

Floating Clouds Fumiko Hayashi

Be a WomanThe Paper Door and Other StoriesClassical Japanese Cinema RevisitedAutumn Wind & Other StoriesRashomonShanghaiJapanese Demon LoreA Sheep's SongThe Uses of MemoryTotally, Tenderly, TragicallyLate ChrysanthemumThe Tale of GenjiRomances of Old JapanMo Yan in ContextThe Encyclopedia of Contemporary Japanese CultureJapanizationEngaging the Other: 'Japan' and Its Alter-Egos, 1550-1850Floating Cloud (Ukigumo)Artistic Visions and the Promise of BeautyLonely WomanMrs. Murakami's GardenReal WorldThe Cinema of Naruse MikioBefore and After SuperflatThe Global Film BookMei Yumi's Postwar Japanese LiteratureThe Other Women's LibYakushima: A Yakumonkey GuideHotel IrisPalm-of-the-Hand StoriesA Late Chrysanthemum浮雲Floating CloudsWomen Adrift77 DancesRole of Japan in Modern Chinese ArtJapan's First Modern Novel: Ukigumo of Futabatei ShimeiPortraits of Edo and Early Modern JapanDuring the Rains & Flowers in the ShadeCrossing Empire's Edge

Be a Woman

The Paper Door and Other Stories

The first book on Japanese calligraphy from the significant Momoyama and Edo periods (1568–1868), 77 Dances examines the art of writing at a time when it was undergoing a remarkable flowering, as illustrated by over one hundred sumptuous illustrations. Everything from complex Zen conundrums to gossamer haiku poems were written with verve, energy, and creativity that display how deeply the fascination for calligraphy had penetrated into the social fabric of Japan. Examining the varied groups of calligraphers creating works for diverse audiences will show how these artistic worlds both maintained their own independence and interacted to create a rich brocade of calligraphic techniques and styles. The book begins with basic information on calligraphy, followed by six main sections, each representing a major facet of the art, with an introductory essay followed by detailed analyses of the seventy-seven featured works. The essays include: • The revival of Japanese courtly aesthetics in writing out waka poems on highly decorated paper • The use of Chinese writing styles and script forms • Scholars who took up the brush to compose poems in Chinese expressing their Confucian ideals • Calligraphy by major literati poets and painters • The development of haiku as practiced by master poet-painters • The work of famous Zen masters such as Hakuin and Ryokan

Classical Japanese Cinema Revisited

With its vivid descriptions of courtly society, gardens, and architecture in early eleventh-century Japan, *The Tale of Genji*—recognized as the world’s first novel—has captivated audiences around the globe and inspired artistic traditions for one thousand years. Its female author, Murasaki Shikibu, was a diarist, a renowned poet, and, as a tutor to the young empress, the ultimate palace insider; her monumental work of fiction offers entry into an elaborate, mysterious world of court romance, political intrigue, elite customs, and religious life. This handsomely designed and illustrated book explores the outstanding art associated with *Genji* through in-depth essays and discussions of more than one hundred works. *The Tale of Genji* has influenced all forms of Japanese artistic expression, from intimately scaled albums to boldly designed hanging scrolls and screen paintings, lacquer boxes, incense burners, games, palanquins for transporting young brides to their new homes, and even contemporary manga. The authors, both art historians and *Genji* scholars, discuss the tale’s transmission and reception over the centuries; illuminate its place within the history of Japanese literature and calligraphy; highlight its key episodes and characters; and explore its wide-ranging influence on Japanese culture, design, and aesthetics into the modern era. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

Autumn Wind & Other Stories

The *Global Film Book* is an accessible and entertaining exploration of the development of film as global industry and art form, written especially for students and introducing readers to the rich and varied cinematic landscape beyond Hollywood. Highlighting areas of difference and similarity in film economies and audiences, as well as form, genre and narrative, this textbook considers a broad range of examples and up to date industry data from Europe, Africa, Asia, Australasia and Latin America. Author Roy Stafford combines detailed studies of indigenous film and television cultures with cross border, global and online entertainment operations, including examples from Nollywood to Korean Cinema, via telenovelas and Nordic crime drama. The *Global Film Book* demonstrates a number of contrasting models of contemporary production, distribution and consumption of film worldwide, charting and analysing the past, present and potential futures for film throughout the world. The book also provides students with: a series of exploratory pathways into film culture worldwide illuminating analyses and suggestions for further readings and viewing, alongside explanatory margin notes and case studies a user friendly text design, featuring over 120 colour images a dynamic and comprehensive blog, online at www.globalfilmstudies.com, providing updates and extensions of case studies in the book and analysis of the latest developments in global film issues.

