

Suicidal Narrative In Modern Japan The Case Of Daz

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Japan's Total Empire Louise Young 1999-09 At the heart of the empire Japan won and then lost in the Pacific War was Manchukuo, a puppet state created in Northeast China in 1932. Not unlike India for the British, Manchukuo was the crucible and symbol of empire for the Japanese. In this book, the first social and cultural history of Japan's construction of Manchuria, Louise Young studies how people at home imagined, experienced, and built the empire that so threatened the world.

Japanese Fiction of the Allied Occupation Sharalyn Orbaugh 2007 The reconstruction of identity in post World War II Japan after the trauma of war, defeat and occupation forms the subject of this latest volume in Brill's monograph series Japanese Studies Library. Closely examining the role of fiction produced during the Allied Occupation, Sharalyn Orbaugh begins with an examination of the rhetoric of wartime propaganda, and explores how elements of that rhetoric were redeployed postwar as authors produced fiction linked to the redefinition of what it means to be Japanese. Drawing on tools and methods from trauma studies, gender and race studies, and film and literary theory, the study traces important nodes in the construction and maintenance of discourses of identity through attention to writers' representations of the gaze, the body, language, and social performance. This book will be of interest to any student of the literary or cultural history of World War II and its aftermath. "Japanese Fiction of the Allied Occupation was awarded Choice Outstanding Academic Title 2007,"

Contemporary Postcolonial Theory Padmini Mongia 2021-01-08 There is a crisis in contemporary postcolonial theory: while an enormous body of challenging research has been produced under its auspices, severely critical questions about the validity and usefulness of this theory have also been raised. This Reader is positioned at the juncture where it can address these contestations. It makes available some of the 'classics' of the field; engages with the issues raised by contemporary practitioners; but also offers several of the arguments that strongly critique postcolonial theory. Although postcolonial theory purports to be inter-disciplinary and frequently anti-foundationalist, traces of disciplinary formations and linearity have continued to haunt its articulations. This Reader, on the other hand, offers a uniquely inter-disciplinary mapping. It is concerned with three main areas: definitional problems and contests including the current challenges to postcolonial theory; the 'disciplining of knowledge', where the multiple resonances of the word 'disciplining' are all engaged; and the location of practice where the relations between intellectual practice and historical conditions are explored. Finally, since the guiding principle of this Reader is simultaneous attention to the enabling and constraining mechanisms of historical realities and institutional practices, the commentary

problematizes the writing of histories, the formations of canons, and indeed the production of Readers.

The Dilemma of the Modern in Japanese Fiction Dennis C. Washburn 1995-03-11 This book looks at modernity in Japanese literary culture as a continuing historical dynamic rather than as merely the product of the intense Westernization of the nineteenth and early twentieth centuries. The author links the modern in Japan to a sense of cultural discontinuity that may be located in fictional narratives before the encounter of Japan with the West, and he argues that modernity in Meiji Japan can be understood in terms of cultural conflict--not only Japan versus the West, but also Japan's present versus its past. Washburn compares readings from Meiji literature with readings from pre-Meiji and post-Meiji works. He begins with Genji monogatari (early eleventh century) and the Hojoki (1212), continues with stories by Saikaku (late seventeenth century), and ends with a consideration of selected texts from the Meiji period (1868-1912) through the end of the Second World War. Washburn focuses on common thematic elements that recur over time and on such formal considerations as voice and perspective that evolve historically to give expression to the sense of the modern. Using this approach, he is able to look at many individual authors in a new way and to present significant reevaluations of many important texts. This book is also a study of the East Asian Institute, Columbia University.

Japan's Empire of Birds Annika A. Culver 2022-03-24 As a transnational history of science, Japan's Empire of Birds: Aristocrats, Anglo-Americans, and Transwar Ornithology focuses on the political aspects of highly mobile Japanese explorer-scientists, or cosmopolitan gentlemen of science, circulating between Japanese and British/American spaces in the transwar period from the 1920s to 1950s. Annika A. Culver examines a network of zoologists united by their practice of ornithology and aristocratic status. She goes on to explore issues of masculinity and race related to this amidst the backdrop of imperial Japan's interwar period of peaceful internationalism, the rise of fascism, the Japanese takeover of Manchuria, and war in China and the Pacific. Culver concludes by investigating how these scientists repurposed their aims during Japan's Allied Occupation and the Cold War. Inspired by geographer Doreen Massey, themes covered in the volume include social space and place in these specific locations and how identities transform to garner social capital and scientific credibility in transnational associations and travel for non-white scientists.

