



J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

JLPP Office  
(Japanese Literature Publishing Project)  
1-5-1-6F Sarugaku-cho, Chiyoda-ku,  
Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



# ENGLISH PROGRAM



## Message From JLPP Office

Bringing attractive Japanese literature to the world: that is what the Japanese Literature Publishing Project (JLPP) aims for. JLPP, started in 2002, is a project of the Agency for Cultural Affairs to promote the awareness and popularization of modern Japanese Literature works to the world. Under this program, Japanese literary works published since 1868 are selected by a committee, translated into four languages (English, French, German, and Russian) and published in the countries using these languages. As of 2009, JLPP has selected 108 titles for translation, of which 80 have been published. From 2008, Indonesian was added to the languages to be translated. These publications are offered to a worldwide readership through foreign publishers, and at the same time, are donated by the Agency for Cultural Affairs to libraries, universities, and other overseas institutions so as to be made available for research.

We believe that introducing a variety of Japanese literary works abroad will help foreign readers to understand the profound nature of Japanese literature, its culture proved by its history, and the sensibility of the Japanese. We are also sure that JLPP will be some help to global communication.

## Operating JLPP

Under the commission of the Agency for Cultural Affairs, TOPPAN PRINTING Co., Ltd. (Toppan Printing) has managed the operation of this project since April 2009. In order to promote the project, we established the JLPP Office in the Toppan Printing company in July 2009, to be responsible for all JLPP tasks including obtaining rights, finding excellent translators, selling the translation rights to foreign publishers, and donating copies to overseas institutions.

Toppan Printing is a major company that has been leading the development of the Japanese printing industry. We are confident that we, as a pillar of information processing and communication, have been contributing to the development of culture through the state-of-the-art printing technology since our establishment in 1900. We are very proud of being able to further contribute to Japanese literature, translation, and publishing by promoting JLPP.

We hope for your understanding and support of the JLPP program.



ADVANCE INFORMATION

ENGLISH PROGRAM

TITLE

# Reading Modern Japanese Poetry 101

(*Gendaishi no kansho 101*)

AUTHOR

Makoto Ooka, editor



JAPANESE  
LITERATURE  
PUBLISHING  
PROJECT

E-001-4

Translator:  
**Paul McCarthy**  
Fiction Genre:  
**Poetry**  
Originally Published by:  
**Shin shokan (1998)**

## KEY SALES POINTS

- 101 Japanese poems of 55 poets, which were carefully selected from the works of postwar period
- An excellent anthology which gives readers an introduction to the poems and the chance to appreciate them
- 101 poems that are nourishing and full of artistic felicities, which will stimulate the poetry in the soul of readers

## TARGET AUDIENCE

- Readers of modern poetry

## SYNOPSIS

"Why are flowers always/ In the shape of answers/  
Why is it just questions/ That pour down from the  
heaven" (*Naze Hana wa itsumo* (Why are flowers  
always) by Eriko Kishida). "Over there where I can  
hear the sound of the wave under the blue sky/  
Something unimaginably explainable that is lost/ I  
seem to have dropped it over there/ At a  
transparent station in the past/ When I was  
standing before the lost property office/ I found  
myself being even sadder" (*Kanashimi* (Sorrow) by  
Shuntaro Tanikawa).

The above quotations are both from the book edited  
by Makoto Ooka who is a literary critic and poet  
himself. This book is a remarkable anthology of  
Japanese postwar poems introducing 101 poems  
by 55 poets including Nobuo Ayukawa, Taro

Kitamura, Ryuichi Tamura, Hiroshi Yoshino, Noriko  
Ibaragi, Gozo Yoshimasu, and Yoji Arakawa. The  
well-selected poems are analyzed and explained  
very carefully by Japanese poets such as Chuei  
Yagi, Junko Takahashi and so on.  
What is modern poetry? There are people who feel  
as if their hearts are truly grasped by the words  
expressed by a piece of art, even if it is a piece of  
art without any words. "This is a phenomenon that  
always occurs in one's heart, and it is the encounter  
with a 'poem'", says the editor. A poet is not a  
person who writes poems, but any person just  
because the person can find the reflection board for  
words in himself or herself. The 101 poems in this  
book will refresh and sustain the reader's heart.

## ABOUT THE AUTHOR

Makoto Ooka (1931-) is a Japanese poet and literary  
critic. He graduated from the Department of  
Japanese Literature of the Faculty of Letters,  
University of Tokyo. He already attracted attention as  
a poet while he was still studying at the university.  
After working as a journalist at the foreign news  
department of the Yomiuri Shimbun, one of Japan's  
leading national newspaper, he became a professor  
at Meiji University. He then taught at the Tokyo  
University of Arts as a visiting professor. He was the  
president of Japan P.E.N. Club. He came to a  
prominence as an artist through such works as *Kioku  
to genzai* (The Memory and the Present), a collection  
of poems, and *Kinotsurayuki*, a critique of an ancient  
poet of Japan. His poetry column, *Ori Ori no Uta*  
was published every day for 28 years from 1973 in a  
Japan's leading national newspaper, Asahi Shimbun.  
He has written numerous critiques and essays on art  
and literature as well.

## AWARDS

1987 Ministry of Education and Science Award  
2003 Order of Cultural Merit  
2004 L'ordre National de la Légion d'honneur

## ABOUT THE TRANSLATOR

Paul McCarthy double-majored in English Literature  
and Japanese as an undergraduate at the University  
of Minnesota, and then took an A.M. and Ph.D. in  
Japanese Literature at Harvard University (1975). He  
has taught Japanese Literature at universities in the  
United States and Comparative Literature at  
universities in Japan and Korea for the past forty  
years. He has already translated the *Chinese stories*  
by Atsushi Nakajima, *Word Book* by Mieko Kanai for  
JLPP. His translated works are Jun'ichiro Tanizaki's  
*Childhood Years*, *The Gourmet Club and Other  
Stories* (with Anthony Chambers), and *A Cat, a Man  
and Two Women and Other Stories*. The last-named  
novella won the US-Japan Friendship Commission  
Prize for Translation of Japanese Literature,  
administered by the Keene Center at Columbia  
University, in 1991.

## FOR RIGHTS ENQUIRIES CONTACT

### Chris Braham

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

TITLE  
**Death Penalty**  
(*Jiyu shikei*)  
AUTHOR  
**Masahiko Shimada**

E-002-4

Translator:  
**Meredith McKinney**  
Fiction Genre:  
**Commercial**  
No. of Words (Approx.):  
**88,000**  
Originally Published by:  
**Shueisha (1999)**

## KEY SALES POINTS

- Written by one of Japan's most prominent and prolific contemporary writers
- A long story that describes the last 7 days of a man who demands his right to kill himself, this novel describes his last lively and comically lived seven days

## TARGET AUDIENCE

- Readers of commercial fiction, looking for a new meaning of life, and death

## SYNOPSIS

Yoshio Kita, an ordinary company worker, has been feeling hopeless about his future since he was 13 years old. He checks out his bank account to confirm he has about one million yen and decides to kill himself one week later on Friday. It is to carry out the 'capital punishment at his free will'. How to spend his time until the day the 'capital punishment' is carried out? First, he arranges to meet a former porn actress and has a rich banquet with her. Then he makes a contract for his organs, meets his ex-girlfriend who broke up with him 6 years ago, meets an idol, Shinobu Yoimachi, and falls in love

with her, and writes and enacts a drama of his own abduction. But on one hand he loses his desire to exact revenge on his distressed ex-girlfriend, and on the other, a killer bothers him. Will Kita be able to kill himself as he plans?

This long novel describes a whole week of a man who demands his right to commit suicide and tries to carry it out. Given the fact that more than 30,000 people commit suicide annually in Japan, the author tried to express the subcurrent of society by asking us, "How do you spend a week if that's all you have now?" and telling us, "We can kill ourselves at our free will, but that freedom is harsh".

## ABOUT THE AUTHOR

Masahiko Shimada was born in 1961. He graduated from Tokyo University of Foreign Studies, majored in Russian language. He made his debut with *Yasashii sayoku no tame no Kiyuukyoku* (The Cassation for the Soft Left-wingers) that appeared in the magazine *Kaen* in 1983 when he was a college student, and this piece was nominated for Akutagawa Prize. After that, he started writing with a light sense about young people's lives in new, suburban residential areas, with which Shimada gained attention as a new generation author. During 1991, he traveled around the world. One of his operatic librettos *Suisei no Junin* (Dwellers in the Comet), which came out in 2000 was made into the Werner Herzog film, "Jr. Butterfly", in 2004.