Rashomon

The modern histories of China and Japan are inexorably intertwined. Their relationship is perhaps most obvious in the fields of political, economic, and military history, but it is no less true in cultural and art history. Yet the traffic in artistic practices

and practitioners between China and Japan remains an understudied field. In this volume, an international group of scholars investigates Japan's impact on Chinese art from the mid-nineteenth century through the 1930s. Individual essays address a range of perspectives, including the work of individual Chinese and Japanese painters, calligraphers, and sculptors, as well as artistic associations, international exhibitions, the collotype production of artwork, and the emergence of a modern canon.

Shanghai

Oni, ubiquitous supernatural figures in Japanese literature, lore, art, and religion, usually appear as demons or ogres. Characteristically threatening, monstrous creatures with ugly features and fearful habits, including cannibalism, they also can be harbingers of prosperity, beautiful and sexual, and especially in modern contexts, even cute and lovable. There has been much ambiguity in their character and identity over their long history. Usually male, their female manifestations convey distinctively gendered social and cultural meanings. Oni appear frequently in various arts and media, from Noh theater and picture scrolls to modern fiction and political propaganda. They remain common figures in popular Japanese anime, manga, and film and are becoming embedded in American and international popular culture through such media. Noriko Reider's book is the first in English devoted to oni. Reider fully examines their cultural history, multifaceted roles, and complex significance as "others" to the Japanese.

Japanese Demon Lore

Published serially between 1928 and 1931, *Shanghai* tells the story of a group of Japanese expatriates living in the International Settlement at the time of the May 30th Incident of 1925. The personal lives and desires of the main characters play out against a historical backdrop of labor unrest, factional intrigue, colonialist ambitions, and racial politics. The author, Yokomitsu Riichi (1898-1947), was an essayist, writer, and critical theorist who became one of the most powerful and influential literary figures in Japan during the 1920s and 1930s. He looked to contemporary avant-garde movements in Europe -- Dadaism, futurism, surrealism, expressionism -- for inspiration in his effort to explode the conventions of literary language and to break free of what he saw as the prisonhouse of modern culture. Yokomitsu incorporated striking visuality into a realistic mode that presents a disturbing picture of a city in turmoil. The result is a brilliant evocation of Shanghai as a gritty ideological battleground and as an exotic landscape where dreams of sexual and economic domination are nurtured.

A Sheep's Song

The postwar Japanese strived, unsteadily as if about to fall, to live everyday lives and to restore Japan, while suffering from

the survivor's guilt. The early postwar novels of Hayashi Fumiko. Three novels of Hayashi Fumiko translated here are related to the early postwar period in Japan. Late Chrysanthemum - Ban'Giku "Late Chrysanthemum" is an ex-geisha's one night story after the war. The main character Kin had a strong will to survive. An ex-geisha had a visitor, who was her ex-lover sometime in the prewar years and desperately needed money. He intrigued to get money from his ex., even by slaughter. How did the ex-geisha rid out of the crisis? Her quick wit worked, which suggests us how to manage a risk in a daily life. In November 1948, 23 Showa, "Late Chrysanthemum" appeared in an extra issue of a literary magazine, the Bungei'Shunju. This is the most important work of Hayashi Fumiko, which is praised for its highly qualified perfection and elaborate description. Downtown - Shita'machi "Downtown" is a two week story of a female peddler and an ex-soldier after the war. Their relationship finished all of sudden. "Downtown" appeared in April 1949, 24 Showa in an extra issue of a literary magazine, Shosetsu'Shincho. The literary magazine has been published monthly since September 1947 from The Shinchosha Publishing Co, Ltd. which was founded in 1896. Floating clouds - Uki'gumo "Floating Clouds" is mainly a five year story. The storyline, however, extends from 1939 in Japan, during the years since 1943 in French Indochina, and the postwar period in 1945 to 1949 in Japan. The author describes changes in people's feelings after the war, while following the trajectories of men and women before and after the war. This novel can be seen as Hayashi Fumiko's compilation. "Floating clouds" is compiled in a book and published in April 1951, 26 Showa, which is considered to be the last novel of Hayashi Fumiko. The author died suddenly of heart attack at home at about 11:00 pm, June 28 in 1951, 26 Showa, at the age of 48. Enjoy!

