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Contesting Civilizations: Literature of Australia in Japan and Singapore

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AUSTRALIA AND JAPAN EMERGED SIMULTANEOUSLY AS modernizing states in a shared region, and Singapore joined them in the 1960s. Interaction between Australia and Japan is more than 150 years old, while its Australia/Singapore counterpart is much more recent. But mutual perceptions appear in both cases to be characterized by concerns about cultural superiority or inferiority, and by complex contests over the deference due to civilizations. Here, I will trace the workings of civilizational contestation in Australian, Japanese and Singaporean fiction.¹

FICTION OF AUSTRALIA AND JAPAN

An indication of the asymmetry—or of the hierarchical distance—between these two cultures can be found in the quantity of narratives Japanese and Australians have produced about each other. I calculate that there are about 120 works of fiction from Australia and some 30 from Japan that involve the other: a rather small output over 150 years.² The common themes taken up in Australia/Japan narratives amount to a dozen or less, among which racial difference, or civilizational contestation, is a constant presence.³ The themes are few, and surprisingly similar in both societies. Arranged in a rough chronology, they include:

- early travelers' tales and invasion fiction, characterized by ignorance and exoticism,
- encounters between men and women in novels and short fiction, that most often end unhappily,
- war, captivity, internment, and occupation, in novels and memoirs, that evolve over time from reflecting enmity to expressing fellow-feeling, and
- the postwar and contemporary experience of Japanese and Australians in each other's cultures.

The third theme, the Pacific war and its consequences, attracted far more writers than all the others, mainly male. It continued to do so into the 1980s in fiction by Japanese men (with prisoner of war novels by Asada 1967, Inoue 1977, Nagase 1990, and Nakano 1984) and for even longer in Australian war fiction (for example Keneally 1980, 2007; Malouf 1990). Since then, although the volume of Australia/Japan fiction has declined somewhat in both countries, in the

most recent group of narratives, from the late 1960s to the present, contestation over civilization persists, and is much more evident in writing by men than by women.⁴

NARRATIVES OF WOMEN IN JAPAN AND AUSTRALIA

A pamphlet issued to the British Commonwealth Occupation Forces (BCOF) in Japan asserted, "It has been said that Japan is inhabited by two races, the men and the women".⁵ Certainly responses in fiction to war, occupation, and their consequences were markedly different between genders. In her novels about Japanese and Americans in the occupation period (*Someone will conquer them*, 1962, *With kisses on both cheeks*, 1981) Elizabeth Kata, an Australian married to a Japanese pianist, used her virtual house arrest in Karuizawa to create a varied cast of characters. Feeling more Japanese than Australian, she showed in her fiction none of the civilizational contestation common among male writers of the period in Australia and Japan. Kata then turned to history and the impact of Westernization with *Kagami* (*Mirror* 1992), a saga of her distinguished Japanese family, which may be the first novel by an Australian in which the characters are exclusively Japanese.⁶ Another historical novel, Nancy Corbett's *Floating* (1986), moves between the eighteenth century Yoshiwara district and the pleasure quarters of twentieth century Kings Cross. Corbett, a Canadian who wrote in Australia, merges Hanatsuma the geisha and Hannah the dancer into one Janus-faced woman. Since 1993, British-born Australian author Lian Hearn has immersed herself in Japanese language and history and, with nine novels whose characters are all Japanese, has established herself as Kata's successor.

In the 1980s, British-born Ann Nakano was briefly married in Japan and worked there as a journalist before moving to Australia. Her novel (*Bit Parts* 1985) has none of the historical awareness of Kata and Corbett. Instead, her troubled protagonist inhabits the *gaijin* enclaves of inner Tokyo, devoid of values or constraints. In this "social vacuum"⁷ another woman, the Australian protagonist of Geraldine Halls' *Talking to Strangers* (1982), finds Tokyo a site of liberation when a few weeks without her husband offer novel experiences and opportunities for affairs (all with *gaijin*). Her search for personal meaning is more important

in the story than the society in which she seeks it: Japan itself is mere wallpaper. Not so for Australian-born Dianne Highbridge (her *nom de plume* is a translation of her husband's name, Takahashi), for whom Japan has been home since the 1980s. Her second novel, *In the Empire of Dreams* (1999), draws together some of her observations of Japanese society from her articles and short fiction. Through a group of foreign women friends, she observes the foreigners' restricted circle and the one-dimensional view of Japan later exemplified on film in *Lost in Translation* (Sofia Coppola 2003).

