

OCCASIONAL REPORT No.4

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

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

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Message from the Executive Director

Why Is the Commonplace Labeled Unique?

The "Know Our Neighbors" Translation-Publication Program has taken on several dimensions since the Toyota Foundation inaugurated the "Know Our Neighbors" Translation-Publication Program in Japan in 1978. The Foundation added the Dictionary Compilation-Publication Program in 1981 and the "Know Our Neighbors" Translation-Publication Program in Southeast Asia the following year. It further increased the program's scope by creating the "Know Our Neighbors" Translation-Publication Program Among Southeast Asian Countries last year.

The Foundation set up the Translation-Publication Program in Japan to assist with the translation into Japanese and publication of works written in Southeast Asian languages. Thus far the program has awarded grants for works from Burma, Indonesia, Malaysia, the Philippines, Singapore, and Thailand. The Translation-Publication Program in Southeast Asia works in the opposite direction, seeking to further the translation into Southeast Asian languages and publication of Japanese books. The newest program, the Translation-Publication Program Among Southeast Asian Countries, sponsors the translation of works from one Southeast Asian language into another, for example, of a Malaysian book into Thai, and their subsequent publication.

I am not completely satisfied with the name given the Translation-Publication Program in Southeast Asia. Somehow, its Japanese name, which literally means "The Project for Southeast Asia," seems inappropriate. We chose it reluctantly, unable to think of anything better.

For the Translation-Publication Program in Japan, advisory boards of scholars have been set up in each of the Southeast Asian countries concerned. The advisory groups select Southeast Asian books to be translated, with the Foundation accepting their recommendations. The Japanese name of this program, which literally means "The Project for Japan," is apt, for it reflects the program's emphasis on having the Southeast Asian countries determine the content of their literary export to Japan, with the Foundation facilitating, not directing, their efforts.

Unfortunately, "The Project for Southeast Asia," which is the Japanese name of the Translation-Publication Program in Southeast Asia, inevitably conveys the



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

impression that the Foundation in Japan decides the program's content, with the Southeast Asian countries heeding its wishes. That is, one tends to imagine that the Southeast Asian countries involved in this program accept the recommendations of an advisory group in Japan. As noted, for the Translation-Publication Program in Japan, Southeast Asians do, indeed, decide which works they most want Japanese people to read. The Foundation accepts their choices and has the books translated and published in Japanese. It is not surprising that one assumes a converse arrangement exists for the Translation-Publication Program in Southeast Asia.

In actuality it has become standard in many cases for Japan to shape the image that it projects overseas. The Translation-Publication Program in Southeast Asia is an exception, however, because the Southeast Asian countries generate their own requests, with the Foundation assuming a supporting role. Because the program's Japanese title fails to convey this impression, instead suggesting exactly the opposite inter-

pretation, I use it with extreme reluctance.

As with the project in Japan, the program in Southeast Asia is set up so that the advisory groups in the Southeast Asian countries indicate which Japanese books they want to read, with the Foundation accepting their recommendations. Although the Foundation provides the groups with materials to facilitate the decision-making process, it offers absolutely no ideas or suggestions regarding the selection of works. To be sure, numerous opinions about potential translations are expressed in Japan. But the Foundation sets these aside, limiting itself to submitting purely objective materials and waiting first for the Southeast Asian countries to submit their suggestions and then for the translators to be chosen. The Foundation abides by its basic position that the Southeast Asian countries should have complete control in selecting individuals to translate the Japanese works into Southeast Asian languages. At long last, actual translations are under way.

Upon learning about the structure of the "Know Our Neighbors" Translation-Publi-

cation Program in Southeast Asia, most people seem to feel that the Foundation is attempting something unique in playing a back-seat role and giving the countries free rein in making their selections. As an individual connected with the program, I am, in a way, pleased to hear this; but at the same time, the more I think about it, the more I wonder if the Foundation's efforts are all that unique and unusual. A great number of Western novels and scholastic works have been translated and published in Japan. Has this not invariably happened because Japan wanted these works, and not because they were foisted upon Japan by the West? Considering Japan's own experience with this type of exchange, the Foundation's role in objectively supporting the Southeast Asian efforts is hardly unusual or unheard of. The Foundation is only doing what is exceedingly commonplace, which makes me wonder why its efforts are labeled unique.

Yujiro Hayashi
Executive Director

Special Essay

Emerging Languages and Literary Creativity: The Case of Southeast Asia

Considerable time has elapsed since we first heard that young people were gradually abandoning the printed word. Images on the television screen move of their own accord without any intervention by the viewer. Animated films even spare us the necessity of being shocked or thinking deeply because they are such obvious fabrications. I vaguely feel that I understand why comic books sell better than books containing only words. In comic books, dialogue among the characters has been replaced by a liberal splattering of printed renditions of exclamations and metallic vibrations.

The tendency to think deeply seems to be disappearing in Japan. Is this because we no longer have much to worry about? If this is true, what accounts for young people's growing interest in Southeast Asia in the past several years? I have heard that an Asian film festival sponsored by the Japan Foundation in the autumn of 1982 was filled to capacity and so popular that a repeat showing was necessary. I am certain that one factor behind the increasing interest is the Toyota Foundation's steadfast nurturing of such projects as the "Know Our Neighbors" Translation-Publication Program. The Foundation's persevering efforts over the past few years have finally come to fruition.

Whenever travel or illness gives me a little free time, I read Japanese translations of books by Asian authors. I vowed to make this a habit several years ago when, laid up with a cold, I read *Chodmai Chak Muang Thai* (Letters from Thailand) by the Thai author Botan. This novel portrays in detail the process through which a young Chinese boy gradually integrates into Thai society; its impact was so powerful that I could not put the book down. Having whet my appetite on it, I next took up the challenge of *Si Phan Din* (A Chronicle of Four Reigns), the *roman-fleuve* by the former Thai Premier M. R. Kukrit Pramoj. Reading on planes and trains, I finally managed to complete the entire five volumes. Recently

I have chosen Indonesian novels, starting with *Ni Riwit Ceti Penjual Orang* (A Slave Dealer on Bali), written in 1935 by Anak Agung Pandji Tisna. This I followed with the two-volume *Kalah dan Menang* (The Winner and the Loser), a recent work by Sutan Takdir Alisjahbana, which I just finished. The former tale is about the secret ship of a slave buyer that lurks around this mysterious island where the effects of witchcraft and love potions live on; it has the flavor of an adult fairy tale. The latter novel vividly portrays the upheaval of Javanese society caused by Japanese military rule during World War II. That two literary works from the same country can expose the reader to such different worlds is one attraction of a nation comprising many ethnic groups.

Asian literature is frequently criticized as being rough and unrefined, as not being polished. Such criticism is not entirely groundless. Years ago when I was just beginning to study Bahasa Indonesia, the official language of Indonesia, I had occasion to assist in the translation of some recently published short stories. The themes were terribly grim: the black market, robbery, guerrilla warfare, and so on. But aside from that, what particularly disturbed me was the raw impression of the contents, as if they had merely been clipped out of the human-interest pages of newspapers. The heroes and villains were clear from the start, and in the end the heroes either cried themselves to sleep or inexplicably triumphed over the un-

scrupulous forces without any intervening explanation whatsoever.

Just what is meant by "polished literature"? At the end of the Heian period (794–1185), Japanese court literature had reached the epitome of refinement. No one can deny, however, that it eventually came to magnify only the most extreme sensations and fell into merely playing with words. At this juncture, the terse style of military tales appeared, mixing Chinese words with the Japanese language to create an entirely new, powerful rhythm. Without both these elements, modern Japanese would never have developed. The process by which polishing brings a new vitality out of the midst of roughness appears to be the universal key to longevity in every literary tradition past and present, East and West.

If one thinks only of refinement, the culture and fine arts of every precolonial Southeast Asian court reached an astonishing level. For example, in the court dances handed down in India, each motion of the fingers bears some meaning. Who could call rough a language that is, in fact, far more complicated than dactylology? But when understanding of the message gradually decreases until finally no one comprehends it, then the motions cease to be words and become mere gestures. The same is true of language. And was it not precisely the modern literature of Southeast Asia that, from the beginning, turned its back on this sort of refinement and chose the chaos of real life as its starting point?

Thus, in one sense the modern Southeast Asian writers have striven for *lack* of refinement. Two very good examples of such literature are Mochtar Lubis's *Jalan Tak Ada Ujung* (Road Without End) and Pramoedya Ananta Toer's *Keluarga Gerila* (Guerrilla Family), both depicting heroic attempts by groups of Indonesians to resist Dutch efforts to regain sovereignty over Indonesia, which had fallen to the Japanese in early 1942 and had declared independence upon hearing of Japan's surrender in August 1945. To force upon these works the standard of "refinement" is beside the point.

I do not concur with those intellectuals who claim that in Japan it is possible to write literature without taking a risk, but that in many Asian countries authors must risk themselves to write literature. It is often said that outstanding literary works can only emerge during times of upheaval. These words, if expressed in earnest, are frightening, and anyone who utters them in jest is irresponsible.

My point is that no matter how difficult the circumstances under which a work is written, it has been refined in a way appropriate to the situation. An unfathomable amount of self-control is necessary for

a work to achieve a degree of artistry sufficient to raise it above the level of political sloganeering or personal diatribe. The literature of the Southeast Asian nations seems to have attained this realm in a very short time.

On the other hand, the writers of Southeast Asia are engaged in a task comparable in difficulty but completely different in nature from the problem of risking themselves for the cause of writing. Just as sculptors must sharpen their chisels, readying them for the creative task, these writers must prepare the words with which to write even as they are writing. This is not a simple job of merely sharpening a ready-made chisel. It is more like forging the chisel and sculpting with it at the same time.

In 1887 the Japanese writer Bimiyosai Yamada and others started a reform movement calling for the use of the spoken language in writing. And in China the position set forth by Hu Shih in 1916 is said to have been the beginning of a similar movement advocating the use of vernacular speech (*pai-hua*) in literary writing. On the surface, these movements are similar to modern Southeast Asian literary endeavors in that a new literary genre demanded a new style. However, whereas in Japan and China the language that people were already using for daily conversation simply usurped what had been the written language, the situation was totally different in Southeast Asia.

José Rizal, the father of the Philippine nationalist movement, wrote a series of novels, including *Noli Me Tangere* (Touch Me Not) and *El Filibusterismo* (Subversion), in Spanish. In Java, Raden Ajeng Kartini, the famous forerunner of Indonesia's ethnic consciousness movement, used the Dutch language for her prolific correspondence. Her collected letters, which were published seven years after her death in 1904, consist of more than one hundred epistles to Dutch friends.

Like these two writers, most of the early leaders of nationalist movements in Southeast Asia used the languages of their oppressors to express their own ideas. One reason is, of course, that higher education was carried out not in their own languages but in those of the ruling countries. Nonetheless, it was not merely a matter of European languages being convenient for communication between members of the intelligentsia. Nor was it simply that the European languages enabled these pioneers to expound their philosophies to the entire world. The fact is that even had they wanted to use them, their own languages would not have been adequate instruments to convey their ideas. Even after communication in their native tongues had become

possible, Southeast Asians had to borrow vocabulary from the European languages to convey concepts that had not formerly existed in their cultures. A gap developed between those languages that were and those that were not able to respond flexibly to such borrowing. All the former colonies in Southeast Asia have now achieved independence, and there is not one nation among them that has not, to some extent, experienced the joys and tribulations of shaping its own language.

Fortunately, translations now enable the Japanese people to glimpse the effort that has gone into this process. A most appropriate example is the faithful translation by Megumi Funachi and Mayumi Matsuda of *Kartini Sebuah Biografi* (Biography of Kartini), which was written in Bahasa Indonesia by an Indonesian woman, the journalist Sitisoeemandari Soeroto, and was published in 1977. The Japanese version includes the original footnotes as well as notes that the translators prepared for Japanese readers.

Kartini's collected letters were translated into Japanese in 1940 by Kiyona Ushie and again in 1955 by Shiro Hayasaka, but I have not had the opportunity to see either version. In any case, reading through Kartini's letters themselves would be monotonous, requiring considerable effort for the ordinary reader. The biography by Sitisoeemandari, however, has been rendered into exceedingly readable Japanese. Thoughtful features, in addition to the original bibliography, include a chronological table indicating comparisons with Japanese women's history. This is a book that must be read by Japanese who wish to understand Indonesia.

At this point my deepest feelings wander even further, to Kartini herself. At the time Kartini wrote her letters in Dutch, it was considered impossible to use either Javanese or Indonesian (then known as Malay) to express their complicated contents. At least, such a task was beyond Kartini's ability. Now, eighty years later, both Sitisoeemandari's Indonesian version and its Japanese translation by Funachi and Matsuda successfully capture the nuances of the original Dutch. This further demonstrates that the creation of a culture depends not on a momentary spark, but rather is achieved through the accumulated effort of long years. In her marble tomb in the ancient city of Jepara in central Java, Kartini must be nodding in tremendous satisfaction.

Akira Nagazumi
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INDONESIA

Kalah dan Menang (The Winner and the Loser), 2 vols., by Sutan Takdir Alisjahbana

translated by Ken'ichi Goto et al.; published in Japanese by Imura Cultural Enterprise Co., Ltd.

During World War II, Katsuhiko Okura, the protagonist of *Kalah dan Menang*, arrives in Jakarta as a commissioned officer of the Japanese forces occupying Indonesia. There he meets a Swiss woman named Elizabeth. Okura, who comes from a prominent samurai family dating back several centuries, is an intelligent soldier with an undying allegiance to the Japanese emperor. He sincerely believes in the ideology of the Japanese empire and is convinced that Japan is right in assuming leadership in Asia. Elizabeth comes from a background of modern Western rationalism. Their diametrically opposed value systems clash as, amid the war, the two find themselves more in conflict than in harmony. Suffering in this troubled time, they grope for mutual understanding.

The Japanese army invades Jakarta and retreats. The United States drops atomic bombs over Hiroshima and Nagasaki, and Japan surrenders. After his father, an army general, commits suicide, Okura, aware of his own insignificance and his inability to change his present circumstances, realizes that he and his fellow human beings must make life as rewarding as possible and, drawing on each individual's sense of responsibility and solidarity, glorify life to the fullest.

A Word from the Principal Translator

Ken'ichi Goto

I remember being dumbfounded about ten years ago when a student asked me whether literature existed in Southeast Asia. Remembering those days as I linger in front of displays of literary works from Southeast Asian countries in bookstores today, I am struck by how times have changed. Of the considerable number of Southeast Asian literary works now available in Japanese, only a few are stories set during the Japanese military occupation. The only ones that come to mind are *Without Seeing the Dawn* by Stevan Javellana of the Philippines, *Doe Taing Thani* (My Native Land) by Khin Swe U of Burma, and *Kuukam* (One's Destined Beloved) by Tomyanti of Thailand. *Kalah dan Menang*, an ideological novel by Sutan Takdir Alisjahbana, one of Southeast Asia's foremost intellectuals, may perhaps be labeled war literature, but it has features that distinguish it from other works in this genre.

