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博士（地域研究）論文

Reading Social Changes in Japanese Literature
around 1990-2010:
Existential Anxiety in Self-Identity

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SALEHA Amaliatun

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INTRODUCTION

0.1 Background: Self-identity Issues in Japanese Society

The 1990s is considered as a time when Japan experienced several domestic events that affected the social condition. For example, in 1993, a coalition of several parties supplanted the Liberal Democratic Party; in 1995, severe earthquakes occurred in Hanshin and Awaji region; and there was also an attack on the subway known as the Aum Shinrikyo's sarin gas incident.¹ Due to the problem complexity that requires a solution, Aum Shinrikyo's sarin gas incident became the main focus of the mass media at that time, and attracted numerous reactions from experts who attempted to analyze it from a sociological, religious, and subcultural point of view (Endo 2008: 158). The crisis of trust towards the government and police institutions has occurred since then, and the media began to demand a change and began opening up scandals related to politicians, bureaucrats and police officers (Eades 2005: 6). As stated by Komori Yoichi, the 1990s was a period when Japanese people experienced the integration crisis of the four elements (*yonmi'ittai*), which are: "Japan as State (*Nihon/ Kokka*) - Japanese People (*Nihonjin/Minzoku*) – Japanese Language (*Nihongo/ Gengo*)- Japanese Culture (*Nihon Bunka/Bunka*)" (Komori 1998: 284). In addition, Uno Tsunehiro stated that the Japanese society in the 1990s seemed to experience a self-identity crisis and an emptiness of soul that was influenced by the diminishing beliefs and decrease of warmth in social relations that was due to the change of the Japanese people into a materialistic society (Uno 2008: 14). The 1990s, therefore, can be regarded as an important period in Japanese society because, after the rapid economic progress, the society changed.

The depiction of emptiness of soul in a materialistic environment can be observed

¹ Earthquakes in Hanshin (Kobe and surrounding areas) and Awaji region occurred on 17 January 1995, killed 6434 people, and approx. 300,000 people were evacuated. This incident reminds us of the difficult times during post World War II. A year after the incident happened, volunteers who were involved and provided aid in these areas had reached the number of 1 million people. These volunteers came from various backgrounds, such as company workers, students, etc. This incident changed the meaning of the word 'volunteer' in Japan. Previously, 'volunteer' always referred to someone who was the member of certain religion or groups. The phenomenon of volunteers had been described in a novel entitled *Nantonaku Kuristaru* by Tanaka Yasuo. Aum Shinrikyo's sarin gas incident happened on 20 March 1995 in the subway of Hibiya Line, Marunouchi Line, and Chiyoda Line. This incident killed 13 people, and more than 6000 people were injured. This forbidden religion sect was founded by Asahara Shoko. In 1995, 1600 of his followers were religious leaders, and approx. 15,000 were ordinary followers (Hayamizu 2013: 179-192).

in Murakami Haruki's novel, *Kaze no Uta o Kike* (1979) which was awarded the *Gunzo* Prize, an award for new writers. According to Kimata Satoshi, this novel was like a mosaic. It depicts the events and quotes of the author; it also describes sexual desires along with a sense of stagnation contained in the pop sense. It depicts the main character who is living in boredom and stagnation within a high consumerism society; ironically, he maintains his lifestyle by paying attention to good food and fashion. This character actually depicts the general feeling amongst the young generation. The novel has a poetic-prose style that is full of darkness and diversity. In 1987, his work, *Norwei no Mori*, became a *best seller* with sales reaching millions of copies. This novel is a romance with the theme of tragedy beyond individual morality. It symbolically describes how someone who lives in wealth could, ironically, feel empty. Furthermore, Kimata added that the self-identity issues might also be described in Yoshimoto Banana's first novel, *Kitchen* (1987), which received *Kaien* Magazine's New Writers Award in 1987 and the New Writer Award of the Minister of Education Award for Fine Arts in 1989. However, this novel tended to bring forth the self-identity issues, i.e. depicting the struggle of a person with self-identity crisis in finding his way to regain his self-identity back. Most readers considered the moral of the novel to be about how one can reach maturity in a high consumerism society and that the solution to this problem should begin with escape from the community and raising the self conscious (Kimata 1997: 439-442).

The works of Murakami Haruki and Yoshimoto Banana mostly talk about daily problems, and describe boredom, stagnation, and materialistic life in a consumeristic society. The novels, *Kaze no Uta o Kike* and *Norwegian Woods*, describes boredom and the emptiness of soul, while the novel *Kitchen* illustrates how the soul's emptiness can be confronted by trying to find one's desires and trying to have respect for people's needs. Apparently, *Kitchen* offered a way to find the self by striving to become independent and follow the passion one has. The theme of self-identity still characterizes the novels in the next period which is the 1990s.

One of the self-identity issues which is depicted in the 1990s novels is the problem of alienation in contemporary families. This theme was described in Saeki Kazumi's novel, *Short Circuit* (1990). The novel is the winner of the Noma New Writers Award in 1990. It describes self-identity issues resulting from family alienation. Besides family alienation, this novel also provides a detailed illustration of

the novel's setting and the main character's problems in love and is set in a housing area. In short, this novel depicts Japanese contemporary family life (Torikawa 2007: 169). The same theme of family alienation is also portrayed in Hosaka Kazushi's novel, *Kono hito no Iki* (1995). The novel was awarded the Akutagawa Prize in 1995. This novel apparently criticizes contemporary society that can easily marginalize or alienate a person. The alienation described in this novel is towards a housewife; in which case, a man seems to give priority to his work and education. This novel, however, indicates that a housewife is able to cope wisely with her alienation.

The portrait of a marginal society is also depicted in the novel, *Madoromu Yoru no UFO's* (1994) by Kakuta Mitsuyo's, winner of the Noma New Writers Award in 1996. Apparently Kakuta Mitsuyo wants to reveal issues about human relationships and how a marginal society -- with their own belief and their own way of seeing the world-- can bridge social gaps.

Thus, the novels mentioned above describe self-identity problems in human relationships in the Japanese society that is gradually losing their moral bonds. Alienation is felt not only in the family, but also in society. In *Short Circuit*, the alienation is portrayed in the main character who is head of the family, and it causes him to suffer anxiety. But, in *Kono Hito no Iki*, the alienation is experienced by the main character who is a housewife but who is able to confront the problem wisely. Her attitude unwittingly brought people around her to see the new meaning of self. In *Madoromu Yoru no UFO*, it was described that even in odd people who have been considered as a marginal society, there is a belief that needs to be appreciated. From the depiction of alienated or marginalized characters in *Kono Hito no Iki*, and *Madoromu Yoru no UFO*, we can see similarities in terms of self-strength. Behind the weak or even considerably odd characters, there is always wisdom and a belief that enables them to be strong and survive individually.

Based on self-identity issues described in the novels, it seems that the problems --such as anxiety and alienation associated with social interactions in the community and how the individual can face the anxiety within a community that is unstable since the 1990s -- is becoming an interesting issue for future discussions.

Furthermore, based on the opinion of Uno Tsunehiro who pointed out that entering the 2000s, the image of self-fragility in Japanese society has been changed into the image of the spirit to survive (Uno 2008: 11-20), it seems interesting to

discover how the novels during the 1990s until the 2000s portrayed the image of the identity of the Japanese. To achieve the research objectives, the timeframe used for this study is from 1990 to 2010. The research questions and theoretical framework will be described in the next section.

0.2 Theoretical Framework: Anxiety and Self Identity

According to Anthony Giddens, contemporary cold human relationship becomes the characteristic of social relations in modern times, because the social relations that are institutionally organized in pre-modern times are gradually fading. The bonds and forms of everyday life are structured by an abstract system that can lead to a sense of emptiness (Giddens 1991: 9). Therefore, an individual requires a sense of security and trust in their social interaction; hence, an individual always needs security and trust. When security is threatened, the individual will automatically feel anxious; and this will affect the formation of an individual's identity because, according to Giddens, identity is a “project” that can change based on time and space and can be created by people to develop their identity. Giddens describes this condition as "the self forms a trajectory of development from the past to an anticipated future" (Giddens 1991: 75).

Based on Giddens theory, it can be said that the identity can arise from the anxiety experienced by an individual. Therefore, in relation to the framework of Giddens's theory of identity, Chris Barker explains that the questions that always accompany the process of identity formation are "What to do? How to act? Who to be? Or “What we think we are now in the light of our past and present circumstances? What we think we would like to be, the trajectory of our hopes for the future?" (Barker 2012: 221-222). Thus, the research questions of identity described in the novel are as follows:

1. How is self-anxiety portrayed through the characters in the novel in relation to their self-identity?
2. How can the characters in the novel overcome their anxiety and survive?
3. What kind of ideal identities are described in the novel? This question relates to finding the ideas of the expected identity in Japanese society.

Actually, in relation to the formation of identity in society, Giddens sees that individuals are always influenced by public pressure around them, so that the existing structures in society can influence the actions of individuals. Giddens called this

theory the "duality of structure". Chris Barker explains that in this theory, there is a concept that not only forces but also allows individuals to act, so that the "Identities are understood to be the question both of agency (the individual constructs a project) and of social determination (our projects are socially constructed and social identities ascribed to us)" (Barker 2012: 239). Regarding the concept of the individual as an *agency*, there are two kinds of concepts. The first concept is *free agency*; which means that an individual acts purely based on the desire (not determined) that is not influenced by anything. This concept is often regarded as a form of metaphysical and mystical action. The second concept is the agency as *socially produced*; which means that it is influenced by society. However, even though an individual basically conducts an action that is considerably different from other people's action, "different actions" are actually always influenced by the society around him. Hence, the thing that can be done by an individual is creating a special story for the self. But still, the 'special story' will always relate to and be based on experiences and choices that are selected from the habitual actions performed by the community around him. Therefore, the agency is determined, so it is a fact that an individual cannot escape from the demands of society (Barker 2012: 241). In short, an individual as an *agency* cannot take a decision without any influence from the community around him.

Regarding self-identity, according to Giddens, it is not something that can be taken for granted as a result of the sustainability of the self action system, but it is something created regularly and continuously as a reflexive action of an individual based on his biography. Self-identity is influenced by social interaction and associated with psychological security system of an individual or group. Individual security system is associated with self-confidence and security, and they are related to the risk and danger that is perceived in the "disembedding mechanism".² Therefore, in the modern world, the trust and security that can protect the self from the risks and dangers are needed. The trust functions as an emotional inoculation against *existential*

²There are two types of "disembedding mechanism", i.e., "symbolic tokens" and "expert systems". They are also called the "abstract system". "Symbolic tokens" is a valuable changer media, such as money. In modern era, money becomes more sophisticated and abstract. Money confines the time through credit system, and confines space through the possibility of making a transaction without meeting face to face. "Expert System" confines the time and space by spreading the knowledge through technology, for example, spreading the social aspects in virtual life. "Expert System" is not only related to the spreading of knowledge about technology, but also related to social relations and the intimacies of the self. The main characters in this system are not only a technician, engineer, or scientist, but also a doctor, counselor, and therapist (Giddens 1991:18).

anxieties. Or it can be said that trust is the protector from the threats and dangers that happen in the future, and it can create the hope and courage whenever an individual is in the weakest state. Hence, the identity of a person is not formulated from his behavior or his reaction to other people, but from how a person's ability can survive and sustain himself; as Giddens said, "the capacity to keep a particular narrative going" (Giddens 1991: 54). An individual, who has a secure feeling and self-confidence, can be regarded as a person with a stable personality. By possessing a secure feeling, an individual can control his emotion, cognition, and can also motivate himself. He will have the feeling that he is alive and meaningful. However, self-identity itself is vulnerable (*fragile*) yet strong (*robust*). It is vulnerable because the way of life that exists in one's mind is just one story of many stories that could potentially affect one's development as the self. It can also be strong, because it can firmly confront stress and the change of social environment. All individuals build the *ontological security* framework based on habit, and also by trying to deal with danger and their fear. When there is a threat that disrupts a person's security system, they will then feel the anxiety. But anxiety is different from fear. Fear is a response to the threat from the outside, and anxiety is the emotive expression due to an "internal danger" or unconscious concern against threats that are acquired from life experiences.

Anxiety can affect self-identity awareness, and this feeling usually arises when an individual feels afraid of losing. Then, these feelings can be associated with hostility which arises from the feeling of being neglected. This feeling can be felt when an individual feels that he is "part of the other". Feeling as part of the other, can lead to an understanding of the loss of "the other", or an understanding that "the other" is a different individual. To get the sense of security in social interaction, Giddens expressed about *civil indifference* in everyday life. According to Giddens, "civil indifference represents an implicit contract of mutual acknowledgment and drawn up by the protection of participants in the public settings of modern social life" (Giddens 1991: 47). This process is a part of the social interaction that occurs in the modern era, and it happens when people meet with other individuals in the community. They will catch a glimpse of another individual to respect their existence, and they will control their gaze to show that they are not a threat, whereas the other individual will do the same. This process can be considered as a ritual to establish trust and security in everyday life, which can protect one's self-esteem and that of others.

Based on Giddens's theory of self-identity and structure in society, it can be understood that self-identity is a project, which is continuously built based on experiences and choices made by an individual. Identity is not something that can be taken for granted, and it does not lead to the character, but rather leads to the concept of the self or how we think about ourselves. An individual as an *agency* within the community, in the process of realizing his identity, however, will be influenced by the surrounding community. So an individual identity will be influenced by his social interaction. In interacting with others, the ontological security of an individual will be challenged, which will result in an existential anxiety; and to obtain security in social interaction there is the practice of *civil indifference*.

To find the identity images in the novel in 1990 to 2010, we should do a critical reading and review the anxiety experienced by the characters in the novel. The approach used in this research is to read the text with a thematic approach, and then link the theme to the socio-cultural conditions based on Giddens' structural theory. Before linking the novel's theme to Japan's socio-cultural conditions, I will start by exploring the Japanese social and literary context since the 1990s. This will include exploring the progress of Japanese literature publication and appreciation, and explore the best-selling novels as well. This process is used as a method to find the novels that are considered as a representation of the era. Assuming that the text does not merely reflect but also build the fact, intensive text reading will be conducted to analyze self-anxiety experienced by the characters through the narrative and dialogue between them. An expected result is to find the ideas of Japanese self-identity of which they have not been conscious before.

0.3 Methodology of Data Searching

Data used in this research are novels that can be considered to represent the timeframe of 1990 to 2010. To find the novels that represent this era, an appropriate methodology of data searching is required.

Data search will first review the condition of Japanese literature since the 1990s. Since the 1990s, nation and genre boundaries in Japanese literature are no longer clear. Unclear nation boundaries can be seen from the emergence of authors from outside of Japan, whereas the unclear genre boundaries can be seen from the emergence of cross-genre authors, e.g., an author who has no literary background and

the unclear boundaries of *junbungaku* (*belles-lettres*) and *taishuubungaku* (popular literature). The unclear boundaries between the genre of *junbungaku* and *taishuubungaku* can be seen in Murakami Haruki and Yoshimoto Banana's works. Their works are considerably hard to categorize, either into *junbungaku* or *taishuubungaku*, and seem to be the "in between" literature genre. In contemporary Japanese literature, their works have broad target audiences, i.e., from literature specialist to regular readers (Ellis 2009: 200).³ In short, Japanese literature since the 1990s was considerably more open than before, and the boundaries between *junbungaku* and *taishuubungaku* have become unclear. The disappearing nation boundaries can be observed from the emergence of authors who cross boundaries; while genre boundaries that seem to vanish is marked by the emergence of cross-genre authors, such as authors who, in the beginning, did not emerge in the literary genre. Fading borders of *junbungaku* (*belles lettres*) and *taishuubungaku* (popular literature) have also become more pronounced since the presence of Murakami Haruki and Yoshimoto Banana's works that are difficult to categorize as *junbungaku* or *taishuubungaku*; hence, this proclaims the emergence of an "in-between" literature in contemporary Japanese literature. This class of literature has a wide target of readers, from specialist to ordinary readers (Ellis 2009: 200).⁴ So, Japanese literature since the 1990s has become more open and the border between *junbungaku* and *taishuubungaku* grows increasingly vague.

Based on the opinion of literary critics, such as Yoshimoto Takaaki, it is understood that the role of the mass media, especially magazines, in supporting the development of Japanese culture is currently quite important (Yoshimoto and Itoi 2001: 264). The support of the Japanese literary magazines is not only in terms of publishing literary works or literary criticism, but also in giving appreciation to literary works that are considered good. The prestigious Japanese literary awards are Ryunosuke Akutagawa Prize for the *junbungaku* category and Naoki Sanjugo Prize for the *taishuubungaku* category. Both awards are sponsored by the publisher of *Bungeishunju* -- founded by the author Kikuchi Kan (1888-1948) -- and have been awarded since 1935.

³According to Oe Kenzaburo, since the mid 1980s, *junbungaku* was less appreciated by people. The young intellectuals preferred to write criticism, and introduce new cultures from America and Europe. At the time, consumerism society preferred to read historical novels, science fiction, mysteries, and non-fiction. In 1985, none of the *junbungaku* literary works were mentioned in the best-selling books list in Japan (Oe 1995a:77-78).

Based on the idea that magazine is a mass media that plays an important role in supporting Japanese literature, to find novels that are highly appreciated in the Japanese literary world, award-winning novels -- especially those endorsed by literary magazines -- are selected. However, there are many literary awards organized by literary magazines, so the choice of magazines is limited to those that are highly appreciated by the public; literary works in these magazines are thus considered as also being highly appreciated by the readers. To determine the novels representing this category, literary magazines that publish *junbungaku* and *taishuubungaku* novels are reviewed because in this contemporary era the genre boundaries are undistinguishable. Concurrently, based on the assumption that readers' appreciation is correlated to the number of magazines printed, literary magazines with a high printing number between 1990-2010 will be considered as the best data sample.

The next step will be to categorize data of the novels' literary award based on the theme of this study followed by collecting data of literary award-winning novels from 1990 to 2010. In addition, the best-selling novels from 1990 to 2010 will also be collected; this is based on the assumption that the best-selling novels will indicate the public's taste. The collected literary award-winning novels will then be compared with the list of best-selling novels. Novels that appear in both lists will be used as research data as they are considered to be the best representation of both the highly appreciated literary works and the public's taste during 1990 to 2010. The data related to the number of total printing of magazines will be taken from *Shuppan Nenkan (Annual Report of Publication)* and *Zasshi Shinbun Sou Katarogu (General Catalogue of Magazines and Newspapers)*, while the data that is related to the literary awards in Japan will use *Saishin Bungakushou Jiten (The Newest Edition of Encyclopedia of Literary Awards)*, and *Nihon Gendai Shousetsu Daijiten (The Encyclopedia of Japan Contemporary Novels)* as references. In addition, the data that is related to the best-selling novels will refer to *Shuppan Nenkan* and Tohan's company website as references.⁴

From these data, 20 literary award-winning novels that meet the characters of this study were found. From the data of literary award-winning and best-seller novels, 13 literary award-winning as well as best-seller novels were found. The list of 13 novels

⁴Tohan Company is a famous company in the field of publishing distribution. They built a network that can bridge the bookstores and publisher in Japan, and are very accurate in observing the reader's various requirements. (<http://www.tohan.jp/about/philosophy.html>, accessed 16 December 2013).

are presented in the following table.

Table 1 List of Best-Seller and Literary Award-Winning Novels
In the Years of 1990 - 2010

No	Title	Author	Best Seller	Award
1	『妊娠カレンダー』 (Ninshin Karendaa)	小川洋子 (Ogawa Yoko)	1991	Akutagawa Ryunosuke (1990 下)
2	『受け月』 (Ukezuki)	伊集院静 (Ijuin Shizuka)	1992	Naoki Sanjugo (1992 上)
3	『恋』 (Koi)	小池真理子 (Koike Mariko)	1996	Naoki Sanjugo (1995 下)
4	『鉄道員 (ぽっぽや)』 (Poppoya)	浅田次郎 (Asada Jiro)	1997-1999	Naoki Sanjugo (1997 上)
5	『理由』 (Riyuu)	宮部みゆき (Miyabe Miyuki)	1998	Naoki Sanjugo (1998 下)
6	『日蝕』 (Nisshoku)	平野啓一郎 (Hirano Kei'ichiro)	1999	Akutagawa Ryunosuke (1998 下)
7	『柔らかな頬』 (Yawarakana Hoho)	桐野夏生 (Kirino Natsuo)	1999	Naoki Sanjugo (1999 上)
8	『あかね空』 (Akane zora)	山本一力 (Yamamoto Ichiriki)	2002	Naoki Sanjugo (2001 下)
9	『蛇にピアス』 (Hebi ni Piasu)	金原ひとみ (Kanehara Hitomi)	2004	Subaru Magazine (2003) Akutagawa Ryunosuke (2003 下)
10	『蹴りたい背中』 (Keritai senaka)	綿矢りさ (Wataya Risa)	2004	Akutagawa Ryunosuke (2003 下)
11	『対岸の彼女』 (Taigan no Kanojo)	角田光代 (Kakuta Mitsuyo)	2005	Naoki Sanjuugo(2004 下)
12	『半島を出よ (上・下)』 (Hantou o deyo)	村上 龍 (Murakami Ryu)	2005	Noma (2005)
13	『悼む人』 (Itamuhito)	天童荒太 (Tendo Arata)	2009	Naoki Sanjugo (2008 下)

As the literary award-winning as well as best-seller novels, these 13 novels can be regarded as the literary works that are highly appreciated in the literary world and also loved by people in Japan. After defining the best data sample, the novels will be read and analyzed based on the objectives of the study, i.e. to analyze the change in Japanese society through the characters illustrated in the novels. However, of all the changes in Japanese society, this study will mostly focus on the intensive analysis of

the *existential anxiety* and *self-identity* in Japanese society. Of the 13 novels, Wataya Risa's *Keritai Senaka* (2003) and Kakuta Mitsuyo's *Taigan no Kanojo* were the best samples to describe the problems. These two novels, therefore, will be critically read. By implementing critical reading, the research questions on the idea of self-identity issues and how an individual can face his anxiety and survive in Japanese society that underwent a great change during the years, will be answered. The systematic structure of this dissertation will be described in the next section.

0.4 Structure of the Dissertation

This dissertation begins with an introduction that describes the background, theoretical framework, and data search methodology. The background section generally describes the instability affecting and changing the Japanese society since the 1990s, especially related to self-anxiety problems in Japanese people. The description of society's change can be seen in novels since the 1990s and self-anxiety issues will be the focus of this study.

This research will relate the texts with socio-cultural issues. Therefore, the condition of Japanese society in the 1990s will be described in detail in Chapter 1. This chapter is divided into two sections. The first section will discuss the values and morality change, and the second section will discuss the anxiety in Japanese society, especially that which is related to self-identity issues, such as *otaku*, *ijime* (bullying), *hikikomori*, and the phenomena of internet group suicide.

Chapter 2 describes the condition of Japanese literature since 1990, and elaborates research data. Section 2.1, will explain that instability did not only happen in the society, but also in literature. The instability in Japanese literature can be perceived through nation and genre boundaries that are difficult to distinguish. This condition resulted in Japanese literature becoming more open than before. Further, in section 2.2, the study will be more focused on researching mass media that supports the Japanese literature development, especially the publishers and literary magazines that are highly appreciated by the public. After searching the publishers and literary magazines, the national-level literary awards that are sponsored by the publishers and literary magazines should be examined as well. In the third section, the literary awards will be categorized, and 20 samples of literary awards which are considered suitable for this study will be set apart. The high and low qualification levels of literary works

are no longer used, however. The literary awards qualification based on genres called *junbungaku* dan *taishuubungaku* will still be used. Therefore, the third section will describe the category of literary awards based on the genre, with a description of each award as well. The last section will focus on the description of awards for new writers; whereas section 2.3 will discuss literary award-winning authors and best seller novels, and give a description of authors and novels that are highly appreciated by readers from 1990 to 2010.

Chapter 3 is the essential part of this study. This chapter is the critical reading of the research data. Previously, 13 novels considered as representation of this era has already been defined. However, of the 13 novels, critical reading will only be implemented on two novels entitled *Keritai Senaka* and *Taigan no Kanojo*; but before analyzing these two novels, as a comparison, a review will be presented on the change in Japanese society based on other novels.

Chapter 4 which is the last chapter, provides a conclusion of this study, and offers the possibility of future researches.

CHAPTER I

SOCIAL CONDITION IN JAPAN SINCE THE 1990s

1.1 Values and Morality Changes in Japanese Society

Since the 1970s, the values in Japanese society have changed. Japan commenced to become a consumerist society and start to value everything based on materialistic points of view. As a result, people's appreciation towards traditional values, ideology of socialism, or historical values of human's life - Uno Tsunehiro called it "ookina monogatari" - began to wane. Uno Tsunehiro stated:

It can be said that in forty years the society of this country had changed to "having many things, but lack of stories (the meaning of life, the value of beliefs). [...] In other words, in recent times, the cycle of people's stories was broken, and had changed to be the freedom and consumerist society. The condition made them lose their beliefs, and this condition was repeated. (Uno 2008: 14).⁵

Since the 1970s, Japanese people seemed to live in freedom, but lost their warm character. They seemed to live in a world where there was no meaning of life and value of beliefs, and then gradually, they became 'cold' and 'unfriendly'. This loss also made them fragile, and the emptiness of the soul made it easy for them to be influenced by ideas that they believe will be able to fill their soul.

Aum Shinrikyo's sarin gas incident showed how empty the Japanese people's souls were, and how easy it was to influence them with ideas that they believe will fill their soul. The crisis of trust towards the government and police institution occurred since then, and the media began to demand a change as well. The crisis of trust did not only happen towards the government and police institution but, according to Uno, it also happened in people's self-identity. So according to Uno, the conditions in the 1990s portrayed the psychological or *hikikomori* behavior problems that expects recognition of one's self-image (Uno 2008: 35).

According to Komori Yoichi, the 1990s' instability (*yuragi*) was perceived in four

⁵ Original quotes: 言うならばこの四十年、この国の社会は「モノはあっても物語（生きる意味、信じられる価値）のない世界」が進行する過程であったとも言える。[...] つまり、消費社会の自由と豊かさと引き換えに、それまで人々に物語を与えていた回路が壊れ、信用できなくなる、といったことが繰り返されていったのだ (Uno 2008:14).

elements (*yonmi'ittai*) of integration, that are, "Japan as state - Japanese people – Japanese language – Japanese culture". The instability of these four elements can be seen from the increasing number of foreign workers who come to Japan, the use of the Japanese language by foreigners, citizenship issues for Japanese people who live overseas, and Japan's responsibility to the victims of war during Japanese colonialism in the past, such as *jugun ianfu* (Komori 1998: 284).⁶ The issue of *jugun ianfu* was rekindled in the media in mid 2014, after Yoshida Seiji gave a mistaken testimony in an article about *jugun ianfu* in the Asahi Newspaper; this resulted in negative reactions from Korea. The newspaper's editor made a statement of apology and corrected the contents of the article.⁷

The increasing number of foreign workers had brought an impact to interracial marriage between Japanese and foreign workers. It caused an increase of 2nd and 3rd generation Japanese descendants.⁸ In addition, there was also an increasing number of Japanese people who returned to Japan after finishing education overseas (*kikokushijo*). This phenomenon changed the Japanese family and society.⁹ Japanese people who

⁶In the era of Prime Minister Miyazawa Kiichi, there were considerations to respond to the *jugun ianfu* issue. In 1992, when Prime Minister Miyazawa Kiichi was visiting Korea, it was obvious that he intended to apologize about this issue. But, most of the members of the Democratic Liberal Party after the Miyazawa era were thinking of forgetting the "*jugun ianfu*" issue; therefore, it triggered a motion of non-confidence towards the prime minister, and caused the Democratic Liberal Party to lose in the election in 1993. Hence, when Prime Minister Hosokawa apologized for the first time on Japanese military aggression and *jugun ianfu* issues, it was considered as a new and positive movement (Kitada, Komori, Narita 2008 : 30–32).

⁷The related article was 「慰安婦問題を考える：上・下」. It was written by Yoshida Seiji, and published on 5th and 6th August 2014 in Asahi Newspapers. Yoshida's statement that is considerably wrong was the statement about the recruitment of Korean women to be "*ianfu*" (prostitute) during World War II. It seemed that Yoshida wrote this article with a negative intention. In the article, he explained as if there was a private party that recruited the women professionally, whereas there was no proof of that. Korean people confirmed that at that time, Korean women had been abducted by force.

(<http://mainichi.jp/english/english/perspectives/news/20140911p2a00m0na013000c.html>; <http://www.japantimes.co.jp/news/2014/08/05/national/politics-diplomacy/asahi-shimbun-admits-errors-in-past-comfort-women-stories/#.VGrxzfnke2A>, accessed 15 November 2014).

⁸After World War II, there was the emergence of the post-war Japanese emigrants, and emigrants sent by the Japanese government to reduce the population and post-war economic problems. Most of them went to South America. Emigration to this destination decreased in the 1960s, due to the increase in Japanese economy. After the 1960s, Japanese companies began to put staff workers to various countries to work in their branch offices overseas. They are stationed overseas, usually bringing their families, so that in 2006, approximately more than one million Japanese people lived abroad (Befu 2009: 27-28). The 1950-1970s seemed to be a particular period of rapid economic development for Japan. Activities during this period were considered as state developmental activities. The rapid economic development was associated with the improvement of technology, capital and people of Japan, which spread to many countries, particularly with regard to major Japanese companies seeking employment and overseas markets. The development of the Japanese economy affects other countries, such as Korea, Hong Kong, Taiwan, Singapore, and then China, and countries in Southeast Asia (Eades 2005: 6).

