

## Father Daughter Plot Japanese Literary Women And The Law

Are bad girls casualties of patriarchy, a necessary evil, or visionary pioneers? The authors in this volume propose shifts in our perceptions of bad girls by providing new ways to understand them through the case of Japan. By tracing the concept of the bad girl as a product of specific cultural assumptions and historical settings, *Bad Girls of Japan* maps new roads and old detours in revealing a disorderly politics of gender. *Bad Girls of Japan* explores deviancy in richly diverse media: mountain witches, murderers, performance artists, cartoonists, schoolgirls and shoppers gone wild are all part of the terrain.

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.

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 *Makura no Sôshi*, or *The Pillow Book* as it is generally known in English, is a collection of personal reflections and anecdotes about life in the Japanese royal court composed around the turn of the eleventh century by a woman known as Sei Shônagon. Its opening section, which begins *haru wa akebono*, or “spring, dawn,” is arguably the single most famous passage in Japanese literature. Throughout its long life, *The Pillow Book* has been translated countless times. It has captured the European imagination with its lyrical style, compelling images and the striking personal voice of its author. *Worlding Sei Shônagon* guides the reader through the remarkable translation history of *The Pillow Book* in the West, gathering almost fifty translations of the “spring, dawn” passage, which span one-hundred-and-thirty-five years and sixteen languages. Many of the translations are made readily available for the first time in this study. The versions collected in *Worlding Sei Shônagon* are an enlightening example of the many ways in which translations can differ from their source text, undermining the idea of translation as the straightforward transfer of meaning from one language to another, one culture to another. By tracing the often convoluted trajectory through which a once wholly foreign literary work becomes domesticated—or resists domestication—this compilation also exposes the various historical, ideological or other forces that inevitably shape our experience of literature, for better or for worse.

## Access Free Father Daughter Plot Japanese Literary Women And The Law

The Father-Daughter Plot Japanese Literary Women and the Law of the Father University of Hawaii Press

In *The Making of Romantic Love*, William M. Reddy strikes out on an international exploration of love, contrasting the medieval development of romantic love in Europe with contemporaneous eastern traditions in Bengal and Orissa, and in Heian Japan. In this comparative framework, Reddy tells an appealing tale about the rise and fall of various practices of longing, underscoring the uniqueness of the European concept of sexual desire --

In *The Tale of Genji and Its Chinese Precursors: Beyond the Boundaries of Nation, Class, and Gender*, Jindan Ni departs from a “nativist” tradition which views *The Tale of Genji* as epitomizing an exclusively Japanese aesthetic distinct from Chinese influence and Buddhist values. Ni contests the traditional focus on Japanese essentialism by detailing the impact of Chinese literary forms and presenting the Japanese Heian Court as a site of dynamic and complex literary interchange. Combining close reading, the archival work of Japanese and Chinese scholars, and comparative literary theory, Ni argues that Murasaki Shikibu avoided the constraint of a single literary tradition by drawing on Chinese intertexts. Ni’s account reveals the heterogeneity that makes *The Tale of Genji* a masterpiece with enduring appeal. This Companion is a comprehensive examination of the varied ways in which gender issues manifest throughout culture in Japan, using a range of international perspectives to examine private and public constructions of identity, as well as gender- and sexuality-inflected cultural production. The Routledge Companion to Gender and Japanese Culture features both new work and updated accounts of classic scholarship, providing a go-to reference work for contemporary scholarship on gender in Japanese culture. The volume is interdisciplinary in scope, with chapters drawing from a range of perspectives, fields, and disciplines, including anthropology, art history, history, law, linguistics, literature, media and cultural studies, politics, and sociology. This reflects the fundamentally interdisciplinary nature of the dual focal points of this volume—gender and culture—and the ways in which these themes infuse a range of disciplines and subfields. In this volume, Jennifer Coates, Lucy Fraser, and Mark Pendleton have brought together an essential guide to experiences of gender in Japanese culture today—perfect for students, scholars, and anyone else interested in Japan, culture, gender studies, and beyond.

