

Topographies Of Japanese Modernism

Topographies of Japanese Modernism Seiji M. Lippit.2002 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.

Shirakaba and Japanese Modernism Erin Schoneveld.2019 Shirakaba and Japanese Modernism examines the seminal role of art magazines and artistic collectives in shaping modern Japanese art and aesthetics during the early 20th century.

Modern Japan, Student Economy Edition Mikiso Hane.2018-04-27 This book presents the essential facts of modern Japanese history. It covers a variety of important developments through the 1990s, giving special consideration to how traditional Japanese modes of thought and behavior have affected the recent developments.

Contemporary Japanese Architecture James Steele.2017-03-16 Contemporary Japanese Architecture presents a clear and comprehensive overview of the historical and cultural framework that informs the work of all Japanese architects, as an introduction to an in-depth investigation of the challenges now occupying the contemporary designers who will be the leaders of the next generation. It separates out the young generation of Japanese architects from the crowded, distinguished, multi-generational field they seek to join, and investigates the topics that absorb them, and the critical issues they face within the new economic reality of Japan and a shifting global order. Salient points in the text are illustrated by beautiful, descriptive images provided by the architects and from the extensive collection of the author. By combining illustrations with timelines and graphics to explain complex ideas, the book is accessible to any student seeking to understand contemporary Japanese architecture.

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

Modanizumu William J. Tyler.2008-01-04 Remarkably little has been written on the subject of modernism in Japanese fiction. Until now there has been neither a comprehensive survey of Japanese modernist fiction nor an anthology of translations to provide a systematic introduction. Only recently have the terms modernism and modernist become part of the standard discourse in English on modern Japanese literature and doubts concerning their authenticity vis-a-vis Western European modernism remain. This anomaly is especially ironic in view of the decidedly modan prose crafted by such well-known Japanese writers as Kawabata Yasunari, Nagai Kafu, and Tanizaki Jun'ichiro. By contrast, scholars in the visual and fine arts, architecture, and poetry readily embraced modanizumu as a key concept for describing and analyzing Japanese culture in the 1920s and 1930s. This volume addresses this discrepancy by presenting in translation for the first time a collection of twenty-five stories and novellas representative of Japanese authors who worked in the modernist idiom from 1913 to 1938. Its prefatory materials provide a systematic overview of the literary movement's salient features—anti-naturalism, cosmopolitanism, the concept of the double self, and actionism—and describe how modanizumu evolved from its early jagged edges into a sophisticated yet popular expression of Japanese urban life in the first half of the twentieth century. The modanist style, characterized by youthful exuberance, a tongue-in-cheek tone, and narrative techniques like superimposition, is amply illustrated. Modanizumu introduces faces altogether new or relatively unknown: Abe Tomoji, Kajii Motojiro, Murayama Kaita, Osaki Midori, Tachibana Sotoo, Takeda Rintaro, Tani Joji, Yoshiyuki Eisuke, and Yumeno Kyusaku. It also revisits such luminaries as Kawabata, Tanizaki, and the detective novelist Edogawa Ranpo. Key works that it culls from the modernist repertoire include Funahashi Seiichi's *Diving*, Hagiwara Sakutarō's *Town of Cats*, Ito Sei's *Streets of Fiendish Ghosts*, and Kawabata's film scenario *Page of Madness*. This volume moves beyond conventional views to place this important movement in Japanese fiction within a global context: an indigenous expression born of the fission of local creativity and the fusion of cross-cultural interaction.

The Modernist World Allana Lindgren, Stephen Ross.2015-06-05 The Modernist World is an accessible yet cutting edge volume which redraws the boundaries and connections among interdisciplinary and transnational modernisms. The 61 new essays address literature, visual arts, theatre, dance, architecture, music, film, and intellectual currents. The book also examines modernist histories and practices around the globe, including East and Southeast Asia, South Asia, Sub-Saharan Africa, Australia and Oceania, Europe, Latin America, the Middle East and the Arab World, as well as the United States and Canada. A detailed introduction provides an overview of the scholarly terrain, and highlights different themes and concerns that emerge in the volume. The Modernist World is essential reading for those new to the subject as well as more advanced scholars in the area - offering clear introductions alongside new and refreshing insights.