Self as Image in Asian Theory and Practice Roger T. Ames 1998-01-01 This is the third in a series dealing with the concept of self and its importance in understanding Chinese, Japanese, and Indian cultures. The authors examine the relationship between self and image and its significance in attaining a deeper knowledge of Chinese, Japanese, and Indian cultures. The relationship between self and image is as complex as it is fascinating. It takes on different meanings and significances in diverse cultures. In this volume, the focus of attention is largely on representational practices and symbolic media, such as literature, cinema, art, and dance. By examining both classical and contemporary works associated with China, India, and Japan, the authors seek, on the one hand, to demonstrate the intricate relationship between self and image and, on the other, to make use of that relationship to further our understanding of these cultures.

A Companion to the Works of Arthur Schnitzler Dagmar C. G. Lorenz 2003 A fresh collection of essays on the work of one of the leading figures of the Viennese fin de siècle. This volume of specially commissioned essays takes a fresh look at the Viennese Jewish dramatist and prose writer Arthur Schnitzler. Fascinatingly, Schnitzler's productive years spanned the final phase of the Habsburg monarchy, World War I, the First Austrian Republic, and the rise of National Socialism, and he realized earlier than many of his contemporaries the threat that racist anti-Semitism posed to the then almost complete assimilation of Austrian Jews. His writings also reflect the irresolvable conflict between

emerging feminism and the relentless scientific discourse of misogyny, and he chronicles the collapse of traditional social structures at the end of the Habsburg monarchy and the struggles of the newly founded republic. In the 1950s Schnitzler's powerful literary record assumed model character for Viennese Jewish intellectuals born after the Shoah, and his portrayal of gender relations and role expectations and casual sex are received with the same fascination today as they were by the audiences of his own time. Schnitzler remains a major figure in contemporary European culture, as his works are still widely read, performed, and adapted -- witness Stanley Kubrick's adaptation of Schnitzler's *Traumnovelle* as the 1999 film *Eyes Wide Shut*. In this volume a team of international scholars explores Schnitzler's dramas and prose works from contemporary critical vantage points, but within the context of Austria's multicultural society at a time of unprecedented change. Contributors: Gerd Schneider, Evelyn Deutsch-Schreiner, Elizabeth Loentz, Iris Bruce, Felix Tweraser, Elizabeth Ametsbichler, Hillary Hope Herzog, Katherine Arens, John Neubauer, Imke Meyer, Susan C. Anderson, Eva Kuttentberg, and Matthias Konzett. Dagmar C. G. Lorenz is professor of German at the University of Illinois-Chicago.

Modernism and Japanese Culture R. Starrs 2011-10-12 An in-depth and comprehensive account of the complex history of Japanese modernism from the mid-19th century 'opening to the West' until the 21st century globalized world of 'postmodernism.' Its concept of modernism encompasses not just the aesthetic avant-garde but a wide spectrum of social, political and cultural phenomena.

Trans-Pacific Racisms and the U.S. Occupation of Japan Yukiko Koshiro 1999 During the 1980s, when Japan increased its investment in the American market, the world witnessed a revival of the rhetoric of U.S.-Japanese racial confrontation. In *Trans-Pacific Racisms*, Yukiko Koshiro argues that this perceived economic aggression awoke the dormant racism that lay beneath the deceptively smooth cooperation between the two cultures. With access to previously unexplored sources in both Japanese and English, this book offers a truly international and cross-cultural study of history and international relations.

Pacific Basin Industries in Distress Hugh Patrick 1991-12-09 *Pacific Basin Industries in Distress*

Schoolhouse Politicians Helen Roberta Chauncey 1992-01-01 Scholarly study of the Chinese republic (1911-1949) has traditionally viewed the period through its shortcomings - notably its failure to establish a secure political order - thus allowing the chaos and violence of national power politics to overshadow formative developments taking place at the local level. By focusing on the interaction of local politics and the central state, Helen Chauncey argues for the importance of local initiative in defining the post-imperial state and suggests a rethinking of our understanding of republican-period politics. Through the prism of educational circles in central Jiangsu province, *Schoolhouse Politicians* challenges assumptions about local elite conservatism by showing how actively politics were pursued in local municipalities well removed from traditional centers of wealth and power. It highlights the activism of political entrepreneurs in the arena of local schooling and interprets the apparent disorderly conduct of local republican politics in terms of the strategies activists used to test their right to public association with the central state and to determine what concerns could be addressed through such an association. Pursuing a comprehensive approach to the study of local politics, this interpretation is sensitive to political intent in a variety of cultural representations, from school journals to teachers' assemblies to the physical management of public space such as schoolhouses and exercise yards. *Schoolhouse Politicians* makes a compelling case for the central importance of its immediate subject - the growth of the elementary and secondary educational establishment - as well as illuminating larger questions of state-building. This carefully crafted local history, based on pioneering research, is of significance to the field of modern Chinese history. It is also a valuable addition to the recent

comparative literature on state-making that seeks, by exploring a variety of occupations and social groups neglected by traditional histories, to give due importance to those little-studied experiences that helped shape the potential and limits of the modern state.