An eleventh-century classic, *The Pillow Book of Sei Shōnagon* is frequently paired with *The Tale of Genji* as one of the most important works in the Japanese canon. Yet it has also been marginalized within Japanese literature for reasons including the gender of its author, the work’s complex textual history, and its thematic and stylistic depth. In *Unbinding The Pillow Book*, Gergana Ivanova offers a reception history of *The Pillow Book* and its author from the seventeenth century to the present that shows how various ideologies have influenced the text and shaped interactions among its different versions. Ivanova examines how and why *The Pillow Book* has been read over the centuries, placing it in the multiple contexts in which it has been rewritten, including women’s education, literary scholarship, popular culture, “pleasure quarters,” and the formation of the modern nation-state. Drawing on scholarly commentaries, erotic parodies, instruction manuals for women, high school textbooks, and comic books, she considers its outsized role in ideas about Japanese women writers. Ultimately, Ivanova argues for engaging the work’s plurality in order to achieve a clearer understanding of *The Pillow Book* and the importance it has held for generations of readers, rather than limiting it to a definitive version or singular meaning. The first book-length study in English of the reception history of *Sei Shōnagon*, *Unbinding The Pillow Book* sheds new light on the construction of gender and sexuality, how women’s writing has been used to create readerships, and why ancient texts continue to play vibrant roles in contemporary cultural production.

Key imperial and royal courts--in Han, Tang, and Song dynasty China; medieval and renaissance Europe; and Heian and Muromachi Japan--are examined in this comparative and interdisciplinary volume as loci of power and as entities that establish, influence, or counter the

## Access Free Father Daughter Plot Japanese Literary Women And The Law

norms of a larger society. Contributions by twelve scholars are organized into sections on the rhetoric of persuasion, taste, communication, gender, and natural nobility. Writing from the perspectives of literature, history, and philosophy, the authors examine the use and purpose of rhetoric in their respective areas. In Rhetoric of Persuasion, we see that in both the third-century court of the last Han emperor and the fourteenth-century court of Edward II, rhetoric served to justify the deposition of a ruler and the establishment of a new regime. Rhetoric of Taste examines the courts influence on aesthetic values in China and Japan, specifically literary tastes in ninth-century China, the melding of literary and historical texts into a sort of national history in fifteenth-century Japan, and the embrace of literati painting innovations in twelfth-century China during a time when the literati themselves were out of favor. Rhetoric of Communication considers official communications to the throne in third-century China, the importance of secret communications in Charlemagnes court, and the implications of the use of classical Chinese in the Japanese court during the eighth and ninth centuries. Rhetoric of Gender offers the biography of a former Han emperors favorite consort and studies the metaphorical possibilities of Tang palace plaints. Rhetoric of Natural Nobility focuses on Dantes efforts to confirm his nobility of soul as a poet, surmounting his non-noble ancestry, and the development of the texts that supported the political ideologies of the fifteenth-century Burgundian dukes Philip the Good and Charles the Bold.

Tomiyama Taeko, a Japanese visual artist born in 1921, is changing the way World War II is remembered in Japan, Asia, and the world. Her work deals with complicated moral and emotional issues of empire and war responsibility that cannot be summed up in simple slogans, which makes it compelling for more than just its considerable beauty. Japanese today are still grappling with the effects of World War II, and, largely because of the inconsistent and ambivalent actions of the government, they are widely seen as resistant to accepting responsibility for their nation's violent actions against others during the decades of colonialism and war. Yet some individuals, such as Tomiyama, have produced nuanced and reflective commentaries on those experiences, and on the difficulty of disentangling herself from the priorities of the nation despite her lifelong political dissent. Tomiyama's sophisticated visual commentary on Japan's history—and on the global history in which Asia is embedded—provides a compelling guide through the difficult terrain of modern historical remembrance, in a distinctively Japanese voice. The first anthology of its kind, *The Modern Murasaki* brings the vibrancy and rich imagination of women's writing from the Meiji period to English-language readers. Along with traditional prose, the editors have chosen and carefully translated short stories, plays, poetry, speeches, essays, and personal journal entries. Selected readings include writings by the public speaker Kishida Toshiko, the dramatist Hasegawa Shigure, the short-fiction writer Shimizu Shikin, the political writer Tamura Toshiko, and the novelists Miyake Kaho, Higuchi Ichiyo, Tazawa Inabune, Kitada Usurai, Nogami Yaeko, and Mizuno Senko. The volume also includes a thorough introduction to each reading, an extensive index listing historical, social, and literary concepts, and a comprehensive guide to further research. The fierce tenor and bold content of these texts refute the popular belief that women of this era were passive and silent. A vital addition to courses in women's studies and Japanese literature and history, *The Modern Murasaki* is a singular resource for students and scholars.

