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LEVY GILLIAN

The Search for Authenticity in Modern Japanese Literature. Columbia University Press
 In the seventeenth century, Japanese popular prose flourished as waves of newly literate readers gained access to the printed word. Commercial publishers released vast numbers of titles in response to readers' hunger for books that promised them potent knowledge. However, traditional literary histories of this period position the writings of Ihara Saikaku at center stage, largely neglecting the breadth of popular prose. In the first comprehensive study of the birth of Japanese commercial publishing, Laura Moretti investigates the vibrant world of vernacular popular literature. She marshals new data on the magnitude of the seventeenth-century publishing business and highlights the diversity and porosity of its publishing genres. Moretti explores how booksellers sparked interest among readers across the spectrum of literacies and demonstrates how they tantalized consumers with vital ethical, religious, societal, and interpersonal knowledge. She recasts books as tools for knowledge making, arguing that popular prose engaged its audience cognitively as well as aesthetically and emotionally to satisfy a burgeoning curiosity about the world. Crucially, Moretti shows, readers experienced entertainment within the didactic, finding pleasure in the profit gained from acquiring knowledge by interacting with transformative literature. Drawing on a rich variety of archival materials to present a vivid portrait of seventeenth-century Japanese publishing, *Pleasure in Profit* also speaks to broader conversations about the category of the literary by offering a new view of popular prose that celebrates plurality.

An Edo Anthology Columbia University Press

The Buddhist priest Kenko clung to tradition, Buddhism, and the pleasures of solitude, and the themes he treats in his "Essays," written sometime between 1330 and 1332, are all suffused with an unspoken acceptance of Buddhist beliefs.

A Reader's Guide to Japanese Literature Kodansha

Nagai Kafu is one of the greatest modern Japanese writers, but until now his classic collection, *American Stories*, based on his sojourn from Japan to Washington State, Michigan, and New York City in the early years of the twentieth century, has never been available in English. Here, with a detailed and insightful introduction, is an elegant translation of Kafu's perceptive and lyrical account. Like de Tocqueville a century before, Kafu casts a fresh, keen eye on vibrant and varied America—world fairs, concert halls, and college campuses; saloons, the immigrant underclass, and red-light districts. Many of his vignettes involve encounters with fellow Japanese or Chinese immigrants, some of whom are poorly paid laborers facing daily discrimination. The stories paint a broad landscape of the challenges of American life for the poor, the foreign born, and the disaffected, peopled with crisp individual portraits that reveal the daily disappointments and occasional euphorias of modern life. Translator Mitsuko Iriye's introduction provides important cultural and biographical background about Kafu's upbringing in rapidly modernizing Japan, as well as literary context for this collection. In the first story, "Night Talk in a Cabin," three young men sailing from Japan to Seattle each reveal how poor prospects, shattered confidence, or a broken heart has driven him to seek a better life abroad. In "Atop the Hill," the narrator meets a fellow Japanese expatriate at a small midwestern religious college, who slowly reveals his complex reasons for leaving behind his wife in Japan. Caught between the pleasures of America's cities and the stoicism of its small towns, he wonders if he can ever return home. Kafu plays with the contradictions and complexities of early twentieth-century America, revealing the tawdry, poor, and mundane underside of New York's glamour in "Ladies of the Night" while celebrating the ingenuity, cosmopolitanism, and freedom of the American city in "Two Days in Chicago." At once sensitive and witty, elegant and gritty, these stories provide a nuanced outsider's view of the United States and a perfect entrance into modern Japanese

literature.

Kanbunmyaku University of Hawaii Press

Frog in the Well is a vivid and revealing account of Watanabe Kazan, one of the most important intellectuals of the late Tokugawa period. From his impoverished upbringing to his tragic suicide in exile, Kazan's life and work reflected a turbulent period in Japan's history. He was a famous artist, a Confucian scholar, a student of Western culture, a samurai, and a critic of the shogunate who, nevertheless, felt compelled to kill himself for fear that he had caused his lord anxiety. During this period, a typical Japanese scholar or artist refused to acknowledge the outside world, much like a "frog in the well that knows nothing of the ocean," but Kazan actively sought out Western learning. He appreciated European civilization and bought every scrap of European art that was available in Japan. He became a painter to help his family out of poverty and, by employing the artistic techniques of the West, achieved great success with his realistic and stylistically advanced portraits. Although he remained a nationalist committed to the old ways, Kazan called on the shogunate to learn from the West or risk disaster. He strove to improve the agricultural and economic conditions of his province and reinforce its defenses, but his criticisms and warnings about possible coastal invasions ultimately led to his arrest and exile. *Frog in the Well* is the first full-length biography of Kazan in English, and, in telling his life's story, renowned scholar Donald Keene paints a fascinating portrait of the social and intellectual milieu of the late Tokugawa period. Richly illustrated with Kazan's paintings, *Frog in the Well* illuminates a life that is emblematic of the cultural crises affecting Japan in the years before revolution.

