

Sanshiro Natsume Soseki

Dennis Washburn traces the changing character of Japanese national identity in the works of six major authors: Ueda Akinari, Natsume S?seki, Mori ?gai, Yokomitsu Riichi, ?oka Shohei, and Mishima Yukio. By focusing on certain interconnected themes, Washburn illuminates the contradictory desires of a nation trapped between emulating the West and preserving the traditions of Asia. Washburn begins with Ueda's *Ugetsu monogatari* (*Tales of Moonlight and Rain*) and its preoccupation with the distant past, a sense of loss, and the connection between values and identity. He then considers the use of narrative realism and the metaphor of translation in Soseki's *Sanshiro*; the relationship between ideology and selfhood in Ogai's *Seinen*; Yokomitsu Riichi's attempt to synthesize the national and the cosmopolitan; Ooka Shohei's post-World War II representations of the ethical and spiritual crises confronting his age; and Mishima's innovative play with the aesthetics of the inauthentic and the artistry of kitsch. Washburn's brilliant analysis teases out common themes concerning the illustration of moral and aesthetic values, the crucial role of autonomy and authenticity in defining notions of culture, the impact of cultural translation on ideas of nation and subjectivity, the ethics of identity, and the hybrid quality of modern Japanese society. He pinpoints the persistent anxiety that influenced these authors' writings, a struggle to translate rhetorical forms of Western literature while preserving elements of the pre-Meiji tradition. A unique combination of intellectual history and critical literary analysis, *Translating Mount Fuji* recounts the evolution of a conflict that inspired remarkable literary experimentation and achievement.

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Decades ago, Japan won the Second World War. Americans worship their infallible Emperor, and nobody believes that Japan's conduct in the war was anything but exemplary. Nobody, that is, except the George Washingtons – a shadowy group of rebels fighting for freedom. Their latest subversive tactic is to distribute an illegal video game that asks players to imagine what the world might be like if the United States had won the war instead. Captain Beniko Ishimura's job is to censor video games, and he's tasked with getting to the bottom of this disturbing new development. But Ishimura's hiding something... He's slowly been discovering that the case of the George Washingtons is more complicated than it seems, and the subversive videogame's origins are even more controversial and dangerous than the censors originally suspected. Part detective story, part brutal alternate history, *United States of Japan* is a stunning successor to Philip K Dick's *The Man in the High Castle*. File under: Science Fiction [Gamechanger | Area #11 | Robot Wars | Strike Back the Empire]

Natsume S?seki (1867–1916) was the father of the modern novel in Japan, chronicling the plight of bourgeois characters caught between familiar modes of living and the onslaught of Western values and conventions. Yet even though generations of Japanese high school students have been expected to memorize passages from his novels and he is routinely voted the most important Japanese writer in national polls, he remains less familiar to Western readers than authors such as Kawabata, Tanizaki, and Mishima. In this biography, John Nathan provides a lucid and vivid account of a great writer laboring to create a remarkably original oeuvre in spite of the physical and mental illness that plagued him all his life. He traces S?seki's complex and contradictory character, offering rigorous close readings of S?seki's groundbreaking experiments with narrative strategies, irony, and multiple points of view as well as recounting excruciating hospital stays and recurrent attacks of paranoid delusion. Drawing on previously untranslated letters and diaries, published reminiscences, and passages from S?seki's fiction, Nathan renders intimate scenes of the writer's life and distills a portrait of a tormented yet unflaggingly original author. The first full-length study of S?seki in fifty years, Nathan's biography elevates S?seki to his rightful place as a great synthesizer of literary traditions and a brilliant chronicler of universal experience who, no less than his Western contemporaries, anticipated the modernism of the twentieth century.

James Monaco discusses the elements necessary to understand how a film conveys its meaning, and, more importantly, how the audience can best discern all that a film is attempting to communicate.