The Uses of Memory

Nobel Prize winner Yasunari Kawabata felt the essence of his art was to be found not in his longer works but in a series of short-stories which he called Palm-of-the-hand-stories - written over the span of his career. In them we find loneliness, love and the passage of time, demonstrating the range and complexity of a true master.

Totally, Tenderly, Tragically

Late Chrysanthemum

"Lane Dunlop's translations read elegantly, and his selection of modern Japanese Stories is both fresh and persuasive."
—Donald Keene, Japanese scholar, historian, teacher, writer and translator of Japanese literature. The fourteen distinct voices of this collection tell fourteen very different stories spanning sixty years of twentieth-century Japanese literature. They include a nostalgic portrait of an aristocratic Meiji family in Kafu Nagai's "The Fox," a surprisingly cheerful celebration

of postwar chaos in Sakaguchi Ango's "One Woman and the War," a chilly assessment of the modern society in Watanabe Junichi's "Invitation to Suicide," and much more. The writers also represent a wide spectrum, from renowned figure of Yasunari Kawabata, winner of the Noble Prize for Literature in 1968, to authors whose works have never before been translated into English. Westerners familiar only with stereotypical images of bowing geisha and dark-suited businessmen will be surprised by the cast of characters translator Lane Dunlop introduces in this anthology. Lovers of fiction and student of Japan are certain to find these stories absorbing, engaging and instructive.

The Tale of Genji

Essays written over a period of thirty years evaluate the contributions of great filmmakers and noted critics, and address the question of whether movies can think

Romances of Old Japan

A tale of twisted love from Yoko Ogawa—author of *The Diving Pool* and *The Housekeeper and the Professor*. In a crumbling seaside hotel on the coast of Japan, quiet seventeen-year-old Mari works the front desk as her mother tends to the off-season customers. When one night they are forced to expel a middle-aged man and a prostitute from their room, Mari finds herself drawn to the man's voice, in what will become the first gesture of a single long seduction. In spite of her provincial surroundings, and her cool but controlling mother, Mari is a sophisticated observer of human desire, and she sees in this man something she has long been looking for. The man is a proud if threadbare translator living on an island off the coast. A widower, there are whispers around town that he may have murdered his wife. Mari begins to visit him on his island, and he soon initiates her into a dark realm of both pain and pleasure, a place in which she finds herself more at ease even than the translator. As Mari's mother begins to close in on the affair, Mari's sense of what is suitable and what is desirable are recklessly engaged. *Hotel Iris* is a stirring novel about the sometimes violent ways in which we express intimacy and about the untranslatable essence of love.

Mo Yan in Context

Yakushima: A Yakumonkey Guide - The Second edition. Fully updated and still packed full of everything necessary to visit Yakushima - accommodation, transport, 15 hiking trails, places of interest, activities, restaurants, bars and cafes. Visiting Yakushima has never been easier!

The Encyclopedia of Contemporary Japanese Culture

One of the most prolific and respected directors of Japanese cinema, Naruse Mikio (1905–69) made eighty-nine films between 1930 and 1967. Little, however, has been written about Naruse in English, and much of the writing about him in Japanese has not been translated into English. With *The Cinema of Naruse Mikio*, Catherine Russell brings deserved critical attention to this under-appreciated director. Besides illuminating Naruse's contributions to Japanese and world cinema, Russell's in-depth study of the director sheds new light on the Japanese film industry between the 1930s and the 1960s. Naruse was a studio-based director, a company man renowned for bringing films in on budget and on time. During his long career, he directed movies in different styles of melodrama while displaying a remarkable continuity of tone. His films were based on a variety of Japanese literary sources and original scripts; almost all of them were set in contemporary Japan. Many were "women's films." They had female protagonists, and they depicted women's passions, disappointments, routines, and living conditions. While neither Naruse or his audiences identified themselves as "feminist," his films repeatedly foreground, if not challenge, the rigid gender norms of Japanese society. Given the complex historical and critical issues surrounding Naruse's cinema, a comprehensive study of the director demands an innovative and interdisciplinary approach. Russell draws on the critical reception of Naruse in Japan in addition to the cultural theories of Harry Harootunian, Miriam Hansen, and Walter Benjamin. She shows that Naruse's movies were key texts of Japanese modernity, both in the ways that they portrayed the changing roles of Japanese women in the public sphere and in their depiction of an urban, industrialized, mass-media-saturated society.