The Cambridge History of Japanese Literature Cambridge University Press

In *Kanbunmyaku: The Literary Sinitic Context and the Birth of Modern Japanese Language and Literature*, Saito Mareshi demonstrates the centrality of kanbun and kanshi in the creation of modern literary Japanese and problematizes the modern antagonism between kanbun and Japanese.

The Socrates Express CUP Archive

The story of filmmaker Hayao Miyazaki's life and work, including his significant impact on Japan and the world. A thirtieth-century toxic jungle, a bathhouse for tired gods, a red-haired fish girl, and a furry woodland spirit—what do these have in common? They all spring from the mind of Hayao Miyazaki, one of the greatest living animators, known worldwide for films such as *My Neighbor Totoro*, *Princess Mononoke*, *Spirited Away*, *Howl's Moving Castle*, and *The Wind Rises*. Japanese culture and animation scholar Susan Napier explores the life and art of this extraordinary Japanese filmmaker to provide a definitive account of his oeuvre. Napier insightfully illuminates the multiple themes crisscrossing his work, from empowered women to environmental nightmares to utopian dreams, creating an unforgettable portrait of a man whose art challenged Hollywood dominance and ushered in a new chapter of global popular culture.

Pleasure in Profit New York Review of Books

"It is a most wonderful comfort to sit alone beneath a lamp, book spread before you, and commune with someone from the past whom you have never met..." Moonlight, sake, spring blossom, idle moments, a woman's hair - these exquisite reflections on life's fleeting pleasures by a thirteenth-century Japanese monk are delicately attuned to nature and the senses. Introducing *Little Black Classics: 80 books for Penguin's 80th birthday*. *Little Black Classics* celebrate the huge range and diversity of Penguin Classics, with books from around the world and across many centuries. They take us from a balloon ride over Victorian London to a garden of blossom in Japan, from *Tierra del Fuego* to 16th-century California and the Russian steppe. Here are stories lyrical and savage; poems epic and intimate; essays satirical and inspirational; and ideas that have shaped the lives of millions. Yoshida Kenko (c. 1283-1352). Kenko's work is included in *Penguin Classics in Essays in Idleness* and *Hojoki*.

Mei Yumi's Japanese Literature Kodansha Amer Incorporated

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

Five Modern Japanese Novelists Simon and Schuster

Traditional Japanese Literature features a rich array of works dating from the very beginnings of the Japanese written language through the evolution of Japan's noted aristocratic court and warrior cultures. It contains stunning new translations of such canonical texts as *The Tales of the Heike* as well as works and genres previously ignored by scholars and unknown to general readers.

An Artist of the Floating World Columbia University Press

This collection of 20 essays focuses on the rich tradition of Japanese culture. It illuminates important aspects of Japanese literature for the general reader and places each subject within the context of the tradition as whole.

The Three Pleasures University of Hawaii Press

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 modern 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 modernist 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 Sotou, 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 fusion of local creativity and the fusion of cross-cultural interaction.

The Power Wish بلومانيا للنشر والتوزيع

Twenty-one essays on Japanese writers from the 15th century to the Meiji period.

American Stories Penguin UK

These two works on life's fleeting pleasures are by Buddhist monks from medieval Japan, but each shows a different world-view. In the short memoir *Hōjōki*, Chōmei recounts his decision to withdraw from worldly affairs and live as a hermit in a tiny hut in the mountains, contemplating the impermanence of human existence. Kenko, however, displays a fascination with more earthy matters in his collection of anecdotes, advice and observations. From ribald stories of drunken monks to aching nostalgia for the fading traditions of the Japanese court, *Essays in Idleness* is a constantly surprising work that ranges across the spectrum of human experience. Meredith McKinney's excellent new translation also includes notes and an introduction exploring the spiritual and historical background of the works. Chōmei was born into a family of Shinto priests in around 1155, at a time when the stable world of the court was rapidly breaking up. He became an important though minor poet of his day, and at the age of fifty, withdrew from the world to become a tonsured monk. He died in around 1216. Kenkō was born around 1283 in Kyoto. He probably became a monk in his late twenties, and was also noted as a calligrapher. Today he is remembered for his wise and witty aphorisms, 'Essays in Idleness'. Meredith McKinney, who has also translated Sei Shonagon's *The Pillow Book* for Penguin Classics, is a translator of both contemporary and classical Japanese literature. She lived in Japan for twenty years and is currently a visiting fellow at the Australian National University in Canberra. [*Essays in Idleness* is] a most delightful book, and one that has served as a model of Japanese style and taste since the 17th century. These cameo-like vignettes reflect the importance of the little, fleeting futile things, and each essay is Kenko himself

