

# Origins Of Modern Japanese Literature

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Postmodernism and Japan - 1989-07-27  
Postmodernism and Japan is a coherent yet diverse study of the dynamics of postmodernism, as described by Lyotard, Baudrillard, Deleuze, and Guatarri, from the often startling perspective of a society bent on transforming itself into the image of Western “enlightenment” wealth and power. This work provides a unique

view of a society in transition and confronting, like its models in the West, the problems induced by the introduction of new forms of knowledge, modes of production, and social relationships.

*Writing the Love of Boys* - Jeffrey Angles 2011  
A pioneering look at same-sex desire in Japanese modernist writing.

**Ōe and Beyond** - Stephen Snyder 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.

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.

Routledge Handbook of Modern Japanese Literature - Rachael Hutchinson 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.

### **Origins of Modern Japanese Literature -**

Karatani Kôjin 1993

Since its publication in Japan ten years ago, the *Origins of Modern Japanese Literature* has become a landmark book, playing a pivotal role in defining discussions of modernity in that country. Against a history of relative inattention on the part of Western translators to modern Asian critical theory, this first English publication is sure to have a profound effect on current cultural criticism in the West. It is both the boldest critique of modern Japanese literary history to appear in the post-war era and a major theoretical intervention, which calls into question the idea of modernity that informs Western consciousness. In a sweeping reinterpretation of nineteenth-and twentieth-century Japanese literature, Karatani Kojin

forces a reconsideration of the very assumptions underlying our concepts of modernity. In his analysis, such familiar terms as origin, modern, literature, and the state reveal themselves to be ideological constructs. Karatani weaves many separate strands into an argument that exposes what has been hidden in both Japanese and Western accounts of the development of modern culture. Among these strands are: the "discovery" of landscape in painting and literature and its relation to the inwardness of individual consciousness; the similar "discovery" in Japanese drama of the naked face as another kind of landscape produced by interiority; the challenge to the dominance of Chinese characters in writing; the emergence of confessional literature as an outgrowth of the repression of sexuality and the body; the conversion of the samurai class to Christianity; the mythologizing of tuberculosis, cancer, and illness in general as a producer of meaning; and the "discovery" of "the child" as an independent

category of human being. A work that will be important beyond the confines of literary studies, Karatani's analysis challenges basic Western presumptions of theoretical centrality and originality and disturbs the binary opposition of the "West" to its so-called "other." *Origins of Modern Japanese Literature* should be read by all those with an interest in the development of cultural concepts and in the interrelating factors that have determined modernity.

*Satō Haruo and Modern Japanese Literature* - Charles Exley 2016-01-19

In *Satō Haruo and Modern Japanese Literature*, Charles Exley examines Satō's novels and short stories from the 1910s through the 1930s, placing them in discursive and historical context.

[Japanese Literature](#) - Marvin Marcus 2015

*Japanese Literature: From Murasaki to Murakami* provides a concise introduction to the literature of Japan that traces its origins in the seventh century and explores a literary legacy--

and its cultural contexts--marked by the intersection of aristocratic elegance and warrior austerity. Coverage extends to the present day with a focus on the complex twists and turns that mark Japan's literature in the modern period. In under one-hundred pages of narrative, Marcus's account of Japanese literature ranges from the 712 CE publication of Japan's first literary work, the *Kojiki*, to internationally-famous 21st century authors. Readers get a sense of past and contemporary literary themes and well written vignettes of the men and women who produced works that are an integral part of Japan's literary traditions. Readers are introduced to Japanese literature, but Marcus's linkages to history and culture increase the likelihood that many readers will be inspired to learn more about Japan and its rich history. Marcus's compelling interpretations of significant works of Japanese literature and their historical moments complement carefully selected passages of literary prose, poetry, and

images from Japan's long literary and cultural history. This small gem of a book is essential for students, teachers, and general audiences interested in Japan and its long literary traditions.

**Nakagami, Japan** - Anne McKnight 2011

How Japan's most canonical postwar writer brought that country's largest social minority into the mainstream.

