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Sakaguchi Ango (1906-1955) was a writer who thrived on iconoclasm and agitation. He remains one of the most creative and stimulating thinkers of twentieth-century Japan. Ango was catapulted into the public consciousness in the months immediately following Japan's surrender to the Allied Forces in 1945. The energy and iconoclasm of his writings were matched by the outrageous and outsized antics of his life. Behind that life, and in the midst of those tumultuous times, Ango spoke with a cutting clarity. The essays and translations included in Literary Mischief probe some of the most volatile issues of culture, ideology, and philosophy of postwar Japan. Represented among the essayists are some of Japan's most important contemporary critics (e.g., Karatani K?jin and Ogino Anna). Many of Ango's works were produced during Japan's wars in China and the Pacific, a context in which words and ideas carried dire consequences for both writers and readers. All of the contributions to this volume consider this dimension of Ango's legacy, and it forms one of the thematic threads tying the volume together. The essays use Ango's writings to situate his accomplishment and contribute to our understanding of the potentials and limitations of radical thought in times of cultural nationalism, war, violence, and repression. This collection of essays and translations takes advantage of current interest in Sakaguchi Ango's work and makes available to the English-reading audience translations and critical work heretofore unavailable. As a result, the reader will come away with a coherent sense of Ango the individual and the writer, a critical apparatus for evaluating Ango, and access to new translations of key texts. 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. Many Japanese writers have journeyed to the West in praise of Western civilization only to revert to their conception of "true" Japanese spiritual, social, cultural and aesthetic values. Return to Japan aims at describing and clarifying these movements to and from Japan in both the spiritual and physical senses. This idea can be seen as a Japanese search for cultural identity during the modern period. This book presents 17 modern writers, critics and intellectuals from Mori Ogai to Oe Kenzaburo and Murakami Haruki, who analyse the issues surrounding the concepts of the West as fantasy and Japan as nostalgia. In the wake of its defeat in World War II, as Japan was forced to remake itself from "empire" to "nation" in the face of an uncertain global situation, literature and literary criticism emerged as highly contested sites. Today, this remarkable period holds rich potential for opening new dialogue between scholars in Japan and North America as we rethink the historical and contemporary significance of a number of important issues, including the meaning of the American occupation both inside and outside of Japan, the shifting semiotics of "literature" and "politics," and the origins of crucial ideological weapons of the cultural Cold War. This collection features works by Japanese intellectuals written in the immediate postwar period. These writings—many appearing in English for the first time—offer explorations into the social, political, and philosophical debates among Japanese literary elites that shaped the country's literary culture in the aftermath of defeat. In this critically acclaimed autobiography, cultural critic, novelist, and physician Kato Shuichi reconstructs his dramatic spiritual and intellectual journey from the militarist era of prewar Japan to the dynamic postwar landscapes of Japan and Europe. 13 photos. 'Women Critiqued' offers English-language readers access to some of the salient critiques that have been directed at women writers, on the one hand, and reactions to these by women writers, on the other. It was not until Kawabata Yasunari won the 1968 Nobel Prize for literature that the average Western reader became aware of contemporary Japanese literature. A few translations of writings by Japanese women have appeared lately, yet the West remains largely ignorant of this wide field. In this book Sachiko Schierbeck profiles the 104 female winners of prestigious literary prizes in Japan since the beginning of the century. It contains summaries of their selected works, and a bibliography of works translated into Western languages from 1900 to 1993. These works give insight into the minds and hearts of Japanese women and draw a truer picture of the conditions of Japanese community life than any sociological study would present. Schierbeck's 104 biographies constitute a useful reference work not only to students of literature but to anyone with an interest in women's studies, history or sociology. The shishosetsu is a Japanese form of autobiographical fiction that flourished during the first two decades of this century. Focusing on the works of Chikamatsu Shuko, Shiga Naoya, and Kasai Zenzo, Edward Fowler explores the complex and paradoxical nature of shishosetsu, and discusses its linguistic, literary and cultural contexts. Under an Imperial Sun examines literary, linguistic, and cultural representations of Japan's colonial South (nanpō). Building on the most recent scholarship from Japan, Taiwan, and the West, it takes a cross-cultural, multidisciplinary, comparative approach that