

Despite these drawbacks, *Disparaged Success* is an important contribution to the area of comparative labor politics and industrial relations.

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The American Occupation of Japan and Okinawa: Literature and Memory. By MICHAEL S. MOLASKY. London and New York: Routledge, 1999. xii, 244 pp. \$55.00.

Historians and literary scholars are more fully appreciating the importance of the American occupation (1945–52) to the construction of Japanese memories of the wartime and postwar periods. In the field of history, John Dower's most recent book, *Embracing Defeat: Japan in the Wake of World War II*, comes to mind. In the area of literary studies, the book under review by Michael Molasky is a good case in point.

Molasky's study is ambitious, wide-ranging, and insightful. He does a fine job of exposing and analyzing the multidimensional, contended nature of Japanese memories of life under American occupation. Molasky is primarily concerned in his book with "occupation literature," a term he coins for literary works written by Japanese mainland, Okinawan, and women writers that "depict interaction between the American occupiers and the occupied populace" (p. 3). He examines relatively well-known works such as Kojima Nobuo's "American School," Higashi Mineko's *An Okinawan Boy*, Ōe Kenzaburō's "Prize Stock," Sono Ayako's "Guest from Afar," and Nosaka Akiyuki's "American Hijiki," as well as less commonly known, neglected, or forgotten stories by Okinawan and female authors.

Molasky's critical approach to his subject is comparative (in that he compares and contrasts the works he discusses) and multidisciplinary (he introduces and draws, for instance, on colonial discourse, feminist and race theory). He is particularly interested in, and adept at, reading allegorically. As Molasky is doubtlessly aware, this practice of allegorical reading can run the risk of neglecting the personal, lived experience of the women and men portrayed in the works he discusses. His judicious application of theory, close reading, and sensitivity to issues of victimization, oppression, inequality, and injustice make for a provocative, engaging, and illuminating study of Japanese occupation literature.

Molasky addresses three basic questions: (1) how did Japanese men represent their experience of the American occupation; (2) to what extent do women's writings on the subject offer a "counter-history" to dominant male narratives; and (3) how have Okinawan writers depicted their distinct experience of life under American military rule? (pp. 1–2). With regard to the first: Molasky observes that, for male writers, life under American occupation was a humiliating, emasculating experience. In general, these authors represented their experience in terms of linguistic and sexual impotence. Molasky convincingly argues that male authors routinely employed images of rape (of Japanese women by American soldiers) to convey their own sense of powerlessness and shame. Moreover, by equating women's bodies with Japan, and occupation soldiers with America, they also used the sexual violation of women at the hands of occupation soldiers as an allegory for national subjugation and victimization.

In contrast, Molasky shows that Japanese women writers did not portray life under American rule as humiliating or identity-threatening, nor did they seek to attribute their postwar suffering and loss directly to the American occupiers. Instead, they located the source of their oppression in ongoing domestic conditions such as poverty,

prejudice, and patriarchy. In Molasky's words, "The American occupiers merely put a new face on old problems" (p. 156). Okinawan writers shared this general point of view. After essentially living under Japanese occupation during the prewar and war years, they too experienced American occupation as a variation on an old, all-too-familiar oppressive theme. Okinawan authors also provide fresh and nuanced perspectives on their distinctive experience under American military rule. According to Molasky, they contribute toward a better understanding of the complex, multidimensional nature of occupation experience by refusing to acknowledge the postwar suffering of Japanese subjects "without first implicating them as complicit in Japan's violent prewar and wartime domination of Asia" (p. 39).

Molasky closes the sixth chapter of his book, "The Occupier Within," by raising a number of critical questions and making a significant observation. While made specifically in reference to Ōe Kenzaburō's "Human Sheep" and Nosaka Akiyuki "American Hijiki," they are nonetheless relevant to his study as a whole: "[These works] raise difficult questions about the legacies of war and Japanese imperialism: How does Japan's response to the American occupation relate to the structures of domination within Japanese society itself? To what extent are these structures inherited from prewar days? Finally, whose responsibility is it to rectify those injustices that remain? In a nation that has often viewed its militarist past as an aberration, these questions retain their urgency today and demand that the reader consider the present through the past—and seek the occupier within" (p. 177).

Molasky's excellent study of Japanese occupation literature is thoroughly researched, well written, and contributes substantially to our understanding of an extremely important but heretofore largely neglected area of postwar Japanese literature. It should be read by anyone interested in learning more about the great diversity of Japanese literary memories of, and perspectives on, the American occupation experience. Given the high price of the hardback edition, one can only hope it will soon be available in a more affordable paperback edition.

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*Modern Masters of Kyoto: The Transformation of Japanese Painting Traditions—
Nibonga from the Griffith and Patricia Way Collection.* By MICHIO MORIOKA
and PAUL BERRY. Seattle: Seattle Art Museum/University of Washington
Press, 1999. 333 pp. \$50.00.

This exhibition and accompanying catalogue would appear to follow in the wake of the first such retrospective exhibition, *Nibonga—Transcending the Past: Japanese-Style Painting 1868–1968*, held at the Saint Louis Art Museum in the fall of 1995. Conceptually, it anticipates that event by more than two decades. This singular collection of modern Japanese-style painting (*Nibonga*) was assembled by an uncommonly informed couple who had the perspicacity and perseverance to focus on an aspect and phase of modern Japanese art that was then assiduously ignored and often denigrated by most Western historians, critics, and collectors of Japanese art.

Both Griffith and Patricia Way attended Japanese language school while serving as naval officers in World War II. They subsequently attended the University of Washington and, since he graduated from law school, Griffith Way has practiced law for more than four decades in both Seattle and Tokyo. Like many other Westerners