lost sheep in the throes of his agony over his love for the princess, who personifies the old aristocracy. With this novel, Sriburapa has in one effort sur-

passed the standard level of conventional narrative literature.

The constitutional reform of 1932 actually had little to do with the common people. But, this reform unmistakably stemmed from a series of qualitative social changes beginning at the end of the nineteenth century. The period of time around the reform witnessed the swift fall of the royalty, aristocracy, and other members of the old feudal elite and the appearance of Thailand's new elite. This new elite, ensconced in the military, government, and business, was ushering in a new phase of history. This novel should probably be read as a work that explains the new elite's concept of modernization. Sriburapa depicts the inevitable collapse of Princess Keerati's unrealistic notions of love, throwing the postreform remnants of the old elite into relief. However, this does not mean that Sriburapa sweepingly approves of the ideas of modernization of that time as represented by Nopporn.

Nopporn, a fledgling member of the new elite, when faced with a confrontation between worldly accomplishments, such as studies and work, and love, in the long run forsakes the latter, living peacefully in a marriage characteristic of the old system.



A Buddhist nun dipping up water in a Bangkok park

In the latter half of the novel Sriburapa leaves nothing out in portraying the superficiality and limitations of the new elite's ideas regarding modernization. The remorse-filled Nopporn, reflecting over and over on the world behind the painting without being able to integrate it into his present

reality, symbolizes the fractures in Thailand's modernization efforts. Because of the very existence of these crippling elements in Thai society yet today, five decades after the reform, this novel continues to evoke fresh impressions among its readers and will probably take its place among the classics.

In this work, Sriburapa shows he could coolheadedly and steadily examine the hollows behind the objectives at the end of the

path of materialistic modernization that the mainstream of the new elite was following. Therefore, his shift of interest toward the movement and life of the common people, who as the real bearers of history pursued truly significant goals for modernization, was probably logical.

Masaki Onozawa is an associate professor of anthropology at Kyushu University.

to discuss the role of the village in the

MALAYSIA

Masyarakat Melayu: Antara Tradisi dan Perubahan (Malaysian Society: Between Tradition and Change), edited by Zainal Kling

translated by Yuji Suzuki; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Synopsis

This book is a full translation from the Malaysian original of a collection of highly specialized academic studies on Malay society by nine Malay scholars at the University of Malaya.

As the editor states in the foreword, each contributor's identity is as a member of Malay society. The scholars therefore use their value judgments as "insiders" as the basis for objective and scientific analyses of the society to which they themselves belong. The book also sets out to offer analyses that are both critical and constructive. In recent years Malays have made remarkable progress in penetrating every facet of Malaysia's complex multiracial society, and in this sense, also, this book will be of great significance in understanding Malaysia.



A fishing village in Sabah, East Malaysia

The first chapter deals with Malay belief systems, discussing the relationships that link traditional religion (animism), Islam, and modern education with its emphasis on empirical knowledge. It also presents the role of magic in Malay society as a traditional healing technique.

The second chapter focuses on the role of the *pondoks* (Islamic schools) that are found in the northern states of West Malaysia. *Pondoks* are made possible through donations and other forms of community support and provide a means for young and old of both sexes to study Islam as a kind of lifelong education. These schools are in danger of being swept away in the wave of modernization moving across Malaysia. The third chapter presents the results of a survey of family structures and social organization in a matrilineal village society in the Alor Gajah region of Malacca State.

Citing the results of a survey of the village of Padang Luas, the fourth chapter discusses political attitudes in the agricultural sector of society (the overwhelming majority of Malays), which forms the power base for Malaysia's ruling party. The fifth chapter explores the development of Malaysia's modern economy by examining the British colonial administration both in terms of its special characteristics and from the viewpoint that it was essentially identical with colonial administrations in other Asian countries.

The traditional view is that the cause of the stagnation of the Malaysian economy, and particularly the poverty found in agricultural villages, lies in the fact that Islam hinders economic development. While accepting that there is a connection, the sixth chapter presents the view that Islam and economic development are not mutually exclusive and suggests that coexistence may be possible. The seventh chapter consists of essays on the economy and consumer life styles in village communities; the essays are based on surveys conducted in such communities. The eighth chapter examines agricultural villages on the outskirts of major cities, and the ninth presents a wide-ranging appraisal of FELDA (Federal Land Development Authority), which was established under the 1956 development decree, taking as an example planning work carried out by the Tiang River Plan FELDA. The chapter points out some problem areas and offers suggestions.

A Word from the Editor

This book is the fruit of a strong desire by Malaysian scholars to publish, in Malay, results of their research on Malaysian society and culture. The book, whose contents are

based on "inside" values, is making a major contribution in allowing Malaysians to re-examine their own culture, traditions, and social conditions in their own language. The various chapters, though written by scholars in different disciplines, share a common perspective, viewing development as an extension of long-term history. That is, the book stresses Malaysia's national and cultural continuity. Though some of the book's contributors later studied abroad, all first graduated from the University of Malaya, making it this work's starting point.

As a collection of scholastic essays, this volume is somewhat difficult for the general reader but is widely read among university students. It drew a variety of comments when it was published and has given an impetus to Malaysian scholars and researchers. The Japanese version is the first translation of this collection into a foreign language.

A Word from the Translator

I first visited Malaysia some ten years ago. The view from my aircraft was a remarkable contrast between neatly laid out rubber tree plantations and occasional columns of white smoke, and I formed the impression that this was somehow a leisurely land. I had seen more than enough of the more distressing aspects of humanity in such places as Bangkok, Jakarta, and Manila, and Kuala Lumpur seemed all the more fresh and vivid by comparison.

I began a three-year appointment at the University of Malaya in 1977, and the experience of actually living in the country proved surprising. My initial impression of tranquillity was overshadowed by the existence of serious racial problems. Malaysia is a typical multiracial society. I was told that Malays controlled politics and the Chinese controlled the economy, and that the legal and medical professions were the province of the Indians. A variety of languages, religions, and cultures exist simultaneously. However, the actual situation is much more complex and is rapidly changing.

During my first year at the university, nearly half the students attending my lectures were Chinese or Indian. By my final year, almost ninety percent were Malay, and Malay replaced English as the main language. This transition occurred over only three years. The process of "Malayanization" had begun to take hold in the universities. The economy, meanwhile, had been certified as healthy by the World Bank, and the political situation was also extremely stable. Malaysia has a number of advantages, including abundant resources and a population that is relatively sparse. However, we cannot ignore the role of the



Zainal Kling

Malays, who in the past have had a reputation for being lazy and irresponsible.

Strangely, however, among the Malays themselves there are surprisingly few proponents of theories of Malay uniqueness. *The Malay Dilemma*, a book written by the

present prime minister, Mahathir Mohamad, after his expulsion from the ruling party, was banned until his recent appointment to the premiership. There are numerous taboos concerning the royal family, race, religion, politics, and so on, and this book is one of a very limited number of works in which Malay scholars discuss Malay society. Many of the contributors are promoters of "Malayanization." The editor, Zainal Kling, is the thirtieth deputy vice-chancellor of the University of Malaya. Mohammad Taib Osman has advocated the Malay "spiritual revolution." As vice-chancellor of the National University of Malaysia, Awang Had Salleh has played a key role in promoting the change to Malay as the national language.