The principal character of *Kalah dan Menang* is Katsuhiko Okura, an elite young Japanese army officer. The author strives



A wedding in Indonesia

to thoroughly explain the essence of the Japanese spirit while describing how Okura begins to live again when his country is defeated, thanks to, among other things, his love for the European woman Elizabeth. In the end the author expresses his conviction that in a world growing increasingly integrated as a result of advances in science and technology, a state or society that denies the concept of the individual must change completely.

The author's romantic idealism, which flows throughout the book, goes back half a century to the birth of the magazine *Pujangga Baru* (New Poets), whose appearance marked a turning point in the history of modern Indonesian literature. The novel's characters—Japanese, Indonesian, and Swiss—all belong to the intellectual class, which may give some readers the impression that *Kalah dan Menang* does not quite fit the general image of Southeast Asian literature. But the author's relentless efforts to overcome national and cultural differences and get to the core of human beings has given rise to a rare and thoroughly fascinating work.

The Japanese translation is the result of many years of work carried out jointly by associates from different generations. I feel relieved to have finally finished a project I undertook when I was in Jakarta in 1977 and Alisjahbana handed me a manuscript full of additions and deletions.

Ken'ichi Goto is a professor at the Institute of Social Sciences, Waseda University.

A Reader's Comment
Noriko Harada, student

I address the following to Sutan Takdir Alisjahbana:

Your inscription in my copy of the original version of *Kalah dan Menang* reads: "Noriko, you must realize that you live in a period of unlimited possibility for the entire human race."

On the two or three occasions that I met you in Bali, I was so deeply impressed by your openhearted nature that I forgot you were a highly esteemed scholar of Indonesian literature. Your energy belied the fact that you were seventy-five years old. Every time I read your inscription, I am reminded of your repeated assertion that the world overflows with possibilities. And precisely because of that, you added, we should pursue a new philosophy for the harmony of all humankind that will enable us to overcome racial, cultural, and religious differences.

As I write this, the long-awaited Japanese translation of *Kalah dan Menang* is about to be published. Because we have not had a chance to meet since early 1983, let me take this opportunity to give you my impressions of this novel.

I heard that you did extensive research for *Kalah dan Menang*, poring through more than fifty books and documents. Reading your detailed accounts of the naval battle off the coast of Surabaya and subsequent historical events, as well as your thought-



Women playing musical instruments in Indonesia

filled allusions to Japan and the Japanese, is like witnessing your appeal for "responsible literature" in action. The novel's faithfulness to reality aside, the way the ideologies of the modern West, Japan, and Java intersect reminds me of the breadth of your own scholarly knowledge.

I am of a generation that lacks firsthand knowledge of war, which means that in thinking about war I can only extrapolate from what I sense the reality of war to be. Reading *Kalah dan Menang* from such a standpoint, I could not help but question the way you describe, among other things,

Japan's defeat, the period before and after the defeat, and the ideologies that appeared. For instance, was Japan's switch to the postwar period as clear-cut as the way Katsuhiko Okura broke his Japanese sword in two? Was Western-style intelligence as epitomized by Elizabeth really adequate for judging the period in question? I was not quite satisfied with the way you ended the story with the winter of Japanese defeat, as if the above issues, whose importance is now widely acknowledged, did not exist.

I hope many Japanese will send you their impressions of the book.

Because such a perspective prevails even in works set during Indonesia's war of independence and the country's civil war, the anthology offers a new slant on these historical events. Including a story about brothers, this anthology of women writers covers an array of subjects.

A Word from One of the Translators

Megumi Funachi

This Indonesian anthology comprises works by nine women poets and eleven women writers. Where in Indonesia did so many women literary artists come from? There is nothing startling about their numbers. It is just that we were ignorant, or simply did not expect to find so many.

I was involved in the preparation of a Japanese-language anthology of modern Indonesian poetry in 1977. It featured the work of only one woman, Toeti Heraty. One day in November 1979 I received an unexpected telegram from her telling me that she would be coming to Japan and would like to see me. When we met and I mentioned that I wanted to publish an anthology of poems by Indonesian women, she told me that, coincidentally, she was the editor of a forthcoming anthology of poems and paintings by Indonesian women. She promised to send me a copy when it was published; a few months later *Seserpih Pinang Sepucuk Sirih* (A Taste of Betel and Lime) arrived special delivery. After reading it I suddenly felt encouraged about my own venture, for most of the poems I had selected were included in her anthology.

The process was not as smooth for the

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Antologi kesusasuteraan Wanita Indonesia Modern (Anthology of Modern Indonesian Women Writers), edited by Ajip Rosidi and Megumi Funachi

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

Antologi kesusasuteraan Wanita Indonesia Modern contains works by twenty Indonesian women: nine poets and eleven writers. Perspectives and sensitivity unique to women characterize each of the works in the volume's two parts, the first comprising forty-eight poems and the second fifteen short stories.

The words and phrases of the anthology's poems offer a glimpse of the natural surroundings and life style found in this Southeast Asian country. The selections reveal the depth of Indonesian poetry. Some exude feminine elegance, others appeal powerfully to readers, and others can even be labeled visionary.

Many of the short stories depict forms that love can take between husbands and wives. Regardless of its theme, each story is written from a woman's perspective.



Toeti Heraty

short stories, however, and I had difficulty even selecting works. Being overly enthusiastic in my search, I even translated stories that were not written by women, only discovering later that some male writers use female pseudonyms. Apparently some Indonesian writers are like Ki no Tsurayuki, a tenth-century Japanese government official who wrote *Tosa Nikki* (The Tosa Diary) as

if he were a woman, using *kana*, the Japanese syllabary used primarily by women at that time instead of Chinese characters, to write the travel diary.

Even in the face of various social and political changes, women are always prepared to protect their livelihood. Although many Japanese women may find majestic works of Indonesian literature beyond

them, there certainly must be women interested in reading short stories by members of their own sex. I am confident that upon realizing the extent of women's rights in Indonesia, Japan's overnight feminists will show strong interest in *Antologi kesusastraan Wanita Indonesia Modern*.

Megumi Funachi is a translator and a poet.

INDONESIA

Antologi Ekonomi Indonesia (Anthology of Indonesian Economics), edited by Thee Kian Wie

translated by Hiroyoshi Kano, Yoshinori Murai, and Hiroyoshi Mizuno; published in Japanese by Mekong Publishing Co., Ltd.

Antologi Ekonomi Indonesia is a collection of essays written by Indonesian economists. Most of the essays appeared first in Indonesian-language magazines and newspapers; a few were originally in English. Thee Kian Wie, who edited the anthology and is a senior researcher at the Lembaga Ekonomi dan Kemasyarakatan Nasional (National Institute of Economic and Social Research), consulted closely with the translators in selecting essays particularly suited for Japanese readers.

The anthology offers a range of views—from those of bureaucrats and scholars who have been directly involved in Indonesia's development policies from the start to those of intellectuals strongly critical of the status quo—and presents a diversity of subjects. Except for the 1946 essay by Mohammad Hatta, the essays were published between the mid-1970s and 1981. The collection thus warrants attention as an important guide to how the Indonesian economy will develop in the future.

A careful reading of the book provides a balanced view of how the Indonesians themselves view their economy and the course it will take in the future.

A Word from One of the Translators Hiroyoshi Kano

As the expression "Dasawarsa Pembangunan" (Decade of Development) symbolizes, the decade of the 1970s was a period in which modernization and economic development were policies that took precedence over all other considerations in Indonesia and that the entire nation was encouraged to pursue. For the first time since gaining independence, Indonesia experienced continued annual economic growth exceeding seven percent, and by 1981 its per capita national income surpassed five hundred dollars. Proof of Indonesia's growth is read-



Rice left to dry in Indonesia

ily visible, as in the increase in food production made possible by technological innovations in rice cultivation, the growth of Indonesia's manufacturing industries, the abundance of consumer goods in cities, and the increasing number of television sets and automobiles sold each year.

It is undeniable, however, that contradictions and weaknesses in Indonesia's economic structure gradually began to emerge along with advances in the country's eco-

nomie growth. Oft-cited problems include the dependence of public finance on oil revenue and foreign aid, the rise in the country's accumulated debt, corruption and the widening gap in Indonesia's income distribution, the imbalance in the development of cities and farm villages, the sluggish performance of small localized businesses, pollution, the decline in the system of social welfare innate in the Indonesians' traditional efforts to help one another, and the problem of employment as the population continues to increase. According to recent government statistics, Indonesia's economic growth rate plunged to 2.7 percent in 1982. The country's development has reached a crossroads.

The editor of this anthology seeks to introduce the Indonesian economy to Japanese readers by examining from various angles Indonesian economists' perceptions

as to how the economic development of the 1970s is shaping the future of the Indonesian people. Japanese readers will undoubtedly discover optimistic and pessimistic, as well as positive and negative, elements incorporated in the essays, often with subtle, uniquely Indonesian expressions.

As evidenced by the debate surrounding the theory of *Ekonomi Pancasila* (Pancasila economics) and the development of the "dependency theory" in the 1980s, the field

of Indonesian economics is entering an age of specialization and diversification. Comprising essays written primarily on the eve of this shift, this anthology is an account of modern history that reflects the positive and negative aspects of trends in the field of

Indonesian economics during the country's period of development.

Hiroyoshi Kano is an associate professor at the Institute of Oriental Culture, University of Tokyo.

INDONESIA

Ulamah dan Madrasah di Aceh, Islam di Sulawesi Selatan, and The Pesantren Tradition (Islam in Indonesia), by Baihaqi AK, Mattulada, and Zamakhsyari Dhofier

translated by Saya Shiraishi; published in Japanese by Mekong Publishing Co., Ltd.

Offered in one volume, the Japanese versions of *Ulamah dan Madrasah di Aceh*, *Islam di Sulawesi Selatan*, and *The Pesantren Tradition* are the first major Japanese translations of essays on Islam in Indonesia. The essays are particularly valuable because the authors, who write about Islam in their native regions, have firsthand knowledge of their subject matter.

In *Ulamah dan Madrasah di Aceh*, Baihaqi AK focuses on Aceh, a special district of Indonesian Sumatra that forms the island's northern extremity and is commonly believed to be Indonesia's Islamic stronghold. Mattulada concentrates on southern Sulawesi in *Islam di Sulawesi Selatan*, and Zamakhsyari Dhofier discusses Islam in Java, Indonesia's most populated region, in *The Pesantren Tradition*.

Each essay explores both historically and socio-culturally the roles that Islamic scholars known as *ulamah* and *kiai* have played in the traditional societies of the regions concerned. The essays also discuss *madrasah* and *pesantren*, Islamic board-

ing schools for instructing future generations of Islamic leaders and preserving the tradition of Islamic studies that provide a means of livelihood for *ulamah*.

Madrasah are supported by local communities in the form of donations from villagers. These Islamic schools have strong spiritual ties with people throughout the community, and *ulamah*, the mainstay of the *madrasah*, function as village advisers, giving advice on all aspects of life, such as disputes between young wives and their mothers-in-law. At the same time, these religious intellectuals are outside secular authority. Even the most powerful leaders seek guidance from eminent *ulamah*. This three-essay volume is an excellent resource for understanding the daily life of *ulamah*, who have often been the driving force during critical periods of Indonesian history.

A Word from the Translator

As Islamic intellectuals, *ulamah* have been responsible for maintaining Islamic culture in various regions of Indonesia. To this day, *madrasah*, which are Islamic schools supervised by *ulamah*, not only provide the means of livelihood for *ulamah* but also serve as centers for training future *ulamah*. The three writers represented in the volume comprising the works *Ulamah dan Madrasah di Aceh*, *Islam di Sulawesi Selatan*, and *The Pesantren Tradition* attempt to analyze the *ulamah's* political, social, and cultural roles from a comparative historical perspective, with each writer focusing on one of three major regions of Indonesia: Java, Sulawesi, and Sumatra.

The relationships between *ulamah* and traditional political leaders differ substantially in the three regions. In Aceh, a special district of Indonesian Sumatra, *ulamah* have deepened their rivalry with traditional political leaders. The two groups exist side by side in central and eastern Java, and the distinction between them remains unclear in southern Sulawesi. Transcending these regional differences, *ulamah* in present-day Indonesia face the same problems: intellectuals whose educational background is more Western than Islamic and the gradual westernization of education in Indonesia.

Baihaqi AK, one of the contributors, stresses that the ultimate focus of his study is language, in this case Bahasa Indonesia, the official language of Indonesia. In each region, *ulamah* and *madrasah* have embodied the language used to express each period's history and expectations. As such, *ulamah* and *madrasah* have shaped the usage of that language. In other words, the education offered at *madrasah* has not merely disseminated the fruits of theology



A Pesantren dormitory on the outskirts of Jakarta, Indonesia

and law piecemeal. Rather, it has involved molding the very way each individual intellectually perceives social reality, thereby determining that individual's future.

The problem confronting Islam in Indonesia today is that *ulamah* and *madrasah* have lost their monopoly on linguistic interpretations. This could only be because of

trends that unfolded in the background as Indonesia developed into a nation state. Thus an analysis of *ulamah* and *madrasah* amounts to a discourse on the present state and future course of language in Indonesia.

Saya Shiraishi is a researcher specializing in Indonesian studies.

PHILIPPINES

Tagalog Short Stories, Vol. 1

edited and translated by Motoe Terami; published in Japanese by Imura Cultural Enterprise Co., Ltd.

The eleven authors of the thirteen selections in *Tagalog Short Stories, Vol. 1*, give their readers a penetrating view of life in the Philippines. The stories were written in Tagalog, the first language of Filipinos in central and southern Luzon, the country's rice-producing district. They include a sketch of peasants living in central Luzon as well as a glimpse of people affected by problems related to land ownership in the Philippines. Other works depict life in Manila's slums, portray guerrillas resisting the Japanese military authorities, and express sentiments regarding Japanese and American soldiers.

The collection is a valuable tool for understanding the Filipinos and their society. The stories' characters are varied: peasants who live with the constant threat of eviction, their less fortunate neighbors who have already been evicted and have no place to go but the slums of Manila, and Filipinos still harboring bitterness and hatred toward the Japanese for their wartime brutality. The anthology also reveals political beliefs shared by common laborers and students.

Read separately, each story is enjoyable in itself; read together, the stories are linked by a common thread that guides readers seeking an understanding of Philippine society. The inclusion of interviews with the eleven authors whose stories appear enhances the collection.

A Word from the Translator

The more than seventy languages spoken in the Philippines include English, a widely spoken legacy of the country's colonial days, and Tagalog. Pilipino, a standardized form of Tagalog, is the first or second language of a large proportion of Filipinos.

