

Sociology

Everyday Justice: Responsibility and the Individual in Japan and the United States. By V. Lee Hamilton and Joseph Sanders. New Haven, Conn.: Yale University Press, 1992. 290 pp. \$35.00.

This cross-cultural study links the concepts of wrongdoing and responsibility in Japan and the United States to differing perceptions of the relationship between the individual and society. The study is based on surveys in one American city (Detroit) and two Japanese cities (Yokohama and Kanazawa). The results of the surveys can also be found in *Sekinin to Batsu no Ishiki Kōzō* (The Cognitive Structure of Responsibility and Punishment, 1986), together with research by the Japanese members of the research team.

"Legal judgments," write Hamilton and Sanders, "are a window into a culture's perceptions of what it is to be an actor in that culture." Whereas the Japanese tend to act and think in terms of relationships "characterized by stratification and interconnection," Americans display a predilection for "relationships of equality and separation." The results of the authors' survey suggest that, in the United States, impersonal rules are considered universally applicable, whereas in Japan, "the goal is to reunify or restore bonds between the two parties." As a consequence, in Japan "disputes tend to be kept beyond the reach of formal adjudicative processes" (i.e., courts).

The authors characterize the American approach as "justice toward strangers," its Japanese counterpart as "justice among friends." They stress, however, that the differences are a matter of degree and are not mutually exclusive. Moreover, both approaches are imperfect: In the United States, equality for juveniles and the poor is problematic. In Japan, the assumption

of long-term interaction within a community means that the effort to determine responsibility for wrongdoing can result in discrimination against outsiders.

Literature

New Leaves: Studies and Translations of Japanese Literature in Honor of Edward Seidensticker. Edited by Aileen Gatten and Anthony Hood Chambers. Ann Arbor, Mich.: Center for Japanese Studies, The University of Michigan, 1993. 283 pp. \$39.95.

During his long career as a translator, scholar, and teacher, Edward Seidensticker has been instrumental in creating an international audience for Japanese literature. His memorable translations of Kawabata Yasunari's novels helped that novelist win the 1968 Nobel Prize in Literature. As a teacher, he inspired several generations of Japanese literature experts with his rigorous scholarship and critical thinking.

This collection of essays and translations by former students reflects the breadth of Seidensticker's interests. The first two pieces, on *The Tale of Genji*, pay tribute to his monumental translation of Murasaki Shikibu's 11th-century masterpiece. The essays on modern Japanese fiction bring back fond memories of reading works such as *Some Prefer Nettles*, Seidensticker's translation of Tanizaki Jun'ichirō's *Tade Kuu Mushi*, and *Kafū the Scribbler*, an affectionate biography of Nagai Kafū that includes translations of several stories by Kafū.

Although not necessarily one of Seidensticker's central interests, Japanese court poetry, or *waka*, figures prominently in *Genji* and *Kagerō Nikki*, an 11th-century court lady's diary, which Seidensticker also translated. A clever parody of a 13th-century priest's commentary on "newly

discovered" poems presumably authored by the *Genji* character Suetsumuhana recalls Seidensticker's own forays into the genre of satire.

New Leaves begins with a biographical sketch of Seidensticker. It ends with an awesome list of his publications, which include books, articles, essays and translations in the field of literature, a two-volume history of Tokyo, and sundry pieces on Japanese culture and politics.

Theater

Alternative Japanese Drama: Ten Plays. Edited by Robert T. Rolf and John K. Gillespie. Honolulu, Hawaii: University of Hawaii Press, 1992. 364 pp. Cloth, \$36.00; paper \$14.95.

The turmoil that rocked Japanese society in the 1960s energized the avant-garde movement in Japanese theater as young playwrights and performers adamantly rejected the orthodox ideas and methods of *shingeki*, which, despite its name, "new theater," had dominated modern Japanese theater since before World War II. This anthology introduces 10 plays from the late 1960s and 1970s by Betsuyaku Minoru, Shimizu Kunio, Terayama Shūji (1935–1983) and Kishida Rio, Kara Jūrō, and Satō Makoto, all of whom began their careers as dramatists around 1960, when the bitter fight over the renewal of the Japan-U.S. Mutual Security Treaty culminated in violent demonstrations in the streets of Tokyo and other cities.

As products of the same age, the playwrights probe similar themes, such as the quest for meaning and identity and the ambivalence toward authority and the past—the legacies of World War II, memories of which were still fresh. (All of the dramatists represented in this anthology were born before or during the war.)

As artists, the playwrights responded differently to similar cultural forces. Some focused on the verbal text, while others experimented with aspects of performance such as the function of the actor's body as a medium, the relationship between performer and audience, and the nature of performance space. The introductions to the translations of the plays explain salient differences in the playwrights' dramaturgical styles and pinpoint elements of the indigeneous Japanese theater traditions and modern Western theater tapped by the playwrights. In addition to illuminating an important chapter in modern Japanese theater, this volume refocuses attention on the counterculture that flourished in the 1960s and 1970s.

Kabuki: A Pocket Guide. By Ronald Cavaye. Rutland, Vt.: Charles E. Tuttle Company, 1993. 184 pp. ¥1,250.

The goal of this compact guide to kabuki is to explain "why foreigners will sit for four to five hours to see three or four often totally unconnected plays, understand not a word, and still come out of the theater saying it was 'fantastic!'" Drawing upon a deep love for and knowledge of kabuki, Cavaye describes the stage, repertoire, actors, audiences, acting conventions, and music in a way that first-time viewers can easily understand. His stress on dance in kabuki will be of special help to viewers who are accustomed to thinking of theater in terms of plot. The discussion culminates in a run-through of *Kanjinchō* (The Subscription List), one of the most famous plays in the kabuki repertoire. The fine text is matched by fine photographs.

Whether or not Cavaye has fully plumbed the secret behind kabuki's appeal, as he sets out to do, is beside the point: His enthusiasm is infectious. So he had better keep writing.