Winner of the Kobayashi Hideo Award, *The Fall of Language in the Age of English* lays bare the struggle to retain the brilliance of one's own language in this period of English-language dominance. Born in Tokyo but raised and educated in the United States, Minae Mizumura acknowledges the value of a universal language in the pursuit of knowledge yet also embraces the different ways of understanding offered by multiple tongues. She warns against losing this precious diversity. Universal languages have always played a pivotal role in advancing human societies, Mizumura shows, but in the globalized world of the Internet, English is fast becoming the sole common language of humanity. The process is unstoppable, and striving for total language equality is delusional—and yet, particular kinds of knowledge can be gained only through writings in specific languages. Mizumura calls these writings "texts" and their ultimate form "literature." Only through literature and, more fundamentally, through the diverse languages that give birth to a variety of literatures, can we nurture and enrich humanity. Incorporating her own experiences as a writer and a lover of language and embedding a parallel history of Japanese, Mizumura offers an intimate look at the phenomena of individual and national expression. A stunning new English translation—the first in more than forty years—of a major novel by the father of modern Japanese fiction Natsume Soseki's *Kusamakura*—meaning “grass pillow”—follows its nameless young artist-narrator on a meandering walking tour of the mountains. At the inn at a hot spring resort, he has a series of mysterious encounters with Nami, the lovely young daughter of the establishment. Nami, or "beauty," is the center of this elegant novel, the still point around which the artist moves and the enigmatic subject of Soseki's word painting. In the author's words, *Kusamakura* is

"a haiku-style novel, that lives through beauty." Written at a time when Japan was opening its doors to the rest of the world, Kusamakura turns inward, to the pristine mountain idyll and the taciturn lyricism of its courtship scenes, enshrining the essence of old Japan in a work of enchanting literary nostalgia.

Mountain/Home presents new translations of Japanese literature from the country's medieval period to the present. The narrative arc of the selections follows the evolution of Japan's national self-image. Because Mount Fuji, more than any other national symbol, has represented the soul of Japan, Mountain/Home begins with works inspired by the mountain's presence. They include excerpts from some of the first literary works in which Mount Fuji appears: the mysterious Tale of the Bamboo Cutter, early court poetry, and the Confessions of Lady Nijo, among others. These works are followed by a chapter from Lady Murasaki's brilliant novel, The Tale of Genji, and Edo-period haiku by Basho and Issa. In the twentieth century, Japan went through its darkest years. But out of the trauma of militarism, war, devastation, and defeat came outstanding fiction by Dazai Osamu and Natsume Soseki, as well as avant-garde poetry by Yoshioka Minoru and Ayukawa Nobuo. In recent decades, contemporary optimism has produced writing that breaks new literary ground without forgetting the past: experimental fiction by Kurahashi Yumiko and poetry about everyday life by Takahashi Mutsuo.

One of Japan's most treasured novels—new to Penguin Classics A hilarious tale about a young man's rebellion against "the system" in a country school, Natsume Soseki's Botchan has enjoyed a timeless popularity in Japan. The setting is Japan's deep south, where the author himself spent some time teaching English in a boys' school. Into this conservative world, with its social proprieties and established pecking order, breezes Botchan, down from the big city and with scant respect for either his elders or his noisy young charges. The result is a light, funny, fast-paced novel. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Japan's beloved literary masterpiece brought to life in manga form! Soseki Natsume's comic masterpiece, I Am a Cat, satirizes the foolishness of upper-middle-class Japanese society in early 20th century Tokyo. Written with biting wit and sardonic perspective, it follows the whimsical adventures of a rather cynical stray kitten. He finds his way into the home of an English teacher, where his running commentary on the follies and foibles of the people around him has been making readers laugh for more than a century. This is the very first manga edition in English of this classic piece of Japanese literature. The story lends itself well to a graphic novel format, allowing readers to pick up on the more subtle cues of the expressive cat, while also being immersed in the world of his perceptive narration. It is true to classic manga form, and is read back to front. The cast of characters includes: Kushami—His master, who is not good at his job and quite stupid The Kenedas—A conceited couple with a spoiled daughter Meitei—Kushami's friend who is fond of jokes and tall tales A group of local cats including lovely Mikeko, and violent Kuro Beautifully illustrated by Japanese artist Chiroru Kobato, this edition provides a visual, entertaining look at a unique period in Japan's history—filled with cultural and societal changes, rapid modernization and a feeling of limitless possibility—through the eyes of an unlikely narrator. One of Soseki's most beloved works of fiction, the novel depicts the 23-year-old Sanshiro leaving the sleepy countryside for the first time in his life to experience the constantly moving 'real world' of Tokyo, its women and university. In the subtle tension between our appreciation of Soseki's lively humour and our awareness of Sanshiro's doomed innocence, the novel comes to life. Sanshiro is also penetrating social and cultural commentary.