considers the views of both colonizer and colonized as expressed in travel accounts and popular writing as well as scholarly treatments of the area's cultures and customs. Readers are introduced to the work of Japanese writers Hayashi Fumiko and Nakajima Atsushi, who spent time in the colonial South, and expatriate Nishikawa Mitsuru, who was raised and educated in Taiwan and tried to capture the essence of Taiwanese culture in his fictional and ethnographic writing. The effects of colonial language policy on the multilingual environment of Taiwan are discussed, as well as the role of language as a tool of imperialism and as a vehicle through which Japan's southern subjects expressed their identity—one that bridged Taiwanese and Japanese views of self. Struggling with these often conflicting views, Taiwanese authors, including the Nativists Yang Kui and Lü Heruo and Imperial Subject writers Zhou Jinpo and Chen Huoquan, expressed personal and societal differences in their writing. This volume looks closely at their lives and works and considers the reception of this literature--the Japanese language literature of Japan's colonies--both in Japan and in the former colonies. Finally, it asks: What do these works tell us about the specific example of cultural hybridity that arose in Japanese-occupied Taiwan and what relevance does this have to the global phenomenon of cultural hybridity viewed through a postcolonial lens? This sixth volume in the Britain and Japan series contains a total of thirty-three entries, thoughtfully and painstakingly compiled and edited by Hugh Cortazzi. The volume is divided up thematically and includes an Index of Biographical Portraits published to date by the Japan Society. 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. Dennis Washburn traces the changing character of Japanese national identity in the works of six major authors: Ueda Akinari, Natsume S?seki, Mori ?gai, Yokomitsu Riichi, ?oka Shohei, and Mishima Yukio. By focusing on certain interconnected themes, Washburn illuminates the contradictory desires of a nation trapped between emulating the West and preserving the traditions of Asia. Washburn begins with Ueda's Ugetsu monogatari (Tales of Moonlight and Rain) and its preoccupation with the distant past, a sense of loss, and the connection between values and identity. He then considers the use of narrative realism and the metaphor of translation in Soseki's Sanshiro; the relationship between ideology and selfhood in Ogai's Seinen; Yokomitsu Riichi's attempt to synthesize the national and the cosmopolitan; Ooka Shohei's post-World War II representations of the ethical and spiritual crises confronting his age; and Mishima's innovative play with the aesthetics of the inauthentic and the artistry of kitsch. Washburn's brilliant analysis teases out common themes concerning the illustration of moral and aesthetic values, the crucial role of autonomy and authenticity in defining notions of culture, the impact of cultural translation on ideas of nation and subjectivity, the ethics of identity, and the hybrid quality of modern Japanese society. He pinpoints the persistent anxiety that influenced these authors' writings, a struggle to translate rhetorical forms of Western literature while preserving elements of the pre-Meiji tradition. A unique combination of intellectual history and critical literary analysis, Translating Mount Fuji recounts the evolution of a conflict that inspired remarkable literary experimentation and achievement. 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. In the early twentieth century, Japan was awash with typographic text and mass-produced print. Over the short span of a few decades, affordable books and magazines became a part of everyday life, and a new generation of writers and thinkers considered how their world could be reconstructed through the circulation of printed language as a mass-market commodity. The Typographic Imagination explores how this commercial print revolution transformed Japan's media ecology and traces the possibilities and pitfalls of type as a force for radical social change. Nathan Shockey examines the emergence of new forms of reading, writing, and thinking in Japan from the last years of the nineteenth century through the first decades of the twentieth. Charting the relationships among prose, politics, and print capitalism, he considers the meanings and functions of print as a staple commodity and as a ubiquitous and material medium for discourse and thought. Drawing on extensive archival research, The Typographic Imagination brings into conversation a wide array of materials, including bookseller trade circulars, language reform debates, works of experimental fiction, photo gazetteers, socialist periodicals, Esperanto primers, declassified censorship documents, and printing press strike bulletins. Combining the rigorous close analysis of Japanese literary studies with transdisciplinary methodologies from media studies, book history, and intellectual history, The Typographic Imagination presents a multivalent vision of the rise of mass print media and the transformations of modern Japanese literature, language, and culture. Writing Okinawa is the first comprehensive study in English of Okinawan fiction, from its emergence in the early twentieth-century through its most recent permutations. It provides