## ABOUT THE TRANSLATOR

Meredith McKinney studied modern and classical Japanese Literature at the Australian National University, where she is now a Visiting Fellow. She lived for many years in Kyoto, where she taught and translated. Her main publications include re-translations of *The Pillow Book*, as well as of Soseki Natsume's *Kusamakura* and *Kokoro*, all in Penguin Classics. She has translated Yoshikichi Furui's *White-Haired Melody* for JLPP. In 2000 she won the Japan-U.S. Friendship Commission Translation Award, for Yoshikichi Furui's *Ravine* and *Other Stories*.

## AWARDS

- 1984 Noma Literary Prize for New Writers, for *Muyu okoku no tameno ongaku* (Music for Sleepwalking Kingdom)
- 1992 Izumi Kyoka Prize, for *Higan Sensei* (The Other World Teacher)
- 2006 Ito Sei Literary Prize, for *Taihai Shimai* (Decadent Sisters)
- 2008 Ministry of Education and Science Award, for *Kaosu no Musume* (Daughter of Chaos)

## FOR RIGHTS ENQUIRIES CONTACT

**Yurika Yokota Yoshida**

President & Chief Executive Officer  
JAPAN FOREIGN-RIGHTS CENTRE  
Sun Mall No.3, Rm. 201,  
1-19-10 Shinjuku, Shinjuku-ku, Tokyo 160-0022 Japan  
Tel : +81-3-3226-2711 Fax : +81-3-3226-2714  
e-mail : yurika@jfc-tokyo.co.jp

**Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**The Case of  
the Sharaku Murders**  
(*Sharaku satsujin jiken*)  
AUTHOR  
**Katsuhiko Takahashi**

E-003-4

Translator:  
**Ian MacDonald**  
Fiction Genre:  
**Crime/Mystery**  
Originally Published by:  
**Shueisha (1983)**

**KEY SALES POINTS**

- Sophisticated combination of the mystery of Sharaku with that of the murder case
- The young ukiyo-e researcher who comes very close to uncovering the true self of the “mysterious painter” and murder cases around him
- An entertainment novel

**TARGET AUDIENCE**

- Readers of mystery, and historical stories
- Fans of ukiyo-e

**SYNOPSIS**

Atsushi Saga died mysteriously. Saga was a Tensho (seal script) calligrapher and a freelance researcher. Ryohei Tsuda, an assistant of Professor Shunsaku Nishijima who is an authority of ukiyo-e, sees Kokuhu again at Saga's funeral. Tsuda and Kokuhu, who is senior to Tsuda, used to be the members of the seminar of Professor Nishijima. Tsuda is surprised that Kokuhu, who is Nishijima's student, has been close to Saga, because the relationship between Nishijima and Saga has been in the state of cold war for five years due to conflicting opinions. Saga goes to an antiquarian bookshop and gets an art book from the shop owner, Mizuno, who is the late Saga's younger brother in law. Then his eyes are glued to the letters, “Toshusai Sharaku, former Chikamatsu Shoei”, attached to a picture. In the late Edo period, there was a mysterious painter

named Toshusai Sharaku who suddenly disappeared after releasing 140 ukiyo-e prints in just 10 months. Who in the world is Sharaku? Having found a new theory, Tsuda tries to find a key to solving the mystery with Saeko who is Kokuhu's younger sister. However, Nishijima, who takes the achievement that Tsuda has made, is found dead and burned, and...

The author won the Edogawa Rampo Prize, which is known as a gateway to success for new writers, for this long and authentic mystery novel in 1983. The author, who was an ukiyo-e researcher himself, successfully integrates ukiyo-e into a mystery. He wrote that the relationships between the characters are depicted through the process of solving the mystery of Sharaku prior to the occurrence of incidents, which served as the material for solving the murder case later in the book. The author has skillfully combined his wide and deep knowledge of ukiyo-e with a thrilling mystery.

**ABOUT THE AUTHOR**

Katsuhiko Takahashi (1947-) became a researcher of ukiyo-e and a full-time lecturer at Allen Junior College after graduating from the School of Commerce, Waseda University. In 1983, he won the Edogawa Rampo Prize for *Sharaku satsujin jiken*, which marked his debut as a novelist. He has written works in wide range of genres, which include action romance novels such as *Soumon dani* (The Soumon Valley) and *Ryu no hitsugi* (Dragon Coffin), historical novels such as *Homura tatsu* (Blazing Flames) and *Ka en* (Flaming Rancour), horrors, mysteries, popular novels whose setting is in a period in the past such as Edo period.

**ABOUT THE TRANSLATOR**

Ian MacDonald received a PhD in Japanese literature from Stanford University, where he minored in Japanese art history. He spent five years living in Japan and has worked as a freelance translator for ten years. MacDonald has translated stories by Yukio Mishima, Yumiko Kurahashi, and Kyoka Izumi, among others, and was awarded first prize in the Shizuoka International Translation Competition in 1997.

**AWARDS**

- 1983 Edogawa Rampo Prize, for *Sharaku satsujin jiken*  
1986 Yoshikawa Eiji Literary Prize for New Writers, for *Soumon dani* (The Soumon Valley)  
1992 Naoki Prize, for *Akai kioku* (The Scarlet Memories)  
2000 Yoshikawa Eiji Literary Prize, for *Ka en* (Flaming Rancour)

**FOR RIGHTS ENQUIRIES CONTACT****Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp

TITLE  
**Hidaka***(Hidaka)*AUTHOR  
**Wahei Tatematsu**

E-004-4

Translator:  
**Philip Gabriel**  
Fiction Genre:  
**Adventure**  
No. of Words (Approx.):  
**59,600 words**  
Originally Published by:  
**Shinchosha (2002)**

## KEY SALES POINTS

- Four days in an extreme condition trapped in snow and ice
- A man in the face of nature depicted based on actual cases of alpine accidents
- What the young man thought and saw when he was dying
- A masterpiece of mountaineering novel written by an author known for his active life

## TARGET AUDIENCE

- Mountain lovers
- Fans of adventure novels

## SYNOPSIS

Mount Poroshiri is the highest peak in the Hidaka mountain range in Hokkaido. Although concerned about the weather condition, a climbing party of six left for the summit. They were members of the alpine club of their university. While they were sleeping in a snow cave, they were caught by an avalanche and lost their lives. Miraculously, one of the members did not die instantly. The leader of the party, Noboru Odagiri, stayed alive for four days before freezing to death. Trapped and pressed by thick debris of avalanche snow, he was half frozen and half asleep. He then had a series of dreams about his future, in which he was with his girl friend or his fellow members of the club. He survived for four days beside the other members of the party who had perished on the spot. What did he think and what did he dream about on the verge of

death? It was an actual case of alpine accident which occurred in 1965 that motivated the author to write this novel.

The author, who used to be a student movement activist, continued writing novels while traveling around Japan and other parts of Asia, frequently changing jobs. He has participated in environmental protection activities proactively for a long time and, in recent years, has deepened his interest in Buddhism. This novel describes the passion of those who climb mountains despite the risks, the state of mind in an extreme condition and the powerlessness of human beings in the face of nature. It can be understood as an epic written by a remarkable writer. The author also used "the tragedy of Minya Konka" in 1981 as a material to write about human beings' yearning for mountains and confrontation with the wonder of nature.

## ABOUT THE AUTHOR

Wahei Tatematsu (1947-) received the Waseda Literary Prize for New Writers, for *Jitensha* (Bicycle) while he was still studying at the Faculty of Political Science and Economics, Waseda University. After graduating from university, he experienced various kinds of jobs. In 1973 he went back to his hometown, Utsunomiya City, and found a job at the city office, continuing his writing while working at the city office. He became a full time writer in 1979 and has won many literary prizes since then. He is active and travels around Japan and many other parts of the world.

## AWARDS

- 1980 Noma Literary Prize for New Writers, for *Enrai* (Thunder in the Distance)  
1997 Mainichi Publishing Culture Prize, for *Doku—Fuubun: Tanaka Shozo* (Poison---Rumor: Shozo Tanaka)  
2007 Izumi Kyoka Prize, for *Dogen Zenji* (Dogen, Zen Master)

## ABOUT THE TRANSLATOR

Philip Gabriel received his doctorate in Japanese literature from Cornell University after studying in Japan under a Fulbright graduate fellowship. He published his first translation of a short story by Haruki Murakami in 1988. Since then he has published many translations of Murakami's works. In addition he has published translations of novels by Kenzaburo Oe, Senji Kuroi, Masahiko Shimada and Natsuo Kirino. His translation of Kuroi's novel *Gunsei (Life in the Cul-de-sac)* won the 2001 Japan-U.S. Friendship Commission Prize for the translation of Japanese Literature, and in 2006 he was awarded the PEN/Book-of-the-Month Club Translation Prize for his translation of Murakami's *Kafka on the Shore*.

