

Modern Japanese Writers And The Nature Of Literature

The Fantastic in Modern Japanese Literature Susan

Napier.2005-07-22 Modern Japan's repressed anxieties, fears and hopes come to the surface in the fantastic. A close analysis of fantasy fiction, film and comics reveals the ambivalence felt by many Japanese towards the success story of the nation in the twentieth century. *The Fantastic in Modern Japanese Literature* explores the dark side to Japanese literature and Japanese society. It takes in the nightmarish future depicted in the animated film masterpiece, *Akira*, and the pastoral dream worlds created by Japan's Nobel Prize winning author Oe Kenzaburo. A wide range of fantasists, many discussed here in English for the first time, form the basis for a ground-breaking analysis of utopias, dystopias, the disturbing relationship between women, sexuality and modernity, and the role of the alien in the fantastic.

Writers and Society in Modern Japan Irena Powell.1983-06-18

Yokomitsu Riichi Dennis Keene.1999-05 *Yokomitsu Riichi* occupied a central position in the Japanese literary world during the 1920's and 1930's. He is perhaps the most important counterpart in modern Japanese prose literature to the modernist writers at work in Europe during and following World War I. His experimental works of the mid-1920's are a fascinating, self-conscious attempt to introduce the modernism of Europe to what was, by any standards, an alien tradition. These experimental writings are perhaps the most striking example in Japanese literature of European influence can be. Dennis Keene's study, *Yokomitsu Riichi: Modernist* concentrates on these early modernist works. Although he attends fully to Yokomitsu's works as worthy objects of study in themselves, Keene's real subject is

the ways in which pme literature can affect another. For modern Japanese literature, and for modern Japanese society as a whole, the overwhelming fact is the presence of the West. In this context Yokomitsu himself emerges as one of the most significant agents of this presence. In demonstrating how Yokomitsu and other writers of the early twentieth century created a new form of Japanese literature, Keene provides not only a significant study in comparative literature, but a paradigm of cross-cultural relations between Japan and the West.

The Japanese Novel of the Meiji Period and the Ideal of Individualism Janet A. Walker. 2019-01-29 The Western ideal of individualism had a pervasive influence on the culture of the Meiji period in Japan (1868-1912). Janet Walker argues that this ideal also had an important influence on the development of the modern Japanese novel. Focusing on the work of four late Meiji writers, she analyzes their contribution to the development of a type of novel whose aim was the depiction of the modern Japanese individual. Professor Walker suggests that Meiji novels of the individual provided their readers with mirrors in which to confront their new-found sense of individuality. Her treatment of these novels as confessions allows her to discuss the development of modern Japanese literature and the modern literary self both in themselves and as they compare their prototypes and analogues in European literature. The author begins by examining the evolution of a literary concept of the inner self in Futabatei Shimei's novel *Ukigumo* (The Floating Clouds), Kitamura Tokoku's essays on the inner life, and Tayama Katai's I-novel *Futon* (The Quilt). She devotes the second half of her book to Shimazaki Toson, the Meiji novelist who was most influenced by the ideal of individualism. Here she traces Toson's development of a personal ideal of selfhood and analyzes in detail two examples of the lengthy confessional novel form that he created as a vehicle for its expression. Janet A. Walker is Associate Professor of Comparative Literature at Livingston College, Rutgers University.

Originally published in 1979. 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.

Oe and Beyond Stephen Snyder, Philip Gabriel. 1999-04-01 Are the works of contemporary Japanese novelists, as Nobel Prize winner Oe Kenzaburo has observed, mere reflections of the vast consumer culture of Tokyo and the subcultures of the world at large? Or do they contain their own critical components, albeit in altered form? *Oe and Beyond* surveys the accomplishments of Oe and other writers of the postwar generation while looking further to examine the literary parameters of the Post-Oe generation. Despite the unprecedented availability today of the work of many of these writers in excellent English translations, some twenty years have passed since a collection of critical essays has appeared to guide the interested reader through the fascinating world of contemporary Japanese fiction. *Oe and Beyond* is a sampling of the best research and thinking on the current generation of Japanese writers being done in English. The essays in this volume explore such subjects as the continuing resonances of the atomic bombings; the notion of transnational subjects; the question of the de-canonization (as well as the re-canonization) of writers; the construction (and deconstruction) of gender models; the quest for spirituality amid contemporary Japanese consumer affluence; post-modernity and Japanese infantilism; the intertwining connections between history, myth-making, and discrimination; and apocalyptic visions of fin de siècle Japan. Contributors pursue various methodological and theoretical approaches to reveal the breadth of scholarship on modern