readings of major authors and texts set against a carefully researched presentation of the region's political and social history; at the same time, it thoughtfully engages with current critical perspectives on subaltern identity, colonialism, and post-colonialism, and the nature of "regional," "minority," and "minor" literatures. Is Okinawan fiction, replete with geographically specific themes such as language loss, identity, and war, a regional literature, distinct among Japanese letters for flourishes of local color that offer a reprieve for the urban-weary, or a minority literature that serves as a site for creative resistance and cultural renewal? This question drives the book's argument, making it interpretative rather than merely descriptive. Not only does the book provide a critical introduction to the major works of Okinawan literature, it also argues that Okinawa's writers consciously exploit, to good effect the overlap that exists between regional and minority literature. In so doing, they produce a rich body of work, a great deal of which challenges the notion of a unified nation that seamlessly rises from a single language and culture. By exploring the rich terrain of Japanese colonial literature in Taiwan and Manchuria, Representing Empire investigates the interplay between imperialism, nationalism, and Pan-Asianism during the era of Japan's territorial expansion in Asia. Lippit offers the first book-length study in English of Japanese modernist fiction from the 1920s to the 1930s. Through close readings of four leading figures of this movement -- Akutagawa, Yokomitsu, Kawabata, and Hayashi -- Lippit aims to establish a theoretical and historical framework for the analysis of Japanese modernism. 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. This work chronicles the writings of Hino Ashihei, who rose to celebrity status during the Pacific War for his accounts of campaigns in China and Southeast Asia. The study shows how writing about the war was read during and after the conflict. "As industrial and scientific developments in early-twentieth-century Japan transformed the meaning of "objective observation," modern writers and poets struggled to capture what they had come to see as an evolving network of invisible relations joining people to the larger material universe. For these artists, literary modernism was a crisis of perception before it was a crisis of representation. When Our Eyes No Longer See portrays an extraordinary moment in the history of this perceptual crisis and in Japanese literature during the 1920s and 1930s. The displacement in science of "positivist" notions of observation by a "realist" model of knowledge provided endless inspiration for Japanese writers. Gregory Golley turns a critical eye to the ideological and ecological incarnations of scientific realism in several modernist works: the photographic obsessions of Tanizaki Jun'ichiro's Naomi, the disjunctive portraits of the imperial economy in Yokomitsu Riichi's Shanghai, the tender depictions of astrophysical phenomena and human-wildlife relations in the children's stories of Miyazawa Kenji. Attending closely to the political and ethical consequences of this realist turn, this study focuses on the common struggle of science and art to reclaim the invisible as an object of representation and belief." 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 Ichii?'s stories engaged with modern liberal economics, sex work, and marriage; credits Natsume S?seki'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. 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. This analysis of the politics and culture of Japan during the period of World War II argues that the wartime regime, repressive as it was, was very different from contemporary totalitarian states. The book represents a compilation of case studies about Japanese intellectuals' relationships to modernity in three majors arenas of art (art and aesthetics, theater, and literature) beginning in the 1850s to the 1970s. It discusses how inevitable wave of modernity was responded to, discussed, assimilated, changed by some of the most notable practitioners of art and intellectuals in Japan during this period. What happens when a critique of modernity -- a "revolt against the traditions of the Western world" -- is situated within a non-European context, where the concept of the

modern has been inevitably tied to the image of the West? Seiji M. Lippit offers the first comprehensive study in English of Japanese modernist fiction of the 1920s and 1930s. Through close readings of four leading figures of this movement -- Akutagawa, Yokomitsu, Kawabata, and Hayashi -- Lippit aims to establish a theoretical and historical framework for the analysis of Japanese modernism. The 1920s and 1930s witnessed a general sense of crisis surrounding the institution of literature, marked by both the radical politicization of literary practice and the explosion of new forms of cultural production represented by mass culture. Against this backdrop, this study traces the heterogeneous literary topographies of modernist writings. Through an engagement with questions of representation, subjectivity, and ideology, it situates the disintegration of literary form in these texts within the writers' exploration of the fluid borderlines of Japanese modernity. Regarded as one of the