⁹*Kikokushijo* (帰国子女) literally means "returnees children" or "child return home". This is addressed towards children of Japanese citizens who work overseas and children who lived and were

have usually been considered as a homogeneous society (*tan'itsu minzoku Shakai*), became more varied.¹⁰ The increase of interracial marriages brought an impact in the increase of Japanese families consisting of various races. For Sakai Naoki, the increase of foreign workers raised questions about the homogeneity of Japanese people, as stated in the following quotation:

As an effort of internationalization, foreign workers were often seen in Japan these days. For this reason, Japanese today can be considered as an in-homogenous society, or it can be said that Japanese society was a homogenous society until 1970s; when the number of foreign workers were still little. Maybe it was strange that we just realized there were many non-Japanese people around us. All this time, we never before realized the presence of “the foreigners”, whereas, there were also *zainichi* Korean, Ainu, and Okinawa people in Japan (Sakai 1996 : 10).¹¹

According to the quote, Japanese people just realized the presence of foreigners, or realized the diversity of the society since the presence of foreign workers after 1970. But, it does not mean that before 1970 Japanese people are not aware of the ‘foreigner’ phenomenon. They understood that actually there were also the *zainichi* Korean, and/or other foreigners with different cultural backgrounds around them.¹² But, Japanese people believed that Japan could only have one ethnicity, i.e. Japanese; and they feel comfortable only when interacting with people that come from the same ethnicity. Today, it seems that the views towards different cultural backgrounds had

educated abroad for a period of time. This phenomenon increased greatly in the 1970-1980s, and began to catch the attention of educators, researchers, and policy makers in Japan, and the Japanese media and society in general. There were the negative as well as positive views in society. These children were considered as “deficient Japanese” because they are less familiar with the social norms and patterns of Japanese culture, but some people think of them as a “new elite”, because of their ability to speak a foreign language and their enriched experience of living abroad (Kano Podolsky 2008: 49-50).

¹⁰Compared to the US and Australia that is a multi-ethnic society, Japan is regarded as a country with people of a single race. Therefore, Japan is considered as a country that rarely has immigrant problems or racism. However, in this contemporary era it has become a questionable issue (Sakai 1996: 9).

¹¹ Original quotes: 外国人労働者の姿をよく見かけ日本も次第に国際化してきたから、もはや単一民族社会ではないというのなら、いわゆる外国人労働者の少なかった一九七〇年代までは単一民族社会神話ある程度正しかった、ということになるだろう。あるいは、日本国領土内にも少数の日本人でない民族がいることによろしく最近になって気が付いたということならば、これまでの私たちが日本国内にいわゆる「外人」だけでなく、在日朝鮮人も、アイヌの人々も、沖縄人もいることに気が付かないほど愚かであったということであるにすぎないだろう (Sakai 1996: 10).

¹²The word “*zainichi*” (「在日」) itself means “staying in Japan” or “stay in Japan”, which refers to people who live in Japan temporarily. However, the term “*zainichi* Korean” was labeled to Korean citizens living for a long time (long term) or permanent residents in Japan, and also refers to those who become naturalized Japanese citizens. Thus, the term “*zainichi*” is criticized by Kang Sang-jung, a second-generation *zainichi* Korean, who is concerned about the problem of *zainichi* Korean. The term was perceived as an effort to “discriminate” those who are not Japanese. Kang is of the opinion that expansion of Japan has a relative-related concept that extends to countries around Japan, and the inhabitants in these countries are considered to be descendants of the Emperor of Japan; in the end, the expansion still creates a relationship of who is central and who is marginal (Kang 2003: 83).

been removed from their minds, and that cultural diversity is considered equal with their culture. But, in fact, Japanese people have always been prejudiced against people with different cultural backgrounds. There is always a 'fear' in them. They always fear to interact with foreigners in daily life (Sakai 1996: 10-15).

Based on Sakai's opinion, we can understand how Japanese people see themselves and their culture. The Japanese people believed that Japan should only consist of one ethnic and one cultural background. They feel comfortable only when interacting with people with the same background. This condition showed us about how strong the Japanese integration is. It showed that "Japan as state – Japanese people – Japanese language – Japanese culture" is something that cannot be separated from the Japanese mind. Hence, change in Japanese society and family had been considered as an issue that can cause instability to the Japanese integration.

The instability in Japanese families in the 1990s was perceived not only in terms of cultural diversity, but also in family issues such as divorce. According to Oguma Eiji, the family issues seemed to be related to employment opportunity for women, the increase of choice and freedom during post-industrialization and which can be felt since 1994. In the period of industrialization in 1965 to 1993, due to the high economic growth, the condition of Japanese society was considered stable.¹³ This stability was also perceived in the Japanese family; it was easy for the head of the family to get a permanent job and high salary. At that time, every person seemed to have the same target, that is to own a new house, new car and electronic goods. With sufficient salary, the wives mostly did not have to work. But, in the period of post-industrialization, information technology was rapidly growing so that several positions except for managerial positions in manufacturing companies can be outsourced, and operational workers can be contracted for short-term. Because the salary of contract workers was not as high as permanent workers, this system caused a prosperity gap and economic instability in Japanese society and families. As a consequence, to sustain the family economy, the wives had to work. At that time, companies in the services sector, such as data management, courier, and fast food companies were growing fast. This condition gave the opportunity for women to work as part-time workers in fast food restaurant such as McDonald, and supermarkets. Or,

¹³ The 1965-1993 period is assumed as an industrialization period based on the data of human resources from the General Affairs Agency: in 1965 there was an increase in the number of workers in manufacturing than workers in agriculture, forestry and fisheries. Then in 1994 there was an increase in the number of workers in the service sector than in manufacturing. Regarding to economic growth since World War II, it is known that the year 1955-1973 Japanese GDP reached 10% per year, then in 1975 to 1991 down to around 4% per year, and after 1992 down to about 1% per year. Based on economic growth, the drastic decrease at the end of the industrialization era is felt and has quite an impact on the condition of the family since the 1990s (Oguma 2012: 17).

they can work in courier service, cleaning service, and construction service companies. The contract system unfortunately brought an impact of instability to the family and caused family issues, such as divorce. In addition, the delayed marriage and delay-to-have-children phenomena also emerged as a result that young people felt they were not able to manage and raise a family because of their low salary (as contract workers) (Oguma 2012: 17-20).

Based on data of the divorce ratio since 1965 to 2000 issued by the Ministry of Health, Labour and Welfare, the divorce ratio in Japan has rapidly increased. In 1965, the divorce ratio was 0.79 per 1,000 population, and then in 1970, the ratio increased to 0.93, and in 1975 the ratio increased to 1.07 per 1,000 population. This rate kept growing and in 1990, it reached the point of 1.28, increased to 1.6 in 1995, and then reached the point of 2.1 per 1,000 populations in 2000. Based on data, we can conclude that the ratio of divorce from 1995 to 2000 had increased by more than double. This data then supported Oguma Eiji's opinion, which stated that the period of post-industrialization caused the increase of divorce in Japanese society.

If we correlate the divorce issue with the increase in range of choice, freedom, and employment opportunity for women, it seems that we cannot separate the issue from women's desire to be independent. As Sasaki Michiko stated, based on the survey of parents who have children at primary and secondary school age in Fukuoka Prefecture in 1988, it can be concluded that the husband is more inclined towards togetherness (*doutaika*), while the wife prefers the individual life (*kobetsuka*) (Sasaki 2002: 61-63). Regarding women's desire to work, Sumiko Iwao stated that women in Japan did not consider themselves being the main provider for the family nor did they try to be equal to men. They are thinking more in terms of earning their own income (Iwao, 1993: 9). Therefore, the career curve of Japanese women is shaped like the letter "M". It indicates that the number of those who work after getting married or having children decreased so as to form 'a valley'. Japanese women seemed to prefer being without a job after getting married or having children, then resume work after their child is considered old enough. But since the 1990s, 'the valley' of the letter M seems shallower. According to Oguma, it is influenced by the increase in marital age and child bearing age. Those who already have a job prefer to delay marriage or delay to have children (Oguma 2012: 70-72). Thus, it can be said that the motivation of a wife finding work in a Japanese family was not to be the main provider. Actually, they put the

family interests ahead of the desire to be independent. Once they have entered marriage, they will bring their children up to the appropriate age before they decide to go back to work. However, this kind of thinking has raised concerns in surrounding communities, because this way of thinking could be the motivation for women to delay marriage or to have children.

The issues of the delayed marriage and the decrease of birthrate has been the special concern of Japanese society. This phenomenon caused social pressure for the Japanese women. They are pressured to marry and to have the children and label the working and single woman with the word *make'inu* (loser). According to Sakai Junko, the label of *make'inu* is given to a Japanese woman who is over 30, unmarried, and has no children; although she is a highly educated woman and successful in her career. Instead, those who do not belong to the category of *make'inu* will be labeled as *kachi'inu* (winner). So, it can be concluded that the *kachi'inu* is a Japanese woman who is married and has children. The term/categorization of "*make* = loose" or "*kachi* = win" is very common in life in Japan. However, when it is connected with women, Sakai found that the term of "lose-win" deals with the status of being married and having children. A Japanese woman who can have a child is considered as someone who can produce something valuable, while those who are not married, do not have children, and just live to make money is considered to be worthless. In short, when compared to children, money becomes less valuable. Therefore, even if they have a good career, those who are not married and have no children will be considered a "loser", and those who are married and have children will be considered a "winner". Women with the label of *make'inu*, are usually those who have great curiosity, courage and are economically established, and come from a family with parents that have the principle of freedom. Women who have this power, usually have great self-confidence to do something different from others. The principle of life of *make'inu* is "It's better to regret something you did, than something you did not do". Therefore, according to Sakai, a *make'inu* likes doing something challenging, like adultery; clearly the urban lifestyle easily leads to adultery. For example, the life of the company's employees in Tokyo: a husband who works in town, while his family lives far away in the suburbs or out of town, will more easily commit adultery with a woman colleague, because of the time he spends with his colleague is longer than the time he spends with his family, this situation is enhanced because *make'inu* usually chooses to live alone in an apartment (Sakai

2006:12-21).

The phenomenon of infidelity in Japanese society began to be much discussed since Watanabe Jun'ichi's novel *Shitsurakuen* (1997) was published. Previously, infidelity is considered taboo to be disclosed, but it suddenly became popular conversation after the novel was published. The discussion of this phenomenon was even done openly in the media and on television¹⁴. The novel consists of two volumes that became a best seller, and around 2.6 million copies has been sold.

The phenomenon of divorce and infidelity that occurs in a Japanese family seems to indicate the instability of marital relationship. According to Kinoshita Kenji and Sakamoto Kikuo, the weak bonds between husband and wife (*fuanteika*), on the one hand, was caused by marriage that puts emphasis on a sense of "love" but ignores the marriage system. Marriage that is based on love and did not have the same bonds as in the traditional marriage system, will create a fragile relationship between husband and wife because the love bond seems to be more volatile than the bonds in the traditional marriage system (Kinoshita and Sakamoto, 2002: 18).

Reviewing some experts' opinion regarding the phenomenon of contemporary Japanese women, it seems that women are assumed to be the trigger of family and delayed marriage issues. But, if we see the change in society that was influenced by economic instability since the 1990s, then it is perceived that family instability is influenced by many factors, the main factor being change in society. The change in society -- by giving employment opportunity to women -- then influenced the change in women's life. Women are working not only for themselves, but also for their family and their children's education. Issues on divorce and women's tendency to be more independent, were not only influenced by her personal desire, but can also be affected by the condition and problems in her family. It cannot be said that the issue of delayed marriage is influenced only by women, because this phenomenon exists both in women as well as men. This issue was influenced by the idea of the contract system job where they do not have enough income to build a family. In short, family instability and

¹⁴According to Watanabe, the novel had become a trend, but seems to have been taken a bit overboard. Mass media and television seem to raise the issue of adultery committed by the main character, and then asked the opinion of sociologists regarding this issue. Adultery that occurs in the real world, for example a newspaper column that reveals the death of Princess Diana as being related to the adultery of the prince, is suddenly associated with the novel (Watanabe 1997: 716-719). Hence, adultery became a polemic in Japanese society at that time.

delayed marriage issues were influenced by many factors and not just by women.

The family instability in Japan was not the only problems in the Japanese family. Kinoshita and Sakamoto also mentioned the issue of children in Japanese contemporary families who have difficulties in making friends. Japanese contemporary families tend to be the nuclear family, with lives separated from the parents and family of origin. This issue gave an impact on the children. They are not used to living with a big family, and seem to have difficulties in socializing with other people (Kinoshita and Sakamoto, 2002: 18-20). Based on the data from the Ministry of Health, Labor and Welfare, the nuclear family since 1950 to 2010 was approx. 60% of the total number of families in Japan, and the number of families that consists of 3 generations decreased from 20% (1950) to 5 % (2010). But the difficulty of socialization in Japanese children cannot be said to be solely influenced by the type of families, but is also affected by information technology development in Japan. This has caused an asocial behavior, such as *hikikomori* which will be described in the next section.

Based on the description above, we can perceive that social behavior in Japan has significantly changed since the 1990s. Japanese society experienced rapid economic growth and a stable life until the early 1990s, and then began to experience problems that caused instability in society, such as fragility caused by the soul emptiness in a materialistic society. Their view on life changed because of materialism. After they are able to fulfill their materialistic needs, it seems that they lost their purpose of life and the warmth of morality bonds in human relationship. The values of traditional families are fading, influenced by changes in society. Since the 1990s, the atmosphere of freedom and range of choice in life, has affected people's view of values, morality in life, and self-identity.

By the increase of opportunities to get part-time work, the phenomenon of part-time workers (*furiitaa*) occurred in society.¹⁵ People chose to be part-time workers rather than permanent workers, because they experience more freedom to live their lives. By being part-time workers, they are able to travel, have fun and customize

¹⁵*Furiitaa* (フリーター) is an acronym of the English word *free* and the German word *arbeiter*. *Arbeit* itself means 'working/to be working', but in Japan *arbeit* or *arubaito* is referred to a part time job, so *arbeiter* in this context means people who work part time. At first, based on "From A" (「フロムエー」) part-time magazine, the word *furiitaa* means the young people who are working part-time of their own will to achieve freedom and their dreams. This term was born in the mid-1980s. However, entering the 1990s, *furiitaa* according to the government, is considered as a social problem associated with youth who do not have a steady job (Niita 2010: 84).

their desire throughout their life. The life principles were focused on a relaxed life and not tied down to work (Goto-Jones 2009: 117-118). According to Oguma, since the 1980s, when the women workers and young people have their own income, they become consumerists. So, this phenomenon supported the consumerist culture in Japan. However, the government considered this phenomenon as a social problem, because it might decrease the competitiveness and productivity in Japanese people, besides decreasing the childbirth rate. Besides *furiitaa*, the phenomenon in the young generation known as *enjo kousai* (*compensated dating*) is also considered to be a social problem.¹⁶ The word *enjo kousai* first appeared in the early 1980s, and because of the mass media, in the mid of 1990s this phenomenon came to public attention in Japan. *Furiitaa* and *enjo kousai* were considered by society as a phenomenon of selfish teenagers. The conservative people assumed that the moral changes in young people were affected by the Japanese educational reform in the 1990s with the slogan of *yutori kyouiku*, which seemed to lead young people into a free and unruly life.¹⁷ In 2010, employing female high school students was a phenomenon in the business world. It was called “JK *Sangyo*” (*high school girls business*), and seemed to be a problem with which the society should be concerned with.¹⁸ According to Nitou Yumeno, an activist that protects female high school students, the phenomenon was caused by loss of identity and feeling unaccepted by the environment.

The increase of divorces, the openness towards infidelity or adultery, *furiitaa*, and *enjo kousai* showed the moral changes in Japanese society since the 1990s. Henceforth, an individual in Japanese society seemed to behave and develop their identity based on a variety of options around them, in contrast to earlier times where traditional morals

¹⁶*Enjo kousai* (援助交際) is a term used to describe the phenomenon of school girls who sell time and/or their body to adult men. Usually they are young girls who are still students of junior or senior high school. They don't live in brothels and don't have pimps either. They work for themselves and this attitude is their personal choice, not the result of coercion or pressure (Thollar 2003: 16).

¹⁷*Yutori kyouiku* (ゆとり教育): education that aims to develop the individual talent rather than learning by rote.

¹⁸ “JK” is the abbreviation of *Joshi Koukousei* (女子高校生 high school girls). In the last two years (around 2012) the number of shops called “JK *rifure*” (「JK リフレ」) has increased. *Rifure* stands for reflexology (リフレクソロジー), so “JK *rifure*” means reflexology by high school girls. And, “JK *osanpo*” (「JK お散歩」) means take a walk with JK. This business is called “JK *Sangyou*” (「JK 産業」 JK business). This business provides services to date with high school girls or being touched by the girls. Guests pay for this service, and in 2013 the reflexology service business is considered by the police as violating standard rules of workers, and the owners were arrested. This article is an interview with Nito Yumeno, a social activist for high school girls, who had done these things when she was in high school (Okubo Maki, “Zetsubou no koukoujidai watashi o riyoushinai otona to aete henka” (「絶望の高校時代私を利用しない大人と会えて変化」), *Asahi Shinbun*. November 6, 2014).

and values were the foundation of life. In short, in earlier times, almost everyone had the same lifestyle and life goals. However, currently, the world seems to support freedom and a variety of choices, and results in instability of morals and values in Japanese society, which causes the soul emptiness and self-anxiety as well. Self-anxiety in Japanese society will be described in the next section.

1.2 Anxiety in Japanese Society

According to Nishizono Masahisa, anxiety (*fuan*) is a humane feeling that occurs as a result of experiences in everyday life, such as sadness, depression, anger, and even feelings of pleasure. The anxiety concerning the ability to live in a contemporary era and the anxiety of facing the unpredictable future are examples of how these feelings can occur. Contemporary era is considered as a time when people question themselves regarding their life as an individual. "What am I going to do?" and "Who am I?" are the usual questions that come to their mind and is usually difficult to answer. Finding the answers can lead to anxiety, not only at the individual level, but also at the community level. Recently, depression in children, adults, and old people have increased. In addition, many cases of suicide, assault, vandalism, violence, isolation, anger, domestic violence, and so on, have increased as well (Nishizono 2004: 2-3)

In the 21st century (the 2000s), if we categorize anxiety by age, then according to Murata Toyohisa, anxiety at the age of 20-30 is about difficulties in the development of self-identity. Anxiety at this age seems to be influenced by people's lifestyle in earlier times when everyone had the same lifestyle and life goals. As a result, they are trying to refrain themselves and adjust to the lifestyle of others, while trying to face reality. Anxiety in children and adolescents can be seen from their apathetic attitude that can cause depression. Anxious children with no self-confidence tend to be easily discouraged in living their life and have difficulty in interacting directly with others. As a result, they usually decide to do *hikikomori* or social withdrawal (Murata 2004: 4-11).

According to Kikkawa Takehiko, *hikikomori* started to be a popular conversation topic in Japanese society since the emergence of a newspaper article in 2000. The article described the adolescent problems in Japan at the age of 17. Among the problems, the article brought the *hikikomori* problem, that is a term for those who implement social withdrawal and lock themselves in their room. They do not go to

school, play online games every day, watch television, and communicate with others only through the virtual world. Even if they leave the house, it was always at night and just to go to the nearest convenience store. When they happen to meet neighbors, they never greet the neighbors. They also do not help with the housework, never want to learn, and they usually sleep all day. The reason why they do *hikikomori* is because they do not want to be hurt by others. This act is usually implemented by those who have experienced *ijime* (bullying) and causes the desire not to deal with other people. It is also conducted by those who feel unaccepted by teachers and friends, or by those who feel that nobody (including their families) can understand them (Kikkawa 2001: 11-12, 63-66).

Regarding *ijime*, this issue began to attract public attention since the 1980s. The issue was raised in the media at the time, and a lot of research was undertaken on this issue. In the mid-1980s, the news about suicides caused by *ijime* and related cases that had been tried in court appeared in the news. In Japan, there are three problems associated with *ijime*: first, violence in school; second, committing suicide, and the third is related to personal problems (*shijika*). Since 1985, *ijime* is no longer considered related to physical violence at school. *Ijime* is more related to psychological violence, such as discrimination, mockery, and social exclusion. Those who suffer *ijime*, will feel depressed and that would make them consider to end their life by committing suicide. When it is linked with the individualization phenomenon in modern times, it seems that individualization is also responsible for triggering *ijime*. Every person needs others to respect their privacy, but on the other hand, individualist behavior weakens the emotional bonds between people in the community (Morita 2010: 44-56).

Regarding suicide in Japanese culture, Enomoto Hiroaki believes there is a value of beauty in it, because there is a high affinity of suicides in Japanese culture. When we consider the reason of suicide committed by the Japanese, it is usually related to the pressure that cannot be faced by the person. But the pressure does not arise from violence, but more likely from self-guilt or anxiety that can no longer be faced. For example, a child who cannot meet the expectations of the parents, will be prone to disappointment, and can lead to suicide. Those who find themselves failing will choose to commit suicide, because failing to meet the expectations of the parents will be considered as an unforgivable sin (Enomoto 1996: 165-173).

But, we should be more worried about the phenomenon of committing suicide together. This phenomenon started to be a popular topic of conversation in February 2003. Suicide was committed by three men and a woman, who allegedly did not know each other beforehand. They died by inhaling carbon monoxide. But apparently, they are members of internet sites that are available to those who have a desire to commit suicide. After this first incident, other similar incidents occurred and reached more than 40 cases. These incidents indicate the negative effects of the development of information technology and communication in contemporary society. Communication via the internet can be an alternative option for people to eliminate anxiety because it is more practical and easy to do. The development of information technology aims to simplify the life of an individual, but on the other hand, can make people find it difficult to face the increasingly complex facts. They are likely to lose direction in life. When they feel anxious over their self-identity, they try to find answers and meaning in their lives with the help of the internet, and sometimes, it can turn out to be something dangerous (Endo 2004: 74-76).

Besides *hikikomori*, in Japanese society there are social groups that appear to have a-social behavior, known as *otaku*.¹⁹ *Otaku* are usually young people who are obsessed with certain things/topics, such as playing computer games, *anime* or *manga*, and in the end, they tend to be asocial, however, they do not confine themselves in the room as *hikikomori*. They form their identity according to their own desires. *Otaku* lifestyle becomes one of the post-modern cultural phenomena in Japanese society. *Otaku* lifestyle and culture commodification becomes a concern after getting high appreciation from people outside Japan. According to Azuma Hiroki, *otaku* still interact directly with others, but usually they just want to interact with other *otaku*. They create their own culture, which Azuma called "*otaku* culture (*otakukei bunka*)". The culture is neither a culture that is widely spread throughout society like J-Pop nor is it a minority culture. If we see consider the sale of fans magazine in the market, sales of the special magazines, the number of registers in the internet search engine, *otaku* consumers that sell derivative works, and *otaku*

¹⁹The term *otaku* (おたく) was first used in 1983, with a discriminatory and negative meaning: "youth that are maniacs of a subculture, who close themselves up and have difficulty in communicating and getting along with ordinary people outside the community". However, since the major changes during the economic bubble, the perception of *otaku* and their culture changed. This is because of the Japanese animation is highly appreciated abroad and by the development of the internet, hence, *otaku* is considered as high consumers (Kajihara and Takagi 2011: 75).

performing *kosupure* (*costume play*), then it can be estimated that the number of *otaku* in the world are no less than a few hundred thousand (Azuma 2001: 8-15).²⁰

The spread of *otaku* culture through the internet can be regarded as one example of culture commodification, as well as part of post-modernization. Culture commodification encourages consumerism. Usually, the works of *otaku* are followed by the devotees and then traded. As stated by Azuma, the number of followers of *otaku* culture in the world number no less than hundreds of thousands, and they succeeded in influencing the emergence of subcultures in Asia. The high appreciation of *otaku* culture shows that their role in Japanese society cannot be ignored. Although at first the group is considered less positive, but after the 1990s, along with the development of their cultural consumption, this group should earn special attention because its presence encourages the culture of consumerism in Japan.

Thus, it can be assumed that the anxieties that were perceived in Japanese society since the 1990s are related to the issue of self-identity. Since the 1990s, the atmosphere of freedom, variety of choices, and the development of information technology raised its own questions for individuals within Japanese society. Their lives, already materially sufficient, seemed unable to fill the emptiness of soul. The search for the meaning of life and self-identity turns out to be the anxiety. Anxiety arises from the weakening of the moral bond and decreasing respect for traditional and human values in their daily lives. Self-identity formation that was derived from the Japanese society's anxieties will be scrutinized in this study, also how novels from 1990-2010 describes and responds to the condition of Japanese society at the time. The novels that are suitable for research data in this study, therefore, are those that are considered novels that represent the era. The novels that can be considered as representative will be selected by exploring the condition of Japanese literature since the 1990s. Then, data of novels that became an award-winning and best-selling novel in 1990-2010 will be compiled. The process of data searching will be described in detail in Chapter 2.

²⁰ *Otaku* culture is not just a phenomenon that occurs in Japan. Special world of games, *anime* and comics created by *otaku* are reported widely in the media, and quite profoundly influences subcultures in Asia, which started in Korea and Taiwan (Azuma 2001: 8-9).

CHAPTER II

JAPANESE LITERATURE SINCE THE 1990s

This chapter describes the condition of Japanese Literature since the 1990s, with a focus on the publication and awards in Japanese literary works. Review on Japanese literary works publication and awards is one of the methodology of data searching used in this study; data will be compiled from novels that are considered representative and suitable for this study. In the Introduction Chapter, it has been described that Japanese literature was supported by the media and that the publishers attempted to meet the readers' taste. Therefore, this chapter will describe the publishers that supported the publication of Japanese literary works since the 1990s. Before elaborating on the process of data collection, it is necessary to describe the change in Japanese literary atmosphere since the 1990s.

2.1 Changes in Japanese Literature since 1990s

The integration instability of four elements, "Japan as state – Japanese society – Japanese language – Japanese culture", not only caused an impact to the Japanese community but also to its literature since 1990s. This impact was perceived after the emergence of authors that crossed the nation boundaries and was pioneered by Mizumura Minae – a Japanese citizen who lived in the USA - by publishing the novel *Zoku Meian* in 1990 which was a continuation of Natsume Soseki's unfinished novel, *Meian*, written in 1916. The novel was not written in Japan, therefore, once published required reconsideration of the concept of Japanese literature that is usually given to literary works written in Japan. Based on her educational background and her life experience in America, Mizumura Minae actually has the ability to write her work in English, but for this novel, she decided to write in Japanese.²¹ Likewise, Levy Hideo,

²¹Mizumura Minae is a novelist who was born in Tokyo in 1951, and at the age of 12 moved with her parents to Long Island, New York, and is currently living in Tokyo. Besides writing novels, she also writes essays and literary criticism. Since junior high school she was educated in New York. She then continued to study art in Boston, and after that she lived in Paris. After Paris, she returned to America, to take a major in French Literature at Yale College. While she was in the graduate program, she wrote essays about Paul de Man. After completing her master degree, she returned to Japan, and began to write novels in Japanese. She taught modern Japanese literature in several well-known universities in America, e.g. Princeton University, University of Michigan, and has been a guest writer at the University of Iowa. (<http://mizumuraminae.com/eng/biography.html>, accessed December 16, 2013).

is an American author who chose to write in Japanese.²² This shows that Japanese is a “choice”; they could choose to write in Japanese even though they do not live in Japan. Therefore, according to Komori, the “Japanese literature (*Nihon bungaku*)” concept which has been understood as literary works written by “Japanese people” born in “Japan” and written in “Japanese” should be reconsidered. Komori Yoichi stated,

After World War II, for a long time it was understood that ‘Japanese Literature’ is a beautiful expression written in ‘Japanese’ by ‘Japanese people’ born in ‘Japan’. ‘Japanese Literature’ has always been considered as something that should be veiled in the ‘Japanese’ image. [...] If ‘Japanese Literature’ did not have the integration of four elements (*yonmi’ittai*), then how can we call it as ‘Japanese Literature’? In short, in this concept, ‘Japanese Literature’ without the four elements would only be a fantasy and the reality would in fact be, ‘Literature written in Japanese’ or ‘literary works’ read in ‘Japanese’, and written in the combination of Kanji and Kana which seems to be a better concept that is as bright as daylight (Komori 1998: 287).²³

Based on Komori’s statement, it can be said that since the 1990s, the concept of “Japanese literature (*Nihon bungaku*)”, which is previously enclosed in the integration of four elements (*yonmi’ittai*), is no longer able to represent the development of Japanese literature that has become more open. Since Japanese can be a “choice” for anyone who wants to enter the Japanese literary world, the term of “Japanese-language Literature (*Nihongo bungaku*)” seems more appropriate with the condition of Japanese literature since then.