## FOR RIGHTS ENQUIRIES CONTACT

## Chris Braham

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

TITLE

# South Kamui Isle and Other Stories

*(Minami Kamuito)*

AUTHOR

Kyotaro Nishimura

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

E-005-4

Translator:

Ginny Tapley Takemori

Fiction Genre:

Short Stories/Mystery

No. of Words (Approx.):

57, 149

Originally Published by:

Kodansha(1992)

**KEY SALES POINTS**

- Written by an extremely popular mystery novelist whose works have totaled sales of over 200 million copies
- “A collection of short stories which is so rare and hard to buy” written by one of the leading mystery writers in Japan
- What is the truth of a tragedy on a southernmost island?

**TARGET AUDIENCE**

- Fans of mysteries and popular fiction

**SYNOPSIS**

A far-south island, Minami-Kamui Island. He would be the only doctor there. He, a young doctor brought up in the big city Tokyo, witnesses and shudders at the hideous sight of women savagely hunting and killing seabirds with their bare hands. He is feeling ill-at-ease and disturbed by the promiscuity of women, the irritating monotonous sound of drums at the festival, and unfamiliar customs. In the meantime, the plague begins to spread. The truth of a horror story that happened on an island rich with nature. This collection of short stories, privately printed in 1970, contains 5 short stories including the name piece that depicts the nightmare on an island; *Keiji* (A Detective), which depicts the darkness of an actress's mind who

insists that her 6-year-old child commits “a suicide.” The author, the creator of Detective Totsugawa, is one of the leading mystery writers in Japan with more than 400 published books and a total of more than 200 million copies sold. His writing is referred to as “the literature work that transcends genres” because of its high quality. After he made a debut by winning the Edogawa Rampo Prize in 1965, he continued studying in a literary group and published these 5 stories in a literature-related journal in the course of his study. They were commercially published in 1992 and became a hot topic as a collection of stories which had never been published before. “A mystery should be a literary work, too. True suspense would never be generated by skimming the real cases”, he wrote in the postscript of the issue published in 1970.

**ABOUT THE AUTHOR**

Kyotaro Nishimura (1930-) is the leading writer of travel related mysteries. He became a novelist after working as a public servant, a private detective, a security guard, etc. He started as a writer of social mystery novels, but soon published a wide variety of works such as espionage novels, closed-circle mystery novels, parodies, and historical novels. He has been publishing works at a fast pace, and now his works exceed 400, and a combined number of copies sold exceeding 200 million!

**AWARDS**

1965 Edogawa Rampo Prize, for *Tenshi no kizuato* (A Scar of an Angel)

1981 Japan Mystery Writers' Association Prize, for *Shuchakueki satsujin jiken* (Murder at the Terminal station)

**ABOUT THE TRANSLATOR**

Ginny Tapley Takemori has a BA in Japanese from SOAS (London University) and is currently studying for an MA (Sheffield University). A former foreign-rights agent (Ute Körner, Barcelona) and editor (Kodansha International, Tokyo), she now translates and edits freelance. She has long enjoyed roaming other worlds, and hopes to similarly touch the hearts and minds of readers through her own published translations of fiction and nonfiction. Her translated works included *Compos Mentis* by Kanji Hanawa and *Itto's 100 Views of Fuji* by Jinnai Itto.

**FOR RIGHTS ENQUIRIES CONTACT****Chris Braham**

Foreign Rights Manager - JLPP Office

1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel : +81-3-5577-6424 Fax : +81-3-3295-6065

e-mail : jlpp-info@gf7.so-net.ne.jp





ADVANCE INFORMATION

ENGLISH PROGRAM

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

E-006-4

TITLE  
**The Mandala Way**  
(Mandara do)  
AUTHOR  
**Masako Bando**

Translator:

**Wayne P. Lammers**

Fiction Genre:

**Human Relationship/  
Fantasy**

Originally Published by:

**Bungei Shunju (2001)****KEY SALES POINTS**

- An immense human drama played beyond time and space
- Overlapping love---hate relationships that never end between men and women
- A destiny full of the ups and downs of a woman who came to Japan from the Malay Peninsula

**TARGET AUDIENCE**

- Fans of fantasy novels, and of the relationships between men and women

**SYNOPSIS**

Having lost their jobs, Asafumi and his wife, Shizuka, come back to Toyama together to help the family business, a vendor of drugs and medicines. In Toyama, Asafumi finds a note left by his grandfather, Rentaro, and comes to know about the existence of "Mandara do"(Mandala Way). During the war, Rentaro went over to the Malay Peninsula where he began to live with a girl from an indigenous tribe, Saya, whom he had met at a drug store in Kota Bharu. After Rentaro had gone back to Japan, Kota Bharu was occupied by the Japanese army, and Saya was raped by Japanese soldiers. Soon after the end of the war, Saya came to Japan with a child whose father was Rentaro and became Rentaro's mistress. At the present time, Asafumi, the grandson of Rentaro, travels to a road that led to the Mount

Yakushi in the Tateyama mountain range while suffering from the relationship with his wife, Shizuka, and walked into Mandala Way, which would reach nowhere forever. Shizuka actually had had an intimate relationship with another man for a long time before her marriage to Asafumi, and she is not satisfied with her relationship with Asafumi because of the burden of guilt. In the story, Asafumi and Shizuka were living in the present world on one hand, and Rentaro and Saya were going through the hardship after the war on the other hand. The lives of the two couples separated by time would then intersect at "Mandala Way". This is an immense love-and-hate drama played beyond time and space. The author has written about men and women tossed around by sex, love and hate, about family and about the harshness of war with powerful pen, which gives irresistibly dense and strong impressions.

**ABOUT THE AUTHOR**

Masako Bando was born in 1958. After graduating from the Department of Housing of the Faculty of Home Economics, Nara Women's University, she studied architecture and design for two years in Milan. Back in Japan, she became a freelance writer and wrote novels for children. Bando published *Shikoku* in 1993 and has been writing novels, focusing on "death" and "sex" as the theme, for wider audience. She used to be living a self-sufficient life utilizing her own home garden in Tahiti since 1998 before she moved to Lido Island, Italy. She is now back in Kochi, her hometown.

**AWARDS**

1996 Naoki Prize, for *Yamahaha* (Mother in the Mountain)  
2002 Shibata Renzaburo Prize, for *Mandara do* (Mandala Way)

**REVIEWS AND ACCLAIMS**

"This is a wonderful fantasy novel in which the relations between the past and the present, or the snowy region in Japan and the tropical island in the south, are incorporated very well".--- Nozomi Omori, a critic.

**ABOUT THE TRANSLATOR**

Raised from a young age in Japan, Wayne P. Lammers grew up speaking both Japanese and English. He studied Japanese language and literature formally as an undergraduate and graduate student, and taught those subjects at the university level for a number of years before becoming an independent translator. He has won two translation awards for his literary work, which has included short stories, novels, plays, memoirs, and a classical romance.

**FOR RIGHTS ENQUIRIES CONTACT****Yurika Yokota Yoshida**

President & Chief Executive Officer  
JAPAN FOREIGN-RIGHTS CENTRE  
Sun Mall No.3, Rm. 201,  
1-19-10 Shinjuku, Shinjuku-ku, Tokyo 160-0022 Japan  
Tel : +81-3-3226-2711 Fax : +81-3-3226-2714  
e-mail : yurika@jfc-tokyo.co.jp

**Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C TTITLE  
Record of A Peripatetic  
Blue Cat family  
(*Aoneko kazoku tentenroku*)AUTHOR  
Naoyuki Ii

E-007-3

Translator:

Wayne P. Lammers

Fiction Genre:

Family/ Relationships

No. of Words (Approx.):

67,700

Originally Published by:

Shinchosha(2006)

## KEY SALES POINTS

- A masterpiece depicting the depth of the human heart in an engaging style laced with humor
- Award-winning author and translator
- Provides thoughtful insight to family and working life in Japan

## TARGET AUDIENCE

- General

## SYNOPSIS

In this work the author weaves a polyphonic story filled with multiple dramas, building to a momentous development.

