

# Reactionary Nature of Japanese “Kadogawa Bunko”

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The great leader Comrade **Kim Jong Il** said as follows:

**“The bourgeois trends in literature prevailing throughout the world nowadays are diversified, but all of them are based on the reactionary outlook of the exploiting class on the world, trying frantically to neglect or distort what is essential, and exaggerate or beautify what is inessential.”**

(“**Kim Jong Il** Selected Works”, Vol.12, p.347)

Nowadays all shades of trends and schools of bourgeois art and literature in service to covering the reactionary nature and contradictions of imperialism, paralyzing class consciousness of the popular masses, and justifying the reactionary domestic and foreign policies of the imperialists, are flooding over the world.

“Kadogawa Bunko” (角川文庫 which means Kadogawa Bibliotheca) being published in Japan is one of those bourgeois literary works. “Kadogawa Bunko” is a kind of monthly works being published by “Kadogawa Bookshop” (角川書店 or Kadogawa Shyoteng), Chiyodagu, Tokyo in Japan, since 1949.

The reactionary nature of Japanese “Kadogawa Bunko” is firstly that it serves realizing the policy of the Japanese reactionists aiming at the rebirth of Japanese militarism.

It is expressed in the inaugural writings “On the occasion of publication of ‘Kadogawa Bunko’” written by Kadogawa Gengki, the owner of “Kadogawa Bookshop”, on May 3, 1949. He emphasized as follows:

“Japanese defeat in the World War II was not only the defeat of military force but also the defeat of immature cultural force. We felt and experienced strongly what a powerless and hopeless flower the Japanese culture had been. The space of 80 years since Meiji when the modern western culture was introduced into Japan was never short period. Nevertheless, we failed in creating the tradition of modern culture and preparing ourselves for the cultural class rich in free judgment and flexible food. This was the fault of publishers whose duty is to disseminate and infiltrate culture to the people of all walks of life, either.

We couldn’t do but go back to the starting line after 1945 and restart from the very first step. This is a calamity, but a golden chance, as well, to establish an order and to lay a sure foundation in immature culture of Japan confused and distorted.

Being faced with such a cultural crisis of Japan, ‘Kadogawa Bookshop’ (角川書店 or Kadogawa Shyoteng) publishes ‘Kadogawa Bunko’ (角川文庫) from now on, with the aspiration and determination to become the cornerstone of rehabilitation where the powerlessness would not be felt again, aiming at accomplishing the desire up to now since its establishment.”

This preface makes us discern without difficulty what kind of ideological tendency Kadogawa Gengki had and what kind of purpose “Kadogawa Bunko” “launched” by him pursued. Being greatly indignant at the defeat of militarist Japan in World War II, Kadogawa Gengki found one of its reasons in so-called “cultural immaturity”. “Rehabilitation where the powerlessness would not be felt again” said

by him means nothing but a restoration of militarist Japan that would never be defeated again. After all, he turned out to be a militarist and “Kadogawa Bunko” inaugurated by him is a reactionary works whose purpose is to implant militarism over the whole Japanese society.

Kadodayasuaki(門田泰明)’s novel “Snipe” (狙撃, 1982), published in “Kadogawa Bunko” form, gives a tactful hint that it is right for Japan to conduct hard-line internal and external politics, but, as the open and radical method such as establishment of military cabinet is premature, therefore it is to be desirable that Japan should wait for the opportunity going through gradual stages, through the story that the coup scheme of SDF military authorities fails. “Kadogawa Bunko” has repeatedly published this novel –of which price was about 520 yen per a copy– up to 28 times for 13 years from 1982 to 1994. This shows that “Snipe” fully fits for the aim of “Kadogawa Bunko” and at the same time it proves that “Kadogawa Bookshop” incites Japanese society to the rebirth of militarism with this kind of novels.

The reactionary nature of Japanese “Kadogawa Bunko” (角川文庫) is secondly that it veils social evil and contradiction of the capitalism and spreads the depraved capitalist way of life.

“Kadogawa Bunko” issues excessively the works with vulgar contents not worth a thin dime and openly preaches pathos and pessimism, religious doctrine, and mysticism and eroticism.