Modern Japanese Aesthetics - Michael F. Marra  
2001-09-30

Modern Japanese Aesthetics is the first work in English on the history of the Japanese philosophy of art, from its inception in the 1870s to the present. In addition to the historical information and discussion of aesthetic issues that appear in the introductions to each of the chapters, the book presents English translations of otherwise inaccessible major works on Japanese aesthetics, beginning with a complete and annotated translation of the first work in the field, Nishi Amane's *Bimyogaku Setsu* (The

Theory of Aesthetics). In its four sections (The Subject of Aesthetics, Aesthetic Categories, Poetic Expression, Postmodernism and Aesthetics), *Modern Japanese Aesthetics* discusses the momentous efforts made by Japanese thinkers to master, assimilate, and transform Western philosophical systems to discuss their own literary and artistic heritage. Readers are introduced to debates between the unconditional supporters of Western ideas (Onishi Hajime) and more cautious approaches to the literary and artistic past (Okakura Kakuzo, Tsubouchi Shoyo). The institutionalization of aesthetics as an academic subject is discussed and the work of some of Japan's most distinguished professional aestheticians (Onishi Yoshimori, Imamichi Tomonobu), philosophers (Kusanagi Masao, Nishitani Keiji, Sakabe Megumi), and literary critics (Karatani Kojin) is included. *Modern Japanese Aesthetics* is a sophisticated and energetic volume on the process that led to the construction of aesthetic

categories used by Japanese and, later, Western scholars in discussing Japanese literature and arts. This important work will be essential reading for anyone concerned with the formation of a critical vocabulary in Japan. *Modern Japanese Aesthetics: A Reader* is a companion volume to *A History of Modern Japanese Aesthetics* (UH Press, 2001).

### **New Directions in the Study of Meiji Japan -**

Helen Hardacre 1997

These essays on Meiji Japan, written by scholars from nine nations, reflect a determination to destabilize existing paradigms in the social sciences and humanities, in favor of a multiplicity of perspectives that privilege subjectivity and the inclusion of non-elite groups.

### **The Penguin Book of Japanese Short Stories**

- Jay Rubin 2018-06-28

This fantastically varied and exciting collection celebrates the great Japanese short story, from its modern origins in the nineteenth century to

the remarkable works being written today. Short story writers already well-known to English-language readers are all included here - Tanizaki, Akutagawa, Murakami, Mishima, Kawabata - but also many surprising new finds. From Yuko Tsushima's 'Flames' to Yuten Sawanishi's 'Filling Up with Sugar', from Shin'ichi Hoshi's 'Shoulder-Top Secretary' to Banana Yoshimoto's 'Bee Honey', *The Penguin Book of Japanese Short Stories* is filled with fear, charm, beauty and comedy. Curated by Jay Rubin, who has himself freshly translated several of the stories, and introduced by Haruki Murakami, this book will be a revelation to its readers.

### Japan and the Culture of the Four Seasons -

Haruo Shirane 2013-03-05

"Elegant representations of nature and the four seasons populate a wide range of Japanese genres and media. In *Japan and the Culture of the Four Seasons*, Haruo Shirane shows how, when, and why this practice developed and



explicates the richly encoded social, religious, and political meanings of this imagery. Shirane discusses textual, cultivated, material, performative, and gastronomic representations of nature. He reveals how this kind of 'secondary nature,' which flourished in Japan's urban environment, fostered and idealized a sense of harmony with the natural world just at the moment when it began to recede from view. Illuminating the deeper meaning behind Japanese aesthetics and artifacts, Shirane also clarifies the use of natural and seasonal topics as well as the changes in their cultural associations and functions across history, genre, and community over more than a millennium. In this book, the four seasons are revealed to be as much a cultural construction as a reflection of the physical world."--Back cover.