foremost thinkers in postwar Japan, Takeuchi Yoshimi (1910-1977) questioned traditional Japanese thought and radically reconfigured an understanding of the subject's relationship to the world. His works were also central in drawing Japanese attention to the problems inherent in western colonialism and to the cultural importance of Asia, especially China. Takeuchi's writings synthesized philosophy, literature, and history, focusing not simply on Japan and the West but rather on the triangular relationship between Japan, the West, and China. This book, which represents the first appearance of Takeuchi's essays in English translation, explores Japanese modernity, literature, and nationalism as well as Chinese intellectual history. Takeuchi's research demonstrates how Asians attempted to make sense of European modernity without sacrificing their own cultural histories. An authentic method of modernity for Asia, Takeuchi concludes, needs to stress difference and plurality as opposed to the homogenizing force of westernization. *Literary History: Towards a Global Perspective* is a research project funded by the Swedish Research Council (Vetenskapsrådet). Initiated in 1996 and launched in 1999, it aims at finding suitable methods and approaches for studying and analysing literature globally, emphasizing the comparative and intercultural aspect. Even though we nowadays have fast and easy access to any kind of information on literature and literary history, we encounter, more than ever, the difficulty of finding a credible overall perspective on world literary history. Until today, literary cultures and traditions have usually been studied separately, each field using its own principles and methods. Even the conceptual basis itself varies from section to section and the genre concepts employed are not mutually compatible. As a consequence, it is very difficult, if not impossible, for the interested layperson as well as for the professional student, to gain a clear and fair perspective both on the literary traditions of other peoples and on one's own traditions. The project can be considered as a contribution to gradually removing this problem and helping to gain a better understanding of literature and literary history by means of a concerted empirical research and deeper conceptual reflection. The contributions to the four volumes are written in English by specialists from a large number of disciplines, primarily from the fields of comparative literature, Oriental studies and African studies in Sweden. All of the literary texts discussed in the articles are in the original language. Each one of the four volumes is devoted to a special research topic. An examination of whether Chinese writers of the Creation Society, a Chinese literary coterie, successfully appropriated *shishosetsu*, a quintessentially Japanese form of autobiographical narrative, into a form to be exploited for their own ends, especially political ends. This bold collection of essays demonstrates the necessity of understanding fascism in cultural terms rather than only or even primarily in terms of political structures and events. Contributors from history, literature, film, art history, and anthropology describe a culture of fascism in Japan in the decades preceding the end of the Asia-Pacific War. In so doing, they challenge past scholarship, which has generally rejected descriptions of pre-1945 Japan as fascist. The contributors explain how a fascist ideology was diffused throughout Japanese culture via literature, popular culture, film, design, and everyday discourse. Alan Tansman's introduction places the essays in historical context and situates them in relation to previous scholarly inquiries into the existence of fascism in Japan. Several contributors examine how fascism was understood in the 1930s by, for example, influential theorists, an antifascist literary group, and leading intellectuals responding to capitalist modernization. Others explore the idea that fascism's solution to alienation and exploitation lay in efforts to beautify work, the workplace, and everyday life. Still others analyze the realization of and limits to fascist aesthetics in film, memorial design, architecture, animal imagery, a military museum, and a national exposition. Contributors also assess both manifestations of and resistance to fascist ideology in the work of renowned authors including the Nobel-prize-winning novelist and short-story writer Kawabata Yasunari and the mystery writers Edogawa Ranpo and Hamao Shirō. In the work of these final two, the tropes of sexual perversity and paranoia open a new perspective on fascist culture. This volume makes Japanese fascism available as a critical point of comparison for scholars worldwide. The concluding essay models such work by comparing Spanish and Japanese fascisms. Contributors: Noriko Aso, Michael Baskett, Kim Brandt, Nina Cornyetz, Kevin M. Doak, James Dorsey, Aaron Gerow, Harry Harootunian, Marilyn Ivy, Angus Lockyer, Jim Reichert, Jonathan Reynolds, Ellen Schattschneider, Aaron Skabelund, Akiko Takenaka, Alan Tansman, Richard Torrance, Keith Vincent, Alejandro Yarza 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. *Literary History: Towards a Global Perspective* is a research project funded by the Swedish Research Council (Vetenskapsrådet). Initiated in 1996 and launched in 1999, it aims at