These scholars' ambitions for the future and their criticisms contain a number of points worthy of careful consideration. At the same time, they are mostly from rural backgrounds, and however westernized they may have become during their education, they are still the heirs to the traditions of Malay society. It must not be overlooked that they are and always will be Malay.

I am very grateful that this book has been introduced to Japanese readers through the assistance of the Toyota Foundation. Progress is progress, however slight. Yet I cannot forget Zainal Kling's statement that the main task still lies ahead.

Yuji Suzuki is a lecturer at Kanagawa University.

MALAYSIA

Ranjau Sepanjang Jalan (No Harvest but a Thorn), by Shahnnon Ahmad

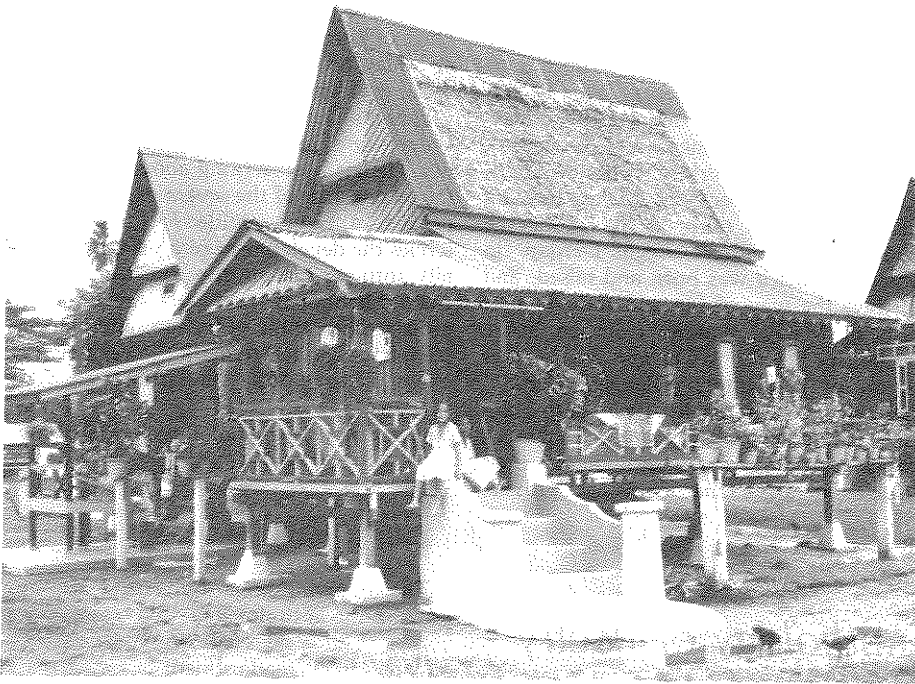
translated by Jun Onozawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Synopsis

The growth of the Arab world has been accompanied by increased interest in Islam in Japan. This story is about farmers in Malaysia. Like the Japanese, these people are Asians and cultivators of rice. However, they differ from the Japanese in that they follow the Islamic faith.

The story is set in an agricultural village in the State of Kedah, Malaysia's main rice-producing area. The protagonist, Lahuma, farms an area of land measuring about four hectares with his wife, Jeha, and seven daughters. The plot unfolds in step with the annual cycle of rice cultivation and describes the tragedies that befall the family.

While clearing a wooded area to create a bed for rice seedlings, Jeha is bitten by a cobra. Though Lahuma saves her just in time, the terror of this experience sets off a gradual change in Jeha's psychological makeup. The incident foreshadows a series of tragic events that subsequently strike the family. Since Jeha is confined to bed, Lahuma takes his oldest daughter, Sanah, with him to work in the fields.



A farmhouse in Malacca, West Malaysia

However, Lahuma carelessly steps on a *nibong* thorn that penetrates deeply and cannot be removed. The wound gradually festers, and Lahuma dies, his appearance rendered horrifying by poisonous sores that cover his body.

Despite the tragedy that has befallen the family, the cultivation must go on, or Lahuma's wife and daughters will face certain starvation. Fortunately, the village headman plows their paddy fields with his tractor, and they somehow manage to trans-

plant the seedlings. However, as the family has feared, the crops, as in the past, are once again assailed by an infestation of crabs. For more than a week they must work day and night fighting the plague of countless crabs by boiling them to death in a large kettle.

The mother, Jeha, has become mentally unbalanced. Grief at the loss of her husband and anxiety over the farm work finally drive her insane, and she is taken away to a mental hospital. Nevertheless, the children diligently continue to weed the paddy fields. The floods come, and after the waters have receded the sisters are faced with the task of clearing away the mud and debris that have adhered to the rice plants. Each day is filled with anxiety and strenuous labor. Just as the rice becomes ready to harvest, the crop is attacked by a huge flock of sparrows. Jeha returns home in time for the pitiful harvest. However, she is completely insane, and Sanah, the eldest daughter, must protect the family and the paddy fields.

This book portrays the tragic destiny of a peasant family engaged in a relentless struggle against nature. The author's message, however, is contained in a passage at the beginning of the book: "Life and Death, dearth and plenty, are in the hands of God. In the hands of Allah the Almighty." As a portrayal of a rice-cultivating household, this story evokes a sense of affinity and fellowship in the Japanese heart. However, the real question posed by the book is how to interpret the introductory passage.



A mosque in Malacca, West Malaysia

A Word from the Author

When I began to write after becoming a teacher, my first publications were short stories. English was then the main language for literature, and in general Malay was not taken seriously. Few works describing the world of Malaysian tradition existed. I decided to write a novel on the theme of the pride that Malaysian peasants take in their simple village life style despite their material poverty.

The hero of this novel, Lahuma, and his wife, Jeha, lead hard and trying lives as they struggle against the harsh forces of nature. Lahuma dies after a thorn causes a festering wound in his foot, and his wife goes insane. Their Islamic beliefs, however, sustain them spiritually; for them death is not the end of everything, since their daughters inherit their spirit. At first glance



Shahnnon Ahmad

Asian women seem weak, yet they possess the spiritual strength to create individual life styles while enduring hardships.

Today my work as dean of a university faculty keeps me very busy, and though it has been very difficult to combine this with my writing activities, I am currently working on a historical novel. I find time for writing by rising at four-thirty and working until five-thirty, when I pause for prayer before resuming writing.

A Word from the Translator

Regrettably little is known of Malaysian literature in Japan. Knowledge is limited to *Sejarah Melayu* (Malay Chronicle) and *Hikayat Hang Tua* (Hang Tua Story)—the two great literary works produced during the Malacca Dynasty—which have been in-

roduced to Japanese readers as part of a small body of Southeast Asian historical literature. The appearance in 1980 of Michiko Nakahara's Japanese translation of *Hikayat Abdullah* (Abdullah's Story), which is regarded as a pioneer work in modern Malaysian literature, was encouraging, but the task of introducing contemporary Malaysian literature to Japan still lies ahead.

The works that most qualify as representative examples of contemporary Malaysian literature are surely *Salina* by A. Samad Said and *Ranjau Sepanjang Jalan* by Shahnun Ahmad. Both books were written during the sixties, and to date no literary works of equal caliber have appeared. Both authors are still active, occupying positions of leadership as mentors of Malay literature.