For example, Kuroiwa Jiugo’s novel “The Price of Harmony” digs down deeply into sadness and mental state of an office worker who has jumped into a business company in so-called “the period of high-speedy growth in Japanese economy”, while Mori Takako’s novel “Cleopatra’s Dream” also describes Egyptian Queen Cleopatra’s mental suffering and tragic death. Oogawa Ryuho’s novels “The Law of Sun”, “The Law of Gold”, and “The Law of Eternity” preachify religious dogma and mysticism, saying that they “teach how a man would attain high-degree of spiritual enlightenment, how the God’s plan would spread out and be carried out on the earth, and what the spatial theory breaking down the three-dimensional cognition whose width, length and height are fully narrow and confined in the range of vision, would be.”

Meanwhile, Goki Ganji’s “Wiping the Car on a Rainy Day” shows the trifles of hero who has loved nine cars and nine ladies, and Akagawa Jiro’s “Runaway Bride” tells the story that a girl student and her pet dog pry into the reason why 13-year-old “bride” has escaped. At the same time, Babara Deraoka’s “Prostitute’s Bible” shows the process through which a peeress degrades to the status of a woman of the streets.

Like this, this bibliotheca not only distorts and reflects the essence of life by ignoring the inherent nature of art and literature, and by pursuing naturalism and formalism, but also damages the artistic attributes of its literary works itself as well as their ideological attribute, by separating their form from their content, and by making their contents obedient to their form.

As a result, “Kadogawa Bunko” is nothing but a moneymaking medium by which the publishers aims at making money.

The reactionary nature of “Kadogawa Bunko” is expressed in the novel “Snipe” in concentrated way.

Being set in the period from the late 1970s to the early 1980s, “Snipe” has main contents in which Kuroki Hyoske, the head prosecutor in Tokyo Public Prosecutors’ Office, exposes and frustrates the coup d’etat plot of the military authorities of the Japanese “Self-Defense Forces” (SDF).

This novel gives an impression at a glance as if it opposes military government or militarism through the story that the coup scheme of SDF military authorities fails. Analyzing in detail, however, it can be understood that it gives veiled advocacy for the resurgence of Japanese militarism in contrast to it.

Generally, there emerges two groups of characters in the work, namely, coup force and anti-coup force, and the event breaks out and develops on the basis of antagonism and conflict between these two forces. However, there is no difference in essence between the coup force and anti-coup force in their point of view of domestic and foreign politics of Japan.

Coup forces and anti-coup forces are as like as two peas, and they are in reconcilable conflict mutually, not in hostile relation where they can neither stand nor exist together. That is why the spearhead of explanation of the case takes aims at so-called “evil from the outside” such as the United States or former USSR, etc. After all, the reason why the “evil from the outside” infiltrates is because Japanese politics is not strong, and it is the assertion of this work that, in order to get rid of the evil, Japan should take the way to hard-line internal and external politics, that is, the way of rebirth of militarism.

So-called “anti-American” tendency expressed in this novel to somewhat degrees should be analyzed correctly in this aspect. The plot of this novel reaches the climax in the face-to-face confrontation between the “Black Leopard” (Kuroki Hyoske), the mouthpiece of anti-coup force and “White Wolf”, the mouthpiece of coup force, and ends with the punishment of “White Wolf” by “Black Leopard”. “Anti-American” tendency shown in this novel is based on the contradiction and friction within the imperialists in all respects. It is none other than that militarist Japan regained her strength with the backing of US imperialism would like to take the “independent” reins of government now at the same position with her master, which looks like “anti-American” tendency in this novel.

By portraying anti-coup forces as the group of “positive characters” and coup forces as the group of “negative characters”, and by concluding that the former wins the latter, this novel gives a tactful hint that it is right to conduct hard-line internal and external politics, but the open and radical method such as establishment of military cabinet is premature, therefore Japan should going through gradual stages waiting for the opportunity.

Although the coup scheme is described failed, this work, in contrast to it, persists that Japan should rid herself of the sense of guilty that she is “assailant” and “defeated nation” at the earliest date, should say what she has to say and “live in an honorable way” on an equal level with ex-USSR, USA and other power nations; and it secretly asserts that the way for it should be found in the restoration of militarism.

With the reactionary ideological and cultural media such as “Kadogawa Bunko”, Japanese reactionaries has already disseminated militarism over the whole Japanese society for scores of years, and now sets out on the road of open aggression on the basis of it.

