the globe. If the reviewer is Japanese, then the question arises, if American literature is "our" literature, then what about Japanese literature? Who is the "we" here?

As critics have repeatedly pointed out, in writing about a postcolonial, geopolitically hybrid world, researchers must give an account of his or her own stance in his or her own time. In Japan, however, only the beginnings of this process can be seen. For example, Etsuko Taketani, in U.S. Women Writers and the Discourses of Colonialism, 1825–1861 (2003) (reviewed in this issue), constructs a model or "grammar" of psychological colonialism that is more relevant to the US-Japanese historical situation than it is to any of the locations that she discusses. However, except for one short scene of ekphrasis, where she describes the compelling image of a western woman (whom she identifies as "American" without giving a reason) on the frontispiece of Fukuzawa Yukichi's Sekai Kuni Zukushi [World Geography], she never even mentions Japan (42). Yet it is so clearly Japan, after all, and not Macao, Burma, or Liberia that was "colonized" by the US without having been a "formal" colony. Giving such an account would require Japanese scholars to provide a frank discussion of attitudes, opinions, and histories that had previously been kept private, or at least produced only for domestic, Japanese-language consumption. While this process will undoubtedly be risky and painful, I look forward to this next phase of Japanese scholarship in American literature.

A Public Space:
An Exciting New Literary Journal in America
Motoyuki SHIBATA (The University of Tokyo)

It's wonderful enough to encounter a new American literary journal entirely devoted to fiction and poetry. But it's even more wonderful when the first issue features, alongside new work by exciting young American writers like Kelly Link and John Haskell, translated stories by Yoko Ogawa and Masaya Nakahara, interviews with Haruki Murakami and more.
Sounds almost too good to be true—but it is true. At the point of writing I'm expecting to receive from New York sample copies of the first issue of *A Public Space*. The table of contents I have received in advance includes “Origin Story” by Link (author of *Stranger Things Happen*), “Galileo” by Haskell (*I am not Jackson Pollock*) and “The Dead Fish Museum” by Charles D’Ambrosio (*Orphans*), and “Inspired by a True Story,” a new essay by author Rick Moody (*Purple America*).

These names alone will convince anyone interested in contemporary American fiction that *A Public Space* is a major literary event. But even more enticing: the debut issue features a nearly fifty-page section called “Focus Japan.” There are two interviews: one with Murakami (“Haruki Murakami speaks of grapefruit, Salinger, and why American readers sometimes miss the point”) and the other with the New York-based writer Riyo Niimoto and myself (“Motoyuki Shibata and Riyo Niimoto on the novels that introduced them to America, and what this generation of Japanese writers has in common with their American counterparts”); and there are three translated stories: Kazushige Abe’s “The Maiden in the Manger,” Nakahara’s “Bloody Self-Portrait of a Beast,” and Ogawa’s “Backstroke” (translated by yours truly).

The whole section starts with “America Invented,” an excellent introductory essay by Roland Kelts. I have also been told that the journal is considering having more fiction and interviews from Japan in future issues and/or on their Website.

Does the magazine’s interest in Japan represent a larger interest on the part of the American public? I wouldn’t want to be too optimistic, but seeing the huge popularity of *anime, manga*, visual art by Takashi Murakami and Yoshitomo Nara, and of course Haruki Murakami’s fiction, one can at least say that more Americans are more keenly interested now than they were, say, ten years ago, in what’s going on in contemporary Japanese culture.

And what’s best, it seems to me, is that for Americans today, Japan is simply where exciting things are happening. There isn’t much orientalism involved anymore: Americans read Haruki not because they want to learn about Japan (perhaps they sometimes read Kawabata or Mishima for that
purpose), but purely because they think he is a terrific writer.

Having spoken with editor Brigid Hughes in New York, I had the impression that the producers of *A Public Space* simply want the best writing in their magazine: they are not interested in being politically correct, or appearing culturally broad-minded. Likewise, *The New Yorker* magazine, which has been publishing Haruki’s stories for years and has recently published a story by Yoko Ogawa (and is about to publish another one by her), never makes any fanfare about having a translated story by a foreign writer.

In fact, fiction by Japanese writers such as Ogawa and Hiromi Kawakami have much in common with what many young American writers—Kelly Link and Aimee Bender are probably the best examples—have been producing in recent years, especially in the ease with which they move from seemingly realistic modes to fantastical modes. (Kawakami’s newspaper review of the Japanese translation of Bender’s *The Girl in the Flammable Skirt*, in addition to being an apt reading of Bender, reads like someone else’s apt review of one of Kawakami’s own books). American fiction and Japanese fiction are increasingly similar—although Americans are, at least as of this writing, much more obsessed with the loss of family than their Japanese counterparts.

Let us hope more journals and publishers will become interested in contemporary Japanese literature. Writers like Ko Machida, with his extremely versatile style, will be a real challenge for translators. But why not try? As far as translation is concerned, where there’s a will (and a passion), there’s always a way. And now, it seems—there might be an audience. (International subscription of *A Public Space* can be arranged at the magazine’s website: http://www.apublicspace.com/subscribe.html)

**A Further Note on the Interaction between Faulkner and Hemingway**

TANAKA Hisao (Hiroshima University)

When I wrote a paper on the interaction of Faulkner and Hemingway, focusing on the former’s “ripple theory” and the latter’s “iceberg theory”—