Bicycle Citizens Robin M. LeBlanc 1999-03-05 While the typical Japanese male politician glides through his district in air-conditioned taxis, the typical female voter trundles along the side streets on a simple bicycle. In this first ethnographic study of the politics of the average female citizen in Japan, Robin LeBlanc argues that this taxi-bicycle contrast reaches deeply into Japanese society. To study the relationship between gender and liberal democratic citizenship, LeBlanc conducted extensive ethnographic fieldwork in suburban Tokyo among housewives, volunteer groups, consumer cooperative movements, and the members of a committee to reelect a female Diet member who used her own housewife status as the key to victory. LeBlanc argues that contrary to popular perception, Japanese housewives are ultimately not without a political world. Full of new and stimulating material, engagingly written, and deft in its weaving of theoretical perspectives with field research, this study will not only open up new dialogues between gender theory and broader social science concerns but also provide a superb introduction to politics in Japan as a whole.

Encyclopedia of Literary Translation Into English: A-L O. Classe 2000 Includes articles about translations of the works of specific authors and also more general topics pertaining to literary translation.

Narrative Mortality Catherine Russell 1995 What seems like closure might be something more, as Catherine Russell shows us in this book about death in narrative cinema since the 1950s. Analyzing the structural importance of death in narrative endings, as well as the thematics of loss and redemption, Russell identifies mortality as a valuable critical tool for understanding the cinema of the second half of the twentieth century. Her work includes close textual readings of films by Fritz Lang, Wim Wenders, Oshima Nagisa, Jean-Luc Godard, and Robert Altman, among others. In these analyses, Russell reveals an uneasy relationship between death and closure, which she traces to anxieties about identity, gender, and national-cultural myths, and also to the persistence of desire. Drawing on the work of Walter Benjamin, she shows us death as a fundamentally allegorical structure in cinema - and as a potential sign of historical difference, with crucial implications for theories of film narrative and spectatorship. "Narrative Mortality" provides an insight into the dynamics of postmodern cinema as it emerged from the modernist preoccupation with existential mortality. By tracing the role of death from a work that precedes the Brechtian cinema of the 60s ("Beyond a reasonable doubt") to several that succeed it ("Nashville", "The State of things"), the book expands the narrative project of new wave cinema and ushers it onto a broad historical plane.

Chaos and Order in the Works of Natsume Sōseki Angela Yiu 1998-10-01 This is the first full-length study in English of Natsume Soseki (1867-1916), one of modern Japan's most revered writers. It is a critical examination of a split that runs deep in the discursive space of Soseki's writings as order (narrative control and form) grapples with the forces of chaos (existential loneliness and unfathomable fear). Displaying a profound appreciation for the key attributes and complex cultural significance of Soseki's work, Angela Yiu argues that, although Soseki by nature and temperament desired control and order, his writing betrays a dark, romantic voice that speaks of something cavernous and amorphous. Chaos and Order examines the way Soseki reinterprets existing literary forms and formulates a language to express the duality within him. To illustrate the tension between chaos and order in Soseki's creative process, Yiu analyzes six novels (Nowaki, Gubijinso, Kofu, Sorekara, Kojin, and Michikusa), a collection of literary essays (Garasudo no naka), a series of lectures and critical writings,

and Soseki's Chinese poetry (kanshi). The problems of closure, the subversion of forms, critical and poetic languages, and narrative structures and personae are examined in each of the genres. By integrating Soseki's critical writing and lectures into a discussion of his fiction, this study provides startling syntheses and insights while portraying a distinct and individual artistic and intellectual consciousness—one that greatly influenced the development of modern Japanese fiction. The Introduction, which contains a survey of current Soseki studies in Japan, will be an especially valuable reference for students of Japanese literature.