Japanese literature. The essays reflect some of the latest thinking, both Western and Japanese, on such topics as subjectivity, gender, history, modernity, and the postmodern. *Oe and Beyond* includes essays on Endo Shusaku, Hayashi Kyoko, Kanai Mieko, Kurahashi Yumiko, Murakami Haruki, Murakami Ryu, Nakagami Kenji, Oe Kenzaburo, Ohba Minako, Shimada Masahiko, Takahashi Takako, and Yoshimoto Banana. Contributors: Davinder L. Bhowmik, Philip Gabriel, Van C. Gessel, Adrienne Hurley, Susan J. Napier, Sharalyn Orbaugh, Jay Rubin, Atsuko Sakaki, Ann Sherif, Stephen Snyder, Mark Williams, Eve Zimmerman.

Accomplices of Silence Masao Miyoshi.1974

The Rise and Fall of Modern Japanese Literature John

Whittier Treat.2018-04-03 *The Rise and Fall of Modern Japanese Literature* tells the story of Japanese literature from its start in the 1870s against the backdrop of a rapidly coalescing modern nation to the present. John Whittier Treat takes up both canonical and forgotten works, the non-literary as well as the literary, and pays special attention to the Japanese state's hand in shaping literature throughout the country's nineteenth-century industrialization, a half-century of empire and war, its post-1945 reconstruction, and the challenges of the twenty-first century to modern nationhood. Beginning with journalistic accounts of female criminals in the aftermath of the Meiji civil war, Treat moves on to explore how woman novelist Higuchi Ichiyō's stories engaged with modern liberal economics, sex work, and marriage; credits Natsume Sōseki's satire *I Am a Cat* with the triumph of print over orality in the early twentieth century; and links narcissism in the visual arts with that of the Japanese I-novel on the eve of the country's turn to militarism in the 1930s. From imperialism to Americanization and the new media of television and manga, from boogie-woogie music to Yoshimoto Banana and Murakami Haruki, Treat traces the stories Japanese audiences expected literature to tell and those they did not. The book

concludes with a classic of Japanese science fiction a description of present-day crises writers face in a Japan hobbled by a changing economy and unprecedented natural and manmade catastrophes. *The Rise and Fall of Japanese Literature* reinterprets the “end of literature”—a phrase heard often in Japan—as a clarion call to understand how literary culture worldwide now teeters on a historic precipice, one at which Japan’s writers may have arrived just a moment before the rest of us.

Fate, Nature, and Literary Form Kinya Nishi.2021-03-09 This study is a theoretical reconsideration of the concept of the “tragic” combined with detailed analyses of Japanese literary texts. Inspired by contemporary critical discourse (especially the works by such thinkers as Theodor Adorno, Fredric Jameson and Raymond Williams), the author challenges both exotic and postmodern representation of Japanese culture as “the other” of the West. By examining the social backgrounds of artists’ endeavors to create new literary forms, the author unveils a rich tradition of tragic literature that, unlike the dominant local tradition of naturalism, has registered the unbridgeable gap between universal ideals and social values at a particular historical moment.