Japanization

Any discussion of Japanese contemporary art inevitably leads to the pop-culture fantasies of Takashi Murakami, Yoshitomo Nara and the other artists of the Superflat movement. But Japan as a whole has changed dramatically after stumbling through a series of economic, social and ecological crises since the collapse of its "bubble" economy in the early 1990s. How did Murakami, Nara and Superflat become the dominant artistic vision of the Japan of today? What lies behind their imagery of a childish and decadent society unable to face up to reality? Written by a sociologist with an eye for sharp observation and clear reportage, *Before and After Superflat* offers the first comprehensive history in English of the Japanese art world from 1990 up to the tsunami of March 2011, and its struggle to find a voice amidst Japan's economic decline and China's economic ascent.

Engaging the Other: 'Japan' and Its Alter-Egos, 1550-1850

Floating Cloud (Ukigumo)

Her approach adds to the recent Japanese feminist discovery of male patrons editing the work of women writers to conform to expectations of femininity by relating gendered institutional practices in the publishing industry to the rise of mass female readership and the increasingly polarized environment in politics and the arts

Artistic Visions and the Promise of Beauty

From the groundbreaking author of *Beauty Salon*, *The Large Glass*, *Jacob the Mutant*, Mario Bellatin delivers a rousing, allegorical novel following the widowed keeper of a mysterious garden. When art student Izu's teacher asks her to visit the famous collection of Mr. Murakami, she publishes a firm rebuttal to his curation. Instead of responding with fury, the rich man pursues her hand in marriage. When we meet her in the opening pages, Mrs. Murakami is watching the demolition of her now-dead husband's most prized part of the estate: his garden. The novel that follows takes place in a strange, not-quite-real Japan of the author's imagination. But who, in fact, holds the role of author? As Mr. Murakami's garden is demolished, so too is the narrative's authenticity, leaving the reader to wonder: did this book's creator exist at all? Mario Bellatin has revolutionized the state of Latin American literature with his experimental, shocking novels. With this brand-new, highly anticipated edition of *Mrs. Murakami's Garden* from lauded translator Heather Cleary, readers have access to a playful modern classic that transcends reality.

Lonely Woman

This volume presents a series of five portraits of Edo, the central region of urban space today known as Tokyo, from the great fire of 1657 to the devastating earthquake of 1855. This book endeavors to allow Edo, or at least some of the voices that constituted Edo, to do most of the speaking. These voices become audible in the work of five Japanese eye-witness observers, who notated what they saw, heard, felt, tasted, experienced, and remembered. "An Eastern Stirrup," presents a vivid portrait of the great conflagration of 1657 that nearly wiped out the city. "Tales of Long Long Ago," details seventeenth-century warrior-class ways as depicted by a particularly conservative samurai. "The River of Time," describes the city and its flourishing cultural and economic development during the late eighteenth and early nineteenth centuries. "The Spider's Reel" looks back at both the attainments and calamities of Edo in the 1780s. Finally, "Disaster Days," offers a meticulous account of Edo life among the ruins of the catastrophic 1855 tremor. Read in sequence, these five pieces offer a unique "insider's perspective" on the city of Edo and early modern Japan.

