

NOTES

1. Perhaps Nguyen Huy Thiep's most well-known work to Western audiences is his *The General Retires and Other Stories* (Singapore: Oxford University Press in Asia, 1990), translated with an introduction, "Nguyen Huy Thiep and the Faces of Vietnamese Literature," by Greg Lockhart.
2. Le Minh Khue's *The Stars, The Earth, The River: Short Stories by Le Minh Khue* edited by Wayne Karlin, translated by Bac Hoai Tran and Dana Sachs, was recently published by Curbstone Press.
3. Nguyen Khac Vien, along with Huu Gnoc, wrote the well-known work, *Vietnamese Literature: Historical Background and Texts*, trans. Mary Cowan, et al. (Hanoi: Red River, Foreign Languages Publishing House, undated) presents a wealth of historical information, with samplings of Vietnamese literature from the tenth through the twentieth century. Although the text does not give a great deal of information on contemporary Vietnamese writers—having been published in the late 1970s—it remains an indispensable resource.
4. The volumes in both series are published at variable intervals, and priced individually. For more information on previous as well as forthcoming issues of *Vietnam Forum* and *Lac-Viet*, take a look at the following Web site: <http://www/cis.yale.edu/seas/vietpub>.

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ANNOUNCING THE CHARLES WEI-HSUN FU ISCP ESSAY CONTEST IN ASIAN PHILOSOPHY

Three prizes of \$2,000 each will be awarded for the best essays in the area of Asian philosophy, one award for entries in each of the following languages: 1) Chinese, 2) Korean or Japanese, 3) English. Decisions will be rendered by three separate panels of scholars. Funding also will be provided for the winners to travel to the biennial conference of the International Society for Chinese Philosophy and present their essays on the program. The next ISCP conference is scheduled for the summer of 1999 in Taiwan. The contest is open to graduate students and young scholars in the first five years of their teaching careers and/or completion of graduate work. Three copies of the essay should be sent directly to the Fu Foundation office no later than January 1, 1999 (twenty pages maximum, double-spaced).

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Long, Long Autumn Nights

Selected Poems of Oguma Hideo, 1901–1940

Translated with Introduction by David G. Goodman

MICHIGAN MONOGRAPHS IN JAPANESE STUDIES, NUMBER 3
ANN ARBOR: CENTER FOR JAPANESE STUDIES
THE UNIVERSITY OF MICHIGAN, 1989
X + 124 PAGES

During one of the darker periods of Japanese history—the 1920s and 1930s—Oguma Hideo wrote poetry that illuminated the politics of his day. In *Long, Long Autumn Nights*, the first English sampling of this avant-garde poet, the reader will find powerfully humane writing that reflects the age's imperialism, and in a sense redeems it. Translated by David G. Goodman, *Long, Long Autumn Nights* also serves to reveal the significance of Japan's demographic diversity in what is often thought of as a homogenous country. Readers of this volume will be able to expand their knowledge not only of Japanese poetry but of the Japanese nation.



Goodman tells us that Oguma grew up in Hokkaidō and Sakhaline, colonies in Japan's northernmost region, and that his formal education ended when he completed the equivalent of eighth grade. Before establishing himself as a left-wing, non-Communist intellectual, Oguma took on a variety of odd jobs within the fringes of colonial society, and before the end of his brief lifetime, worked as a reporter and free-lance editor.

This excellent volume divides Oguma's poetry into four time periods within the two decades: (1) From Sakhalin to Tokyo, 1920–1930; (2) The Proletarian Poet, 1928–1933; (3) Post-Tenko Poems, 1934–1935; (4) A Voice Discovered: Epic Poetry Circa 1935. Goodman's introduction analyzes each time period, setting each within modern history and literature; a selection of twenty-three poems are then presented chronologically.

For Oguma, writing was a matter of identifying positive modes of being, of affirming humanity. In "Singing on Horseback" (*Bajō no uta*), the poet fancies himself a Robin Hood-like balladeer. His "task as master thief/ Is to compose poetry on horseback, . . . / To be a fore-runner./ To be in the vanguard./ To manifest courage."

The lengthier narrative poems, published in 1935, contrast with the core tradition of Japanese poetry dominated by the short forms of

BOOK REVIEWS

Published in commemoration of the centennials of the Philippine Revolution (1896), the Philippine Independence (1898), and the Philippine-American War (1899).

The Filipino Americans: Their History, Culture, and Traditions

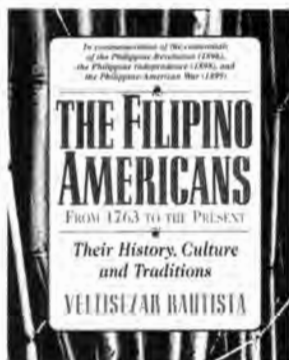
1998. 256 pages, 8-1/2 x 11, 176 b&w photographs, for all ages, hardcover, \$24.95, ISBN 0-931613-14-0

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Tanka and Haiku. The "Flying Sled" (*Tobu sori*), an epic based on the theme of the vanishing Ainu minority, is highly dramatic and unparalleled:

*These winter preparations were carried out
With the characteristic aplomb of north folk
Those with money used it;
Those without made do.*

...

*As if someone had them by the throat,
The villagers held their breath.
They pricked up their ears and listened to
the silence.*

The title poem, "Long, Long Autumn Nights" (*Changjang Ch'uya*) derived from Oguma's experiences in Sakhalin and Hokkaidō, lays bare the fundamental inhumanity of Japanese cultural policies in Korea, displaying a sensitivity to people living under colonial rule:

*Weep not, Korea!
Old women weep not!
Weep not, sweet maidens!
The laundry block will laugh at you!
Tok-tack, tok-tack-tok-tack.
What is that sound?*

Goodman states: "[I]t is Oguma's ability to put himself in other people's shoes, to imagine and articulate the complexities of their situation, that makes him a poet of moral as well as literary stature" (p. 18).

Due to the fine translation—the author is a winner of the 1990 Award of the Translation Center of Columbia University—*Long, Long Autumn Nights* should prove of great value as a teaching tool to educators. The book is certain to be appreciated as an enrichment of both Japanese literature and Japanese history. A caution is that poems such as "The Tumbleweed Company" (*Pulamubago chūtai*) on the theme of dehumanizing war experience, may be too mature for younger students, so that teachers using the volume should be selective in their choices.

Unique drawings by the poet that are integrated into the text provide an added touch that enhances the reader's understanding of Oguma's lyric writing. ■

Masako Nakagawa

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