

# Studies In The Comic Spirit In Modern Japanese Fiction

**Steven B. Miles**

**Studies in the Comic Spirit in Modern Japanese Fiction** Joel Ralph Cohn, 1998 Unlike traditional Japanese literature, with its rich tradition of comedy, modern Japanese literature is commonly associated with high seriousness. Cohn analyzes works by three writers—Ibuse Masuji (1898-1993), Dazai Osamu (1909-1948), and Inoue Hisashi (1934- )—that assault the notion that comedy cannot be part of serious literature.

**Studies in the Comic Spirit in Modern Japanese Fiction** Joel R. Cohn, 2020-10-26 Unlike traditional Japanese literature, which has a rich tradition of comedy, modern Japanese literature is commonly associated with a high seriousness of purpose. In this pathbreaking study, Joel R. Cohn analyzes works by three writers—Ibuse Masuji (1898-1993), Dazai Osamu (1909-1948), and Inoue Hisashi (1934- )—whose works constitute a relentless assault on the notion that comedy cannot be part of serious literature. Cohn focuses on thematic, structural, and stylistic elements in the works of these writers to show that modern Japanese comedic literature is a product of a particular set of historical, social, and cultural experiences. Cohn finds that cultural and social forces in modern Japan have led to the creation of comic literature that tends to deflect attention away from a human other and turn in on itself in different forms.

The Columbia Anthology of Modern Japanese Literature J. Thomas Rimer, 2011-11-15 Featuring choice selections from the core anthologies *The Columbia Anthology of Modern Japanese Literature: From Restoration to Occupation, 1868-1945*, and *The Columbia Anthology of Modern Japanese Literature: From 1945 to the Present*, this collection offers a concise yet remarkably rich introduction to the fiction, poetry, drama, and essays of Japan's modern encounter with the West. Spanning a period of exceptional invention and transition, this volume is not only a critical companion to courses on Japanese literary and intellectual development but also an essential reference for scholarship on Japanese history, culture, and interactions with the East and West. The first half covers the three major styles of literary expression that informed Japanese writing and performance in the late nineteenth and early twentieth centuries: classical Japanese fiction and drama, Chinese poetry, and Western literary representation and cultural critique. Their juxtaposition brilliantly captures the social, intellectual, and political challenges shaping Japan during this period, particularly the rise of nationalism, the complex interaction between traditional and modern forces, and the encroachment of Western ideas and writing. The second half conveys the changes that have transformed Japan since the end of the Pacific War, such as the heady transition from poverty to prosperity, the friction

between conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Featuring sensitive translations of works by Nagai Kafu, Natsume Soseki, Oe Kenzaburo, Kawabata Yasunari, Mishima Yukio, and many others, this anthology relates an essential portrait of Japan's dynamic modernization.

*The A to Z of Modern Japanese Literature and Theater* Scott J. Miller, 2010-04-01 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 Columbia Anthology of Modern Japanese Literature: From 1945 to the present* J. Thomas Rimer, Van C. Gessel, 2005 In Volume 2 of Columbia's comprehensive anthology of modern Japanese literature, thoughtfully selected and carefully translated readings portray the vast changes that have transformed Japanese culture since the end of the Pacific War. Beginning with the Allied Occupation in 1945 and concluding with the early twenty-first century, these stories, poems, plays, and essays reflect Japan's heady transition from poverty to prosperity, its struggle with conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Organized chronologically and by genre within each period, readings include fiction by Hayashi Fumiko and Oe Kenzaburo; poems by Ayukawa Nobuo, Katsura Nobuko, and Saito Fumi; plays by Mishima Yukio and Shimizu Kunio; and a number of essays, among them Eto Jun on Natsume Soseki and his brilliant novel *Kokoro* (The Heart of Things), and Kawabata Yasunari on the shape of his literary career and the enduring influence of classical Japanese literature. Some authors train a keen eye on the contemporary world, while others address the historical past and its relationship to modern culture. Some adopt an even broader scope and turn to European models for inspiration, while others look inward, exploring psychological and sexual terrain in new, often daring ways. Spanning almost six decades, this anthology provides a thorough introduction to a profound period of creative activity.