Suicidal Narrative in Modern Japan Alan Stephen Wolfe 2016-04-03 Dazai Osamu (1909-1948) is one of Japan's most famous literary suicides, known as the earliest postwar manifestation of the genuinely alienated writer in Japan. In this first deconstructive reading of a modern Japanese novelist, Alan Wolfe draws on contemporary Western literary and cultural theories and on a knowledge of Dazai's work in the context of Japanese literary history to provide a fresh view of major texts by this important literary figure. In the process, Wolfe revises Japanese as well as Western scholarship on Dazai and discovers new connections among suicide, autobiography, alienation, and modernization. As shown here, Dazai's writings resist narrative and historical closure; while he may be said to serve the Japanese literary establishment as both romantic decadent and representative scapegoat, his texts reveal a deconstructive edge through which his posthumous status as a monument of negativity is already perceived and undone. Wolfe maintains that cultural modernization pits a Western concept of the individual as realized self and coherent subject against an Eastern absent self—and that a felt need to overcome this tension inspires the autobiographical fiction so prevalent in Japanese novels. *Suicidal Narrative in Modern Japan* shows that Dazai's texts also resist readings that would resolve the gaps (East/West, self/other, modern/premodern) still prevalent in Japanese intellectual life. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Experience of Modernity Janet Ng 2010-02-09 Autobiography of the first half of the twentieth century was used variously by different groups of writers to interrogate, negotiate, and even to program the social and political progress of China. However, despite the popularity and success of this genre, it has also been the most forgotten in literary and historical discussions. Personal stories and individual expressions seem to have had no place in 1920s, 1930s, and 1940s China, smothered instead by the grander rhetoric of nationalism. For this reason, autobiography's popularity during the era is an odd phenomenon and also an important genre for study. The May Fourth Era (1917-40) began as a movement to make the classical literary language accessible to the common people and became a broader political movement against imperialism. The writing of autobiography was influenced by the idea of literature's social and political mission, yet at the same time autobiography was a uniquely potent venue for individual expression. Janet Ng examines this notion in *The Experience of Modernity* within the framework of autobiographical writings by Chen Hengzhe, Lu Xun, Hu Shi, Xie Bingying, Xiao Hong, Eileen Chang, Yu Dafu, and Shen Congwen. Janet Ng is Assistant Professor of Asian Literature, the College of Staten.

No Longer Human 芥川 1958 A young man describes his torment as he struggles to reconcile the diverse influences of Western culture and the traditions of his own Japanese heritage

The Dawn That Never Comes Michael Bourdaghs 2003-10-18 A critical rethinking of theories of national imagination, *The Dawn That Never Comes* offers the most detailed reading to date in English of one of modern Japan's most influential poets and novelists, Shimazaki Toson (1872-1943). It also reveals how Toson's works influenced the production of a fluid, shifting form of national imagination that has characterized twentieth-century Japan. Analyzing Toson's major works, Michael K. Bourdaghs demonstrates that the construction of national imagination requires a complex interweaving of varied—and sometimes contradictory—figures for imagining the national community. Many scholars have shown, for example, that modern hygiene has functioned in nationalist thought as a method of excluding foreign others as diseased. This study explores the multiple images of illness appearing in Toson's fiction to demonstrate that hygiene employs more than one model of pathology, and it reveals how this multiplicity functioned to produce the combinations of exclusion and assimilation required to sustain a sense of national community. Others have argued that nationalism is inherently ambivalent and self-contradictory; Bourdaghs shows more concretely both how this is so and why it is necessary and provides, in the process, a new way of thinking about national imagination. Individual chapters take up such issues as modern medicine and the discourses of national health; ideologies of the family and its representation in modern literary works; the gendering of the canon of national literature; and the multiple forms of space and time that narratives of national history require.

The Columbia Companion to Modern East Asian Literature Joshua S. Mostow 2003-07-10 This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

The Columbia Anthology of Modern Japanese Literature J. Thomas Rimer 2005-04-13 This comprehensive anthology collects works of fiction, poetry, drama, and essay-writing from a pivotal time in Japanese history. In addition to their literary achievements, the texts reflect the political, social, and intellectual changes that occurred in Japanese society during this period, including exposure to Western ideas and literature, the rise of nationalism, and the complex interaction of traditional and modern forces. The volume offers outstanding, often new translations of classic texts by such celebrated writers as Nagai Kafu, Shimazaki Toson, Natsume Soseki, Kawabata Yasunari, and Yosano Akiko. The editors have also unearthed works from lesser-known women writers, many of which have never been available

in English. Organized chronologically and by genre within each period, the volume reveals the major influences in the development of modern Japanese literature: the Japanese classics themselves, the example of Chinese poetry, and the encounter with Western literature and culture. Modern Japanese writers reread the classics of Japanese literature, infused them with contemporary language, and refashioned them with an increased emphasis on psychological elements. They also reinterpreted older aesthetic concepts in light of twentieth-century mentalities. While modern ideas captured the imagination of some Japanese writers, the example of classical Chinese poetry remained important for others. Meiji writers continued to compose poetry in classical Chinese and adhere to a Confucian system of thought. Another factor in shaping modern Japanese literature was the example of foreign works, which offered new literary inspiration and opportunities for Japanese readers and writers. Divided into four chapters, the anthology begins with the early modern texts of the 1870s, continues with works written during the years of social change preceding World War I and the innovative writing of the interwar period, and concludes with texts from World War II. Each chapter includes a helpful critical introduction, situating the works within their literary, political, and cultural contexts. Additionally, there are biographical introductions for each writer.