Ranjau Sepanjang Jalan (1966), set in a

kampung (village) still unaffected by the process of modernization, portrays the life of a poor rice-farming family struggling to survive against the elements. Prior to this work Malay literature tended to concentrate on urban settings, and Shahnun's novel was the first work to focus new attention on social aspects of Malay farming villages. Shahnun takes as his setting the village of Kampung Banggul Derdap, in which he himself was born and raised, and portrays the way of life and thought patterns of Malay peasants from an inside perspective. This work and two other novels set in Kampung Banggul Derdap, *Rentong* (Burned Black; 1965) and *Srenge* (The Sun; 1974), comprise Shahnun's "kampung trilogy." In addition to their value as literature, the novels also provide

students of the Malay situation with a wide range of knowledge about the real character of Malay peasants and the basic nature of social problems.

Shahnun Ahmad is dean of the Science University of Malaysia's School of Humanities. He has been writing about Islam since the second half of the seventies. His current project, a novel entitled *Al-Shiqaaq*, describes the development of a village community through finding the true teachings of Islam. Shahnun started work on this major project about three years ago, and its completion is expected to mark the beginning of a new phase in Malay literature.

Jun Onozawa is a representative at the Japan External Trade Organization's Japan Trade Center in Jakarta.

MALAYSIA AND SINGAPORE

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

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

Background

One of the common themes running through this anthology's poems, which were all originally written in English, is that of the search for identity among the people of a multiracial society that has embarked on the road to modernization as a single nation. These people experience friction in their society and confusion within themselves as they are cut off from their traditions. Both the editor and the translator elaborate on this point.

In a short commentary at the end of the book, the translator notes: "These poets who compose their works in English are attempting to confirm their identity, their place in the world. Caught emotionally between the old and the new, between those who are ardently promoting modernization and those who are going to be left by the way-side, they possess an extreme sensitivity to the many contradictions that surround them. However, they are unable to express their feelings openly to others. These feelings, which they keep buried deep inside themselves, are actively and creatively transformed into poetic inspiration. The poets seem as though they are in a dark forest searching for a faint beam of sunlight piercing the dense growth of trees. . . . To me, pain seems to be the most appropriate word with which to describe the contorted feelings that they are unable to express through direct anger or indignation."



Edwin Thumboo

The following poem by Arthur Yap appears in the anthology.

readjustment

after being educationally years away
he returned
expecting us to have remained
ourselves.

we expected the mod suit
which he wore
and only that didn't belong here
(otherwise he was himself).

we'll listen to his talk
show concern, create some problems
offer our solutions
to prevent the rise of questions
which might need readjustment.
and only these do not belong here.

when it happens
we cannot cover
our consoling smiles
or smile to ourselves
that we are not torn
between a family and another country
then we know
we can't just go away
and drop our faces
to bridge the span
between our eyes and his heart

A Word from the Editor

In Singapore, a multiracial country made up of Chinese, Indians, and Malays, English is accepted as an important heritage. English was introduced when Singapore became a British colony and was an important tool for colonial administration, trade, and education. Now it has become an important tool for modernizing Singapore and understanding the world. Thus it has

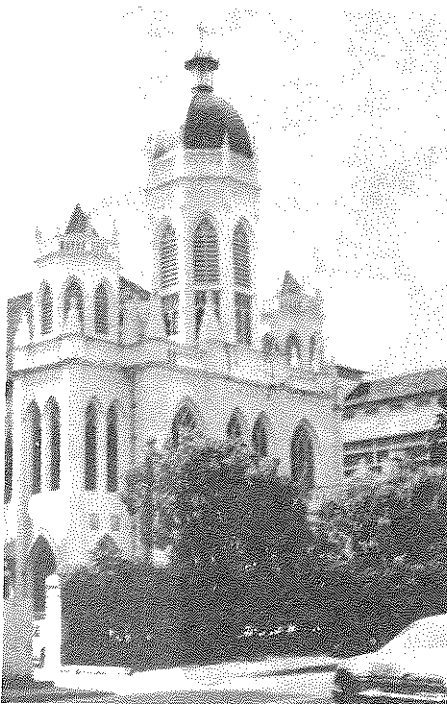
played different roles in tune with changes in Singapore.

Though English was at first undeniably forced on the people of Singapore by the British colonizers, today it is becoming entrenched among Singaporeans and is even about to be accepted as part of their cultural heritage. Moreover, English as a common language is playing an indispensable role in creating a single national identity that embraces Chinese, Indians, and Malays. However, English is still undeniably a second language among Singaporeans, who have mixed feelings about the fact that English, while remaining essentially an alien language, is becoming an inherent part of their being.

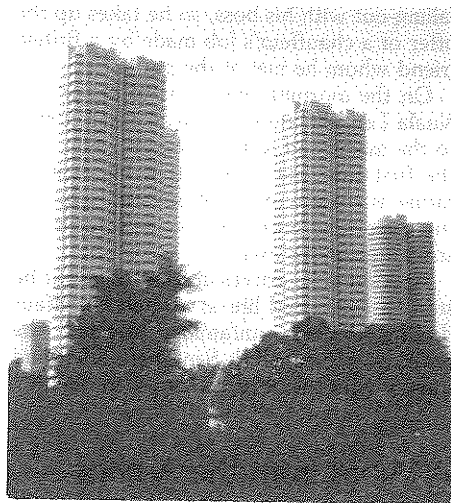
I believe a language becomes intrinsically fixed in us when we begin to use it for not only practical but also creative activities. Poetry is the first vessel for this creative expression, for when a language becomes a means for expressing what lies in our soul we begin to write poetry in that language. It is only after this stage that we begin to use that language in writing short stories, autobiographies, and novels.

A Word from the Translator

Singapore is a young nation. Under the strong, single-minded leadership of Lee Kuan Yew's People's Action Party since 1959—through the merger with Malaya in 1963 and the separation from it in 1965—Singapore has made a successful economic



Christian church in Singapore



Skyscrapers in Singapore

takeoff by remarkably speedy industrialization. Nation building in the material sense having thus been attained, the pressing concern of this multiracial, multilingual country now is nation building in the spiritual sense: that is, the establishment of an identity that is not Chinese, Indian, or Malay, but Singaporean. (In this respect, Singapore definitely differs from Malaysia, where the emphasis is on helping the *bumiputeras*, or native Malays.) In the face of this task, the English language looms large above all others because of the obvious economic, political, and social advantages it brings. This means an attempt to forge a Singaporean identity by linking the various ethnic groups through this "neutral" language. In such a process literature written in English plays an important role.

English is an essentially alien tongue to the Singaporeans. Therefore, every creative effort of these poets to express themselves in English may be considered an endeavor to transplant that language to rich new soil

and domesticate it. At the same time these efforts represent a positive contribution to the challenging task of creating a Singaporean identity by piecing together fragments of the great traditions of Britain, China, India, and Malaya.

Despite their varying qualities, all 175 of the poems in this book written by 38 poets are unforgettable to me. Trying to relive in my imagination the feelings and emotions on the other side of the words by slipping into each poet (transforming myself into so many personae) and to reexperience these feelings in the Japanese language was exhausting, physically as well as mentally; I often found my heart pounding. If I might ever believe that I could to any degree assimilate the poems into the flesh and blood of my imagination and translate them in a re-creative way, it is because, on visiting the country, I made some valuable acquaintances with a few of the poets and publishers, who are making wholehearted efforts to create Singapore literature under conditions that are not altogether encouraging.