The narrator is a fifty-one-year-old man named Yuki Yajima. He and his wife, Asako, are the parents of two daughters: Ryo, seventeen, and Yuka, an infant of two months.

The story begins with Yuki asking why he should be the father of an infant at his age, and continues to unfold in words spoken to his uncle, who died thirty years before at only thirty-nine. Yuki had looked up to this uncle who taught him about Kenzaburo Oe, Norman Mailer, and the Marquis de Sade.

One day Yuki learns from a female acquaintance that her ex-husband, Ogita, is dying of cancer. He is so

delighted by the news. Back when they worked for the same trading company, he was set up by Ogita and forced to resign. After being virtually fired from his former job, Yuki set up a company dealing in brand marketing over the Internet, achieving a small but solid success.

Ryo became emotionally unstable and started going out with Yuta Iwamoto and became pregnant. Faced with this predicament, her parents are unsure what to do. A proposal to buy his now thriving company is on the table, and Yuki must decide what to do about that as well. This work takes as its main character a man of integrity, of the sort that exist in large numbers in the world yet seldom appear in fiction, meticulously rendering his life and opinions. This is a novel of integrity, one that is indeed everything a novel should be.

## ABOUT THE AUTHOR

After graduating from Keio University, Naoyuki Ii (1953-) made his debut in 1983 with *Kusakanmuri* (The Grass Radical), which won the Gunzo Prize for New Writers. His early works were frequently fantastic, but lately he has begun to write polyphonic stories in a sinuous style rich with humor that paint a clear picture of modern Japan.

## AWARDS

1989 Noma Literary Prize for New Writers, for *Sashite juyo denai ichinichi* (A Day of Little Importance)

1994 Hirabayashi Taiko Prize, for *Shinka no tokei* (Evolution Clock)

2001 Yomiuri Literary Prize, for *Nigotta gekiryu ni kakaru hashi* (Bridge Over a Muddy Torrent)

## REVIEWS AND ACCLAIMS

"I became very excited. This is an exciting novel".

--- popular writer Hiromi Kawakami (Yomiuri shimbun, June 5, 2006).

## ABOUT THE TRANSLATOR

Wayne P. Lammers, born in Ohio, was raised in Japan and grew up speaking both Japanese and English. He studied Japanese language and literature formally at both undergraduate and graduate levels. He taught language and literature at university level for a number of years before becoming an independent translator. His major literary translations include Junzo Shono's *Still Life and Other Stories* (for which he won two major awards) and *Evening Clouds*; Shohei Ooka's *Taken Captive: A Japanese POW's Story*; and Mitsuyo Kakuta's *Woman on the Other Shore*.

## AWARDS

1993 PEN West Literary Award for Translation  
1993-94 Japan-US Friendship Commission Prize for the Translation of Japanese Literature (Modern)  
1998 National Endowment for the Arts Translation Grant

## FOR RIGHTS ENQUIRIES CONTACT

## Chris Braham

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**Tokyo Seven Roses**  
(Tokyo seibun rozu)  
AUTHOR  
**Hisashi Inoue**

E-008-3

Translator:

**Jeffrey Hunter**

Fiction Genre:

**Historical Novel /Humor**

No. of Words (Approx.):

**210,000**

Originally Published by:

**Bungei Shunju(1999)**

Rights Sold (Other Titles):

**Manzanar: My Town****KEY SALES POINTS**

- Witty novel set immediately post WWII
- Written by one of Japan's leading comic scriptwriters and novelists

**TARGET AUDIENCE**

- Reader of historical novels
- Those who enjoy wit and satire

**SYNOPSIS**

*Tokyo Seven Roses*, a long novel that took the author seventeen years to write. It is set in Japan during the waning months of the war and the beginning of the occupation. The form is that of a diary kept from April 1945 to April 1946 by Shinsuke Yamanaka, a fifty-three-year-old fan-maker living in Nezu, part of Tokyo's shitamachi (old-town) district. After the war, Shinsuke learns by chance that the occupation forces are plotting a nefarious scheme: in order to cut Japan off from its dreadful past, they intend to see that the language is written henceforth using the alphabet. To fight off this unheard-of threat to the integrity of Japanese culture, seven beautiful women—the Seven Roses—take a stand. They include Tomoe, whose husband perished in a B29 raid and whose stepfather has gone mad; Fumiko and Takeko, whose elder sister died in an air raid; Sen, another war widow; Tokiko, who lost

her parents and older brother; and Kyoko and Fumiko, whose entire families were wiped out. The seven, while resentful of Japan's leaders for having lured the country down the path to war, and painfully aware of their own responsibility in being so gullible, hate the United States. They set their sights on three powerful members of the education delegation who have come to finalize official policy regarding the Japanese language. The Seven Roses plan to use their charms to gain results, and succeed brilliantly. The men are photographed cavorting naked with Sen and others in a room at the Imperial Hotel and forced to sign a statement abandoning plans to alter the Japanese writing system. The year portrayed was a bleak and painful time for Japan. Shinsuke's diary, however, is surprisingly cheerful, filled with a wealth of details of ordinary people's openhearted lives. The author draws a lively portrait of Japanese who, despite privation, find relief in laughter.

**ABOUT THE AUTHOR**

Hisashi Inoue (1934-) has written a number of scripts, including those for the popular puppet-adventure show *Hyokkori hyotan-jima* (Bottle-gourd Island), which aired on NHK between 1964-1969. He then attracted attention with a number of satiric comic plays. His first novel, *Tegusari shinju* (Handcuffed Double Suicide), a parody on the classical theme of double suicide, was published in 1970. Almost all his novels, including *Tokyo Seven Roses*, are informed by a cutting wit. He writes for his own theatrical troupe, Komatsuzo, and served as president of the Japan P.E.N. Club from 2003-2007.

**AWARDS**

- 1972 Kishida Kunio Stage Drama Award, and Minister of Education Award for New Artists, for the play *Dogen no boken* (Dogen's Adventures)
- 1972 Naoki Prize, for *Tegusari shinju*
- 1981 Japan SF Grand Prize, for *Kirikirijin* (Kirikiri People)
- 1982 Seiun Prize, also for *Kirikirijin*
- 1991 Tanizaki Jun'ichiro Prize, for *Shanghai Moon*

**REVIEWS AND ACCLAIMS**

"A book to read over two or three times. Each re-reading brings the surprise of fresh discovery: 'I didn't know it said that!'" —Iwao Matsuyama, critic (from the commentary in the paperback edition)

**ABOUT THE TRANSLATOR**

Jeffrey Hunter

**FOR RIGHTS ENQUIRIES CONTACT**

**Corinne Quentin**  
BUREAU DES COPYRIGHTS FRANCAIS  
3-26-4-903 Hongo, Bunkyo-ku, Tokyo 113-0033 Japan  
Tel:+81-3- 5840-8871 Fax:+81-3- 5840-8872  
e-mail : corinne.quentin@bcf-tokyo.com

**Chris Braham**  
Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**God's Boat**  
(*Kamisama no boto*)  
AUTHOR  
**Kaori Ekuni**

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

Translator:

**Chikako Kobayashi**

Fiction Genre:

**Love Story**

No. of Words (Approx.):

**58,800**

Originally Published by:

**Shinchosha (1999)**

Rights Sold (Other Titles):

**Twinkle, Twinkle**

E-009-3

**KEY SALES POINTS**

- Award-winning and best-selling author
- Highly popular author among young female readers in Japan

**TARGET AUDIENCE**

- Female readers

**SYNOPSIS**

The author comments in the afterword as follows: "This is a small, quiet tale, but a tale of madness. And of all the books I have written so far, I think it is the most dangerous". It is a profound tale of the madness of romantic love.

The main character, Yoko, lives alone with her daughter, Soko. In the daytime she teaches piano, and at night she works in a bar. Once she had a passionate, "bone-melting" love affair, out of which Soko was born. Ten years ago the man disappeared after promising, "Wherever you are, whatever you're doing, I swear I will find you again". Yoko believed him without question. The story picks up in 1997, when Yoko is thirty-five and Soko is ten, and covers more than seven years of their daily life from the alternating perspectives of mother and child. Yoko has three treasures: the piano, "him", and Soko. She works without pushing herself, careful to make time for the pleasures of reading, drinking,

and relaxing. She takes every opportunity to sing the praises of Soko's father, and let her know what a wonderful man he was. From their conversation, little by little, Yoko's past emerges.