Pacific Rim Modernisms Mary Ann Gillies, Helen Sword, Steven G. Yao.2009-01-01 Pacific Rim Modernisms explores the complex ways that writers, artists, and intellectuals of the Pacific Rim have contributed to modernist culture, literature, and identity.

Taishō Chic Kendall H. Brown, Sharon Minichiello.2001 Many of these works have never been published and several major paintings, exhibited in Japan during the 1920s and 1930s then lost after the war, are brought to light here for the first time in decades. This catalogue not only presents newly discovered works but also, in bringing together a broad range of objects representative of mainstream Taisho visual culture, reconstructs the styles popular from 1915 to 1935 in a celebration of Taisho Chic.--BOOK JACKET.

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

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Being Modern in Japan Elise K. Tipton, John Clark. 2000-01-01 This volume is a multi-faceted study of the development of modernism in Japan, with authors from Japan, the United States, and Australia spanning the fields of art history, social history, and literature.

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.

Gutai Ming Tiampo. 2011-03-15 Gutai is the first book in English to examine Japan's best-known modern art movement, a circle of postwar artists whose avant-garde paintings, performances, and installations foreshadowed many key developments in American and European experimental art. Working with previously unpublished photographs and archival resources, Ming Tiampo considers Gutai's pioneering transnational practice, spurred on by mid-century developments in mass media and travel that made the movement's field of reception and influence global in scope. Using these lines of transmission to claim a place for Gutai among modernist art practices while tracing the impact of Japan on art in Europe and America, Tiampo demonstrates the fundamental transnationality of modernism. Ultimately, Tiampo offers a new conceptual model for writing a global history of art, making Gutai an important and original contribution to modern art history.

How Dark Is My Flower Leith Morton. 2023-01-30 The poetry of Yosano Akiko covers all the many and varied aspects of the experience of love—from early romantic encounters between the lover and beloved to the intimate pleasures of mutual infatuation and then true love. The journey outlined in Akiko's verse also grapples with jealousy and unrequited passion, as Akiko's poem-narrative treats the rivalry between herself and her best friend, the poet Yamakawa Tomiko, for the affection of the dashing young literary lion, Yosano Tekkan, who later became Akiko's husband. Thus, *How Dark Is My Flower: Yosano Akiko and the Invention of Romantic Love* tells a number of stories: a real-life romance unfolds in the poetry of these three poets examined in the book, as well as the story of the journey from romanticism to modernism undertaken by early 20th century Japanese poetry. *How Dark Is My Flower* emphasizes the astonishing innovations in diction and style, not to mention content, in Akiko's work that transformed the tanka genre from a hidebound and conservative mode of verse to something much more daring and modern. This book pays particular attention to poetry, particularly the tanka genre, in the evolution of modernism in Japanese literature and breaks new ground in the study of modern Japanese literature by examining the invention and evolution of the concept of romantic love.

The A to Z of Modern Japanese Literature and Theater Scott J. Miller.2010 With the Meiji Restoration in 1868, Japan opened its doors to the West and underwent remarkable changes as it sought to become a modern nation. Accompanying the political changes that Western trade ushered in were widespread social and cultural changes. Newspapers, novels, poems, and plays from the Western world were soon adapted and translated into Japanese. The combination of the rich storytelling tradition of Japan with the realism and modernism of the West produced some of the greatest literature of the modern age. 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.