The condition of Japanese literature since the 1990s was indeed perceived to be more open. After Levy Hideo, there was also Yang Yi, a Chinese novelist who wrote her work in Japanese and received a prestigious award, the Akutagawa Ryunosuke Prize, in 2008 for her work *Toki ga Nijimu Asa*. It was the first time in history that the Akutagawa Prize was awarded to a non-Japanese citizen. Yang Yi was born in China

²²Levy Hideo was born in Berkeley, California in 1950. His full name is Ian Hideo Levy. His work entitled *Seijooki Kikoenai no Heya*, won the Noma New Writers Award in 1992. In 1996, his work *Tiananmen*, was nominated for the Akutagawa Prize. His father was a diplomat, so since his childhood he has moved from Taiwan, Hong Kong, Japan and then returned to the United States. He took a major in East Asian Studies at Princeton University, and after graduating from his doctoral program became an assistant professor at Princeton University, and then moved to Stanford University. In 1989, he left Stanford University, and decided to move to Japan. Currently he is a professor at Hosei Daigaku, Tokyo (Kono 2007: 206-207).

²³Original quotes:
敗戦後長い間、「日本文学」とは、「日本」に生まれた「日本人」によって、「日本語」で書かれた優れた言語表現であると信じられてきた。「日本文学」は、常に「日本」という表象の内部に閉じられてきたのである。[...] 〈四位一体〉を前提とした「日本文学」という概念そのものが無効になったのではないか。「日本文学」なるものは幻想でしかなく、存在していたのは「日本語文学」であり、もっと正確に言えば「漢字仮名交じり文」を「日本語」として読む「文学」であったことが、白日の下にさらされたのではないか (Komori 1998 : 287).

in 1964, and graduated from the faculty of Education of Ochanimizu University. Then, in 2009, a young Iranian author, Shirin Nezamafi, won the *Bungakukai* new writers award. She was born in Tehran in 1979 and she received her bachelor degree from the Faculty of Engineering of Kobe University, and a master degree from the Faculty of Biology of the same university. In the same year, Shirin Nezamafi, with her work *Shiroi Kami*, was nominated for the Akutagawa Prize. Shirin Nezamafi is considered a unique author, because she is one of the authors who comes from a country that does not use *kanji*, but was nominated for the Akutagawa Prize.²⁴ Before the authors mentioned, there was another author with a multicultural background, such as Yu Miri - who also won the Akutagawa Prize. She was born as a *zainichi* Korean.²⁵ Growing up with more than one cultural background, Yu Miri she can be considered as an author with a multicultural background. She chose to write her works in Japanese and one of her novels, *Kazoku Shinema*, won the Akutagawa Prize in 1997.

Another author that can be considered as crossing the national boundaries is Tawada Yoko. She is an interesting phenomenon in the contemporary Japanese literary world, because she wrote her works both in Japanese and German.²⁶ It seems she attempted a *reterritorialization* of herself towards Japanese culture and her effort was then considered to be a revolution or reformation in the Japanese literary world.²⁷ In

²⁴Yang Yi was born in China in 1964, and she graduated from the Faculty of Education, Ochanomizu University Japan, while Shirin Nezamafi was born in Tehran in 1979, and graduated from the Faculty of Engineering and Graduate Program of Biology, Kobe University. Yang Yi and Shirin Nezamafi were passionate to become writers in Japan and, therefore, both of them chose Japanese to enter the world of Japanese literature. Japanese was regarded as a challenge by both writers and, at the same time, more appropriate to express their feelings. Yang Yi mentioned that she became a writer because she loved to write. Whereas Shirin Nezamafi, wanted to be a writer since she was 14, and she chose Japanese because she has lived long enough in Japan and is familiar with Japanese. She began writing in Japanese when she was still a student, and she won a literary award for foreign students; then she chose to write in Japanese because it was easier for her to write in that language (Yang and Nezamafi 2009: 198).

²⁵Yu Miri is a female writer who was born in Japan in 1968 in a *zainichi* Korean family. Thus, she lives in a Japanese and Korean cultural background. Although she is of Korean descent, she only knows a little Korean from her parents. She said that she did not write as a Korean nor a Japanese, but her literary works were meant to surpass the distance or "trench (溝 *mizo*)" between herself and others (Xu 2007: 9).

²⁶Tawada Yoko was born in Tokyo in 1960. In 1982-2006 she lived in Hamburg, Germany. Then in 2006 she moved to Berlin. When writing in German, Tawada Yoko experienced that the words in German, when translated into Japanese, seemed peculiar. According to her, when writing something in a foreign language, you should not have to think about the right word, but feel it, think it, and decide. Tawada is of the opinion that language is a consciousness within a gap in one's possessed sense and the sense of the body itself. Tawada is not looking for similarities with her native language, but the experience of peculiarity is something meaningful, and is not just some peculiarity that arises from differences with a foreign culture (Takanezawa 2006: 8).

²⁷Tawada Yoko can be considered as a creole writer who has uniqueness in the world of Japanese literature that seemed to form a plurality in the Japanese literature. If you borrow a phrase from the

1988 Tawada Yoko began writing a novel in German titled *Wo Europa Anfängt* (meaning: *Yoroppa no Hajimaru Tokoro*). It was awarded a literary award from Hamburg in 1990. In 1991, she won the *Gunzo* new writers award for her first novel that was written in Japanese, *Kakato o Nakushite*. Then in 1993, her novel, *Inu Muko Iri*, won the Akutagawa Prize.

The emergence of writers that cross the national boundaries and those that have a multicultural background makes us understand how the boundaries in Japanese literature become faded. Oe Kenzaburo - in a speech titled *Aimaina Nihon no Watashi* (1994), delivered when he won the Nobel Prize - stated that Japanese literature is worth considering as "world literature". In an article, *Sekai Bungaku wa Nihon Bungaku tari Uruka?* (1995), Oe also stated that if one considers the relationship between Japanese literature and world literature in contemporary Japanese literary works, three streams of contemporary Japanese writers can be discerned. The first stream is writers who isolate themselves from the Western and Asian influence, such as Tanizaki Jun'ichiro, Kawabata Yasunari, and Mishima Yukio. The second stream is writers who learned from world literature, such as Ooka Shohei, Abe kobo, and Oe Kenzaburo, and the third stream is "Murakami Haruki and Yoshimoto Banana streams". Oe said that the two writers of the third stream have a sales-value 200 times that of writers of the second stream. The first stream writers isolate themselves in Japanese traditional values, while the second stream writers investigate the literature, at the same time, continuing the *avant-garde* stream which is the 20th century art style. The third stream is writers who emerged from the sub-cultural world and entered the world of consumerism (Oe 1995b: 239-240). Murakami Haruki and Yoshimoto Banana, therefore, can be considered writers who pioneered the change in contemporary Japanese literature through their works that are high in demand and with a genre that is difficult to categorize either as *junbungaku* or *taishuubungaku*.

Actually, since the 1960s, due to the change of Japanese society into a popular society (*taishuushakaika*) that is influenced by the rapid economic growth at that time, the perceived boundaries between the two genres began to fade. The change of Japanese society to popular society affected the increase in demand for novels that are

creole writers, it can be said that she forms her Japanese works to eliminate the "original principles" and "closed principle", and make it as a "diffraction various cultures" that no one would think, to create something new in the world of Japanese literature (Aoyagi 2001: 9).

entertaining. As a response to the demand, the novel entitled *chuukan shousetsu* was published. The development of novels was supported by the mass media. Hosoya Hiroshi stated as follows:

Chuukan shousetsu is a literary work which has an ambiguous concept. It was the literary works that are in between *junbungaku* and *taishuubungaku*. The magazines of *chuukan shousetsu*, such as *Nihon Shousetsu*, *Shousetsu Shincho*, *Shousetsu Kouen* which was published after World War II, and *Ooru Yomimono* which was published before World War II, had gained widespread support and an on-demand market. Then the writers of *junbungaku* began to produce works like this. And, with the increasing diversity and the expansion of the scope featured in weekly magazines, entertainment magazines (*goraku zasshi*) and newspapers published since the Showa 30s, it can be said that the soul of the writer and literary works are influenced by large publishing organizations. Thus, the reconsideration of the concept of *junbungaku* which originated from *shishousetsu* and had the support of small-circulation literary magazine had emerged since then (Hosoya 1997: 331).²⁸

Based on this fact, it can be assumed that the role of publishers and mass media was quite significant in the development of contemporary Japanese literature, especially after World War II.²⁹ In relation to the role of mass media, especially magazines, Yoshimoto Takaaki stated as follows:

In a developed country such as Japan, weekly magazines or tertiary industries can support culture. [...] Finally, the weekly magazines have the same role, just like the *belles lettres* magazines in the past, and people will turn their attention in that direction. Talent may also be concentrated in that direction (Yoshimoto and Itoi 2001: 264).³⁰

Based on several experts' opinion, it can be assumed that magazines are the mass media that play an important role in the development of Japanese literature. Therefore, in order to find novels that represent that era, a data search on the mass media supporting literary works and literary criticism since the 1990s will be implemented.

²⁸ Original quotes: 「『中間小説』とは純文学と大衆文学との「中間」的な作品というきわめてあいまいな概念であるが、戦後相次いで創刊された『日本小説』や『小説新潮』や『小説公園』などに、戦前からの『オール読物』も加えたいわゆる中間小説雑誌の路線が広い支持を得、その要請に従って多くの純文学畑の作家たちがその生産にたずさわった。さらには新聞や娯楽雑誌、昭和 30 年代に創刊された出版社系週刊誌などもふくめた発表舞台の拡大と多様化がすすみ、巨大化した出版機構の下における作品と作家精神の変質がいわれ、小部数の文芸雑誌に支えられた私小説をはじめとする旧来の〈純文学〉の見なおしが問題となるに至ったわけである。」 (Hosoya 1997 : 331).

²⁹ The weakening of *junbungaku* was indicated by the decrease of literary magazine publications that supports the uniqueness of Japanese literature. However literary magazines have an important role in the development of Japanese literature in the 10 years after World War II. They seemed to maintain a standard of high-brow culture at that time, before the current young intellectuals began to criticize these magazines as a myth (Oe 1995a: 79-80).

³⁰ Original quotes: 「日本みたいな先進国で文化を支えるのは、もう週刊誌的、つまり第三次産業的な領域でしかないです。[...] 結局、週刊誌が昔の純文学雑誌と同じ役割を必然的に背負うでしょうし、人もそこに集中していくでしょう。才能も集中していくかもしれないでしょうね。」 (Yoshimoto and Itoi 2001: 264).

2.2 Literary Works and Literary Criticism Publication since 1990s

One of the media publishing literary works is newspapers. Japanese society is accustomed to reading at least one or two daily newspapers every day. Therefore, the number of newspapers published in Japan is considered the highest in the world.³¹ When we look at the references of *Zasshi Shinbun Sou Katarogu (General Catalogue of Magazines and Newspapers)* until 2010, one can see that there are five national daily newspapers in Japan which have the highest circulation, such as *Yomiuri Shinbun*, *Asahi Shinbun*, *Mainichi Shinbun*, *Nihon Keizai Shinbun*, and *Sankei Shinbun*. In 1996-1997, if we combine the morning and evening newspaper editions, we can see that *Yomiuri Shinbun* is the number 1 newspaper company in Japan with a circulation of 14,560,000 copies per year. Next in popularity is *the Asahi Shinbun*. They print more than 12,810,000 copies per year. The family or culture section in national and local newspapers, both morning and evening editions, usually contains a serial accompanied by illustrations which is known as a "newspaper novel" (*shinbun shousetsu*).³²

After World War II, society shifted towards popular culture; and other mass media besides newspaper, such as magazines and television, has developed. The demand for novels in magazines increased, and novels which are a success in newspapers or magazines, will be produced as a television drama (Hasegawa 1977: 13). In the 1960s, novels in newspapers and magazines usually contain popular thoughts. However, unlike the novels published in magazines, novels in newspapers are usually historical novels (*jidai shousetsu*).³³ According to Tsujihara Noboru,

³¹Based on data from the Annual Report of UNESCO in 1997, the number of newspapers published in Japan in 1995 was number one in the world, and reached 72,470,000 copies or 576 copies per 1,000 people. America was the second with a publication number of 58,193,000 copies or 218 copies per 1,000 people (Honda 1998: 12).

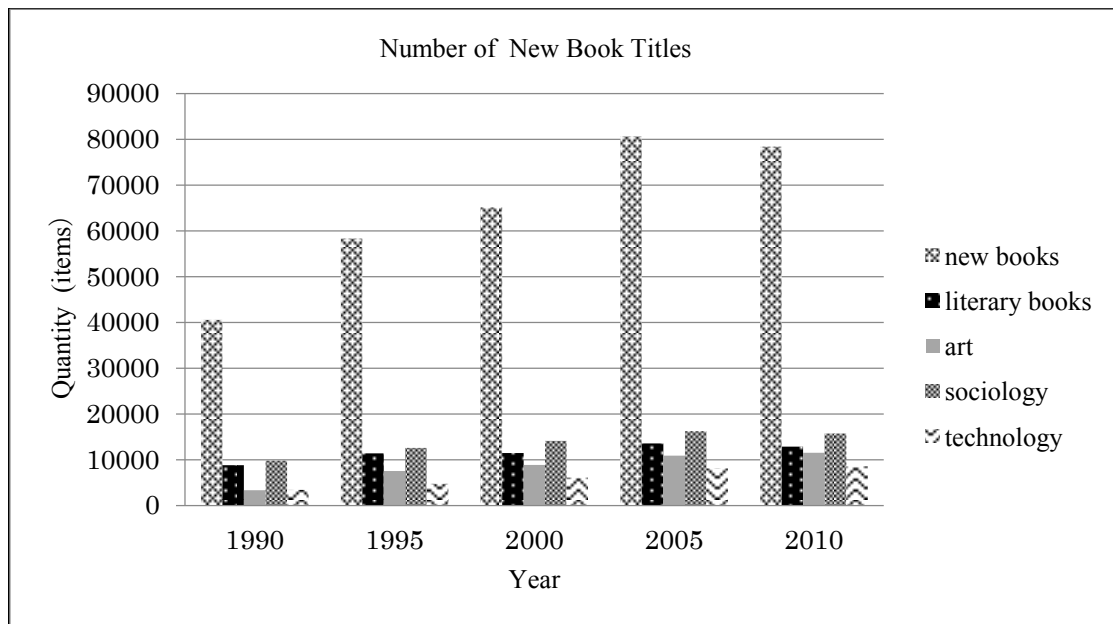
³²*Shinbun shousetsu* (新聞小説 newspaper novel) are serial stories, that emerged in the first decade of the Meiji era 10s (明治 10 年代) and became the hallmark of Japanese literature at that time. The newspaper novel is one of the uniqueness of Japanese newspapers, and usually it will be published as a book. In the Meiji era, newspaper novels enriched the lives of the Japanese people and was regarded as an inspiration in times of modernization. One of the famous writers who actively wrote newspaper novels in those days was Natsume Souseki, and all his famous works are published in *Asahi Shinbun* (Honda 1998: 10).

³³In the 1930s, there was a perception that the *junbungaku* novels were published in literary magazines or general magazines, while the *tsuuzoku novels* (通俗小説 popular novel) were published in newspapers or women magazines. However, apparently newspaper novels enjoyed more freedom than the novels published in magazines in relation to genre as it was not only limited to the *junbungaku* or

in 1980-1990s, there were more newspaper novels written by authors with *taishuubungaku* characteristics, such as Naoki Prize or Yamamoto Shugoro Prize-winners, rather than authors with *junbungaku* characteristics such as Akutagawa Prize-winners (Tsujihara 2011: 148), and published books which originated from newspaper novels usually have entertainment themes such as mystery, and are usually high in demand. Because people were more interested in entertainment themes, the sales figures between books written by authors with a *junbungaku* characteristic compared to books written by authors with *taishuubungaku* characteristic showed a significant gap (Ozaki, 2011: 160-161). However, compared to 1960 and influenced by the decrease in newspaper reading habits among students, newspapers publishing rates since the 1980s has decreased. Ever since, it seemed that newspapers are considered as a media that is less attractive and more difficult to understand than television and the internet (Izuka et.al, 2011: 3).

In 1995, however, Japan used to be a country with the highest newspaper print on an international scale. This shows that the newspaper is one of the printed media that is desired by the public and by publishing newspaper novels until today, it can be seen as a support to the development of Japanese literature. However, as described earlier, after World War II, compared to magazines, the newspaper popularity has declined. According to Yoshimoto Takaaki, the weekly magazines support the development of Japanese culture just as the literary magazines have done in the past (Yoshimoto and Itoi 2001: 264). Therefore, in the next part, focus will be on the analysis of the development of Japanese magazines during 1990-2010. First, it will be compared to the development of magazines and book publications from several references, such as *Shuppan Nenkan* and *Zasshi Shinbun Sou Katarogu*. Data on new books and literary books publication during the years of 1990-2010, can be seen in the following chart.

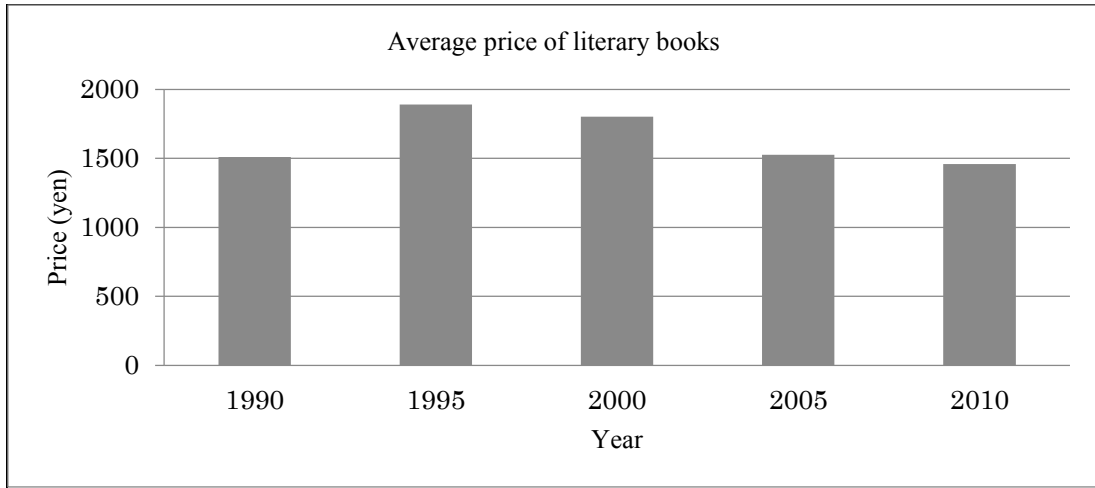
taishuubungaku. The characters depicted in the novels are usually figures who are close to the public at that time, because the public was enthusiastic about novels relating to human issues and happiness in the same era (Ozaki, 2011: 167). In the 1960s, newspaper novels leaned towards historical novels (*jidai shousetsu* 時代小説). *Jidai shousetsu* was considered as *taishuubungaku*, presented in a light style of writing so that the message and historical events can be easily understood. Sometimes, the story is fiction, but this is the element which made it attractive (Honda 1977 : 10—11).



Source: Data from *Shuppan Nenkan* (1991-2011).

Figure 1 Number of New Books and Literary Books Publication

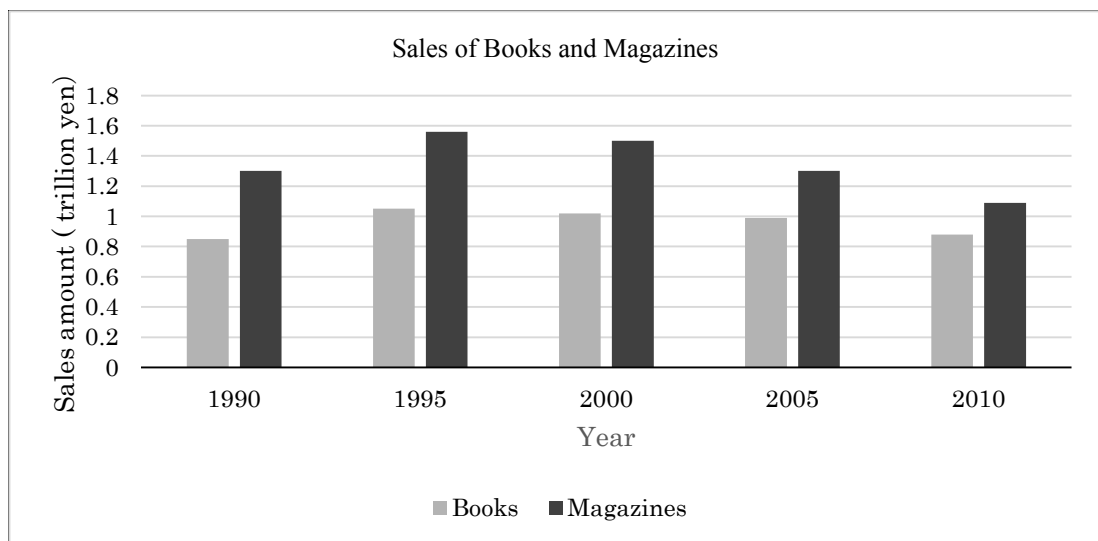
Figure 1 shows that the increase and decrease in the number of new literary books publication was not so high, approx. 9000-12000 new titles per year. When it is compared to the total number of new publications, we can see that in 1990 the publication of literary books was about 21% of the total number of publications, while from 2005 to 2010 the number of new literary publication reached only 16-17% of the overall new books published. It shows that the number of new literary publication has decreased, and this seems to be related to the new books published in other fields, such as social, art and technology that showed a rapid increase. Regarding the price of the literary books, the development can be seen in the graph below.



Source: Data from *Shuppan Nenkan* (1991-2011)

Figure 2 Price Development of Literary Books

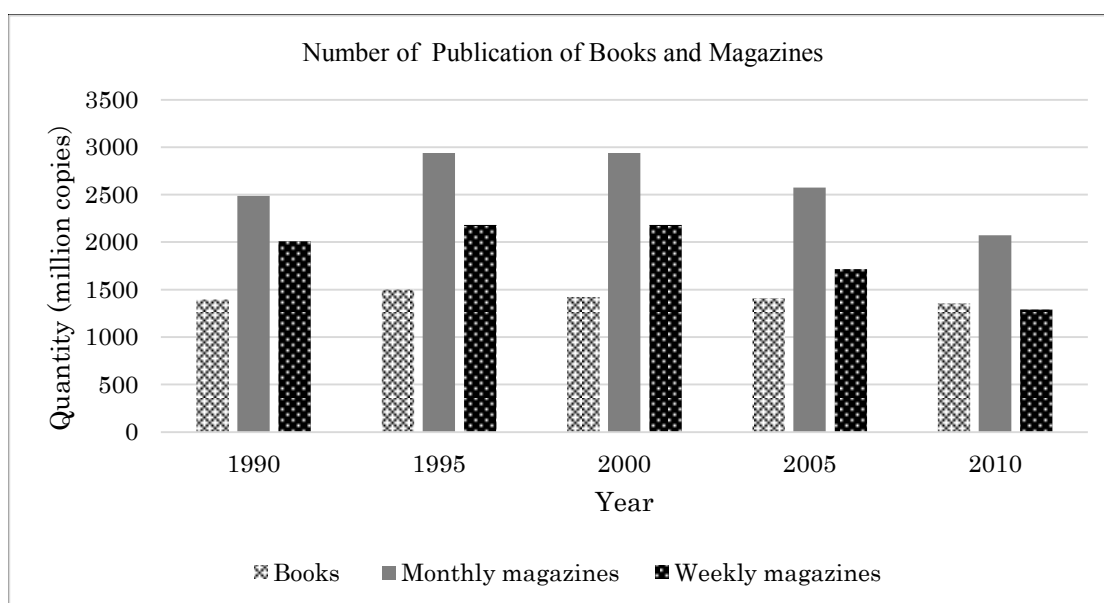
Based on Figure 2, we can see that the average price of literary books has undergone a significant increase and decrease. In 1990, the average price of a new literary book was about 1500 yen, and then increased in 1995-2000 to about 1800 yen. Since 2000, the price of a new literary book then continued to decrease; it reached the price of 1450 yen in 2010. The price decrease of a new literary book seems to indicate a decrease in the buying power of the Japanese as an impact of the Asian economic crisis since 1998. The sales ratio of the magazines and books can be seen in the following chart.



Source: Data from *Shuppan Nenkan* (1991-2011).

Figure 3 Magazines and Books Sales

Based on Figure 3 , it can be said that in fact, the number of magazine lovers is higher than the book lovers. But, from year to year, the book sales showed an unfluctuating increase and decrease, therefore, if it is compared to magazines, the book sales is quite stable. The average number of book sales in 20 years (1990-2010) is about 990 billion yen. Meanwhile, the magazine sales fluctuate quite high. When it is compared to 1995, the decrease is up to 500 billion yen, or about 30% in 2010. The average number of magazine sales in 20 years (1990-2010) is about 1.4 trillion yen. However, from the average value of books and magazines sales, it is known that although the magazine sales fluctuate quite high, the magazine sales is still higher than the book sales. It shows that in 20 years, public demand on magazines is in fact higher than books. However, when we talk about the public interest, we should look at the development of the total number of books and magazines publication in 1990-2010, as in the following graph.



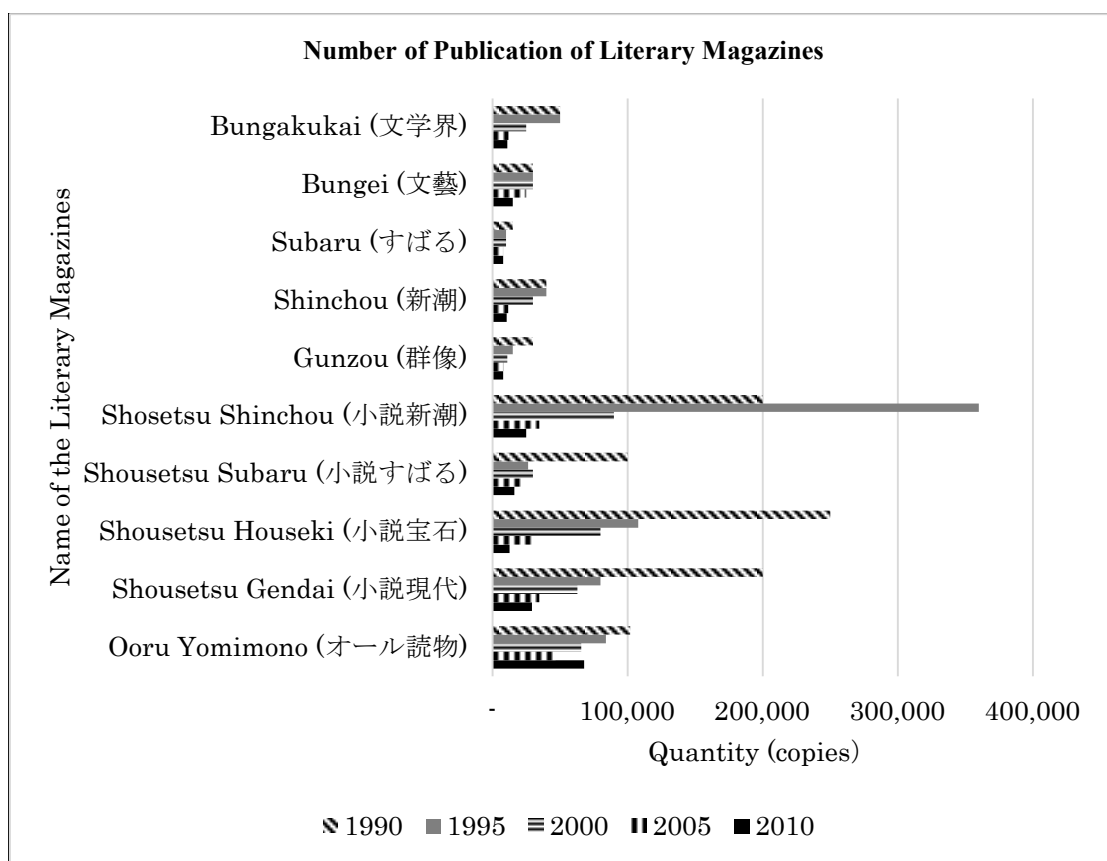
Source: Data from *Shuppan Nenkan* (1991-2011).

Figure 4 Development of Number of Publication of Books and Magazines

In Figure 4 it can be seen that, similar to Figure 3, the number of magazine publications is in fact higher than the number of book publications; magazine publications indicate quite a high fluctuation rate and, compared to this, the book publication is assumed to be quite stable. Magazine publication is classified into

weekly magazines and monthly magazines. When we look at Figure 4, it can be concluded that both the weekly and monthly magazines reached its peak in 1995, and from 2000 until 2010, these publications started and continued to decrease. Compared to 1995, in 2010 the weekly magazine publication has decreased about 40%, and the monthly magazine about 25%. The average number of the weekly magazine publication in 20 years (1990-2010) is approximately 1.9 billion copies, and the average number of the monthly magazine publication is approximately 2.7 billion copies. Thus, it can be said that magazines, in comparison to books, was in fact more desirable to the reading audience. This is consistent with the opinion of Takaaki Yoshimoto who said that magazines are more attractive to present day Japanese society. When we see the number of publications, however, the number of weekly magazine publications has decreased in comparison to monthly magazines. So, it can be presumed that monthly magazines are more desirable to the Japanese society. In 2010, the number of weekly magazine publications is even less than book publications.