The Uses of Literature in Modern Japan - Sari Kawana 2018-02-08

The Uses of Literature in Modern Japan explores the varying uses of literature in Japan from the

late Meiji period to the present, considering how creators, conveyors, and consumers of literary content have treated texts and their authors as cultural resources to be packaged, promoted, and preserved. As the printed word became a crucial form of entertainment and edification for an increasingly literate public in early 20th-century Japan, literature came to assume a variety of new uses. Touching upon a wide array of sources, Sari Kawana traces the ways in which literary works have morphed into different variants, ranging from textual (compilations, textbooks) and visual (film, manga, other media) to virtual and real world, through innovative publishing and reading practices. She takes up themes such as the materiality of texts, the role of publishers and advertising campaigns, the interplay between literature and other media, and the creation and dissemination of larger cultural fantasies tied to literary consumption. She stresses the agency and creativity with which readers engaged literary works, from

divergent readings of propaganda literature to inventive adaptations of canonical texts in adjacent media, culminating in the practice of literary tourism. Moving beyond close reading of texts to look at their historical context, the book will appeal not only to scholars of modern Japanese literature but also those studying the history of the book and modern Japanese cultural history.

**The Columbia Anthology of Modern Japanese Literature** - J. Thomas Rimer  
2011-11-15

Featuring choice selections from the core anthologies *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868-1945*, and *The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present*, this collection offers a concise yet remarkably rich introduction to the fiction, poetry, drama, and essays of Japan's modern encounter with the West. Spanning a period of exceptional invention and transition,

this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history, culture, and interactions with the East and West. The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late nineteenth and early twentieth centuries: classical Japanese fiction and drama, Chinese poetry, and Western literary representation and cultural critique. Their juxtaposition brilliantly captures the social, intellectual, and political challenges shaping Japan during this period, particularly the rise of nationalism, the complex interaction between traditional and modern forces, and the encroachment of Western ideas and writing. The second half conveys the changes that have transformed Japan since the end of the Pacific War, such as the heady transition from poverty to prosperity, the friction between conflicting ideologies and political beliefs, and the growing

influence of popular culture on the country's artistic and intellectual traditions. Featuring sensitive translations of works by Nagai Kafu, Natsume Soseki, Oe Kenzaburo, Kawabata Yasunari, Mishima Yukio, and many others, this anthology relates an essential portrait of Japan's dynamic modernization.

Writing Technology in Meiji Japan - Seth Jacobowitz 2015-12-07

"Boldly rethinks the origins of modern Japanese language, literature, and visual culture from the perspective of media history. This book represents the first systematic study of the ways in which media and inscriptive technologies available in Japan at its threshold of modernization in the late 19th to early 20th century shaped and brought into being modern Japanese literature"--

**The Rhetoric of Photography in Modern Japanese Literature** - Atsuko Sakaki  
2015-10-20

Through close reading of photography-inspired

texts by Tanizaki, Abe, Horie and Kanai, *The Rhetoric of Photography in Modern Japanese Literature* by Atsuko Sakaki examines the Japanese literary engagement with photography as a means of bringing forgotten subject-object dynamics to light.

Japanese History: Literature - Naomi Fukuda  
1984

History and Repetition - Kojin Karatani  
2011-11-29

Kojin Karatani, one of Japan's most influential thinkers, wrote the essays collected in *History and Repetition* during a period of radical historical change, triggered by the collapse of the Cold War order and the death of the Shōwa emperor in 1989. Through an original reading of Marx, Karatani developed a theory of history based on the repetitive cycle of crises attending the expansion and transformation of capital. His work led to a rigorous theoretical analysis of political, economic, and literary forms of

representation—joined by a detailed, empirical study of Japan's modern history—that recast historical events as a series of repeated forms forged at moments of transition in the stages of global capitalism. *History and Repetition* helped cement Karatani's status as one of Japan's premier intellectuals, producing original work that traverses philosophy, political economy, history, and literature. The first complete translation into English, carried out with the cooperation of Karatani himself, this book begins with an innovative reading of Marx's *The Eighteenth Brumaire of Louis Bonaparte*, tracing the thinker's early formulation of a theory of the state. Following with a study of violent crises as they recur after major transitions of power, Karatani develops his theory of historical repetition, launching a groundbreaking interpretation of fascism (in both Europe and Japan) as the spectral return of the absolutist monarch amid the crisis of representative democracy. For Karatani, fascism represents the