The Closed Hand Rebecca Riger Tsurumi 2012-06-15 In her book, *The Closed Hand: Images of the Japanese in Modern Peruvian Literature*, Rebecca Riger Tsurumi captures the remarkable story behind the changing human landscape in Peru at the end of the nineteenth century when Japanese immigrants established what would become the second largest Japanese community in South America. She analyzes how non-Japanese Peruvian narrators unlock the unspoken attitudes and beliefs about the Japanese held by mainstream Peruvian society, as reflected in works written between 1966 and 2006. Tsurumi explores how these Peruvian literary giants, including Mario Vargas Llosa, Miguel Gutiérrez, Alfredo Bryce Echenique, Carmen Ollé, Pilar Dughi, and Mario Bellatin, invented Japanese characters whose cultural differences fascinated and confounded their creators. She compares the outsider views of these Peruvian narrators with the insider perceptions of two Japanese Peruvian poets, José Watanabe and Doris Moromisato, who tap personal experiences and memories to create images that define their identities. The book begins with a brief sociohistorical overview of Japan and Peru, describing the conditions in both nations that resulted in Japanese immigration to Peru and concluding in contemporary times. Tsurumi traces the evolution of the terms "Orient" and "Japanese/Oriental" and the depiction of Asians in Modernista poetry and in later works by Octavio Paz and Jorge Luis Borges. She analyzes the images of the Japanese portrayed in individual works of modern Peruvian narrative, comparing them with those created in Japanese Peruvian poetry. The book concludes with an appendix containing excerpts from Tsurumi's interviews and correspondence in Spanish with writers and poets in Lima and Mexico City.

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overcome this tension inspires the autobiographical fiction so prevalent in Japanese novels. *Suicidal Narrative in Modern Japan* shows that Dazai's texts also resist readings that would resolve the gaps (East/West, self/other, modern/premodern) still prevalent in Japanese intellectual life. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

The Cambridge History of Japanese Literature Haruo Shirane 2015-12-31 The Cambridge History of Japanese Literature provides, for the first time, a history of Japanese literature with comprehensive coverage of the premodern and modern eras in a single volume. The book is arranged topically in a series of short, accessible chapters for easy access and reference, giving insight into both canonical texts and many lesser known, popular genres, from centuries-old folk literature to the detective fiction of modern times. The various period introductions provide an overview of recurrent issues that span many decades, if not centuries. The book also places Japanese literature in a wider East Asian tradition of Sinitic writing and provides comprehensive coverage of women's literature as well as new popular literary forms, including manga (comic books). An extensive bibliography of works in English enables readers to continue to explore this rich tradition through translations and secondary reading.

In Pursuit Of Contemporary East Asian Culture Xiaobing Tang 2019-04-03 These critical essays examine East Asian culture through an interdisciplinary, cross-cultural lens. Readings of film, television, and visual and literary texts reveal the historical condition as well as the contemporary impulses driving East Asian culture today. We feel the muted tension in a rural South Korean village; we walk down the bustling streets of Hong Kong and witness the city's protean possibilities for a postrevolutionary reality. The boisterous tarento shows on Japanese television force us to rethink the nature of information and image production in relation to leisure management; cinematic spectacles in Japan, North Korea, Taiwan, and China point to complex issues of agency, the formation of the public sphere, and postnationalist identities. We see contemporary fiction from China and Japan engage themes of desire and remembrance as metaphors to express a profound historical anxiety. Mirroring the fast-moving and multifaceted landscape is our ability to move freely through time as we confront legitimizing narratives of modernization in early-twentieth-century Japan and, against an emerging regime of global capitalism, reexamine the approaching century in imagined historical hindsight. By anticipating the geocultural shift to the Asian Pacific Rim in the twenty-first century, this volume serves as both an introduction to contemporary East Asian culture and an exploration of its global context.