finding suitable methods and approaches for studying and analysing literature globally, emphasizing the comparative and intercultural aspect. Even though we nowadays have fast and easy access to any kind of information on literature and literary history, we encounter, more than ever, the difficulty of finding a credible overall perspective on world literary history. Until today, literary cultures and traditions have usually been studied separately, each field using its own principles and methods. Even the conceptual basis itself varies from section to section and the genre concepts employed are not mutually compatible. As a consequence, it is very difficult, if not impossible, for the interested layperson as well as for the professional student, to gain a clear and fair perspective both on the literary traditions of other peoples and on one's own traditions. 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This volume of twelve essays with useful bibliographies, in the fields of history, art, religion, literature, anthropology, political science, and law, documents the history of United States scholarship on Japan since 1945. Throughout the history of modern Japan there has been a continuous struggle to create an integrated conception of how a politically and/or culturally autonomous Japan might relate to a pluralistic and interactive world. The aim of this study is to scrutinise nationalist and internationalist rhetoric by means of comparatively constant factors such as personal views of humanity, civilisation, progress, the nation and the outside world, and thus to develop new approaches towards the question of the relationship between Japanese nationalism and internationalism. This project brings together a group of comparatively young scholars who analyse how different generations of opinion leaders in the Japanese pre-war modern era tried to solve what they perceived as the dilemma of nationalism and internationalism. *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. By the turn of the twentieth century, Japan's military and economic successes made it the dominant power in East Asia, drawing hundreds of thousands of Chinese, Korean, and Taiwanese students to the metropole and sending thousands of Japanese to other parts of East Asia. The constant movement of peoples, ideas, and texts in the Japanese empire created numerous literary contact nebulae, fluid spaces of diminished hierarchies where writers grapple with and transculture one another's creative output. Drawing extensively on vernacular sources in Japanese, Chinese, and Korean, this book analyzes the most active of these contact nebulae: semicolonial Chinese, occupied Manchurian, and colonial Korean and Taiwanese transculturations of Japanese literature. It explores how colonial and semicolonial writers discussed, adapted, translated, and recast thousands of Japanese creative works, both affirming and challenging Japan's cultural authority. Such efforts not only blurred distinctions among resistance, acquiescence, and collaboration but also shattered cultural and national barriers central to the discourse of empire. In this context, twentieth-century East Asian literatures can no longer be understood in isolation from one another, linked only by their encounters with the West, but instead must be seen in constant interaction throughout the Japanese empire and beyond. This collection examines literary criticism in postwar Japan. The contributors analyze the debates that occurred among Japanese intellectuals and highlight the various ideological forces that shaped the country's postwar trajectory. Ideas about how to study and understand cultural history—particularly literature—are rapidly changing as new digital archives and tools for searching them become available. This is not the first information age, however, to challenge ideas about how and why we value literature and the role numbers might play in this process. *The Values in Numbers* tells the longer history of this evolving global conversation from the perspective of Japan and maps its potential futures for the study of Japanese literature and world literature more broadly. Hoyt Long offers both a reinterpretation of modern Japanese literature through computational methods and an introduction to the history, theory, and practice of looking at literature through numbers. He weaves explanations of these methods and their application to literature together with critical reflection on the kinds of reasoning such methodologies facilitate. Chapters guide readers through increasingly complex techniques while making novel arguments about topics of fundamental concern, including the role of quantitative thinking in Japanese literary criticism; the canonization of modern literature in print and digital media; the rise of psychological fiction as a genre; the transnational circulation of modernist forms; and discourses of race under empire. Long models how computational methods can be applied outside English-language contexts and to languages written in non-Latin scripts. Drawing from fields as diverse as the history of science, book history, world literature, and critical race theory, this book demonstrates the value of numbers in literary study and the values literary critics can bring to the reading of difference in numbers.

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