most violent materialization of the repetitive mechanism of history. At the same time, he also seeks out singularities operating outside historical repetition's brutal inevitability, whether they find representation in literature or, more precisely, in the process of literature's demise. Closely reading the work of Oe Kenzaburo, Mishima Yukio, Nakagami Kenji, and Murakami Haruki, Karatani compares what is recurrent and universal with what is singular and unrepeatable, while developing a compelling analysis of modern literature's decline (countering his influential account of modern literature's emergence in *Origins of Modern Japanese Literature*). Merging theoretical arguments with a concrete analysis of cultural and intellectual history, these essays provide a brilliant introduction to Karatani's thought and a multidisciplinary perspective on world history. *The Dilemma of Faith in Modern Japanese Literature* - Massimiliano Tomasi 2018-04-19  
The first book-length study to explore the links

between Christianity and modern Japanese literature, this book analyses the process of conversion of nine canonical authors, unveiling the influence that Christianity had on their self-construction, their oeuvre and, ultimately, the trajectory of modern Japanese literature. Building significantly on previous research, which has treated the intersections of Christianity with the Japanese literary world in only a cursory fashion, this book emphasizes the need to make a clear distinction between the different roles played by Catholicism and Protestantism. In particular, it argues that most Meiji and Taishō intellectuals were exposed to an exclusively Protestant and mainly Calvinist derivation of Christianity and so it is against this worldview that the connections between the two ought to be assessed. Examining the work of authors such as Kitamura Tōkoku, Akutagawa Ryūnosuke and Nagayo Yoshirō, this book also contextualises the spread of Christianity in Japan and challenges the notion that Christian thought

was in conflict with mainstream literary schools. As such, this book explains how the dualities experienced by many modern writers were in fact the manifestation of manifold developments which placed Christianity at the center, rather than at the periphery, of their process of self-construction. The Dilemma of Faith in Modern Japanese Literature will be of great interest to students and scholars of Japanese modern literature, as well as those interested in Religious Studies and Japanese Studies more generally.

### **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.

**Architecture as Metaphor** - Kojin Karatani  
1995-10-05

In *Architecture as Metaphor*, Kojin Karatani detects a recurrent "will to architecture" that he argues is the foundation of all Western thinking, traversing architecture, philosophy, literature, linguistics, city planning, anthropology, political economics, psychoanalysis, and mathematics. Kojin Karatani, Japan's leading literary critic, is perhaps best known for his imaginative readings of Shakespeare, Soseki, Marx, Wittgenstein, and most recently Kant. His works, of which *Origins of Modern Japanese Literature* is the only one

previously translated into English, are the generic equivalent to what in America is called "theory." Karatani's writings are important not only for the insights they offer on the various topics under discussion, but also as an example of a distinctly non-Western critical intervention. In *Architecture as Metaphor*, Karatani detects a recurrent "will to architecture" that he argues is the foundation of all Western thinking, traversing architecture, philosophy, literature, linguistics, city planning, anthropology, political economics, psychoanalysis, and mathematics. In the three parts of the book, he analyzes the complex bonds between construction and deconstruction, thereby pointing to an alternative model of "secular criticism," but in the domain of philosophy rather than literary or cultural criticism. As Karatani claims in his introduction, because the will to architecture is practically nonexistent in Japan, he must first assume a dual role: one that affirms the architectonic (by scrutinizing the suppressed

function of form) and one that pushes formalism to its collapse (by invoking Kurt Godel's incompleteness theorem). His subsequent discussions trace a path through the work of Christopher Alexander, Jane Jacobs, Gilles Deleuze, and others. Finally, amidst the drive that motivates all formalization, he confronts an unbridgeable gap, an uncontrollable event encountered in the exchange with the other; thus his speculation turns toward global capital movement. While in the present volume he mainly analyzes familiar Western texts, it is precisely for this reason that his voice discloses a distance that will add a new dimension to our English-language discourse.

**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.

**Text and the City** - Ai Maeda 2004

DIVThe first translation into English of essays on modern Japanese literature, culture, and urban ethnography written by the late Ai Maeda, arguably the most prominent 20th century Japanese literary and cultural critic./div

Rhetoric in Modern Japan - Massimiliano Tomasi  
2004-07-31

Rhetoric in Modern Japan is the first volume to discuss the role of Western rhetoric in the creation of a modern Japanese oral and narrative style. It considers the introduction of Western rhetoric, clarifying its interactions with the forces and synergies that shaped Japanese literature and culture in the late nineteenth and early twentieth centuries. Focusing on the Meiji and Taishō years (1868-1926), it challenges the prevailing view among contemporary scholars that rhetoric did not play a significant role in the

literary developments of the period.