Further, based on the category of magazines in *Shuppan Nenkan*, it is known that there are about 35 magazines of various topics. In 2010, there are a total of 4056 magazines. Out of 4056 magazines, the topic that has the highest publication is reading magazines (446 magazines), health magazines (443 magazines), and magazines related to industry (425 magazines). 94 magazines or approx. 2.3% of the total number of magazines in Japan are literary magazines (*bungaku/bungei*). But, these literary magazines differ from poetry magazines (10 magazines), *tanka* (22 magazines), and *haiku* (30 magazines) which means that literary works published in the magazines have a tendency towards prose or other literary forms that are different from poetry, *tanka* or *haiku*. Prose is also published in reading magazines. Several literary and reading magazines have a high publication rate during 1990-2010. The magazines mentioned in the following chart are 10 of the literary and reading magazines with high publication rates during this period.



Source: Data from *Zasshi Shinbun Sou Katarogu* (1991-2011)

Figure 5 Number of Publication of Literary Magazines 1990-2010

If we consider the characteristic and content of magazines shown in the graph which is based on a reference in *Zasshi Shinbun Sou Katarogu*, it is obvious that ten of the magazines are in the *bungaku/bungei* and *taishuubungei* category. *Bungaku/bungei* is usually present in magazines that contain both literary criticism and literary works, and *taishuubungei* contains only literary works such as *Shuppan Nenkan*, which is known as a reading magazine. Magazines that contain literary criticism and literary works are *Bungakukai*, *Bungei*, *Subaru*, *Shincho*, and *Gunzo*, which are included in the category of *bungaku/bungei*. While, *Ooru Yomimono*, *Shousetsu Shincho*, *Shousetsu Subaru*, *Shousetsu Gendai* and *Shousetsu Houseki* that contain only literary works are in the category of reading magazine or *taishuubungei*, and tend to have *chuukan shousetsu* characteristics. This shows that magazines of this character are indeed more desirable to the public. It is consistent with Hiroshi Hosoya's opinion that the public interest after World War II is more directed to *chuukan shousetsu*, and Toshiko Ellis's opinion that literary works with "in between" characteristics become a

genre that emerged since the publication of Murakami Haruki and Yoshimoto Banana's works in the 1980s; these works have become more desirable to various circles, whether literary observers or the general public.

Figure 5 shows that the number of literary magazine publications decreased dramatically, but there are also magazines with quite a stable publication, i.e., *Ooru Yomimono* magazine and *Bungei* magazine. However, if we combine the number of publications based on the publishers, the publishers of literary magazines with the highest number of publication is *Bungeishunju* that publishes *Ooru Yomimono* and *Bungakukai*, with a monthly publication reaching approx. 80,000 copies. Therefore, it can be said that this publisher has quite an important role in supporting the development of Japanese literature. The publishers of these magazines can be seen in Table 2 below.

Table 2 List of Literary Magazines and Publishers

No	Name of Literary Magazines	Name of Publisher	Publication Frequency	First Published
1	「オール読物」 (Ooru Yominono)	文芸春秋 (Bungeishunju)	Monthly	November 1945
2	「文学界」 (Bungakukai)	文芸春秋 (Bungeishunju)	Monthly	October 1933
3	「小説現代」 (Shousetsu Gendai)	講談社 (Kodansha)	Monthly	December 1962
4	「群像」 (Gunzo)	講談社 (Kodansha)	Monthly	October 1946
5	「小説新潮」 (Shousetsu Shincho)	新潮社 (Shinchosha)	Monthly	September 1947
6	「新潮」 (Shincho)	新潮社 (Shinchosha)	Monthly	May 1905
7	「小説すばる」 (Shousetu Subaru)	集英社 (Shueisha)	Monthly	November 1987
8	「すばる」 (Subaru)	集英社 (Shueisha)	Monthly	June 1970
9	「小説宝石」 (Shousetsu Hoseki)	光文社 (Kobunsha)	Monthly	August 1966
10	「文藝」 (Bungei)	河出書房新社 (Kawade Shobo Shinsha)	Quarterly	November 1944

There are currently approx. 4000 publishers in Japan (Tobishima 2009: 332) and the number of publishers, as is the case with publications, seems to undergo an increase as well as decrease. Based on *Shuppan Nenkan*, in 1990 there were about 4300 publishing companies in Japan. The number then increased to around 4600

publishing companies in 1996-1997. However, since 1998 the number of publishers has decreased. In 2010, there are only about 3800 publishing companies in Japan. Out of 3800 publishers, 2500 of them are limited companies, 390 of them limited partnership/*Commanditaire Venootschap* (CV), and the rest are institutions such as schools, foundations and others; and some of which publishes non-commercial academic magazines.

Non-commercial academic magazines are usually published by *Gakkai* (association of researchers) and the magazine is called *gakkaishi*. The magazines published by the schools are usually issued by the college. The magazine is called *kiyou*. *Gakkaishi* and *kiyou* are published by the association of researchers and academic institutions, therefore, it can be said that both types of magazine sales are limited, circulating only in limited circles, and publishes various studies. When it is related to literary works, then it certainly contains research or literary criticism. Both types of magazines can also be considered as supporting the development of Japanese literature.

The role of academic magazines or scientific journals in supporting the development of Japanese literary research began to emerge after World War II. After World War II, the publication of scientific literary research journals was carried out by independent literary research associations or groups with the support of the publishers. The publication of scientific journals by the literary research association is usually supported by new independent publishers or the publishers that are formerly part of major publishing companies (they decided to part from the major company to establish their own publishing companies) such as *Gakuhisha* (1948), *Sakurakaedeshu* (1956; now, known as *Oufuu*), *Shintensha* (1965), *Kasamashoin* (1966), *Izumishoin* (1978), *Hitsujishobo* (1990), *Kanbayashishobo* (1992). This support subsequently leads to an increase in Japanese literary research by young researchers (Tobishima 2009: 328). Until today, the literary research association established after World War II, such as *Nihon Bungakukyokai* (1946), *Nihon Kindaibungakukai* (1951), *Zenkokudaigaku Kokugo Kokubungakukai* (1956), *Showa Bungakukai* (1979), *Nihon Shakaibungakukai* (1985) continue to grow.³⁴ The literary research associations in Japan number approximately 40 associations, and they are implementing specific areas of study. The

³⁴ The list of scientific journals of Japanese literature society based on these references: Japanese Literature Internet Guide; Associations Directory: Japanese Literature and Japanese Language Research Associations List; Consortium of Japanese Literary Associations; *Gakkai Meikan*.

list of *Gakkai* and scientific journals in the literary field can be found in Appendix 1. Meanwhile, regarding the number of *kiyou* in Japan, based on the reference of the OPAC (Online Public Access Catalog), it is known that there are about 1700 *kiyou* from various fields of science. From about 1700 scientific journals, especially in the area of Japanese literature, there are about 88 *kiyou*.³⁵

2.3 Appreciation in Japanese Literature

2.3.1 Japanese Literary Awards Categorization

Japanese literary awards since the 1990s amount to approximately 470 awards and consists of various literary genres.³⁶ Genres recorded in Japanese literary awards references are divided into eight categories: *novel* (approximately 110 awards), *general literature* (approximately 80 awards), *poetry* (approximately 50 awards), *tanka* (approximately 50 awards), *haiku-senryu* (approximately 50 awards), *children literature* (approximately 50 awards), *documentary literature-literary critics-essay* (approximately 35 awards), and *drama-scenario* (approximately 30 awards). Data used in this study will be focused on novels; therefore, the review will be focused on the award in the category of *general literature* and novel. Based on the number of awards, one can see that the number of awards for *novels* is in top position, followed by the category of *general literature* in second position. If the total numbers of these two categories are combined, it will reach approximately 190 awards, or equal to approximately 40% of 470 of the existing Japanese literary awards.

Of the 190 awards, I will focus only on the awards given to literary fiction (novels); excluding the awards for non-fiction literary works, novelists, translators, or Japanese literature researchers. Based on these parameters, out of 190 awards, there are 172 awards given to literary fiction (novels). Then, we will group these 172 awards into several categories. This study deals with the phenomenon in the contemporary period which has a tendency to be more diverse, therefore, the awards will be categorized based on region of participants, experience of participants, methods of

³⁵ Based on data from OPAC (Online Public Access Catalog) Nanzan University, the number of university scientific journals (*kiyou*) related to Japanese Literature are 88 journals, and based on data from *Nihon Bungaku Kenkyuu Bunken Youran: Gendai Nihon Bungaku* (2005-2009) there are 288 scientific journals related to areas of culture, education, language and Japanese literature.

³⁶ Based on references such as *Saishin Bungakushou Jiten* in 1989-1993: 423 awards, 1994-1998: 455 awards, 1999-2003: 478 awards, 2004-2008: 473 awards.

participants applications, organizers or sponsors, as well as genres.

In the category of region of participants, there are competitions in which participants from all regions in Japan (national participants) are allowed to join and competitions for participants who live or go to school or work in certain areas in Japan (local participants). For local competitions, there are usually certain conditions, such as participants must have a certain period of stay or period of work in the area; for example, a minimum 2 years period of stay or 4 years working period in the area are required. What is interesting about this category is that some competitions do not require Japanese citizenship. So, it shows that there is an opportunity for foreigners to enter the competition. In short, foreigners can enter the competition as long as they meet all the requirements and their work is written in Japanese. Besides the national and local competition, there is an international literary award called *NARA Manyou Sekaishou*; this is an international award given to those who have made a great contribution to the research of *manyoushu*, and have received recommendations from experts who are experienced in this field. However, because this international award is given to Japanese literary researchers, not the literary works, it is not included in the 172 awards mentioned above, and will not be used in this study. The number of both national and local awards can be seen in the following table.

Table 3 Awards Based on Region

No	Region Scope	Amount	Percentage
1	National award	141	82 %
2	Local award	31	18 %

Table 3 shows that 82% of the 172 awards are national awards and 18% of them are local awards. It indicates that the award for literary fiction (novels) provide many opportunities for participants from all regions of Japan.

The second category is the award category based on the method of participants application. For this category, there are two methods of application, the application for general participants and application for limited participants. The award for general participants means that the award is available for anyone who meets the requirements as participants, and it is never questioned whether the participants are professional or amateur writers. It usually requires that the work entered into the competition is an original script and has never been published in any media. Meanwhile, the award for limited participants has more strict requirements, for example, the assessed literary

work is a work that has been published in literary magazines, newspapers, or books during the past year; or a literary work that receives recommendation or is recommended by experts in the field. Besides recommendations, there is also the method of participants' selection using questionnaires. To select a winner with this method, there are two selection systems; first, the questionnaires will be distributed to readers, and then also to literary experts. The questionnaires are then collected by a committee, and then screened into a number of potential winners. The final decision will be in the hands of the judges. The number of the awards based on the application method can be seen in the following table.

Table 4 Awards Based on Application

No	Application Method	Amount	Percentage
1	Open application (<i>koubo</i>)	134	77.9%
2	Limited application (<i>hikoubo</i>)	38	22.1%

Table 4, shows that 77.9% of Japanese literary awards is the award for general participants. It suggests that the literary awards in Japan are quite open to anyone who wants to try and enter the Japanese literary world. The winner of this award usually will receive prizes such as certificate and money. Their work will also be published by the organizers. Thus, through these awards, a lot of new and fresh literary works will emerge. However, if we think about the level of difficulty of the competition, then we can conclude that the award for limited participants is considered more competitive than the award for general participants, because the award for limited participants has a tougher selection method than the general participants. For example, it requires that the literary works that have been published in a media which means that it applies to literary works that has already been assessed by publishers, magazines, or newspapers. It also requires recommendations or questionnaire results which means that the literary works entered in this competition, have been assessed by experts before being assessed by judges.

The third category is the category based on the participants' experience. This is a special award for new writers. Of the 172 awards, some awards are named clearly using the words such as "Awards for New Writers", while other awards do not use this nomenclature. But, although they do not use the words "New Writers", through the description of the awards, we can conclude whether the awards are for new writers or not. Based on the descriptions of the awards, it can be concluded that the new writer is

an author who has not yet achieved popularity and has just commenced a career in the literary world. Then a new writer does not always mean a young writer, because age has never been the requirement for some competitions. Meanwhile, the award with no limited experience means an award for which anyone can compete, both professional and amateur writers. However, as a professional writer cannot be considered as a new writer, then the professional writers' category differs from the category of new writers.

Table 5 Award Based on Experience

No	Experience	Amount	Percentage
1	New writers	38	22.1%
2	No-limited experience	134	77.9%

Table 5 shows that the awards, especially for new writers, only reach 20% of the total and more awards are not specifically limited by participants' experience. It suggests that literary awards in Japan have opened many opportunities for new writers as they can attend both categories.

The fourth category is the category based on sponsorship. These awards may be sponsored by local governments, foundations, literary associations, and publisher of magazines, books, and newspapers. The number of awards based on sponsorship can be seen in the following table.

Table 6 Awards Based on Sponsorship

No	Sponsor	Amount	Percentage
1	Local government	32	18.6%
2	Foundations and literary associations	67	39 %
3	Publisher of magazines and books	54	31.4%
4	Newspaper companies	18	10.4%
5	Bookstores	1	0.6%

Table 6 shows that the number one position is taken up by foundations and literary associations. Usually, competitions that are sponsored by these literary foundations or associations are organized with the purpose of commemorating the writers that are supported by the foundations. The awards, therefore, are mostly named after a poet or the name of their institution and the characteristic of the literary works of these commemorated writers are usually the basis in making assessments. Then, in the second position there are books and magazines publishers. The awards are usually named after the name of the magazine or publisher. The requirements and the

assessment criteria are usually adapted from the characteristic of the magazines and book publishers. Next are the literary awards sponsored by the local government which usually has the characteristic of their area, or is named after the name of the area or named after a poet that comes from the area. Usually, an award that is sponsored by the local government is a tribute to the literary works that are related to the area. For example, tribute to the background of the area, historical background, or literary works with the same characteristic as the literary works by the poet that comes from the area. Further, the fourth place is an award sponsored by the newspapers, both national and local newspapers. The newspaper companies that sponsored the Japanese literary award are usually the single sponsor, and the award is named after the name of the newspaper. However, some awards are also named after the genre of the literary works they support. In short, in this category it can be said that Japanese literary awards are mostly sponsored by foundations and literary associations, and the publishers of books and magazines.

There is something of interest in this category: an award that is sponsored by all bookstores in Japan and the assessment is carried out by the bookstores' employees. The name of this award is *Hon'ya Taishou Award* (Bookstore Award). This award is given to Japanese novels that are considered the "most recommended" or "most wanting to sell" ("*Ichiban! Uritai Hon*"). This award was first held in 2004. The system of the assessment is: first, bookstores' employees will select and vote the best novels that have been published in the past year. This voting narrows down to 10 novels nominated as the best novels, and then from the 10 nominations, there will be a second voting to select the best novel.

The fifth category is the category based on genre. Genres of novels that are found in the references are quite varied. But, it is interesting that the use of the terms *junbungaku* and *taishuubungaku* is now rarely found. Recently, the term *entertainment* is more commonly used than the term *popular*. It seems that the literary genre categorization based on terms of *junbungaku* and *taishuubungaku* is becoming less popular in Japan. Omori Nozomi stated that currently the term of *entertainment shousetsu* is more commonly used than *taishuubungaku*. As a consequence, the term *junbungaku*, which was originally used as the opposite of the term *taishuubungaku*, automatically collapses as well (Omori and Toyozaki 2004: 16). However, because the term *junbungaku* and *taishuubungaku* are still found in the reference, the genre

categorization based on these terms will continue to be used in this study. So, in this study, literary genre will be divided into nine categories: *junbungaku*, *taishuubungaku*, *entertainment*, detective/mystery, horror, fantasy/science fiction (SF), history, love, and non-category or non-genre. The number of awards are as follows:

Table 7 Awards Based on Novel Genre

No	Novel Genre	Amount	Percentage
1	<i>Junbungaku (belles lettres)</i>	1	0.6 %
2	<i>Taishuubungaku</i>	2	1.2%
3	Entertainment	17	9.9%
4	Detective/mystery	9	5.2%
5	Horror	3	1.7%
6	Fantasy/Science Fiction (SF)	8	4.6%
7	History	6	3.5%
8	Love	5	2.9%
9	Non- Genre	121	70.4%

Table 7 indicates that the non-genre award is in the highest position. Non-genre is the category of *general literature*, which is not limited to a certain genre; and this category can be entered either by *junbungaku*, *taishuubungaku*, *entertainment*, or other genres. Next, *the entertainment* genre is in the second position. This is an award that is defined as a tribute to all genres *of entertainment*, such as mystery, detective, science fiction (SF), fantasy, horror, romance, and *light novels*, or other genres that are not included in *junbungaku*. It is important to note, however, that the number of awards which is defined as a tribute to the *junbungaku* and *taishuubungaku* genre are very few, in fact only one or two awards. The award that still uses this term and has the characteristic of *junbungaku* genre is Akutagawa Ryunosuke Prize, and awards that still use the term of *taishubungaku*, are Naoki Sanjugo Prize and Kyushu Saga Taishuubungaku Prize. Hence, as previously described, these terms are indeed rarely used in the literary genre categories; and as mentioned earlier, the non-genre category is in the highest position. This indicates that literary awards in Japan are more likely not to limit the literary works to these particular genres, and it shows that in fact, Japanese literature is now more open.

Based on the literary award categorization mentioned above, it shows that Japanese literary awards for novels are mostly in the national category, general participants and no-limit experience category for participants with no limits to the novel in terms of genre. It shows that Japanese literature, in this case novel, is quite

open to those who wish to enter the world of Japanese literature. In short, Japanese literature is giving the opportunity to anyone and any genre. In addition, even the term *junbungaku*, which is considered as a superior genre, seems to have faded. The opportunities open to writers in all regions of Japan, the diversity of methods of participants' application and the diversity of genre in the Japanese literary awards can be said to fit into the characteristic of the contemporary era, i.e., when integration in Japan becomes unstable and the genre boundaries are no longer clear.

Another interesting discovery in literary awards in Japan is that there is an award for novels published on mobile phones which requires that the works can be read in 10 minutes. The award is *Juppun de Yomeru Shousetsu Taishou* (Award for Novel that can be Read in 10 minutes). Then, there is also a special competition that targeted for 12 year-olds or younger participants named *Juunisai no Bungakushou*, while special awards for adolescent males and females are also provided. The list of literary awards in Japan with the category of novel and general literature can be found in Appendix 4.

From the 172 novel awards, awards that are considered appropriate to the theme of this study will be selected. First, I will select the awards based on the participants' region. In addition, this research will focus on the national-level literary works; therefore, we will select the awards based on participants' region within a national scope. Previously it has been mentioned that there are 141 national literary awards. The 141 awards will be narrowed down by data based on literary genre. Hence, this study will only focus on novels of the *junbungaku*, *taishuubungaku* and *entertainment* genre, as well as the non-genre that is not included in any specific genre. Therefore, specific genres such as SF, horror, mystery, history and romance/love will not be included. After narrowing the data based on literary genre, the selection continues with awards based on sponsors.

Literary foundations and associations, as well as magazine publishers are considered as playing an important role in literary awards in Japan. We will again narrow the data, and focus on the awards that are sponsored by the literary foundation and associations as well as the publishers of literary magazine. From the many awards that are sponsored by the literary foundations and associations, as well as the publishers of literary magazines and books, we will focus on the awards that are considered to play an important role in the development of Japanese literature, such as Bungeishunju, Shincho, Kodansha, Chuokoron, Kawade Shobo, and Shueisha because,

as already described in Section 2.2, their magazine publication rate in Japan is quite high.

First, the awards sponsored by Bungeishunju. The awards sponsored by Nihon Bungaku Shinkoukai (Foundation for the Development of Japanese Literature) from Bungeishunju publisher with genres related to this research, are Ryunosuke Akutagawa Prize, Naoki Sanjugo Prize, and Matsumoto Seicho Prize. Besides these awards, Bungeishunju also organizes The Awards for The New Writers, such as, *Bungakukai* and *Ooru Yomimono*.

Second, the awards sponsored by Shincho. The award is Yamamoto Shugoro Prize, sponsored by Shincho Bungei Shinkoukai (Shincho Literature Development Foundation) that also organizes the *Shincho* New Writers Award.

Third, the awards sponsored by Kodansha. The awards sponsored by The Noma Culture Foundation of Kodansha, are Noma Literary Award and Noma Literary Award for New Writers. The Kodansha also organizes the Oe Kenzaburo Prize which is dedicated to the writer Oe Kenzaburo on his 50th anniversary as a writer, as well as the 100th anniversary of the Kodansha. In addition, Kodansha organizes Mishima Yukio Prize, *Gunzo* New Writers Award, and *Shousetsu Gendai* Award for New Writers of Long Novels.

Further, awards sponsored by Chuokoron are Tanizaki Jun'ichiro Prize and Chuokoron Literary Prize, the *Bungei* Award organized by Kawade Shobo, and the Shibata Renzaburo Prize, *Subaru* Award and *Shousetsu Subaru* Award organized by the Shueisha.

In addition to the awards sponsored by the publishers, there are awards organized by the foundation that is dedicated to a famous poet such as Kawabata Yasunari Literary Award, which is organized by Kawabata Yasunari Foundation. Kawabata Yasunari was the first Japanese writer who received the Nobel Prize in Literature, and this award is held to commemorate the writer by utilizing the money prize received by Kawabata Yasunari from the event of the Nobel Prize for Literature. The list of Japanese literary awards used in this study are as follows:

Table 8 List of Japanese Literary Awards

No	Name of Literary Awards	Awards Sponsor	First awards ceremony and terms of application
1	Akutagawa Ryunosuke	Foundation for Development of	1935,

	Award (芥川龍之介賞)	Japanese Literature / Bungeishunju (財) 日本文学振興会	Limited application 2 times/ year
2	Naoki Sanjuugo Award (直樹三十五賞)	Foundation for Development of Japanese Literature / Bungeishunju (財) 日本文学振興会	1935, Limited application 2 times/ year
3	Matsumoto Seicho Award (松本清張賞)	Foundation for Development of Japanese Literature / Bungeishunju (財) 日本文学振興会	1993 Public open application 1 time/ year
4	Noma Literary Award (野間文芸賞)	Noma Culture Foundation / Kodansha (財) 野間文化財団	1941 Limited application 1 time/ year
5	Noma New Writer Literary Award (野間文芸新人賞)	Noma Culture Foundation / Kodansha (財) 野間文化財団	1941 Limited application 1 time/ year
6	Yamamoto Shugoro Award (山本周五郎賞)	Foundation for Development of Shincho Literature / Shincho (財) 新潮文芸振興会	1987 Limited application 1 time/ year
7	Kawabata Yasunari Literary Award (川端康成文学賞)	Kawabata Yasunari Memorial Foundation (財) 川端康成記念会	1973 Limited application 1 time/ year
8	<i>Bungakukai</i> New Writer Award (文学界新人賞)	Bungeishunju (文藝春秋)	1954 Public open application 2 times / year
9	<i>Ooru Yomimono</i> New Writer Award (オール読物新人賞)	Bungeishunju (文藝春秋)	1952 Public open application 1 time/ year
10	<i>Shincho</i> New Writer Award (新潮新人賞)	Shinchosha (新潮社)	1954 Public open application 1 time/ year
11	Mishima Yukio Award (三島由紀夫賞)	Kodansha (講談社)	1958 Public open application 1 time/ year
12	<i>Gunzo</i> New Writer Literary Award (群像新人文学賞)	Kodansha (講談社)	1958 Public open application 1 time/ year
13	<i>Shousetsu Gendai</i> Long Novel New Writer Award (小説現代長編新人賞)	Kodansha (講談社)	2006 Public open application 1 time/ year
14	Oe Kenzaburo Award (大江健三郎賞)	Kodansha (講談社)	2007 Limited application, selected by Oe Kenzaburo 1 time/ year
15	<i>Subaru</i> Literary Award (すばる文学賞)	Shueisha (集英社)	1977 Public open application 1 time/ year
16	<i>Shousetsu Subaru</i> New Writer Award (小説すばる新人賞)	Shueisha (集英社)	1987 Public open application 1 time/ year
17	Shibata Renzaburo Award (柴田錬三郎賞)	Shueisha (集英社)	1988 Limited application 1 time/ year
18	<i>Bungei</i> Award	Kawade Shobo Shinsha	1962 Public open application

	(文芸賞)	(河出書房新社)	1 time/ year
19	Tanizaki Jun'ichiro Award (谷崎潤一郎賞)	Chuokoron Shinsha (中央公論新社)	1965 Limited application 1 time/ year
20	Chuokoron Literary Award (中央公論文芸賞)	Chuokoron Shinsha (中央公論新社)	2006 Limited application 1 time/ year

These twenty awards will be divided into three groups: first, the group of literary awards given to novels with *junbungaku* characteristics. Second, the group of literary awards given to novels with *taishuubungaku* characteristics. And, the third group is the special award for new writers. The third group is mostly organized by literary magazines. Although in the description of this award the term *junbungaku* and *taishuubungaku* is rarely used and the distinction between the two genres is fading, the terms, however, are still found in the description of Japanese literary awards in several references, so that the terms *junbungaku* and *taishuubungaku* are still used. The distinction between *junbungaku* and *taishuubungaku*, originated from the Naoki and Akutagawa Prize and Awards pioneered by the author Kikuchi Kan (1888-1948) in 1935.³⁷ In connection with the value of *junbungaku* and *taishuubungaku*, Kikuchi Kan preferred to refer to them as *junbungei* and *taishuubungei*. He found *junbungei* is something that is written from the desire of the author, while *taishuubungei* is something that is written to make other people happy.³⁸ Thus, *junbungaku* seems more directed to the author's desires and pleasures, while *taishuubungaku* seems more directed to the reader's desires. The description and character of each award will be described in the next section.

³⁷Kikuchi Kan became a writer for *Jijishinpou* newspaper (「時事新報」), and his name became well-known after he wrote serial stories in the newspaper. In 1914, Kikuchi Kan with his friends Akutagawa Ryunosuke, Toyoshima Yoshio, Yamamoto Yuuzou, from the University of Tokyo published a community magazine of Tokyo University students, named *Shinshichou* (「新思潮」). After writing in the newspapers, Kikuchi Kan began publishing the magazine *Bungeishunju* (「文芸春秋」) in 1923. The magazine was initially thin and is regarded as a gossip magazine in the literary world. However, due to demand, it became a thick magazine, and has published many literary works (Omori and Toyozaki 2004: 16).

³⁸The opinions of Kikuchi Kan was then assumed by Toyozaki Yumi, that the value of *junbungaku* is understood as high-level literature, that has morality and ideological values (高級・倫理的・思想性 *koukyuu/rinnriteki/shisousei*), while *taishuubungaku* is a low-level literary work, that has no morality and ideological value (低級・反道德・没思想性 *teikyuu/handoutoku/botsushisousei*) (Omori and Toyozaki 2004: 16).

2.3.2 Awards for *Junbungaku* Literary Works

Based on the description of some references and the mapping of Japanese literary awards made by Omori Nozomi and Toyozaki Yumi (Omori and Toyozaki 2004: 8-9; 2012: 4-5), then out of 20 awards, there are six literary awards that have *junbungaku* characteristic. They are Akutagawa Ryunosuke Prize, Kawabata Yasunari Prize, Oe Kenzaburo Prize, Mishima Yukio Prize, Tanizaki Jun'ichiro Prize, and Noma Literary Prize.

The awards belong to this category because they describe and emphasize the qualification that the awards should be given to literary works which have the value of excellence, such as the Akutagawa Prize that uses the term *junbungaku*, Tanizaki Jun'ichiro Award that uses the term *junsui* (pure), and Kawabata Yasunari Literary Award that uses the term *kanseido no takai* (high perfection).³⁹ However, Oe Kenzaburo Award and Mishima Yukio Award do not emphasize the value of "perfection" and "purity", but instead, they emphasize that the literary works should have the value of "new".⁴⁰

Oe Kenzaburo Award emphasizes on the value of the "new (*aratana*)" in literary works which leads to "world literature", giving fresh wind to the Japanese literary world, and which have the "literary words (*bungaku no kotoba*)", while Mishima Yukio Award emphasizes more on the value of "new and powerful (*shin'ei*)" in the

³⁹Akutagawa Prize is an award to commemorate Akutagawa Ryunosuke, which is held at the same time as the Naoki Prize. The prize will be awarded to the most outstanding *junbungaku* short stories, which has been published in newspapers and magazines (*Nihon Gendai Shousetsu Daijiten* 2004 : 1432).

Tanizaki Jun'ichiro Prize is an award held for the first time in 1965 to celebrate the 80th anniversary of Chuokoronsha. The prize is awarded to the literary work which can be considered as the most representative work of the year among the literary novels and plays that have been published from July 1st in the previous year to the end of June the following year, and has the best purity value by literary standards (*Saishin Bungakushou Jiten* 2009 : 111).

Kawabata Yasunari Prize is an award to honor Kawabata Yasunari, which was held for the first time in 1973 and sponsored by Kawabata Memorial Foundation. As he was the first Japanese writer who won the Nobel Prize and with the received fund, the prize will be awarded to the most complete short stories (*Saishin Bungakushou Jiten* 2009 : 91).

⁴⁰ Oe Kenzaburo Awards was held to celebrate Oe Kenzaburo's 50th anniversary as writer and 100th anniversary of Kodansha, with the purpose to bring new possibilities in Japanese literature to go with the trend of world literature. The award was first held in 2007. The selection is implemented by Oe Kenzaburo himself, and will be awarded to literary works that have been published in one year, with the most recognized as the "word of the literature" (*Saishin Bungakushou Jiten* 2009 : 13).