Just as English is the tongue of the nation's intellectual elite and Tagalog that of its masses, in the past Philippine literature has comprised two schools: belletristic English-language works and low-brow Tagalog works. Some critics insist that the dichotomy continues to this day. Only in a country that has been colonized could native- and foreign-language literature develop along such distinctly different lines.

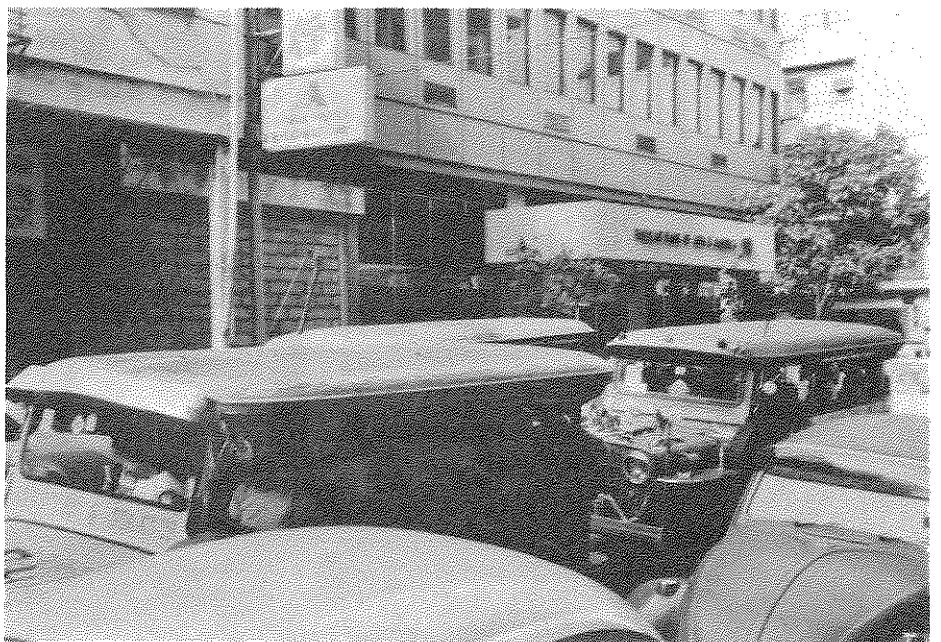
To be sure, from the days of colonization by the United States to the present a handful of writers have preserved and fostered the literary value of Tagalog works. Tagalog literature began to emerge as bona fide literature, shedding its image as pulp for the masses, in the mid-1960s, when nationalism

was at a peak. The thirteen works in this anthology were all written during this period.

The Tagalog revival gained momentum with the publication of the literary anthology *Mga Agos Sa Disyerto* (Water in the Desert), the reprinting of another anthology published before World War II, and the launching of *Akda* (Literary Review), *Sagisag* (Symbol), and other literary magazines. The Tagalog movement has extended to scientific articles as well, and Ateneo de Manila University, De La Salle University, and the University of the Philippines are among the institutions that started to publish academic journals carrying treatises written in Tagalog. *Sinakulo* (Passion Play; Ateneo de Manila University Press, 1975), a work on religious drama by N. Tiongson, was probably the first such treatise to be published as a separate volume.

More professors are giving lectures in Tagalog, and an increasing number of students are writing papers in Tagalog. But, compared with the burst of activity in the 1960s among intellectuals and students who nourished the nationalistic fervor and embarked on a movement to promote Tagalog, the current Tagalog drive is sluggish. Around 1980 *Akda*, *Sagisag*, and other Tagalog-language literary journals ceased to exist, possibly reflecting the government's passive efforts to promote Tagalog.

Among the Philippine masses, however, Tagalog is very much alive. According to an editor of *Liwayway* (Dawn), a general-interest Tagalog-language publication with weekly sales of more than 130,000 copies, the magazine's readership is growing steadily among Filipinos whose first language is



Jeeps moving along a crowded street in the Philippines

not Tagalog. Moreover, every week Filipinos buy a total of two million copies of fifty comic books, primarily in Tagalog. Including people who borrow copies from friends or magazine-lending shops, readership totals sixteen million people, or about one-fourth of the Philippines' population. Tagalog films attract one million viewers a day, and programs in Tagalog are popular with radio and television audiences. Tagalog-based culture is flourishing among the Philippine masses, who live in a world entirely removed from that of intellectuals and scholars.

Motoe Terami is a researcher specializing in Philippine studies.

A Reader's Comment

Kazuko Tagawa, Keiyo Culture and Education Center

The special attraction of *Tagalog Short Stories*, Vol. 1, which comprises thirteen selections, is that it introduces Philippine society by means of modern Philippine literature written in the Tagalog language. Its value is twofold: as a literary work and as an essential key to understanding Philippine society and Filipino commoners. The characters depicted by the eleven authors represented are ordinary folks, not the type of people likely to appear on the pages of newspapers or in tourist brochures.

Literature written in the native Philippine language of Tagalog has struggled to survive in this land that has been occupied by Spanish, American, and Japanese colonizers. Without a doubt, such literature has been the voice of the masses raised against these uninvited visitors. The authors of these thirteen stories make a particularly urgent appeal for social reform through their characters, impoverished peasants and slum dwellers who face hardships every day. It is said that Philippine literature has traditionally served as an aesthetic means of depicting social injustice and corruption. Literature written in Tagalog is faithful to this tradition.

In the Philippines, works in Tagalog, though it is a native language, do not enjoy the same status as works in English, an imported language. For example, writers earn seven hundred pesos per page for an English manuscript, but only twenty pesos for its Tagalog equivalent. Nevertheless, Tagalog works are a means for authors to alert the masses to the problems and contradictions plaguing Philippine society. Written in Tagalog, the language of the masses—peasants and other people educated in languages other than English—such works convey the

fervor of writers concerned about social issues.

Central Luzon, a rice-producing district, is the setting of three of the anthology's stories: "Umuusok na ang Kalanan" (The Smoke from the Oven), "Nagpista sa Bantayan" (The Festival in Bantayan), and "Tata Selo" (The Peasant Selo). The stories depict the poverty of peasants and their semifeudal society with all its components: tenant farms, landowners, and the ties between landowners and local governing authorities.

Land ownership is a problem common to most developing countries. In the late nineteenth century the authorities in Spain issued an edict decreeing that applications were necessary to determine the right to own land in the Philippines. Confused by the law's complicated procedures, the country's ignorant peasants were at a loss. In a tragic turn of events, land that had been in their families for generations was suddenly snatched away. Such is the fate of the protagonists of "Langaw sa Isang Basong Gatas" (The Fly in the Milk) and "Isang Ulo ng Litson" (Litson's Head). The stories realistically depict how the years of colonial rule, which ended when the Philippines gained full independence in 1946, continue to take their toll on Filipinos, crippling the very ability of the masses to survive.

Filipino attitudes toward foreigners are the focus of "Suzuko Ogawa" and "Si Impeng Negro" (Impeng the Negro), both written by Filipinos full of hatred because of the violent, cruel behavior of the Japanese military during World War II. The stories' heroes are Philippine guerrillas and American soldiers; their villains are Japanese soldiers. The author of "Suzuko Ogawa" seeks to create a bond of solidarity between the people of the Philippines and Japan, portraying both groups as peoples suffering

under similar circumstances, as victims of militarism. Japanese readers should gratefully heed this message and respond to the author's heartfelt cry for unity.

Manila's slums, the new home of squatters converging on the Philippine capital, are the setting of several stories in this collection. "Bigas" (Rice) offers a penetrating look at slum dwellers, while "Di-Maabot ng Kawalang Malay" (Innocence) depicts the poverty of life in the slums through a child's candid eyes. "Mga Aso sa Lagarian" (The Sawmill Dogs) portrays low-paid laborers who are endlessly exploited; angered by the laborers' plight and by conditions that foster ever-widening ripples of poverty, students and other young people demonstrate against fascism, feudalism, the country's dictatorship, and U.S. imperialism. Three other stories, "Maria, Ang Inyong Anak" (Maria), "Si Tatang, si Freddie, si Tandang Senyong at iba pang mga Tauhan ng Aking Kuwento" (Tatang, Freddie, and Grandpa Senyong), and "Sa Bawat Cubat" (From All Forests), focus on injustice and corruption, and on reform of the social structure that fosters such ills.

Benigno Aquino's assassination is still vivid in the minds of many people. Television viewers throughout Japan heard moans like those of this anthology's characters as they witnessed coverage of the tragic event. It seems even more important now that these stories be widely read in Japan. The translator's detailed notes greatly enhance the collection, for they prompt readers to reconsider the fact that though the Japanese are Asians themselves, they know very little about their Asian neighbors. These comments, as well as an essay that traces the development of Philippine literature and interviews with the authors, make this a highly interesting volume.

PHILIPPINES

The Philippines: A Past Revisited and The Philippines: The Continuing Past, by Renato Constantino and Letizia R. Constantino

translated by Setsuho Ikehata, Yoshiko Nagano, Yoshiyuki Tsurumi, Yuichi Yoshikawa, and Ichiyo Muto; published in 4 volumes in Japanese by Imura Cultural Enterprise Co., Ltd.

Many works chronicle Philippine history from a colonial's perspective, but these are the first works to interpret history through the eyes of a native Filipino.

Renato Constantino, who wrote this study in collaboration with his wife, has been a staunch nationalist since his days at the University of the Philippines, where he edited the student newspaper. After World War II he taught in a university and

served in the Philippine Ministry of Foreign Affairs, all the while continuing his journalistic activities. As he gained knowledge and experience, Constantino was able to see his homeland from an international perspective. His distress and sense of alarm regarding the Philippines' colonial past and the remnants of colonialism that remain today have never waned.

This work encompasses the Philippines' entire history as a colonial state and is an invaluable aid to understanding this nation today. The first volume of the Japanese translation focuses on the years of Spanish rule. The second takes the reader to the brink of World War II, while the third recalls the subsequent period of occupation by the Japanese. The final volume spans the years from the Philippines' gaining of full independence in 1946 to the emergence of President Ferdinand E. Marcos.

A Word from One of the Translators

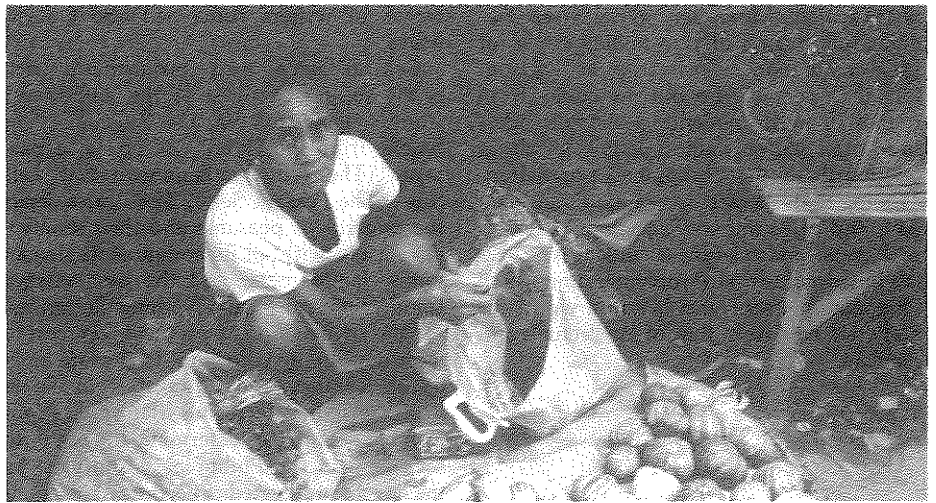
Setsuho Ikehata

Philippine President Ferdinand E. Marcos is in the process of publishing *Tadhana—The History of the Filipino People*. I find it interesting that although *Tadhana* (Destiny), which promises to fill some ten volumes, will carry the president's name, it will actually comprise the writing of eminent professors at the University of the Philippines and other institutions of higher learning.

As has been the case throughout world history, whenever a new leader assumes the reins of power, when dynasties change, or when usurpers topple a leader, the newly empowered take pains to compile a new version of their people's history, rewriting it in a way that justifies their own rise to power. Many new leaders do not hesitate to flaunt their authority.

One such ruler is Marcos, who was originally elected in 1965. His administration became a dictatorship when, nearing the end of his constitutionally limited eight years in office, he declared martial law in 1972. For Marcos or any other self-proclaimed ruler, the more questionable his rise to power, the more the ruler must justify his position as being in the best interests of the masses; in other words, the more he must persuade his people that his rule is predestined, is an inevitable historical development.

Whereas the multivolume Marcos work will be an "official" version of Philippine history, the Constantinos' work is the people's version. In writing it, the Constantinos strove to interpret their land's history from a nationalistic perspective, one held by the



A roadside vegetable vendor in the Philippines

Philippine masses. Let me briefly explain this perspective.

As is widely known, the Philippines was under colonial rule from the late sixteenth century to the middle of this century. An important goal of the Philippine nationalist movement is to eradicate the sense of values and the historical perspective that took root during the nearly four hundred years of colonial rule and to rewrite Philippine history from a nationalist perspective.

A number of works purportedly chronicle Philippine history from this nationalist perspective. The forthcoming Marcos work is among them. But, say the Constantinos, these supposedly nationalist works do not always treat the liberation of the Philippine

people as the key issue. Concern regarding this lapse spurred the Constantinos to write their study.

Looking at the Philippines' past from the perspective of the liberation of the masses, the Constantinos shed new light on the events and actions of Filipinos united against colonial rule. Their study represents a strong challenge to existing historical accounts, for the Constantinos offer a vibrant, unprecedented interpretation of their nation's past.

Setsuho Ikehata is an associate professor at the Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies.

SINGAPORE

Singapore Short Stories, 2 vols., edited by Robert Yeo

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

Singapore is a multiracial society that uses English as its common language. Within their homes the different races speak their own languages, although today many young people can speak only English.

Singapore Short Stories is the first Japanese-language anthology of English-language short stories from Singapore. Written between 1960 and 1977, the thirty stories featured in the two volumes represent the work of twelve writers.

Though its works were originally written in English, the anthology has a rich multiethnic flavor. It is particularly interesting because of the differences it reveals in life styles, religions, and outlooks. Although Singapore is known as a city-state, some of the stories are set in rural areas, and overall the anthology abounds in regional and cultural diversity.

Japanese readers will identify with the anthology's portrayal of problems in modern city life and its depiction of young people.

A Word from the Translator

Singapore is often treated like a stepchild. People who are fascinated by Indonesia and Thailand suddenly look bored if you mention Singapore. They say it is Southeast Asia's abortive flower, that it has no long tradition of national culture and is only interested in making money. Although their attitude is not unfounded, I think they are overlooking an important aspect of Singapore, namely, its people. Singapore, with its mixed Chinese, Malay, Indian, and British inheritance, has experienced rapid economic growth since gaining independence in 1965 and has achieved the status of a so-called newly industrializing country. The people have groped their way through dizzying diversity and change. Not people who give up easily, they are creating history and culture right here and now. This is the stuff of literature, and it is precisely these ordinary people who appear on the pages of this collection.