Annotation This provocative collection of essays is a comprehensive study of the "father-daughter dynamic" in Japanese female literary experience. Its contributors, representing a new generation of scholars of Japanese literature, examine the ways in which women have been placed politically, ideologically, and symbolically as "daughters" in a culture that venerates "the father." They weigh the impact that this daughterly position has had on both the performance and production of women's writing from the classical period to the present. *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

## Access Free Father Daughter Plot Japanese Literary Women And The Law

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.

Using close readings of a range of premodern and modern texts, Atsuko Sakaki focuses on the ways in which Japanese writers and readers revised—or in many cases devised—rhetoric to convey "Chineseness" and how this practice contributed to shaping a national Japanese identity. The volume begins by examining how Japanese travelers in China, and Chinese travelers in Japan, are portrayed in early literary works. An increasing awareness of the diversity of Chinese culture forms a premise for the next chapter, which looks at Japan's objectification of the Chinese and their works of art from the eighteenth century onward. Chapter 3 examines gender as a factor in the formation and transformation of the Sino-Japanese dyad. Sakaki then continues with an investigation of early modern and modern Japanese representations of intellectuals who were marginalized for their insistence on the value of the classical Chinese canon and literary Chinese. The work concludes with an overview of writing in Chinese by early Meiji writers and the presence of Chinese in the work of modern writer Nakamura Shin'ichiro. A final summary of the book's major themes makes use of several stories by Tanizaki Jun'ichiro.

Maeda Ai was a prominent literary critic and an influential public intellectual in late-twentieth-century Japan. *Text and the City* is the first book of his work to appear in English. A literary and cultural critic deeply engaged with European critical thought, Maeda was a brilliant, insightful theorist of modernity for whom the city was the embodiment of modern life. He conducted a far-reaching inquiry into changing conceptions of space, temporality, and visual practices as they gave shape to the city and its inhabitants. James A. Fujii has assembled a selection of Maeda's essays that question and explore the contours of Japanese modernity and resonate with the concerns of literary and cultural studies today. Maeda remapped the study of modern Japanese literature and culture in the 1970s and 1980s, helping to generate widespread interest in studying mass culture on the one hand and marginalized sectors of modern Japanese society on the other. These essays reveal the broad range of Maeda's cultural criticism. Among the topics considered are Tokyo; utopias; prisons; visual media technologies including panoramas and film; the popular culture of the Edo, Meiji, and contemporary periods; maps; women's magazines; and women writers. Integrally related to these discussions are Maeda's readings of works of Japanese literature including Matsubara Iwagoro's *In Darkest Tokyo*, Nagai Kafu's *The Fox*, Higuchi Ichiyo's *Growing Up*, Kawabata Yasunari's *The Crimson Gang of Asakusa*, and Narushima Ryuhoku's short story "Useless Man." Illuminating the infinitely rich phenomena of modernity, these essays are full of innovative, unexpected connections between cultural productions and urban life, between the text and the city.

"Written Chinese served as a prestigious, cosmopolitan script across medieval East Asia, from as far west as the Tarim Basin to the eastern kingdom of Heian period Japan (794–1185). In this book, Brian Steininger revisits the mid-Heian court of the *Tale of Genji* and the *Pillow Book*, where literary Chinese was not only the basis of official administration, but also a medium for political protest, sermons of mourning, and poems of celebration. *Chinese Literary Forms in Heian Japan* reconstructs the lived practice of Chinese poetic and prose genres among Heian officials, analyzing the material exchanges by which documents were commissioned, the local reinterpretations of Tang aesthetic principles, and the ritual venues in which literary Chinese texts were performed in Japanese vocalization. Even as state ideology and

## Access Free Father Daughter Plot Japanese Literary Women And The Law

educational institutions proclaimed the Chinese script's embodiment of timeless cosmological patterns, everyday practice in this far-flung periphery subjected classical models to a string of improvised exceptions. Through careful comparison of literary and documentary sources, this book provides a vivid case study of one society's negotiation of literature's position—both within a hierarchy of authority and between the incommensurable realms of script and speech."