In ten terrifying, intriguing and thrilling dreams, Natsume Soseki (1867 - 1916) treats leitmotifs and antipodes such as: loyalty and treatise, love and death, fame and immortality, social outsiders, honor and loss of face, desperation and hope. Natsume Soseki carries us off into his dreams and the old Japan comes to life once again. The Japanese original text "Yume yuja" was completely set up with furigana in this two-language edition, so that every student of the Japanese language can read Natsume Soseki's Ten nights of dreams fluently. The dreams are commented to provide background information to the reader.

Best remembered for penning the screenplay for the classic film King Kong, author Edgar Wallace was an astoundingly popular luminary in the action-adventure genre in the early twentieth century. The Book of All-Power is a story packed with intrigue, treachery, assassinations, and machinations, and it highlights Wallace's unmatched skill in setting a pulse-pounding pace.

Every civilization has its myths. Only one is true. When eighteen year old Keiko Yamada's father dies unexpectedly, he leaves behind a one way ticket to Japan, an unintelligible death poem about powerful Japanese spirits and their gigantic, beast-like Guardians, and the cryptic words: "Go to Japan in my place. Find the Gate. My camera will show you the way." Alone and afraid, Keiko travels to Tokyo, determined to fulfil her father's dying wish. There, beneath glittering neon signs, her father's death poem comes to life. Ancient spirits spring from the shadows. Chaos envelops the city, and as Keiko flees its burning streets, her guide, the beautiful Yui Akiko, makes a stunning confession – that she, Yui, is one of a handful of spirits left behind to defend the world against the most powerful among them: a once noble spirit now insane. Keiko must decide if she will honour her father's heritage and take her rightful place among the gods. File Under: Fantasy

Originally published as Garusudo no Uchi in daily serialization in the Asahi newspaper in 1915, before appearing in book form, this is the first time Inside My Glass Doors has been published in English. It is a moving literary reminiscence, a collection of thirty-nine autobiographical essays penned a year before the author's death. Written in the genre of shohin (little items), the personal vignettes provide a kaleidoscopic view of Natsume Soseki's private world and shed light on his concerns as a novelist. Readers are at once ushered into Soseki's book-lined study, in his residence in Kikui-cho, as he muses on his present situation and reflects on the past. The story is filled with flashbacks to Soseki's youth-his classmates, his family, and his old neighborhood-as well as episodes from the more recent past, all related in considerable detail. There are his characteristic ruminations about his physical well-being, and from the quiet spaces inside the glass doors of his study, he also calmly observes the clamorous state of the world outside. The essays in this book, crafted with extraordinary subtlety and psychological depth, reflect the work of a great author at the height of his powers.

"And Then," ranked as one of Soseki Natsume's most insightful and stirring novels, tells the story of Daisuke, a young Japanese man struggling with his personal purpose and identity, as well as the changing social landscape of Meiji-era Japan. As Japan enters the 20th century, ancient customs give way to western ideals, creating a perfect storm of change in a culture that operates on the razor's edge of societal obligation and personal freedom.

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Michigan Monograph Series in Japanese Studies No. 72 Shirai Dôya is a man of letters, a man of principles. His principles sometimes stand in the way of his teaching career, but his writing allows him to openly address "today's youth" with stern conviction—although he is still unable to make a comfortable living from his writing. Two youths in particular show interest in his ideas: the tubercular impoverished Takayanagi, an aspiring writer himself (and former student of Dôya's, as it turns out), and his rich friend, the dandy Nakano. The lives and minds of the three men come together in ways that are both commonplace and surprising. The setting—mainly Tokyo of one hundred years ago—and the preoccupations of these characters will appear distinctly familiar, even today.

The Miner is the most daringly experimental and least well-known novel of the great Meiji writer Natsume Soseki. An absurdist tale about the indeterminate nature of human personality, written in 1908, it was in many ways a precursor to the work of Joyce and Beckett. The result is a novel that is both absurd and comical, and a true modernist classic.