It may be said that English is as yet an elite language in Singapore, and therefore these poets belong to the elite. But I do not doubt that in the present situation, where English is emerging as the virtual national language, they will lend their sensitive ears to the voices of anger, joy, and sorrow that are easily drowned out in the merry din of prosperity. And I sincerely hope that they will thus help make the second tongue their own and contribute to the search for a Singaporean identity. For it is this little book of poetry that taught me that the first step toward understanding a country, its people, its culture, and its literature—or a person or even a short piece of poetry—is loving acceptance.

Miyuki Kosetsu is a Ph.D. candidate in English literature at Doshisha University.

SINGAPORE

Son of Singapore, by Tan Kok Seng

translated by Shigehiko Shiramizu; published in Japanese by Tosui Shobo Publishing Co., Ltd.

Synopsis

The author's childhood was spent in a Singapore farm village in the days of the Japanese occupation during World War II. In this autobiography, he recalls the miserable lives of the people under Japanese rule and the adults' fear of the oppressive Japanese regime.

With the war's end, he enters primary school at the age of nine. There the principal gives him the name Tan Kok Seng. His country upbringing causes him many problems at school, but little by little he adjusts to his new life and completes his

education. However, because his family is poor, there is no end to the amount of chores awaiting him at home. Graduation day is marked more by sadness at no longer being able to go to school than by happiness at graduating.

At fifteen, he decides to respond to a former classmate's invitation to work at a store in town. At first, he wears himself out and commits many errors while making deliveries and doing odd jobs, but he eventually becomes used to the hard labor. The woman who owns the store is so busy coddling her son and giving him money that she cannot pay her employees' wages. Then one day Kok Seng is seriously injured as a result of his own carelessness. After being treated without sympathy by the shop owner and the local hospital, he decides to return home.

Sometime later, he resumes life as a coolie when he is offered a job by another store. Then one day he meets an Englishman who speaks Chinese and who invites him to a party. At the party he makes the acquaintance of a number of Chinese and foreign intellectuals. He is so excited that he feels he must learn English, so he begins to study it on his own.

He wins a reputation among the coolies after beating another rowdy coolie in a fight. Feeling that he must learn how to defend himself, he finds time in his busy work schedule to learn self-defense techniques.

Kok Seng gets his driver's license soon after Singapore attains its independence. He had been considering quitting his job since a

falling-out with his boss, so he takes up the offer of a chauffeur's job made by a British friend whom he met at the party.

On the morning that he is to depart for Kuala Lumpur, his father walks half a mile to the main road to hail a taxi for him. For the first time, he realizes that his taciturn father is truly worried about him while at the same time proud of his son's efforts to strike out on his own.

As soon as he arrives in Kuala Lumpur he starts a fast-paced life as a hired chauffeur driving through unfamiliar streets. The book closes with Kok Seng befuddled and uneasy with the abrupt changes in his life.

A Word from the Author

My memoirs came about in a rather unusual way. In 1968 I traveled all over the world on business. The hippie movement was then at its peak, and young people everywhere seemed to have forgotten the importance of working for a living. Upon returning from my trip, I decided to write memoirs of my life thus far and leave them to my children.

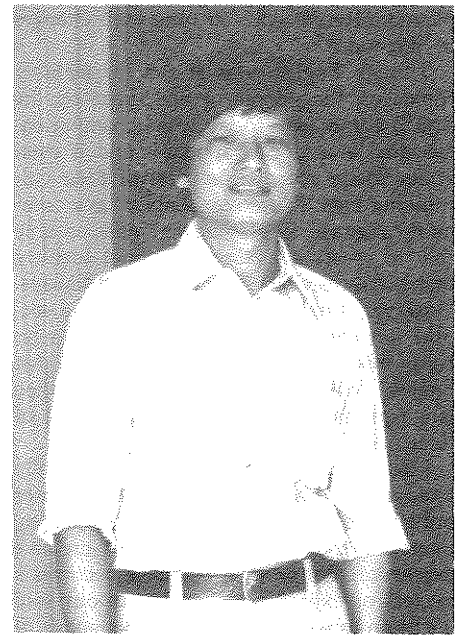
Although I received only an elementary education, I have always kept a diary. I wrote the manuscript for my memoirs in Chinese. Since I worked during the day and could work on my memoirs only in the evening, it took me about a year to complete them.

When I translated my memoirs orally to an English friend and writer named Austin Coats, he was very impressed. Insisting that they were too good for only my children's eyes, he urged me to publish an English translation. But, though I can speak English, having studied it while working in Malaysia as a chauffeur for an English diplomat, I am not very good at writing it. We therefore agreed that I should translate my Chinese manuscript into English orally, with Austin recording my words. We worked about an hour and half every day and completed the translation in about six months.

My published memoirs were received well not only in Singapore but in all parts of the world, as well. The book begins with my days as a coolie in Singapore and ends with my finding work in Malaysia as a chauffeur. Since many readers wrote asking me what happened after I became a chauffeur, I wrote a sequel entitled *Man of Malaysia*.

A Word from the Translator

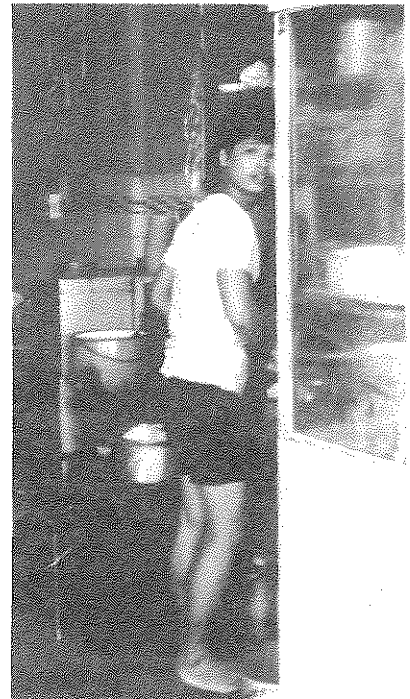
Tan Kok Seng is a Singaporean of Chinese ancestry born in a backwoods farm village around 1940, shortly before the Japanese army occupied Singapore during World War II. His story is one of advancement as



Tan Kok Seng

he changes from a farm boy who migrates to the city into a coolie and then, after many trying experiences, into the personal chauffeur of a European diplomat posted in Malaysia.

Being an autobiography, the story is not fiction; however, it is written in the form of a novel. This style makes it easy for readers to warm to the characters, despite the book's sociological and cultural anthropological aspects. The writing is articulate and well



Chinese waiter in a Singapore coffee shop



New apartment buildings tower over older shops and houses in Singapore

paced, while humor abounds. Occasional descriptions of the protagonist's inner thoughts are moving. Readers therefore find that although the subject matter is far from light, they do not feel the book to be overwhelming or gloomy. With the protagonist they laugh, cry, and are aroused to indignation. Then, before they realize it, they have finished reading the book.

The very first autobiography written by a coolie, the book was a best seller in Southeast Asia. This can be attributed to a number of reasons. One is its literary charm, which I have already mentioned.