Japan's Cold War Ann Sherif 2009-03-05 Critics and cultural historians take Japan's postwar insularity for granted, rarely acknowledging the role of Cold War concerns in the shaping of Japanese society and culture. Nuclear anxiety, polarized ideologies, gendered tropes of nationhood, and new myths of progress, among other developments, profoundly transformed Japanese literature, criticism, and art during this era and fueled the country's desire to recast itself as a democratic nation and culture. By rereading the pivotal events, iconic figures, and crucial texts of Japan's literary and artistic life through the lens of the Cold War, Ann Sherif places this supposedly insular nation at the center of a global battle. Each of her chapters focuses on a major moment, spectacle, or critical debate highlighting Japan's entanglement with cultural Cold War politics. Film director Kurosawa Akira, atomic bomb writer Hara Tamiki, singer and movie star Ishihara Yujiro, and even Godzilla and the Japanese translation of *Lady Chatterley's Lover* all reveal the trends and controversies that helped Japan carve out a postwar

literary canon, a definition of obscenity, an idea of the artist's function in society, and modern modes of expression and knowledge. Sherif's comparative approach not only recontextualizes seemingly anomalous texts and ideas, but binds culture firmly to the domestic and international events that defined the decades following World War II. By integrating the art and criticism of Japan into larger social fabrics, Japan's Cold War offers a truly unique perspective on the critical and creative acts of a country remaking itself in the aftermath of war.

Encyclopedia of Life Writing Margaretta Jolly 2013-12-04 This is the first substantial reference work in English on the various forms that constitute "life writing." As this term suggests, the Encyclopedia explores not only autobiography and biography proper, but also letters, diaries, memoirs, family histories, case histories, and other ways in which individual lives have been recorded and structured. It includes entries on genres and subgenres, national and regional traditions from around the world, and important auto-biographical writers, as well as articles on related areas such as oral history, anthropology, testimonies, and the representation of life stories in non-verbal art forms.

The British Stake In Japanese Modernity Michael Gardiner 2019-08-09 This book describes firstly a Japanese modernity which is readable not only as a modernising, but also as a Britishing, and secondly modernist attempts to overhaul this British universalism in some well-known and some less-known Japanese texts. From the mid-nineteenth century, and particularly as hastened by the spectre of China in the First Opium War, Japan's modernity was bound up with a convergence with British Newtonian cosmology, something underscored by the British presence in Meiji Japan and the British education of key Meiji state-makers. Moreover the thinking behind Britain's own unification in the long eighteenth century, particularly the Scottish Enlightenment, is echoed strikingly faithfully in the 1860s-70s work of Fukuzawa Yukichi, Nakamura Masanao, and other writers in the 'Japanese Enlightenment'. However, from around the end of the Meiji era, we can see a concerted and pointed response to this British universalism, its historiography, its basis in the sovereign individual subject, and its spatial mapping of the world. Elements of this response can be read in texts including Natsume Sōseki's *Kokoro*, Watsuji Tetsurō's *Fūdo* (Climate and Culture), Tanizaki Jun'ichirō's *In'ei Raisan* (In Praise of Shadows), Kawabata Yasunari's *Yukiguni* (Snow Country), and various work of the mid-period Kyoto School. Rarely understood in terms of its British specificity, this response should have something to say to modernist studies more generally, since it aimed at a pluralism and de-universalisation that was difficult for mainstream British modernism itself. Indeed the strength of this de-universalisation may be precisely why these 'native' Japanese modernist tendencies have not much been accepted as modernism within the Anglophone academy, despite this field's apparent widening of its ground in the twenty-first century.

Unspeakable Acts Carol Fisher Sorgenfrei 2005-08-31 Terayama Shūji (1935–1983) was one of postwar Japan's most gifted and controversial playwrights/directors. Since his death more than twenty years ago, he has been transformed into a cult hero in Japan. Despite this notoriety, *Unspeakable Acts* is the first book in any language to analyze the theater of Terayama in depth. It interrogates postwar Japanese culture and theater through the creative work of this unique yet emblematic artist. By situating Terayama in his historical milieu and by using tools derived from Japanese and Western theories of psychoanalysis, anthropology, sociology, gender studies, and aesthetics, Carol Fisher Sorgenfrei has woven a sophisticated and provocative study.

[Explaining Economic Policy Failure](#) Robert Charles Angel 1991

Japanese Civilization S. N. Eisenstadt 1996 One of the world's leading social theorists provides a

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monumental synthesis of Japanese history, religion, culture, and social organization. Equipped with a thorough command of the subject, S. N. Eisenstadt focuses on the non-ideological character of Japanese civilization as well as its infinite capacity to recreate community through an ongoing past.