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.

"The selections have been translated and extensively annotated, with annotation appearing on the facing page on the text. At the House of Gathered Leaves not only explains the development of an important genre of Japanese writing but also provides a new and politically engaged way of reading other major texts such as *The Pillow Book* of Sei Shonagon and *The Diary of Murasaki Shikibu*."--BOOK JACKET.

This anthology presents a survey of recent scholarship on Japanese literature—classical, postwar, and contemporary—and Japan studies from both established and up-and-coming academics based in the West and East. This collection of cutting-edge scholarship offers a snapshot of the current state of Japan studies in the second decade of the twenty-first century. The first section of the book considers the Heian period and its literature from the perspective of female authors and their works. The second part explores postwar prose and poetry, as well as the writing of contemporary author Haruki Murakami, relating them all to issues present in Japan's wider society. Finally, the third section puts Japan and its writings within the global context, comparing them with other historical, cultural and linguistic milieus, and considering the role of translation in representing

## Access Free Father Daughter Plot Japanese Literary Women And The Law

Japanese literature to the world.

The translation of texts has played a formative role in Japan's history of cultural exchange as well as the development of literature, and indigenous legal and religious systems. This is the first book of its kind, however, to offer a comprehensive survey of the role of translation in Japan during the Tokugawa period, 1600–1868. By examining a wide range of translations into Japanese from Chinese, Dutch and other European texts, as well as the translation of classical Japanese into the vernacular, Rebekah Clements reveals the circles of intellectual and political exchange that existed in early modern Japan, arguing that, contrary to popular belief, Japan's 'translation' culture did not begin in the Meiji period. Examining the 'crisis translation' of military texts in response to international threats to security in the nineteenth century, Clements also offers fresh insights into the overthrow of the Tokugawa shogunate in 1868.

Japan is the only country in the world where women writers laid the foundations of classical literature. The Kagero Diary commands our attention as the first extant work of that rich and brilliant tradition. The author, known to posterity as Michitsuna's Mother, a member of the middle-ranking aristocracy of the Heian period (794–1185), wrote an account of 20 years of her life (from 954–74), and this autobiographical text now gives readers access to a woman's experience of a thousand years ago. The diary centers on the author's relationship with her husband, Fujiwara Kaneie, her kinsman from a more powerful and prestigious branch of the family than her own. Their marriage ended in divorce, and one of the author's intentions seems to have been to write an anti-romance, one that could be subtitled, "I married the prince but we did not live happily ever after." Yet, particularly in the first part of the diary, Michitsuna's Mother is drawn to record those events and moments when the marriage did live up to a romantic ideal fostered by the Japanese tradition of love poetry. At the same time, she also seems to seek the freedom to live and write outside the romance myth and without a husband. Since the author was by inclination and talent a poet and lived in a time when poetry was a part of everyday social intercourse, her account of her life is shaped by a lyrical consciousness. The poems she records are crystalline moments of awareness that vividly recall the past. This new translation of the Kagero Diary conveys the long, fluid sentences, the complex polyphony of voices, and the floating temporality of the original. It also pays careful attention to the poems of the text, rendering as much as possible their complex imagery and open-ended quality. The translation is accompanied by running notes on facing pages and an introduction that places the work within the context of contemporary discussions regarding feminist literature and the genre of autobiography and provides detailed historical information and a description of the stylistic qualities of the text.

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. Historical Dictionary of Modern Japanese Literature and Theater presents a broad perspective on the

## Access Free Father Daughter Plot Japanese Literary Women And The Law

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.

*Becoming Modern Women: Love and Female Identity in Prewar Japanese Literature and Culture* is a literary and cultural history of love and female identity in Japan during the 1910s-30s.