A second, and major, reason is that it is the realistic story of someone who succeeds by virtue of his own efforts. The protagonist is an ordinary person who could exist anywhere. Yet he rises from country bumpkin to coolie to personal chauffeur. That is, he is an average person who becomes successful.

Third is the historical setting. Today, Singapore is competing to be the fastest or second fastest growing country in Asia after Japan. In the process its people have had to deal with abrupt social and cultural change. The book enables readers to experience vicariously not only the inner feelings of an individual but also the process of nation building through rapid industrialization and modernization. As in Japan, already Singapore's younger generations no longer know what poverty is like and are spoiled by affluence. At least, that is the opinion of those who are middle aged or older. Thus for Singaporeans in the upper age brackets, this book serves as both popular literature and a source of nostalgia.

Shigehiko Shiramizu is a lecturer in anthropology at Takachiho College of Commerce.

Readers' Comments

Manusia dan Kebudayaan di Indonesia

Mutsuhisa Kai, Nippon Gakki Co., Ltd.

I studied at an Indonesian university for three years, beginning in 1973. In those days, *Manusia dan Kebudayaan di Indonesia* was very popular among Indonesian students, and at a friend's urging I bought a copy. But because of my limited knowledge of Indonesian and innate lack of perseverance, I never finished reading it then. Since that time I have become quite familiar with the book, which was used as a textbook in a university course I took.



A mosque in Jakarta, Indonesia

When I heard that a translation of it had been published, I immediately ordered a copy and waited as anxiously for its arrival as if I were awaiting a reunion with an old friend.

The most important lesson I received from my stay in Indonesia was realizing how difficult it is to understand foreign countries and foreign peoples. This is particularly so in Indonesia with its myriad ethnic groups and cultures. This book's popularity in Indonesia suggests that mutual understanding is difficult to achieve even among Indonesians themselves, let alone between Indonesians and foreigners like us.

Truly understanding the diversity of a country like Indonesia demands that we acquaint ourselves with the culture and customs of each ethnic group against which Indonesian values and ways of thinking have developed. Moreover, through such an effort we will also realize that Indonesia's diversity is an inseparable element of the reality of this nation today.

As a comprehensive introduction to this Southeast Asian nation's representative ethnic groups and cultures, *Manusia dan Kebudayaan di Indonesia* is a must for anyone desiring to develop a deeper understanding and knowledge of present-day Indonesia and to gain a basis for considering its future development.

Jalan Tak Ada Ujung

Shosaku Shibata, Taisho Marine & Fire Insurance Co., Ltd.

Once, when I was reading a newspaper article critical of Indonesia, my usually gentle Balinese, Javanese, and Sumatran friends

revealed the strength of their identity as Indonesians. At the time I could not understand why they reacted so strongly; only much later did I realize that their resentment stemmed from their pride in Indonesian independence, which was won under the slogan "Freedom or Death."

In the preface to the Japanese edition of *Jalan Tak Ada Ujung*, the author states, "The old and the young, men and women, and even children, rose spontaneously against the reemergence of Dutch forces, vowing to choose death rather than allow their country to be recolonized." It is essential that we understand how proud Indonesians are of their hard-won independence.

This novel's characters are not easily roused to action. Isa, the protagonist, and Fatimah, his young wife, are good-natured, ordinary lower-middle-class people. They are so frightened by the importance of their role in the struggle for independence that they are unable to sleep. Through descriptions of human beings stripped of all pretenses and the good and evil that coexist in all human societies, this book offers a glimpse into the spiritual development of its Indonesian protagonist, who, after awakening to the importance of conquering the fear inborn in all humans, realizes that independence is essential to human dignity.

Many Japanese are now working with Indonesians just as I once did. A large number of Japanese will continue to have this opportunity in the future. I feel strongly that we should never forget that a strong sense of pride in Indonesian independence, which Indonesia won by struggling against Dutch and English forces under the slogan "Freedom or Death," courses constantly through the veins of every Indonesian with whom we work.

*Deru Tjampurdebu and
Kerikil Tadjam dan Jang
Terampas dan Jangputus*

Shigeichi Ikehara, forklift operator

I obtained this anthology of poems by Chairil Anwar, Indonesia's Rimbaud, in a roundabout way. A leaflet inserted in the Japanese-language edition of the Taiwanese novel *Sayonara; Tsai-chien* (Goodbye, Goodbye; 1979), a bitter criticism of Japanese sex tours that I had happened to pick up at a bookstore, listed many Southeast Asian works. *Jalan Tak Ada Ujung*, a contemporary Indonesian novel, intrigued me, so I ordered it. I enjoyed reading this inspiring novel and, as a lover of poetry, thought that certainly there were poets in Southeast Asian countries, perhaps even great ones. I used the inquiry card that the publisher (Mekong) had inserted in the book to ask about Southeast Asian poetry and thus learned of *Deru Tjampurdebu and Kerikil Tadjam dan Jang Terampas dan Jangputus*.

This collection of seventy-four poems by Anwar (four are adaptations) undoubtedly merits a unique position in world literature. I am filled with regret that Anwar died so unexpectedly at age twenty-seven. This collection includes a vivid description, by one of Anwar's friends, of a typical day in this poet's life. The friend's knack for capturing an instant in Anwar's blazing career presents a fascinating portrait.



Villagers making musical instruments in West Java, Indonesia

I especially like the following lines from "Me."

Here I am, a wild beast
Driven out of the herd

Bullets may pierce my skin
But I'll keep on

Megumi Funachi's translation is superb, and Amri's beautiful batik design on the jacket makes one want to feel the actual fabric.

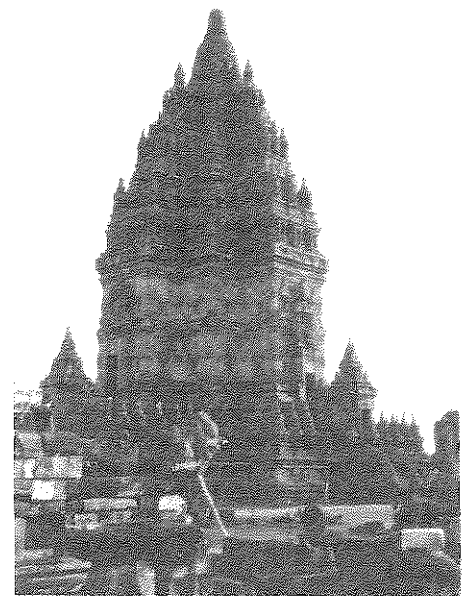
I am going to a poetry reading soon and will take this anthology, reading aloud as much of it as I can.

Phisua Lae Dokmai

Takeshi Yasumoto, Asahi High School, Osaka Prefecture

The lives of the characters in *Phisua Lae Dokmai* are infused with a sense of reality untainted by gloom. When his father's income has all but stopped, Hujan, the novel's hero, wonders, "How can I waste time going to school and all when my father, brother, and sister are nearly poverty-stricken?" Hujan and his family endure the harsh reality of their circumstances, taking life one day at a time. How are they able to remain unbeaten by their lot?

Thai people, while apprehensive of the elements of nature, possess a cheerful strong-mindedness for living in harmony with their environment. This strength, as well as the



Candi Prambanan, a Hindu temple in Central Java, Indonesia

traditional spirit that sustains it, strikes me deeply every time I read Thai novels, giving me food for thought.