In four later novels, Australian women all accept older Japanese men as their cultural mentors. In Caroline Shaw's *Cat Catcher* (1999) and *Eye to Eye* (2000), the implied civilizational hierarchy, with Japan on top, inculcated by a psychiatrist/Zen instructor, Dr. Sakuno, is unquestioned by her investigator Lenny. Another authority figure, Mr. Sakamoto, a researcher of early telephony, is similarly accepted in Gail Jones' *Dreams of Speaking* (2006) by Alice, who is in Paris investigating communications technology. Hilda, the protagonist in Paddy O'Reilly's *The Factory* (2005), is respectful towards and somewhat afraid of the director of a Japanese arts commune she is researching. She ends up losing their contest, disappointed in love with a commune member, and in effect a captive of the system.

Japanese women's fiction of Australia falls into a comparable pattern—history, family, and being a foreign visitor—but the civilizational hierarchy it implies is different. The historical interface between Japanese and Australians has occupied Yokohama-based Endō Masako, who wrote several accounts of the early interchange with Australia. In fiction, she was preceded by Yamamoto Michiko, who had lived in Darwin from 1969 to 1972. Her four stories of lonely Japanese wives in northern Australia were published in Japanese in 1972 as *Betei san no niwa* (*Betty's Garden* 1983). In the title story, which won the Akitagawa prize, the protagonist "Betty" is isolated for twenty years among red-faced, casual, simple Australians, and Aborigines whom she sees as feckless. In contrast to Kata and Highbridge, "Betty" feels she is her husband's captive in a foreign country, it is only in the company of Japanese pearl divers and sailors that she can retrieve her "real self". In another memoir, *Michi's Memories* (Tamura 2001), the narrator's efforts to be a dutiful, exemplary Japanese abroad are similar to those of the war brides, many in unhappy marriages, and facing their Japanese families' disapproval, but all buoyed by a sense of the superiority of their culture.⁸

For later Japanese women writers Australia remained remote and unfamiliar, and served several as a non-specific site for fantasy, or for the climactic end of a story. In the late 1990s and 2000s, while Japanese fiction reflected a society of collapsing dreams, the celebrated novelist Yoshimoto Banana (Mahoko) responded with stories about loss, nostalgia, dysfunctional families, alienation, loneliness, and an elliptical lesbianism. In her story *Honey moon* (1997) Manaka recalls visiting her mother in Brisbane and how easy-going and rich Australia was, but also "how the sky was a little too high and a little too transparent and how there was nothing to do and how it

felt lonely." (122) She and her husband go there for a second honeymoon, but eventually return to their superior culture in Japan. Encountering Australia in real life was more climactic for Honda Chika, a Tokyo barmaid who stoically served a ten-year jail term in Melbourne for drug importation. In Japan, three television documentaries about these events alleged her human rights had been violated in Melbourne. In 2004–2005 an ABC radio feature, and a documentary performance, *Chika*, by Western Australian resident Kanemori Mayu, were based on her experience.

NARRATIVES OF MEN IN JAPAN AND AUSTRALIA

If one Australian author exemplifies civilizational contestation it is Hal Porter. His early fiction of Japan under occupation, which precedes the period of this survey, reflects his nostalgic fascination with traditional Japan and his partiality to young Japanese men. As soldiers in the BCOF or teachers, as Porter was, many of his Australian males are authority figures. But in his later narratives of Japan (*The Professor* 1965, *Mr. Butterfly* 1970) gullible Australians are all on the losing side in marriage, business, and academia in the face of the newly confident Japanese. In *The Actors* (1968) he deplored their betrayal of their culture, but castigated them too for challenging his notion of Western civilizational superiority.⁹