Mrs. Murakami's Garden

Nagai Kafu was one of the most important Japanese writers of fiction during the first half of the twentieth century. He is best

known for his evocative descriptions of the moods and fancies of Tokyo: its gardens and canals, its streets and alleys, its people, and above all its women - especially the kept women, geisha, and prostitutes. During the Rains and Flowers in the Shade, which appear here in English for the first time, are set in the Tokyo of the 1930's. Most of the seedy neighborhoods that Kafu so lovingly describes have long since vanished, either in the bombing raids of 1945 or in the rebuilding that followed. Kafu's sympathies are clearly with the women that figure in these stories. A man wedded to the past, happy only in retrospect, Kafu saw in the world of the demimondaine the last tattered vestiges of the old Tokyo, when it was called Edo. He also saw in their day-to-day life the only honest way to live, the love with the least falsehood, in a materialistic, hypocritical society. During the Rains (1931) is the story of the vicissitudes of an amiable and lascivious Ginza cafe girl. It is considered to be among Kafu's masterpieces by many writers, critics, and scholars, including Donald Keene: "One of Kafu's finest achievements. The exceptional praise that During the Rains won from discriminating critics was occasioned chiefly by the novelistic interest. The detached analysis of a group of people makes the story read like a work of French Naturalism, though a few passages evoke the beauty of place and season in the typical Kafu manner." Flowers in the Shade might almost be called a continuation of During the Rains. Its hero, kept by a wealthy woman in his student days, ends up in his forties being supported by a prostitute. Donald Keene says that Kafu "makes us see and all but smell the dingy rooms he describes, without ever allowing us to pass judgment on them or their inhabitants. Kafu neither approves or disapproves of his characters, and if he tells us in detail about their past it is not in order to demonstrate how environment and heredity have determined their lives but to assuage our curiosity as to how Jukichi came to live off women, how a particular woman happened to become a prostitute or a procuress, and so on." The present volume contains a Preface by the translator that briefly summarizes Kafu's life and career.

Real World

A full collection of Terayama Shuji's poetry, translated into English. The work includes the original Japanese with facing page translations, and short biographical introduction.

The Cinema of Naruse Mikio

This volume examines the motives behind rejections of beauty often found within contemporary art practice, where much critically acclaimed art is deliberately ugly and alienating. It reflects on the nature and value of beauty, asking whether beauty still has a future in art and what role it can play in our lives generally. The volume discusses the possible "end of art," what art is, and the relation between art and beauty beyond their historically Western horizons to include perspectives from Asia. The individual chapters address a number of interrelated issues, including: art, beauty and the sacred; beauty as a source of joy and consolation; beauty as a bridge between the natural and the human; beauty and the human form; the

role of curatorial practice in defining art; order and creativity; and the distinction between art and craft. The volume offers a valuable addition to cross-cultural dialogue and, in particular, to the sparse literature on art and beauty in comparative context. It demonstrates the relevance of the rich tradition of Asian aesthetics and the vibrant practices of contemporary art in Asia to Western discussions about the future of art and the role of beauty.

Before and After Superflat

The little girl and the rapeseed flower -- As far as Abashiri -- The razor -- The paper door -- Seibei and his gourds -- An incident -- Han's crime -- At Kinosaki -- Akanishi Kakita -- Incident on the afternoon of November third -- The shopboy's god -- Rain frogs -- The house by the moat -- A memory of Yamashina -- Infatuation -- Kuniko -- A gray moon

The Global Film Book

Twenty-one stories by seven prominent Japanese writers describe a visit to the barbershop, the connection between people and nature, an encounter on a train, and an aging beauty

Mei Yumi's Postwar Japanese Literature

Catherine Russell's highly accessible book approaches Japanese cinema as an industry closely modeled on Hollywood, focusing on the classical period - those years in which the studio system dominated all film production in Japan, from roughly 1930 to 1960. Respectful and thoroughly informed about the aesthetics and critical values of the Japanese canon, Russell is also critical of some of its ideological tendencies, and her analyses provide new insights on class and gender dynamics. Russell locates Japanese cinema within a global system of reception, and she highlights the importance of the industrial production context of these films. Including studies of landmark films by Ozu, Kurosawa and other directors, this book provides a perfect introduction to a crucial and often misunderstood area of Japanese cultural output. With a critical approach that highlights the "everydayness" of Japanese studio-era cinema, Catherine Russell demystifies the canon of great Japanese cinema, treating it with fewer auteurist and Orientalist assumptions than many other scholars and critics.

The Other Women's Lib

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.