In this work, the independent Hujan is not just alive; he has a truly meaningful existence. Such a way of living seems to have vanished in Japan. As inhabitants of modern Japan, which urges us toward large-scale civilization and rationalism, we can be nothing but envious of the world of this novel. I hope many Japanese will read Thai novels, for they help us step back from civilization's great progress, giving us room for self-examination.

Hujan's life will no doubt become happy and wonderful. Readers will share Hujan's feelings, when, at the end of the novel, he quits the illegal rice smuggling and focuses on a new life with his beloved Mimpi. It is like looking at a beautiful picture of a butterfly fluttering about a flower.

I have visited Thailand five times, and this novel rekindles memories of the steadfast, undimmed spirit of the poverty-stricken Thais I met.

Masyarakat Melayu: Antara Tradisi dan Perubahan

Masaru Yoneno, International Department, Radio Japan, NHK

Since starting to work on broadcasts intended for Malaysian audiences I have become increasingly interested in Malay society. Having studied Indonesian at my university, I at first thought of Malaysia as an extension of Indonesia. I regarded its

languages in the same way. This tendency to align Malaysia with Indonesia grew out of misconceptions based on my own ignorance about Malaysia.

I stayed in the home of a Chinese Malaysian on my first visit to Malaysia. He lived in a world in which Chinese was the only language. Unable to understand this language I could only remain silent. On my second visit, however, I stayed in the home of a Malay Malaysian, and almost everyone I met was Malay.

I realized that Indonesia and Malaysia are different, and that Malaysia contains a Chinese world and a Malay world. I began to wonder just what kind of people the Malays were. The translator's preface to the Japanese version of *Masyarakat Melayu: Antara Tradisi dan Perubahan* answered my question clearly.

Though these people are grouped under the single name "Malays," they differ according to ancestry, birthplace, status, and so on. Although in retrospect this seems obvious, it was only after reading this introduction that I was able to accept this fact. My awareness of this aspect that is perhaps quite obvious to the Malays themselves enabled me to form a more concrete impression, not of "Malaysia" in general but of Malay society. Each increase in my knowledge about the Malay people and their culture gave me a deeper understanding of Malaysia. At the same time, I regretted my own conceit in believing that by using Indonesian, which superficially resembles Malay, I had successfully understood what people were saying to me.

I intend to reread this book, and to try, whenever I come into contact with Malays, to understand each word and gesture more fully.

Ranjau Sepanjang Jalan

Kyoko Murakoshi, Nikkei SVP Co., Ltd.

My first contact with Malaysia was in activities during my university years. I found myself unconsciously attracted to the country and still have treasured memories of a six-day visit there.

Malaysia is a multiracial nation made up of Chinese, Indians, and Malays. In contrast to the Chinese and Indians, who for the most part live in the cities and either engage in commerce or are professionals, the majority of Malays live in rural villages and work in agriculture. It is perhaps for this reason that I perceived cultural differences between the Malays and the Chinese, though both groups are Malaysians. In contrast to the diligent and visibly energetic Chinese,



Fishermen catching shrimp along the east coast of West Malaysia

the Malays seem somehow leisurely and optimistic. Whenever I was with Malays, I found myself totally encompassed in an atmosphere that encouraged a feeling of relaxation. That was what attracted me to the Malays, and I wondered about the source of this atmosphere.

It was then that *Ranjau Sepanjang Jalan* came to my attention. Even though this novel portrays only a simple farm family, their home, their land, and their way of life, the story greatly intrigued me. The family is beset with a series of tragedies, including the death of Lahuma, the family breadwinner; the damage caused to their crops by natural calamities; and the madness of Jeha, Lahuma's wife. According to the translator's notes, despite modernization, conditions in agricultural villages differ little today from when this novel was written. The Japanese reaction would have been to devise a means to ward off the crabs and sparrows or to make an earlier start on modernization. The Japanese people believe that all obstacles should be swept aside and in this way have become economically strong and wealthy. If this novel had been set in Japan, it would have been an extremely tragic work. Yet *Ranjau Sepanjang Jalan* is strangely lacking in any sense of pathos, for the members of this family regard all the good and evil that befall them as the "will of God," never stooping to meanness or despair.

The Japanese life style, which is based on the removal of obstacles, and the Malay life style, in which such obstacles are accepted, are equally valid. Yet I wonder which will survive in the end. Though it may be totally unattainable to a person who does not be-

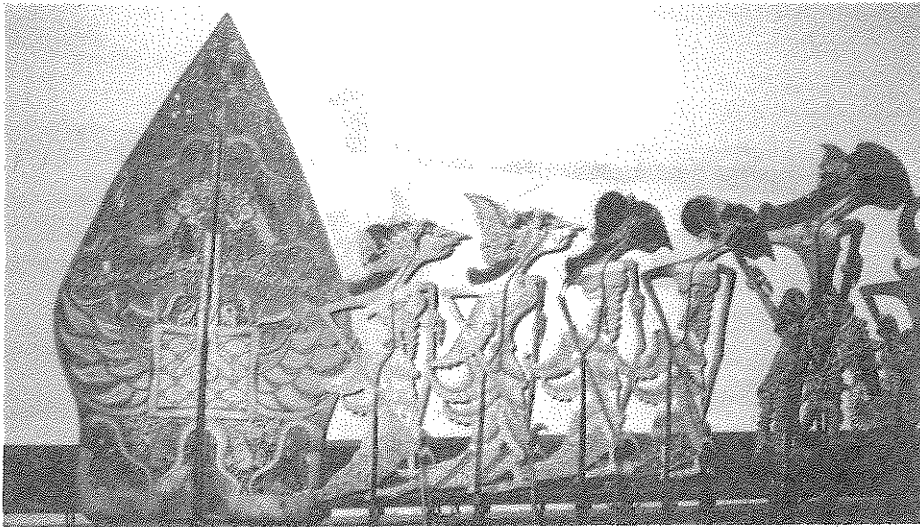
lieve in God, the Malay way of life seems to include the strength and courage to accept everything that happens and endure without losing hope. It will be very interesting to see how the country's modernization will change the Malay life style, or indeed whether there will be any change at all.

The Second Tongue: An Anthology of Poetry from Malaysia and Singapore

Mieko Sakurai, Nanzan University Graduate School

What is Arthur Yap like? He is an artist as well as a poet. He is intelligent and writes with startling sensitivity, creating works reminiscent of French movies and melodies. Three of his works particularly impressed me.

"Coconut trees, a sandy shore . . . nobody sells sea-shells on the sea-shore: only defence bonds." These words appear in "A Beautiful Kampong," a poem that awakens memories of beaches I saw during a one-year stay in Central America more than a decade ago. Various images drift through my mind: the beauty of the sun setting in the sea off Panama and the blue sky and sea, the white sandy beaches, and the green coconut groves that dazzled my eyes as I flew over the San Blas Islands. Images of Mexico's Yucatan Peninsula and Veracruz harbor are etched among memories of my youthful wanderings. Now I hear that oil rigs dot the Gulf of Mexico, whose beauty I still vividly remember. Developing coun-



Wayang kulit puppets and a gunungan fan in Solo, Indonesia

tries in Asia, Africa, and Latin America all share the same problems: a colonial history and a desperate struggle to retain self-identity despite surging waves of modernization. Even since my visit, Mexico and Panama, as well as the other Central American countries I visited, have changed.