Mishima Yukio Prize was held to commemorate Mishima Yukio who had close relations to Shinchosha. The prize will be awarded to literary works that are new and with excellent prospects in literature (*Saishin Bungakushou Jiten* 2009 : 69).

literary works that have prospective future in the Japanese literary world. The Noma Literary Prize does not clearly explain what kind of value of excellence should be in the literary works that are considered to receive the award. In the description of this award, it is only said that the literary works should be "excellent (*sugureta*)". It is also the widest scope of award, because this award is given to winners from both of the criteria of fiction and non-fiction.⁴¹

Hence, based on the description, it can be said that in fact the value of *junbungaku* in this category of awards not only refers to the value of "purity" and "perfection", but also to the value of "new" in the literary works. When referring to the definition of *junbungei* expressed by Kikuchi Kan -- as something that is written from the desire of the author -- the "purity", "perfection" and "new" is something that the author desires, and is not related to the desire of making the readers happy. It can be assumed, therefore, that *junbungaku* has more emphasize on something that wants to be written by the author, not something that is written to make the readers happy. In short, *junbungaku* literary works does not aim at entertaining.

From the description of the award in the references, it is known that the participants' application method of the sixth award is limited. The winner of this award is a literary work that is considered to be the most superior of the literary works that have been published in the past year. Speaking about the criteria of participants' experience, the Akutagawa Prize has explained that the criteria for the participants are new writers who are not yet popular, while Noma Literary Award is for professionals. Therefore, as the four other awards do not mention the criteria of participants, it can be assumed that the criteria for the Kawabata Yasunari Prize, Tanizaki Jun'ichiro Prize, Mishima Yukio Prize, and Oe Kenzaburo Prize participants are not limited, and it means that both new and professional writers can participate in the four other competitions. It can then be assumed that the awards for *junbungaku* literary works does not limit the criteria of participants experience. In short, it indicates that both new and professional writers have the same opportunity to enter these competitions.

Further, based on the kind of literary works, it can be explained that the five awards, except the Oe Kenzaburo Award, clearly indicate that the type of literary

⁴¹Noma Literary Award is awarded to novels, drama, critic, essays, that has a wide range of fields of literary works that has been published in the target year, and has the value of excellent (*Nihon Gendai Shousetsu Daijiten* 2004 : 1436).

works assessed are novels (*shousetsu*). Akutagawa Prize and Kawabata Yasunari Literary Prize specifically describe the kind of literary works that they assess are short novel/short story (*tanpen shousetsu*). Tanizaki Jun'ichiro Prize is given to novels and dramas; while Mishima Yukio Prize is given to novels, poetry, and criticism; and the Noma Literary Award is given to novels, drama, criticism, and essays. The Oe Kenzaburo Prize does not clearly explain the criteria of literary works, but it can be assumed that it is given to both long and short novels. In short, it can be concluded that the six awards seems to be aimed at short novels. Due to the criteria limitation in Kawabata Yasunari and Akutagawa Prize, it can be said that the six awards in this category may be entered by short novel/ short story, and only four awards can be entered by long novels. In other words, the awards for *junbungaku* literary works are more to give opportunity to short novel/short story.

2.3.3 Awards for *Taishuubungaku* Literary Works

Based on the description of some references in the previous section, there are five awards for *taishuubungaku* or *entertainment* literary works: the Naoki Sanjugo Prize, Yamamoto Shugoro Prize, Shibata Renzaburo Prize, the Matsumoto Seicho Prize and the Chuokoron Literary Prize.

The value of *taishuubungaku* is not specifically described in the Naoki Prize. This award only mentions that the winner is chosen from *taishuubungaku* literary works which are considered superior.⁴² The Yamamoto Shugoro Prize more clearly explains that the target is a literary work that has the best "storytelling (*monogatari sei*)" value.⁴³ As for the Shibata Renzaburo Prize, the excellence that becomes the requirement for the awards are literary works which "stun readers of various circles".⁴⁴ Hence, this award emphasizes on broadening the target audience. When observing the character of Shibata Renzaburo -- who is regarded as one of the writers

⁴²The Naoki Sanjugo Prize is founded by Kikuchi Kan to commemorate Naoki Sanjugo. This award is held at the same time as the Akutagawa Prize in 1935, and awarded to the most outstanding popular literary work by an upcoming writer (*Saishin Bungakushou Jiten* 2009 : 115).

⁴³The Yamamoto Shugoro Prize was held to commemorate Yamamoto Shugoro who had a close relationship to Shinchosha, and was to be awarded to a new literary work with excellent narrative (*Saishin Bungakushou Jiten* 2009 : 136–137).

⁴⁴The Shibata Renzaburo Award was held in 1988 to commemorate Shibata Renzaburo who opened up new horizons of romance literature. The prize is awarded to writers and literary works that can attract readers, and support the development of this genre (*Saishin Bungakushou Jiten* 2009 : 100).

who opened a new horizon on the romantic genre in the Japanese literary world -- it is assumed that literary works that broaden the target readers are works that "open new horizons" of the Japanese literary world. The Matsumoto Seicho Prize also did not clearly explain what value of excellence they were looking for. They only explained that they were looking for "high quality" *entertainment* literary works.⁴⁵ It is also the same case for the Chuokoron Literary Award which did not clearly explain the value of excellence they were looking for. It was just explained that they were looking for *entertainment* literary works of writers who wish to be *avant-garde*.⁴⁶

Regarding the value of excellence targeted by the awards, it can be concluded that the Naoki Prize, Matsumoto Seicho Prize, and Chuokoron Literary Awards did not clearly explain the value of excellence they were looking for, while the Yamamoto Shugoro Prize explained that the value of excellence they were looking for are literary works considered superior in value of "storytelling" and the Shibata Renzaburo Award emphasizes the objective of "broadening the target reader" and "opening new horizons". Compared to the awards for *junbungaku* literary works, it is clear that *junbungaku* literary works emphasizes on the value of "purity", "perfection" and "new", and does not put emphasis on the target reader. On the contrary, the awards for *entertainment/taishuubungaku* literary works emphasizes the value that relates to the reader, such as the value of "storytelling", and "broadening the target audience". So, this is consistent with the opinion of Kikuchi Kan that *taishubungei* is something that is written to "make people happy".

Based on the method of participants' application, the Naoki Prize, the Yamamoto Shugoro Prize, the Shibata Renzaburo Prize and the Chuokoron Literary Awards use limited application (*hikoubo*); while the Matsumoto Seicho Prize uses the open application (*koubo*). Based on the experience of participants, out of the five awards in this category only the Naoki Prize explains clearly that the participants should be new writers who have not yet achieved popularity. Meanwhile, four other awards did not clearly mention the point on new writers, therefore, it is assumed that the other four awards permits entrance either by new writers or professional writers. In short, as well

⁴⁵Matsumoto Seicho Awards, was initially awarded to only mystery and historical fiction, but in 2004, the subject was changed to all genres of entertainment literary works (*Saishin Bungakushou Jiten* 2009 : 134).

⁴⁶ Chuokoron Literary Awards was first held in 2006 to celebrate the 120th anniversary of Chuokoron Shinsha, and continue the Fujinkoron Literary Awards. The prize was to be awarded to entertainment works of writers who want to stand in the frontline (*Saishin Bungakushou Jiten* 2009 : 112).

as *junbungaku* literary awards, the *taishuubungku* literary awards also provide sufficient opportunity to both new and professional writers.

Based on the form, only the Matsumoto Seicho Prize limits the literary works to the long novel (*chouhen shousetsu*), while the four other awards did not limit the type of literary works, so it can be assumed that in the four other awards the long or short novel/short stories are allowed to participate. Hence, it can be concluded that the award for *taishuubungaku* literary works leans towards long novels, on the contrary, the award for *junbungaku* literary works tends towards short novel/short story.

2.3.4 Awards for New Writers

The third category of literary awards is the special award for new writers. It consists of nine awards namely the *Bungei* Award, *Subaru* Award, *Shousetsu Subaru* for New Writers Award, *Bungakukai* New Writers Award, *Gunzo* New Writers Award, *Shincho* New Writers Award, *Shousetsu Gendai* New Writers Award and Noma Literary Award for New Writers, and *Ooru Yomimono* New Writers Award.

Special award for new writers selected in this section are the 8 awards provided by literary magazines, and one award provided by the Noma foundation of Kodansha Publishing. Based on the method of participants' application, the 8 awards organized by literary magazines use the open participation for general participants, whereas the Noma Award for New Writers uses the limited application with winners selected from literary works that have been published. Therefore, compared to the 8 awards, the Noma Award for New Writers has its own uniqueness.

Based on the description, it can be assumed that the value of excellence emphasized in the Noma Award for New Writers are outstanding literary works written by new writers who have "a bright future".⁴⁷ Meanwhile, of the literary magazine awards, *Bungakukai* New Writers Award, *Subaru*, and *Bungei*, specifically defines that the assessment points of these awards are the literary works that can provide "a breath of fresh air" in the Japanese literary world, or literary works that are "different" from other literary works.⁴⁸ By seeing the value of excellence of the awards, it can be

⁴⁷It was renamed the "Noma New Writer Awards", to celebrate the 70th anniversary of Kodansha in 1979. The prize is awarded to the best novel written by a promising New Writer, and which has been published in magazines, newspapers, or books (*Saishin Bungakushou Jiten* 2009 : 123).

⁴⁸*Bungakukai* New Writer Awards was held to find literary works that brings a breath of fresh air in

assumed that these awards category puts emphasis on the value of writers who have a bright future and literary works that can bring a breath of fresh air, in other words, the literary works that can give a new or different color to the Japanese literary world.

When we talk about the form of the novel, the Noma Award for New Writers does not specifically limit the form to either long or short novel. It only mentions that it is valid for novels that have been published in magazines, newspapers or books. Meanwhile, because of the open application method, the award organized by the literary magazines is only valid for literary works in the form of an original script written on paper called *genkoyoushi*.⁴⁹ Every award for new writers organized by the literary magazines gives different requirements on the number of pages of these literary works. *Shousetsu Gendai* New Writers Award for the long novel limits the pages of the original script to 250-500 pages of *genkoyoushi*.⁵⁰ Therefore, it can be assumed that both awards limit the requirement only to long novels. The *Ooru Yomimono* New Writers Award limits the page to 50-100 pages; *Bungakukai* New Writers Award is limited to 100 pages; *Bungei* Award to 100-400 pages; *Subaru* Award requires 100-300 pages; *Shincho* and *Gunzo* New Writers Award requires 250 pages.

The number of pages shows that out of the 8 awards there are 4 awards that limit the number of pages to more than 200 pages, 2 awards limit the number of pages to 100-400 pages, and 2 awards limit the number of pages to 50-100 pages. Therefore, it can be concluded that the four awards are only for long novels, two awards for both short and long novels, and two awards are limited to short novels. Based on these facts, it can be assumed that the award for new writers is usually for long novels.

Regarding the genre and prestige in this category, according to Toyozaki Yumi, *Bungakukai* Award and *Gunzo* New Writers Award are considered as a prestigious

Japanese contemporary literature (*Saishin Bungakushou Jiten* 2009 : 128).

The *Subaru* Award is a literary prize that aims to wait for the presence of an ambitious New Writer who can write works that differ from perspectives of previous literary works (*Saishin Bungakushou Jiten* 2009 : 110).

Bungei Awards was launched for the purpose to search for a New Writer who differs in perspective from previous works (*Saishin Bungakushou Jiten* 2009 : 129).

⁴⁹This paper is a paper that consists of 400 boxes to be filled with 400 Japanese letter characters. When the script is written by a computer, the number of characters in a single page must be equal to the number of letters in *genkoyoushi*, which is about 400 letters.

⁵⁰After researching 4 volumes 1994-2008 editions of *Saishin Bungakushou Jiten*, it is found that *Shousetsu Gendai* New Writer Award actually began to limit the literary form of long novels since 2006. Previously, this award did not limit the length of the novel, and the name of this award was *Shousetsu Gendai* New Writer Awards, with the requirements of about 40-80 pages of *genkoyoushi* in the original script.

award because *Gunzo* is an award that chose Murakami Ryu and Murakami Haruki as the winners; both awards called themselves as the award with *junbungaku* characteristics, with a level considered a little bit higher than any other awards for new writers (Omori and Toyozaki 2004: 57-58). This opinion may be true, because if we see the value of excellence of these two awards, we can find that *Bungakukai* award with its "breath of fresh air" has similarities with the value of the "new" emphasized in the Oe Kenzaburo Prize and Mishima Yukio Prize. In the character description of the winner of *Gunzo* New Writers Award, it is said that the *Gunzo* award winner has the potential to win the Akutagawa Ryunosuke Prize which has the character of *junbungaku*.⁵¹ Both awards, therefore, can be assumed to have the value of excellence that is equal to awards in the *junbungaku* category. However, *Subaru* and *Bungei* Awards seems to have the "new" and "different" elements from previous literary works, so that they seem to be considered as awards that have the same quality as the awards with a *junbungaku* character. In short, the literary awards for new writers can be assumed to direct the works to a more *junbungaku* characteristic.

Based on the readings of the three categories of the literary awards, it can be assumed that the assessment for the literary awards with a *junbungaku* character is more emphasized on the value related to the author's desires such as the value of "purity", "perfection" and "new" in the literary works, rather than the value related to readers; whereas, the assessment for the literary awards with a *taishuubungaku* character is the value of "story-telling", "stunning the readers from various circles or broaden the target readers" which are elements related to the reader. Therefore, it is not surprising that the *taishuubungaku* literary works are considered as having more commercial and sales value and draw the public's interest more than *junbungaku*, because *taishuubungaku* literary works are written based on the notion to make readers happy. However, due to the fact that there are Akutagawa Prize winners who became *best seller* writers, it can be said that the award-winning *junbungaku* literary works are also desired by the public. It indicates that the contemporary Japanese society gives high appreciation to *junbungaku* literary works as well. Seeing the assessment target

⁵¹ After winning the *Gunzo* New Writer Awards, there are many cases where the winners win the Akutagawa Prize as well. Therefore, this award can be considered as an award that can open the possibility to win the Akutagawa Prize (*Saishin Bungakushou Jiten* 1999 : 33)

that is emphasized by the awards for new writers which has similarities with the assessment target in the *junbungaku* award, it can be assumed that the Japanese community and the literary world still support and expect the development of *junbungaku* literary works.

Based on this thought, the novel that is considered representative of an era is a novel that receives high appreciation from both the literary world and society. Therefore, the novels that will be used as research data are *best seller* novels that has also won literary awards. Compiling award-winning writers and best seller novels in 1990-2010 will be implemented and will be described in the next section. However, the next section will be focused on the writers, not the novels, to obtain a description about writers that have colored Japanese literature during this timeframe.

2.4 Writers and Contemporary Japanese Literature

2.4.1 Japanese Literary Award-Winning Writers in 1990-2010

From 20 awards described in section 2.3, and from the data of the award-winning novels in Japanese literature in 1990-2010, 28 writers who won literary awards three times or more were identified. The list of writers can be seen in Appendix 2.

Out of 28 award-winning writers, the writer that crossed national boundaries is only Tawada Yoko, who has won the Japanese literary award more than three times. It shows that Tawada Yoko's works are quite appreciated in Japan. Considering the awards that she won, there is a possibility that she might receive the *junbungaku* literary awards and, therefore, it can be assumed that Tawada Yoko's works have the characteristic of *junbungaku*.

Interestingly enough, out of 28 authors, there are 10 writers who have won the Noma Award for New Writers. From the 10 writers, there are 6 writers who won the Akutagawa Prize. They are Abe Kazushige, Hosaka Kazushi, Machida Koo, Nakamura Fuminori, Okuizumi Hikaru and Shono Yoriko; while 1 writer has won the Oe Kenzaburo Prize that is Hoshino Tomoyuki; 2 writers -- Saeki Kazumi and Kashimada Maki -- won the Mishima Yukio Prize; and 1 writer -- Kakuta Mitsuyo -- has won the Kawabata Yasunari and Naoki Award. It shows that the Noma New

Writers Award-winning writers also have requirements to win the *junbungaku* award, and it also means that the Noma New Writers Award also has the characteristics of *junbungaku* literary works. If we compare this with *Gunzo* Award-winning writers, many of the Noma Award-winning writers then become Akutagawa Prize winners. It is proven that in fact, the works of the winners of the Noma Award for New Writers as well as the *Gunzo* Award, have the potential to win the Akutagawa Prize and other *junbungaku* awards. There is Murakami Haruki, who also became one of the Noma for New Writers Award winner, Levy Hideo, Mizumura Minae, and Yu Miri that have also become popular since they won the Noma New Writers Award, which proves that Noma New Writers Award winners have a bright future in the Japanese literary world, as was described in the previous section regarding the award objectives.

Then of 28 writers, there are about 20 writers who won *junbungaku* awards, and 8 writers that received the *taishuubungaku* awards. Therefore, it can be said that the writers who received the award more than three times, have a tendency to win the *junbungaku* award and that their literary works have the characteristics of *junbungaku*. However, it is interesting to note that Kakuta Mitsuyo and Kirino Natsuo, are writers who received both *junbungaku* and *entertainment* awards. Kakuta Mitsuyo won the Noma New Writers Award (1996) for her work *Madoromu Yoru no UFO*, the Naoki Award (2004) for her work *Taigan no Kanojo*, and the Kawabata Yasunari Prize (2006) for *Rokku Haha*. Kirino Natsuo won the Naoki Award (1999) for her work *Yawarakana Hoho*, the Shibata Renzaburo Prize (2004) for *Zangyakuki*, and the Tanizaki Jun'ichiro Prize (2008) for *Tokyou*. Thus, both these writers can be considered as writers whose works are within both genres.

2.4.2 Writers and Best Seller Literary Works in 1990-2010

A list of the novels that became a best seller during 1990-2010 can be found in Appendix 3. The list is based on some references, like *Shuppan Nenkan* and Tohan Company's website. The list is compiled based on the category of literary books and in the references, in addition to Japanese literary works, there are several works of world literature which also became a best seller in Japan.⁵² The world literary works that

⁵²World literary works that became best sellers in Japan are the works of Sidney Sheldon, Daniel Keyes, Alexandra Ripley, Robert James Waller, Zhang Rong, Peter Mayle, Anne Frank, Danielle Steel,

became a best seller are the works that have been translated into Japanese. However, because this study is focused on the Japanese literary works, the best seller from outside of Japan will not be included in the list.

From the list, it can be concluded that Murakami Haruki and Yoshimoto Banana are the writers whose works became best sellers multiple times and, as stated earlier, are also writers whose works received numerous awards. As their work became best sellers many times, as stated by Oe Kenzaburo, they are writers whose works are in demand in the world of consumerism. It shows that although Murakami Haruki and Yoshimoto Banana are writers who received literary awards before 1990, their works are still best sellers.

Besides Murakami Haruki and Yoshimoto Banana, it is known that there are 12 other writers whose work became best sellers many times and received awards as well. Writers who received awards before the 1990s are Itsuki Hiroyuki (*Shosetsu Gendai* New Writers Award in 1966 and Naoki Award in 1967), Yamasaki Toyoko (Naoki Award 1958), Watanabe Jun'ichi (Naoki Award 1970), Katayama Kyoichi (*Bungakukai* New Writers Award 1986), and Ishihara Shintaro (Akutagawa Prize 1956). Although these writers received the awards prior to 1990, their works are still best sellers during 1990-2010, as is the case with Murakami Haruki and Yoshimoto Banana. It shows that until today, their works are still highly appreciated by society.

In addition, the writers who received literary awards during 1990-2010 are Ogawa Yoko (Akutagawa Prize in 1990 and Tanizaki Prize in 2006), Tendo Arata (Yamamoto Shugoro Prize 1995), Miyabe Miyuki (Yamamoto Shugoro Prize in 1993 and Naoki Award in 1998), Higashino Keigo (Naoki Award 2006), and Asada Jiro (Naoki Award in 1997 and Shibata Renzaburo Prize in 2000), and Riri Furanki (Bookstore Award 2006). Based on these data it can be said that the writers -- whose works became best sellers -- are mostly entertainment award-winning writers, such as the Naoki Award, Yamamoto Shugoro Prize, and Shibata Renzaburo Prize. This shows that literary works with *taishuubungaku* characteristics have a higher sales rate than the literary works with *junbungaku* characteristics.

Of the many literary works which became best sellers, there is an interesting literary work written by Mika, *Kimizora 'Koizora' another story*. Although, this is not

an award-winning literary work, it was originally a mobile phone novel (*keitai shousetsu*) which was then printed as a book and has reached a 2 million copies sales in 2006. Apart from that, this mobile phone novel was also made into a film and a soap opera in the next year. The mobile phone novel (*keitai shousetsu*) genre was booming in 2006, and until 2008 there were 70 mobile phone novel titles that were printed into books, and had been sold up to 13 million copies (Moriyama 2012: 7; Yuasa, 2010: 58). It shows that the writers and literary works that became popular in the Japanese society are not only award-winning writers and literary works, but also writers whose works emerged from electronic media.⁵³ During the post-industrialization era, the electronic media such as computers, mobile phones, and internet are growing rapidly and have played an important role in cultural commodification.

Other authors who drew attention is Ogawa Yoko because her work -- *Ninshin Karendaa* (1990) -- was awarded the Akutagawa Prize in 1990 and became a best seller in 1991. It is unique because an award-winning literary work with a *junbungaku* characteristic that became a best seller as well, is quite unusual. Later, Ogawa Yoko's other work -- *Hakase no Aishita Suushiki* (2004) -- received a Bookstore Award and her work -- *Mina no Kouushin* (2006) -- received the Tanizaki Jun'ichiro Prize. Although the Bookstore Award is not a literary award that will be discussed in this research, however, it is an award that -- as noted earlier -- is unique because it is given to the novel that is recommended by bookstore employees throughout Japan. It means the novel that was chosen as a Bookstore Award winner is a novel recommended by bookstores throughout Japan and shows public taste as the winners are selected based on voting by bookstore employees. By becoming an Akutagawa Prize, Bookstore Award, and Tanizaki Award winner and by becoming a best seller author, the works of Ogawa Yoko can be considered to have a *junbungaku* characteristic and is, at the same time, also favored by the public.

There is also Wataya Risa, who is also considered as a unique author. Although Wataya Risa is not one of the authors who has received more than three literary awards during 1990-2010. Actually Wataya Risa had received the *Bungei* Award for her

⁵³Besides Mika, *keitai shousetsu* writers whose works became *best sellers* are Yoshi and Chaco (Moriyama 2012:7). Yoshi's works *Deep Love* became a best seller in 2003-2004, *Motto Ikitai* and *Koibana: Ao/Aka* became a best seller in 2005, *Tsubasa no Oreta Tenshitachi: Sora/Umi* became best seller in 2006. Then Chako's works *Tenshi ga Kureta Mono* and *Line* became a best seller in 2006 (<http://www.tohan.jp/cat2/y-archive/>, accessed: December 16, 2013).

work *Insutooru* (2001), she is also the winner of the Akutagawa Prize for her work *Keritai Senaka* (2003), and the winner of Oe Kenzaburo Award for her work *Kawaisoudane* (2012). The Oe Kenzaburo award -- as described in the previous section -- is an award with *junbungaku* characteristic and is given to the work that leans towards "world literature". Hence, it can be said that Wataya Risa's literary works have *junbungaku* and "world literature" characteristics. Her work entitled *Insutooru* became a best seller in 2001 and 2004, and *Keritai Senaka* became a best seller in 2004. In short, Wataya Risa -- as is Ogawa Yoko -- is unique as an author whose works are considered to have *junbungaku* characteristic while simultaneously is a best seller. However, a unique characteristic of Wataya Risa's work is that she also won the Oe Kenzaburo Award that has the characteristic of "world literature". Based on those facts, it can be concluded that Wataya Risa is a unique author, because her works have both *junbungaku* and "world literature" characteristics and have become a best seller.

Thus, from the authors who emerged in 1990-2010, the authors that are considered to have written special literary works are Asada Jiro, Kakuta Mitsuyo, Kirino Natsuo, Ogawa Yoko and Wataya Risa, because they are all award-winning authors and their works became best sellers. Besides these five authors, there are several other authors whose works have become bestsellers and have also received an award. This issue will be discussed in Chapter 3.

CHAPTER III

READING SOCIAL CHANGES IN JAPANESE LITERARY WORKS (1990-2010)

As elaborated in the previous section, from the 1990s the Japanese society began to face problems of integration, changes in value and morality, and self-anxiety. The social changes that materialized at that time were also depicted in Japanese novels since the 1990s, for instance in the portrayal of alienated and vulnerable characters and in the loosening of moral ties within the family and between individuals. In the Introduction Chapter, there is a table listing 13 award winning and bestseller novels that was compiled from the data searching process. In this chapter, readings on the changes taking place within the Japanese society, as depicted in a number of novels selected from the table, will be conducted. Close readings will be conducted particularly for the novels *Keritai Senaka* and *Taigan no Kanojo*.

3.1 Social Changes in Contemporary Japanese Novels

From the 13 novels, *Poppoya* (1997) was on the bestseller bookshelf for the longest period of time from 1997 to 1999. *Poppoya* is an anthology of short stories by Asada Jiro. The title of *Poppoya* was based on his short story that received the Naoki Prize. Besides *Poppoya*, Ogawa Yoko's *Ninshin Karendaa* (1990) and Ijuin Shizuka's *Ukezuki* (1992) are bestsellers that are also anthologies. After becoming a bestseller, in 1999 the short stories in *Poppoya* were adapted into a film with the same title. Therefore, one may infer that *Poppoya* received a considerable amount of appreciation from the Japanese society in comparison to the 12 other novels.

Poppoya tells the story of a train station superintendent in Hokkaido named Satou Otomatsu who upon the closing of the railroad line will have to retire from his job. Otomatsu's characterization reminds us of the dedicated worker figure devotedly bound to his workplace, which has become a rare sighting in the present climate. This novel brings back memories and olden values that have been abandoned in the contemporary period and seems to show a longing for these values, as quoted below,

“Sir, isn't the sound of the diesel train (*kiha*) beautiful? The whistle of *shinkansen* or *hokutousei* is beautiful as well, but it is the whistle of the diesel train that brings tears to my eyes! I don't know why, but when I hear the sound tears run down my face!” “Yes, it is still like that. And as

long as I still cry every time I hear the sound, it means that *poppoya* continues to exist.” (Asada1999 : 46).⁵⁴

This quote conveys the impression that the diesel train, which had been considered out of date, has unparalleled beauty, even in comparison to the high-speed trains. Although these trains had already been viewed as outdated, they remain in the hearts of the Japanese people, and this sentimentality reflects a longing and hope to not forsake old values that actually continue to be time-honored in the hearts of the Japanese people. Themes that build upon nostalgia and longing for old values could only be found in the novel *Popoya*. Most of the other novels centered around themes, such as womens’ thoughts and feelings, family problems, anxiety related to identity and spirituality.

Ogawa Yoko builds upon the thoughts and feelings of women in an intriguing manner in her short story *Ninshin Karendaa*. It tells the story of the main character “watashi” who is a woman and her feelings about her sister’s pregnancy. She lives with her sister and her sister’s husband, who is a dentist. According to Kawamura Minato, this short story describes a deep, symbolic and realistic “envy (*aku’i*)” in human life. The main character’s attitude towards her sister pregnancy is described quite positively. However, it is undeniable that changes during pregnancy may cause “envy”, “the desire to hurt (*gai’i*)”, and at times “the desire to kill (*satsu’i*)” (Kawamura 1991: 286). This short story was written by the character “watashi” in the form of a diary, and its contents disclose her negative thoughts triggered by the changes in her brother-in-law that she considered to be “weakness” (Ogawa 2009: 31),⁵⁵ or the changes in her sister’s body during pregnancy that she thought were “too much” and “strange” (Ogawa 2009: 59).⁵⁶ Additionally, when she saw some new mothers in the hospital who had just given birth, “watashi” expressed her feelings, as shown below.

“Most of them appear expressionless with their heads in the clouds. At that time I wondered, ‘Why don’t they look happy, seeing that they sleep in a room that is always full of joy ready to welcome the birth of something so wonderful?’” (Ogawa 2009 : 14).⁵⁷

⁵⁴ 「おやじさん、キハはいい声で鳴くしょ！新幹線の笛も、北斗星の笛もいい声だけど、キハの笛は、聞いて泣かざるもね！わけもないけど、おれ聞いてて涙が出るんだわ！」

「まだまだっ。聞いて泣かざるうちは、ポッポヤもまだまだっ」 (Asada1999 : 46).

⁵⁵ 「弱々しい彼のため息を思い出すと、苛立たしい気持ちさえする」 (Ogawa 2009 : 31).

⁵⁶ 「余計彼女の変形が不気味なものに思える」 (Ogawa 2009 : 59).

⁵⁷ 「彼女たちはだいたい無表情で、ぼんやりしていた。『あんな魅惑的な物にあふれた診察室

Feelings of “resentfulness”, “excessiveness”, “strangeness”, and “wonder” exhibited by “watashi” can be interpreted as honest expressions from a woman, which is rarely articulated in Japanese literature. One may even assume that such forms of honesty received considerable appreciation within the Japanese society, because as it happens this is what they also feel. The depiction of these feelings of negativity seems to have opened the eyes of the Japanese society to the idea that moments believed to be joyful for women may also contain negative issues, and this is true not only for the women who are undergoing pregnancy and giving birth, but also the women who are near them.