*Divine Domesticities: Christian Paradoxes in Asia and the Pacific* fills a huge lacuna in the scholarly literature on missionaries in Asia/Pacific and is transnational history at its finest. Co-edited by two eminent scholars, this multidisciplinary volume, an outgrowth of several conferences/seminars, critically examines various encounters between western missionaries and indigenous women in the Pacific/Asia ... Taken as a whole, this is a thought-provoking and an indispensable reference, not only for students of colonialism/imperialism but also for those of us who have an interest in transnational and gender history in general. The chapters are very clearly written, engaging, and remarkably accessible; the stories are compelling and the research is thorough. The illustrations are equally riveting and the bibliography is extremely useful. —Theodore Jun Yoo, History Department, University of Hawai'i The editors of this collection of papers have done an excellent job of creating a coherent set of case studies that address the diverse impacts of missionaries and Christianity on 'domesticity', and therefore on the women and children who were assumed to be the rightful inhabitants of that sphere ... The introduction to the volume is beautifully written and sets up the rest of the volume in a comprehensive way. It explains the book's aim to advance theoretical and methodological issues by exploring the role of missionary encounters in the development of modern domesticities; showing the agency of indigenous women in negotiating both change and continuity; and providing a wide range of case studies to show 'breadth and complexity' and the local and national specificities of engagements with both missionaries and modernity. My view is that all three aims are well and truly fulfilled. —Helen Lee, Head, Sociology and Anthropology, La Trobe University, Melbourne

This anthology collects works of fiction, poetry & drama from a pivotal time in Japanese history & includes translations of texts by Nagai Kaf?, Shimazaki T?son, Natsume S?seki & Kawabata Yasunari.

This exceptionally rich set of essays substantially advances our understanding of the Heian era, presenting the period as more fascinating, multi-faceted, and integrated than it has ever been before. This volume marks a turning point in the study of early Japanese culture and will be indispensable for future explorations of the era. —Andrew Edmund Goble, University of Oregon "As a Japanese historian, I enthusiastically recommend *Heian Japan, Centers and Peripheries*, the first multi-author English-language academic work to offer a synthetic treatment of the Heian period. Japan's emperor system is the last remaining sovereignty of its kind in human history, and this volume is indispensable when considering what sovereignty itself means in the present. To that end, the classical patterns established in the Heian period are superbly analyzed in this volume through the dual approach of 'centers and peripheries.'" —Hotate Michihisa, Historiographical Institute, University of Tokyo The first three centuries of the Heian period (794–1086) saw some of its most fertile innovations and epochal achievements in Japanese literature and the arts. It was

## Access Free Father Daughter Plot Japanese Literary Women And The Law

also a time of important transitions in the spheres of religion and politics, as aristocratic authority was consolidated in Kyoto, powerful court factions and religious institutions emerged, and adjustments were made in the Chinese-style system of ruler-ship. At the same time, the era's leaders faced serious challenges from the provinces that called into question the primacy and efficiency of the governmental system and tested the social/cultural status quo. Heian Japan, Centers and Peripheries, the first book of its kind to examine the early Heian from a wide variety of multidisciplinary perspectives, offers a fresh look at these seemingly contradictory trends. Essays by fourteen leading American, European, and Japanese scholars of art history, history, literature, and religions take up core texts and iconic images, cultural achievements and social crises, and the ever-fascinating patterns and puzzles of the time. The authors tackle some of Heian Japan's most enduring paradigms as well as hitherto unexplored problems in search of new ways of understanding the currents of change as well as the processes of institutionalization that shaped the Heian scene, defined the contours of its legacies, and make it one of the most intensely studied periods of the Japanese past. Contributors: Ryûichi Abé, Mikael Adolphson, Bruce Batten, Robert Borgen, Wayne Farris, Karl Friday, G. Cameron Hurst III, Edward Kamens, D. Max Moerman, Samuel Morse, Joan R. Piggott, Fukutô Sanae, Ivo Smits, Charlotte von Verschuer.

This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

This provocative collection of essays is a comprehensive study of the "father-daughter dynamic" in Japanese female literary experience. Its contributors examine the ways in which women have been placed politically, ideologically, and symbolically as "daughters" in a culture that venerates "the father." They weigh the impact that this daughterly position has had on both the performance and production of women's writing from the classical period to the present. Conjoining the classical and the modern with a unified theme reveals an important continuum

## Access Free Father Daughter Plot Japanese Literary Women And The Law

in female authorship—a historical approach often ignored by scholars. The essays devoted to the literature of the classical period discuss canonical texts in a new light, offering important feminist readings that challenge existing scholarship, while those dedicated to modern writers introduce readers to little-known texts with translations and readings that are engaging and original. Contributors: Tomoko Aoyama, Sonja Arntzen, Janice Brown, Rebecca L. Copeland, Midori McKeon, Eileen Mikals-Adachi, Joshua S. Mostow, Sharalyn Orbaugh, Esperanza Ramirez-Christensen, Edith Sarra, Atsuko Sasaki, Ann Sherif.