"Readjustment" and "In Passing," two other poems by Yap, should be discussed together, for a common theme runs through them. In the former, a native of Singapore who has never gone abroad welcomes back a friend who has returned after studying many years in the West. The depth of the distance that has developed between the two friends bewilders the untraveled Singapore native. In the latter poem, the narrator treats a friend who is successful in international business to fried noodles and other local delicacies. When the friend fails to praise the remarkable success of Singapore's modernization, the narrator feels cheated. Did the narrator's friend really return from the West, where he had studied or become successful in business, desiring to be reunited with the modernized (westernized) aspects of his native land? I think not. I think he came back with visions of healing his weary soul in the beautiful *kampong* (village) that he had imagined he would still find upon his homecoming.

Finally, these poets' works moved me, a housewife who has returned to her cherished world of literature and learning after many years away from it, for two reasons. One lies in the translator's ability to capture the spirit of their language and faithfully transform it into beautiful Japanese verse. The other rests on the awareness they arouse in me of the pains we share as fellow Asians. Japan does not deserve to be called an affluent major power until we learn to accept foreign cultures as they are through not only

economic, but also cultural, exchanges. Meanwhile, I look forward to reading more works by Singapore's leading poets.

Son of Singapore

Katsuyuki Oshima, Mooka
Technical High School

Through this book I discovered what we as Japanese must do to understand not only our Asian neighbors but other foreigners, as well. Upon finishing the book, I realized that to really understand Tan Kok Seng, the book's Singaporean protagonist of Chinese ancestry, we must first be aware of the

various trying experiences he endures. As Kok Seng switches from one humiliating job to the next, some of the traditional customs and attitudes that his family, particularly his father, have drummed into him become fixed, while others are cast aside; in the process a set of values takes root in his mind. This value-forming process is vividly described in this moving work. Perhaps we go through a similar process in our daily experiences. Yet, the values that develop in Kok Seng's mind are quite different from ours. Understanding foreign cultures is the key to understanding people in other countries, so it is important that we strive to acquaint ourselves with the environments that foster personalities like that of Kok Seng.

In reading this work, I was impressed by Kok Seng's strength. His determination to better himself under any circumstances and the way that he always remains steadfast, bravely confronting pressures in his environment, are truly admirable. The descriptions of his life as a coolie, experiences in the hospital, and conversations with his family convincingly convey his ability to endure.

This work also left me with the painful realization that even today Japan's World War II atrocities cast a dark shadow on the hearts of Southeast Asian people. The description of Japanese soldiers at the beginning of the book filled my heart with deep sorrow.

We seldom choose to read this sort of book. In fact, I was not even aware that it existed. But having read it, I am convinced that it is a worthwhile book giving readers much to think about.

1982 Toyota Foundation Activities

Research Grant Division Programs

Research Grant Program

Under this program research grants are awarded to projects that respond to the needs of society in the fields of the human and natural environments, social welfare, and education and culture. Applications are solicited in April and May each year and reviewed by selection committees in each field; grants are approved by the Board of Directors in October. The grant period is one year, beginning October 15 and ending October 14 of the following year. Total grant awards amount to about ¥280,000,000 annually. Applications must be submitted in Japanese.

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

Research Contest on the Theme "Observing the Community Environment"

Projects awarded grants as a result of this contest are conducted jointly by community residents and experts in various fields who are engaged in intensive long-term study of the immediate community environment in

Japan. This contest, which is conducted every two years, was inaugurated in October 1979 as one of the special programs commemorating the fifth anniversary of the Foundation's establishment. Total grant awards for each contest period amount to about ¥50,000,000.

International Division Grant Programs

International Grant Program

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

"Know Our Neighbors" Translation-Publication Program in Japan and in Southeast Asia

The "Know Our Neighbors" Translation-Publication Program in Japan covers the expenses of translating Southeast Asian literature dealing with the region's culture, society, history, and so on in order to encourage the translation and publication of Southeast Asian literature in Japanese. All works are written by indigenous authors and recommended by Southeast Asian advisory groups for introduction to Japanese readers. Applications from Japanese publishers are solicited from April through October, and grants are approved at the Board of Directors' three annual meetings. Total grant awards amount to about ¥30,000,000 annually.

The "Know Our Neighbors" Translation-Publication Program in Southeast Asia covers translation- and publication-related expenses in order to encourage the translation and publication in Southeast Asian languages of Japanese literary works; works on Japan's culture, society, history, and so forth; and results of research projects conducted by Japanese researchers studying Southeast Asia. At present Indonesia and Thailand are participating in this program.

The total grant awards amount to about ¥30,000,000 annually.

Dictionary Compilation- Publication Program

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

Fellowship Program for Japanese Social Scientists

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

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

Burma

Doe Taing Thani (My Native Land), by Khin Swe U
translated by Hisao Tanabe; 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.

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

Hma daba Acha Mashibi and Pyauk thaw lan hma Sandawar (Nothing Can Replace It and Groping the Roadless Road), by Moe Moe Inya
translated by Yasuko Dobashi; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Le hnint Atu (With the Wind), by Ludu U Hla
translated by Shizuo Katoda; to be 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; to be published in Japanese by Shinjuku Shobo Publishing Co., Ltd.

Indonesia

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

Salah Asuhan (Influenced by the West: Misguided Education), by Abdoel Moeis
translated by Kenji Matsuura; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Antologi Cerpen Indonesia (Anthology of Indonesian Short Stories), edited by Ignas Kleden
translated by Shigetugu Sasaki and ten others; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

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

translated by Yoshinori Murai; to be published in Japanese by Shinjuku Shobo Publishing Co., Ltd.

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

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

Semasa Kecil di Kampung (Memories of a Village in Sumatra), by Muhamad Radjab translated by Tsuyoshi Kato; to be 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; to be published in Japanese by Mekong Publishing Co., Ltd.

Malaysia

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

Philippines

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

Tagalog Short Stories translated by Motoe Terami; published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Philippines: The Continuing Past, by Renato Constantino and Letizia R. Constantino translated by Yoshiyuki Tsurumi, Ichiyo

Muto, and Yuichi Yoshikawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.

The Pretenders, by Francisco Sionil José translated by Matsuyo Yamamoto; to be published in Japanese by Mekong Publishing Co., Ltd.

Singapore

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

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

Thailand

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

The Ethnological Essays of Phraya Anuman Rajadhon, Vol. I, by Phraya Anuman Rajadhon translated by Mikio Mori; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

Krū Bannok (Country Teacher), by Kham-mān Khonkhai translated by Takejiro Tomita; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Lae Pai Khang Na (Looking into the Future), 2 vols., by Sriburapa translated by Hiroshi Ando; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

Luk Isan (Child of Northeastern Thailand), by Khumpoon Boontawee 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), 5 vols., by M. R. Kukrit Pramoj translated by Keiko Yoshikawa; published in Japanese by Imura Cultural Enterprise Co., Ltd.

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

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

Anthology of Short Stories, edited by Suchart Sawadsri translated by Yujiro Iwaki; to be published in Japanese by Imura Cultural Enterprise Co., Ltd.