The theme of changes and problems faced by families in contemporary Japanese society, for example the loosening of moral ties among the family members, is depicted in the novel *Riyuu* (1998) by Miyabe Miyuki and *Yawarakana Hoho* (1999) by Kirino Natsuo. These two novels are the winners of the Naoki Prize at the end of the 1990s and later became bestsellers. *Riyuu* tells the story of a murder that took place in a luxurious apartment in Tokyo in 1996. 4 bodies were found, and initially they were thought to be blood-related to one another. However, as it turned out, they were a *quasi-family* pretending to be a family in order to be allowed to reside in the apartment. *Riyuu* has a unique writing style in which it takes the form of reportage. Thus, according to the researcher Yamane Yumie, the line between fiction and non-fiction becomes blurred. The perpetrator, Yashiro Yuji, is also not introduced into the storyline clearly. His character was only described through the opinions of those who knew him. However, going beyond the murder, one may interpret that this novel depicts anxieties (*fuan*) caused by changes in contemporary Japanese society that makes it so easy to leave family behind and a younger generation that is easily influenced by ill-founded thoughts. This novel was published in 1998 after the sarin gas event by Aum Shinrikyo group (Yamane, 2013: 78-81). According to Takano Youichi, a Japanese literary critic, through *Riyuu*, Miyabe Miyuki, the author, wanted to describe the real conditions of a Japanese family by illustrating the disintegration of family ties. However, what is interesting is that beyond murder and family disintegration, there lies the struggle of ordinary people living their lives (Takano

の真上に寝泊りできるのに、どうしてちっともうれしそうじゃないのだろう』とわたしはあの時思った」(Ogawa 2009 : 14).

2003: 32).⁵⁸

The vulnerability of family ties and the susceptibility of the young generation towards criminal actions can be perceived from a reading of the novel, such as the sentence "The members of my family do not understand each other. We are only people who live together" (Miyabe 1999: 295).⁵⁹ This reflects the lack of understanding and moral ties within a family or the dissent of a child to the authoritative ways of the parents, who like to "instruct this and that" (Miyabe 1999: 547).⁶⁰ A lack of moral ties in family relationships can be the context or reason for a person to commit a crime. This indifference and losing sense of kinship are problems that require the attention of the Japanese community to prevent unwanted things from happening in the future. As stated by Uno Tsunehiro, due to a more materialistic living the Japanese society today appears to have lost the warmth that previously underlay social relations.

The degradation of human values and indifference can trigger an individual to commit crime. In this novel, the degradation of human values and the indifference characterizing social relations can be seen through the murder of the (*quasi*) family. Nevertheless, what should also be a concern is that this novel shows the feeling of parents who are in truth sad, because their son does not want to live together with them, as stated in the following passage.

"My son and his family don't want to live with us," said the old couple who live in the old house sadly. While inside a room in a new mansion with ceramic tiles and located next to the old house, a young woman carrying her baby and chatting with her friend says, "It's no use. My mother-in-law keeps telling us over and over again, 'Let's stay together! Let's stay together!' But, I don't want to." (Miyabe 1999 : 168).⁶¹

This quote shows how parents actually long for their children's attention, while this is

⁵⁸ "Ordinary people (「ただの人」) in this novel means people who live in the low middle class society. In this novel, besides fragility of family bond, Takano also depicted the power of "ordinary people" through the character of Nobuko. Nobuko was a single parent. She was pregnant and gave birth to Yashiro Yuji's child that Yuji had never known. Nobuko was not a highly educated woman, but she always worked hard to live her life. Behind the murder, there is positive portrayal of the life of "ordinary people". (Takano 2003: 33).

⁵⁹ 「僕ら家族はお互いのことなんか何も判ってなかった。ただ一緒に住んでいただけでね。そのことが、僕と父の対立をきっかけに、頭になってきたんです。」 (Miyabe 1999 : 295).

⁶⁰ 「最近はまるで実の親みたいにした顔で、ああせいこうせい命令する。老後は不安だからお前が頼りだみたいなことを言う。」 (Miyabe 1999 : 547).

⁶¹ 「息子たち夫婦が寄りつきもしない」と嘆いている老夫婦の暮らす古い家の隣のタイル張りの新築マンションの一室には、「同居しろ同居しろってお義母さんがうるさくてしょうがないけど、あたしたちはまっぴら」と、赤ん坊を抱きながら友達とおしゃべりをする若い母親が住んでいたというわけである (Miyabe 1999 : 168).

viewed by the young people as a barrier to their desires to be independent. This difference between parents and the young has to be made aware of and also understood. Mutual understanding and respect should be the focus of the Japanese society today in order to restore the moral ties among humans.

While *Riyuu* raises issues about criminal actions triggered by the vulnerability of moral ties within the family, the novel *Yawarakana Hoho* is about the infidelity of the main character who is a woman named Kasumi and about her daughter Yuka who went missing. Yuka disappeared in August 1994. Four years after Yuka went missing, Kasumi started searching for her again, after gathering information of the head of the police station, who was also interested in this case. However, until the end of the story, Yuka was not found. If *Riyuu*'s uniqueness is in its writing style, according to Ozawa jiro, *Yawarakana Hoho* is unique because the author uses an unusual point of view. The person who "narrates" and the person being "narrated" both appear as the narrator. Also, another uniqueness of this novel is that the story does not end with a solution like in most detective novels (Ozawa 2013: 37-39), and in addition it characterizes Kasumi as a person who loves herself too much (Kamijo 2003: 39-40).

Thus, the novel *Yawarakana Hoho* emphasizes more on the fragile relation between husband and wife and the selfishness of parents, and as a result a child's loneliness. Yuka's following narrative, "Is there a child who does not love her mother?" (Kirino, 1999 : 362),⁶² when her father told her that her mother did not like her own mother, shows how it is possible for a child to not like his or her own mother. This feeling was felt by Yuka after she saw her mother's affair with a man she knew. She overheard what her mother said to the man she had an affair with. Then she thought, "For uncle Ishiyama's sake, she was willing to leave her own child" (Kirino 1999: 364).⁶³ Yuka was very disappointed and hurt by her mother's words; she finally understood why a child could hate her own mother. After that, Yuka disappeared. Losing her daughter made Kasumi feel sad and guilty, but until the end of the story Yuka could not be found. In this novel, the other side of the mother figure, who is always illustrated as a warm figure, was presented. It would appear that this novel reveals the risks that come out of infidelity and the selfishness of the individual that in the end led to regret.

⁶² 「自分のお母さんを好きじゃない子供がいるのだろうか」 (Kirino1999: 362).

⁶³ お母さんは今こう思っているのだ。石山のおじちゃんのために自分たち子供を捨ててもいい、と。有香はゆっくり後ずさった (Kirino 1999 : 364).

The depiction of a society that has lost the warmth in human relationship is also described in other novels, such as the short story *Ukezuki* (1992) by Ijuin Shizuka and *Itamu Hito* (2008) by Tendo Arata. Different from the previous ones, in these novels the indifference in human relationship is related to the spiritual development of the individual. *Ukezuki* tells the story of the spiritual development of the main character, Hasegawa Tetsujiro, a softball coach for 30 years that is about to retire from his job. Tetsujiro is illustrated as a stubborn person who does not believe in the power of prayer and amulets. Meanwhile, *Itamu Hito* is the story of Sakatsuki Shizuto. He is a *griever* (a person who is paid to grieve over someone who has died) who visits the places where death occurs and grieves for death in his own way. For him, it is kind of a journey, like a pilgrimage, to appreciate the death and life.

According to Yoko Saeki, *Ukezuki* describes the tenderness behind the stubbornness of a man, and the strength of a softball team not only in terms of its win-lose reputation. The real strength is in the strong bond between the softballs athletes. (Saeki 2003: 52). According to Takei Asako, *Itamu Hito*, which is similar to Tendo Arata's other works, describes the spiritual journey of the main character. Through his work, Tendo use the characters to illustrate the strength of people who have suffered, and their efforts to get back on one's feet and pray. This is also conveyed in *Itamu Hito*. By mourning over death, the characters in the novel can understand human existence from new perspectives (Takei 2010: 69).

The spiritual development of Tetsujiro in *Ukezuki* began when he learned that the husband of his granddaughter went through a successful surgery and his team won a match. From there, he began to feel grateful and felt that "when I believe in the power of an object like this, I feel a strange sense of love" (Ijuin 1995: 281).⁶⁴ This shows that fear and anxiety can be overcome by prayer and believing in its power. However, *Itamu Hito* does not only interpret life through death and mourning, but also through the issues of the diminution of love and compassion in contemporary society. Sakatsuki Shizuto, during his mourning, would always ask the same question to people who knew the departed, "Who loves her/him? Who does she/he love? To whom did she/he feel grateful to?" (Tendo 2009: 10).⁶⁵ These questions may be something

⁶⁴ 「銀地に紫のちいさな袋が、欄干の灯りに反射していた。こんなものにもどこか力があつたのだと思うと、奇妙な愛らしさを感じた」 (Ijuin 1995 : 281).

⁶⁵ 「彼女は、誰にあいさされていたでしょうか。誰を愛していたでしょう。どんなことをして、人に感謝されたことがあったでしょうか」 (Tendo2009 : 10).

that is forgotten by today's society, however these questions can bring positive value to those who left us, and remind us about the love and compassion that we ourselves may have forgotten. Therefore, the characters who met Shizuto experienced a change in their views and developed a more positive direction; as the character of Yukiyo who is found thinking, "I am walking on this earth. Look at me. And at the same time I feel the spirit of those who cannot be replaced, those who are lying under the ground where I walk. I will continue to walk towards them knowing that one day we will be reunited again someday" (Tendo 2009: 429).⁶⁶

From these two novels, we can perceive the ideas about the need for faith and love in Japanese people's life to live a peaceful and meaningful life. These two novels remind us about spirituality, for instance faith, the power of prayer, and compassion, that may have been forgotten in today's Japanese society, which is materialistic, unstable and empty.

The issue of emptiness is brought up in the novel *Hebi ni Piasu* (2003) by Kanehara Hitomi. This novel tells about the character "watashi" Nakazawa Rui a 19-year-old girl who is obsessed to make changes to her body, for instance by splitting her tongue and making a tattoo. She is a *furiitaa*, who does not have a steady job, and she lives with her boyfriend, Ama (Amada Kazunori), an 18-years-old young man who dresses like a punk. However, Rui also has an affair with Shiba, a tattoo artist. Rui feels that her life is nothing and has no meaning. She says, "I don't trust anything. I don't feel anything. All that can make me feel alive is when I'm in pain" (Kanehara 2006: 87-88).⁶⁷ Oonishi Hisaaki believes that the "pain" Rui feels is a sign of how the self and her body could be identified (Oonishi 2006: 107), and according to Kaneko Masaru, Rui feels calm after she finished making a tattoo. She feels that the tattoo of dragon and giraffes, which is inspired from the tattoo of Ama and Shiba's, became a part of her and cannot be separated from her (Kaneko 2004: 132-133). The detailed and vivid illustration of the process of making a split tongue and the pain described by Kanehara Hitomi is the uniqueness of this novel. The reader can imagine and feel the pain, anxiety and mental instability of Rui who on the contrary enjoys the sensation and it makes her feel alive.

⁶⁶私は歩きます。どうか見守ってください。踏む足の下にかけがえのない人々の命を感じながら、いつかまた会えるはずのあの人に向かって、前へ進んでいきます(Tendo2009 : 429).

⁶⁷何も信じられない。何も感じられない。私が生きている事を実感できるのは、痛みを感じている時だけだ(Kanehara 2006: 87-88).

The descriptions in the novel show us the lifestyle of teenagers and how they live their life. The character of Rui and Ama seem to reflect a character of *furiitaa* that is relaxed and free, the older generations consider as a social group that has lost their awareness of social norms and discipline. However, what is interesting is that behind the image of freedom and punk ferocity, like Ama, there is fidelity and tenderness that was not previously expected. Even Rui revealed this, "When Ama feels calm, his face looks like a baby and even a person like me feels a tingle of motherhood" (Kanehara 2006: 21).⁶⁸ Thus, this novel describes the other side of teenagers who are considered to only want to be free. What they need is actually a place that can accept and understand them and a sense of trueheartedness that can guarantee that they will not be abandoned or betrayed, and the spirit to live their lives. Rui sees pain as something that keeps her alive. In short, this novel tells the story of people who seem to have lost their "sense" of love, and also conveys the message that every person needs "sense" to fill their void and to be able to survive in the hard times.

From these novels, we can see the description of anxiety which is related to changes of values and morality in Japanese society at the time, and how the novels 'offered' the ideas to face the anxiety or the emptiness in the self. Emptiness, loss of "sense", or coldness in contemporary society, according to Anthony Giddens, is the characteristics of social relations in modern times. The existential anxiety and self-identity issues in Japanese society that is unstable, will be deeply discussed in this study. Out of the 13 novels, novels that fairly described this problem are *Keritai Senaka* (2003) by Wataya Risa and *Taigan no Kanojo* (2004) by Kakuta Mitsuyo. In this study; we will do a deep reading on these novels using the Anthony Giddens structural theory approach.

Regarding identity, Giddens stated that identity is something that is constantly changing, and is formed based on the experiences of selves. Identity formation is associated with social interaction, so that, as the agency in society and in the formation process of self-identity, human would be affected by the determination of the surrounding environment. In the social interaction in modern times, it is necessary to have confidence to create *ontological security* in self. To create a sense of security and

⁶⁸安心しきったアマの顔は本当に赤ちゃんみたいで、こんな私でもほんの少し母性本態が働く (Kanehara 2006 : 21).

trust in social interaction, Giddens pointed out that there is a process of *civil indifference* in this modern society. But, if something threatens the self-security system, then the anxiety, -especially the *existential anxiety*- will arise.

The character of individuals, who are considered not to have *ontological security* or existential anxiety, was described by Giddens in three kinds of characters. First, the individual who feels that he failed to maintain his *aliveness* (feeling to be alive). This individual feels the anxiety that made him afraid to be destroyed, eliminated, and demolished by people around him for something he have done or something have happened to him. Second, the individual who cannot defend and protect himself in a world that is constantly changing, so he tends to go with the flow, follows the other people's way, just to avoid the danger. Third, the individual who fail to develop his self-confidence, due to the lack of warmth and love he has for himself. On the contrary, those who have self-identity are those who have *ontological security*, and are those who can survive and communicate with others with self-consciousness. They can protect themselves from threats that endanger their self-identity, and in the end they may feel that they are valuable. Then, feeling valuable can automatically support the feeling to be alive (Giddens 1991: 42-54). With a critical reading based on the Giddens' theory, this study is expected to dig the ideas of self-identity and existential anxiety experienced by the Japanese people, and how they can cope and survive in a society.

3.2 “*Sabishisa*” in Novel *Keritai Senaka*

Keritai Senaka told about the existential anxiety experienced by high school students. The main character named Hasegawa Hatsu, a high school student who feels that she is not good at making friends. She only had a friend since junior high named Ogura Kinuyo. Later, in class, she met Ninagawa Satoshi, a student who is considered as an *otaku* in school. Ninagawa idolized a model named Orichan. Unexpectedly, by being a friend of Ninagawa, Hatsu received unexpected lessons from an *otaku*. *Otaku* phenomenon emerged since the 1970s, which refers to the asocial young people who like to have their own world. The *otaku* developed their identity according to their own desires, and their lifestyles become one of the post-modern cultural phenomena in Japanese society (Azuma 2001: 15). Asocial attitudes conducted by *the*

otaku become a concern, and it is considered as a less positive attitude by Japanese society.

In the beginning, this novel illustrated the character of Ninagawa as a person who do not have the spirit of life as described by Hatsu in the following phrased.

If humans were living with electricity power and human eyeballs apparently shining and alive, then the eyeballs of Ninagawa like electricity which is really dead (Wataya 2004: 12).⁶⁹

This quotes described the figure of Ninagawa who seemed does not have passion and energy to live, just not like everyone else. Although the opinion is not expressed by Ninagawa, but from Hatsu's narrative, we can see how void and empty Ninagawa is. Based on Giddens' theory, and from the other people's view, the character of Ninagawa seems to reflect the individual who does not have the "aliveness". It seems that his soul is dead, as illustrated by Hatsu with the words "dead electricity"

However, when we see from Ninagawa's view, Ninagawa himself felt that there was nothing wrong with him. Although he realized that he has no friends and is seen strange or underestimated by his friends, he still lived his life without regard to his friends' negative thinking. He only thinks his idol, Orichan. He was so obsessed with his idol. He was even willing to buy and collect magazines that contained Orichan photos therein, and collect everything related to Orichan. In his world, there was only him and Orichan. Ninagawa was finally willing to interact with Hatsu, simply because he found that Hatsu is a people who ever met directly with his idol. For this reason, he invited Hatsu come to his house, only to describe a cafe map where Hatsu have met Orichan. There is no other intention. Ninagawa felt that he and his idol do have a destiny bond, and the bond was stronger after he met Hatsu, because Ninagawa feel "Able to meet people who directly met Orichan, is destiny between Orichan and I" (Wataya 2004: 30).⁷⁰

When in the Ninagawa's room, Hatsu found a box full of everything that related to Orichan. There are t-shirts, shoes, sweets, accessories, books, comics, bandana with her sign, and the red shirt gift for the readers, which is the shirt favored by Orichan. In

⁶⁹ 「人間に命の電気が流れていると考えるとして、生き生きしている人の瞳ほど煌々と輝いているなら、にな川の瞳は完全に停電していた。」 (Wataya 2004 : 12).

⁷⁰ 「でも、今、彼女と出会えた人間に会えるなんて、ほんと、運命的って感じがする。オリチャンとおれ」 (Wataya 2004 : 30).

addition, there was also a high school photo album, which is turned out to be a photo album of Orichan during high school, and the all of pictures of Orichan was marked. All stored neatly as valuable goods. Seeing these items, Hatsu thinks that it is not like a collection of a fan, but more like "the arrangement of memorabilia of the deceased", "so pathetic and so strange" (Wataya 2003: 55).⁷¹ In addition, Ninagawa's room also seems like the independent room that is separated from his parents' home, and there was a special way to get to Ninagawa's room. The room was equipped with a television, refrigerator, and washing machine. For Ninagawa, it made him easy, because he can do it all by himself, but for Hatsu, the room was like "living alone room" (Wataya 2004: 51),⁷² and it can be said as too independent. From the Ninagawa's room description, we can feel how strange and lonely Ninagawa is. But, Ninagawa himself enjoy this all things, he enjoy being alone, and do not feel lonely or anxious. It shows that Ninagawa seems to have understood what he wanted, he was alive with the way he want to be.

The relation between Ninagawa and his idol, showing that in the contemporary era, the social relationships can also occur between individuals without a direct interaction. Giddens stated that social relation in contemporary social interaction was institutionally diminished. Ninagawa's social withdrawal and does not want to open himself to others are the characteristics of an *otaku*. As expressed by Azuma Hiroki, that they are individuals who do not believe in any method other than the method of *otaku* style. They also do not want to talk about, for example, anime or games, with someone that is not an *otaku* (Azuma, 2009: 5). So it can be said that the *otaku* is different from *hikikomori*. They actually have a strong enough sense of security, and do not feel the existential anxiety. It was all depicted from the character of Ninagawa. From other people's view, it may seem that Ninagawa have an existential anxiety, because they thought that there is no aliveness in Ninagawa, but behind that, Ninagawa actually has self-confidence. He limits his interaction with other people not because of the lack of confidence or because of fear, but because he is comfortable with his world and just because he believe himself. It also shows that he actually favored himself. He never feels lonely or anxious, because he does not need friends as

⁷¹ 「遺品の詰め合わせみたい」、「切ない、そしてどこか不気味な」(Wataya 2003: 55).

⁷² 「一人暮らしみたいな部屋だね。テレビに冷蔵庫まであるし」[...] こういうのは自立とは違うんじゃないの？でもにな川はなんだか得意げだ (Wataya 2004: 51-52).

other people do. He just enjoys his own world, and he did not care about the world around them.

This condition seems to make Hatsu feel comfortable with Ninagawa. Hatsu feels the honesty and peace from his friendship with Ninagawa. Ninagawa is considered as someone who can understand Hatsu's thinking. Hatsu also like to choose to be alone and have no friends. The sense of comfort felt by Hatsu, according to Kaneko Masaru, is a depiction of peaceful feeling (*anshinkan*) behind the anxiety of soul of the main character. Hatsu, who is bored with the kinds of friendship around her, seemed to feel comfortable to be alone. But, she still has concerns about the existence of herself, and does not want to be completely abandoned by other people. The sense of comfort that is hidden behind the adolescent anxiety is the interesting point of this novel, and it seems to be favored by an adult reader, so that; the novel became a best seller (Kaneko 2004: 132-133).

Hatsu's feeling that does not want to have friends that (according to her) full of dishonesty expressed as follow.

“Why they want to be that weak. Does it feel good and secure to blend with others just to be the birds of a feather? I do not like to be excluded, but I do not like to be in group even more. Because once the group was formed, then we must immediately adapt with it, and that is a waste.” (Wataya 2004: 16).⁷³

The quotes illustrated Hatsu's view about friendship. She thought that friends in group will only force her to adapt with the group's interests. For Hatsu, the word “adapt” means to force her to be an individual that should match with the group interests. This is not honesty. It's artificial and a kind of dishonesty. She did not like that kind of friendship. She saw that people seemed to make friends by force. Although, she does not like to be lonely, but she prefers to be alone rather than to force herself to join in a group just to feel being accepted. The thought came to Hatsu's mind when she saw that Kinuyo, a friend since junior high school, changed and left her. Hatsu then feel the anxiety because she feels to be abandoned by her friend. As stated by Giddens, the existential anxiety will be felt when an individual felt to be abandoned by his/her friends.

In addition to Hatsu did not like an adaptation, she also did not like the power

⁷³ どうしてそんなに薄まりたがるんだろう。同じ溶液に浸かってぐったり安心して、他人と飽和することは、そんなに心地よいものだろうか。私は、余り者も嫌だけど、グループはもっと嫌だ。できた瞬間から繕わなければいけない、不毛なものだから (Wataya 2004 : 16).

relations that usually appeared in the group. There was always role of “who is the leader”, and “who is a member” that will create a superior figure among them who thinks his/her position is higher than others. Consequently, a patronizing attitude to the others will emerge. Hatsu is often seen alone in the classroom. Then it is considered strange and being the outsider by her classmates. There was a classmate who treats Hatsu as if Hatsu was lower than him. Or, there were classmates who saw Hatsu with a ‘deer-look’ that implicitly said that Hatsu is the outsider for them. And Kinuyo which she is considered as a friend, seemed to prefer joining with her new friends in group. This made Hatsu feel sad and feel to be abandoned, and sparked a dispute between her and Kinuyo. The following quotes, described how Hatsu was shocked by Kinuyo words.

“You cover it, don’t you? ”

“They are my friends, though...”

The word ‘friend’ tasted like wasabi, and the sense of spicy directly burst into the nose. Then I laughed and snorting, to relieve the burst.

“About ‘friends’. I got a bitter experience in junior high.”

“You are too extreme, Hatsu. No need to get close with the group. It is ok if we just joining it, isn’t it?”

“It doesn’t suppose to be like this. The patience I restrained since junior high has exploded now.”

“Oh, so you say that our friendship just a patience that should be restrained?”(Wataya 2004: 77-78).⁷⁴

From these quotes, we can feel that Hatsu do not like to be pretense. She difficult to accept the rules of social interaction and cannot perform civil indifference in the school environment. Hatsu think that the friendship should be built based on honesty and mutual respect. Friendship cannot be built from “just want to join” feeling, which she regarded as a pretense. However, Kinuyo’s words had opened her eyes about herself. She realized that she was seen as a selfish person who thinks only about herself, feels always right, and sees her friends as people with full of lies. But apparently, Kinuyo made her realize that she was wrong, and finally she apologized to

⁷⁴ 「かばうね。」

「仲間だもん。」

仲間という言葉はわさびみたいに鼻にツンときた。ツンを吹き出すように、鼻を鳴らして笑った。

「私は中学でもうこりごり。仲間とかは」

「極端すぎるんだよ、ハツは。グループと深く関わらなくても、とりあえず一緒にいればいいじゃない。」

「それすら、できないんだよね。中学での我慢が、たまりにたまって一気に爆発した結果かな。」

「我慢、っていつちゃうんだ、私らの時間を」(Wataya 2004 : 77－78).

Kinuyo and asked Kinuyo to go along with her and Ninagawa, to watch the concert of Orichan. Then, Kinuyo accept the invitation with pleasure.

Hatsu described as the person who wants to be herself, and she thought that social relationships should be built based on honesty. She did not get the honesty and openness of friendship from the friends around her, therefore, she preferred to be alone. However, Hatsu cannot deny the existential anxiety and loneliness in her. She can hear “the sound of loneliness (*sabishisa*)” (Wataya 2003: 3),⁷⁵ and how she felt the distance between herself and friends in her class, can be seen from the following quotes.

I heard the sound of microscope that is used by others, the sound of people talking and laughing. But I only have scraps of paper and silence. Although using the same table, the condition of this side and other side is very different. But, actually in the laughter over there, I know there is a feeling of tortured (Wataya 2004:11).⁷⁶

This quotes described the opposite condition that occurs between Hatsu and her friends. The word "other side (*mukou gishi*)" gives a perspective of the distance between Hatsu and her friends, and the word "laughter" as opposed to the word "silence" gives the strong feeling about the social gap between Hatsu and her friends.

Based on some quotes, it is known there are issues that are threatening her self-security. Hatsu actually knows what she wants, but the different ideas about friendship leads her to a sense of loneliness. The loneliness, then brought Hatsu to existential anxiety that made her loss her self-confidence. Although in the end, Hatsu apologize to Kinuyo, but she would not give in to join a group. Hatsu was trying to live her life to face loneliness, even though it felt heavy for her.

Through Hatsu character, this novel depicted human relationship in the Japanese society which is more comfortable to be in groups. In Japanese society, anyone who considered different with the society will be viewed less positively. The depiction shows how strong the homogeneity in Japanese society is. As expressed by Sakai Naoki, Japanese society has a strong believe in their identity as a homogenous nation (Sakai 1996: 10-15). Not only because of ethnic differences, but anyone who shows a different attitude in the group, they will then consider as the outsider. In short, Japanese people is indeed difficult to open up to people they perceive as different.

⁷⁵さびしきは鳴る (Wataya 2003: 3).

⁷⁶他にも顕微鏡をがちゃがちゃ動かす音、話し声、楽しい笑い声。でも私にあるのは紙屑と静寂のみ。同じ机を使っている向こう岸とこっちでは、こんなにも違う。でも人のいる笑い声ばかりの向こう岸も、またそれはそれで息苦しいのを、私は知っている (Wataya 2004 : 11).

In this novel, the characters of Ninagawa and Hatsu can be considered as people who have different attitudes of the majority, and have some thoughts that are considered extreme. Those who used to think to be in group will never understand those who prefer to be alone. And those who think differently will be difficult to adapt to their social environment, and in the end they can only interact with people who have the same thoughts. As with Hatsu, she feels comfortable to interact with Ninagawa, which is considered to have the same thoughts about social relations. Hatsu said, "Although he agreed, but it seems different from what I expected. However, somehow I feel calm" (Wataya 2004: 100).⁷⁷

When Hatsu interacted with Ninagawa, Kinuyo and friends around her, there was a process of formation of self-identity within Hatsu. Although, initially she perceived peculiarity in Ninagawa's characters, but over time Hatsu realized they have similarities that made her feel comfortable with Ninagawa, because Ninagawa was not pretentious. In the novel, we can see the changes in Hatsu's thinking. Hatsu realized what she was and what she wanted in life. Loneliness is a risk that should to be faced by Hatsu, but at least she tried to deal with the feelings. In this novel, we can also feel the process within Hatsu to discover her self-conscious. Hatsu finally tried to overcome her loneliness by improving the relationships with Kinuyo. She took Kinuyo to watch the concert of Orichan, together with Ninagawa. The spirit and aliveness of Ninagawa can be seen from the way Hatsu speaks about him. Hatsu said, "I like to see Ninagawa when he watched Orichan" (Wataya 2004: 123).⁷⁸ From these words, Hatsu wanted to describe that she can feel the aliveness within Ninagawa. However, because of Ninagawa so enjoyed with his own world and do not pay attention to people around him, including Hatsu who started liking him, sometimes Hatsu feel annoyed and want to kick Ninagawa's back.

Ninagawa, although in fact was seen as a person with existential anxiety, but as an individual who knows what he wants, he can be considered as an individual who has a sense of security. His feeling is quite stable in living his life; he never feels anxious, he feel comfortable to be alone, and he also comfortable with his room which portrayed an independent life. Ninagawa had successfully faced all risks of being

⁷⁷同意は同意でも、私の求めているものとは違う。けれど、彼の言葉に不思議に心が落ち着いていた (Wataya 2004:100).

⁷⁸私はオリチャンを見つめているにな川が好きだ (Wataya 2004 : 123).

otaku. He has no fear of being abandoned or destroyed by the society, because he realized the practice of *civil indifference* in the environment, he was just being individualistic and simply does not care about the surrounding environment. Although, others see him as being "dead", he actually has a strong passion when he thinks about his idol. Thus, it can be said that Ninagawa has *ontological security*. On the contrary, Hatsu was not stable, she still felt the anxiety of being lonely (*sabishisa*) after she was abandoned by her friends, and when other people see her as an outsider.