Yakushima: A Yakumonkey Guide

"The pioneering writer Higuchi Ichiyō (1872–1896) has been described as “the last woman of old Japan,” a consummate stylist of classical prose, whose command of the linguistic and rhetorical riches of the premodern tradition might suggest that her writings are relics of the past with no concern for the problems of modern life. Timothy Van Compernelle investigates the social dimensions of Ichiyō’s artistic imagination and argues that she creatively reworked the Japanese literary tradition in order to understand, confront, and critique the emerging modernity of the Meiji period. For Ichiyō, the classical canon was a reservoir of tropes and paradigms that could be reshaped and renewed as a way to explore the sociopolitical transformations of the 1890s and cast light upon the human costs of modernization. Drawing critical momentum from the dialogical theory of Mikhail Bakhtin, the author explores in five of Ichiyō’s best known stories how traditional rhetoric and literary devices are dialogically engaged with discourses associated with modernity within the pages of Ichiyō’s narratives. In its close, sensitive readings of Ichiyō’s oeuvre, *The Uses of Memory* not only complicates the scholarly discussion of her position in the Japanese literary canon, but also broaches larger theoretical issues."

Hotel Iris

In *Engaging the Other* Ronald P. Toby examines new discourses of cultural and ethnic identity and difference in early modern Japan (1550-1850), their articulation in literature, art, performance, law and customs, and their impact on Japanese national identity.

Palm-of-the-Hand Stories

A Late Chrysanthemum

This collection of Japanese short stories reveals a rapidly changing Japanese society and the deep draw of its traditional culture. The first half of this century saw the coming of age of the Japanese short story. Influenced by Western literary techniques, such innovative writers as Shiga Naoya, Ozaki Shiro, Yasunari Kawabata, Shimaki Kensaku, Hayashi Fumiko, Dazai Osamu, and (somewhat later) Kobo Abe reassessed the Japanese story tradition and brought new vigor to the uniquely Japanese sense of the detail and natural context of everyday life. The works of these writers stand at the center of modern Japan's literary development. Despite their differences, it is the simplicity and purity of their natural images-sultry late-summer days, cicadas, lizards, and the sounds of life's routines-that more than anything anchor the emotions and perceptions of their stories. For *A Late Chrysanthemum*, translator and editor Lane Dunlop has selected twenty-one stories

by these seven intriguing and influential authors to convey the depth and range of the modern Japanese story, a discriminating selection which, in Dunlop's sure and masterful English renderings, won this book the Japan-United States Friendship Award for Literary Translation.

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In 2012 the Swedish Academy announced that Mo Yan had received the Nobel Prize in Literature for his work that "with hallucinatory realism merges folk tales, history, and the contemporary." The announcement marked the first time a resident of mainland China had ever received the award. This is the first English-language study of the Chinese writer's work and influence, featuring essays from scholars in a range of disciplines, from both China and the United States. Its introduction, twelve articles, and epilogue aim to deepen and widen critical discussions of both a specific literary author and the globalization of Chinese literature more generally. The book takes the "root-seeking" movement with which Mo Yan's works are associated as a metaphor for its organizational structure. The four articles of "Part I: Leaves" focus on Mo Yan's works as world literature, exploring the long shadow his works have cast globally. Howard Goldblatt, Mo Yan's English translator, explores the difficulties and rewards of interpreting his work, while subsequent articles cover issues such as censorship and the "performativity" associated with being a global author. "Part II: Trunk" explores the nativist core of Mo Yan's works. Through careful comparative treatment of related historical events, the five articles in this section show how specific literary works intermingle with China's national and international politics, its mid-twentieth-century visual culture, and its rich religious and literary conventions, including humor. The three articles in "Part III: Roots" delve into the theoretical and practical extensions of Mo Yan's works, uncovering the vibrant critical and cultural systems that ground Eastern and Western literatures and cultures. *Mo Yan in Context* concludes with an epilogue by sociologist Fenggang Yang, offering a personal and globally aware reflection on the recognition Mo Yan's works have received at this historical juncture.