When Soko asks, "Why do we have to move all the time?" Yoko answers, "Because we're in God's boat". In order that "he" can someday find her, she keeps from forming deep attachments and avoids blending into her surroundings; every year or so they move someplace new.

Amid this peaceful life, Yoko encounters "the greatest crisis of [her] life". Soko says she wants to live in a dormitory. Fearful that she will never be reunited with her lover, and will now lose Soko as well, Yoko grows frightened and distraught.

In the midst of ordinary, matter-of-fact life, a lurking madness; love and parting, and death: This is one of the most important works by an author who has extraordinary sensitivity to loss and conveys it with technical skill of the highest order.

**ABOUT THE AUTHOR**

Kaori Ekuni (1964-) began her writing career in 1987 with a work that won a children's literature prize. In 1991, *Kira kira hikaru* (Twinkle Twinkle) became a bestseller, and Ekuni began to turn her hand to adult fiction. Her essays and love stories, containing delicate portrayals of the suffering of young women, have gained the overwhelming support of female readers.

**AWARDS**

1992 Murasaki Shikibu Literary Prize, for *Twinkle Twinkle*

2002 Yamamoto Shugoro Prize, for *Oyogu no ni anzen demo tekisetsu demo arimasen* (Neither Safe nor Suitable for Swimming)

2004 Naoki Prize, for *Gokyu suru junbi wa dekite ita* (Ready to Cry at Any Moment)

**REVIEWS AND ACCLAIMS**

"A work that could have been written only by someone possessing the sensibility of an adult and a child in equal measure". —Haruo Yamashita, writer of children's literature (from the commentary in the paperback edition)

**ABOUT THE TRANSLATOR**

Chikako Kobayashi was born in Hong Kong and grew up speaking English and Japanese while moving within Hong Kong, Japan and the United States with her family. After graduating from Brown University with a BA in East Asian Studies in 2000, she joined a non-profit research organization in New York. Since 2003 she has been based in Tokyo as a freelance translator. She has worked as a Japanese-English interpreter for various organizations.

**FOR RIGHTS ENQUIRIES CONTACT**

**Yurika Yokota Yoshida**

President & Chief Executive Officer  
JAPAN FOREIGN-RIGHTS CENTRE  
Sun Mall No.3, Rm. 201,  
1-19-10 Shinjuku, Shinjuku-ku, Tokyo 160-0022 Japan  
Tel : +81-3-3226-2711 Fax : +81-3-3226-2714  
e-mail : yurika@jfc-tokyo.co.jp

**Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

TITLE

# The Attempted Double Suicide at Akame Forty-Eight Waterfalls

*(Akame Shijuyataki Shinju Misui)*

AUTHOR

Chokitsu Kurumatani

E-010-3

Translator:

**Kenneth J. Bryson**

Fiction Genre:

**Contemporary Literature**

No. of Words (Approx.):

**58,680**

Originally Published by:

**Bungei Shunju (1998)****KEY SALES POINTS**

- Winner of the Naoki Prize
- Prize-winning author and translator
- Presents a wide and vivid array of 'underworld' characters
- Semi- autobiographical

**TARGET AUDIENCE**

- Fans of gangster/mafia, and suspense novels

**SYNOPSIS**

The narrator is a vagabond who has turned his back on the world. At the age of thirty-three, he quit his company job, cut off communication with his friends, and began to drift from town to town until he arrived at the vulgar town of Amagasaki not knowing where his next meal would come from. "Seiko-nesan", a woman of early old age who runs a little place serving grilled chicken on skewers, gives him a job and a place to live. From that day on, he lives in a second-floor room in a wooden apartment, working from dawn to dusk trimming pork and chicken meat, getting covered in offal as he prepares the meat for the skewers. In and around this apartment building are a number of fascinating characters. Across the way is a

sharp-eyed tattoo artist, Horimayu. On the first floor live Horimayu's lover, Aya-chan, and a little boy.

One day, Aya-chan abruptly comes to his room and the two become physically intimate. Aya-chan, whose entire back Horimayu has tattooed with an image of the kalavinka (an imaginary bird of Paradise portrayed in mandala with the head of a human and the body of a bird), is a classic femme fatale.

Because her gangster brother incurred a heavy debt, she must either raise ten million yen or sell herself. "Run away with me", she pleads, "away from this world". Fleeing the gangsters and Horimayu, the two of them come to a famous scenic spot with forty-eight waterfalls of varying sizes. They intend to commit double suicide there, but at the last minute hold back and end up parting ways.

**ABOUT THE AUTHOR**

Chokitsu Kurumatani (1945-) graduated from the German Literature Department of Keio University. He began writing fiction on the side while working at an advertising agency. His official debut as a writer came relatively late, with *Shiotsubo no saji* (Salt Spoon), in 1992. The main character's experiences of working as a cook and shoe caretaker, and leading a vagabond life, are based on his own life. Kurumatani has carved out a special niche as a writer of an autobiographical genre of Japanese fiction.

**AWARDS**

- 1993 Mishima Yukio Prize and Minister of Education Award for New Artists, for *Shio tsubo no saji* (Salt Spoon)
- 1998 Naoki Prize, for *The Attempted Double Suicide at Akame Forty-eight Waterfalls*
- 2001 Kawabata Yasunari Literary Prize, for *Musashimaru* (Musashimaru, the Rhinoceros Beetle)

**REVIEWS AND ACCLAIMS**

"Amid the many feel-good works in contemporary Japanese literature, this one towers arrogantly like a foreign body". Saburo Kawamoto, critic (from the commentary in the paperback edition)

**ABOUT THE TRANSLATOR**

Kenneth J. Bryson was born in Kobe. At the age of eleven he went to live in the US with his family, where he received a Bachelor of Architecture degree from the Georgia Institute of Technology. In 2003 Bryson won the grand prize for translation from Japanese to English in the 4th Shizuoka International Translation Competition. He is the translator of *Okei* by Mitsugu Saotome for JLPP.

**FOR RIGHTS ENQUIRIES CONTACT****Chris Braham**

Foreign Rights Manager - JLPP Office

1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel : +81-3-5577-6424 Fax : +81-3-3295-6065

e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**A Thousand Strands Of  
 Black Hair**  
*(Chisuji no kurokami)*

AUTHOR  
**Seiko Tanabe**

E-011-3

Translator:

**Meredith McKinney**

Fiction Genre:

**Literary Biography**

No. of Words (Approx.):

**92,540**

Originally Published by:

**Bungei Shunju (1975)**

Rights Sold (Other Titles):

**How To Win A Woman****How To Seduce****Miyamoto Musashi****Alleine Leben! (German)****KEY SALES POINTS**

- Award-winning author
- Authoritative biography by author who is passionate about her subject

**TARGET AUDIENCE**

- Fans of Japanese poetry, and literary biographies
- Readers of love stories

**SYNOPSIS**

This book tells the story of the turbulent lives of Tekkan Yosano (1873–1935) and Akiko Yosano (1878–1942), two poets who sparked a revolution in the world of Japanese *tanka* (“short-verse” classical poetry) and the passion of the various young poets around them. It is a literary biography of which the author herself has written “This is in a sense a love letter from me to Hiroshi [Tekkan’s real name] and Akiko Yosano. An ode to these two brilliant poets”. Akiko was born in the city of Sakai, Osaka Prefecture, the second daughter of a confectionery shop owner. As a girl she read classics in her father’s library, including *Genji monogatari* (The Tale of Genji) and *Okagami* (The Great Mirror), as well as *Kokinshu* (920, Collection of Ancient and Modern Poems) and *Shinkokinshu* (1204, New Collection of

Ancient and Modern Poems), steeping herself in the pleasures of the world of literature and romance.

The young Tekkan was declaring that “the poet is a child of love, a child of agony” and pouring all his passion into love and poetry. In 1899 Tekkan set up his own poetry group, Shinshinsha (New Poetry Society), with its own journal, *Myojo*. The second issue contained works by Akiko and Tomiko Yamakawa. Tekkan summoned the two women to the Kyoto inn where he was staying, and the three of them wrote an oath in blood swearing to live for poetry. Akiko and Tomiko were comrades and rivals in poetry, and rivals in love as well, each seeking to gain Tekkan’s affection. All her life, Akiko suffered pangs of jealousy, but she also loved Tekkan for being in the vanguard of a new kind of poetry, and worked alongside him.