A decade later, Brian Castro skillfully evoked the exploits in wartime Tokyo and Shanghai of the famous German spy and Soviet double agent, Richard Sorge, in *Stepper* (1997), a novel in which no Australian appears. The Australians in Roger Pulvers' fiction (*The Death of Urashima Taro* 1981, and *General Yamashita's Treasure* in Japanese 1986, in English 1994) are distinguished by their gaucheness in dealing with Japanese. In the latter novel, his Japanese protagonist exacts double revenge from two former military men, a Japanese war-profiteer and an Australian "expert" on Japanese culture. Queensland academic David Myers visited Japan several times in the 1990s, and produced tales of his experiences that also sought to be even-handed: *Cornucopia Country* (1991), and *Storms in a Japanese teacup* (1996). Again, his inept Australians, several of whom are academics, are on the losing side in the civilizational contest, not only in Japan but even when they are the hosts in Australia.

On the perennial theme of foreign men's affairs with Japanese women, nostalgia prevails for a lost pre-feminist time when Australian men abroad could do as they pleased, among writers John Bryson, Robert Allen, Robert Drewe, and Stephen Carroll. Some of their Australian characters make an effort to learn about Japanese culture, although this may be merely for the benefit of readers who are presumed to be equally ignorant. But in *Kenzo: a Tokyo story* (1985) a much younger writer took a different, less civilizational presumptuous approach. Ross Davy's people are young and globalised Australians, Americans, and Japanese, experimental and narcissistic, including Kenzo, who is gay, and dies mid-way through the narrative. At the end a major earthquake brings their world tumbling down.

The displacement of Australian industry by Japan informs the thinking of three generations of Australians in Peter Carey's *Illywhacker* (1985), and concern about an economic invasion also impels John Brown's *Zaibatsu* (1983), Peter Corris' *The Japanese Job* (1992), and John Lynch's *The Proposal* (1995). Australians who think they are still fighting the Pacific war are common in this fiction, as well as in John Romeril's play *The Floating World* (1974) and Jill Shearer's play *Shimada* (1987). Clive James, an Australian resident in the UK, takes up the economic invasion in *Brmm! Brmm!* (1991), but the interaction is between resentful English people and the protagonist Suzuki who, while polite, intelligent and attractive to women, is ignorant about the war and Japanese atrocities. Although James, whose father fought against the Japanese, has claimed he is personally fond of Japan, the story reflects enduring ignorance, prejudice, cultural and sexual contestation, and Western ambivalence about Japanese competition.

After a succession of male narratives in which ignorant Australians lose the contest with Japan, readers might at first expect Peter Carey's *Wrong About Japan* (2004) to be yet another. Most reviewers did not detect a difference. The author, a New York resident, reluctantly accepts his adolescent son's pursuit of "cool stuff" in Japan, and begins to appreciate manga and anime, without claiming any real understanding of them, while pursuing the traditional arts that interest him. When in Japan, Carey doesn't try to do as the Japanese do, but he allows Japanese civilization to be ascendant and is unusual among male writers in not making a contest out of it.

Australian naïveté reappears in Andrew O'Connor's *Tuvalu* (2006). For twenty-something Noah, Tokyo is "the perfect place to be alone—no one pushing. You can hide out, be as selfish as you like," (245) and is "the perfect place to launch a ludicrous business." (270) But when cultural competition arrives with Mami, he is no match for her. She is manipulative, demanding, narcissistic, and untrustworthy, but also beautiful and fascinating, like the blind Japanese girl in *Babel* (director Alejandro Gonzalez 2006). Mami, who has lived abroad and speaks English, has a wealthy father, obeys no rules, steals things, and flirts with suicide. "In her world, *everything is a contest.*" (185, my emphasis)

For Japanese storytellers, like historian and travel writer Shiba Ryōtarō in *Mokuyō-to no Yakai* (*Soiree at Thursday Island* 1977), the exploits of pearl divers on the northern coast of Australia are enduringly vivid and romantic. But most of the recent research and life-writing of the pearl divers has not been by Japanese men but by women, Kato Megumi, Hokari Minoru, and Kanamori Mayu, as well as Australian Regina Ganter. Kanamori and a descendant of Japanese and Aboriginal people in Broome, Lucy Dann, together visited Dann's distant relatives in Taiji, Broome's sister-city, and in 2000 created a slide documentary, "The Heart of the Journey" about their warm encounter. Cultural contestation later entered the relationship with Broome, however, because of Taiji's dolphin fishery. Similarly in Paddy O'Reilly's short story, "The Rules of Fishing", contention over killing and eating endangered fish eventually undermines the enjoyable exchange between