Modanizumu William J. Tyler.2008-01-04 Remarkably little has been written on the subject of modernism in Japanese fiction. Until now there has been neither a comprehensive survey of Japanese modernist fiction nor an anthology of translations to provide a systematic introduction. Only recently have the terms modernism and modernist become part of the standard discourse in English on modern Japanese literature and doubts concerning their authenticity vis-a-vis Western European modernism remain. This anomaly is especially ironic in view of the decidedly modan prose crafted by such well-known Japanese writers as Kawabata Yasunari, Nagai Kafu, and Tanizaki Jun’ichiro. By contrast, scholars in the visual and fine arts, architecture, and poetry

readily embraced modanizumu as a key concept for describing and analyzing Japanese culture in the 1920s and 1930s. This volume addresses this discrepancy by presenting in translation for the first time a collection of twenty-five stories and novellas representative of Japanese authors who worked in the modernist idiom from 1913 to 1938. Its prefatory materials provide a systematic overview of the literary movement's salient features—anti-naturalism, cosmopolitanism, the concept of the double self, and actionism—and describe how modanizumu evolved from its early jagged edges into a sophisticated yet popular expression of Japanese urban life in the first half of the twentieth century. The modanist style, characterized by youthful exuberance, a tongue-in-cheek tone, and narrative techniques like superimposition, is amply illustrated. Modanizumu introduces faces altogether new or relatively unknown: Abe Tomoji, Kajii Motojiro, Murayama Kaita, Osaki Midori, Tachibana Sotoo, Takeda Rintaro, Tani Joji, Yoshiyuki Eisuke, and Yumeno Kyusaku. It also revisits such luminaries as Kawabata, Tanizaki, and the detective novelist Edogawa Ranpo. Key works that it culls from the modernist repertoire include Funahashi Seiichi's *Diving*, Hagiwara Sakutarō's *Town of Cats*, Ito Sei's *Streets of Fiendish Ghosts*, and Kawabata's film scenario *Page of Madness*. This volume moves beyond conventional views to place this important movement in Japanese fiction within a global context: an indigenous expression born of the fission of local creativity and the fusion of cross-cultural interaction.

The Columbia Anthology of Modern Japanese Literature J.

Thomas Rimer, Van C. Gessel. 2007-04-22 This anthology collects works of fiction, poetry & drama from a pivotal time in Japanese history & includes translations of texts by Nagai Kafū, Shimazaki Tōson, Natsume Sōseki & Kawabata Yasunari.

Writing Technology in Meiji Japan Seth

Jacobowitz. 2020-03-07 Seth Jacobowitz rethinks the origins of modern Japanese language, literature, and visual culture,

presenting the first systematic study of the ways that media and inscriptive technologies available in Japan at its threshold of modernization in the late nineteenth to early twentieth century shaped and brought into being modern Japanese literature.

Representing the Other in Modern Japanese Literature Rachael Hutchinson, Mark Williams. 2006-09-27 *Representing the Other in Modern Japanese Literature* looks at the ways in which authors writing in Japanese in the twentieth century constructed a division between the 'Self' and the 'Other' in their work. Drawing on methodology from Foucault and Lacan, the clearly presented essays seek to show how Japanese writers have responded to the central question of what it means to be 'Japanese' and of how best to define their identity. Taking geographical, racial and ethnic identity as a starting point to explore Japan's vision of 'non-Japan', representations of the Other are examined in terms of the experiences of Japanese authors abroad and in the imaginary lands envisioned by authors in Japan. Using a diverse cross-section of writers and texts as case studies, this edited volume brings together contributions from a number of leading international experts in the field and is written at an accessible level, making it essential reading for those working in Japanese studies, colonialism, identity studies and nationalism.

Reading Food in Modern Japanese Literature Tomoko Aoyama. 2008-09-30 Literature, like food, is, in Terry Eagleton's words, endlessly interpretable, and food, like literature, looks like an object but is actually a relationship. So how much do we, and should we, read into the way food is represented in literature? *Reading Food* explores this and other questions in an unusual and fascinating tour of twentieth-century Japanese literature. Tomoko Aoyama analyzes a wide range of diverse writings that focus on food, eating, and cooking and considers how factors such as industrialization, urbanization, nationalism, and gender construction have affected people's relationships to food, nature, and culture, and to each other. The examples she offers are taken