**ABOUT THE AUTHOR**

Born in Osaka, Seiko Tanabe(1928-) developed an early love of art and literature under the influence of her parents. After entering Shoin Women’s College, she put out a private literary magazine and began to enjoy writing fiction. She further polished her writing skills by contributing to the coterie magazines *Bungei shuto* and *Osaka bungaku*. In 1964 her novel *Senchimentaru jani* (Sentimental Journey) won the Akutagawa Prize. She draws on her command of a rich Osaka dialect in her fiction.

**AWARDS**

- 1964 Akutagawa Prize, for *Senchimentaru jani* (Sentimental Journey)
- 1993 Yoshikawa Eiji Literary Prize, for *Hinekure Issa* (Perverse Issa)
- 1998 Izumi Kyoka Prize, and Yomiuri Literary Prize, for *Dotombori no ame ni wakarete irai nari* (Since Parting in the Rain at Dotombori)

**REVIEWS AND ACCLAIMS**

“Through this work, the figure of the passionate poet Akiko Yosano has taken on a timeless radiance”. —Sadataka Muramatsu, critic (from the commentary in the paperback edition)

**ABOUT THE TRANSLATOR**

Meredith McKinney received a PhD in Japanese Literature from the Australian National University in 2002. She lived in Japan for twenty years, teaching English literature and language at various universities. Presently she is a visiting fellow at the Japan Centre, Australian National University, and a freelance translator. She has translated Sei Shonagon’s *The Pillow Book* (a Japanese classic) and Yoshikichi Furui’s *Ravine and Other Stories*, which won her the US-Japan Friendship Commission Translation Prize 2000.

**FOR RIGHTS ENQUIRIES CONTACT****Chris Braham**

Foreign Rights Manager - JLPP Office

1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel : +81-3-5577-6424 Fax : +81-3-3295-6065

e-mail : jlpp-info@gf7.so-net.ne.jp

**TITLE**  
**Undulating Ground**  
(*Namiutsu tochi*)  
**AUTHOR**  
**Taeko Tomioka**

Translator:

**Louise Heal**

Fiction Genre:

**Feminism; Human Relationships**

No. of Words (Approx.):

**47,200**

Originally Published by:

**Kodansha**

Rights Sold (Other Titles):

***The Funeral Of Giraffe*  
*Nothing To Say "Heirat"***

E-012-3

**KEY SALES POINTS**

- Award-winning author
- Challenges traditional gender roles in fiction

**TARGET AUDIENCE**

- Those interested in feminist literature

**SYNOPSIS**

The author "attempted to free the characters from the given roles of 'male' and 'female'" (1987, *Saikaku no katari*). It gnawed at her that women in traditional novels idealized stereotypes, largely the creation of male authors. And so she created the protagonist of this work, a "just plain woman" untrammelled by established views of gender. The woman's name is Tomoko, forty-four years old, who wrote poetry in her youth and was something of an intellectual. The story begins with a conversation she is holding at awkward cross-purposes with the huge, 188-centimeter-tall Katsumi, also forty-four years old. They met sharing a table in the cafeteria of a local cultural center, when she offered him a beer. She is

married, so is he. Realizing that she's getting nowhere using words to communicate, they devote themselves to "having the conversation that is sexual intercourse" in a hotel. Tomoko says, "And so I no longer had any reason to meet the man without making love".

Tiring even of sex, she suddenly takes off for a foreign country, leaving Katsumi with her old friend Kumiko, who is thirty. While she is abroad, Kumiko writes to her, reporting that Kumiko and Katsumi sleep together. When Tomoko returns, Kumiko tells that she is pregnant and Katsumi is the father. Like a scientist probing the formation of human relationships, the author experiments with making relationships, breaking them off, and making new ones again. This novel is a masterpiece resembling a film by Luis Buñuel, the master surrealist.

**ABOUT THE AUTHOR**

Taeko Tomioka (1935-) began her literary career as a poet. While still in college, from the age of twenty-one she began to compose poetry, and was fortunate to win quick recognition. From around the age of thirty-five she began to grow weary of poetry and turned to writing prose fiction. She has established a unique literary style imbued with the language sense of Osaka people and is known also for the depth of her scholarship in Edo literature, including the works of Saikaku Ihara (1642-93) and Monzaemon Chikamatsu (1653-1725).

**AWARDS**

1973 Tamura Toshiko Prize, for *Shokubutsusai* (Plant Festival)

1974 Women's Literary Prize, for *Meido no kazoku* (Family in the Netherworld)

**REVIEWS AND ACCLAIMS**

"It is not accidental that the author has turned the usual 'man buys woman' story on its head, basing her novel on the premise of 'woman buys man'".  
—Norihiro Kato, literary critic (from the commentary to the paperback edition)

**ABOUT THE TRANSLATOR**

Louise Heal comes from Manchester, UK. She holds an M.A. in Advanced Japanese Studies from the University of Sheffield, as well as degrees in French and TESOL. Louise spent 16 years in Nagoya, Japan teaching English language and literature to university students before moving to the USA and embarking on a translating career. She has a keen interest in contemporary Japanese literature, and particularly women writers. Her recent translations include the autobiography of Shoko Tendo, *Yakuza Moon: Memoirs of a Gangster's Daughter*, and Tamaki Daido's short story *Milk*. She has also translated works by Setsuko Shinoda and Taeko Kono.

**FOR RIGHTS ENQUIRIES CONTACT****Chris Braham**

Foreign Rights Manager - JLPP Office

1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel : +81-3-5577-6424 Fax : +81-3-3295-6065

e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**Island Of Dreams**  
(*Yumenoshima*)  
AUTHOR  
**Keizo Hino**

Translator:  
**Charles De Wolf**  
Fiction Genre:  
**Urban Novel**  
No. of Words (Approx.):  
**37,400**  
Originally Published by:  
**Kodansha (1985)**  
Rights Sold (This Title,  
Other Languages):  
**GERMAN**  
Rights Sold (Other Titles):  
**Jacob's Tokyo Ladder**  
**Eine Garage Mit**  
**Dachfenster Eisenzeit**

E-013-3

**KEY SALES POINTS**

- Award-winning author
- A masterpiece of the urban novel

**TARGET AUDIENCE**

- Readers of modern literature, urban writing

**SYNOPSIS**

The title of this book is an actual place name in the Tokyo Bay area. Though the name may be beautiful, the reality is reclaimed land covered with garbage expelled by the city. "Stockings with holes, a black notebook, a bunch of spaghetti noodles, a child's red gym shoe . . . Each broken and abandoned piece of trash had an intense presence, gave off the rich smell of daily life".

Shozo Sakai, the main character who has passed his fiftieth birthday, works for a construction company and is proud to be part of a company that has helped bring about the transformation of Tokyo with clusters of high-rises and intricate skeins of expressways and subways.

Since the death of his wife three years before, Sakai has gravitated toward the reclamation site. He finds beauty in the immense piles of garbage. One day he

encounters a young woman dressed all in black who tears around the site at reckless speeds on a huge motorcycle. The second time they meet, the motorcycle causes an accident, and Sakai learns the woman's name (Yoko Hayashi) and address. When he calls on her, he is greeted by a decorator "[Yoko is] a bad woman. You mustn't see her". Although these words weigh on his mind, Sakai allows the mysterious Yoko to lead him to Odaiba, a manmade island of reclaimed land in Tokyo Bay. The abandoned island is covered in forest. The trees are strung with abandoned fishing lines where countless trapped herons swing in midair, dead. Intending to bury the birds, Sakai trips on a vine and ends up trapped, swinging upside-down like the herons, abruptly dead. The author depicts him dying with the image of Tokyo's inverted skyline seared into his eyes.

**ABOUT THE AUTHOR**

Keizo Hino (1929-2002) graduated from the University of Tokyo and went to work for the Yomiuri Shimbun, serving as reporter and special correspondent from Seoul and Saigon, while writing criticism on the side. His first published work was the 1973 short-story collection *Higan no ie* (House on the Other Shore), winner of the Hirabayashi Taiko Prize.