Through the reading of this novel, it can be assumed that this novel told about the Japanese people which gradually losses their warmth in social relations. Japanese society has changed into a cold society which is described through a relationship in the school where Hatsu, Ninagawa and Kinuyo existed. Feelings of being unaccepted and abandoned create the loneliness within Hatsu. The "coldness" was also felt in the depiction of Ninagawa's house and room. In his room, Ninagawa can do it all himself without having to interact with his family. Ninagawa was provided by facilities that can support his solitude. Ninagawa unwittingly become "comfortable" for being alone. This individualistic element can reduce the warmth in social relations. In short, a child that accustomed to be alone will develop "cold" social relationship.

The coldness, loneliness and pretention in social relations are the issues that is mentioned in this novel. These issues about contemporary Japanese society seemed to be the attention of the author. The self-identity is formed through the interaction with the surrounding environment. However, if the surrounding environment is too supportive to the comfort of someone to be alone, then it will create the characters such as Ninagawa. The character of Ninagawa depicted as a figure which is "too" comfortable with his own world, and he does not care about what is happening around him. When we looked Ninagawa identity as an agency that is certainly influenced by the surroundings, it can be assumed that his behavior is indeed supported by the lifestyle of his family. It can be seen from the illustration about the facilities in his room. He was given the facilities (by his parents) that can support his lifestyle as an *otaku*. So, we can conclude that he chose to be himself rather than chose to be teenagers in general. For this reason, he never feels lonely; he was quite satisfied with the presence of his idol. As an agency, he can consider as a powerful person in shaping the self-desire, but in the end by the society, he was considered as a "weird". Then, it can be assumed that in Japanese society, the excessive individualistic lifestyle is not

acceptable.

Identity is the result of a continuing effort to defend ourselves based on the experiences of life; therefore, this novel seems to give an idea of the ideal self-identity in the contemporary Japanese society. Based on this novel, the ideal self-identity are those who can balance his personal desires, do not have the extreme thoughts, sensitive to environment, and can build trust in human relationships with honesty.

Of the three characters are told in this novel, Kinuyo, though she was not the main character, is a character who seems to have an ideal self-identity. She was not described as having anxiety and a sense of security. He did not choose friend, and willing to keep hanging out with a group as well as with Hatsu and Ninagawa. He tried to be independent by doing part-time jobs, so it can meet its own needs without relying on someone else. Kinuyo is a picture of individuals who understand the practice of *civil indifference* in society. She does not have extreme behavior, so she does not feel the anxiety. However, with the depiction of Hatsu as the main character, it seemed that the author wants to give the message about the picture of Japanese people, especially teenagers at the time, which is experiencing anxiety in developing the self in the society. And, it seemed that there are many teenagers that experiencing the same anxiety as Hatsu at the time. Thus, it can be assumed that the character of Hatsu has proximity to the issues in Japanese society, and all she can do to overcome the issues is to compromise with the society, making friends with people who can give him comfort and trust, and face the risk of loneliness.

3.3 “*Hitoribotchi kyoufushou*” in Novel *Taigan no Kanojo*

One of the uniqueness of *Taigan no Kanojo* is, the novel contained two stories that divided into odd-numbered chapters and even-numbered chapters. Story of odd-numbered chapters is about Tamura Sayoko, a 34-year-old mother who has a 3-year-old daughter named Akari, who feel insecure and feel bored every day in life. Therefore, she wants to work again, and finally she worked in a service company owned by Narahashi Aoi, a single woman of the same age; while the story of the even-numbered chapters is about the adolescence period of Narahashi Aoi when she was a high school girl in Gunma. Aoi has become a victim of *ijime* (bullying) from kindergarten to junior high, which resulted the insecure feeling in her. In high school, Aoi met Noguchi Nanako, and eventually they became friends. Aoi feel comfort with

Nanako, as Nanako was a person who always thinks positive, and seemed to be able get along with all groups. Making friends with Nanako, made Aoi can open her eyes to have no fear of loneliness or isolation.

Character that appeared in both of the odd and even-numbered chapters are Aoi, so this character can be regarded as the line of the story in this novel. Although in the odd-numbered chapters she did not become the main character, but the picture of life of Aoi in even-numbered chapters can become the image of Aoi in finding a sense of security and self-identity in her life; which will be explained in the analysis. Besides Aoi, the character who also described as undergoing a process of finding self-identity was Sayoko. According to Enomoto Misaki this novel seemed to be questioning the marriage system and raises the issue of feminism, and also provides guidance on how an individual can choose its destination (Enomoto, 2005: 115). But other than that, it looks like the issue of existential anxiety in the individual is also the focus of the novel.

Existential anxiety in Sayoko odd-numbered story begins with a question "Should I end up like this?" (Kakuta 2005: 3).⁷⁹ In that sentence, Sayoko questioned the condition of herself, and it shows that she does not believe and not satisfied with herself. Sayoko began to feel this anxiety after she realized that she was not sociable. It is difficult to get along with other young mothers, which seems less open to accept her. She moved from one park to another park, just because of this anxiety. She was worried that her character will be hereditary to her daughter Akari, because she noticed that her daughter did not seem like to get along with her friends. Sayoko, who have ever worked before marriage, is decided to try working again, because she thinks while she works, Akari can go to the nursery and make new friends, so that, both of them can practice their social skills.

Through these images, we can see the meaning of work for a wife and mother. For Sayoko, work is considered to be the needs and solutions. Sayoko thought that work can make her and Akari better, because they will learn to build self-confidence and get along with the new environment, which can develop their social skills. So, it can be seen that Sayoko chooses to work not for the purpose of fulfilling the needs of the economy, but more to satisfy her own desires. In this case, the depiction of Sayoko's thinking about a job as a personal wish fulfillment, relate to Japanese woman

⁷⁹ 「私って、いったいつまで私のまんまなんだろう」 (Kakuta 2005: 3).

thought, that is, the work is chosen as a way to fulfill personal desires, not only to meet the economic needs (Iwao 1993: 19). Personal desire illustrated by figures of Sayoko is about how to overcome the inability to socialize. The issue of inability to socialize, it seems to be one of the problems in Japanese society since the 1990s, as discussed in Chapter I. This problem seems to be related to the tendency of Japanese society to live only with the nuclear family, so it is considered less accustomed to socializing in a large family environment (Kinoshita and Sakamoto, 2002: 18). Therefore, it looks like the anxiety mentioned in this novel is anxiety about the inability to socialize within the Japanese individual.

However, the novel also depicted guilty feeling due to Sayoko's decision to go back to work. Although, she was supported by her husband, but still she has a sense of guilt because she had to send her daughter to the daycare. When she is working, she remembered how Akari cries when delivered to the nursery, and she remembered what the mother-in-law said about less approving her decision to work. Sayoko's anxiety is described in the following passage.

The one who is crying because she doesn't want to go to the daycare, is not only Akari, but me too, thought Sayoko while hug Akari tightly to her chest. Is it true, as my mother-in-law said, that Akari is a pity because she goes to a daycare? Or am I wrong to start working again? This is confusing. I'm actually the one who wants to cry (Kakuta, 2005: 136).⁸⁰

From this quotes, we can feel the anxiety that experienced by Sayoko, and feel her doubts whether her decision was correct or not. This anxiety shows how the contradictions experienced by a woman, when they want to increase their role in the public sphere, but the surrounding communities emphasize that woman should act as a good mother (*ryosaikenbo*), particularly the expectations of Sayoko's mother-in-law.⁸¹ The anxiety and the questions in self of Sayoko shows the process of awareness of self-identity. As the agency she was influenced by the opinions of the mother-in-law which can be said to represent the mind of the public in general, who expects that a mother should stay at home and take care of the child. However, in the end Sayoko

⁸⁰保育園にいきたくないと言っていたのは、あかりではなくてわたしだったんだなあと、あかりを抱く胸に力をこめて小夜子は思う。義母の言うとおり保育園に預けられるあかりはかわいそうな子なのか、働きはじめたのは間違っていなかったのか、わからなくて泣き出したかったのは自分だったのだ (Kakuta, 2005: 136).

⁸¹*Ryousaikenbo* (良妻賢母) is good wife and wise mother. In this term, the ideal image of a Japanese woman described as a good wife and wise mother, and show the Japanese public expectations for women to play a role of being a wife and mother, especially the hope for generation who was born before the World War II and the first generation after World War II (Iwao 1993: 19-24).

trying to brace herself with the thought that by sending Akari to daycare, Akari will have friends and she will learn to socialize, so Akari will not be like her, who could not socialize well. It depicts a mother trying to deal with anxiety and dilemmas they experienced in life in Japanese society, and in the end, she tried to believe and defend her decision. It seems that through this description, we can feel how anxiety arises when the sense of security get a challenge, as stated by Giddens. When Sayoko get a sense of security because of her decision to work and send her daughter to daycare already approved by her husband, she felt uneasy when she had to face the less positive reaction from the surrounding environment, -in this case is from her mother-in-law character-, and also had to face the feeling of guilt towards her weeping daughter. This kind of insecure and anxious feelings will continue to be felt by an individual in the process of finding the self-identity.

The process of finding the self-identity starting from a feeling of difficult to socialize is also depicted in *Keritai Senaka*, which is illustrated by the character of Hatsu, as described in the previous section. It shows that this problem does not seem only to be experienced by teenagers, but also by adults, in this case, it is illustrated by the figure of Sayoko, the 34 years old married woman. *Taigan no Kanojo* describe how an adult individual who is married and is considered to have a stable position in the course of her life, still has the instability of self-existence. Within Sayoko and Hatsu, there was anxiety about the self-existence, they were both feeling uneasy and do not have any friends. But, there are difference between Sayoko and Hatsu. Sayoko thinks that all that have happened to her was her mistake, while Hatsu always felt she was right and the other was wrong. In addition, Sayoko was trying to actualize herself. It seemed that Sayoko more to want to find the meaning of herself to be a useful person, while Hatsu more likely to choose to be alone and do not want to join the group that she considered pretentious. Maybe this is what the difference between teenagers and adult thinking. Sayoko wants to become useful individuals, while Hatsu still thinking about herself.

When compared to the character of Sayoko, the adult character of Aoi portrayed as individuals who have found a sense of security and self-existence. She already knew who she was and what she wanted in life, although in Japanese society, a single woman in her 30s is still considered has not reached the phase of stable life, and even labeling as *make'inu*. Suspicion and less positive judgment on Aoi figure was also

depicted in this novel. The subordinate of Aoi, have judged her as an individual who cannot be trusted and childish, because of her behavior that is considered more concerned with her own pleasure, so she is not considered as a good boss. In fact, there was also a judgment as gay (lesbian), because there was a rumor in the past, when she was in high school, she reportedly fled alone with a woman friend, and then they reportedly attempted suicide together. Negative judgments on Aoi, not only expressed by her subordinates, but also by Sayoko's husband, who looked that Aoi was too dependent on Sayoko, so that Sayoko seemed are being used by Aoi.

Negative judgment of her husband raises anxiety within Sayoko. At first, her husband supports her works, but over time it is perceived that her husband was no longer supports her decision. The problem of the household had been expressed by Sayoko to Aoi, in the dialogue between Sayoko and Aoi, Sayoko expressed that she was married because "I do not dare to live alone" (Kakuta 2005: 93).⁸² In contrast, Aoi found that "I'm the opposite. I do not had the courage to get married and have children. It is easier to work. All I have to do is try and try, and that's enough." (Kakuta 2005: 93).⁸³ Then Aoi added that she was afraid to have children because she is afraid to face the development of children who cannot be predicted, and it is more difficult than working. She worried she would have a child like her. Sayoko was also worried her daughter will grow up to be like her who are not good at socializing.

Form the dialogue between Aoi and Sayoko, we can describe about the difference of thoughts in Japanese woman. There is a change of views on marriage. Sayoko married because of fear of loneliness, while Aoi actually prefer to be alone rather than get married. Aoi figure depicted as a character that is not afraid to live alone, and it shows that the opinion about woman that has to be married is changing. Through this dialogue, we can see that now marriage is only an option for woman, and added with Aoi expression that their generation seems to have "phobia of loneliness (*hitoribotchi kyoufushou*)" (Kakuta 2005: 95).⁸⁴ So, it seems based on this dialogue, marriage should not be decided because of fear of loneliness, and an individual should not be afraid of being alone. Aoi than expressed, rather than pressured by feeling obliged to make friends, it is better to face anything alone, as in the following passage.

⁸² 「私はひとりでやってく勇気がなかったもの。」 (Kakuta 2005: 93).

⁸³ 「私は逆。結婚して母親になる勇気がない。仕事なんて楽だよ。やってればいいんだもん。」 (Kakuta 2005: 93).

⁸⁴ 「ひとりぼっち恐怖症」 (Kakuta 2005: 95).

"I am now become like this because I think it is more important to think met something nice, rather than to have a lot of friends because of fear of being alone" (Kakuta 2005: 95).⁸⁵

From the sentence above, it is assumed that the novel wanted to describe about the fear of living alone in Japanese society. Because of the fear, apparently, the Japanese always try to fit into a group, or to be accepted by the surrounding environment. Aoi said that the image about "Children with a lot of friends are cheerful ones and children without friends are gloomy ones, and they are not good kids" (Kakuta 2005: 95),⁸⁶ is still believed by the society, and it is depicting social thoughts in Japanese society.

As in the *Keritai Senaka*, *Taigan no Kanojo* also illustrated the habit of the Japanese with their preference of making friendship in group. After the conversation with Aoi, Sayoko realized that having friends is not everything, yet it is more important to face or through this life with her own strength. Moreover, she thinks it is important to tell about this to her daughter. Apparently, Aoi said that an individual does not have to force themselves to make friends, and it resembles to the thought of Hatsu in *Keritai Senaka*. But, Aoi's thought was emerged after her experience of *ijime* (bullying) in her past.

In the even-numbered chapter story, Aoi had been experiencing bullying since her periods of kindergarten to junior high school. The experience makes her feel like the one with wrongness over herself. Her diffidence leads to the fear of having relations with her environment generally. One case is about Aoi's fear of being abandoned by friends. She feels that in the end her friends will leave her and it makes Aoi feel unconfident in her-self and thinks that there were no places to accept her. Here, we can see the the existential anxiety within Aoi. In the high school, she met Nanako depicted as an individual with ontological security, independence, cheerful, while often comforting. Once, Nanako said to her "Aochin, those who experience *ijime* actually are envied by them because they have something that everyone does not have. (They are) too rich" (Kakuta 2005: 77-78).⁸⁷ Having heard comforting words like that, Aoi felt secure and she thought Nanako was a trustworthy friend, leading her to get a sense

⁸⁵「ひとりでいるのがこわくなるようなたくさんの友達より、ひとりでいてもこわくないと思わせてくれる何かと出会うことのほうが、うんと大事な気が、今になってするんだよね」(Kakuta 2005: 95).

⁸⁶「友達が多い子は明るい子、友達のいない子は暗い子、暗い子はいけない子」(Kakuta 2005: 95)

⁸⁷「アオちゃんがいじめられてたのはさあ、きっと、嫉妬されたんだよ。みんなにないものを持っているから。持ちすぎてるから。」(Kakuta 2005: 77-78).

of security with Nanako. It is as perceived by Hatsu being with Ninagawa in *Keritai Senaka*. Hatsu can feel the sense of security with Ninagawa. Therefore, it can be perceived that Nanako's figure resembles the one of Ninagawa, an individual with a sense of security in her self. Both of Nanako and Ninagawa depicted as the person who has no much anxieties in them, so it can be said as they are the individuals who can face their social problems. Through a friendship with Nanako, Aoi gets positive energy and courage not to fear loneliness. In this novel, actually there was a rumor comes up by her classmates telling Nanako's family is poor and messy. However, Nanako does not care about the rumor and prefers being alone during the school days. It is Aoi who can chat with Nanako only after school time while it is done secretly. Nanako often invites Aoi to go to the nearest river from the way that they pass when returning back from the school. The river is like their world, the world that they can enjoy in peace without any fear.

One day, they both worked part-time in the summer holidays at the venue at Izu Beach. The family owners of the inn, is described as having a warm family relationships, so that they feel happy to work in their place, and when the job ended, Nanako who do not get the warmth of the family, does not want to return to Gunma. At that time, Aoi for the first time see the real feeling of Nanako. Nanako seemed to want to get out of the life she had lived over the years. Nanako is poor, and she lives in government housing and she lived alone in that house. And finally they decided not to go back and go to Yokohama with the money from the part-time work. They hope to live a better life together. However, life in Yokohama is not better than before. They both should move from one love hotels to other love hotels, because the love hotels are cheaper than regular hotels. They cannot get a job, and their money supply runs out over time, and they were ever committed a hold-up to Aoi's junior high school friend in Yokohama.

After living a messy life like that, Aoi feels "It seem there is no place for me and Nanako, and also for happy future like we want, isn't it?" (Kakuta 2005: 167).⁸⁸ They both then feel exhausted to undergo the messy life, and they feel like to go to a distant place that is "a place that will not feel tired" (Kakuta 2005: 168).⁸⁹ Then Nanako invites Aoi to jump from the 4th floor of an apartment together, and Aoi come along,

⁸⁸ 「何もかも思い通りになるすばらしい未来も、ナナコと自分の居場所も、どこにも在り得ないのではないか」 (Kakuta 2005: 167).

⁸⁹ 「疲れることない場所」 (Kakuta 2005: 168).

because she also felt exhausted on her life.

From the social interaction and the journey of Aoi and Nanako, we can see that behind the figure of Nanako that look tough and not afraid of loneliness, there is an anxiety too. Her anxiety emerged after she felt there was no longer hope for her to live her daily life. She seemed to miss the warmth of the family, because she grew up in a “cold” family, so she was like living alone in her house. The coldness of human relationships is described not only in human relationships outside the family, but also in the family. The coldness of human relationships seemed to describe the condition of the Japanese people since the 1990s.

When compared to the figure of Ninagawa in *Keritai Senaka*, Nanako has similarities with Ninagawa, because she grew up in a family that is not warm. However, the difference is, Ninagawa raised in a home that provides the facility to him to be alone, and Ninagawa feel comfortable with the loneliness he felt in the house, while Nanako grew up in a family and a home that does not have the facilities as well as ordinary families. Although Nanako tried to be strong, but in the end she was exhausted. She was depicted as a figure who still seeks the warmth of the family and the stability of life. But because of she did not get a stable life she wants, she did not find the position and the environment she wanted, then finally she is tired looking, and in the end she finally thought to attempt suicide. Thus, it can be said that Nanako figures are still looking for her self-identity, she has not found a sense of security and self-identity she wants, while Ninagawa in *Keritai Senaka*, has found his self-identity and stability in his own world. The two characters of Aoi and Nanako who do not have a sense of security can lead to negative actions, such as suicide, because they are both desperate for life in the real world. This is in contrast to the interaction of Ninagawa and Hatsu, which actually leads to positive synergy

However, the suicide is unsuccessful. Aoi and Nanako were both survived, but they were then separated, and had never seen each other again since high school graduation. It seemed that this incident make Aoi realized that she was not a person who can build a good relationship with. The fear to build relationships with other individuals still continues until she was adult, and eventually she was more comfortable to live single.

The last chapter of the novel is chapter 15; it described Sayoko figures questioned

about human existence, "What our purpose of growing old?" (Kakuta 2005: 275).⁹⁰ This novel begins with Sayoko's existential anxiety as a mother and wife. She did not have the confidence to get along, so she decided to go back to work. In the work place, she met Aoi who can give the spirit of life, but in the end she quitted her job, as Sayoko feel disappointment towards Aoi that is influenced by suspicion and negative assessment of her coworkers, and Sayoko also feel less comfortable in the environment of mothers in the daycare, who like to talk about the children and their families. Therefore, Sayoko questioned about what human actually life for. Human is depicted distrust and discuss each other's differences. It seems that the question is the basic idea of this novel. It seems that this novel is trying to awaken us to think about the meaning and existence of the self and the people who live around us. The depictions of socialization inability, fear of loneliness, fear to get married and less warmth family relationships, and human relationships with mutual suspicion, seemed to describe the people of Japan who have lost their meaning and value in life, as described by Uno.

At the end of the novel, it is described that Sayoko went to Aoi's house and at that time she find a letter from Nanako during the high school in Aoi's room by accident. After reading the letter, Sayoko realized that in fact, in human life, we will see another individual, as if the opposite with us, as in the following excerpt.

High school student who was walking across the river, they seem to be aware and looked to this way and waved to high school Sayoko who stood silence on the edge across the river. They seem to say anything while waving to wildly. Then Sayoko was waving back to them. They said what? What? I can't hear it. They both pointed forward while jumping up. So I try to look to the place that they pointed, it turns out there is a bridge over the river. The two high school girls invited Sayoko, and ran toward the bridge. Sayoko also ran towards the bridge chasing them who at across the river, until her uniform swaying like dancing. The river flows quietly while reflecting the sky (Kakuta 2005 : 287)⁹¹

From this quote, it can be perceived that people are individuals who are opposite each other. Both in *Keritai Senaka* and novel *Taigan no Kanojo*, there are depictions of the human opposing position. The word used to indicate the opposite in the two novels are

⁹⁰ 「私たちはなんのために歳を重ねるんだろう」 (Kakuta 2005: 275).

⁹¹ 川向うを歩いていく二人の高校生。彼女たちはふとこちらに気づき、対岸に立ち尽くす高校生の小夜子に手をふる。ちぎれんばかりに手を振りながら、何か言っている。小夜子も手をふりかえす。何か言う。なーにー、聞こえなーい。二人は飛び跳ねながら少し先を指さす。指の先を目で追うと、川に架かる橋がある。二人の女子高生は小夜子に手招きし、橋に向かって走り出す。対岸の彼女たちを追うように、橋を目指し小夜子も制服の裾を踊らせて走る。川は空を映して、静に流れている (Kakuta 2005 : 287).

similar, i.e., "other side (*mukou gishi*)" in *Keritai Senaka*, and "the opposite shore (*taigan*)" in *Taigan no Kanojo*. When comparing the context of social relations of the two novels, it seems like in the novel *Keritai Senaka*, depictions of "opposite" is more indicative the distance between the individual. The distance between the individual can lead to loneliness, so in social relations, there are individuals who feel lonely and who do not feel lonely, or individuals who understand how to implement the practice of *civil indifference* and individuals who do not understand it like Hatsu figure. While *Taigan no Kanojo*, "opposite" is showing on the difference of life choices. Each individual has a past and reasons in determining the choice of its own life, so that difference among individuals is something that naturally exist. But, the difference may rise to suspicion or negative talk about that individual, if someone is considered choosing a way of life that does not meet the society expectation. Thus, it may cause fear to live alone and not acceptable in a group.

However, at the end of the novel *Taigan no Kanojo*, it seemed the reader is reminded that there is a "bridge (*hashi*)" over the river, which seems to be a symbol of something that transcends the differences. Therefore, even though between individuals has a different way of life that is considered "opposite", there should be a "bridge" that can be passed to along together. Conditions "opposite" will always exist in human life, but humans need to find the way to achieve a "bridge" between the differences. "Bridge" can help people to appreciate themselves and others. From the figures that appear in *Taigan no Kanojo*, it looks like a picture of individuals who are considered trying to achieve the ideal picture is Sayoko figure, which is depicted as a figure that try to overcome anxiety and try to survive. She tried to put herself in the environment and negotiate with the environment. Sayoko was trying to role as a good wife and mother, and she was trying to be helpful individuals. When compared with Aoi, Aoi can be said to be an individual who successfully confront anxiety, and she tried to live according to her choice, but she still felt the anxiety in building emotional relationships with others. It may be caused by the bad experience in the past. Sayoko try to overcome the fear of solitude by negotiating and compromising with the environment. She accepts the risk that she needs to face the choice of her life, so that, figure such as Sayoko can be regarded as human who brought the message to bridge the differences and diversity that are being perceived in Japanese society.

CHAPTER IV

CONCLUSION

Since the 1990s, the social condition in Japan has been unstable. This has led to anxiety issues in the Japanese society. During the years, instability and anxiety issues have been depicted in a number of literary works in Japan that are interesting to be reviewed. This study looks at this condition from its background and sees how literary works respond to the social issues that occur during those times. The timeframe for this study is from 1990 to 2010. This is chosen based on the idea of Uno Tsunehiro, who stated that since the 2000s vulnerability and lack of confidence, which characterized the power of imagination of the 1990s, have been transformed into the survival nature and the passion to sustain oneself. Therefore, since the 2000s the imagination in Japanese society has significantly changed. The timeframe of 1990-2010 is used to see how it is reflected in the novels and how the novels gave insights about the social conditions at that time, especially regarding self-identity and anxieties in the Japanese society.

As described in Chapter I, Japanese social anxiety has been felt since the 1990s, such as changes in public perceptions of the value and morality; as *furiitaa* who prefer to live as part-time workers just to be able to enjoy an easy life and freedom. This can be described as a change in Japanese society, because the thought and principle of life of this social group is different from previous generations who prefer to be permanent workers and have a settled life. The change of morality in the society can be seen through the openness about adultery, the increase of divorces, and a group of young people called *enjo kousai*. Thus, it seems that during these times, the individuals interpreted the material world as a source of happiness in life, and they had the freedom to choose a lifestyle based on their own desires. However, it seems that individualist thinking is actually diminishing the warm bonds between individuals in Japanese society as sufficient material can never guarantee happiness. As a result, the restless souls that searches for identity roam in Japanese society and indicated in the emergence of the phenomena of *hikikomori*, *ijime*, suicide, and *otaku*.

These phenomena can be regarded as the symptoms of public anxiety in interacting with other people. This phenomenon seems to be supported by the development of information technology since the 1990s. With the development of

information technology, an individual can interact with others virtually, without having to meet in person. In addition, online games and the pleasures offered by this technology can meet their needs. Thus, those who feel they have problems in face-to-face social interaction seem to find comfort in the virtual world. They can still interact with the outside world, have fun and get information without having to get out of their own room. As a result, they feel no need for others and this weakens the bond between humans. On this account, information technology should be a concern, because it can cause harmful incidents, such as Internet group suicides.

The idea that society can affect literature and literature can affect society can be perceived in the 13 novels that were found from the data search. They describe the anxieties in the Japanese society. Of all the anxieties depicted in the novels, *Taigan no Kanojo* and *Keritai Senaka* have similarities in presenting concerns about existential anxiety in the individual when interacting socially. The characters in both novels deal with the awareness of self-identity. Anxiety in the novel *Keritai Senaka* is seen from the interaction between the characters Hatsu, Ninagawa and Kinuyo, who are high school friends. Of the three characters, the character that most clearly illustrates existential anxiety is Hatsu. Hatsu's anxiety is associated with feelings of loneliness because she felt that she did not have many friends in her life. Loneliness and being an outsider are the risks that she must face in social relations. Thus she chose to be alone than to make friends under pretense. The difference in these thoughts caused anxiety within Hatsu, but Hatsu eventually finds comfort in friendship with an *otaku*, named Ninagawa.

In Japanese society, an *otaku* is considered to have a negative image, because they are regarded as asocial individuals with empty souls. However, through this novel, it was described how an *otaku* can also have positive energy. High dedication and spirit of an *otaku* can be felt when Ninagawa admired his idol. An *otaku*, although regarded as an asocial individual, in fact has a spirit of life. With high dedication to his idol, he managed to survive without relying on others. The independence of an *otaku* leads to indifference to the surrounding environment. The *otaku* behavior seems to be too extreme for normal individuals. However, they can be regarded as an individual who has the awareness of identity and has *ontological security*. They seem to have found a sense of security and trust in the self, and they have been able to face the responses and reactions of the people around him. Although they were considered

weird and had no friends, they did not feel lonely. They were able to face the surrounding environment in their own way. However, from the other person's view, it seemed that as an individual they were too comfortable with their own world.

Meanwhile, the existential anxiety in the novel *Taigan no Kanojo*, was perceived through the characters of Sayoko and Aoi as teenagers. Both characters have fear to live alone or fear of not having any friends. They also fear of not being accepted by the surrounding environment. But over time, Sayoko and Aoi realized their identity, and are not afraid to choose a life they want, even if it is different from the expectations of the surrounding environment. In this novel, it can be perceived how an individual is affected by the surrounding environment determination, when he was trying to live his life. The character of Nanako, can also be regarded as an individual who experiences anxiety, because in the end her spirit collapsed when she was tired of struggling to find happiness in life. Nevertheless, anxiety in Nanako was not clearly delineated as Aoi, and it can be said that she was the character that affected Aoi the most.

From the characters of Hatsu, Aoi and Sayoko, there are similarities in the strategy pattern of facing existential anxiety. They are described as trying to deal with feelings of uneasiness, trying to live their own choice, and in the end they negotiate with the surrounding environment by finding a friend who can give comfort to them. Through the novel *Keritai Senaka*, it can be perceived how lonely the individual can be when she chooses to be alone. So, in the end she still needs friends and then compromise to makes friends with an old friend and an *otaku*. Later, the novel *Taigan no Kanojo* perceived the prejudice of the surrounding people on individuals who considered choosing different ways of life. Choosing different ways can lead to feelings of guilt, or feelings that there is something wrong in the self, and the surrounding people also did not accept them. Individuals who experience this will try to find a friend or people who understand them, such as Aoi who feels comforted with Nanako and got the strength to live a better life; and Sayoko finds comfort and gains courage from Aoi. Thus, in the novels, there are similarities in the strategy patterns in facing existential anxiety. The strategy used is to look for a friend. So, it can be assumed that the individuals who live in a social environment like that of the Japanese society will find it difficult to stand alone. They eventually still need a friend in order to survive, and it is the way they negotiate with the environment. It shows that the

determination of society over individual as members of society is quite strong.