Diversity and change suggest conflict, and nearly all the stories portray some kind of conflict in the lives of Singaporeans. Many of the stories convey the feel of the country very well through the conflicts they present: the problems experienced as partners in an interracial marriage try to adjust to one another's culture, life-style differences between rich and poor and young and old, values becoming confused in an affluent society, difficulties in communicating across language barriers, confrontation between mother-in-law and daughter-in-law in the last remains of an extended family system.

In a story we expect plot, or action. Con-



A street in Singapore

flikt invariably gives rise to action, and this makes Singapore, with its wealth of conflict, a treasure house for short-story writers. Conditions are difficult for Singaporean writers. Such a tiny nation is bound to have a dearth of literary talent, and a society with immigrant origins tends to be more interested in utility than art. Constraints at home and abroad tend to check writers' freedom, and the country's linguistic situation is complex. Nevertheless writers draw on the rich store of material at hand to create outstanding works of literature. I truly hope that they will become a small but solid force in the grand task of creating a Singaporean culture.

Miyuki Kosetsu is a lecturer at Doshisha University.

A Reader's Comment

Mika Mori, member, Cultural Exchange Study Group

Writers do not lack material in Singapore, that ethnic melting pot where so many cultures converge. *Singapore Short Stories*, which presents a rich variety of topics, depicts conditions in Singapore, a country still in the process of establishing a national identity. Reflecting this ongoing process, some of the twelve writers represented draw on Western thought and traditions. I found it interesting to sample each writer's approach, noting the different aspects of soci-

ety portrayed and the various styles of presentation.

The literature of Singapore is still at an early stage of development. But as the translator points out in the anthology's postscript, "The task of literature is to portray the human condition, and some writers maintain that, paradoxically, the more universal a work is, the better it communicates Singapore's special situation." Certainly the stories here do not pander to readers. All are written with lively imagination and passionate intensity. I think readers will like them, because their value transcends simple interest in a foreign culture.

Rebecca Chua's "Two Characters in Search of Definition," for example, has no plot as such. The conversation between mother and child is in fact a compelling dialogue between the author and her protagonists, a cynical grumbling about life in the newly independent country. An absorbing psychological drama that leads readers to an unexpected conclusion, the story is a superb intellectual endeavor that is compatible with our own modern sensibilities. Filled with an impressive vigor and freshness, it provides adequate food for thought.

Then there is Catherine Lim's "The Taxi-man's Story." The plot itself is simple: One day a man who earns a living driving tourists around comes upon his daughter, the object of all his hopes and dreams, flirting like a young tart in the street. But despite its simple plot, the story leaves a deep impression. The driver's wretched situation and all the misery and suffering of



Robert Yeo

Singaporean society are expressed in his faltering English.

All the stories were originally written in flawless English, which is, after all, a foreign language in Singapore, even though it is the country's official language. Readers may wonder then if the stories truly reflect the feelings of Singaporeans. In fact, each story has the power to persuade us that this new literature, despite its seeming linguistic restrictions, demands our attention.

The foreword informs readers that poets

were more prolific than writers of prose at the time this anthology's short stories were written. Works like Chandran Nair's highly poetic "Leta" and Gregory Nalpon's "The Rose and the Silver Key" are strongly reminiscent of fairy tales, exuding the bittersweet essence of an evening in the tropics. They will please readers seeking literary flavor and lyricism.

The charm of *Singapore Short Stories* lies in the way it leads readers from one scene of raw human drama to the next in the lives

of Chinese and Indian families. It offers captivating reading, with plots taking unexpected twists. Each story reveals an unfamiliar people's way of thinking, traditions, customs, and family life. Yet their attitudes toward life are not so different from our own. Japanese readers will smile as they realize that Singapore's multiethnic millions are indeed their neighbors. The anthology is like a little jewel box—open it up to reveal thirty different facets of twelve sparkling personalities.

SINGAPORE

Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65 (Anthology of Singaporean Chinese Literature: 1945-65), Vol. 1, edited by Tan Teck Hock

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

The original Chinese-language versions of the seventeen short stories included in *Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65*, Vol. 1, were published in Singapore and Malaya between 1945, which marked the end of World War II, and 1965, when Singapore seceded from the federation of Malaysia and became an independent state. The sixteen authors represented live in Singapore.

Malayan Chinese literature, the Chinese-language literature of what is today Western Malaysia and Singapore, started with writers from mainland China who joined the flood of Chinese workers and tradespeople heading to Malaya. At first it was heavily influenced by the literary movements and political fervor of mainland China, but gradually, as the expatriate Chinese put down roots in Malaya, Malayan Chinese literature established a separate identity as Chinese literature of the South Seas.

Politically, the anthology's short stories take place during years characterized by the still-simmering anti-Japanese movement, the surge of anti-British sentiment when the British returned after the war, and a Chinese identity crisis.

A Word from One of the Translators

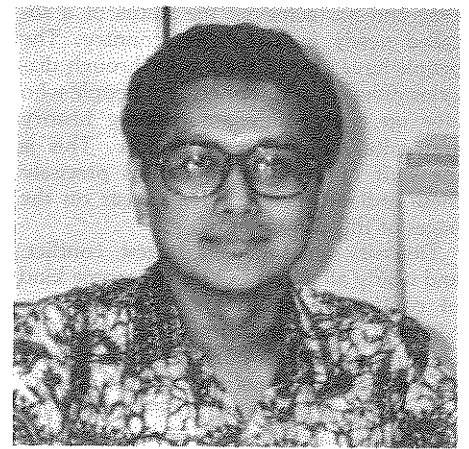
Heiwa Fukunaga

When I took a taxi once in Singapore about six years ago, the driver addressed me in English. I responded in Chinese, and he immediately assumed that I was Chinese and asked me where I was from. When I told him I was Japanese, he plied me with questions. Why had I learned Chinese? Where had I studied?

He seemed to sense a bond between us; hence the curiosity. "Come with me tomorrow," he said. "I'll pick you up at your hotel." And the next day, unasked, he

showed me round the city for half the regular price and treated me to coffee at a taxi drivers' hangout. Why was he so generous? "Because I've had many Japanese passengers but you're the first to speak Chinese."

Japanese flock to Singapore for business and pleasure in increasing numbers every year. To the Japanese people Singapore is a clean city and a modern city-state. While this outlook is fine, it takes no account of the Singaporean people. The Japanese people's sterile, elitist image of Singapore stems from the fact that their contacts are largely limited to English-speaking Singaporeans. They miss Singapore's racial and linguistic diversity.



Tan Teck Hock

Actually, more than seventy percent of Singaporeans are ethnic Chinese. In most cases they know countless Chinese ideograms, even if they can speak English. My taxi driver was fluent in English of course, and Malay as well, but he told me that at home he spoke the dialect of Chinese spoken in Fukien Province, from where about forty percent of the Chinese in Singapore originate, while he spoke Mandarin Chinese, which he had learned at school, with his fellow taxi drivers.

The seventeen short stories in *Xin Jia Po Hua Wen Xiao Shuo Xuan: 1945-65*, Vol. 1, were written in the native language of the Singaporean Chinese. The selections relate the life and history of these people before Singapore seceded from the Malaysian federation and became independent in 1965 and before its many modern buildings appeared. The anthology features Chinese men, women, young people, and children struggling to survive in a society scarred by the Japanese occupation and hit by a crushing slump because of depressed rubber prices.

Heiwa Fukunaga is a staff writer, City News Department, Mainichi Shimbun.

BURMA

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

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

Moe Moe Inya is one of the most popular women writers in Burma today. This volume comprises two works: her first novel, *Hma daba Acha Mashibi*, which won a national literary award, and *Pyauk thaw lan hma Sandawar*.

Pyauk thaw lan hma Sandawar portrays a woman who rears her five children single-handedly after her husband dies. The story ends with the death of its heroine, who provides for her children's education with her income from running a small store in the marketplace. Though her oldest son is reliable and already has a job, another son fails in an attempt to start up a poultry farm. Her elder daughter goes on to college in Rangoon; her youngest son also goes to college. The story depicts the tangle of relationships among these principal characters: the love and hate that exist among the brothers and sisters, their romances, and the emotions that bind the mother and her children.

Hma daba Acha Mashibi concerns a newlywed couple in Rangoon. Written from the wife's perspective, the story depicts, among other things, her conflict with her husband's family, her friendships with women who lived in the same university dormitory she did, and the couple's struggle to make ends meet in their rented dwelling.

A Word from the Translator

Having spent a year in Rangoon as a university student on a Burmese government scholarship, I was especially moved by Moe Moe Inya's *Hma daba Acha Mashibi* and *Pyauk thaw lan hma Sandawar*. The period depicted in the latter work nearly coincided with the time I spent in Rangoon, from June 1957 to May 1958. Both books contained many allusions to student life in Rangoon, especially that of college women.

Moe Moe Inya describes people skillfully, particularly women. Writing about a group of college women, she adds depth by vividly relating each woman's individual characteristics. No doubt she draws on her own experiences and friendships during her university days. During her two years at Rangoon Arts and Science University in the mid-1960s, Moe Moe Inya lived in the university's most tradition-steeped dormitory at Lake Inya. She grew so fond of the lake that she later took its name as part of her pseudonym.

I also lived in the Inya dormitory for one year, and I met many intelligent young Burmese women there. It was the home of



Moe Moe Inya

many types of women. There were daughters of wealthy families and women of Chinese background. There was a married student who had come from a town in the far northern reaches, where her husband and children remained. There was a student whose mother scrimped and saved to send her money to meet expenses at school.

I was surprised at the high social position Burmese women held in comparison with that of Japanese women in the 1950s. Women occupied management positions in government agencies, and there were many women professors and university students. Housewives and mothers attending school were not a rarity. Generally speaking, the

notion that women should stay at home did not seem to apply to Burma; instead, Burmese women appeared to be unfettered and outgoing. Some foreigners mistakenly attribute this to British influence, but that is simply not the case. Traditionally, even customary laws have guaranteed that men and women be granted equal rights.

A casual reading of *Hma daba Acha Mashibi* may give an impression of an old-style subservient woman, while a cursory reading of *Pyauk thaw lan hma Sandawar* may generate an image of an intelligent, assertive young woman who has been defeated. But a closer reading of the two books should convince readers of the strength and resilience of Burmese women.

Moe Moe Inya, who is in her late thirties, and her husband, who works in the publishing industry, have three children. This woman, who has published eighteen novels over the past ten years, is intelligent, reliable, and strong—a typical Burmese woman.

Yasuko Dobashi is a researcher specializing in Burmese studies.

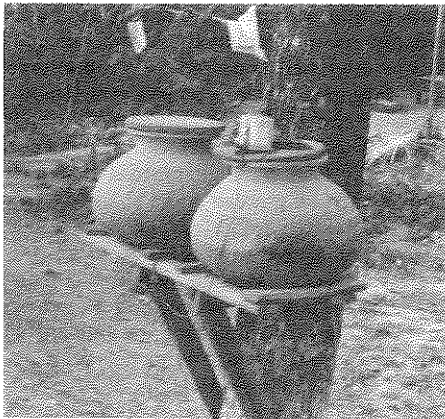
A Reader's Comment

Chiharu Takenaka, researcher

Both *Hma daba Acha Mashibi* and *Pyauk thaw lan hma Sandawar* feature heroines living in Burma. Before considering the two works, let me touch briefly on an area I am most interested in: how to deal with the situation of women.

The situation of women in developing countries, which is clearly different from the problems addressed by the women's liberation movement in the industrial nations of the West, has been attracting considerable attention since the International Women's Year in 1975. In particular, the situation of women is often discussed in connection with problems related to development, a concern of all developing countries. Unfortunately, two stereotypes of women frequently emerge in such discussions.

There is a tendency to indiscriminately generalize the words *woman*, *mother*, and *wife* as if they were masks that neatly fit all women. One stereotype is the image of a mother, a strong, kind, and overwhelmingly generous woman who puts her heart and soul into bringing up her children. The other is the image of women often held by sympathizers with the situation of women, namely, that women are weak, oppressed souls. However, we need only look at the women around us to see that all are performing their respective roles as woman, mother, and wife in their own unique ways.



Water jugs along a road in Burma

When more and more women, responding to changes in society, break the stereotyped image of what women's roles should be, people often come to feel that cherished traditions are being threatened.

Moe Moe Inya's *Hma daba Acha Mashibi*, which presents the beloved stereotyped image of women, is about Ma Mya Aye, a woman living in a small town not far from an agricultural hamlet. Upon the death of her husband, a purchasing agent of unhulled rice, she runs a small shop with the help of her oldest son and successfully brings up her five children. Ma Mya Aye is the epitome of an "irreplaceable" woman. By contrast, Hlaing, the heroine of *Pyauk thaw lan hma Sandawar*, is of the generation opposed to the way women have traditionally lived. She is raised under conditions similar to those under which Khin Kyaing, Ma Mya Aye's younger daughter, grows up.

To return to my discussion of women, it should be noted that the North-South problem figures considerably in any discussion of women's problems. The pitfall of treating the North-South problem as a structure of dominance and exploitation is the tendency to ignore the area between the extremes, to focus on the dominating top and the exploited bottom and disregard the ranks of people climbing from the bottom toward the top.

Asian women span two extremes. At one end are queenlike women at the core of power; at the other are women who are the victims of abject poverty in cities and farm villages—mother and child in a slum, girls who sell their bodies, and women workers in a reenactment of the sad history of women slaving in sweatshops. But we must not overlook the existence in developing countries of women of the emerging middle class. It is precisely these middle-class women, inspired by the Western concept of equality of the sexes, who will try to steer society through the waves generated by ur-

banization, the spread of education, and changes in the industrial structure, thereby charting a new way of life.

Although Hlaing, the female protagonist of *Pyauk thaw lan hma Sandawar*, receives excellent grades and even graduates from college, she has to settle for marriage to a salaried worker because she cannot find a suitable job. Lacking adequate housing, the newlyweds decide to live with her husband's family. But Hlaing cannot endure the hardship of living with her in-laws, and she uses her entire dowry to move to a new home. Working together for a living, the birth of offspring, difficulties in making ends meet, and separation from her husband, with whom she can no longer find anything to talk about—such are the circumstances of a typical elite woman in Rangoon, a woman typified by Moe Moe Inya herself. As translator Yasuko Dobashi, who painstakingly rendered the two works into highly readable Japanese, suggests, Moe Moe Inya, despite her attempt to portray the world of "woman," has failed to go beyond describing a middle-class woman,

the type of woman she considers herself to be. *Hma daba Acha Mashibi* can be regarded as an attempt by the author, who belongs to the new generation, to look back on the life of women belonging to the old generation, idealizing them in the process.