**AWARDS**

1975 Akutagawa Prize, for *Ano yuhi* (That Sunset)  
1982 Izumi Kyoka Prize, for *Hoyo* (Embrace)  
1993 Noma Literary Prize, for *Taifu no me* (The Eye of the Typhoon)

**REVIEWS AND ACCLAIMS**

"In this novel, the metropolis of Tokyo is a living creature. Within its inner workings, skyscrapers and massive overpasses alike are born and grow, continually breathing, panting, trembling, maturing, and developing cracks". Masashi Miura, literary critic (from the commentary in the paperback edition)

**ABOUT THE TRANSLATOR**

Charles De Wolf has spent most of his life in East Asia. A linguist by academic vocation, he is a translator by longstanding avocation, working primarily with Japanese and German source texts, both literary and non-literary. His translations of modern and contemporary Japanese fiction have appeared in *Winds* (now *Skyward*), the Japan Airlines in-flight magazine. He has recently translated and published *Mandarins*, a collection of stories by Ryunosuke Akutagawa.

**FOR RIGHTS ENQUIRIES CONTACT**

**Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp





TITLE  
**Triangle**  
(Tomoe)  
AUTHOR  
**Hisaki Matsuura**

E-014-3

Translator:  
**David Karashima**

Fiction Genre:  
**Mystery / Noire**

No. of Words (Approx.):  
**89,300**

Originally Published by:  
**Shin Shokan(2001)**

Rights Sold (Other Titles):  
*Prichudy Zhisni* (Russian)

**KEY SALES POINTS**

- Highly accomplished, award-winning author
- This work lends itself well to film adaptation
- Tough, hard-hitting novel
- Metaphysical novel of detection

**TARGET AUDIENCE**

- Mainly male readership
- Fans of sexual drama, mystery and adventure

**SYNOPSIS**

This drama of sensuality and blood set in Tokyo's plebeian shitamachi district is diffused with the scent of Hong Kong film noir. The protagonist is a man named Otsuki, thirty-four years old. A University of Tokyo dropout, he supported himself by doing odd jobs for gangsters becoming a pimp and drug addict. One day, he goes for a walk in his neighborhood in Tokyo's shitamachi, meeting up with a man named Sugimoto, who invites him to go see a movie. On this summer evening, just at the spooky time of the gloaming, the nightmare begins. Otsuki is led off to the home of a master calligrapher named Koyama and shown a movie that Koyama is now producing. It is a bizarre film with pornographic images of a pretty teenage girl engaging in rough sex, alternating with close-ups of insects. Otsuki is then

introduced to Koyama's attractive granddaughter Tomoe, the star of the film, and asked to film the remainder of the movie.

The filming comes to an end but he is still driven by desire for Tomoe, still pursuing the mystery. Again and again Koyama's underlings beat him up, but even with near-fatal wounds, he continues to go after Koyama. In fact, Koyama is no calligrapher at all. The illustrious calligrapher is dead, and this is his good-for-nothing younger brother. Tomoe, too, is not Koyama's granddaughter.

Robbed of all he has, appalled at each successive revelation, Otsuki continues going after Koyama to get revenge. But the truth vanishes into a network of canals all around the city.

The "tomoe" in the title means "triangle". Strange events occur repeatedly in a triangular area on an actual map of the shitamachi district of Tokyo.

**ABOUT THE AUTHOR**

Hisaki Matsuura (1954-) is a professor of French literature at the University of Tokyo, with a doctorate from the University of Paris III. He first made his name as a poet before going on to become a prizewinning critic and author. He has written about cinema and architecture, as well as producing a critical biography of a famous ethnologist. His debut as a novelist came relatively late; his first collection of stories was *Mono no tawamure* (The Jest of Things; 1996, Shinshokan).

**AWARDS**

- 2000 Akutagawa Prize, for *Hanakutashi* (A Flower-spoiling Rain)
- 2005 Kiyama Shohei Literary Prize, for *Ayame karei hikagami* (Iris, Flatfish, the Hollow of the Knee)
- 2005 Yomiuri Literary Prize, for *Hanto* (Peninsula)

**REVIEWS AND ACCLAIMS**

"An exceptionally modern, experimental novel filled with cinematic images . . . Conveys with power the enormous, ordinary fact that a novel is a piece of workmanship constructed with words, no mean achievement".

—Mitsuyoshi Numano, University of Tokyo professor (*Mainichi shimbun* column, July 1, 2001)

**ABOUT THE TRANSLATOR**

David Karashima works as a program officer at a Tokyo-based grant-making organization, where he is responsible for various international development and cross-cultural exchange programs. David has a BA in International Relations from Tufts University in the US, and an MA in Writing from Middlesex University in the UK. He is currently a PhD candidate in Translation and Intercultural Studies at the Universitat Rovira I Virgili in Spain. He has published translations of works by authors such as Hitomi Kanehara, Takeshi Kitano, and Taichi Yamada.

**FOR RIGHTS ENQUIRIES CONTACT**

**Yurika Yokota Yoshida**

President & Chief Executive Officer  
JAPAN FOREIGN-RIGHTS CENTRE  
Sun Mall No.3, Rm. 201,  
1-19-10 Shinjuku, Shinjuku-ku, Tokyo 160-0022 Japan  
Tel : +81-3-3226-2711 Fax : +81-3-3226-2714  
e-mail : yurika@jfc-tokyo.co.jp

**Chris Braham**

Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



TITLE  
**A Room Where  
The Star-Spangled Banner  
Cannot Be Heard**  
(*Seojoki no kikoenai heya*)

AUTHOR  
**Hideo Levy**

E-015-3

Translator:  
**Christopher D. Scott**  
Fiction Genre:  
**Contemporary Short  
Fiction**  
No. of Words (Approx.):  
**35,000**  
Originally Published by:  
**Kodansha (1992)**

**KEY SALES POINTS**

- Award-winning American author who writes fiction in Japanese
- Semi-autobiographical

**TARGET AUDIENCE**

- Readers interested in identity, language and culture

**SYNOPSIS**

Hideo Levy symbolizes the richness of contemporary Japanese literature. He is well known as the first non-native novelist to write fiction in Japanese. In this book Levy reveals that his visits to Japan piled up until "my life was split in two, one half spent in Japan and the other in the US. " What led Levy to write in Japanese? In the afterword he writes: "My immediate response is, Japanese is beautiful. Why wouldn't I want to write in Japanese?"

The title work of this trilogy is set in Yokohama in the late sixties, when the student movement and protests against US aggression in Vietnam were at their height. A seventeen-year-old boy named Ben Isaac, the son of an American diplomat, lives in the consulate. He is rebellious toward his father and feels antipathy toward his native country. The beauty

of Japanese takes hold of him, and finally one day he runs away from home, disappearing into the teeming crowds of Shinjuku.

Ben's experiences are a virtual recreation of the author's own youth. Wandering the streets of Tokyo, Ben can hardly decipher the signs around him or make sense of the sounds that reach his ears. Eventually the sounds of Japanese sink into his mind with a revelation similar to that of Helen Keller when her "generous and brilliant teacher taught her the letters to spell "W-A-T-E-R". Many Japanese still cling to the conviction that no foreigner could ever hope to understand Japanese. Surrounded by people like this, Ben and author Levy alike succeed in breaking out of their cage. The other two pieces of fiction in this book, both of which also feature Ben, are *Nobemba* (November) and *Nakama*(Comrade).

**ABOUT THE AUTHOR**

Hideo Levy (1950-) was born to a Jewish-American father and a Polish immigrant mother, in Berkeley, California. He embarked on a career as a scholar of Japanese literature, becoming an assistant professor at Princeton at the age of twenty-eight. In 1981, he published an English translation of the first volume of Japan's most ancient poetry collection, *Man'yoshu* (Collection of Ten Thousand Leaves), for which he won the 1982 National Book Award. Now based in Tokyo, he travels frequently to the US and China in connection with his writing.

**AWARDS**

- 1982 National Book Award, for *Man'yoshu*
- 1992 Noma Literary Prize for New Writers, for *A Room Where the Star-Spangled Banner Cannot Be Heard*
- 2005 Osaragi Jiro Prize, for *Chiji ni kudakete* (Broken into Thousands of Pieces)

**REVIEWS AND ACCLAIMS**

"Hideo Levy, roaming the riches and desert wastes of language, has added a fresh page to Japanese literature. His stunning point of departure is this work". ---Koichiro Tomioka, Critic (from the commentary in the Japanese paperback edition)

**ABOUT THE TRANSLATOR**

Christopher D. Scott was born in the United States but attended high school in Tokyo. After graduating from Princeton University in 1993, he worked for three years as a Coordinator for International Relations in the Yamagata Prefectural Government on the Japan Exchange and Teaching (JET) Program. His main duties were translation and interpretation. In 2006, he received his Ph.D. in Japanese literature from Stanford University. He now teaches Japanese, Japanese literature and film, and translation studies at Macalester College in St. Paul, Minnesota. His research examines images of Koreans in Japan (so-called zainichi Koreans) in postwar Japanese literature, film, and popular culture. He is working on a book, based on his research, entitled *Invisible Men: Race, Masculinity, and Zainichi Korean Subjectivity in Postwar Japan*.

