

Fumio TAKANO

writer



About my works, SF publishers say “Too much sophisticated literature, Difficult to sell!”, literature agents say “Too much SF! Business failure!”. But I believe that I can meet you, all of the readers in the world.

— Fumio Takano

Fumio TAKANO is The 58th Edogawa Ranpo Prize winner novelist. Known as SF and fantastica writer, specialize in alternative history, music, art and literary steampunk.

She was born in Tsuchiura, Ibaraki Prefecture on September 14, 1966. Studied classical Italian method vocals and piano in youth. Majored in occidental history in Ibaraki University, received a Master of Arts in History at Ochanomizu University. In 1995, made her debut with *Musica Machina* (ムジカ・マキーナ), which had been nominated as a finalist of the 6th Japan Fantasy Novel Award 1994. Won the 58th Edogawa Ranpo Prize with *The Sister Karamazov* (カラマーゾフの妹) in 2012.

In more than two decade, all her adult novels got high in SF or mystery year's best rankings, some are nominated for a few award and she had invitations to international symposiums from home and abroad St-Petersburg, Bologna, Paris etc.

She not only write her own novels but also be interested in introducing European & Russian fantastica to Japan. 2011 she published an anthology of East Europe anthology in collaboration with specialists of East European literature. Now planning West European, Russian and Baltic-Scandinavian ones.

She has type 1 diabetes because of a part of Scandinavian DNA. And it is not clear because of it, she loves Baltic contemporary music.

Official site (Japanese & English)

<http://takanofumio.world.coocan.jp/>

Mail : takanositemail@mbr.nifty.com

Non-English zone agent

Bureau des Copyrights Français, Corine Quentin, corine.quentin@bcf-tokyo.com

New English agent is now wanted.



Musica Machina

Chefs-d'oeuvre

Musica Machina ムジカ・マキーナ

The debut work. Set in the middle 19th Century European music scene, steampunk like adventure over classical music, techno-music, alternative history, information science and ultimate pleasure. Now this book translating in China.

Canto Angelico カント・アンジェリコ

17th Century, the Roman Curia dominate the analogue telephone network. Lonely castrates(castrated male soprano-singers) hack it by their transcendental sing.



Red Star

Red Star 赤い星

Russian Empire occupied Edo(former Tokyo), pseud tzarevitch Dmitry hides and make a plan to wrest the

imperial title of Boris Godunov. Ambitious geisha, town-girl-hacker, samurai-pianist, gifted dancer Nijinsky, virtual game-character Hiroshige etc. are involved in pseud tzarevitch's conspiracy. Widescreen-baroque fantastica feature Pushkin, kabuki plays, Russian ballet, Russian Empire and Soviet history and Edo culture.

Time Waits for No Man -East European SF & Fantastica in the first decade of the 21st century- 時間はだれも待って

くれない 21世紀東欧SF・ファンタスティカ傑作集

Japan's first anthology of present-day fantastica of East Europe. Including defunct East Germany, Austria, Hungary, Romania, Czech, Slovakia, Serbia, Poland, Latvia, and Belarus.

Is Smerdyakov the real murderer? -“The Brothers Karamazov” as a mystery novel- ミステリとしての

『カラマーゾフの兄弟』 スメルジャコフは犯人か?

Essay about the fact of “*The Brothers Karamazov*” based on the modern psychology and the detailed analysis of timetable of “Karamazov”.