*Historical Dictionary of Modern Japanese Literature and Theater* J. Scott Miller, 2021-06-05 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, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Japanese literature.

**The Columbia Companion to Modern East Asian Literature** Joshua S. Mostow, 2003

Articulated Ladies Paul Rouzer, 2020-10-26 This volume analyzes the representation of gender and desire in elite, male-authored literary texts in China dating from roughly 200 B.C. until 1000 A.D. Above all, it discusses the intimate relationship between the representation of gender and the political and social self-representations of elite men and shows where gender and social hierarchies cross paths. Paul Rouzer argues that when male authors articulated themselves as women, the resulting articulation was inevitably influenced by this act of identification. Articulated women are always located within a non-existent liminal space between ostensible object and ostensible subject, a focus of textual desire both through possession and through identification. Nor, in male-authored texts, is this articulation ever fully resolved--the potential of multiple interpretations is continually present.

Drifting among Rivers and Lakes Michael Fuller, 2020-10-26 What drives literary change? Does literature merely follow shifts in a culture, or does it play a distinctive role in shaping emergent trends? Michael Fuller explores these questions while examining the changes in Chinese shipoetry from the late Northern Song dynasty (960-1127) to the end of the Southern Song (1127-1279), a period of profound social and cultural transformation. Shi poetry written in response to events was the dominant literary genre in Song dynasty China, serving as a central form through which literati explored meaning in their encounters with the world. By the late Northern Song, however, old models for meaning were proving inadequate, and Daoxue (Neo-Confucianism) provided an increasingly attractive new ground for understanding the self and the world. *Drifting among Rivers and Lakes* traces the intertwining of the practice of poetry, writings on poetics, and the debates about Daoxue that led to the cultural synthesis of the final years of the Southern Song and set the pattern for Chinese society for the next six centuries. Examining the writings of major poets and Confucian thinkers of the period, Fuller discovers the slow evolution of a complementarity between poetry and Daoxue in which neither discourse was self-sufficient.

Cherishing Antiquity Olivia Milburn, 2020-10-26 *Cherishing Antiquity* describes the commemoration within Chinese literature and culture of the southern kingdom of Wu, which collapsed in 473 BCE. The sudden rise and tragic fall of Wu within the space of just over one century would inspire numerous memorials in and around the city of Suzhou, once the capital of this ancient kingdom. A variety of physical structures, including temples, shrines, steles, and other monuments, were erected in memory of key figures in the kingdom's history. These sites inspired further literary representations in

poetry and prose—musings on the exoticism, glamour, great wealth, and hideous end of the last king of Wu. Through an analysis first of the history of Wu as recorded in ancient Chinese texts and then of its literary legacy, Olivia Milburn illuminates the remarkable cultural endurance of this powerful but short-lived kingdom

**Martial Spectacles of the Ming Court** David M. Robinson, 2020-10-26 Like most empires, the Ming court sponsored grand displays of dynastic strength and military prowess. Covering the first two centuries of the Ming dynasty (1368–1644), *Martial Spectacles of the Ming Court* explores how the royal hunt, polo matches, archery contests, equestrian demonstrations, and the imperial menagerie were represented in poetry, prose, and portraiture. This study reveals that martial spectacles were highly charged sites of contestation, where Ming emperors and senior court ministers staked claims about rulership, ruler-minister relations, and the role of the military in the polity. Simultaneously colorful entertainment, prestigious social events, and statements of power, martial spectacles were intended to make manifest the ruler's personal generosity, keen discernment, and respect for family tradition. They were, however, subject to competing interpretations that were often beyond the emperor's control or even knowledge. By situating Ming martial spectacles in the wider context of Eurasia, David Robinson brings to light the commensurability of the Ming court with both the Mongols and Manchus but more broadly with other early modern courts such as the Timurids, the Mughals, and the Ottomans.