from novels (shosetsu) and other literary texts and include well known writers (such as Tanizaki Jun'ichiro, Hayashi Fumiko, Okamoto Kanoko, Kaiko Takeshi, and Yoshimoto Banana) as well as those who are less widely known (Murai Gensai, Nagatsuka Takashi, Sumii Sue, and Numa Shozo). Food is everywhere in Japanese literature, and early chapters illustrate historical changes and variations in the treatment of food and eating. Examples are drawn from Meiji literary diaries, children's stories, peasant and proletarian literature, and women's writing before and after World War II. The author then turns to the theme of cannibalism in serious and popular novels. Key issues include ethical questions about survival, colonization, and cultural identity. The quest for gastronomic gratification is a dominant theme in gourmet novels. Like cannibalism, the gastronomic journey as a literary theme is deeply implicated with cultural identity. The final chapter deals specifically with contemporary novels by women, some of which celebrate the inclusiveness of eating (and writing), while others grapple with the fear of eating. Such dread or disgust can be seen as a warning against what the complacent gourmet boom of the 1980s and 1990s concealed: the dangers of a market economy, environmental destruction, and continuing gender biases. *Reading Food in Modern Japanese Literature* will tempt any reader with an interest in food, literature, and culture. Moreover, it provides appetizing hints for further savoring, digesting, and incorporating textual food. *Modern Japanese Stories* Ivan Morris.2005 This collection shows the qualities that make Japanese literature among the world's finest.

Five Modern Japanese Novelists Donald Keene.2005-06-22 The New Yorker has called Donald Keene America's preeminent scholar of Japanese literature. Now he presents a new book that serves as both a superb introduction to modern Japanese fiction and a memoir of his own lifelong love affair with Japanese literature and culture. *Five Modern Japanese Novelists* profiles

five prominent writers whom Donald Keene knew personally: Tanizaki Jun'ichiro, Kawabata Yasunari, Mishima Yukio, Abe Kobo, and Shiba Ryotaro. Keene masterfully blends vignettes describing his personal encounters with these famous men with autobiographical observations and his trademark learned literary and cultural analysis. Keene opens with a confession: before arriving in Japan in 1953, despite having taught Japanese for several years at Cambridge, he knew the name of only one living Japanese writer: Tanizaki. Keene's training in classical Japanese literature and fluency in the language proved marvelous preparation, though, for the journey of literary discovery that began with that first trip to Japan, as he came into contact, sometimes quite fortuitously, with the genius of a generation. It is a journey that will fascinate experts and newcomers alike

Obsessions with the Sino-Japanese Polarity in Japanese Literature
Atsuko Sakaki.2005-11-30 Using close readings of a range of premodern and modern texts, Atsuko Sakaki focuses on the ways in which Japanese writers and readers revised—or in many cases devised—rhetoric to convey Chineseness and how this practice contributed to shaping a national Japanese identity. The volume begins by examining how Japanese travelers in China, and Chinese travelers in Japan, are portrayed in early literary works. An increasing awareness of the diversity of Chinese culture forms a premise for the next chapter, which looks at Japan's objectification of the Chinese and their works of art from the eighteenth century onward. Chapter 3 examines gender as a factor in the formation and transformation of the Sino-Japanese dyad. Sakaki then continues with an investigation of early modern and modern Japanese representations of intellectuals who were marginalized for their insistence on the value of the classical Chinese canon and literary Chinese. The work concludes with an overview of writing in Chinese by early Meiji writers and the presence of Chinese in the work of modern writer Nakamura Shin'ichiro. A final summary of the book's major themes makes

use of several stories by Tanizaki Jun'ichiro.

Modern Japanese Writers Jay Rubin.2001 This is the first encyclopedia in the Scribner Writers Series to focus on Asian writers and genres. It highlights 25 of the most widely translated Japanese authors, such as Yukio Mishima, Kobo Abe, Junichiro Tanizaki and Fumiko Enchi.