Speculative Japan 3

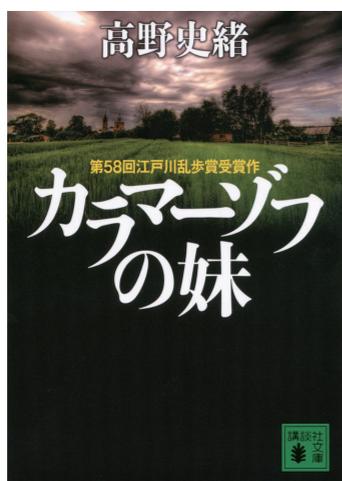
Short stories translated into English

Lest You Remember translated by Jim Hubbard

In *Speculative Japan 3*

Anton and Kiyohime translated by Hart Larrabee

in *Tomo: Friendship through Fiction: An Anthology of Japan Teen Stories*, 2012,



The Sister Karamazov

The 58th Edogawa Ranpo Prize winning book

The Sister Karamazov カラマゾフの妹

13 years after the notorious Karamazov Patricide, the second son Ivan Karamazov return to the hometown as a special investigation officer. He has intent to reinvestigation on this case and clarify first son Dmitry is the real criminal or not. Ivan feel having some psychological problem but does not know yet that he has multiple personality disorder. The third son Aleksey is now joining an underground organization to assassinate the Russian Emperor. Around that time Aleksey's childhood friend Nicolai Krasotkin is building clandestinely the Charles Babbage's difference engine at Moscow.

Ivan's reinvestigation starts. Then a new murder happens...

Fumio
TAKANO

A Preface of *The Sister Karamazov*

Fumio Takano
translated by Hart Larrabee

Would it surprise you if I were to say that Dostoyevsky had a modern capacity for analyzing the criminal mind, one comparable to that of today's FBI profilers? That he was already thoroughly familiar with the sort of criminals and victims seen on *Millennium* or *Criminal Minds*, and well aware of personality disorders, psychopathy, and the concept of moral harassment? Would you laugh it off and say this was “just a game, like some fanatic's cosplay”? If so, I would despair at your literary insensitivity for any literature enthusiast capable of reading flexibly would surely be stirred in some way by these words.

That Dostoyevsky was planning to write a sequel to *The Brothers Karamazov*, one whose events would take place thirteen years later, is well known. Even before the magazine serialization of *Brothers* was complete, rumors circulated in Petersburg that the third brother Alexei, portrayed as angelic in *Brothers*, would plot in the sequel to assassinate the Tsar. Indeed,

Dostoyevsky himself, in a letter to Aleksei Suvorin, wrote that Alexei would “climb the gallows as a terrorist thirteen years later.” In fact, however, this sequel was never begun as Dostoyevsky died suddenly just two months after completing *Brothers*.

Because the author left neither drafts nor plot summaries behind, it is impossible to know what he intended for the sequel. Researchers have speculated based on ideological aspects but, despite presumably having investigated the text thoroughly, they have overlooked two points that may seem to be trivial errors but are actually important keys to understanding the essence of both *Brothers* and its sequel.

One is that while Smerdyakov's confession describes bludgeoning Fyodor Karamazov from behind, Fyodor's body was in fact found flat on his back. The other is that those first on the scene, having stepped away momentarily, noticed upon their return that a door they expected to find closed was now open. At first glance these may seem like simple errors from a time before the establishment of the crime novels genre. In *Crime and Punishment*, however, Dostoyevsky depicts the murder scene in such meticulous detail that it leaves nothing to be desired even by the modern reader of mysteries. Could he have possibly, therefore, committed such silly errors in his lifework? Clearly, the

former point must mean that Smerdyakov was unaware of the actual scene of death, while the second indicates that someone left the scene during the period when those who arrived first stepped away.

That Smerdyakov was not the murderer is the only conclusion to be reached once we have recognized these two points. This brings an understanding that not only complements *Brothers* in form but also completes it in spirit. In this, too, we find further evidence that Dostoyevsky, though only his own observation of human nature, had attained a level of knowledge equivalent to that of contemporary criminal psychology.

As a contemporary creator, of course, I am compelled also to exercise my own imagination. I am confident that the results will be apparent to sensible readers of *The Karamazov Sister*, a book that is both a new step forward in Dostoyevsky research and, one of my most important works as an author.

Literature is not something graciously doled out by clever writers to enlighten ignorant readers; it is something created through the cooperative efforts of both. I hope *The Sister Karamazov* will, together with new readers, create a new world.