The Japanization of Modernity Rebecca Suter.2020-03-17 Murakami Haruki is perhaps the best-known and most widely translated Japanese author of his generation. Despite Murakami's critical and commercial success, particularly in the United States, his role as a mediator between Japanese and American literature and culture is seldom discussed. Bringing a comparative perspective to the study of Murakami's fiction, Rebecca Suter complicates our understanding of the author's oeuvre and highlights his contributions not only as a popular writer but also as a cultural critic on both sides of the Pacific. Suter concentrates on Murakami's short stories—less known in the West but equally worthy of critical attention—as sites of some of the author's bolder experiments in manipulating literary (and everyday) language, honing cross-cultural allusions, and crafting metafictional techniques. This study scrutinizes Murakami's fictional worlds and their extraliterary contexts through a range of discursive lenses: modernity and postmodernity, universalism and particularism, imperialism and nationalism, Orientalism and globalization. By casting new light on the style and substance of Murakami's prose, Suter situates the author and his works within the sphere of contemporary Japanese literature and finds him a prominent place within the broader sweep of the global literary scene.

The Typographic Imagination Nathan Shockey.2019-12-10 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.

Manufacturing Modern Japanese Literature Edward Mack.2010-08-20 Emphasizing how modes of book production, promotion, and consumption shape ideas of literary value, Edward Mack examines the role of Japan's publishing industry in defining modern Japanese literature. In the late nineteenth century and early twentieth, as cultural and economic power consolidated in Tokyo, the city's literary and publishing elites came to dominate the dissemination and preservation of Japanese literature. As Mack explains, they conferred cultural value on particular works by creating prizes and multivolume anthologies that signaled literary merit. One such anthology, the *Complete Works*

of Contemporary Japanese Literature (published between 1926 and 1931), provided many readers with their first experience of selected texts designated as modern Japanese literature. The low price of one yen per volume allowed the series to reach hundreds of thousands of readers. An early prize for modern Japanese literature, the annual Akutagawa Prize, first awarded in 1935, became the country's highest-profile literary award. Mack chronicles the history of book production and consumption in Japan, showing how advances in technology, the expansion of a market for literary commodities, and the development of an extensive reading community enabled phenomena such as the Complete Works of Contemporary Japanese Literature and the Akutagawa Prize to manufacture the very concept of modern Japanese literature.

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 1910 s through the 1930s, placing them in discursive and historical context.

Murder Most Modern Sari Kawana. The quintessential international genre, detective fiction often works under the guise of popular entertainment to expose its extensive readership to complex moral questions and timely ethical dilemmas. The first book-length study of Japan's detective fiction, *Murder Most Modern* considers the important role of detective fiction in defining the country's emergence as a modern nation-state. Kawana explores the interactions between the popular genre and broader discourses of modernity, nation, and ethics that circulated at this pivotal moment in Japanese history. The author contrasts Japanese works by Edogawa Ranpo, Unno Juza, Oguri Mushitaro, and others with English-language works by Edgar Allan Poe, Dashiell Hammett, and Agatha Christie to show how Japanese writers of detective fiction used the genre to disseminate their ideas on some of the most startling aspects of modern life: the growth of urbanization, the protection and violation of privacy, the criminalization of abnormal sexuality, the dehumanization of scientific research, and the horrors of total war. Kawana's comparative approach reveals how Japanese authors of the genre emphasized the vital social issues that captured the attention of thrill-seeking readers-while eluding the eyes of government censors. Sari Kawana is assistant professor of Japanese at the University of Massachusetts, Boston.

The Columbia Anthology of Modern Japanese Literature J. Thomas Rimer.2007-04-24 In Volume 2 of Columbia's comprehensive anthology of modern Japanese literature, thoughtfully selected and carefully translated readings portray the vast changes that have transformed Japanese culture since the end of the Pacific War. Beginning with the Allied Occupation in 1945 and concluding with the early twenty-first century, these stories, poems, plays, and essays reflect Japan's heady transition from poverty to prosperity, its struggle with conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Organized chronologically and by genre within each period, readings include fiction by Hayashi Fumiko and Oe Kenzaburo; poems by Ayukawa Nobuo, Katsura Nobuko, and Saito Fumi; plays by Mishima Yukio and Shimizu Kunio; and a number of essays, among them Eto Jun on Natsume Soseki and his brilliant novel *Kokoro* (The Heart of Things), and Kawabata Yasunari on the shape of his literary career and the enduring influence of classical Japanese literature. Some authors train a keen eye on the contemporary world, while others address the historical past and its relationship to modern culture. Some adopt an even broader scope and turn to European models for inspiration, while others look inward, exploring psychological and sexual terrain in new, often daring ways. Spanning almost six decades, this anthology provides a thorough introduction to a profound period of creative activity.