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.

Japanese literature and film have frequently been approached using lenses such as language, genre and ideology. Yet, despite a succession of major social traumas that have marked, and in many ways shaped and defined much of modern Japan, Japanese fiction and cinema have not often been examined psychoanalytically. In this book, David Stahl conducts in-depth readings and interpretations of a set of Japanese novels and film. By introducing the methodology of trauma/PTSD studies, Stahl seeks to provide a better understanding of the insights of Japanese writers and directors into their societies, cultures and histories. In particular, by building on the work of practitioner-theoreticians, such as Pierre Janet and Judith Herman, Stahl analyses a number of key texts, including Kawabata Yasunari's *Sleeping Beauties* (1961), Enchi Fumiko's *Female Masks* (1958) and Imamura Sho- hei's *Vengeance is Mine* (1979). Consequently, through using concepts of social trauma, dissociation, failed mourning, revenge and narrative memory, this book sheds new light on the psychological aftereffects and transgenerational legacies of trauma depicted in Japanese works. *Trauma, Dissociation and Re-enactment in Japanese Literature and Film* will be of interest to students and scholars of Japanese Literature and Cinema, as well as those interested in Japanese History and Trauma Studies.

*Girl Reading Girl* provides the first overview of the cultural significance of girls and reading in modern and contemporary Japan with emphasis on the processes involved when girls read about other girls. The collection examines the reading practices of real life girls from differing social backgrounds throughout the twentieth century while a number of chapters also consider how fictional girls read attention is given to the diverse cultural representations of the girl, or shōjo, who are the objects of the reading desires of Japan's real life and fictional girls. These representations appear in various genres, including prose fiction, such as Yoshiya Nobuko's *Flower Stories* and Takemoto Nobara's *Kamikaze Girls*, and manga, such as Yoshida Akimi's *The Cherry Orchard*. This volume presents the work of pioneering women scholars in the field of girl studies including translations of a ground-breaking essay by Honda Masuko on reading girls and Kawasaki Kenko's response to prejudicial masculine critiques of best-selling novelist, Yoshimoto Banana. Other topics range from the reception of *Anne of Green Gables* in Japan to girls who write and read male homoerotic narratives.

Incorporating the findings of Rosa Wunner in *Japonica Humboldtiana* 2 (1998)

## Access Free Father Daughter Plot Japanese Literary Women And The Law

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.

In Japanese culture, oni are ubiquitous supernatural creatures who play important roles in literature, lore, and folk belief. Characteristically ambiguous, they have been great and small, mischievous and dangerous, and ugly and beautiful over their long history. Here, author Noriko Reider presents seven oni stories from medieval Japan in full and translated for an English-speaking audience. Reider, concordant with many scholars of Japanese cultural studies, argues that to study oni is to study humanity. These tales are from an era in which many new oni stories appeared for the purpose of both entertainment and moral/religious edification and for which oni were particularly important, as they were perceived to be living entities. They reflect not only the worldview of medieval Japan but also themes that inform twenty-first-century Japanese pop and vernacular culture, including literature, manga, film, and anime. With each translation, Reider includes an introductory essay exploring the historical and cultural importance of the characters and oni manifestations within this period. Offering new insights into and interpretations of not only the stories therein but also the entire genre of Japanese ghost stories, Seven Demon Stories is a valuable companion to Reider's 2010 volume Japanese Demon Lore. It will be of significant value to folklore scholars as well as students of Japanese culture.