Origins of Modern Japanese Literature Kōjin Karatani.1993 Karatani Kojin is one of Japan's leading critics. In his work as a theoretician, he has described Modernity as have few others; he has re-evaluated the literature of the entire Meiji period and beyond. As one critic has said, Karatani's thought has had a profound effect on the way we formulate the questions we ask about modern literature and culture ... [his] argument is compelling, moving even, and in the end the reader comes away with a different understanding not only of modern Japanese literature but of modern Japan itself. Among the many authors discussed are Soseki Natsume, Doppo Kunikida, Katai Tayama, and Shoyo Tsubouchi.

Modern Japanese Poets and the Nature of Literature Makoto Ueda.1983 A Stanford University Press classic.

Narrating the Self Tomi Suzuki.1996 *Narrating the Self* examines the historical formation of modern Japanese literature through a fundamental reassessment of its most characteristic form, the 'I-novel,' an autobiographical narrative thought to recount the details of the writer's personal life thinly veiled as fiction. Closely analysing a range of texts from the late nineteenth century through to the present day, the author argues that the 'I-novel' is not a given form of text that can be objectively identified, but a historically constructed reading mode and cultural paradigm that not only regulated the production and reception of literary texts but also defined cultural identity and national tradition. Instead of emphasising, as others have, the thematic and formal elements of novels traditionally placed in this category, she explores the historical formation of a field of discourse in which the 'I-novel'

was retroactively created and defined.

Manufacturing Modern Japanese Literature Edward

Mack.2010-08-20 Emphasizing how modes of book production, promotion, and consumption shape ideas of literary value,

Edward Mack examines the role of Japan's publishing industry in defining modern Japanese literature. In the late nineteenth

century and early twentieth, as cultural and economic power consolidated in Tokyo, the city's literary and publishing elites

came to dominate the dissemination and preservation of Japanese literature. As Mack explains, they conferred cultural value on

particular works by creating prizes and multivolume anthologies that signaled literary merit. One such anthology, the Complete

Works of Contemporary Japanese Literature (published between 1926 and 1931), provided many readers with their first

experience of selected texts designated as modern Japanese

literature. The low price of one yen per volume allowed the series to reach hundreds of thousands of readers. An early prize for

modern Japanese literature, the annual Akutagawa Prize, first awarded in 1935, became the country's highest-profile literary

award. Mack chronicles the history of book production and consumption in Japan, showing how advances in technology, the

expansion of a market for literary commodities, and the development of an extensive reading community enabled

phenomena such as the Complete Works of Contemporary Japanese Literature and the Akutagawa Prize to manufacture the

very concept of modern Japanese literature.

The Alien Within Leith Morton.2009-02-26 Readers worldwide

have long been drawn to the foreign, the exotic, and the alien, even before Freud's famous essay on the uncanny in 1919. Given

Japan's many years of relative isolation, followed by its multicultural empire, these themes seem particularly ripe for

exploration and exploitation by Japanese writers. Their literary adventures have taken them inside Japan as well as outside, and

how they internalized the exotic through the adoption of

modernist techniques and subject matter forms the primary subject of this book. *The Alien Within* is the first book-length thematic study in English of the alien in modern Japanese literature and helps shed new light on a number of important authors. Morton examines the Gothic, a form of writing with strong affinities to European Gothic and a motif in the fiction of several key modern Japanese writers, such as Arishima Takeo. Morton also discusses the translations of Tsubouchi Shoyo, Japan's most famous early translator of Shakespeare, and how this most alien and exotic author was absorbed into the Japanese literary and theatrical tradition. The new field of translation theory and how it relates to translating Shakespeare are also discussed. Morton devotes two chapters to the celebrated female poet Yosano Akiko, whose verse on childbirth and her unborn children broke taboos relating to the expression of the female body and sensibility. He also highlights the writing of contemporary Okinawan novelist Oshiro Tatsuhiro, whose work springs from what is for Japanese an exotic subtropical landscape and makes symbolic reference to the otherness at the heart of Japanese religiosity. Another significant but equally overlooked subject is the focus of the final chapter, which analyzes the travel writing of internationally best-selling author Murakami Haruki. Murakami's great corpus of work includes a one-volume study of the 2000 Sydney Olympics, which Morton discusses in detail. *The Alien Within* breaks new ground in its treatment of the exotic in modern Japanese writing and in its discussion of authors and work hitherto absent from critical discussions in English. It will be of significant interest to readers of literature and students of modern Japanese culture and women's writing as well as those fascinated by the occult, Gothic fiction, and the exotic.