Mr. Kato and a young Australian man. Only Japanese, who have lived by fishing for centuries, "could comprehend the principle of this act", Mr. Kato tells him.¹⁰

Australia is commonly distinguished from other "Western" countries in Japanese fiction and travel narratives by four attributes, none of which suggests Australian civilizational parity: convict ancestry and British colonial status, exotic fauna and flora ("wide nature"), Indigenous people, and multiculturalism. All the central figures in the narratives by Japanese men involving Australia are male Japanese, either pearl divers or soldiers in the past, adventurers among Indigenous people in later years, or contemporary visitors. Short, solitary stays enable them to relate to Australians fleetingly and then (as in fiction of male Australians in Japan) they either leave, or die. For both Australians and Japanese in much of this fiction, each other's country functions as a borrowed stage set, a separate, singular space on which an individual enacts a brief story after which little of lasting impact remains.

Japanese anthropologists who have lived among Aboriginal people have written fiction about them, in which the comparison with Japan's Ainu is more or less explicit: Nakano Fujio and Nakai Hideo for example. In 1980 Hiyama Takashi cycled across Australia from East to West and in "Australia is a Free Country" recorded his impressions of Australians for whom having "a fun life" was the most important thing, in *Saikuru Yarō Chūō Toppa* (*My Escape to Become a Bicycle Fanatic* 1980). A novel of adventure that appears to draw on Bruce Chatwin's *Songlines*, Kawabata Hirohito's *Hajimari no Uta o Sagasu Tabi* (*Journey in search of original songs* 2004), involves the descendants of a Japanese pearler crossing Australia from Broome to Alice Springs. On the way they engage in arguments about whaling, land rights, and Indigenous independence. The remote inland, so unlike Japan's crowded coasts, also attracted film director Yasuo Orihara. In his *Tasmania Monogatari* (*Tasmanian Story* 1991) a biologist who has left his job in Japan is searching for the thylacine in Tasmania, where the natural beauty leads him to reject his former company's unsound practices, but his visiting son has difficulty in accepting his emigration. In a novel by Katayama Kyōichi, *Sekai no Chūshin de, Ai o Satebu* (*Crying Out Love in the Centre of the World* 2004), later highly successful as a film, a man recalls his teenage correspondence with a girl who, dying of cancer, has said she wants to go to Uluru. Australia, once again, provides a remote setting for the final scenes when he goes there and climbs the rock in her memory.

The celebrated writer Murakami Haruki visited Sydney for three weeks during the Sydney Olympic Games in 2000, and recorded his first experiences of Australia in *Shidonii* (*Sydney* 2001). For Murakami, as for others in the genre, says Leith Morton, Australia is "a source of exotica [. . .] a mythic land of exotic beasts located at the end of the Earth."¹¹ Although the high standard of the main stadium surprises Murakami, the Sydney suburbs he passes through to get there are faded and crumbling, and the opening ceremony is no more than

“bucolic mummery.” (Morton 2004) Most of the games events are boring, apart from the men’s and women’s marathons (the latter won by Japan). For Murakami, the games are one bright moment in resource-dependent Australia’s slow terminal decline. Australian civilization, he implies, does not compete with Japan.

When Australia was a top tennis nation, it was celebrated in *Sports Shōjo*, an early manga by Yamamoto Sumika in 1972, whose *Esu o Nerae (Aim for the Ace!)* became a television anime series the following year. Australia later reappeared as a site of “wide nature” and fresh produce in manga by Kariya Tetsu, who wrote from Sydney for *Oishinbō (Gourmet)* in 1998. His revelations about wagyu and wine may have alerted a sibling team, Kibayashi Shin and Kibayashi Yuko, to the delights of McLaren Vale in South Australia. Their manga, *Kami no Shizuku (The Drops of Gold)*, had such an impact in Japan that in 2006 D’Arenberg’s Laughing Magpie shiraz vignier became a best-seller. Now, if Japanese working holiday-makers, students, or visitors are writing narratives based on their experiences in Australia, they are more likely to be doing it in manga or electronically, as mobile phone novels (*keitai shōsetsu*), than in conventional fiction.