Rewriting Medieval Japanese Women explores the world of thirteenth-century Japan through the life of a prolific noblewoman known as Nun Abutsu (1225–1283). Abutsu crossed gender and genre barriers by writing the first career guide for Japanese noblewomen, the first female-authored poetry treatise, and the first poetic travelogue by a woman—all despite the increasingly limited social mobility for women during the Kamakura era (1185–1336). Capitalizing on her literary talent and political prowess, Abutsu rose from middling origins and single-motherhood to a prestigious marriage and membership in an esteemed literary lineage. Abutsu's life is well documented in her own letters, diaries, and commentaries, as well as in critiques written by rivals, records of poetry events, and legal documents. Drawing on these and other literary and

## Access Free Father Daughter Plot Japanese Literary Women And The Law

historiographical sources, including *The Tale of Genji*, author Christina Laffin demonstrates how medieval women responded to institutional changes that transformed their lives as court attendants, wives, and nuns. Despite increased professionalization of the arts, competition over sources of patronage, and rivaling claims to literary expertise, Abutsu proved her poetic capabilities through her work and often used patriarchal ideals of femininity to lay claim to political and literary authority. *Rewriting Medieval Japanese Women* effectively challenges notions that literary salons in Japan were a phenomenon limited to the Heian period (794–1185) and that literary writing and scholarship were the domain of men during the Kamakura era. Its analysis of literary works within the context of women's history makes clear the important role that medieval women and their cultural contributions continued to play in Japanese history.

Lucy Fraser's *The Pleasures of Metamorphosis: Japanese and English Fairy-Tale Transformations of "The Little Mermaid"* explores Japanese and English transformations of Hans Christian Andersen's 1837 Danish fairy tale "The Little Mermaid" by focusing on pleasure as a means to analyze the huge variety of texts that transform a canonical fairy tale such as Andersen's. Fraser examines over twenty Japanese and English transformations, including literary texts, illustrated books, films, and television series. This monograph also draws upon criticism in both Japanese and English, meeting a need in Western fairy-tale studies for more culturally diverse perspectives. Fraser provides a model for critical cross-cultural fairy tale analysis in her examination of the journey of a single fairy tale across two languages. The book begins with the various approaches to reading and writing fairy tales, with a history of "The Little Mermaid" in Japanese and English culture. Disney's *The Little Mermaid* and Studio Ghibli's *Ponyo on the Cliff by the Sea* are discussed as examples that simulate pleasurable physical experiences through animation's tools of music and voice, and visual effects of movement and metamorphosis. Fraser then explores the literary effects of the fairy tale by male authors, such as Oscar Wilde, Tanizaki Jun'ichiro, and Abe Kobo, who invoke familiar fairy-tale conventions and delineate some of the pleasures of what can be painful enchantment with a mermaid or with the fairy tale itself. The author examines the portrayals of the mermaid in three short stories by Matsumoto Yuko, Kurahashi Yumiko, and Ogawa Yoko, engaging with familiar fairy tales, reference to fairy-tale research, and reflections on the immersive experience of reading. Women characters and authors are also hyperaware of the possible meanings of Andersen's "The Little Mermaid" and of the fairy tale itself, furthering the discussion with Nonaka Hiiragi's novel *Ningyo-hime no kutsu*, and D[di?]'s novel *Sento no ningyo-hime to majo no mori*, as well as an episode of the science fiction television series *Dark Angel*. Fraser concludes that the "pleasure" framework is useful for a cross-cultural study of creative engagements with and transformations of a particular fairy tale. Few studies have examined Japanese fairy-tale transformations to the extent that Fraser has, presenting fascinating information that will intrigue fairy-tale scholars and those wanting to learn more about the representation of pleasure behind the imaginative and fantastical.

Western scholars have tended to read Heian literature through the prism of female experience, stressing the imbalance of power in courtship and looking for evidence that women hoped to move beyond the constraints of marriage politics. Paul Schalow's original and challenging work inherits these concerns about the transcendence of love and carries them into a new realm of inquiry the suffering of noblemen and the literary record of their hopes for transcendence through friendship. He traces this recurring theme, which he labels courtly male friendship, in five important literary works ranging from the tenth-century *Tale of Ise* to the early eleventh-century *Tale of Genji*. Whether authored by men or women, the depictions of male friendship addressed in this work convey the differing perspectives of male and female authors profoundly shaped by their gender roles in the court aristocracy. Schalow's analysis clarifies in particular how Heian literature articulates the nobleman's wish to be known and appreciated fully by another man. "

## Access Free Father Daughter Plot Japanese Literary Women And The Law

Woman Critiqued will make us wonder why we thought we could grasp modern Japanese literature without concerted attention to what men and women had to say about women's literary production. This remarkable collection is full of surprises, even where predictable arguments are being made. Careful translations of writings by the familiar and the obscure, together with thought-provoking introductions and supporting apparatus, make this an indispensable text for the study of modern Japanese culture and society. —Norma M. Field, University of Chicago