Through these novels, it can be perceived that the search for happiness and self-identity does not only occur in adolescence but will continue to be done by an individual throughout his/her life. As Giddens stated, identity is not absolute but will continue to change based on the life experience of each individual. From the reading of the novels, it can be perceived that the selves can overcome anxiety by respecting themselves, and respecting the differences between them and the society. It seems that both novels illustrate the strong determination of the Japanese people who are not accustomed to diversity among them, which is increasingly felt in the contemporary period. Due to the increase of diversity in Japanese society since the 1990s, it appears that having an open mind would be the best way to face social issues and not only to face ethnic diversity, but also to face the diversity of perspectives and lifestyles of each individual. With the development of information technology which facilitated the spread of information, communication and image formation through the culture commodification, the individual has the freedom to create his identity. So, people need to appreciate the differences without having prejudice.

According to Giddens, *civil indifference* practices can be considered a way to appreciate the differences of the individual when interacting socially in modern society. However, in the novel *Keritai Senaka*, the practice of *civil indifference* has raised anxiety in the self. This suggests that the practice of *civil indifference* seems less suitable for Japanese society which always thinks as a group, because the individual resides in a communal society, thus still needs a friend and acceptance of its environment. When linked with the symbol of "bridge" in *Taigan no Kanojo*, the practice of *civil indifference* could be considered as a way to bridge differences and diversity in social relations in a non-communal society. However, in a communal society, this practice is less acceptable. Therefore, the meaning of the "bridge" symbol in *Taigan no Kanojo*, which seems to lead to the solution of the diversity issues in Japanese society should be further explored.

The depiction of excessive anxiety and prejudice in diverse society indicated that although the traditional value is perceived to be faded, it is actually still exist in Japanese society. The new values (modern) and the old values (traditional) both exist in Japanese society. This then can lead to ambiguity in Japanese society, and cause self-anxiety. About ambiguity and anxiety in contemporary Japanese society, Oe

Kenzaburo stated in his speech when he received the Nobel Prize in Literature, as follows.

“What I call ‘ambiguity’ in this lecture is a kind of chronic disease that has been prevalent throughout the modern age. Japan’s economic prosperity is not free from it either, accompanied as it is by all kinds of potential dangers in term of the structure of the world economy and environmental conversation. The ‘ambiguity’ in this respect seems to be accelerating. It may be more obvious to the critical eyes of the world at large than to us in our own country. At the nadir of postwar poverty we found a resilience to endure it, never losing our hope of recovery. It may sound curious to say so, but we seem to have no less resilience in enduring our anxiety about the future of the present tremendous prosperity” (Oe 1995a: 121).

In his speech, Oe Kenzaburo revealed that Japanese society still has a passion to face ambiguity and anxiety in society. Discover the self-identity and self-existence becomes important in the contemporary period, either by adolescents or adults. People who choose to be different or extremely choose to be alone, or choose to live in their own world are only a matter of individual choices. However, a person who is different from the community in general, does not mean a failure. On the contrary, it needs to be appreciated.

Japanese individuals who are familiar with group culture and assess self-existence based on how they are accepted in the community in efforts to survive seem to need a better understanding of what they really want in life, so that they will not easily drift into something that might harm them. From the novels, it can be seen that the ideal character is the individual who has a sense of security and not considered to have extreme thinking. She knows what she wants and lives her life with this awareness. She is not considered better or lower than others. It is more important to appreciate and understand the differences in the self and in people. Self-existence is not determined by how the individual is accepted in the community, or the many friends he had, but rather by how it is to live with conviction and enthusiasm to face a variety of risks in life and to have a purpose in life.

Therefore, this study discussed about the new changes that the Japanese society faced as described in the two novels. This research cannot generalize the individual problems in the Japanese society, but it can be developed for further research regarding changes in the Japanese society and other aspects of the Japanese society. In addition, the development of research can also be done by looking at the same theme in the literature in other countries, which are experiencing the same changes with the Japanese society, or in a communal society like Japan. This research can also be

developed by comparing it to the literature works under the same theme in other countries. However, the study of contemporary Japanese literature, especially literature since the 1990s is still rarely practiced in Indonesia and Japan. Thus, this research is expected to provide a new interpretation of contemporary Japanese literature and new ideas for further study of contemporary Japanese literature.

Appendix 1

List of Scientific Journals of Japanese Literature Society

No	Name of Japanese literature society	Name of scientific journal
1	日本文学協会	『日本文学』
2	全国大学国語国文学会	『文学・語学』
3	日本比較文学会	『比較文学』
4	和漢比較文学会	『和漢比較文学』
5	和歌文学会	『和歌文学研究』
6	日本文体論学会	『文体論研究』
7	物語研究会	『物語研究』
8	説話・伝承学会	『説話・伝承学』
9	日本演劇学会	『演劇学論集』
10	能楽学会	『能と狂言』
11	日本児童文学学会	『児童文学研究』
12	古事記学会	『古事記年報』
13	古代文学会	『古代文学』
14	上代文学会	『上代文学』
15	中古文学会	『中古文学』
16	中世文学会	『中世文学』
17	日本近世文学会	『近世文藝』
18	俳文学会	『連歌俳諧研究』
19	日本近代文学会	『日本近代文学』
20	昭和文学会	『昭和文学研究』
21	阪神近代文学会	『阪神近代文学研究』
22	日本マンガ学会	『マンガ研究』
23	日本語教育学会	『日本語教育』
24	西行学会	『西行学』
25	説話文学会	『説話文学研究』
26	日本歌謡学会	『日本歌謡研究』
27	日本社会文学会	『社会文学』
28	日本文学風土学会	『日本文学風土学会紀事』
29	仏教文学会	『佛教文学』
30	萬葉学会	『萬葉』
31	美夫君志会	万葉研究誌『美夫君志』
32	解釈学会	『解釈』
33	川端康成学会	『川端文学への視界』
34	世界文学会	『世界文学』
35	全国漢文教育学会	『新しい漢字漢文教育』
36	日本 18 世紀学会	『日本 18 世紀学会年報』
37	国際寺山修司学会	『学術論文集寺山修司研究』
38	日本文芸学会	『日本文芸学』
39	日本放送芸術学会	『放送文芸学』
40	日本口承文芸学会	『口承文芸研究』
41	日本古典文学界（財団法人）	『日本古典文学会会報』
42	俳文芸研究会	『俳文芸』

Appendix 2

List of Literary Awards Winners Receiving Three Times or More in 1990-2010

No	Name of writer	Name of literary awards and year of winning	Title of novel
1	Abe Kazushige (安部 和重)	Gunzo Award (1994)	生ける屍の夜(Ikeru Shikabane no Yoru)
		Noma Literary Award (1999)	無情の世界(Mujou no Sekai)
		Akutagawa Award (2004 下)	グランド・フィナーレ(Gurando Finaare)
		Tanizaki Award (2010)	ピストルズ (Pisutoruzu)
2	Aoyama Nanae (青山七恵)	Bungei Award (2005)	窓の灯 (あかり) (Akari)
		Akutagawa Award (2006 下)	ひとり日和 (Hitori Biyori)
		Kawabata Award (2009)	かけら (Kakera)
3	Asada Jiro 浅田次郎	Naoki Award (1997 上)	鉄道員 (ぽっぽや) (Poppoya)
		Shibata Renzaburo Award (2000)	壬生義士伝 (上・下) (Mibuna Gishiden)
		Chuokoron Literary Award (2006)	お腹召しませ (Onaka meshimase)
4	Ekuni Kaori 江國香織	Yamamoto Shugoro Award (2002)	泳ぐのに、安全でも適切でもありません (Oyogu no ni, anzen demo tekisetsu demo arimasen)
		Naoki Award (2003 下)	号泣する準備はできていた (Goukyuusuru junbi wa dekiteita)
		Chuokoron Literary Award (2010)	真昼なのに昏い部屋 (Mahiru na noni kurai heya)
5	Horie Toshiyuki (堀江敏幸)	Mishima Award (1999)	おばらばん (Oparaban)
		Akutagawa Award (2000 下)	熊の敷石 (Kuma no Shiki'ishi)
		Kawabata Award (2003)	スタンズドット(Sutanzudotto)
		Tanizaki Award (2004)	雪沼とその周辺 (yukinuma to sonoshuhen)
6	Hosaka Kazushi (保坂和志)	Noma New Writer Award (1993)	草の上の朝食 (Kusa no ue no chooshoku)
		Akutagawa Award (1995 上)	この人の闘 (Konohito no tatakai)
		Tanizaki Award (1997)	季節の記憶 (Kisetsu no kioku)
7	Hoshino Tomoyuki (星野智幸)	Bungei Award(1997)	最後の吐息 (Saigo no toiki)
		Mishima Award (2000)	目覚めよと人魚は歌う(Mezameyoto ningyo wa utau)
		Noma New Writer Award(2003)	ファンタジスタ (Fantajisuta)
8	Itoyama Akiko 絲山秋子	Bungakukai New Writer Award (2003)	イツ・オンリー・トーク (It's only talk)
		Kawabata Award (2004)	袋小路の男 (Fukurokouji no otoko)
		Akutagawa Award (2005 下)	沖で待つ (Oki de matsu)
9	Kakuta Mitsuyo (角田光代)	Noma New Writer Award (1996),	まどろむ夜のU F O (Madoromu yoru no UFO)
		Naoki Award (2004 下)	対岸の彼女 (Taigan no kanojo)

		Kawabata Award (2006),	ロック母(Rokku haha)
10	Kashimada Maki	Bungei Award (1998)	二匹 (Nihiki)
	鹿島田真希	Mishima Award (2005)	六〇〇〇度の愛 (Roku sen do no Ai)
		Noma New Writer Award (2007)	ピカルディーの三度 (Pikarudii no sando)
11	Kirino Natsuo	Naoki Award (1999 上)	柔らかな頬 (Yawarakana hoho)
	桐野夏生	Shibata Renzaburo Award (2004)	残虐記 (Zangyaku ki)
		Tanizaki Award (2008)	東京島 (Tokyo tou)
12	Kumagai Tatsuya	Shosetsu Subaru New Writer Award (1997)	ウエンカムイの爪 (Wenkamui no tsume)
	熊谷達也	Naoki Award (2004 上)	邂逅の森 (Kaikoo no Mori)
		Yamamoto Shugoro Award (2004)	邂逅の森 (Kaikoo no Mori)
13	Kurumatani Chokitsu	Mishima Award (1993)	鹽壺の匙 (Shiotsubo no saji)
	車谷長吉	Naoki Award (1998 上)	赤目四十八瀧心中未遂 (Akame Yonjuhachi taki shinju misui)
		Kawabata Award (2001)	武蔵丸 (Musashi gan)
14	Machida Ko	Noma New Writer Award (1997)	こっすん大黒 (Kossun daikoku)
	(町田康)	Akutagawa Award (2000 上)	きれぎれ (Kiregire)
		Kawabata Award (2002)	権限の踊り子(Kengen no odoriko)
		Tanizaki Award (2005)	告白 (Kokuhaku)
		Noma Literary Award (2009)	宿屋 (やどや) めぐり (Yadoya meguri)
15	Medoruma Shun	Akutagawa Award (1997 上),	水滴 (Suiteki)
	(目取真俊)	Kawabata Award (1997)	「アボジ」を踏む (“Aboji” o fumu)
		Kawabata Award (2000)	魂込め (まぶいぐみ) (Tamashikome (mabuigumi))
16	Murayama Yuka	Shosetsu Subaru Award (1993),	天使の卵 (エンジェルス・エッグ) (Tenshi no tamago (Enjerusu Egg))
	(村山由佳)	Naoki Award (2003 上)	星々の舟 (Hoshiboshi no fune)
		Shibata Renzaburo Award (2009)	ダブル・ファンタジー(Daburu Fantajii)
17	Nagashima Yuu	Bungakukai New Writer Award (2001)	サイドカーに犬 (Saidokaa ni Inu)
	(長嶋有)	Akutagawa Award (2001 下)	猛スピードで母は(Moo supiido de haha wa)
		Oe Kenzaburo Award (2007)	夕子ちゃんの近道(Takochan no chikamichi)
18	Nakamura Fuminori	Shincho New Writer Award (2002),	銃 (Juu)
	(中村文則)	Noma New Writer Award (2004),	遮光(Shakoo)
		Akutagawa Award (2005 上),	土の中の子供 (Tsuchi no naka no kodomo)
		Oe Kenzaburo Award (2010)	掏摸 (すり) (Suri)
19	Okuizumi Hikaru	Noma New Writer Award (1993),	ノヴァーリスの引用(Novaarisu no inyou)
	(奥泉光)	Akutagawa Award (1993 下),	石の来歴(Ishi no raireki)
		Noma Literary Award (2009)	神器軍艦「樫原」殺人事件 (上・下)

			(Jinkigunkan “Kashihara” satsujinjiken (jou-ge))
20	Otokawa Yuzaburo	<i>Ooru Yomimono</i> New Writer Award (1996)	薺燕 (Yabu Tsubame)
	乙川優三郎	Yamamoto Shugoro Award (2001)	五年の梅 (Gonen no ume)
		Naoki Award (2002 上)	生きる (Ikiru)
21	Saeki Kazumi	Noma New Writer Award (1990),	ショート・サーキット (Shooto Saakitto)
	(佐伯一麦)	Mishima Award (1991),	ア・ルース・ボーイ (A ruusu booi)
		Noma Literary Award (2007)	ノルゲ (N o r g e)
22	Seirai Yuuichi	<i>Bungakukai</i> New Writer Award (1995),	ジェロニモの十字架 (Jeronimo no juujika)
	(青来有一)	Akutagawa Award (2000 下),	聖水 (Seisui)
		Tanizaki Award (2007)	爆心 (Bakushin)
23	Shinoda Setsuko	<i>Shosetsu Subaru</i> New Writer Award (1990),	絹の変容 (Kinu no henyoo)
	(篠田節子)	Naoki Award (1997 上),	女たちのジハード (Onnatachi no jihaado)
		Yamamoto Shugoro Award (1997),	ゴサインタナー神の座ー (Gosaintan -Kami no za)
		Shibata Renzaburo Award (2009)	仮想儀礼 (上・下) (Kasoogirei (Jou-Ge))
24	Shono Yoriko	Noma New Writer Award (1991)	なにもしてない (Nanimo shitenai)
	(笙野 頼子)	Akutagawa Award (1994)	タイムスリップ・コンビナート (Taimusurippu Konbinaato)
		Mishima Award (1994)	二百回忌 (Nihyaku kaiki)
25	Tanaka Shin'ya	<i>Shincho</i> New Writer Award (2005)	冷たい水の羊 (Tsumetai mizu no hitsuji)
	田中慎弥	Kawabata Award (2008)	蛹 (さなぎ) (Sanagi)
		Mishima Award (2008)	切れた鎖 (きれたくさり) (Kireta kusari)
26	Tawada Yoko	<i>Gunzo</i> New Writer Award (1991)	かかとを失くして (Kakato o nakushite)
	(多和田葉子)	Akutagawa Award (1992 下)	犬嫁入り (Inu yomeiri)
		Tanizaki Award (2003)	容疑者の夜行列車 (Yoogisha no yakooressha)
		Noma Literary Award (2011)	雪の練習生 (Yuki no renshuusei)
27	Tsujihara Noboru	Akutagawa Award (1990 上),	村の名前 (Mura no namae)
	(辻原登)	Tanizaki Award (2000),	遊動亭円木 (Yuudooteienboku)
		Kawabata Award (2005)	枯葉の中の青い炎 (Kareha no naka no aoi honoo)
28	Yoshida Shuichi	<i>Bungakukai</i> New Writer Award (1997)	最後の息子 (Saigo no musuko)
	吉田修一	Akutagawa Award (2002 上)	パーク・ライフ (Park Life)
		Yamamoto Shugoro Award (2002)	パレード (Parade)
		Shibata Renzaburo Award (2010)	横道世之介 (Yokomichi Yonosuke)

Appendix 3

List of Japanese Best-selling Novels in 1990-2010

Title of novel	Name of writer	Publisher
1990		
文学部唯野教授	筒井康隆 (Tsutsui Yasutaka)	岩波書店
うたかた (上・下)	渡辺淳一 (Watanabe Jun'ichi)	講談社
孔子	井上靖 (Inoue Yasushi)	新潮社
T V ピーブル	村上春樹 (Murakami Haruki)	文芸春秋
わが性と生	瀬戸内寂聴 (Setouchi Jakuchō)	新潮社
後宮小説	酒見賢一 (Sakemi Ken'ichi)	新潮社
遠い太鼓	村上春樹 (Murakami Haruki)	講談社
1991		
諸葛孔明 (上・下)	陳 舜臣 (Chin Shunshin)	中央公論社
大地の子 (上・中・下)	山崎豊子 (Yamasaki Toyoko)	文芸春秋
妊娠カレンダー	小川洋子 (Ogawa Yoko)	文芸春秋
N・P	吉本ばなな (Yoshimoto Banana)	角川書店
1992		
国境の南、太陽の西	村上春樹 (Murakami Haruki)	講談社
受け月	伊集院 静 (Ijuin Shizuka)	文芸春秋
1993		
とかげ	吉本ばなな (Yoshimoto Banana)	新潮社
女ざかり	丸谷才一 (Maruya Saiichi)	文芸春秋
蔵 (上・下)	宮尾登美子 (Miyao Tomiko)	毎日新聞社
深い河	遠藤周作 (Endo Shusaku)	講談社
1994		
アムリタ (上・下)	吉本ばなな (Yoshimoto Banana)	福武書店
ねじまき鳥クロニクル (1・2)	村上春樹 (Murakami Haruki)	新潮社
1995		
パラサイト・イヴ	瀬名秀明 (Sena Hideaki)	角川書店
1996		
弟	石原慎太郎 (Ishihara Shintaro)	幻冬舎
恋	小池真理子 (Koike Mariko)	早川書房
1997		
失楽園 (上・下)	渡辺淳一 (Watanabe Jun'ichi)	講談社
少年H (上・下)	妹尾河童 (Senoo Kappa)	講談社
鉄道員 (ぽっぽや)	浅田次郎 (Asada Jiro)	集英社
チョコレート革命	俵 万智 (Tawara Machi)	河出書房新社
1998		
大河の一滴	五木寛之 (Itsuki Hiroyuki)	幻冬舎
ループ	鈴木光司 (Suzuki Koji)	角川書店
男というもの	渡辺淳一 (Watanabe Jun'ichi)	中央公論社
理由	宮部みゆき (Miyabe Miyuki)	朝日新聞社
1999		

鉄道員 (ぼっぼや)	浅田次郎 (Asada Jiro)	集英社
他力	五木寛之 (Itsuki Hiroyuki)	講談社
沈まぬ太陽 (1・2・3・4・5)	山崎豊子 (Yamasaki Toyoko)	新潮社
日蝕	平野啓一郎 (Hirano Kei'ichiro)	新潮社
柔らかな頬	桐野夏生 (Kirino Natsuo)	講談社
永遠の仔 (上・下)	天童荒太 (Tendo Arata)	幻冬舎
スプートニクの恋人	村上春樹 (Murakami Haruki)	講談社
2000		
人生の目的	五木寛之 (Itsuki Hiroyuki)	幻冬舎
命	柳 美理 (Yu Miri)	小学館
永遠の仔 (上・下)	天童荒太 (Tendo Arata)	幻冬舎
神の子どもたちはみな踊る	村上春樹 (Murakami Haruki)	新潮社
2001		
模倣犯 (上・下)	宮部みゆき (Miyabe Miyuki)	小学館
精霊流し	さだまさし (Sada Masashi)	幻冬舎
「自分の木」の下で	大江健三郎・大江ゆかり (Oe Kenzaburo and Oe Yukari)	朝日新聞社
指揮官たちの特攻	城山三郎 (Shirayama Saburo)	新潮社
2002		
老いてこそ人生	石原慎太郎 (Ishihara Shintaro)	幻冬舎
運命の足音	五木寛之 (Itsuki Hiroyuki)	幻冬舎
海辺のカフカ (上・下)	村上春樹 (Murakami Haruki)	新潮社
あかね空	山本一力 (Yamamoto Ichiriki)	文芸春秋
2003		
世界の中心で、愛をさけぶ	片山恭一 (Katayama Kyoichi)	小学館
半落ち	横山秀夫 (Yokoyama Hideo)	講談社
ブレイブ・ストーリー (上・下)	宮部みゆき (Miyabe Miyuki)	角川書店
誰か	宮部みゆき (Miyabe Miyuki)	実業之日本社
2004		
世界の中心で、愛をさけぶ	片山恭一 (Katayama Kyoichi)	小学館
蹴りたい背中	綿矢りさ (Wataya Risa)	河出書房新社
いま、会いにゆきます	市川拓司 (Ichikawa Takuji)	小学館
蛇にピアス	金原ひとみ (Kanehara Hitomi)	集英社
アフターダーク	村上春樹 (Murakami Haruki)	講談社
博士の愛した数式	小川洋子 (Ogawa Yoko)	新潮社
2005		
東京タワー オカンとボクと、時々、オトン	リリー・フランキー (Riri Furanki)	扶桑社
半島を出よ (上・下)	村上龍 (Murakami Ryu)	幻冬舎
対岸の彼女	角田光代 (Kakuta Mitsuyo)	文芸春秋
2006		
東京タワーオカンとボクと、時々、オトン	リリー・フランキー (Riri Furanki)	扶桑社
陰日向に咲く	劇団ひとり (Gekidan Hitori)	幻冬舎
2007		
君空 'koizora' another story	美嘉 (Mika)	スターツ出版

求めない	加島祥造 (Kajima Shozo)	小学館
楽園 (上・下)	宮部みゆき (Miyabe Miyuki)	文芸春秋
2008		
流星の絆	東野圭吾 (Higashino Keigo)	講談社
聖女の救済	東野圭吾 (Higashino Keigo)	文芸春秋
ガリレオの苦悩	東野圭吾 (Higashino Keigo)	文芸春秋
2009		
I Q 8 4 (1・2)	村上春樹 (Murakami Haruki)	新潮社
告白	湊かなえ (Minato Kanae)	双葉社
悼む人	天童荒太 (Tendo Arata)	文芸春秋
新参者	東野圭吾 (Higashino Keigo)	講談社
2010		
I Q 8 4 (3)	村上春樹 (Murakami Haruki)	新潮社
くじけないで	柴田トヨ (Shibata Toyo)	飛鳥新社
天地明察	沖方丁 (Ubukata To)	角川書店
母ーオモニー	姜向中 (Kang Sang-jung)	集英社
I Q 8 4 (1・2)	村上春樹 (Murakami Haruki)	新潮社
親鸞 (上・下)	五木寛之 (Itsuki Hiroyuki)	講談社

Appendix 4

List of Literary Awards for Novel and Literature in General

文学賞（小説 novel）			
1	『このミステリーがすごい！』大賞	36	らいらっく文学賞
2	『幽』怪談文学	37	ロマン大賞
3	10分で読める小説対象	38	鮎川哲也賞
4	12歳の文学賞	39	横溝正史ミステリ大賞／横溝正史賞
5	C★NOVELS 大賞	40	芥川龍之介賞
6	jump Novel Grand Prix（ジャンプ小説新人賞）	41	角川ビーンズ小説大賞
7	MF文庫J ライトノベル新人賞	42	角川ルビー小説賞
8	YA文学短編小説賞	43	角川学園小説大賞
9	ウィングス小説大賞	44	関西文学新人賞
10	エンターブレインえんため大賞小説部門	45	九州さが大衆文学賞
11	オール讀物新人賞	46	九州芸術祭文学賞
12	カッパワン登竜門	47	江戸川乱歩賞
13	カドカワエンタテインメントNext賞	48	堺自由都市文学賞
14	かわさき文学賞	49	山新文学賞
15	さがけ文学賞	50	山本周五郎賞
16	さくらんぼ文学新人賞	51	紫式部文学賞
17	ジュニア冒険小説大賞	52	柴田錬三郎賞
18	スーパーダッシュ小説新人賞	53	舟橋聖一文学賞
19	スニーカー大賞	54	女による女のためのR-18文学賞
20	すばる文学賞	55	小学館ライトノベル大賞〔ガガガ文庫部門〕
21	ちよだ文学賞	56	小学館ライトノベル大賞〔ルルル文庫部門〕
22	ノベルジャパン大賞	57	小学館文庫小説賞
23	ノベル大賞	58	小説すばる新人賞
24	ばらのまち福山ミステリー文学新人賞	59	小説現代長編新人賞
25	パレットノベル大賞	60	小説推理新人賞
26	ファンタジア長編小説大賞	61	小説宝石新人賞
27	フェリシモ文学賞	62	小鳥信夫文学賞
28	ボイルドエッグズ新人賞	63	川端康成文学賞
29	ポプラ社小説大賞	64	松本清張賞
30	ホラー小説大賞	65	城山三郎経済小説大賞
31	ホワイトハート新人賞	66	織田作之助賞
32	マリン文学賞	67	信州文学賞
33	ミステリーズ！新人賞	68	新潮エンターテインメント大賞
34	メフィスト賞	69	新潮新人賞
35	ゆきのまち幻想文学賞	70	世田谷区芸術アワード〔〈文学〉部門〕

文学賞(小説 novel)			
71	千葉文学賞	91	日本ラブストーリー大賞
72	太宰治賞	92	日本推理作家協会賞
73	大阪女性文芸賞	93	美少女文庫新人賞
74	大藪春彦賞	94	富士見ヤングミステリー大賞
75	谷崎潤一郎賞	95	文の京文芸賞
76	地上文学賞	96	文藝界新人賞
77	中央公論文芸賞	97	文藝賞
78	中国短編文学賞	98	坊っちゃん文学賞
79	中山義秀文学賞	99	北海道文学賞
80	直木三十五賞	100	北区内田康夫ミステリー文学賞
81	電撃小説大賞	101	北日本文学賞
82	島清恋愛文学賞	102	本屋大賞
83	東北北海道文学賞	103	本格ミステリ大賞
84	日経小説大賞	104	木山捷平短編小説賞
85	日本SF大賞	105	野間文芸新人賞
86	日本ケータイ小説大賞	106	野性時代フロンティア文学賞
87	日本ファンタジーノベル大賞	107	有島青少年文芸賞
88	日本ホラー小説大賞	108	琉球新報短編小説賞
89	日本ミステリー文学大賞	109	歴史群像大賞
90	日本ミステリー文学大賞新人賞		

文学賞（文学一般 literature in general）			
1	「文藝春秋」読者賞	21	岩手日報文学賞
2	Bunkamura ドゥマゴ文学賞	22	岐阜県文芸際作品募集
3	NARA 万葉世界賞	23	菊池寛賞
4	いさり火文学賞	24	吉川英治文学賞
5	さいたま市スポーツ文学賞	25	吉野せい賞
6	てんぷす文芸大賞	26	熊日文学賞
7	ドイツ語学文学振興会賞	27	群像新人文学賞
8	とくしま文学賞	28	群馬県文学賞
9	とやま文学賞	29	江古田文学賞
10	やましん文芸年間賞	30	香川菊池寛賞
11	やまなし文学賞	31	高知県芸術際文芸賞
12	伊藤整文学賞	32	彩の国・埼玉りそな銀行埼玉文学賞
13	茨城文学賞	33	埼玉文芸賞
14	横浜文学賞	34	三田文学新人賞
15	岡山・吉備の国「内田百閒文学賞」	35	三島由紀夫賞
16	岡山県文学選奨	36	山本健吉文学賞
17	加藤郁乎賞	37	山本七平賞
18	海洋文学大賞	38	司馬遼太郎賞
19	角川財団学芸賞	39	市川手児奈文学賞
20	岩手芸術祭県民文芸作品集	40	市民文芸作品募集（広島市）

文学賞（文学一般 literature in general）			
41	紫式部市民文化賞	61	坪田譲治文学賞
42	秋田魁新報社新年文芸	62	島根県民文化祭（文芸作品）
43	舟橋聖一顕彰青年文学賞	63	読売文学賞
44	舟橋聖一顕彰文学奨励賞	64	南日本文学賞
45	小林秀雄賞	65	日本海文学大賞
46	新潟日報文学賞	66	日本芸術院賞（文芸関係）
47	親鸞賞	67	日本作家クラブ文芸賞
48	星雲賞	68	日本自費出版文化賞
49	青森県文芸賞	69	農民文学賞
50	泉鏡花記念金沢市民文学賞	70	部落解放文学賞
51	泉鏡花文学賞	71	福岡県文学賞
52	早稲田大学坪内逍遙大賞	72	福岡市文学賞
53	多喜二・百合子賞	73	北海道新聞文学賞
54	大原富枝賞	74	北東文芸賞
55	大江健三郎賞	75	棕庵文学賞
56	大仏次郎賞	76	野間文芸賞
57	第2次関根賞	77	歴史浪漫文学賞
58	中村星湖文学賞	78	労働者文学賞
59	長塚節文学賞		
60	長野文学賞		

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