Voegelinian Readings of Modern Literature Charles R. Embry 2011-05-16 These essays supply a theoretical grounding for the reading of novels, poems, and plays and reveal how the Voegelinian perspective exposes the existential and philosophical dimensions of the literary works themselves. As a unit, this collection of essays shows how modern pieces of literature can symbolize their creators' participation in the human search for the truth of existence--just as myths, philosophical works, and religious texts always have. Voegelin's primary concern as a philosopher was to expose the roots of the disturbances of the modern era--religious conflict, imperialism, war--so that the sources of order leading to meaning are revealed. The openness of Voegelinian thought and the many ways he considered the levels of reality generate intriguing themes for literary criticism.

Complicit Fictions James A. Fujii 1993-03-04 In *Complicit Fictions*, James Fujii challenges traditional approaches to the study of Japanese narratives and Japanese culture in general. He employs current Western literary-critical theory to reveal the social and political contest inherent in modern Japanese literature and also confronts recent breakthroughs in literary studies coming out of Japan. The result is a major work that explicitly questions the eurocentric dimensions of our conception of modernity. Modern Japanese literature has long been judged by Western and Japanese critics alike according to its ability to measure up to Western realist standards—standards that assume the centrality of an essential self, or subject. Consequently, it has been made to appear deficient, derivative, or exotically different. Fujii challenges this prevailing characterization by reconsidering the very notion of the subject. He focuses on such disparate twentieth-century writers as Natsume Soseki, Tokuda Shusei, Shimazaki Toson, and Origuchi Shinobu, and particularly on their divergent strategies to affirm subjecthood in narrative form. The author probes what has been ignored or suppressed in earlier studies—the contestation that inevitably marks the creation of subjects in a modern nation-state. He demonstrates that as writers negotiate the social imperatives of national interests (which always attempt to dictate the limits of subjecthood) they are ultimately unable to avoid complicity with the aims of the state. Fujii confronts several historical issues in ways that will enlighten historians as well as literary critics. He engages theory to highlight what prevailing criticism typically ignores: the effects of urbanization on Japanese family life; the relation of literature to an emerging empire and to popular culture; the representations of gender, family, and sexuality in Meiji society. Most important is his exposure of the relationship between state formation and cultural production. His skillful weaving of literary theory, textual interpretation, and cultural history makes this a book that students and scholars of modern Japanese culture will refer to for years to come.

Suicidal Honor Doris G. Barga 2006-09-30 On September 13, 1912, the day of Emperor Meiji's funeral, General Nogi Maresuke committed ritual suicide by seppuku (disembowelment). It was an act of delayed atonement that paid a debt of honor incurred thirty-five years earlier. The revered military hero's wife joined in his act of junshi ("following one's lord into death"). The violence of their double suicide shocked the nation. What had impelled the general and his wife, on the threshold of a new era, to resort so drastically, so dramatically, to this forbidden, anachronistic practice? The nation was divided. There were those who saw the suicides as a heroic affirmation of the samurai code; others found them a cause for embarrassment, a sign that Japan had not yet crossed the cultural line separating tradition from modernity. While acknowledging the nation's sharply divided reaction to the Nogis' junshi as a useful indicator of the event's seismic impact on Japanese culture, Doris G. Barga in the first half of her book demonstrates that the deeper significance of Nogi's action must be sought in

his personal history, enmeshed as it was in the tumultuous politics of the Meiji period. *Suicidal Honor* traces Nogi's military career (and personal travail) through the armed struggles of the collapsing shōgunate and through the two wars of imperial conquest during which Nogi played a significant role: the Sino-Japanese War (1894–1895) and the Russo-Japanese War (1904–1905). It also probes beneath the political to explore the religious origins of ritual self-sacrifice in cultures as different as ancient Rome and today's Nigeria. Seen in this context, Nogi's death was homage to the divine emperor. But what was the significance of Nogi's waiting thirty-five years before he offered himself as a human sacrifice to a dead rather than living deity? To answer this question, Barga delves deeply and with great insight into the story of Nogi's conflicted career as a military hero who longed to be a peaceful man of letters. In the second half of *Suicidal Honor* Barga turns to the extraordinary influence of the Nogi's deaths on two of Japan's greatest writers, Mori Ōgai and Natsume Sōseki. Ōgai's historical fiction, written in the immediate aftermath of his friend's junshi, is a profound meditation on the significance of ritual suicide in a time of historical transition. Stories such as "The Sakai Incident" ("Sakai jiken") appear in a new light and with greatly enhanced resonance in Barga's interpretation. In Sōseki's masterpiece, *Kokoro*, Sensei, the protagonist, refers to the emperor's death and his general's junshi before taking his own life. Scholars routinely mention these references, but Barga demonstrates convincingly the uncanny ways in which Sōseki's agonized response to Nogi's suicide structures the entire novel. By exploring the historical and literary legacies of Nogi, Ōgai, and Sōseki from an interdisciplinary perspective, *Suicidal Honor* illuminates Japan's prolonged and painful transition from the idealized heroic world of samurai culture to the mundane anxieties of modernity. It is a study that will fascinate specialists in the fields of Japanese literature, history, and religion, and anyone seeking a deeper understanding of Japan's warrior culture.