Novel “Snipe” sets up a stooge serving the reactionary ruling circles as a hero, idealizes him “superhuman” being, and beautifies capitalist Japanese society with the plot only for amusement and flowery words, by pursuing naturalism and formalism.

Above all, this novel casts a stooge who serves the reactionary ruling circles for the leading man

and idealized him as a “superhuman”.

In this work, hero Kuroki is depicted as the character with the same political opinion as that of the heads of Japanese government. By selecting such a character related with the law enforcement agency, who serves the reactionary ruling class, as the hero, and by idealizing him as “superman” and admiring his “ability”, “Snipe” beautifies and justifies the capitalist Japanese society just.

Hero Kuroki was originally police inspector at police superintendent agency, and was promoted to the public prosecutor, which will take over 6 years for others even though it may be possible, not only at an early age of 33 but also at once; therefore Japanese political and economic world is afraid of Kuroki, call him “Black Leopard”.

He is quite a prosecutor of “magic”, who senses the assassination of Gai is related to the “SDF” regiment’s missing by the sixth sense, when it has come about, and makes a good guess of the dial number, hearing the sound of dial being dialed by Mary over the wall. Through the whole process of investigation, he fights bloody fights with assassins armed with daggers, cudgels, pistols and rifles, etc. for as many as nine times, and being cut by dagger and bullet-wounded, he never falls down, never loses the matches, and even shoots down a helicopter with his pistol. He is described so “terrific and awe-inspiring man of men”.

American writer Edgar Allan Poe, so-called “forefather” of bourgeois detective and mystery novel, English writer Arthur Conan Doyle and others praised the “competence” of individual bourgeoisie and private detective who did not stick fast to the reactionary ruling circles, and embellished the capitalist society as if all injustice were punished by their “roles”. Going a step farther in this novel, however, Japanese writer Kadodayasuaki, put up a hero, concerned with judicial and procuratorial organ, closely sticks fast to the reactionary ruling circles, and praised his “competence”, so that he beautifies and justifies the capitalist system further. Kuroki is none other than a henchman serving to the reactionary ruling circles, who “fights for safety and peace” of militarist Japan.

In his next serial story “Muraumiryu – business assassination” too, Kadodayasuaki sets hero Muraumiryu as “excellent” as Kuroki, applauds his “competence”, and depicts in the way that he punishes what is called “‘evil’ in business”.

In the next place, “Snipe” distorts and disturbs the noble nature of literature by clinging to amusement-seeking framework and flamboyant rhetoric.

This novel, which can be said as “political fiction”, sets up the extraordinary and bizarre case that a whole regiment of “Self-Defense Force” is missing, and weaves the curiosity-seeking cases for fun of it to the last. The novel consisting of 8 chapters assembles unexpected and thrilling cases and fighting scenes in its every chapter.

Kadodayasuaki has written action-packed and amusement-seeking novels such as “The Condition for Treason”, “Collapse of Great Tower”, “Crazy Party for Ambition”, “Secret Agents’ Night” and “The War of New Gun Bullets”, etc. including his first work “Punishing the PM in the shadow.” (1980)

In the point of view of detective story, Kadodayasuaki’s works tends to be similar with Hirahitaro’s novels which had a great effect on Japanese mystery stories in the mid-twentieth century. Hirahitaro, whose pen name was “Edgawalanpo” named after American mystery writer Edgar Allan Poe, was a bourgeois reactionary author who had written bizarre-hunting and amusement-seeking novels.

Aping Hirahitaro's style of writing, however, Kadodayasuaki pursued fantastic idea and logicity and was engrossed in creating of popular and curiosity-seeking story.

In “Snipe”, the event that a whole regiment of “Self-Defense Force” has been missed and is found dead later, hero always arms himself with all-purpose keys or up-to-the-minute “supersensitive sound detector” through the whole process of chasing after the suspects, and others are a childish way of idea made up by the writer for hastening of the investigation merely for fun.

Meanwhile, most of over seventy characters are prominent figures in politics, in higher stratum of military authorities or concerned with secret organs in Japan, USA and former USSR, but any of the oppressed lower working masses can never be shown.

We must smash the imperialists’ anti-socialist maneuvers, defend and safeguard Korean-style socialism centering on the popular masses by having clear understanding of and by thoroughly criticizing and rejecting the reactionary nature of bourgeois mouthpiece publications.

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