**Ancestors, Kings, and the Dao** Constance A. Cook, 2020-10-26 *Ancestors, Kings, and the Dao* outlines the evolution of musical performance in early China, first within and then ultimately away from the socio-religious context of ancestor worship. Examining newly discovered bamboo texts from the Warring States period, Constance A. Cook compares the rhetoric of Western Zhou (1046–771 BCE) and Spring and Autumn (770–481 BCE) bronze inscriptions with later occurrences of similar terms in which ritual music began to be used as a form of self-cultivation and education. Cook's analysis links the creation of such classics as the *Book of Odes* with the ascendance of the individual practitioner, further connecting the social actors in three types of ritual: boys coming of age, heirs promoted into ancestral government positions, and the philosophical stages of transcendence experienced in self-cultivation. The focus of this study is on excavated texts; it is the first to use both bronze and bamboo narratives to show the evolution of a single ritual practice. By viewing the ancient inscribed materials and the transmitted classics from this new perspective, Cook uncovers new linkages in terms of how the materials were shaped and reshaped over time and illuminates the development of eulogy and song in changing ritual contexts.

**One Who Knows Me** Anna Shields, 2020-10-26 The friendships of writers of the mid-Tang era (780s–820s)—between literary giants like Bai Juyi and Yuan Zhen, Han Yu and Meng Jiao, Liu Zongyuan and Liu Yuxi—became famous through the many texts they wrote to and about one another. What inspired mid-Tang literati to write about their friendships with such zeal? And how did these writings influence Tang literary culture more broadly? In *One Who Knows Me*, the first book to delve into friendship in medieval China, Anna M. Shields explores the literature of the mid-Tang to reveal the complex value its

writers discovered in friendship—as a rewarding social practice, a rich literary topic, a way to negotiate literati identity, and a path toward self-understanding. Shields traces the evolution of the performance of friendship through a wide range of genres, including letters, prefaces, exchange poetry, and funerary texts, and interweaves elegant translations with close readings of these texts. For mid-Tang literati, writing about friendship became a powerful way to write about oneself and to reflect upon a shared culture. Their texts reveal the ways that friendship intersected the public and private realms of experience and, in the process, reshaped both.

Upriver Journeys Steven B. Miles, 2020-10-26 Tracing journeys of Cantonese migrants along the West River and its tributaries, this book describes the circulation of people through one of the world's great river systems between the late sixteenth and mid-nineteenth centuries. Steven B. Miles examines the relationship between diaspora and empire in an upriver frontier, and the role of migration in sustaining families and lineages in the homeland of what would become a global diaspora. Based on archival research and multisite fieldwork, this innovative history of mobility explores a set of diasporic practices ranging from the manipulation of household registration requirements to the maintenance of split families. Many of the institutions and practices that facilitated overseas migration were not adaptations of tradition to transnational modernity; rather, they emerged in the early modern era within the context of riverine migration. Likewise, the extension and consolidation of empire required not only unidirectional frontier settlement and sedentarization of indigenous populations. It was also responsible for the regular circulation between homeland and frontier of people who drove imperial expansion—even while turning imperial aims toward their own purposes of socioeconomic advancement.

**Structures of the Earth** D. Jonathan Felt, 2022-03-07 The traditional Chinese notion of itself as the “middle kingdom”—literally the cultural and political center of the world—remains vital to its own self-perceptions and became foundational to Western understandings of China. This worldview was primarily constructed during the earliest imperial unification of China during the Qin and Han dynasties (221 BCE–220 CE). But the fragmentation of empire and subsequent “Age of Disunion” (220–589 CE) that followed undermined imperial orthodoxies of unity, centrality, and universality. In response, geographical writing proliferated, exploring greater spatial complexities and alternative worldviews. This book is the first study of the emergent genre of geographical writing and the metageographies that structured its spatial thought during that period. Early medieval geographies highlighted spatial units and structures that the Qin-Han empire had intentionally sought to obscure—including those of regional, natural, and foreign spaces. Instead, these postimperial metageographies reveal a polycentric China in a polycentric world. Sui-Tang (581–906 CE) officials reasserted the imperial model as spatial orthodoxy. But since that time these alternative frameworks have persisted in geographical thought, continuing to illuminate spatial complexities that have been incompatible with the imperial and nationalist ideal of a monolithic China at the center of the world.

