

grounds. Since then, divorce has become more common and the legal culture has slowly adapted to this social change.

Because the Civil Code still requires that a married couple adopt the same surname, the party in a divorce who adopted the other party's name at marriage resumes their own surname at the time of divorce, and notifies this to the family registry.

One of the gender anomalies remaining in the Civil Code is that a divorcing woman is prevented from remarrying until six months after the date of the divorce. The rationale for this limitation is to allow paternity to be established in the case where the woman was pregnant at the time of the divorce.

VERONICA TAYLOR

documentary film

The Allied Occupation attempted to reconstruct Japan in its own democratic image through documentary and newsreels. To this end, radical film-makers who had quietly waited out the war were called upon to lead the post-war industry. Despite suppressions of early works – such as the atomic bomb film *Nihon no higeiki* (A Japanese Tragedy) – and an elaborate system of censorship, most documentarists in the mid-1950s were aligned with the Japan Communist Party. A notable exception was Kamei Fumio, who made independent documentaries about the atomic bombings and protests against US military bases. Most documentary film-makers, however, worked in journalism and PR. Young film-makers under the wing of Hani Susumu, then head of Iwanami Publishing's PR film unit, began identifying with the politics of the New Left and went independent around 1960. For the next fifteen years, the independent documentary scene was vibrant with powerful and innovative film-making. Two figures tower above the others: Tsuchimoto Noriaki, the director of the *Minamata series*, and Ogawa Shinsuke, whose collective made a series of films on the Sanrizuka Struggle at the construction site of Narita Airport. As this generation made its finest works in the mid-1970s, brilliant first films by Hara Kazuo and Suzuki Shirōyasu signalled the appearance of a new breed of documentarist. The new

films eschewed collective production for a more artisanal mode that focused primarily on the self and its relationship to the world, a trend that became increasingly depoliticised as television became virtually the only distribution route for documentary.

ABÉ MARK NORRES

Dodge Line

The Dodge Line is also known as the Dodge Plan, but in Japanese is often called the Economic Stabilisation Programme (*keizai antei kyūgensoku*). In the immediate post-war years, Japan experienced high inflation and serious economic hardship. In December 1948, a series of anti-inflationary initiatives were recommended to the Japanese government, aimed at wage and price control, and increased fiscal stability. Measures included increased raw-materials production, a foreign exchange rate set at 360 yen to the US dollar, reduced credit and the winding down of the Reconstruction Finance Bank, privatisation of international trade and export expansion, balanced budgets, increased food supplies, wage and price controls, and decreased government intervention in the marketplace. The USA pushed for these initiatives as a means of reducing Japanese dependency on US financial aid and strengthening the Japanese economy as one part of the US cold-war strategy in the region. While there was a reduction in consumer prices and a zero inflation rate for the period of the Dodge reforms, there was also a related increase in unemployment that affected the hardest hit areas of Japanese society. Joseph Dodge, for whom the plan is named, was a US banker posted to Japan as General MacArthur's financial adviser from 1949 to 1952.

SANDRA BUCKLEY

Doi Takeo

b. 1920, Tokyo

Psychiatrist

The work of Doi Takeo, one of Japan's pioneers in

psychiatry, is associated with psychological characteristic of the called *amae*, or the concept of *do* has no direct equivalent in English. It has a wide range of material from anthropological and literary theory as the desire 'to presume upon a bask in' or 'indulge in another's

Amae no kōzo (Anatomy of *Do*) published in 1971, became a best-seller. *Amae* not only as the way the Japanese dilemma between *giri* (obligations) (see *giri and ninjo*), fundamental formation of the relationship. Following the American author of *The Chrysanthemum and the Snow*, Doi belongs firmly in the tradition of social school of Japanese culture. The process of constructing the nation sometimes promotes roles that contain and discrimination. Moreover, bearing the context in which Doi's work. The analysis of *amae* that Doi offers by some a reflection of the process between the USA and Japan. both widely used and controverted.

Dōmei

Dōmei is short for Zen Nihon union federation created in 1964. **mei**, the Japan Federation founded in 1964 by rightist union the leftist policies of the domination, **Sōhyō**. Dōmei disbanded (along with most of Sōhyō nationwide federation, **Rengō** in 1964 coincided with the federation metalworking union **JC**, and like the latter representation of most large private-sector increasing dominance of Sōhyō unions. The mid-1960s marked Japan's post-war economic when heavy industry consolidated the economy and heavy industry.