Massimiliano Tomasi chronicles the blooming of scholarship in the field in the early 1870s, providing the first descriptive analysis and cogently articulated critique of the major rhetorical treatises of the time. In discussing the rise of public speaking in early Meiji society, he unveils the existence of crucial links between the study of rhetoric and the social and literary events of the time, underscoring the key role played by oratory both as a tool for social modernization and as an effective platform for the reappraisal of the spoken language. The collusion and conflicts characterizing rhetoric and its relationship with the genbun itchi movement, which sought to unify spoken and written language, are explored, demonstrating that their perceived antagonism was the uh\_product of a misguided notion of rhetoric and the process of rhetorical signification rather than a true theoretical conflict. Tomasi makes a convincing argument that, in fact, Western



rhetoric mediated between these equally compelling pursuits and paved the way toward an acceptable compromise between classical and colloquial written styles.

**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.

**The A to Z of Modern Japanese Literature and Theater** - Scott J. Miller 2010-04-01

The A to Z of Modern Japanese Literature and Theater presents a broad perspective on the development and history of literature-narrative, poetry, and drama-in modern Japan. This book offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Japanese literature.

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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.

*Modern Japanese Stories* - Professor Ivan Morris 1961

[Dawn to the West](#) - Donald Keene 1999  
Donald Keene's definitive history of modern Japanese literature is an achievement beyond the range and scope of any other western writer.  
*The Woman's Hand* - Paul Gordon Schalow 1996  
This volume has a dual purpose. It aims to define

the state of Japanese literary studies in the field of women's writing and to present cross-cultural interpretations of Japanese material of relevance to contemporary work in gender studies and comparative literature.

*Isonomia and the Origins of Philosophy* - Kojin Karatani 2017-08-11

In *Isonomia and the Origins of Philosophy*—published originally in Japanese and now available in four languages—Kōjin Karatani questions the idealization of ancient Athens as the source of philosophy and democracy by placing the origins instead in Ionia, a set of Greek colonies located in present-day Turkey. Contrasting Athenian democracy with Ionian isonomia—a system based on non-rule and a lack of social divisions whereby equality is realized through the freedom to immigrate—Karatani shows how early Greek thinkers from Heraclitus to Pythagoras were inseparably linked to the isonomia of their Ionian origins, not democracy. He finds in isonomia a model for how an

egalitarian society not driven by class antagonism might be put into practice, and resituates Socrates's work and that of his intellectual heirs as the last philosophical attempts to practice isonomia's utopic potentials. Karatani subtly interrogates the democratic commitments of Western philosophy from within and argues that the key to transcending their contradictions lies not in Athenian democracy, with its echoes of imperialism, slavery, and exclusion, but in the openness of isonomia.

*Inventing the Classics* - Haruo Shirane 2000  
Shirane and Suzuki examine how the Japanese canon of "classics" (The Tale of Genji, The Tale of the Heike, Noh drama, Saikaku, Chikamatsu, and Basho) was constructed as part of the creation of Japan as a modern nation-state and as a result of Western influence.

**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.

[The Linguistic Turn in Contemporary Japanese Literary Studies](#) - Michael K. Bourdaghs  
2020-06-01

The 1970s and 1980s saw a revolution in

Japanese literary criticism. A new generation of scholars and critics, many of them veterans of 1960s political activism, arose in revolt against the largely positivistic methodologies that had hitherto dominated postwar literary studies. Creatively refashioning approaches taken from the field of linguistics, the new scholarship challenged orthodox interpretations, often introducing new methodologies in the process: structuralism, semiotics, and phenomenological linguistics, among others. The radical changes introduced then continue to reverberate today, shaping the way Japanese literature is studied both at home and abroad. The Linguistic Turn in Contemporary Japanese Literary Studies is the first critical study of this revolution to appear in English. It includes translations of landmark essays published in the 1970s and 1980s by such influential figures as Noguchi Takehiko, Kamei Hideo, Mitani Kuniaki, and Hirata Yumi. It also collects nine new essays that reflect critically on the emergence of linguistics-based literary

criticism and theory in Japan, exploring both the novel possibilities such theory created and the shortcomings that could not be overcome. Scholars from a variety of disciplines and fields probe the political and intellectual implications of this transformation and explore the exciting new pathways it opened up for the study of modern Japanese literature.