Asian Student

Evening Clouds Yale University Press

Yoshimasa may have been the worst shogun ever to rule Japan. He was a failure as a soldier, incompetent at dealing with state business, and dominated by his wife. But his influence on the cultural life of Japan was unparalleled. According to Donald Keene, Yoshimasa was the only shogun to leave a lasting heritage for the entire Japanese people. Today Yoshimasa is remembered primarily as the builder of the Temple of the Silver Pavilion and as the ruler at the time of the Onin War (1467-1477), after which the authority of the shogun all but disappeared. Unable to control the daimyos—provincial military governors—he abandoned politics and devoted himself to the quest for beauty. It was then, after Yoshimasa resigned as shogun and made his home in the mountain retreat now known as the Silver Pavilion, that his aesthetic taste came to define that of the Japanese: the no theater flourished, Japanese gardens were developed, and the tea ceremony had its origins in a small room at the Silver Pavilion. Flower arrangement, ink painting, and shoin-zukuri architecture began or became of major importance under Yoshimasa. Poets introduced their often barely literate warlord-hosts to the literary masterpieces of the past and taught them how to compose poetry. Even the most barbarous warlord came to want the trappings of culture that would enable him to feel like a civilized man. Yoshimasa and the Silver Pavilion gives this long-neglected but critical period in Japanese history the thorough treatment it deserves.

Yoshimasa and the Silver Pavilion Griffon House Publications

Donald Keene's definitive history of modern Japanese literature is an achievement beyond the range and scope of any other western writer.

Anthology of Japanese Literature to the Mid-nineteenth Century Columbia University Press

From the winner of the Nobel Prize in Literature and author of the Booker Prize-winning novel *The Remains of the Day* In the face of the misery in his homeland, the artist Masuji Ono was unwilling to devote his art solely to the celebration of physical beauty. Instead, he put his work in the service of the imperialist movement that led Japan into World War II. Now, as the mature Ono struggles through the aftermath of that war, his memories of his youth and of the "floating world"—the nocturnal world of pleasure, entertainment, and drink—offer him both escape and redemption, even as they punish him for betraying his early promise. Indicted by society for its defeat and reviled for his past aesthetics, he relives the passage through his personal history that makes him both a hero and a coward but, above all, a human being.

Traditional Japanese Literature Penguin UK

Afraid to make your first foray into the magical and majestic world of Japanese literature? Then here is a perfect introduction for you. Within this slim volume numerous wonderful recommendations abound, although there is one small oversight -- "Musashi" by Eiji Yoshikawa isn't mentioned. Ah well. Also look into, "The Pleasures of Japanese Literature," by Donald Keene. And for lovers of poetry, I cannot say enough wonderful things about, "The Ink Dark Moon," translated by Jane Hirshfield, and "Modern Japanese Tanka" by Makoto Ueda.

□□□□□□□□ Columbia University Press

"The Canadian internment of Japanese citizens leading up to and during the Second World War. The story follows three main characters as they negotiate this extremely difficult time for Japanese-Canadians."--

Chronicles of My Life Kodansha

"Few memoirs have the concision, modesty, and charm that mark this late-life work by . . . America's most renowned scholar and interpreter of Japan."—Foreword Reviews In this eloquent and wholly absorbing memoir, the renowned scholar Donald Keene shares more than half a century of his extraordinary adventures as a student of Japan. Keene begins with an account of his bittersweet childhood in New York; then he describes his initial encounters with Asia and Europe and the way in which World War II complicated that experience. He captures the sights, scents, and sounds of Japan as they first enveloped him, and talks of the unique travels and well-known intellectuals who later shaped the contours of his academic career. Keene traces the movement of his passions with delicacy and subtlety, deftly weaving his love for Japan into a larger narrative about identity and home and the circumstances that led a Westerner to find solace in a country on the opposite side of the world. *Chronicles of My Life* is not only a fascinating tale of two cultures colliding, but also a thrilling account of the emotions and experiences that connect us all, regardless of our individual origins. "Lovingly illustrated by the artist Akira Yamaguchi, the book limns a life inseparably linked to its dominant passion . . . The history is fascinating, and the literary life Keene has doggedly carved out of it, remarkable."—Time, Asia Edition "Keene's book soars, largely because of his intriguing, highly personal account of the literary milieu of Japan, particularly its drama, whether on stage or screen . . . [An] engaging and eloquent memoir."—Times Literary Supplement

Love's Work Columbia University Press

Love's Work is at once a memoir and a work of philosophy. Written by the English philosopher Gillian Rose as she was dying of cancer, it is a book about both the fallibility and the endurance of love, love that becomes real and lasting through an ongoing reckoning with its own limitations. Rose looks back on her childhood, the complications of her parents' divorce and her dyslexia, and her deep and divided feelings about what it means to be Jewish. She tells the stories of several friends also laboring under the sentence of death. From the sometimes conflicting vantage points of her own and her friends' tales, she seeks to work out (seeks, because the work can never be complete—to be alive means to be incomplete) a distinctive outlook on life, one that will do justice to our yearning both for autonomy and for connection to others. With droll self-knowledge ("I am highly qualified in unhappy love affairs," Rose writes, "My earliest unhappy love affair was with Roy Rogers") and with unsettling wisdom ("To live, to love, is to be failed"), Rose has written a beautiful, tender, tough, and intricately wrought survival kit packed with necessary but unanswerable questions.