Shirakaba and Japanese Modernism Erin Schoneveld.2019-01-04 *Shirakaba* and Japanese Modernism examines the most significant Japanese art and literary magazine of the early twentieth century, *Shirakaba* (White Birch, 1910-1923). In this volume Erin Schoneveld explores the fluid relationship that existed between different types of modern visual media, exhibition formats, and artistic practices embraced by the *Shirakaba-ha* (White Birch Society). Schoneveld provides a new comparative framework for understanding how the avant-garde pursuit of individuality during Japan's Taishō period stood in opposition to state-sponsored modernism and how this played out in

the emerging media of art magazines. This book analyzes key moments in modern Japanese art and intellectual history by focusing on the artists most closely affiliated with Shirakaba, including Takamura Kōtarō, Umehara Ryūzaburō, and Kishida Ryūsei, who selectively engaged with and transformed modernist idioms of individualism and self-expression to create a new artistic style that gave visual form to their own subjective reality. Drawing upon archival research that includes numerous articles, images, and exhibitions reviews from Shirakaba, as well as a complete translation of Yanagi Sōetsu's seminal essay, "The Revolutionary Artist" (Kakumei no gaka), Schoneveld demonstrates that, contrary to the received narrative that posits Japanese modernism as merely derivative, the debate around modernism among Japan's early avant-garde was lively, contested, and self-reflexive.

Urban Modernities in Colonial Korea and Taiwan Jina E. Kim.2019-05-15 Discovering modernity : sketching urban landscapes of home and abroad -- Linguistic modernity modernism on the streets and the poetry of Kim Kirim and Yang Ch'ih-Ch'ang -- Consuming modernity : department stores and modernist fiction -- Visual modernity : screening women in colonial media -- Postscript -- Contemporary urban life in Seoul and Taipei.

Transnationalism and Translation in Modern Chinese, English, French and Japanese Literatures Ryan Johnson.2020-12-15 The theory of "literary worlds" has become increasingly important in comparative and world literatures. But how are the often-contradictory elements of Eastern and Western literatures to cohere in the new worlds such contact creates? Drawing on the latest work in philosophical logic and analytic Asian philosophy, this monograph proposes a new model of literary worlds that is best suited to comparative literature dealing with Western and East Asian traditions. Unlike much discussion of world literature anchored in North American traditions, featured here is the transnational work of artists, philosophers, and poets writing in English, French, Japanese and Mandarin in the twentieth century. Rather than imposing sharp borders, this book suggests that vague boundaries link Eastern and Western literary works and traditions, and that degrees of distance can better help us to see the multiple dimensions that both distinguish and join together literary worlds East and West. As such, it enables us to grasp not only how East Asian and Western writers translate one another's works into their own languages and traditions, but also how modern writers East and West modify their own traditions in order to make them fit in the new constellation of literary worlds brought about by the complex flow of literary information across twentieth-century Eurasia.