As I read the stories, I was surprised that instead of feeling no sympathy with the emotional changes in and the choices made by the women Moe Moe Inya describes, I could even actually predict their future actions. Considering that Japan is Asia's most advanced capitalist country and that Burma is a country that must industrialize rapidly under the banner of its unique brand of socialism, the very fact that I had no trouble understanding the stories is well worth noting. Could the social status of the women protagonists, as mentioned earlier, have anything to do with this? Or could it be the common influence of Buddhism in the two countries? At any rate, according to Moe Moe Inya at least, traditional Burmese society seems to offer women a much easier world to live in than that offered by traditional Japanese society.

BURMA

Pyawpyanyinle Maung Thaya lunyakame (Maung Thaya Is Saying Too Much If He Says That), by Maung Thaya

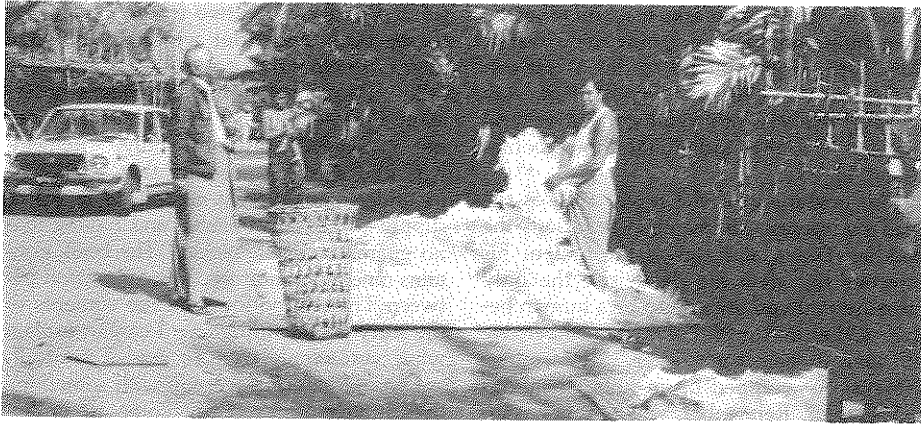
translated by Hisao Tanabe; published in Japanese by Shinjuku Shobo

Pyawpyanyinle Maung Thaya lunyakame comprises the rapid-fire running commentary of a middle-aged Rangoon street vendor who keeps one step ahead of the police as he sells his merchandise. Author Maung Thaya uses the garrulous vendor as a mouthpiece to relate the rumors, boasting, testimonials, and sermons that can be heard on any street corner. The book reads like an exact copy of the notes that the author collected as he moved undetected among ordinary people.



Maung Thaya

The author knits together the bustling, varied lives of ordinary people in a witty, easygoing style. Scenes and people that emerge include common laborers and their families living in shanties in the Pyidaungsu district, the less-than-savory aspects of the lives of high-ranking government officials living in the same district, people who run about gambling wildly whenever a funeral is held, a man who migrates to Rangoon from a farm community, a down-and-out person looking for easy money, an elderly man who is too faithful about his duties, a woman who keeps a younger lover, parents who make their children compete for grades, a thief who steals parts from cars, and a young girl selling tamarind juice.



Recycling polyethylene bags in Rangoon, Burma

A Word from the Translator

As I witnessed a demonstration in Manila on television and saw the expressions of people angered by the assassination of Benigno Aquino and demanding democracy, I wondered how people could remain cheerful, wildly excited, and keep smiling despite the seriousness of the issue and the bleakness of the situation. Why is there such a big difference between the Manila demonstrations and the unbearably gloomy demonstrations that occur in Japan?

The same thought ran through my mind when I translated *Pyawpyanyinle Maung Thaya lonyakame*. Its poor middle-aged protagonist gripes incessantly. "To hell with providence," he says. "There ain't nothing but darkness all around." But this man, who lives precariously from one day to the next, does not seem so gloomy; there is not even a hint of despair. The Burmese language describes angry or vexed people as "gnashing their teeth," but the mood of indignation seems a little different from that of the Japanese people.

The author's unique style also threw me off completely. Maung Thaya's sentences are unusually short, and he writes with detachment. They almost seem to say, "Interpret this any way you want." I am not saying this just because the work may have been beyond my ability as a translator. Even the few Burmese I asked said they find Maung Thaya's writing difficult. We just have to accept him as he is.

Maung Thaya writes novels only after actually experiencing the things he writes about. For a previous book, *Mattat yat lo lan hma Ngo* (Standing in the Road Sobbing), which was translated into Japanese by Midori Minamida (Imura Cultural Enterprise Co., Ltd.; 1982), Maung Thaya actually worked as a taxi driver to see the world he wished to write about. One critic has pointed out that Maung Thaya's latest work is the result of his wandering about down-

town Rangoon. The main character of *Pyawpyanyinle Maung Thaya lonyakame* is a street vendor who has to flee at top speed whenever he sees a police officer. Maung Thaya seemed to write while running and run while writing. The street vendor, of course, flees while selling and sells while fleeing. Likewise, I found myself translating while running and running while translating to preserve the rapid-paced excitement of Maung Thaya's style.

Hisao Tanabe works in the Overseas Broadcasting Department of NHK.

A Reader's Comment

Modoki Taya (pseudonym),
service industry worker

Pyawpyanyinle Maung Thaya lonyakame—whose every chapter starts with "Remember. . . ."—is a fairly well written novel. I began reading it and found myself saying: "What's next?" "That's right." "Those things

do happen." "It was like that in Japan." "Those things happen even now." Before I knew it, I had finished the book. Even the additional comments by three critics were interesting; I suggest reading them very carefully.

How objective the peddler Thaya is as he makes his insightful observations! He is much more determined in his pursuit of his subjects than the taxi driver in *Mattat yat lo lan hma Ngo* (Standing in the Road Sobbing), also by Maung Thaya. He even fully recognizes that his biggest mistakes are caused by none other than his love of gambling, his Achilles' heel. Also, he tends to be hard on himself and his family.

I understand that the author collected material for *Pyawpyanyinle Maung Thaya lonyakame* while actually living in barracks like Thaya's. On the surface, the book reads like a journalist's notes, but I think the author actually spent much time polishing up his plot. If he had not, the book would lack its strong moral message. It is precisely because the plot is so well knit that the story can tarry here and there along the way and still keep its readers, amusing them, making them smile wryly, and then putting them at ease again. This is probably where the secret of Maung Thaya's popularity lies (he has a wide following that includes intellectuals as well as ordinary people).

The story's characters are ordinary people and their family members, relatives, and neighbors; even the author appears in the story. All of them are quite amusing when considered objectively. In some ways they are hopeless; in other ways they are praiseworthy, possessing morals they can be proud of. Even if the story's setting were shifted to Japan, the characters in *Pyawpyanyinle Maung Thaya lonyakame* would certainly behave just as they do in Burma. Not long after reading this novel, I went



Rice fields submerged under the waters of the Irrawaddy River near Mandalay, Burma

to see *The Day After*, a movie that concerns a nuclear war between the Soviet Union and the United States, focusing particularly on the devastation of one U.S. community, where one person after another dies from exposure to radioactivity. Except for its shallow treatment of countries other than the two superpowers, the movie was good; it got me thinking.

Why in the world, you may wonder, am I connecting two completely different things—Maung Thaya's novel and this movie? You see, they ask the same question, namely, "This thing is happening to both you and your neighbor. What are you going to do?" In the novel, the peddler Thaya has many choices, but under the circumstances, he insists on selling *monhinga* (a noodle dish). He bases his decision on his morals and values as well as his current

situation. The movie asks us: You're in the same boat; what are you going to do? What does each of you intend to do? What can you do as you live your own life from day to day? The answer given by the novel and the movie is that individual choice comes before all else.

The beginning of the novel arouses the reader's interest. "Remember," cautions the peddler Thaya as he gives the first of his mottoes for life, "the devil isn't the only creature that can pretend to be a human being." Other maxims follow. "Remember, we all have to help each other." "Remember; getting too wrapped up in hobbies numbs the senses." "Remember, when money is involved, a person's true self is revealed, a person tends to become vulgar." "Remember, people don't have two ears for nothing. We can hear what's being said from both

sides. We also have two eyes to enable us to see both sides. But we have only one mouth, to remind us not to engage in double talk." "Remember, a mother doesn't necessarily love her children, and a husband does not always treat his wife kindly." "Remember, and this is something that I've come to understand, money needn't be in scarce supply to cause problems, and having it is no guarantee of happiness." The book contains nine more mottoes. The connection between Thaya's mottoes and the contents of the story is quite intriguing. I cannot explain why; you simply have to read it yourself.

I would like to leave you with something that I have just recently come to understand: Remember, human beings can distinguish between options and make choices themselves, but the devil cannot do this. If it could, it would cease to be the devil.

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BURMA

Anthology of Burmese Short Stories, 2 vols.

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

Burma is a country that often goes unnoticed by the Japanese people. But Burma's natural environment and life in Burma in some respects closely resemble their Japanese counterparts. The thirty short stories in the two-volume *Anthology of Burmese Short Stories* should prove to be an excellent introduction to Burma, making this Southeast Asian country increasingly close to the hearts of the Japanese as it depicts Burma and the Burmese people with a kind but critical eye.

The stories, which were written by twenty-six authors, include a piece by Man Tin, whose protagonist is a local government official named Maung Pyone Cho; one by Aung Soe that is set in a village in Upper Burma; and a story by Kye Ni that describes the life of delta fishers. Two works, one by the social critic Maung Ne Win and one by Maung Htin that describes patients through a doctor's eyes,

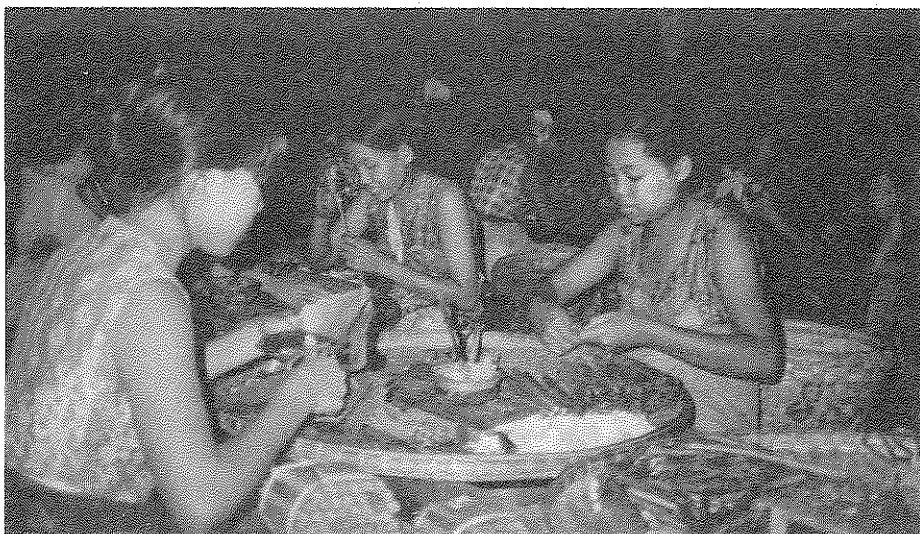
remind readers that life is not all fun and games.

The stories should appeal particularly to Japanese readers, for the Japanese translator compiled the anthology himself, selecting the works from among many short stories appearing in monthly magazines and in anthologies. The selection also reflects the opinions of Burmese writers whom the translator consulted.

A Word from the Editor and Translator

My first visit to Burma was in August 1958, which was when the Anti-Fascist People's Freedom League, which had ruled Burma uninterruptedly since the country became a sovereign independent republic in 1948, was split by heated personal quarrels between Prime Minister U Nu and his associates. Factions formed on each side, with loyal supporters forming private armies and checking the other side's movements. I witnessed a long procession of the prime minister's supporters moving along Rangoon's main east-west thoroughfare and, not far away along a road on the north side, a throng of demonstrators clamoring for the cabinet's overthrow. It seemed like a merciless exposure of the weaknesses inherent in a system of parliamentary democracy and party politics.

Nearly ten years later, in 1967, I taught in Rangoon. A coup d'état had drawn the curtain on Burma's system of parliamentary democracy five years earlier. A revolutionary council headed by General Ne Win promoted far-reaching reforms in the name of "Burmese-style socialism." All major com-



Young women working at a tobacco factory in Burma

merce and industry in Burma were nationalized; shopkeepers even had to replace their signboards with ones emblazoned "People's Shop."

I was fortunate to have a chance to live in Burma once again in 1980. I chose to live in a farm village, where life contrasted sharply with life in Rangoon, Burma's capital and its most modern city. The villagers lived in perfect harmony with changes in their natural surroundings. Their lives were the epitome of the so-called traditional way of

life. I could sense, however, that even within their lives, which outwardly seemed bound up in traditional customs, deep down something was slowly but surely changing.

As the editor of this anthology, I would be very happy if its thirty stories reflected the Burmese people's struggle between the old and the new.

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

BURMA

Da Taung go Kyaw Ywe mi Pinle go Hpyat Myi (Beyond Sword Mountains and Across Fiery Seas), by Mya Than Tint

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

Da Taung go Kyaw Ywe mi Pinle go Hpyat Myi is a wildly fanciful tale that satirizes reality and reexamines the origins of socialism. It can be enjoyed in many ways: as a Robinson Crusoe-type adventure story, as a social commentary that casts doubt on modern civilization, or as a satire on contemporary Burma.

The novel's characters are richly symbolic. The idealist Nanda represents intellectuals, Ye Myint embodies the contradictions in contemporary Burma, and the skilled laborer Than Gyaung demonstrates the importance of action over words.

Hit by a storm during a sea voyage, the three are washed ashore on a desert island in the Bay of Bengal, where they are thrown into a primitive way of life. Nanda, who can hold his own in any debate, is a burden. It is Ye Myint, who in town had lost any hope of leading a meaningful life and had become a delinquent, who first discovers the value of work in their primitive surroundings. And it is the unsociable, inarticulate Than Gyaung who assumes leadership and becomes the pillar of life on the island.



Actor waiting to go on stage at a theatrical performance in the countryside near Mandalay, Burma

A Word from the Translator

Ex-inmates of Insein Jail, which is in the suburbs of Rangoon, are referred to as graduates of the "Insein College of Life." The "graduates" include a number of writers. Among them is Mya Than Tint, who was born in 1929 and has been a member of such political organizations as the Burma Communist Party and the All Burma Peace Committee. He was arrested twice, in 1958 and 1963.

The three years after his first release from jail in 1960 were Mya Than Tint's most productive years. Since becoming a professional writer in 1949, he has written novels and short stories, adopting realism as his basic style. Engaged in writing activities that encompass translating and introducing Maxim Gorki's short stories, Mya Than Tint

has a well-established reputation as a writer.