Natsume Soseki (1867-1916) was the foremost Japanese novelist of the twentieth century, known for such highly acclaimed works as *Kokoro*, *Sanshiro*, and *I Am a Cat*. Yet he began his career as a literary theorist and scholar of English literature. In 1907, he published *Theory of Literature*, a remarkably forward-thinking attempt to understand how and why we read. The text anticipates by decades the ideas and concepts of formalism, structuralism, reader-response theory, and postcolonialism, as well as cognitive approaches to literature that are only now gaining traction. Employing the cutting-edge approaches of contemporary psychology and sociology, Soseki created a model for studying the conscious experience of reading literature as well as a theory for how the process changes over time and across cultures. Along with *Theory of Literature*, this volume reproduces a later series of lectures and essays in which Soseki continued to develop his theories. By insisting that literary taste is socially and historically determined, Soseki was able to challenge the superiority of the Western canon, and by grounding his theory in scientific knowledge, he was able to claim a universal validity.

An NYRB Classics Original A humble clerk and his loving wife scrape out a quiet existence on the margins of Tokyo. Resigned, following years of exile and misfortune, to the bitter consequences of having married without their families' consent, and unable to have children of their own, S?suke and Oyone find the delicate equilibrium of their household upset by a new obligation to meet the educational expenses of S?suke's brash younger brother. While an unlikely new friendship appears to offer a way out of this bind, it also soon threatens to dredge up a past that could once again force them to flee the capital. Desperate and torn, S?suke finally resolves to travel to a remote Zen mountain monastery to see if perhaps there, through meditation, he can find a way out of his predicament. This moving and deceptively simple story, a melancholy tale shot through with glimmers of joy, beauty, and gentle wit, is an understated masterpiece by one of Japan's greatest writers. At the end of his life, Natsume S?seki declared *The Gate*, originally published in 1910, to be his favorite among all his novels. This new translation captures the oblique grace of the original while correcting numerous errors and omissions that marred the first English version.

'Every idiot who goes about with "Merry Christmas" on his lips, should be boiled with his own pudding' Dickens's story of solitary miser Ebenezer Scrooge, who is taught the true meaning of Christmas by a series of ghostly visitors, has had an enduring influence on the way we think about the season. Dickens's other Christmas writings collected here include 'The Story of the Goblins who Stole a Sexton'; 'The Haunted Man'; and shorter pieces, some drawn from the 'Christmas Stories' that Dickens wrote annually for his weekly journals. In all of them Dickens celebrates Christmas as a time of geniality, charity and remembrance. Edited with an introduction by MICHAEL SLATER Roman.

Arriving in Seattle on the eve of World War II, Japanese-born Mitsuko falls for Tom, a widowed pastor, and becomes surrogate mother to his fair-haired American toddler, Bill. But the bombing of Pearl Harbor strains the newly formed family as U.S. government mandates and Tom's growing discomfort with all things Japanese force Mitsuko and young Bill to leave Seattle and Tom behind for the Minidoka Internment Camp, unsure if they will ever return. Two decades later, memories of Minidoka and long-lost Mitsuko haunt Bill, sparking an arduous journey that leads him from Seattle's International District to newly reconstructed Japan to find his Japanese mother and learn the truth about their shared past. Jay Rubin is one of the foremost English-language translators of Japanese literature. He is best known for his numerous translations of works by Haruki Murakami, Japan's leading contemporary novelist, and the study *Haruki Murakami and the Music of Words*. Most recently, he has translated the first two books of Murakami's bestselling novel, *1Q84*. In addition, Rubin's *Making Sense of Japanese* remains one the widely used guides to Japanese language studies. Jay Rubin received his PhD in Japanese literature from the University of Chicago and taught at Harvard University and the University of Washington. He lives near Seattle with his wife.