AUSTRALIAN AND JAPANESE LITERATURE AND ITS RECEPTION

In her fine study of Australian literature of Japan, Kato Megumi calls it a “neglected category” (2008: 9). She is right: in Australia, those who read and write creatively about Japan are few, as are translators and academic researchers of the literature. In Japan, too, Australian literature, and Australian cultural studies generally, have always been a niche pursuit of individual academics (including in the past Ochi Michio and Hiramatsu Mikio, and currently Yamamoto Kazue, Arimitsu Yasue, Sato Wataru, Tada Masako, and Kato herself), historians (like Endō Masako), translators (Ochi, Hiramatsu, Arimitsu, and Sawada Keiji), directors (Wada Yoshio), and publishers (the former Simul Press, and C.E. Tuttle, publisher of Harold Stewart). Kato suggests that how Australian stereotypes about Japanese are conveyed in fiction, and how they change or do not, contributes to “structures of feeling” in Australian society. The same, of course, can equally be said of Japanese representations of Australia (and has been, for example, by Ross Mouer).¹²

Economically, strategically, and culturally, Australia and Japan are still mutually important, but the amount of literature that Australians and Japanese produce about each other, always small, appears to be declining. Only two or three Japanese authors living abroad, in the UK, the US and Germany, are well-known in Japan. Similarly, the flow of Australian narrative fiction by young people who study, work, and travel in Japan has never been more than a trickle, and although writers with Asialink grants have produced some of the recent fiction discussed here, it is little noticed in Japan. Enrollments in Japanese language have fallen off, and Australia now ranks lowest in the OECD for second language acquisition generally. Enrollments of Japanese students in

foreign language and literature courses are also declining. As well, both societies are experiencing changes in the economics of publishing, tensions between globalization and xenophobia, and a tussle between new and old in technology, reading and writing.

The output has never been equal: fewer Japanese write fiction of Australia than vice versa. In the last decade, each country appears to have lost the capacity to stimulate the imagination of the other as a site of fiction or memoir. This decline may be explained by a loss of novelty and a sense of sameness, even an absence of sexiness in the relationship. At a deeper level, as I have proposed here, contestation over civilization and the respect due to it has always underlain interactions between Australia and Japan, and literature reflects that, more than the non-linguistic arts do. Japanese inquire what Australian culture is, with the suggestion that Indigenous arts are all that Australia has to distinguish it from any other Western country. At Waseda University, Professor Sawada says Japanese who in the past were curious about Western cultures, are currently more interested in studying China and Korea. They see Australia as cultureless, a third-rate Western country, and a penal colony, much as it was when Fukuzawa Yukichi—whose global travels did not include Australia—wrote in 1875 that “Africa and Australia are still primitive lands.”¹³ Now, Professor Arimitsu, the first Japanese to earn a PhD from an English department in an Australian university, puts it more obliquely, saying Australian society has “nothing dramatic” about it.

Australia-related courses are given in ten or so universities in Japan (fourteen in 1985, by my calculation), and Australian literature is taught in only about five of those. Australian academics are a shifting population in some of the ten, and in five or six other universities as well.¹⁴ Two organizations, the Australian Studies Association of Japan (ASAJ, with 200 members across several disciplines) and the ANZ Literary Society of Japan (with 60 members), keep interest alive, holding conferences and seminars, publishing *Southern Hemisphere Review* and *Oceanian Studies*, and encouraging translation. But their membership and resources remain small. The rapid expansion of scholarly interest in Australian literature in China is not matched in Japan, and as yet no event in Japan compares with the Shanghai Australian literary festival.