Since his release from jail in 1968 at the end of his second incarceration, Mya Than Tint has concentrated on translation, for the most part neglecting his own writing. He has won national literary awards for translation—in 1972 for *War and Peace* and in 1978 for *Gone with the Wind*—and is now working on yet another translation.

Da Taung go Kyaw Ywe mi Pinle go Hpyat Myi. Mya Than Tint's first novel in ten years, was published in 1973. Its lengthy title comes from a poem by a young worker who sustained disabling injuries while trying desperately to put out a fire in an oil field in China. The novel, which is set in the present age, focuses on four people washed ashore on a desert island by a storm: Nanda, an unemployed intellectual; Ye Myint, a delinquent youth addicted to heroin; Than Gyaung, a coolie on a smuggling vessel; and Ba Yan, the black marketeer who owns the vessel. The descriptions of their primitive existence and their struggle with the elements reflect the author's experience as an exile in the Coco Islands. The heroic Than Gyaung assumes leadership, showing Nanda and Ye Myint how to conquer nature through work. He is victorious over Ba Yan, who impedes the efforts of the other three and ends up drowning while trying to save Ye Myint from a killer shark.

The novel is not merely a story about a group of castaways. In flashbacks to the



Mya Than Tint

characters' lives before being marooned, the author describes middle-class urban youths, who represent the hopes of socialist Burma. The book won critical acclaim when it was published and is now in its fourth printing, a testament to its popularity. It should spark serious consideration regarding what writers can and should do in contemporary Burma.

Midori Minamida teaches at the Osaka University of Foreign Studies.

THAILAND

Nai Puey Ungpakorn: *Phu Yai Mai Kalon* (The Anguish of Thai Intellectuals: The Case of Puey), by Sulak Sivaraksa

translated by Osamu Akagi; published in Japanese by Imura Cultural Enterprise Co., Ltd.

In the ambitious work *Nai Puey Ungpakorn: Phu Yai Mai Kalon*, the author, a leading contemporary Thai writer and critic, considers the relationship between Thai intellectuals and society. Based on the writer's association with the prominent intellectual Puey Ungpakorn, the analysis also depicts the character of this friend and fellow Thai leader.

Puey Ungpakorn, appropriately termed a Thai technocrat, studied economics in England, subsequently entered Thailand's Ministry of Finance, and later headed the Bank of Thailand for twelve years. Distinguishing him from the common bureaucrat, however, are his high sense of integrity, profound learning, and determination. Transcending his occupation, Puey is influential among acquaintances as well as in Thai society in general. For this reason, he deserves to be considered in the tradition of Thai intellectuals who, throughout the country's history, have deeply influenced their society.

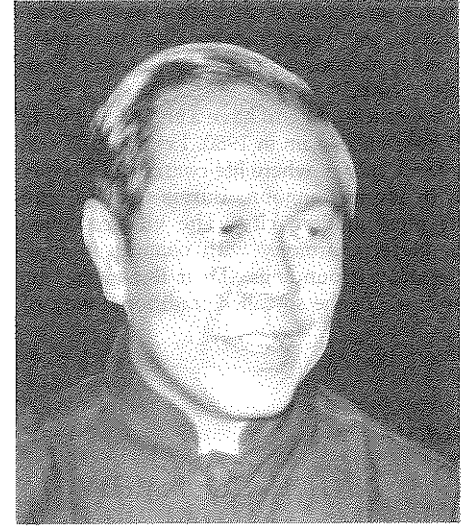
Readers will find this book to be an intriguing account of contemporary Thai politics from an insider's point of view—that of a high-ranking government official in his associations and confrontations with powerful figures. The work is an impressive portrayal of an upright intellectual caught in a struggle between his ideals and reality.

A Word from the Translator

The word *panyachon* (intellectual) carries somewhat ominous overtones. Although too recent an event to be fully understood historically, the October 1973 student upris-

ing that toppled Thailand's military regime certainly stemmed partially from the serious and dedicated movements that intellectuals began under Thailand's military regime in the early 1960s.

Puey Ungpakorn, who was born in 1917,



Sulak Sivaraksa

formerly belonged to the Free Thai Movement, has headed the Bank of Thailand, and has served as dean of the faculty of economics and as rector of Thammasat University. Currently a political refugee in England, he was once at the center of the intellectual movement in Thailand. As an able and upright government official, Puey has contributed greatly to Thailand's economic development, receiving the Ramon Magsaysay Award in recognition of his achievements.

Moreover, Puey has unceasingly called for the intellectual awakening of Thailand's youth, that is, to increase their insight into their nation and society as well as their readiness to work for a better future. He has striven through education to foster conditions for an intellectual movement among youth. Because of this encouragement of education as the means of passing on accumulated knowledge from one generation to another, Puey deserves recognition as a leading contemporary intellectual. With this man at its center, the intellectual movement rocked the foundations of the dictatorial military regime; since 1970 the movement has continued contributing to the transformation of Thai society.

Sulak Sivaraksa describes his fellow intellectual Puey as an individual in *Nai Puey Ungpakorn: Phu Yai Mai Kalon*. More than simply a biography, the work, which is based on the author's association with Puey in the education movement, details the activities of these two intellectuals and their involvement in the related fields of government, economics, and education. To further illustrate Puey's central role, I have added a brief note that sheds light on the situation of intellectuals in Thai society by introducing other Thai intellectuals.

Puey has been in self-imposed political



A nursery school in northeastern Thailand

exile in England since the October 1976 uprising at Thammasat University. Afflicted by palsy, he puts all his hopes into his country's future. Inevitably one is reminded of Pridi Phanomyong, a leading Thai intellectual of an earlier generation; his thirty-four

years as a political refugee ended with his death in May 1983 in a Paris suburb at the age of eighty-three.

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

THAILAND

Krasuang Khleng Klang Na (The Finance Minister in the Paddy Field), by Nimit Phumitawong

translated by Koichi Nonaka; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Krasuang Khleng Klang Na, the second anthology of the late Nimit Phumitawong's work to appear in Japanese, continues his description of life in rural Thailand. As with the previous anthology, *Soi Thong and Other Stories*, readers are struck by Nimit's powers of observation and sympathy for rural people.

The anthology's title is taken from its longest selection, a novella that humorously depicts the local implementation of Prime Minister Kukrit Pramoj's 1975 Tambon Project for agricultural village development. According to the translator, who participated in this Thai rural development project, the novella, which describes the project from the perspective of local villagers, provides a more vivid account of the Tambon Project than any analysis of economic development.

The anthology also includes several short stories featuring teachers in provincial schools. Having spent many years as a local elementary school teacher and later as a principal, the author was in his element with this subject.

The painstaking portrayal of rural lives against the background of nature makes this anthology essential to an understanding of Thailand.

A Word from the Translator

When I first read the novella *Krasuang Khleng Klang Na*, its subject matter, the Tambon Project, struck me as highly unusual. This ambitious project for the



Nimit Phumitawong

development of agricultural villages was begun in 1975. It revised the central government's plan for development and assigned local assemblies responsibility for both designing and implementing the program. In the wake of the 1973 student-led political reforms, the voice of farmers increased, and they pressed for reduction of the economic gap between central cities and outlying areas. The Tambon Project for rural development was conceived in response to this demand.

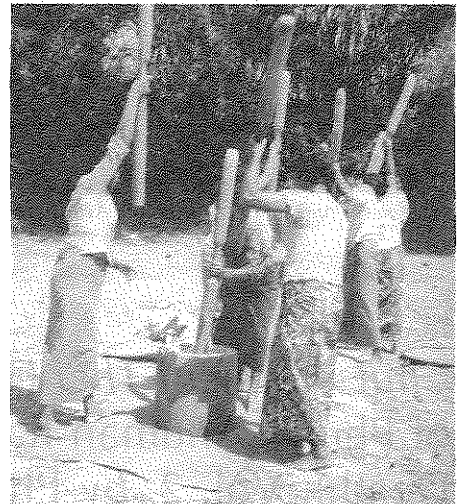
When the considerable sum of five hundred thousand bahts (roughly twenty-five thousand dollars) was actually distributed to each locality, however, turmoil resulted. Eager to use the money to benefit their own village as much as possible, some villagers became suspicious that it would be used improperly. This gave rise to a number of disputes, with farmers pitted against other farmers, government officials, and shopkeepers.

The story itself has no single main character, instead unfolding against a backdrop

of the daily life of farmers during Thailand's dry season, which encompassed the time that elapsed from the Tambon Project's inception to its completion. Although the novella's topic is unusual, the story clearly depicts common ways of life and thought patterns among rural Thais.

Another novella in the anthology, *Num chaona* (Four Seasons in a Thai Farming Village), also depicts the daily life of ordinary farming people. Unlike *Krasuang Khleng Klang Na*, however, it is set during the farmers' busy season, beginning with the anticipated rains and the plowing of paddies. Although the story meticulously describes the farmer's essential tasks—plowing, planting, harvesting, and threshing—at its core are the joys, sorrows, and hardships of daily life in rural Thailand. The author, the late Nimit Phumitawong, concluded as follows: "This story is nearly over, but the actual story will never end, for it represents the eternal voice of the farmers' hearts and minds."

The anthology also includes nine short stories focusing on provincial schoolteachers. Although each is a separate story, read in conjunction they form a whole, and each character seems a part of a single long novel.



Threshers holding a ceremony before beginning their work in southern Thailand

A country schoolteacher himself for many years, Nimit imparted a sense of immediacy to his stories. I know that I am not alone in wishing that this writer, who was killed in an auto accident in 1981, had lived longer to write more stories about life in rural Thailand.

Koichi Nonaka, a specialist in agricultural economics, is chief of the Statistics Planning Section of the Institute of Developing Economies in Tokyo.

A Reader's Comment

Morihiro Kosaka, railway worker

I finished reading the anthology *Krasuang Klang Klang Na*, the first Thai literature I have ever read, in a week or so. I began it out of curiosity but soon became quite absorbed. The book impressed me very favorably.

I found the first selection in the anthology, the novella *Num chaona* (Four

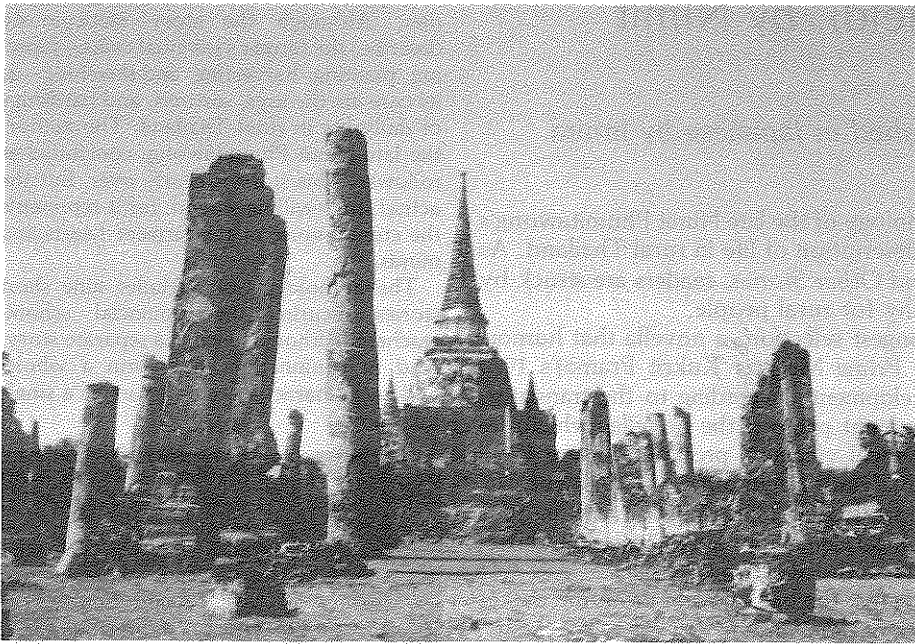
Seasons in a Thai Farming Village), to be most memorable. As the translator explains in his postscript, the work is a meticulous description of the toil, joys, and sorrows of the farming people throughout each season. Reading the work, which is written in a simple style, I was reminded of Takashi Nagatsuka's *Tsuchi* (The Earth; 1910), a Japanese novel that portrays the impoverished life of tenant farmers as the seasons march on. The descriptions in *Num chaona* are so detailed and vivid that I felt as if I were directly experiencing life in a Thai village. And in con-

trast to the twisted novels so common to modern Japan, the work's simple but powerful view of goodness and justice was indeed refreshing.

I also read the novella *Krasuang Klang Klang Na*, which gives the anthology its title, and the book's short stories with interest. What impressed me most was the sense of righteousness pervading each work. Thai villages in 1975 are pictured as very similar to Japanese villages of the Meiji (1868-1912) and Taisho (1912-26) eras before they operated on a completely monetary economy. While this may illustrate the underdeveloped nature of Thailand's economy, it also shows that many virtues lost to Japan still exist in Thailand. Exemplified in the youth Saeng, these virtues include a dedication to labor, an earnest and optimistic attitude toward life despite poverty, and gratefulness for nature's bounty, for abundant land and water.

The death of the author, Nimit Phumitawong, in an accident is an irreparable loss. But from his stories, I sense that Thailand has bright and clear hopes for its future as did Japan in an earlier era.

What the Japanese people have considered world literature is far too heavily weighted toward the West—American, English, French, German, and Russian literature. Recent serious efforts to introduce South American and Korean literature are a welcome trend, but members of my westernized generation (younger people may react differently) tend to overlook these efforts. For me, this book served to reaffirm the importance of being exposed to such literature.



Magnificent ruins of Phra Nakhon Si Ayutthaya in central Thailand

THAILAND

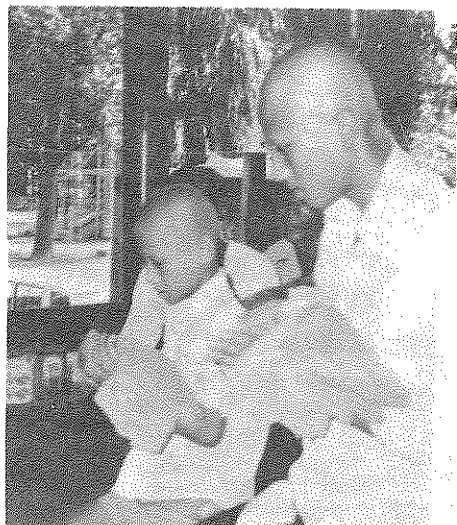
Chut Prapheni Thai (The Ethnological Essays of Phraya Anuman Rajadhon: Birth and Death), Vol. 2, by Phraya Anuman Rajadhon

edited and translated by Mikio Mori; to be published in Japanese in October 1984 by Imura Cultural Enterprise, Co., Ltd.