Floating Clouds

An in-depth look at Japan's economic malaise and the steps it must take to compete globally. In *Japanization*, Bloomberg columnist William Pesek—based in Tokyo—presents a detailed look at Japan's continuing twenty-year economic slow-down, the political and economic reasons behind it, and the policies it could and should undertake to return to growth and influence. Despite new Prime Minister Shinzo Abe's promise of economic revitalization, investor optimism about the future, and plenty of potential, *Japanization* reveals why things are unlikely to change anytime soon. Pesek argues that "Abenomics," as the new policies are popularly referred to, is nothing more than a dressed-up version of the same old fiscal and monetary policies that have left Japan with crippling debt, interest rates at zero, and constant deflation. He explores the ten forces that are stunting Japan's growth and offers prescriptions for fixing each one. Offers a skeptical counterpoint to the

popular rosy narrative on the economic outlook for Japan Gives investors practical and detailed insight on the real condition of Japan's economy Reveals ten factors stunting Japan's growth and why they are unlikely to be solved any time soon Explains why most of what readers believe they know about Japan's economy is wrong Includes case studies of some of the biggest Japanese companies, including Olympus, Japan Airlines, Sony, and Toyota, among others For many investors, businesspeople, and economists, Japan's long economic struggle is difficult to comprehend, particularly given the economic advantages it appears to have over its neighbors. Japanization offers a ground-level look at why its problems continue and what it can do to change course.

Women Adrift

For more than half a century, the Japanese Ministry of Foreign Affairs (Gaimusho) possessed an independent police force that operated within the space of Japan's informal empire on the Asian continent. Charged with "protecting and controlling" local Japanese communities first in Korea and later in China, these consular police played a critical role in facilitating Japanese imperial expansion during the late nineteenth and twentieth centuries. Remarkably, however, this police force remains largely unknown. *Crossing Empire's Edge* is the first book in English to reveal its complex history. Based on extensive analysis of both archival and recently published Japanese sources, Erik Esselstrom describes how the Gaimusho police became deeply involved in the surveillance and suppression of the Korean independence movement in exile throughout Chinese treaty ports and the Manchurian frontier during the 1920s and 1930s. It had in fact evolved over the years from a relatively benign public security organization into a full-fledged political intelligence apparatus devoted to apprehending purveyors of "dangerous thought" throughout the empire. Furthermore, the history of consular police operations indicates that ideological crime was a borderless security problem; Gaimusho police worked closely with colonial and metropolitan Japanese police forces to target Chinese, Korean, and Japanese suspects alike from Shanghai to Seoul to Tokyo. Esselstrom thus offers a nuanced interpretation of Japanese expansionism by highlighting the transnational links between consular, colonial, and metropolitan policing of subversive political movements during the prewar and wartime eras. In addition, by illuminating the fervor with which consular police often pressed for unilateral solutions to Japan's political security crises on the continent, he challenges orthodox understandings of the relationship between civil and military institutions within the imperial Japanese state. While historians often still depict the Gaimusho as an inhibitor of unilateral military expansionism during the first half of the twentieth century, Esselstrom's exposé on the activities and ideology of the consular police dramatically challenges this narrative. Revealing a far greater complexity of motivation behind the Japanese colonial mission, *Crossing Empire's Edge* boldly illustrates how the imperial Japanese state viewed political security at home as inextricably connected to political security abroad from as early as 1919—nearly a decade before overt military aggression began—and approaches northeast Asia as a region of intricate and dynamic social, economic, and political forces. In doing so, *Crossing Empire's Edge* inspires new ways of thinking about both modern

Japanese history and the modern history of Japan in East Asia.

77 Dances

In this groundbreaking novel, Fumiko Hayashi tells a powerful story of tormented love and one woman's struggle to navigate the cruel realities of postwar Japan. Spare, affecting prose recounts Japanese colonialism and the harshness of Japan's postwar experience from the rare perspective of a woman, and a rich cast of characters, drawn from the back alleys of urban Japan and the bottom? rungs of society, offers an unforgettable portrait of Japanese society after the war. The novel's characters, particularly its resilient heroine Yukiko Koda, find themselves trapped in their own drifting, unable to break free from the morass of indecisiveness. Yukiko moves from the lush and beautiful surroundings of Japanese-occupied French Indochina to the desolation and chaos of postwar Japan, and must now find her way through a radically changed landscape and society. We also follow her tortured relationship with Tomioka, a minor official working for the Department of Agriculture and Forestry. Though Tomioka returns to his wife after the war, he refuses to end his affair with Yukiko. As the two continue to cross paths, their passion and desperation grow, reflecting the intense upheaval of the times in which they live.