**FOR RIGHTS ENQUIRIES CONTACT**

**Chris Braham**  
Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

TITLE

Sinsemillas

*(Shinsemia)*

AUTHOR

Kazushige Abe

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C T

E-016-2

Translator:

Alfred Birnbaum

Fiction Genre:

Crime

Originally Published by:

Asahi Shimbun (2003)

## KEY SALES POINTS

- Masterpiece of Japanese postwar fiction
- Can be compared to Gabriel Garcia Márquez' *One Hundred Years of Solitude* and Kenzaburo Oe's *A Silent Cry*

## TARGET AUDIENCE

- Readers of epic sagas

## SYNOPSIS

Sinsemillas – set in Jinmachi, Yamagata Prefecture, once home to a foreign military base during the Occupation of Japan – begins with the tale of Jin Tamiya, founder of the Tamiya Bakery. Tamiya had deep connections with the U.S. military officials stationed at the base, and through his ties with gangsters in the area he built up considerable influence in all areas of the Tamiya clan – or, more accurately, its long decline (although the story can also be taken as the description of this family's liberation from the constraints of convention). The weight of Sinsemillas lies in its massive cast of

some sixty key characters, and their years of criminal deeds in a small town in northern Japan. A constant series of these events afflict the area – suicides, traffic accidents and disappearances. As the tale unfolds it reveals the shameful deeds of the town's residents: some are part of a ring of illegal lewd photographers, others get involved in illicit dealings concerning an industrial waste disposal facility, and still others deal in drugs, extortion, illicit affairs, and arson. All the shameful secrets that the townspeople would rather keep hidden come pouring out onto the pages, and the events of the tale flow on to an irrevocable ending.

## ABOUT THE AUTHOR

Kazushige Abe (1968-), a film-lover from his childhood, dropped out of high school to go to Tokyo and seek his fortune as a movie director. After learning film techniques, he took the Gunzo Prize for New Writers for his powerful debut, the 1994 *Amerika no yoru* (American Night). He became one of Japan's most promising young writers, earning high praise from critics and editors. His 1997 *Indibijuaru purojekushon* (Individual Projection) won him numerous fans for its creative format.

## AWARDS

- 1994 Gunzo Prize for New Writers, for *Amerika no yoru* (American Night)
- 2002 Noma Literary Prize for New Writers, for *ABC senso* (ABC War)
- 2004 Ito Sei Prize, and Mainichi Publishing Culture Prize, for *Shinsemia* (Sinsemillas)
- 2005 Akutagawa Prize, for *Gurando finare* (Grand Finale)

## ABOUT THE TRANSLATOR

Alfred Birnbaum was born in the U.S. in 1955 and raised in Japan from age five. He studied at Waseda University and has been a freelance literary and cultural translator since 1980. Birnbaum's translation works include Haruki Murakami's *Hear the Wind Song*, *Pinball in 1973*, *A Wild Sheep Chase*, *Dance Dance Dance* and other works; Miyuki Miyabe's *All She Was Worth*, and Natsuki Ikezawa's *A Burden of Flowers*.

## FOR RIGHTS ENQUIRIES CONTACT

## Yurika Yokota Yoshida

President &amp; Chief Executive Officer

JAPAN FOREIGN-RIGHTS CENTRE

Sun Mall No.3, Rm. 201,

1-19-10 Shinjuku, Shinjuku-ku, Tokyo 160-0022 Japan

Tel : +81-3-3226-2711 Fax : +81-3-3226-2714

e-mail : yurika@jfc-tokyo.co.jp

## Chris Braham

Foreign Rights Manager - JLPP Office

1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan

Tel : +81-3-5577-6424 Fax : +81-3-3295-6065

e-mail : jlpp-info@gf7.so-net.ne.jp



ADVANCE INFORMATION

ENGLISH PROGRAM

J A P A N E S E  
L I T E R A T U R E  
P U B L I S H I N G  
P R O J E C TTITLE  
**The Downfall of  
Matias Guili***(Mashiasu Giri no shikkyaku)*AUTHOR  
**Natsuki Ikezawa**

E-017-2

Translator:  
**Alfred Birnbaum**  
Fiction Genre:  
**Political/Shamantic**  
Originally Published by:  
**Shinchosha (1993)**

## KEY SALES POINTS

- Won the Tanizaki Prize
- A colorful tale of political corruption, debauchery, and shamanistic enchantment

## TARGET AUDIENCE

- Readers seeking a good long, entertaining read

## SYNOPSIS

In this sweeping magical-realist epic set in the fictional south sea island Republic of Navidad, Ikezawa gives his imagination free rein to re-invent the myths of the twentieth century Pacific and satirize Japan's misguided plays for renewed regional domination. Considered the crowning masterpiece of Ikezawa's first decade of fiction, the tropical setting, Ikezawa's command of plausible historical details, and a quirky cast of characters may remind one of Gracia Marquez's, but the underlying Third World political agenda clearly presages Ikezawa's current outspoken Internet presence.

The Navidad Incident, or the Downfall of Matias Guili, takes place in the 1990s South Pacific, with flashbacks detailing the sad but laughable history of the Navidad Archipelago as Spanish, then German, then Japanese, then American territory. Now surviving by playing off ODA donor countries vying for strategic influence near shipping lanes, the

newly independent Navidad has only its shrewd Japanophile President Matias Guili to look after the country's international interests. The story takes off as a delegation of Japanese war veterans pays an official visit to the ex-World War II colony, only to see the Japanese flag burst into flames at the welcoming reception. The following day, the tour bus with all forty-seven old soldiers simply vanishes. The local populace exchanges absurd rumors – the bus was last seen attending Catholic mass, the bus must have skipped across the lagoon – but the President suspects a covert guerilla organization is trying to undermine his connections with Japan.

As subplot upon subplot interweave, engrossing the reader in a pageant of fantastic and delightfully addictive goings-on amidst lush surroundings, a bittersweet sense of malaise slowly builds. Ikezawa is often typified as a very “non-Japanese” Japanese voice with international concerns, and *The Downfall of Matias Guili* is truly world-caliber literature with international perspectives and wit.

## ABOUT THE AUTHOR

Natsuki Ikezawa (1945-) was born in Hokkaido. Formerly enrolled at Saitama University, he quit school to become a poet. He lived in Greece for three years from 1975. Presently he writes not only fiction but criticism and is an active public speaker as well. Of his works, *Still Lives* and *A Burden of Flowers* are available in English, and *The Downfall of Matias Guili*—winner of the Tanizaki Jun'ichiro Prize – in German.

## AWARDS

1988 Akutagawa Prize, for *Still Life*  
1993 Yomiuri Literary Prize, for *Hahanaru shizen no oppai* (The Bosom of Mother Nature)  
1993 Tanizaki Jun'ichiro Prize, for *The Downfall of Matias Guili*  
2000 Mainichi Publishing Culture Prize, for *A Burden of Flowers*

## ABOUT THE TRANSLATOR

Alfred Birnbaum was born in the U.S. in 1955 and raised in Japan from age five. He studied at Waseda University and has been a freelance literary and cultural translator since 1980. Birnbaum's translation works include Haruki Murakami's *Hear the Wind Song*, *Pinball in 1973*, *A Wild Sheep Chase*, *Dance Dance Dance* and other works; Miyuki Miyabe's *All She Was Worth*, and Natsuki Ikezawa's *A Burden of Flowers*.

## FOR RIGHTS ENQUIRIES CONTACT

**Corinne Quentin**  
BUREAU DES COPYRIGHTS FRANCAIS  
3-26-4-903 Hongo, Bunkyo-ku, Tokyo 113-0033 Japan  
Tel:+81-3- 5840-8871 Fax:+81-3- 5840-8872  
e-mail : corinne.quentin@bcf-tokyo.com

**Chris Braham**  
Foreign Rights Manager - JLPP Office  
1-5-1-6F Sarugaku-cho, Chiyoda-ku, Tokyo 101-0064 Japan  
Tel : +81-3-5577-6424 Fax : +81-3-3295-6065  
e-mail : jlpp-info@gf7.so-net.ne.jp