The late Phraya Anuman Rajadhon, the author of the essays in the two-volume Japanese version of *Chut Prapheni Thai*, was the acknowledged leader of cultural studies in Thailand and the founder of Thai ethnology. In his later years Phraya Anuman promoted studies of traditional Thai culture based on customs of daily life, publishing such titles as *Manutwithaya nai Muang Thai* (Cultural Anthropology in Thailand), *Wathanatham lae Manutsayachat* (Culture and Humanity), *Prapheni Kao Khong Thai* (Ancient Thai Customs), and the four-volume *Chut Prapheni Thai* (An Anthology of Customs Peculiar to Thailand).

A sequel to the Japanese-language work *Chut Prapheni Thai* (The Ethnological Essays of Phraya Anuman Rajadhon: Festivals and Beliefs), Vol. 1, this volume comprises articles from the original *Chut Prapheni Thai* that deal primarily with rites of passage. Readers will enjoy its descriptions of customs related to all aspects of childbirth, from pregnancy to delivery. The work's depiction of child-rearing customs ranges from a child's first symbolic haircut to a young boy's taking the vows of a Buddhist monk, vows that may be only temporary. Such marriage customs as those related to betrothal and to the actual wedding ceremony are featured, as are customs related to the process of building a house, from breaking ground to erecting pillars and putting ridgepoles in place. The descriptions of funeral customs range from services for the dead to tomb specifications.

As a record of customs now waning, this sequel is a must for anyone interested in folk



Aspiring Buddhist priests receiving instruction before their ordination rites in the southern part of northern Thailand

customs. It is also a valuable source of information pertaining to Thailand's long cultural history.

A Word from the Editor and Translator

I hope that I have conveyed to some degree the vigorous life and energy of Thailand's indigenous culture. My basic intention in editing and translating *Chut Prapheni Thai*, Vol. 2, was to give readers a sense of the depth and breadth of Thailand's spiritual realm.

As readers of the first volume are aware, the late Phraya Anuman Rajadhon's works are not limited to a single area or group. Nor do they concentrate on a single intensive investigation. Rather, his style is simple and tranquil, and his descriptions are balanced and to the point. Readers looking for startling arguments or clear-cut conclusions will be disappointed. What they will find is abundant intellectual curiosity, an untiring spirit of inquiry, and, above all, great love for humankind. Pervading this extensive look at human behavior is the professor's own spirit, his ultimate and firmest ground.

Phraya Anuman's memoirs, *Fun Khwamlang* (Reflections on Thailand, Reflections on Life), which I am translating, reveal Phraya Anuman's unvarnished self. The boy who grew up into an infallibly good father, husband, teacher, and friend possessed unlimited curiosity. From boyhood through adolescence he was an indefatigable wanderer and adventurer, haunting the quarters of vagrants, rogues, gamblers, and prostitutes, familiar with dens of gambling and opium as well as brothels.

The current volume is a product of his broad experience originating in his innate curiosity and augmented by his assiduous efforts in his later years. Phraya Anuman's works are indeed an expression of the man himself. To this extent, I find translating them to be like a bracing confrontation in which I myself am being questioned and

tested by the author in a process that involves more than simply technical skills.

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, Tokyo University of Foreign Studies.

THAILAND

Suan Sat (My Zoo), by Suwanee Skonta

translated by Mineko Yoshioka; published in Japanese by Dandansha Publishing Co., Ltd.

Suan Sat is Suwanee Skonta's reminiscence of her childhood. The author, who was born in 1932, vividly depicts life in a quiet rural village. Particularly gripping is a scene that took place during World War II: Japanese soldiers passing through the village buy the author's dearly loved horse.

The work's original title, which means "My Zoo," is apt, for *Suan Sat* centers on the author's memories of her various childhood pets. Her menagerie included birds nesting in her yard, peacocks given to her by her uncle, fish caught in the river, chickens, crows, ducks, a neighbor's tiger cub, and a pet horse. Focusing on her close ties with animals, the story, which is told from a child's perspective, features various human characters as well: the girl's father, who is a doctor; her mother, who assists him; an old man from a nearby prison; and members of the Mon tribe who arrive by boat. The author's descriptions of the seasonal changes conjure up the peacefulness of Thai village life. Readers also learn about political conditions in Thailand at the time.

(The Foundation is saddened to report that Ms. Suwanee Skonta was murdered in February 1984.)

A Word from the Translator

Titled *Saraphi no Saku Kisetsu* (The Season of the Saraphi's Flowering) in its Japanese version, *Suan Sat* is a miscellany, a form not often found in modern Thai literature. It is rare as well among the writings of the author, who is primarily a novelist. Suwanee Skonta, a leading contemporary Thai writer, received the 1970 SEATO prize for literature for her realistic novel *Khao Chue Kaan* (His Name Is Dr. Kaan).

Set far from Bangkok, *Khao Chue Kaan* takes place in Phitsanulok, the author's childhood home. The story begins with a flashback as the long-forgotten smell of fresh dirt triggers a chain of memories.

Although at first glance the work seems to be a journal of sentimental nostalgia, it is more than a record of its author's memories. An underlying theme—the author's sorrowful protest at what is being forgotten in contemporary times—raises this story of



Suwanee Skonta

daily life in a remote area of Thailand to the level of a literary essay. Her protest, which is sometimes as gentle as a mother's lullaby, at other times more like a poignant prayer chant, itself seems most revealing of its author.

The young girl's innocent eyes absorb everything in her surroundings, taking in the abundant plant and animal life as well as her fellow human beings. What the barefoot girl experiences in her fertile world is no less than the very essence of "living things" and the providence of nature that fosters them.

In this environment, she grows up absorbing one by one the wordless lessons of nature.

The author's skill, so evident in *Khao Chue Kam*, is also readily apparent in *Suan Sat*. She entices readers to tranquillity with a masterly blend of humor and sorrow, describing mercy toward living things, reverence for nature, sympathy for human suffering, and a picture of Thailand in the past.

In both subject matter and style *Suan Sat* is simple and clear. Yet that alone is not sufficient reason for its solid footing in contemporary Thai literature. Rather, the work offers hope. Perhaps two of its elements—the nature that nurtured this girl and the small creatures that valiantly lived lives granted by nature—can yet revive what is being lost to contemporary human beings.

Mineko Yoshioka is a translator.



A truck overflowing with durians in southern Thailand

MALAYSIA

Salina, by A. Samad Said

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

A. Samad Said began his writing career as a poet, but since publishing the novel *Salina* in 1961 he has written novels, plays, children's stories, and literary criticism. Like many of his early works, which are set in the preindependence Singapore of his boyhood and youth, the novel is antiwar.

The story, which begins when a widow and her son move into a village just after World War II, portrays the lives of the villagers. The son becomes friendly with a local girl. She and her brother do not get on well with their foster mother and leave home. Her brother joins the army, and she is forced to take a job as a waitress in a rather shady establishment. Another villager, the prostitute Salina, lives with a man who is having an affair with the disliked foster mother. Japanese readers will be struck forcefully by the many characters who have lost relatives in the war, victims of the Japanese army.



A drum competition in the West Malaysian state of Kelantan

A Word from the Translator

Phisua Lae Dokmai (The Butterfly and the Flower), a novel about adolescence in southern Thailand that I translated, ends with a boy on a bus journey home dreaming about his life ahead with his girlfriend. *Salina* ends with Helmy, the protagonist, traveling from Malaya to Singapore on a train running through a landscape of rubber trees. He is going to meet Siti Salina, but his feelings for her, while affectionate, can hardly be called love.

When a story ends with a man on his way back to a woman after a long series of complications, this usually means future happiness and leaves readers feeling that they have read a paean to womankind. But *Salina* is different.

When the young A. Samad Said wrote the novel some twenty years ago he entitled it *Gerhana* (Eclipse). Solar and lunar eclipses are of short duration. The sun soon emerges, pouring forth dazzling light; then there is *hujan* (rain) and a beautiful new moon shining in the night sky. The title expressed Said's belief that the Malay people would reemerge from the dark shadows of colonization and Japanese military rule. He probably renamed his work *Salina* because, of all its characters, the prostitute Salina lives the darkest life and has the greatest hopes for a brighter future.

But *Salina* is not always in the foreground, and readers may wonder whether the novel is not about Nahidah, forced to work as a waitress, and Helmy. A considerable amount of space is also devoted to Salina's unemployed common-law husband, Fakar; her friend Razman; and her mother,

who is dying amid drudgery and poverty. The author paints a group portrait of characters forced to lead their lives in shadow.

All the characters are vividly portrayed, but it is Sunarto, the *tukang beca* (pedicab driver), who always comes to mind first, arousing keen, deep feelings within me. A Javanese, he is supposed to be sent to Siam (Thailand) to work. But Helmy and the

others seem to forget about Sunarto, and the book ends without saying what happens to him. Having worked with his "descendants" (I have also translated several Thai works into Japanese), I always find myself wondering about his fate.

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

Nonaka: Since the translation of *Soi Thong and Other Stories* was first published in Japan, more than twenty other translations of Thai literature have appeared. I think the prize is for all of them, and all the people who translated them. But the translators' efforts will have been in vain if their work doesn't reach the general reading public. The important thing now is to make people aware that the books exist.

Two "Know Our Neighbors" Selections Receive Translation Prize

The Japan Society of Translators awarded the twentieth Japan Translation Culture Prize to two books promoted under the "Know Our Neighbors" program: Nimit Phumitawong's *Krasuang Khlang Klang Na (The Finance Minister in the Paddy Field, see page 19)*, which was translated by Koichi Nonaka, and M. R. Kukrit Pramoj's *Si Phan Din (A Chronicle of Four Reigns, see Occasional Report No. 1, page 8)*, a five-volume work translated by Keiko Yoshikawa. Brief excerpts from interviews with the prize-winning translators appear below.



Koichi Nonaka



Keiko Yoshikawa

Koichi Nonaka Institute of Developing Economies, Tokyo

Toyota Foundation: How did you come to translate the Thai novel *Krasuang Khlang Klang Na*?

Koichi Nonaka: At university I studied agricultural economics. When I graduated I joined the Institute of Developing Economies, which happened to be recruiting graduates for the first time. Even today I remember Seiichi Tohata, who was the director of the institute then, telling us to be "the kind of researchers who drink in local bars with ordinary people." I took him to mean that we should mix with the people of developing countries because it is important to view Asia from their standpoint. In fact, ninety percent of the people are extremely

conservative in outlook and adhere to traditional ways of life. I thought that I ought to read popular novels to learn more about their lives, so I started reading Thai novels.

I was involved in a Thai project to grow maize on previously undeveloped land. The purpose was to create new farming villages. I saw the mountains transformed into cultivated plots; I could see villages beginning to form. But for a long time I couldn't really understand how the farmers who flocked to the area could create real village communities. Then I read Nimit Phumitawong's short story "Sao Chao Rai" (An Upland Farmer's Daughter) in *Soi Thong and Other Stories* and found a superb description of everything I wanted to know. I was deeply impressed, and that's when I first thought of translating his work.

Foundation: How do you feel about winning the prize?

Keiko Yoshikawa Asia-Africa Linguistic Institute, Tokyo

Toyota Foundation: What led to your translating *Si Phan Din*?

Keiko Yoshikawa: Although I studied English literature at university, I ended up working at the Thai Embassy. I used English at work for two years, but when I was twenty-four I decided to take the plunge and study the Thai language. While I was studying I worked at the Japan-Thailand Association. At age twenty-nine I became a graduate student at the Tokyo University of Foreign Studies, where Mikio Mori introduced me to translation. When the chance to translate *Si Phan Din* came, I took it.

Foundation: The finished translation totaled about thirty-five hundred pages. How did you tackle the work?

Yoshikawa: I set out to translate ten pages a day. Because it was published in several volumes, I had to send it off to the publisher a bit at a time; readers have told me that the translation gets better as the work goes on. It was always a relief when there was a lot of dialogue in the day's assignment. There is a lot of dialogue toward the end of the book, and I think M. R. Kukrit Pramoj himself must have become tired.

Foundation: How did you feel when you finished this large-scale task?

Yoshikawa: The story is about a girl who served in the Thai royal palace; when I finished it I felt as if I had lived a lifetime. I felt a sense of relief, like the heroine herself, who manages to survive through four reigns.

Foundation: What are your thoughts on winning the prize?

Yoshikawa: I am very pleased on behalf of Southeast Asian literature. It's good to see it in the limelight, and to know that more Japanese people will discover what a wonderful novel Thailand has produced. On a personal level I regard the prize as recognition of my life's work so far—twelve years' work—and I am glad that I didn't give up.

Seventh International Division Seminar

The Development of Contemporary Southeast Asian Literature in Malaysia, the Philippines, and Singapore

The Toyota Foundation held the seventh International Division Seminar, "The Development of Contemporary Southeast Asian Literature in Malaysia, the Philippines, and Singapore," in Tokyo on December 17, 1983. The seminar completed the discussion on Southeast Asian literature begun in the previous year's seminar, "The Development of Contemporary Thai Literature: A Comparison with Burmese and Indonesian Literature."

The seminar focused on literature in languages used in Malaysia, the Philippines, and Singapore, the prime concern being to illustrate Southeast Asia's ethnic and cultural diversity. This approach seemed appropriate in view of the linguistic and cultural differences that characterize the region as a whole, and particularly appropriate for Malaysia, the Philippines, and Singapore, whose national languages are younger and less well established than those of Thailand, Burma, and Indonesia, the subjects of the previous seminar.

Abu Bakar Hamid, a professor at the University of Malaya, delivered the keynote address, "The Development of Contemporary Malaysian Literature." Yuji Suzuki, a professor at Hosei University, served as his interpreter, and Michiko Nakahara, an associate professor at Waseda University, commented on his remarks.

The seminar's four presentations were delivered by Seisuke Miyamoto, a professor at Ryukoku University ("English-Language Literature in the Philippines" and, on behalf of poet and literary critic Takane Ito, "Literature in Tagalog and Other Philippine Languages"); Miyuki Kosetsu, a lecturer at Doshisha University ("English-Language Lit-

erature in Singapore"); and Kyoko Tanaka, an associate professor at the Chubu Institute of Technology ("Chinese-Language Literature in Malaya").

Contemporary Malaysian Literature

Abu Bakar Hamid explained that modern literature written in the Malay language goes back at least one hundred years and possibly more, for opinion is divided as to whether it began in the nineteenth or the seventeenth century. Though it is rooted in the seventeenth-century works of Islamic mystics from Aceh in Sumatra, the in-

roduction of the printing press around the middle of the nineteenth century freed it from the confines of court literature. *Hikayat Abdullah* (Abdullah's Story), written around the end of the nineteenth century, marked an important turning point in the development of modern Malaysian literature. This literature continued to develop through the writings of religious intellectuals, teachers, and journalists until a group of writers called the ASAS 50 emerged in the 1950s. Many outstanding works have appeared since the early 1960s, and some of the ASAS 50 members are still writing today. Some scholars maintain that the works of the ASAS 50 writers represent the beginning of contemporary Malaysian literature.