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

First published as *Nihyaku Toka* in 1906, *The 210th Day* is published here for the first time in English. Focusing on two strongly contrasting characters, Kei and Roku, as they attempt to climb the rumbling Mount Aso as it threatens to erupt, it is a celebration of personal experience and subjective reaction to an event in the author's life. During their progress up the mountain—where they encounter a storm on the 210th day (the lunar calendar day traditionally associated with typhoons)—and during a stopover at an inn along the way, Roku, the main protagonist, banters with Kei about his background, behavior and his reaction to the things they see. Kei surprises his easy-going friend by advocating a radical social agenda. Written almost entirely in the form of an extended dialogue, carried over several episodes, the book reveals Soseki's gift for the striking image and his vivid imagination, as well as his talent for combining Eastern and

Western genres—the Western auto-biography and the Japanese traditional literary diary—into a work with a unified theme and atmosphere. In his Introduction to the book, Dr Marvin Marcus, Associate Professor of Japanese Language and Literature at Washington University, provides insight into Soseki's life and work.

Sanshirō (1908) is a novel by Natsume Sōseki. Inspired by the author's experience as a student from the countryside who moved to Tokyo, *Sanshirō* is a story of family, growth, and identity that captures the isolation and humor of adjusting to life on one's own. Recognized as a powerful story by generations of readers, *Sanshirō* is a classic novel from one of Japan's most successful twentieth century writers. Raised on the island of Kyushu, *Sanshirō* Ogawa excels in high school and earns the chance to continue his studies at the University of Tokyo. On his way there, he naively accepts an invitation to share a room with a young woman in Nagoya, realizing only too late that she has other things than sleep in mind. As he adjusts to life in the big city, he finds himself stumbling into more uncomfortable situations with women, radical political figures, and interfering colleagues, all of which shape his sense of identity while teaching him the value of trust, courage, and self-respect. While he misses his family and friends in Kyushu, *Sanshirō* learns to value his newfound independence, forming friendships that will last a lifetime. *Sanshirō* proves a gifted student but struggles to understand the intricacies of academic life. As he begins a relationship with the lovely Mineko, he begins to doubt his ability to defy tradition. Will he return home to raise a family in Kyushu, or remain in Tokyo to chart a path of his own? Eminently human, *Sanshirō* is a beloved story of isolation, morality, and conflict from a master of Japanese fiction. With a beautifully designed cover and professionally typeset manuscript, this edition of Natsume Sōseki's *Sanshirō* is a classic work of Japanese literature reimagined for modern readers.

A Comic Japanese Novel "One may be branded foolishly honest if he takes seriously the apologies others might offer. We should regard all apologies a sham and forgiving also as a sham; then everything would be all right. If one wants to make another apologize from his heart, he has to pound him good and strong until he begs for mercy from his heart" ? Natsume Sōseki, *Botchan* *Botchan* by Natsume Sōseki is a classic Japanese coming of age novel about a young man who is sent from Tokyo to the countryside to teach mathematics at a middle school. This Xist Classics edition has been professionally formatted for e-readers with a linked table of contents. This eBook also contains a bonus book club leadership guide and discussion questions. We hope you'll share this book with your friends, neighbors and colleagues and can't wait to hear what you have to say about it.

A murderer discovers his true nature from a talking infant, a samurai is frustrated in his attempts to meditate, and a dying man bestows his hat on a friend in these surrealistic short stories. The dream-like, open-ended tales by the father of Japanese modernist literature offer thought-provoking reflections on fear, death, and loneliness. Their settings range from the Meiji period of the late nineteenth and early twentieth century, the era in which the tales were written, to the prehistoric Age of the Gods; the twelfth-century Kamakura period, in which the samurai class emerged; and the remote future. A scholar of British literature, author Natsume Sōseki (1867–1916) was also a composer of haiku, kanshi, and fairy tales. The stories of *Ten Nights Dreaming*, which were originally published as a newspaper serial, constitute milestones of Japanese fantasy. Like Sōseki's other writings, they have had a profound effect on readers, writers, and filmmakers. This edition features an expert new English translation by Matt Treyvaud, who has translated the story "The Cat's Grave" for this work as well. *Botchan* is a modern young man from the Tokyo metropolis, sent to the ultra-traditional Matsuyama district as a Maths teacher after his the death of his parents. Cynical, rebellious and immature, *Botchan* finds himself facing several tests, from the pupils - prone to playing tricks on their new, naïve teacher; the staff - vain, immoral, and in danger of becoming a bad influence on *Botchan*; and from his own as-yet-unformed nature, as he finds his place in the world. One of the most popular novels in Japan where it is considered a classic of adolescence, as seminal as *The Catcher in the Rye*, *Botchan* is as funny, poignant and memorable as it was when first published, over 100 years ago. In J. Cohn's introduction to his colourful translation, he discusses *Botchan*'s success, the book's clash between Western intellectualism and traditional Japanese values, and the importance of names and nicknames in the novel.