Disruptions of Daily Life Arthur M. Mitchell.2020-10-15 Disruptions of Daily Life explores the mass media landscape of early twentieth century in order to uncover the subversive societal impact of four major Japanese authors: Tanizaki Jun'ichirō, Yokomitsu Riichi, Kawabata Yasunari, and Hirabayashi Taiko. Arthur Mitchell examines this literature against global realities through a modernist lens, studying an alternative modernism that challenges the Western European model. Through broad surveys of discussions surrounding Japanese life in the 1920s, Mitchell locates and examines flourishing divergent ideologies of the early twentieth century such as gender, ethnicity, and nationalism. He unravels how the narrative and linguistic strategies of modernist texts interrogated the innocence of this language, disrupting their hold on people's imagined relationship to daily life. These modernist works often discursively displaced the authority of their own claims by inadvertently exposing the global epistemology of East vs. West. Mitchell's reading of these formalist texts expands modernism studies into a more translational dialogue by locating subversions within the local historical culture and allowing readers to make connections to the time and place in which the texts were written. In highlighting the unbreakable link between literature and society, Disruptions of Daily Life reaffirms the value of modernist fiction and its ability to make us aware of how realities are constructed—and how those realities can be changed.

Literature among the Ruins, 1945-1955 Atsuko Ueda, Michael K. Bourdaghs, University of Chicago, Richi Sakakibara, Hirokazu Toeda.2018-05-07 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.

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.

When Our Eyes No Longer See Gregory Golley.2020-03-23 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.

Rethinking Japanese Modernism Roy Starrs.2011-10-14 By adopting an open, multidisciplinary, and transnational approach, this book sheds new light both on the specific achievements and on the often-unexpected interrelationships of the writers, artists and thinkers who helped to define the Japanese version of modernism and modernity.

Advertising Tower William O. Gardner.2020-05-11 On a December morning in 1925, a newspaper journalist reported receiving 25 different handbills in an hour’s walk in downtown Tokyo, advertising everything from Western-style clothing and furniture to sweet shops, charity organizations, phonograph recordings, plays, and films. The activities of advertisers, and the new entertainment culture and patterns of consumption that they promoted, helped to define a new urban aesthetic emerging in the 1920s. This book examines some of the responses of Japanese authors to the transformation of Tokyo in the early decades of the twentieth century. In particular, it explores the themes and formal strategies of the modernist literature that flourished in the 1920s, focusing on the work of Hagiwara Kyōjiro (1899-1938) and Hayashi Fumiko (1903-1951). William Gardner shows how modernist works offer new constructions of individual subjectivity amid the social and technological changes that provided the ground for the appearance of mass media. Hagiwara’s conception of the poem and poet as an electric-radio advertising tower provides an emblem for the aesthetic tensions and multiple discourses of technology, media, urbanism, commerce, and propaganda that were circulating through the urban environment at the time; while Hayashi’s work,

with its references to popular songs, plays, and movies, suggests an understanding of everyday life as the interface between individual subjectivity and a highly mediated environment.

Modern Japan Mikiso Hane.2018-03-09 Integrating political events with cultural, economic, and intellectual movements, Modern Japan provides a balanced and authoritative survey of modern Japanese history. A summary of Japan's early history, emphasizing institutions and systems that influenced Japanese society, provides a well-rounded introduction to this essential volume, which focuses on the Tokugawa period to the present. The fifth edition of Modern Japan is updated throughout to include the latest information on Japan's international relations, including secret diplomatic correspondence recently disclosed on WikiLeaks. This edition brings Japanese history up to date in the post 9/11 era, detailing current issues such as: the impact of the Gulf Wars on Japanese international relations, the March 2011 earthquake, tsunami, and subsequent nuclear accident, the recent tumultuous change of political leadership, and Japan's current economic and global status. An updated chronological chart, list of prime ministers, and bibliography are also included.