Malayan Chinese- and English-Language Literature

In its days as a British colony, said Kyoko Tanaka, Malaya received a huge influx of Chinese laborers, as well as intellectuals and writers. Malayan Chinese literature—Chinese-language literature of what is today Western Malaysia and Singapore—began with these writers. In its early stages it was heavily influenced by the political fervor and literary movements of mainland China. Gradually, however, the immigrants began to identify less with their homeland, and the people and their literature began to acquire a new identity independent of their former home. Recently, however, Chinese-language education has been on the wane. Paralleling the language's marked drop in status, Malayan Chinese literature has also shown signs of ebbing.

In contrast, Malayan English literature is still very young. Largely a Singaporean phenomenon, its development has been held back by the country's preoccupation with economic success, said Miyuki Kosetsu, and it has yet to reach full literary maturity. The few outstanding works to date have been poems and short stories.

English- and Tagalog-Language Literature in the Philippines

The situation of literature in the Philippines, according to materials prepared by Seisuke Miyamoto and Takane Ito, is more complex than on the Malay Peninsula. The Philippines retains strong traces of the Spanish and English languages, dating from its colonization by Spaniards and Americans, and also has many local languages. The status of Tagalog, the country's official language, is less secure than that of Bahasa Indonesia, the official language of Indonesia, which was chosen under similar circumstances. In the Philippines, in fact, English-language



Yuji Suzuki, left, interprets the remarks of Abu Bakar Hamid, the main speaker at the seventh International Division Seminar.

literature could potentially develop beyond literature in Tagalog, emerging as an independent body of literature much as Australian literature has.

Panel Discussion

The seminar concluded with a panel discussion on Southeast Asian literature chaired by Michiko Nakahara. The panel comprised Yuji Suzuki, an expert on Southeast Asian politics; Ajip Rosidi, an Indonesian writer

who is currently a visiting professor at the Osaka University of Foreign Studies; and the seminar's speakers.

Debate focused on artistic merit. Miyuki Kosetsu cited examples of poor style and content in Singapore's English-language literature, with Kyoko Tanaka pointing out that Southeast Asian Chinese-language literature is not necessarily of a higher standard than the literature of mainland China or Taiwan. Responding to these remarks, as well as to the opinions of the many Japanese

readers who have criticized Southeast Asian literature on general aesthetic grounds, Abu Bakar Hamid, Ajip Rosidi, and other speakers emphasized that literature has to be evaluated in its social and cultural context, that a native perspective is essential.

As the seminar drew to a close, there seemed to be a consensus that the study of Southeast Asian literature is still in its early stages in Japan. Indeed, much remains to be done before it can be fully appreciated.

The "Know Our Neighbors" Translation-Publication Program in Southeast Asia

The Toyota Foundation established the "Know Our Neighbors" Translation-Publication Program in Southeast Asia in 1982 to create an outgoing as well as incoming flow of communication within the "Know Our Neighbors" program. Aimed at promoting an understanding of modern Japan among the peoples of Southeast Asia, the program involves the translation and publication in Southeast Asian languages of Japanese literary works, social science and humanities works on Japan by Japanese authors, and the results of Japanese research projects on Southeast Asian topics. The program has thus far extended financial assistance to Indonesia, Malaysia, and Thailand. A project team in each country is responsible for the selection of the works to be translated, the translators, and the publishers, as well as other administrative details.

Indonesia

The committee responsible for Indonesia's translation-publication program is under the auspices of the Karti Sarana Foundation, a private organization that promotes culture through such activities as research, seminars, cultural exchanges, and publishing. Established in December 1983, the Indonesian committee has six members, including representatives of universities, government organizations, and private research institutes. The Indonesian committee plans to publish four translations a year over three years. Anticipating that much of the translation will be done by Indonesians able to translate directly from the Japanese language, the committee hopes to produce Indonesian translations of English-language versions of Japanese social science works as well as Indonesian versions of literary works translated directly from Japanese.

Malaysia

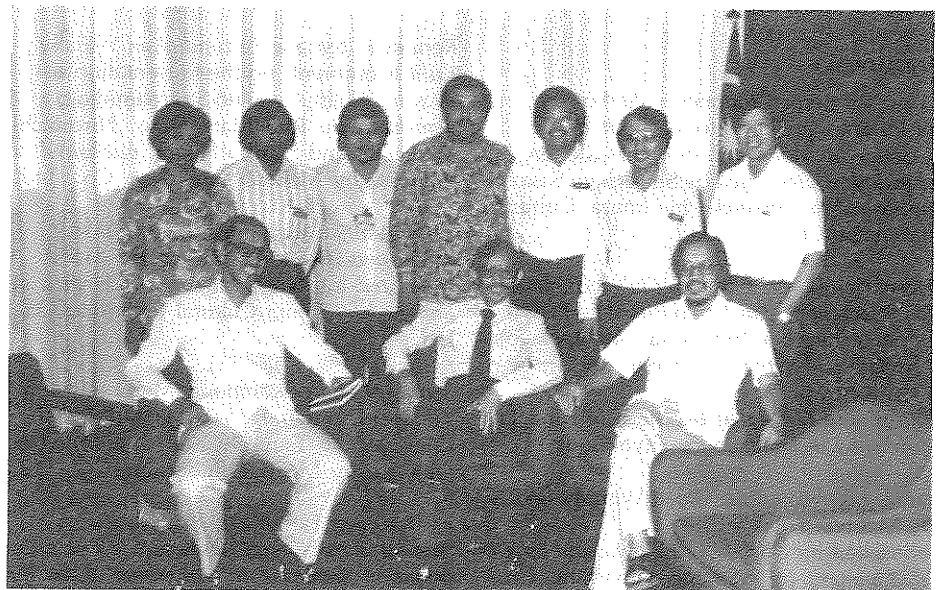
In Malaysia, the translation-publication program is administered by a committee established in May 1983 by the Dewan Bahasa dan Pustaka (Language and Literacy Agency of the Ministry of Education), a

government agency that publishes literary and scholarly works. The committee, whose seven members are drawn from the Dewan Bahasa dan Pustaka, the University of Malaysia, the National University of Malaysia, and the Malaysian Translators Associa-

tion, plans to produce five translations each year over a three-year period. The Dewan Bahasa dan Pustaka will publish the translations, which will be based on English-language versions until there are more individuals who can translate directly from Japanese to Malaysian.

Thailand

In Thailand, the Foundation for the Promotion of Social Sciences and Humanities Textbooks Project, established under the auspices of Thailand's Social Science Council, is responsible for the translation and publication in Thai of English, French, and German university-level social science and humanities textbooks and for the publication of textbooks originally written in the Thai language. The Thai foundation set up a special committee, consisting mainly of social scientists at Thammasat University, to select works for translation, appoint translators, and check and edit completed translations. Though translations are currently based on original Japanese works as well



Three members of the Malaysian committee, seated, and several translators

as English-language translations of Japanese works, the Thai foundation wants to encourage direct Japanese-Thai translations in the future and is fostering translators capable of this task.

Revenue from sales of translated works, which will be published by the Thai foundation, by university presses, or by other publishers, are plowed back into the Thai program as part of a revolving fund. The fund, established with a fiscal 1982 "Know Our Neighbors" grant from the Toyota

Foundation, will enable the publication of further translations. Thanks to ambitious yet careful planning and, in particular, to the existence of a network of translators capable of translating directly from the Japanese language, the Thai foundation seems likely to succeed in its "Know Our Neighbors" venture.

Yoshiko Wakayama
Assistant Program Officer,
International Division

Indonesia 1967-1980 (Indonesia 1967-1980: A Cartoonist's View of Contemporary Indonesian History), by G. M. Sudarta translated by Yoshinori Murai; to be published in Japanese in December 1984 by Shinjuku Shobo

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.

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

The Kampung Boy, by Lat translated by Sanae Ogishima and Mieko Sueyoshi; to be published in Japanese in December 1984 by Shobunsha Publishers

Philippines

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

Singapore

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

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

Studies on Singapore Society, edited by Peter S. J. Chen translated by Yozo Kaneko and Michio Kimura; to be published in Japanese in December 1984 by Mekong Publishing Co., Ltd.

Thailand

Anthology of Thai Short Stories, Vol. 1, edited by Suchart Sawadsri translated by Yujiro Iwaki; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Other Works Awarded Grants for Translation in Japan

Burma

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

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

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

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

Indonesia

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

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

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

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

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

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

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

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

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

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

Ayahku (My Father), by Hamka translated by Mitsuo Nakamura; to be published in Japanese in December 1984 by Imura Cultural Enterprise Co., Ltd.

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

Chut Praphern Thai (The Ethnological Essays of Phraya Anuman Rajadhon: Festivals and Beliefs), Vol. 1, by Phraya Anuman Rajadhon edited and translated by Mikio Mori; published in Japanese by Imura Cultural Enterprise Co., Ltd.

Fun Khwamlang (Reflections on Thailand, Reflections on Life), 3 vols., by Phraya Anuman Rajadhon edited and translated by Mikio Mori; Vols. 1 and 2 published in Japanese and Vol. 3 to be published in Japanese in December 1984 by Imura Cultural Enterprise Co., Ltd.

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

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

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

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

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

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

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

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

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

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

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

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

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

Japanese Works Tentatively Selected for Translation in Southeast Asia

Indonesia

Authority and the Individual in Japan, edited by J. Victor Koschmann

Madogiwa no Totto-chan (Totto-chan: The Little Girl at the Window), by Tetsuko Kuroyanagi

Nijushi no Hitomi (Twenty-four Eyes), by Sakae Tsuboi

Sanshiro, by Soseki Natsume

Malaysia

Botchan, by Soseki Natsume

Bushido, by Inazo Nitobe

Contemporary Japanese Literature, edited by Howard Hibbett

Japanese Culture: A Study of Origins and Characteristics, by Eiichi Ishida

Rural Society in Japan, by Tadashi Fukutake

Thailand

Authority and the Individual in Japan, edited by J. Victor Koschmann

Beauty in Shadows, by Jun'ichiro Tanizaki

The Doctor's Wife, by Sawako Ariyoshi

Everyday Life in Traditional Japan, by Charles J. Dunn

Higher Education in Japan: Its Takeoff and Crash, by Michio Nagai

A History of Political Institutions of Japan, by Ryosuke Ishii

House of the Sleeping Beauties, by Yasunari Kawabata

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

Nihon no Keizai Hatten (Japan's Economic Development), by Ryoshin Minami

(as part of a volume that is to include es-

says written by Japanese on Thai economics)

Nihon no Kindai Shosetsu (The Modern Japanese Novel), by Mitsuo Nakamura

Okoku e no Michi (Road to the Empire), by Shusaku Endo

The Pacific War, by Saburo Ienaga

The Postwar Japanese Economy: Its Development and Structure, by Takafusa Nakamura

The Psychology of the Japanese People, by Hiroshi Minami

Rural Society in Japan, by Tadashi Fukutake

San Suijin Keirin Mondo (A Discussion on Public Affairs by Three Drunkards), by Chomin Nakae

The Setting Sun, by Osamu Dazai

Wild Geese, by Ogai Mori

International Grants by the Toyota Foundation (July 1983— June 1984)

Title	Grantee	Location	Grant amount
The <i>Carita Parahyangan</i> : Its Place and Function as a Historical Source (1st year)	Mr. Dirman Surachmat, Vice Director, Department of Museums and History, Jakarta City	Indonesia	¥ 930,000
A Survey of Old Manuscripts in Northeast Thailand (1st year)	Mr. Pharn Wong-Uan, Secretary, Cultural Center, Maharakam Teachers College	Thailand	¥4,420,000
Ethnicity and Development: A Study of Indians in Southeast Asia (2nd year)	Professor Kernal S. Sandhu, Director, Institute of Southeast Asian Studies	Singapore	¥3,570,000
A Lexicon of Classical Newari Drawn from Traditional <i>Kosa</i> Sources (2nd year)	Mr. Prem Bahadur Kansakar, Secretary-Treasurer, Nepal Bhasha Dictionary Committee	Nepal	¥ 650,000
Survey and Photographic Recording of Northeastern Thai Mural Paintings (2nd year)	Mr. Pairoj Samosorn, Lecturer, Committee of Esam Cultural Center, Khon Kaen University	Thailand	¥2,210,000
Workshop: The Hidden Treasures of Northeastern Thai Mural Paintings	Ms. Sunee Leopenwong, Head, Department of Humanities, Khon Kaen University	Thailand	¥ 790,000
A Survey and Study of Ancient Southern Thai Manuscripts in the Province of Nakhon Si Thammarat (1st year)	Mr. Wichien Na Nagara, Director, The Center for Cultural Studies of Southern Thailand, Nakhon Si Thammarat Teachers College	Thailand	¥3,950,000
<i>Sema</i> Stones of the Northeast: A Survey and Study of the Continuity of Megalithic Elements in Northeastern Thai Society (2nd year)	Mr. Srisakra Vallibhotama, Associate Professor, Department of Anthropology, Silpakorn University	Thailand	¥1,600,000
A Data Base for Ancient Settlements in Thailand: Preparation for Establishing an Information Center (1st year)	Mr. Thiva Supajanya, Assistant Professor, Department of Geology, Chulalongkorn University	Thailand	¥6,500,000
Editing and Publication of the Royal Edicts of Burma from 1598 to 1885 (2nd year)	Professor Than Tun, Mandalay University	Burma	¥2,500,000
International Conference on Thai Studies	Professor Pensri Duke, Director, Thai Studies Program, Chulalongkorn University	Thailand	¥1,510,000
Videotape Recording of Southern Thai Buddhist Culture (2nd year)	Mr. Supak Intongkong, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus	Thailand	¥6,490,000
Publication of the Social Science Quarterly Journal <i>Ilmu Masyarakat</i> (Social Science) (2nd year)	Professor Syed Husin Ali, President, Malaysian Social Science Association	Malaysia	¥3,670,000
A Survey and Study of Palm-Leaf Manuscripts in Phitsanulok, Sukhotai, and Phichit Provinces, Thailand (3rd year)	Mr. Supot Pruksawan, Lecturer, Cultural Center, Pibulsongkram Teachers College	Thailand	¥5,750,000
Preliminary Study on the Translation of Academic Writings and Standardization of Translated Academic Terms	Professor Muhammad Haji Salleh, Department of Malay Letters, National University of Malaysia	Malaysia	¥1,170,000
Compilation of a Southern Thai Cultural Encyclopedia (3rd year)	Mr. Sudhiwong Pongpaiboon, Director, Institute for Southern Thai Studies, Sri Nakharinwirot University, Songkla Campus	Thailand	¥8,630,000
Muslim Architecture in the Southern Border Provinces of Thailand (2nd year)	Mr. Khate Ratanajarana, Center for Southern Thailand Studies, Prince of Songkla University, Pattani Campus	Thailand	¥3,580,000
Haji Hasan Mustapa: An Anthology	Mr. Ajip Rosidi, Writer	Indonesia	¥1,460,000