

invention" celebrated by postmodernists. She critiques the simplistic conceptions of power held by such pop culture theorists as John Fiske, who claim that those who are dominated by cultural meanings, rather than productively rereading them, are simply "cultural dopes." Bordo argues instead that "'the power of being different' . . . is won through ongoing political *struggle* rather than through an act of creative interpretation." (280) This ultimately acts as something of a critique of many of the articles in *The Madonna Connection*: behind many of the bravura readings is more than a little wishful thinking. Ingenious readings of Madonna's texts ultimately do nothing more than mimic and perpetuate Madonna's self-advertisement and questionable politics. What is needed, and what this book for the most part lacks, are more analyses like Bordo's that situate Madonna's texts in larger cultural discourses, that interrogate the conditions of their production and circulation rather than reading them as compromised allegories of emancipation.

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Sakae Ōsugi, *The Autobiography of Ōsugi Sakae*, trans. by Byron K. Marshall (Berkeley: University of California Press 1992).

In autobiographies of great men and women who served time in prison, one expects to find serious questioning of self, the society that robbed the subjects of their freedom and, more likely than not, something absolute that some of them might call God. Socrates in *Clito*, Oscar Wilde in *De Profundis*, and Martin Luther King in *Letter from Birmingham City Jail* immediately come to mind. One is disappointed, however, if one reads with the same expectation *The Autobiography* of Sakae Ōsugi, the Japanese anarchist who was not only imprisoned many times but was murdered in 1923, along with his wife and a young nephew, by prewar Japan's overzealous military police.

The fault lies mostly in the way that Ōsugi's "autobiography" was born. He wrote many essays based on his life, including the ones collected in Byron Marshall's English

translation considered here. Of those, he published six specifically as *Jijoden* (Autobiography) in serial and left others with miscellaneous titles to be collected and published posthumously by various editors who called their selections Ōsugi's autobiographies. The essay entitled "Gokuchuki" [Prison notes], for example, which became Chapter 7 of Marshall's translation, was a part of Ōsugi's posthumous "autobiography" of 1930, which Marshall used, but was treated as a separate entity in the postwar edition of his completed works (Masamichi Ōsawa *et al.*, eds., *Ōsugi Sakae zenshu* [Complete works of Sakae Ōsugi], V. 13: Tokyo 1965).

In other words, Ōsugi's autobiography is, to a large extent, what his editors make of his writings regardless of whether or not the author entitled them as such. Unfortunately, so long as the editors focus on his works intended for publication, readers are never truly invited to the depth of his soul but are greeted instead with light-hearted banter and bravado. The text Marshall used belongs to this class of editing. Thus the English translation, for no fault of the translator, fails to uncover the man who was apparently too shy and convoluted, with a serious speech impediment at that, not to weave a thick veil of self-defense. Besides, for a man placed under constant police surveillance, too much public bearing of his soul was dangerous both for himself and his comrades. Readers who wish to creep behind Ōsugi's public persona must look elsewhere, such as his personal letters from prison.

For those who are indifferent to anyone's soul search *de profundis*, *The Autobiography of Ōsugi Sakae*, offers a rich social history of pre-war Japan. *Life in a garrison town* where Ōsugi grew up comprised the domestic backdrop of Japan's militarism. When men were soldiering, women and children lived precariously, haunted nightly by ghosts and fox spirits. Sadistic discipline at cadet schools is well known but interesting to hear from Ōsugi as the possible reason why a rebel like him was born. Homosexual pursuit of young cadets by older ones is not surprising at an all-male institution cut off from the outside world and female companionship. In this regard, Ōsugi found prisons to resemble cadet schools. A rare glimpse at the Meiji Emperor's person is priceless. Ōsugi's father, who was a decorated army officer, fell from his horse on the palace

ground. The Emperor who descended upon the scene laughed uproariously, calling the already mortified soldier a “monkey” and continuing to laugh.

If anything is amiss with Marshall’s work, it is the fact that he lost an enviable opportunity to make a valuable contribution to Japanese women’s studies in the English-speaking world. For one thing, he chose not to translate Ōsugi’s account of his love affair with the journalist, Ichiko Kamichika, who tried to kill him. In “Obake o mita hanashi” [The tale of a ghost] (Sakae Ōsugi, “Obake o mita hanashi — jijoden no issetsu” [The tale of a ghost — a section of an autobiography] *Complete Works*, V. 12, 187-226). Ōsugi is a self-serving male running away from his mistress but also his wife to pursue a third woman. He also reveals that, when Kamachika failed to give him money, he went to the Minister of Home Affairs — the virtual head officer of Japan’s secret police who hunted down dissidents like himself — asked the minister for money, and received ¥400.00 which was hardly a small sum in those days. Though it neither endears or ennobles Ōsugi for Marshall’s readers, the entire “scandal” represents a significant aspect of women’s place in modern Japanese society.

Marshall also missed a precious opportunity to help women’s studies and create his own autobiography of Ōsugi at the same time. He could have accomplished the feat by translating Ōsugi’s “Shikai no naka kara” (Out of the ashes). This piece, which takes the form of a novella, is an account of the author’s early relationship with Noe Itō, the “third woman” mentioned above. It was not included in the 1930 text, but it is even more valuable to a study of Japanese women than the one on Kamichika. Itō married Ōsugi after many a travail and was murdered along with him. Before all that happened, she was the editor of the renowned journal, *Seitō* (The blue-stockings), who turned it from a literary magazine of women who wanted to be liberated into the feminist magazine of liberated women. In “Out of the Ashes,” (*Ibid.*, 229-292) Ōsugi uses her letters to him generously, which is in itself a treat to scholars in the field. Moreover, he shows convincingly that Itō found her match in him politically, intellectually, and temperamentally.

Translating works written in one language into another must be a hazardous enterprise even for the best of its practitioners. Therefore, I enter only one example to show how different Ōsugi’s voice may sound if heard through another translator.

Ōsugi via Marshall: “This grandfather died while my father was overseas in the Sino-Japanese war. Because of his death the school in Uji was forced to close for one day.” (7)

Ōsugi via Hirai: “This grandfather, who lived in Uji, died while my father was away from home in the Sino-Japanese War. Because of his death, I was forced to skip school for one day.” (See Sakae Ōsugi, *Jijoden* [Autobiography], *Complete Works*, V. 12, 9)

Ōsugi was the eldest son and had to represent his family spiritually when such serious matters as a grandfather’s death occurred in his father’s absence. His grandfather’s name was either Gonkurō or Gonschirō, not Tenkurō or Tenshichirō as told in Marshall’s translation. (*Ibid.*)

Despite minor lapses such as these, the translation as a whole is highly readable, representing the best of the simple and direct style of Marshall’s prose.

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Shulamit Reinharz (with the assistance of Lynn Davidson), *Feminist Methods in Social Research* (New York: 1992).

Shulamit Reinharz’s encyclopedic new book, *Feminist Methods in Social Research*, is a veritable who’s-who-and-what-does-she-do? of feminist social research. The bibliography is invaluable and the text contributes an important analysis to the ongoing debate over feminist methods. The book’s reach and overall vision of the adventure that is feminist social research should ensure its place in the libraries of scholars from many disciplines.

Reinharz takes “What constitutes feminist research methods?” to be an empirical question, not a philosophical or political one. Thus, she happily avoids most of the justificatory rhetoric that obscures the question. To answer it, she compiled a voluminous set of examples of feminist research practices. She defined