This modest impact is repeated in publishing, translating, and bookselling, where Australian writers, unless they are internationally known (Peter Carey, Thomas Keneally, Patrick White, and Richard Flanagan for example) are not much promoted. So although Japan’s bookshops, large and small, still attract plenty of browsing patrons, and book-buyers widely use Amazon, the names of most contemporary Australian writers are unfamiliar. Japanese-speaking Australian residents like Gregory Clark and Roger Pulvers are *gaijin tarento* (foreign talent) who have access to the media and publishers, as do Japan-literate Australian academics with good connections. But if Australia is to move to a higher level in Japanese cultural awareness, clearly, Australians will

need to put more effort into language, translation, promotion, publication, communication, and contacts than they have done in the past century and a half, and should become more familiar with Japanese literature too.

FICTION OF AUSTRALIA AND SINGAPORE

The story is similar in Singapore. Scholarly interest is less evident in Australian literature than two decades ago; no tertiary courses on it are taught, not even at the National University of Singapore (NUS); and little publishing, promotion, or retailing of Australian fiction occurs apart from what is internationally sourced. Singaporean authors (many of them part-time poets) know about current Australian literature mainly from being invited to writers' festivals and poetry collaborations in Australia. The Singaporean Australian poets Ee Tiang Hong, Bronwyn Lim, Felix Chong, and essayist/poet Kim Cheng Boey are well known among literary Singaporeans, but others who have published fiction only since they emigrated to Australia, like Simone Lazaroo, Ang Chin Geok, and Teo Hsu-ming, are unfamiliar names.

Edwin Thumboo edited *Writing Asia: the Literatures in Englishes* (National Library Board of Singapore 2007), which included an Australia New Zealand section. Two more volumes, both called *Sharing Borders*, and both containing essays by Australians, were edited by Gwee Li Sui, and by Mohammed A Quayum and Wong Phui Nam. Kirpal Singh and Thumboo maintain a long-standing interest in Australian literature, though both are ageing, as are their Australian contemporaries and supporters, who include John Kinsella, Dennis Haskell, Bruce Bennett, and Michael Wilding. Is a new generation ready to take their place?

Catherine Lim, the established Singaporean writer who is now an expatriate, has often deplored the vacuum of ideals and imagination that she believes lies at the heart of Singapore's culture. Inside observers detect an existential crisis in Singapore. Lives spent seeking material survival in a competitive society, they complain, are devoid of cultural thrill, with the result that some turn to various religions to fill the vacuum. But the state supports selected cultural activities like the splendid Museum of Asia; the Singapore Writers' Festival, which is about to become annual; the National Book Council of Singapore, which mainly promotes children's fiction and illustrated books; the National Arts Council, which gives an annual prize for fiction, and funds a new e-journal dedicated to literary translation; and the National Library of Singapore, which is collecting oral histories and bibliographies of older local writers as a historical resource. With guarded optimism, people say Singapore is taking three steps forward and two back: it seems almost to be a national motto.

The foreign media report Singapore's official censorship, and prosecutions of opposition politicians and foreign journalists. On the one hand, openness to foreign ideas is encouraged, but publishing in the wrong overseas journals, or on the wrong Internet sites, can lose Singaporean academics their jobs. The

government appears to want control over the very technology that promotes Singapore as a modern, open state.

Publishing is in flux, as it is in Japan and Australia. At the Institute of Southeast Asian Studies, ISEAS Publishing continues to expand its scholarly list on regional affairs, including on-line, and is publishing books on demand, but Australian authors' presence is small. The young bookseller/publisher Booksactually, which is the official outlet for the Singapore Writers Festival, sees potential for further development in online sales to schools and corporations. They are also matchmaking with buyers, such as Ivor Indyk. His Giramondo published Boey's *Between Stations* (2009), which is selling better in Singapore than Australia, perhaps because it records Boey's anguish at exchanging one civilization for the other. Singapore is now the regional headquarters for some publishers, who could bring Australian books in but do not, partly as a consequence of global divisions of territory. But Australia appears to have given up promoting its own books: the Sydney book fair has folded, Australians have not been seen at recent meetings of the Asia Pacific Book Publishers Association, nor do they take advantage of free stalls at the Association's Book Fair to promote sales and rights.