History and Repetition - Kōjin Karatani 2012  
Kojin Karatani wrote the essays in *History and Repetition* during a time of radical historical change, triggered by the collapse of the Cold War and the death of the Showa emperor in 1989. Reading Karl Marx in an original way, Karatani developed a theory of history based on the repetitive cycle of crises attending the expansion and transformation of capital. His work led to a rigorous analysis of political, economic, and literary forms of representation that recast historical events as a series of repeated forms forged in the transitional moments of global capitalism. *History and*

Repetition cemented Karatani's reputation as one of Japan's premier thinkers, capable of traversing the fields of philosophy, political economy, history, and literature in his work. The first complete translation of *History and Repetition* into English, undertaken with the cooperation of Karatani himself, this volume opens with his innovative reading of *The Eighteenth Brumaire of Louis Bonaparte*, tracing Marx's early theoretical formulation of the state. Karatani follows with a study of violent crises as they recur after major transitions of power, developing his theory of historical repetition and introducing a groundbreaking interpretation of fascism (in both Europe and Japan) as the spectral return of the absolutist monarch in the midst of a crisis of representative democracy. For Karatani, fascism represents the most violent materialization of the repetitive mechanism of history. Yet he also seeks out singularities that operate outside the brutal inevitability of historical repetition, whether

represented in literature or, more precisely, in the process of literature's demise. Closely reading the works of Oe Kenzaburo, Mishima Yukio, Nakagami Kenji, and Murakami Haruki, Karatani compares the recurrent and universal with the singular and unrepeatable, while advancing a compelling theory of the decline of modern literature. Merging theoretical arguments with a concrete analysis of cultural and intellectual history, Karatani's essays encapsulate a brilliant, multidisciplinary perspective on world history.

*Postmodernism and Japan* - Masao Miyoshi  
1989-08-18

*Postmodernism and Japan* is a coherent yet diverse study of the dynamics of postmodernism, as described by Lyotard, Baudrillard, Deleuze, and Guatarri, from the often startling perspective of a society bent on transforming itself into the image of Western "enlightenment" wealth and power. This work provides a unique view of a society in transition and confronting,

like its models in the West, the problems induced by the introduction of new forms of knowledge, modes of production, and social relationships.

**Literature of the Lost Home** - Hideo

Kobayashi 2000

A collection of the most significant and enduring works of the most important Japanese literary critic of the 20th century. The selections reflect the wide range of Kobayashi's early work, from meditations on the nature of literature and of criticism to studies of individual Japanese and Western writers.

**Transcritique** - Kojin Karatani 2005-01-14

Kojin Karatani's Transcritique introduces a startlingly new dimension to Immanuel Kant's transcendental critique by using Kant to read Karl Marx and Marx to read Kant. In a direct challenge to standard academic approaches to both thinkers, Karatani's transcritical readings discover the ethical roots of socialism in Kant's Critique of Pure Reason and a Kantian critique

of money in Marx's Capital. Karatani reads Kant as a philosopher who sought to wrest metaphysics from the discredited realm of theoretical dogma in order to restore it to its proper place in the sphere of ethics and praxis. With this as his own critical model, he then presents a reading of Marx that attempts to liberate Marxism from longstanding Marxist and socialist presuppositions in order to locate a solid theoretical basis for a positive activism capable of gradually superseding the trinity of Capital-Nation-State.

The Columbia Anthology of Modern Japanese Literature: From restoration to occupation, 1868-1945 - Van Gessel 2005

1870s, continues through the years of social change preceding World War I and the bold and innovative writing of the interwar period, and concludes with works written during World War II. Each chapter includes a helpful critical introduction and biographical introductions for each writer.