Over the past thirty years translations of Japanese women's writing and biographies of women writers have enriched and expanded our understanding of modern Japanese literature. But how have women writers been received and read in Japan? To appreciate the subterfuges, strategies, and choices that the modern Japanese woman writer has faced, readers must consider the criticisms leveled against her, the expectations and admonitions that have been whispered in her ear, and pay attention to the way she herself has responded. What did it mean to be a woman writer in twentieth-century Japan? How was she defined and how did this definition limit her artistic sphere? Woman Critiqued builds on existing scholarship by offering English-language readers access to some of the more salient critiques that have been directed at women writers, on the one hand, and reactions to these by women writers, on the other. The grouping of the essays into chapters organized by theme clarifies how the discussion in Japan has been framed by certain assumptions and how women have repeatedly tried to intervene by playing with, undercutting, or attempting to exceed these assumptions. Chapter introductions contextualize the translated essays historically and draw out aspects that warrant particular scrutiny or explication. Although the translators do not cover all aspects or genres identified with women's literary endeavors in the twentieth-century, they provide a significant understanding of the evaluative systems under which Japanese women writers have worked. Woman Critiqued will be eagerly read by specialists in modern Japanese literature and those interested in comparative literature, women's studies, gender studies, and history. Featured writers: Akitsu Ei, Akiyama Shun, Hara Shiro, Hasegawa Izumi, Kobayashi Hideo, Kora Rumiko, Matsuura Rieko, Mishima Yukio, Mitsuhashi Takajo, Mizuta Noriko, Miwata Masako, Oguri Fuyo, Okuno Takeo, Ooka Makoto, Saito Minako, Shibusawa Tatsuhiko, Setouchi Harumi, Takahara Eiri, Takahashi Junko, Takahashi Takako, Tanaka Miyoko, Tomioka Taeko, Tsujii Takashi, Tanizaki Jun'ichiro, Tsushima Yoko, Yosano Akiko. Translators: Tomoko Aoyama, Jan Bardsley, Janine Beichman, Rebecca L. Copeland, Mika Endo, Joan E. Ericson, Barbara Hartley, Maryellen Toman Mori, Yoshiko Nagaoka, Kathryn Pierce, Laurel Rasplica Rodd, Amanda Seaman, Eiji Sekine, Judy Wakabayashi.

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.

Haruo Shirane's critically acclaimed *Traditional Japanese Literature: An Anthology, Beginnings to 1600*, contains key examples of both high and low styles of poetry, drama, prose fiction, and essays. For this abridged edition, Shirane retains substantial excerpts from such masterworks as *The Tale of Genji*, *The Tales of the Heike*, *The Pillow Book*, *the Man'yoshu*, and *the Kokinshu*. He preserves his comprehensive survey of secular and religious anecdotes (*setsuwa*) as well as classical poems with extensive commentary. He features no drama; selections from influential war epics; and notable essays on poetry, fiction, history, and religion. Texts are interwoven to bring into focus common themes, styles, and allusions while inviting comparison and debate. The result is a rich encounter with ancient and medieval Japanese culture and history. Each text and genre is enhanced by extensive introductions that provide sociopolitical and cultural context. The anthology is organized by period, genre, and topic—an instructor-friendly structure—and a comprehensive bibliography guides readers toward further study. Praise for *Traditional Japanese Literature: An Anthology, Beginnings to 1600* "Haruo Shirane has done a splendid job at this herculean task."—Joshua Mostow, University of British Columbia "A comprehensive and innovative anthology.... All of the introductions are

## Access Free Father Daughter Plot Japanese Literary Women And The Law

excellent."—Journal of Asian Studies "One of those impressive, erudite, must-have titles for anyone interested in Asian literature."—Bloomsbury Review "An anthology that comprises superb translations of an exceptionally wide range of texts.... Highly recommended."—Choice "A wealth of material."—Monumenta Nipponica

[Copyright: 96696c6bf1423c7ccf12bf196642de59](https://www.digitalsimonandshuster.com/96696c6bf1423c7ccf12bf196642de59)