*Shen Gua's Empiricism* Ya Zuo,2020-10-20 Shen Gua (1031-1095) is a household name in China, known as a distinguished renaissance man and the author of *Brush Talks from Dream Brook*, an old text whose remarkable “scientific” discoveries make it appear curiously ahead of its time. In this first book-length study of Shen in English, Ya Zuo reveals the connection between Shen’s life as an active statesman and his ideas, specifically the empirical stance manifested through his wide-ranging inquiries. She places Shen on the broad horizon of premodern Chinese thought, and presents his empiricism within an extensive narrative of Chinese epistemology. Relying on Shen as a searchlight, Zuo focuses in on how an individual thinker summoned conditions and concepts from the vast Chinese intellectual tradition to build a singular way of knowing. Moreover, her study of Shen provides insights into the complex dynamics in play at the dawn of the age of Neo-Confucianism and compels readers to achieve a deeper appreciation of the diversity in Chinese thinking.

**The Threshold** Zeb Raft,2024-09-09 What happens when historiography—the way historical events are committed to writing—shapes historical events as they occur? How do we read biography when it is truly “life-writing,” its subjects fully engaged with the historiographical rhetoric that would record their words and deeds?

**Shrines to Living Men in the Ming Political Cosmos** Sarah Schneewind,2020-10-26 *Shrines to Living Men in the Ming Political Cosmos*, the first book focusing on premortem shrines in any era of Chinese history, places the institution at the intersection of politics and religion. When a local official left his post, grateful subjects housed an image of him in a temple, requiting his grace: that was the ideal model. By Ming times, the “living shrine” was legal, old, and justified by readings of the classics. Sarah Schneewind argues that the institution could invite and pressure officials to serve local interests; the policies that had earned a man commemoration were carved into stone beside the shrine. Since everyone recognized that elite men might honor living officials just to further their own careers, premortem shrine rhetoric stressed the role of commoners, who embraced the opportunity by initiating many living shrines. This legitimate, institutionalized political voice for commoners expands a scholarly understanding of “public opinion” in late imperial China, aligning it with the efficacy of deities to create a nascent political conception Schneewind calls the “minor Mandate of Heaven.” Her exploration of premortem shrine theory and practice illuminates Ming thought and politics, including the Donglin Party’s battle with eunuch dictator Wei Zhongxian and Gu Yanwu’s theories.

**Wang Anshi and Song Poetic Culture** Xiaoshan Yang,2022-03-07 A poetic culture consists of a body of shared values and conventions that shape the composition and interpretation of poetry in a given historical period. This book on Wang Anshi (1021-1086) and Song poetic culture—the first of its kind in any Western language—brings into focus a cluster of issues that are central to the understanding of both the poet and his cultural milieu. These issues include the motivations and consequences of poetic contrarianism and the pursuit of novelty, the relationship between anthology compilation and canon formation, the entanglement of poetry with partisan politics, Buddhist orientations in poetic language, and the development

of the notion of late style. Though diverse in nature and scope, the issues all bear the stamp of the period as well as Wang Anshi's distinct personality. Conceived of largely as a series of case studies, the book's individual chapters may be read independently of each other, but together they form a varied, if only partial, mosaic of Wang Anshi's work and its critical reception in the larger context of Song poetic culture.

**Building for Oil** Li Hou, 2020-10-26 Building for Oil is a historical account of the development of the oil town of Daqing in northeastern China during the formative years of the People's Republic, describing Daqing's rise and fall as a national model city. Daqing oil field was the most profitable state-owned enterprise and the single largest source of state revenue for almost three decades, from the 1950s through the early 1980s. The book traces the roots and maturation of the Chinese socialist state and its early industrialization and modernization policies during a time of unprecedented economic growth. The metamorphosis of Daqing's physical landscape in many ways exemplified the major challenges and changes taking place in Chinese state and society. Through detailed, often personal descriptions of the process of planning and building Daqing, the book illuminates the politics between party leaders and elite ministerial cadres and examines the diverse interests, conflicts, tensions, functions, and dysfunctions of state institutions and individuals. Building for Oil records the rise of the "Petroleum Group" in the central government while simultaneously revealing the everyday stories and struggles of the working men and women who inhabited China's industrializing landscape—their beliefs, frustrations, and pursuit of a decent life.

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