Role of Japan in Modern Chinese Art

How women figured in the expansion of the national body of the Japanese empire

Japan's First Modern Novel: Ukigumo of Futabatei Shimei

The Other Women's Lib provides the first systematic analysis of Japanese literary feminist discourse of the 1960s—a full decade before the "women's lib" movement emerged in Japan. It highlights the work of three well-known female fiction writers of this generation (Kono Taeko, Takahashi Takako, and Kurahashi Yumiko) for their avant-garde literary challenges to dominant models of femininity. Focusing on four tropes persistently employed by these writers to protest oppressive gender stereotypes—the disciplinary masculine gaze, feminist misogyny, "odd bodies," and female homoeroticism—Julia Bullock brings to the fore their previously unrecognized theoretical contributions to second-wave radical feminist discourse. In all of these narrative strategies, the female body is viewed as both the object and instrument of engendering. Severing the discursive connection between bodily sex and gender is thus a primary objective of the narratives and a necessary first step toward a less restrictive vision of female subjectivity in modern Japan. The Other Women's Lib further demonstrates that this "gender trouble" was historically embedded in the socioeconomic circumstances of the high-growth economy of the 1960s, when prosperity was underwritten by an increasingly conservative gendered division of labor that sought to

confine women within feminine roles. Raised during the war to be "good wives and wise mothers" yet young enough to take advantage of the opportunities presented to them by Occupation-era reforms, the authors who fueled the 1960s boom in women's literary publication staunchly resisted normative constructions of gender, crafting narratives that exposed or subverted hegemonic discourses of femininity that relegated women to the negative pole of a binary opposition to men. Their fictional heroines are unapologetically bad wives and even worse mothers; they are often wanton, excessive, or selfish and brazenly cynical with regard to traditional love, marriage, and motherhood. *The Other Women's Lib* affords a cogent and incisive analysis of these texts as feminist philosophy in fictional form, arguing persuasively for the inclusion of such literary feminist discourse in the broader history of Japanese feminist theoretical development. It will be accessible to undergraduate audiences and deeply stimulating to scholars and others interested in gender and culture in postwar Japan, Japanese women writers, or Japanese feminism.

Portraits of Edo and Early Modern Japan

Replete with madwomen, murderers, musicians, and mystics, *Lonely Woman* dramatically interweaves the lives of five women. It remains Takako Takahashi's most sustained and multifaceted fictional realization of her concept of "loneliness." Her fiction typically features a woman for whom dreams and fantasies, crime, madness, sexual deviance, or occult pursuits serve as a temporary release from her society's definitions of female identity. The combination of surrealist, feminist, and religious themes in Takahashi's work makes it unique among that of modern Japanese women writers. The five individually titled short stories that constitute *Lonely Woman* are linked by certain characters, themes, and plot elements. In the first story, "Lonely Woman," a series of arson incidents in her neighborhood causes a nihilistic young woman to become fascinated with the psychology of the person who perpetrated the crimes. Her fantasies of the euphoric pleasure of setting a fire heighten her awareness of her own violent tendencies. "The Oracle" portrays a young widow who becomes convinced, through several disturbing dreams, that her late husband was unfaithful to her. She devises a cruel, ritualistic act as a strategy for defusing her sense of helpless rage. In "Foxfire," a store clerk has a series of encounters with sly, seductive youngsters and is revitalized by her discovery of the criminal and sexual impulses that lurk beneath their innocent façades. In "The Suspended Bridge," a bored housewife's passion is rekindled when a man with whom she once had a sadomasochistic relationship reenters her life. "Strange Affinities" recasts crime, madness, and amour fou as catalysts of a process of spiritual enlightenment: an old woman searches for an elusive man who seems to embody the bliss of self-renunciation.

During the Rains & Flowers in the Shade

In a crowded Tokyo suburb, four teenage girls indifferently wade their way through a hot, smoggy summer. When one of

them, Toshi, discovers that her nextdoor neighbor has been brutally murdered, the girls suspect the killer is the neighbor's son. But when he flees, taking Toshi's bike and cell phone with him, the four girls get caught up in a tempest of dangers that rise from within them as well as from the world around them. Psychologically intricate and astute, Real World is a searing, eye-opening portrait of teenage life in Japan unlike any we have seen before. From the Trade Paperback edition.

Crossing Empire's Edge

This encyclopedia covers culture from the end of the Imperialist period in 1945 right up to date to reflect the vibrant nature of contemporary Japanese society and culture.

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