Modern Japanese Literature .2007-12-01 A collection of plays, essays, poetry, and reportage compiled by "the 20th-century's premier scholar of Japanese literature" (Slate). *Modern Japanese Literature* is Donald Keene's critically acclaimed companion

volume to his landmark Anthology of Japanese Literature. Now considered the standard canon of modern Japanese writing translated into English, Modern Japanese Literature includes concise introductions to the writers, as well as a historical introduction by Professor Keene. Includes: "Growing Up" by Higuchi Ichiyō, a lyrical story of pre-adolescence in the nineties; Natsume Sōseki's story of "Botchan," an ill-starred and ineffectual Huck Finn; Nagai Kafū's "The River Sumida;" Yokomitsu Riitchi's Kafkaesque "Time;" Kawabata Yasunari's "The Mole;" "The Firefly Hunt;" a glimpse into Tanizaki Junichirō's masterpiece "Thin Snow;" and the postwar work of such writers as Dazai Osamu and Mishima Yukio.

Woman Critiqued Rebecca L. Copeland. 2006-05-31 *Woman Critiqued* will make us wonder why we thought we could grasp modern Japanese literature without concerted attention to what men and women had to say about women's literary production. This remarkable collection is full of surprises, even where predictable arguments are being made. Careful translations of writings by the familiar and the obscure, together with thought-provoking introductions and supporting apparatus, make this an indispensable text for the study of modern Japanese culture and society. —Norma M. Field, University of Chicago Over the past thirty years translations of Japanese women's writing and biographies of women writers have enriched and expanded our understanding of modern Japanese literature. But how have women writers been received and read in Japan? To appreciate the subterfuges, strategies, and choices that the modern Japanese woman writer has faced, readers must consider the criticisms leveled against her, the expectations and admonitions that have been whispered in her ear, and pay attention to the way she herself has responded. What did it mean to be a woman writer in twentieth-century Japan? How was she defined and how did this definition limit her artistic sphere? *Woman Critiqued* builds on existing scholarship by offering English-language readers access

to some of the more salient critiques that have been directed at women writers, on the one hand, and reactions to these by women writers, on the other. The grouping of the essays into chapters organized by theme clarifies how the discussion in Japan has been framed by certain assumptions and how women have repeatedly tried to intervene by playing with, undercutting, or attempting to exceed these assumptions. Chapter introductions contextualize the translated essays historically and draw out aspects that warrant particular scrutiny or explication. Although the translators do not cover all aspects or genres identified with women's literary endeavors in the twentieth-century, they provide a significant understanding of the evaluative systems under which Japanese women writers have worked. *Woman Critiqued* will be eagerly read by specialists in modern Japanese literature and those interested in comparative literature, women's studies, gender studies, and history. Featured writers: Akitsu Ei, Akiyama Shun, Hara Shiro, Hasegawa Izumi, Kobayashi Hideo, Kora Rumiko, Matsuura Rieko, Mishima Yukio, Mitsuhashi Takajo, Mizuta Noriko, Miwata Masako, Oguri Fuyo, Okuno Takeo, Ooka Makoto, Saito Minako, Shibusawa Tatsuhiko, Setouchi Harumi, Takahara Eiri, Takahashi Junko, Takahashi Takako, Tanaka Miyoko, Tomioka Taeko, Tsujii Takashi, Tanizaki Jun'ichiro, Tsushima Yoko, Yosano Akiko. Translators: Tomoko Aoyama, Jan Bardsley, Janine Beichman, Rebecca L. Copeland, Mika Endo, Joan E. Ericson, Barbara Hartley, Maryellen Toman Mori, Yoshiko Nagaoka, Kathryn Pierce, Laurel Rasplica Rodd, Amanda Seaman, Eiji Sekine, Judy Wakabayashi.