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

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

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

Significant Soil Emer O'Dwyer.2020-05-11 Like all empires, Japan's prewar empire encompassed diverse territories as well as a variety of political forms for governing such spaces. This book focuses on Japan's Kwantung Leasehold and Railway Zone in China's three northeastern provinces. The

hybrid nature of the leasehold's political status vis-à-vis the metropole, the presence of the semipublic and enormously powerful South Manchuria Railway Company, and the region's vulnerability to inter-imperial rivalries, intra-imperial competition, and Chinese nationalism throughout the first decades of the twentieth century combined to give rise to a distinctive type of settler politics. Settlers sought inclusion within a broad Japanese imperial sphere while successfully utilizing the continental space as a site for political and social innovation. In this study, Emer O'Dwyer traces the history of Japan's prewar Manchurian empire over four decades, mapping how South Manchuria—and especially its principal city, Dairen—was naturalized as a Japanese space and revealing how this process ultimately contributed to the success of the Japanese army's early 1930s takeover of Manchuria. Simultaneously, *Significant Soil* demonstrates the conditional nature of popular support for Kwantung Army state-building in Manchukuo, highlighting the settlers' determination that the Kwantung Leasehold and Railway Zone remain separate from the project of total empire.

The British Stake In Japanese Modernity Michael Gardiner. 2019-09-30 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.

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

A History of Japan Conrad Totman. 2014-09-11 This is an updated edition of Conrad Totman's authoritative history of Japan from c.8000 BC to the present day. The first edition was widely praised for combining sophistication and accessibility. Covers a wide range of subjects, including geology, climate, agriculture, government and politics, culture, literature, media, foreign relations,

imperialism, and industrialism. Updated to include an epilogue on Japan today and tomorrow. Now includes more on women in history and more on international relations. Bibliographical listings have been updated and enlarged. Part of The Blackwell History of the World Series The goal of this ambitious series is to provide an accessible source of knowledge about the entire human past, for every curious person in every part of the world. It will comprise some two dozen volumes, of which some provide synoptic views of the history of particular regions while others consider the world as a whole during a particular period of time. The volumes are narrative in form, giving balanced attention to social and cultural history (in the broadest sense) as well as to institutional development and political change. Each provides a systematic account of a very large subject, but they are also both imaginative and interpretative. The Series is intended to be accessible to the widest possible readership, and the accessibility of its volumes is matched by the style of presentation and production.

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.

Three-Dimensional Reading Angela Yiu. 2013-07-31 A 29th-century dystopian society seen through the eyes of a mutant-cum-romantic poet; a post-impressionist landscape of orbs and cubes experienced by a wandering underdog; an imaginary sick room generated entirely from sounds reaching the ears of an invalid: These and other haunting re-presentations of time and space constitute the Japanese modernist landscape depicted in this volume of stories from the 1910s to the 1930s. The fourteen stories selected for this anthology—by both relatively unknown and “must-read” authors—experiment with a protean modernist style in the vivacious period between the nation-building Meiji and the early years of Showa. The writers capture imaginary temporal and spatial dimensions that embody forms of futuristic urban space, colonial space, utopia, dystopia, and heterotopia. Their work invites readers to abandon the conventional naturalistic approach to spatial and temporal representations and explore how the physical and empirical experience of time and space is distorted and reconfigured through the prism of modernist Japanese prose. An introduction and prefatory materials provide historical and critical context for Japanese modernism, making *Three-Dimensional Reading* a valuable teaching text not only for the study of modern Japanese literature, but for world literature, global modernism, and utopian studies as well. The volume also

includes drawings by contemporary artist Sakaguchi Kyōhei, whose ability to create a stunning visual reality beyond the borders of time and place is a testament to the power and reverberations of the modernist imagination.

Whispering the Techniques of Language: An Psychological Quest through **Topographies Of Japanese Modernism**

In a digitally-driven world where screens reign supreme and quick interaction drowns out the subtleties of language, the profound secrets and mental nuances concealed within words usually get unheard. However, set within the pages of **Topographies Of Japanese Modernism** a charming fictional prize sporting with raw emotions, lies a fantastic journey waiting to be undertaken. Penned by a skilled wordsmith, that marvelous opus invites viewers on an introspective trip, delicately unraveling the veiled truths and profound impact resonating within the material of every word. Within the mental depths with this touching review, we will embark upon a heartfelt exploration of the book is key subjects, dissect its charming writing style, and fail to the powerful resonance it evokes strong within the recesses of readers hearts.

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