Making Sense of Japanese is the fruit of one foolhardy American's thirty-year struggle to learn and teach the Language of the Infinite. Previously known as *Gone Fishin'*, this book has brought Jay Rubin more feedback than any of his literary translations or scholarly tomes, "even if," he says, "you discount the hate mail from spin-casters and the stray gill-netter." To convey his conviction that "the Japanese language is not vague," Rubin has dared to explain how some of the most challenging Japanese grammatical forms work in terms of everyday English. Reached recently at a recuperative center in the hills north of Kyoto, Rubin declared, "I'm still pretty sure that Japanese is not vague. Or at least, it's not as vague as it used to be. Probably." The notorious "subjectless sentence" of Japanese comes under close scrutiny in Part One. A sentence can't be a sentence without a subject, so even in cases where the subject seems to be lost or hiding, the author provides the tools to help you find it. Some attention is paid as well to the rest of the sentence, known technically to grammarians as "the rest of the sentence." Part Two tackles a number of expressions that have baffled students of Japanese over the decades, and concludes with Rubin's patented technique of analyzing upside-down Japanese sentences right-side up, which, he claims, is "far more restful" than the traditional way, inside-out. "The scholar," according to the great Japanese novelist Soseki Natsume, is "one who specializes in making the comprehensible incomprehensible." Despite his best scholarly efforts, Rubin seems to have done just the opposite. Previously published in the *Power Japanese* series under the same title and originally as *Gone Fishin'* in the same series.

Cameron Leon is a newly-hired worker for the Forster Foundation, a world-wide charitable organization led by a reclusive billionaire. To get the job, Cameron has to join a church. However, Cameron, still mourning the recent death of his brother Peter, decides he will only pretend to get saved. In the process, he impersonates not only a Christian, but on occasion his brother. Cameron continues to receive tearful phone calls from Peter's widow, Cecelia, who wants to hear her late husband's voice. Cameron, a born mimic like his brother, flawlessly impersonates him but feels the need for a personal kind of cleansing. In the end, Cameron discovers not only how many faces he has, but how many there are among the people around him. In the end, he finds he has been impersonating someone - or Someone - all along. According to Thornton, *BRILLIANT DISGUISES* grew from a longing to see the inner life of a Christian in a fictional setting. But the only way to make such a familiar setting appear unfamiliar to Christian readers was to have the story told by someone posing as one. Thornton says, "Probably anyone who has attended an evangelical church, or any church for that matter, has a story of someone who volunteers for everything, is there for every service, has been a model of prayer and devotion for what seems like generations. It could be the Sunday School director or the lady who helps out in the kitchen or the organist. Then one Sunday, they come forward during the dedication and announce that they've never felt they were saved. I wondered how that could happen, and I figured it would help if we were dealing with a character who was a born mimic.

Haunted by tragic secrets, Sensei slowly opens up to his young disciple, confessing indiscretions from his own student days that have left him reeling with guilt.

Considerada la novela puente entre las dos obras maestras de Natsume Soseki, Kokoro y Botchan (Premi Llibreter 2008), Sanshiro es una deliciosa sátira que derrocha ternura y humor a la japonesa. Sanshiro es un muchacho de pueblo que se muda a la cosmopolita Universidad de Tokio para estudiar Literatura. Durante el año que permanece en la ciudad se verá obligado a confraternizar con los esnobs tokiotas, además de con temibles muchachas occidentalizadas, afamados escritores, abnegados científicos y, sobre todo, con su mejor amigo, Yojiro, un adorable granuja, una auténtica comadreja que constantemente meterá a su tímido colega en líos. Por si fuera poco, Sanshiro acabará enamorándose locamente de una muchacha con ínfulas artísticas, y esa será su perdición. Con Sanshiro, Soseki vuelve a sorprendernos con una novela que trasciende épocas y continentes, y nos dibuja un irónico retrato de esa sociedad fronteriza que fue el Japón de la Era Meiji.

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