The Mother of Dreams Makoto Ueda. 2004 To Lafcadio Hearn at the turn of the twentieth century, Japan's most priceless objets d'art were not the delicate masterpieces of its fine arts but its women. Today, the women of Japan are viewed with a mixture of old stereotypes and new misconceptions. *The Mother of Dreams* is an anthology of modern Japanese fiction portraying Japanese women, arranged according to five categories: the maiden, the

mistress, the wife, the mother, and the working woman. These short stories span a period that has seen great changes in the status of Japanese women. There has also been a transformation in women's expectations of themselves and of the people around them. Such changes are manifest in the treatment of the protagonists in this anthology, some of whom adhere to traditional roles while others seek to find new functions and attitudes. The young maidens in the three short pieces by Nobel laureate Kawabata Yasunari contrast sharply with the contemporary women, such as the ordinary housewife and budding actress portrayed by Mori Yoko. But just as significant as change is continuity. The mistress-turned-stripper-turned-prostitute of Nagai Kafu's immediate postwar world has much in common with Kaiko Takeshi's virgin-whore from the period of the Korean War. Such images are in turn challenged by the middle-aged geisha portrayed by Enchi Fumiko and the young mother who abandons her child in Setouchi Harumi's piece, women whose depth of emotion defies the stereotypes assigned to them by their class and their occupation. Professor Ueda's anthology presents some of the finest work of Japan's major writers, both female and male, on a subject of truly universal significance. At a time when change and continuity pose problems as well as solutions in the search for identity and meaning in our lives, *The Mother of Dreams* provides thought-provoking and meaningful material for us all.

Modern Japanese Fiction and Its Traditions J. Thomas Rimer. 2014-07-14 Thomas Rimer's book seeks to explain the background, structural principles, and development of pre-modern and modern Japanese fiction in a way that is comprehensive, methodical, and accessible to the general reader. Originally published in 1978. 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.

Routledge Handbook of Modern Japanese Literature Rachael Hutchinson, Leith Douglas Morton. 2016-06-03 The Routledge Handbook of Modern Japanese Literature provides a comprehensive overview of how we study Japanese literature today. Rather than taking a purely chronological approach to the content, the chapters survey the state of the field through a number of pressing issues and themes, examining the ways in which it is possible to read modern Japanese literature and situate it in relation to critical theory. The Handbook examines various modes of literary production (such as fiction, poetry, and critical essays) as distinct forms of expression that nonetheless are closely interrelated. Attention is drawn to the idea of the *bunjin* as a 'person of letters' and a more realistic assessment is provided of how writers have engaged with ideas - not labelled a 'novelist' or 'poet', but a 'writer' who may at one time or another choose to write in various forms. The book provides an overview of major authors and genres by situating them within broader themes that have defined the way writers have produced literature in modern Japan, as well as how those works have been read and understood by different readers in different time periods. The Routledge Handbook of Modern Japanese Literature draws from an international array of established experts in the field as well as promising young researchers. It represents a wide variety of critical approaches, giving the study a broad range of perspectives. This handbook will be of interest to students and scholars of Asian Studies, Literature, Sociology, Critical Theory, and History.

Reality and Fiction in Modern Japanese Literature Noriko Mizuta Lippit. 2017-07-28 This title was first published in 1980. In

twentieth century Japanese literature, the opposition and interaction of realism and romanticism on the level of literary concepts, and of Marxism and aestheticism (including, in part, modernism) on the level of literary ideology, supplies a most vital basis for writers searching for new methods of literary expression, fostering debates among the writers and creating the setting for active experimentation with style, form and language. This study is a result of an extended stay in the United States by the author who turned increasingly toward questioning and evaluating my own relation to Japan's literary heritage. For Japanese who have witnessed (at least intellectually) the violent attraction to and rejection of foreign cultures of many of their predecessors in the Meiji, Taisho and Showa eras, and their final, often sentimental and abstract, glorification of the Japanese cultural heritage, *nihon kaiki* (return to Japan) still presents enormously complex intellectual as well as emotional problems. *Shock and Naturalization in Contemporary Japanese Literature* Carl Cassegård.2007-03-29 This study introduces the concepts of naturalization and naturalized modernity, and uses them as tools for understanding the way modernity has been experienced and portrayed in Japanese literature since the end of the Second World War.