Chut Prapheni Thai Vol. II (The Ethnological Essays of Phraya Anuman Rajadhon, Vol. II), by Phraya Anuman Rajadhon translated by Mikio Mori; to be published 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; to be published in Japanese by Imura Cultural Enterprise 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; to be pub-

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

Occasional Report No. 1

The response to the *Toyota Foundation Occasional Report No. 1*, a special issue on Thailand that was published in August 1981, far exceeded our expectations. The *Occasional Report* originated as a medium for telling as many people as possible outside Japan about Southeast Asian literature, works in the social sciences, and other works written in Southeast Asian languages.

The report was sent to Southeast Asian research centers, libraries, universities, foundations, organizations to promote scholarship, and similar groups throughout the world as well as to researchers, writers, journalists, and other individuals with an interest in Southeast Asian society and culture.

The booklet, which introduces one attempt at cultural exchange, has elicited various comments from around the globe. We would like to share a few of them.

From Southeast Asia

A member of the program's Thai Advisory Group wrote expressing great delight that so many people are being told about the "Know Our Neighbors" Program.

Many individuals from other Southeast Asian countries wrote that the vivid infor-

mation on their Thai neighbors was very helpful. Among them was a Malaysian university professor who used the *Occasional Report* as reference material for lectures on Thai literature.

A Filipino working at a university's Asian research center wrote that it was a pleasant surprise to read about our efforts to improve the Japanese people's understanding of Southeast Asia. Other writers commented that the information on Thai literary works was very interesting.

Until now, despite being neighbors, the people of Japan and Southeast Asia have had few channels for learning about each other's society and culture. We founded the "Know Our Neighbors" Program to introduce Southeast Asian works to Japanese people and will be happy if the *Occasional Report*, a byproduct of this program, gives even the slightest impetus to improving the exchange of information among Southeast Asian countries.

From the United States and the Soviet Union

A writer from a U.S. university expressed great pleasure at having access to such valuable information on books written in foreign languages, saying that it is generally difficult for the average person who is not a scholar to obtain such data.

An officer of a U.S. foundation commented that we have produced an appealing, highly readable publication that is rich in content.

A Soviet librarian asked if we would swap our publication for an English-language magazine published in the Soviet Union.

Editorial Postscript

As of August 1982, the "Know Our Neighbors" Translation-Publication Program, launched in 1978, had awarded grants for fifty-three works, thirty-two of which have already been published either partially or entirely.

Thanks to interested people in the mass media, favorable reviews of many of the translated works have appeared in Japanese newspapers and magazines and via other media. Nearly all the newspapers and magazines in the six Southeast Asian countries in the program have also introduced the program to their readers, who have welcomed it warmly.

However, the reality is that these translated works may have a very limited readership in Japan. We urge Japanese people to read these books that represent the best of Asian literary and social science works to discover a new world.

A man from Kurashiki who has bitter wartime memories told us that he would like to donate some Southeast Asian novels to a library in his city. Realizing that novels are the best means for young people to acquire wholesome attitudes toward people in various foreign countries and that such attitudes would help prevent war from erupting, he decided to donate the books.

International Grants by the Toyota Foundation (July 1981—June 1982)

Title	Grantee	Location	Grant amount
Translation from Thai into English and Malaysian of the Research Report "The Traditions Influencing Social Intergration Between Thai Buddhists and Thai Muslims"	Dr. Frachitr Mahahing, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus Mr. Vae-U-Seng Madaehoh, Center for Islamic Studies, Prince of Songkla University, Pattani Campus	Thailand	¥1,560,000
Film Production "Thai Muslim Culture in the Southern Border Provinces of Thailand"	Mrs. Chavewan Wannaprasert, Associate Professor, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus	Thailand	¥5,550,000
Southern Thai Dictionary Compilation (2nd year)	Mr. Sudhiwong Pongpaiboon, Director, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus	Thailand	¥1,150,000
Analysis of Research Findings of Foreign Scholars in Indonesia	Mrs. Meutia Farida Swasono, Lecturer, Department of Anthropology, University of Indonesia	Indonesia	¥2,370,000

Ecology of Causative Agents in Marine Food Poisoning in Fiji	Dr. Uday Raj, Director, Institute of Marine Resources, The University of the South Pacific	Fiji	¥2,850,000
Survey and Photographic Recording of Northeastern Thai Mural Paintings (1st year)	Dr. Vanchai Vatanasapt, Chairman, Esarn Cultural Center, Khon Kaen University	Thailand	¥6,220,000
Southern Thai Cultural Encyclopedia Compilation (1st year)	Mr. Sudhiwong Pongpaiboon, Director, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus	Thailand	¥3,900,000
Workshop on and Promotion of Television Programs for Children (1st year)	Ms. Ubonrat Siriyuvasak, Secretary, Mass Communications for Children Promotion Group (MCC)	Thailand	¥1,920,000
Historical and Textual Studies of Old Northern Thai Palm-Leaf Manuscripts, with an Emphasis on Legal and Muang-History Texts (2nd year)	Mr. Anan Ganjanapan, Lecturer, Faculty of Social Sciences, Chiangmai University Mrs. Aroonrut Wichienkeeo, Lecturer, The Lan Na Thai Folklore Studies Center, Chiangmai Teacher College	Thailand	¥1,940,000
A Study and Survey of Palm-Leaf Manuscripts in the Provinces of Phitsanulok, Sukhotai, and Kamphaengphet, Thailand (1st year)	Mr. Supot Pruksawan, Lecturer, Cultural Center, Pibulsongkram Teachers College	Thailand	¥3,720,000
Publications on Mon and Nyah Kur Linguistics (2nd year)	Dr. Theraphan Luang Thongkum, Assistant Professor, Department of Linguistics, Faculty of Arts, Chulalongkorn University	Thailand	¥1,180,000
The History of Southeast Asian Architecture: Developments in Thailand from the Sixth Through the Thirteenth Century (2nd year)	Mr. Anuvit Charernsupkul, Associate Professor, Faculty of Architecture, Silpakorn University	Thailand	¥1,740,000
Publication of the Youth Magazine <i>Pengetahuan</i> (Knowledge) (2nd year)	Dr. Lim Teck Ghee, Chairman, Institut Masyarakat	Malaysia	¥8,520,000
Research on Traditional Southeast Asian Architecture (2nd year)	Datuk Lim Chong Keat, Southeast Asian Cultural Research Program (SEACURP), Institute of Southeast Asian Studies	Singapore	¥9,480,000
Inventory and Recording of Sundanese Manuscripts (2nd year)	Dr. Edi S. Ekadjati, Assistant to Director of Research, The Institute of Culture, Padjadjaran University	Indonesia	¥1,450,000
Third Asian-American Conference on Environmental Protection	Professor Ariffin Suhaimi, Dean, Faculty of Science and Environmental Studies, Universiti Pertanian Malaysia	Malaysia	¥1,340,000
Implementing an Appropriate Pre-school Educational System to Reach Children in Impoverished and Rural Areas (2nd year)	Professor Kawee Tungsubutra, Rector, Khon Kaen University	Thailand	¥6,160,000
An Inventory of Ancient Settlements in Thailand Using Aerial Photography (2nd year)	Mr. Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University	Thailand	¥6,690,000