An Australian author, the food writer Kylie Kwong, was a leading guest at a recent Singapore Writers Festival. But her cuisine, I was told, is regarded in Singapore with amusement. None of the academics, publishers, booksellers or writers I surveyed mentioned any cultural promotion on the part of the Australian High Commission. If Australia has a national narrative, it appears to be barely audible in an important, English-speaking country only five hours from Perth. In Singapore, the presumption that Australia is a cultural desert rushes in to fill the information vacuum. □

NOTES

¹ Although Huntington (1996) capably surveys the literature on comparative civilizations (ch.2) he asserts that it is human to hate, compete, and mistrust, and that conflicts and enemies are endlessly replaced by new ones. (130) For people seeking identity and reinventing ethnicity, "enemies are essential". (20) He categorizes Japan as a civilization, while Australia is a "torn country" vacillating between Asia and the West. He does not consider that either Japan or Australia might be capable of becoming a blended civilization. Instead he urges Australia to join the West, speculating that in 2010 Japan will side with China and Islam in a coming global conflict. (313-4) I do not accept his argument that the West must confront the Confucian and Islamic civilizations militarily, which for Australia is not an option. Samuel P. Huntington, *The Clash of Civilizations and the Remaking of World Order*. New York: Simon & Schuster, 1996.

² Fiction here is narrowly confined to novels and short stories, including those based on diaries and memoirs. I do not include detailed examination of drama, film or children's fiction, important though these categories are.

³ Australian author Peter Goldsworthy, who is also a physician, explains that "all humans share the same physiological needs and the same dozen or so feelings". Goldsworthy. "Ever the Twain", *Meanjin* vol. 66 no 2, 2007: 75.

- ⁴ By “Australia/Japan fiction” I mean narratives of Australia by Japanese and those of Japan by Australians (including Australians and Japanese resident in each country).
- ⁵ Quoted by Tamura Keiko. *Michi's Memories: the story of a Japanese war bride*. Canberra: Pandanus Books, 2001:10.
- ⁶ First novel: Kato Megumi. *Narrating the Other; Australian Literary Perceptions of Japan*. Melbourne: Monash UP, 2008:173.
- ⁷ “Social vacuum”, Robin Gerster citing Harold Stewart: in Broinowski, *The Yellow Lady—Australian Impressions of Asia*, Melbourne: Oxford UP, 1996: 176.
- ⁸ See Tamura 2001. Tamura Keiko. *Border Crossings: Japanese Brides and Their Selfhood*. Canberra, ANU: PhD thesis, 1999. Nagata Yuriko. *Unwanted Aliens: Japanese Internment in Australia*. St Lucia: U of Queensland P, 1996.
- ⁹ Hal Porter. *The Actors: an Image of the New Japan*. Sydney: Angus & Robertson, 1968.
- ¹⁰ O'Reilly 2007. “The Rules of Fishing”.
- ¹¹ Leith Morton. “Murakami Haruki's *Sydney Diary*”, in Alison Broinowski, ed. *Double Vision: Asian Accounts of Australia*. Canberra: Pandanus Books, 2004: 93-103.
- ¹² Ross Mouer, ed. “Japanese Images of Australia: Japanese Writings on Australia 1990”, *Asian Perceptions of Australia*, 1. Clayton: Monash University, 1991. Ross Mouer, ed. “Japanese Images of Australia: Japanese Writings on Australia 1991”, *Asian Perceptions of Australia*, 2. Clayton: Monash University, 1992.
- ¹³ Fukuzawa Yukichi. *An Outline of a Theory of Civilization*, 1875. Tr. and rev. David H. Dilworth and G. Cameron Hurst III. Tokyo: Keio UP, 2008: 17.
- ¹⁴ Japanese universities teaching Australian Studies 2010, with Australian literature in italics: Tokyo, *Doshisha*, Gakushuin, Hiroshima Shudo, Japan Women's, Keio, *Meisei*, Nagoya Shoka, Osaka, Otemon Gakuin, *Ritsumeikan*, Sofia, Tokyo Institute of Technology, Tsuda Juku, *Waseda*. In 1985 courses on Australia were also taught at Tokyo University of Foreign Studies, Sofia, Meiji, and Kyoto Seika Universities.
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