The Awakening of Modern Japanese Fiction Michihiro Ama.2021-02-01 *The Awakening of Modern Japanese Fiction* is the first book to treat the literary practices of certain major modern Japanese writers as Buddhist practices, and to read their work as Buddhist literature. Its distinctive contribution is its focus on modern literature and, importantly, modern Buddhism, which Michihiro Ama presents both as existing in continuity with the historical Buddhist tradition and as having unique features of its own. Ama corrects the dominant perception in which the Christian practice of confession has been accepted as the primary informing source of modern Japanese prose literature, arguing instead that the practice has always been a part of Shin Buddhist

culture. Focusing on personal fiction, this volume explores the works of literary figures and Buddhist priests who, challenged by the modern development of Japan, turned to Buddhism in a variety of ways and used literature as a vehicle for transforming their sense of selfhood. Writers discussed include Natsume Sōseki, Tayama Katai, Shiga Naoya, Kiyozawa Manshi, and Akegarasu Haya. By bringing Buddhism out of the shadows of early twentieth-century Japanese literature and elucidating its presence in both individual authors' lives and the genre of autobiographical fiction, *The Awakening of Modern Japanese Fiction* demonstrates a more nuanced understanding of the role of Buddhism in the development of Japanese modernity.

Japanese and Western Literature Armando Martins

Janeira.2016-08-09 *Japanese and Western Literature* delves deeply into Japanese culture to discover the concepts that similarize and differentiate Japanese and Western literary creations. Paralleling Japanese literary creations and fundamental thought with those of the West, the author draws many illuminating comparisons: for example, between the novels of Murasaki Shikibu and Marcel Proust, between the Portuguese poet Torga and the haiku master Issa, and between the picaresque novel in Japan and in the West. Contrastive studies are also made into such concepts as time, nature, love, and tragedy. This broad yet incisive survey of Japanese literary genres and themes is more than a comparative study of literature, however; it is an attempt to grasp the core of Japanese culture by setting it against world culture. From this born a complex of new ideas and problems, and author is able to probe the extent of Western influence on Japanese fiction, poetry, and essays in the past hundred years.

Mother-Tongue in Modern Japanese Literature and

Criticism Takayuki Yokota-Murakami.2018-07-28 This book examines how early research on literary activities outside national literatures such as émigré literature or diasporic

literature conceived of the loss of ‘mother-tongue’ as a tragedy, and how it perpetuated the ideology of national language by relying on the dichotomy of native language/foreign language. It transcends these limitations by examining modern Japanese literature and literary criticism through modern philology, the vernacularization movement, and Korean-Japanese literature. Through the insights of recent philosophical/linguistic theories, it reveals the political problems of the notion of “mother-tongue” in literary and linguistic theories and proposes strategies to realize genuinely “exophonic” and “translational” literature beyond the confines of nation. Examining the notion of “mother-tongue” in literature and literary criticism, the author deconstructs the concept and language itself as an apparatus of nation-state in order to imagine alternative literature, genuinely creolized and heterogeneous. Offering a comparative, transnational perspective on the significance of the mother tongue in contemporary literatures, this is a key read for students of modern Japanese literature, language and culture, as well as those interested in theories of translation and bilingualism.

Modern Japanese Writers and the Nature of Literature Makoto Ueda.1976 Art versus nature, the literary work and the author, the literary work and the reader, structure and style, and the purpose of literature are the main subjects treated in a study of eight leading writers of modern Japan

Master Haiku Poet Makoto Ueda.1982 Originally published by Twayne Publishers, 1970.

The Search for Authenticity in Modern Japanese Literature. .

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