Historical Dictionary of Modern Japanese Literature and Theater J. Scott Miller 2021-06-05 *Historical Dictionary of Modern Japanese Literature and Theater*, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts.

American Fiction in Transition Adam Kelly 2013-04-25 *American Fiction in Transition* is a study of the observer-hero narrative, a highly significant but critically neglected genre of the American novel. Through the lens of this transitional genre, the book explores the 1990s in relation to debates about the end of postmodernism, and connects the decade to other transitional periods in US literature. Novels by four major contemporary writers are examined: Philip Roth, Paul Auster, E. L. Doctorow and Jeffrey Eugenides. Each novel has a similar structure: an observer-narrator tells the story of an important person in his life who has died. But each story is equally about the struggle to tell the story, to find adequate means to narrate the transitional quality of the hero's life. In playing out this narrative struggle, each novel thereby addresses the broader problem of historical transition, a problem that marks the legacy of the postmodern era in American literature and culture.

Rethinking Identity in Modern Japan Yumiko Iida 2013-03-07 This volume is a major reconsideration of Japanese late modernity and national hegemony which examines the creative and academic works of a number of influential Japanese thinkers. The author situates the process of Japanese knowledge production in the interface between the immediate historical and the wider socio-economic and politico-cultural contexts accompanying the Japanese post-war experience of modernity. This book will be of great value to anyone interested in the history of contemporary Japanese culture and society.

The Postwar Developments of Japanese Studies in the United States Helen Hardacre 1998 This volume of twelve essays with useful bibliographies, in the fields of history, art, religion, literature,

anthropology, political science, and law, documents the history of United States scholarship on Japan since 1945.

The Monster That Is History David Der-Wei Wang 2004-10-04 In ancient China a monster called Taowu was known for both its vicious nature and its power to see the past and the future. Since the seventeenth century, fictive accounts of history have accommodated themselves to the monstrous nature of Taowu. Moving effortlessly across the entire twentieth-century literary landscape, David Der-wei Wang delineates the many meanings of Chinese violence and its literary manifestations.

The Youth of Things Stephen Dodd 2014-01-31 When he died from tuberculosis at the age of thirty-one, Kajii Motojirō had written only twenty short stories. Yet his life and work, it is argued here, sheds light on a significant moment in Japanese history and, ultimately, adds to our understanding of how modern Japanese identity developed. By the time Kajii began to write in the mid-1920s there was heated debate among his peers over “legitimate” forms of literary expression: Japanese Romantics questioned the value of a western-inspired version of modernity; others were influenced by Marxist proletarian literature or modernist experimentation; still others tried to create a distinctly Japanese fictional style that concentrated on first-person perspective, the so-called “I-novel.” There was a general sense that Japan needed to reinvent itself, but writers and artists were at odds over what form this reinvention should take. Throughout his career, Kajii drew from these various camps but belonged to none of them, making his work an invaluable indicator of a culture in crisis and transition. *The Youth of Things* is the first full-length book devoted to Kajii Motojirō. It brings together English translations of nearly all his completed stories with an analysis of his literature in the context of several major themes that locate him in 1920s Japan. In particular, Dodd links the writer’s work with the physical body: Kajii’s subjective literary presence was grounded first and foremost in his TB-stricken physical body, hence one cannot be studied without the other. His concerns with health and mortality drove him to play a central role in constructing a language for modern literature and to offer new insights into ideas that intrigued so many other Taishō intellectuals and writers. In addition, Kajii’s early years as a writer were strongly influenced by the cosmopolitan humanism of the White Birch (Shirakaba) school, but by the time his final work was published in the early 1930s, an environment of greater cultural introspection was beginning to take root, encapsulated in the expression “return to Japan” (nihon kaiki). Only a few years separate these two moments in time, but they represent a profound shift in the aspirations and expectations of a whole generation of writers. Through a study of Kajii’s writing, this book offers some sense of the demise of one cultural moment and the creation of another.