

Sakutaro Hagiwara Complete Works Japanese Edition

Hiroaki Sato

Principles of Poetry 詩論, 1998 This work comprises the first complete English translation of Shi no Genri, one of the most important attempts at a theory of literature written in the modern period. Hagiwara Sakutaro (1886-1942) was not only an original poet but also a perceptive and lonely literary critic. This book, in his own words, is not a collection of fragmentary writings, but a thoroughly systematic and organized discourse on poetry and other related arts. He sees the future of Japanese poetry as being tied to the characteristics of Japanese language, and even to the destiny of Japan.

Rats' Nests Sakutarō Hagiwara, Shigeji Tsuboi, 1993

Cat Town Sakutaro Hagiwara, 2014-11-11 Modernist poet Sakutarō Hagiwara's first published book, *Howling at the Moon*, shattered conventional verse forms and transformed the poetic landscape of Japan. Two of its poems were removed on order of the Ministry of the Interior for "disturbing social customs." Along with the entirety of *Howling*, this volume includes all of *Blue Cat*, Hagiwara's second major collection, together with *Cat Town*, a prose-poem novella, and a substantial selection of verse from the rest of his books, giving readers the full breadth and depth of this pioneering poet's extraordinary work.

Howling at the Moon Sakutarō Hagiwara, 2002 Two major works by one of the most noted Japanese poets of the 20th century.

Face at the Bottom of the World and Other Poems Hagiwara Sakutaro, 2008-12-15 *Face at the Bottom of the World and Other Poems* is a collection of Japanese poetry by master poet, Hagiwara Sakutaro. Hagiwara Sakutaro (1886-1942) is generally recognized in Japan as the best poet to have emerged since contact was re-established with the outside world. His work represents the astonishing achievement in the poetic field of General Meiji endeavor to blend Western learning with the Japanese spirit. He and perhaps he alone, have successfully combined the lyric intensity characteristic of the short forms of traditional Japanese poetry with the freedom of length, form and rhythm which characterizes the poetry of the West. In him East and West, despite Kipling's dictum, have indeed met; and from him the future poets of both traditions have much to learn. For all the startling beauty and originality of his work, Hagiwara remains a poet of the dark. Shiveringly sensitive to loveliness in all its million modes, he finds it not only in its familiar haunts but even in such unexpected subjects as rotten calm or the dead body of an alcoholic. A man intensely aware that the sun, that symbol of Japan, rises as much to cast

shadows as to give light.

Howling at the Moon Sakutarō Hagiwara, 1978

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

Rats' Nests 鼠の巣, 1999 Translations from the Japanese by Robert Epp--p. 445.

Rats' Nests 鼠の巣, Robert Epp, 1999 Translations from the Japanese by Robert Epp--p. 445.

Fault Lines Miryam Sas, 1999 How can a movement like Surrealism be transferred, transplanted, or transported from one culture to another, one language to another? This book traces the creative dialogue between France and Japan in the early 20th century, focusing on Surrealist and avant-garde writings that challenge and break apart clear and bounded conceptions of language, poetry, and meaning.

Reality and Fiction in Modern Japanese Literature Noriko Mizuta Lippit, 2017-07-28 This title was first published in 1980. In twentieth century Japanese literature, the opposition and interaction of realism and romanticism on the level of

literary concepts, and of Marxism and aestheticism (including, in part, modernism) on the level of literary ideology, supplies a most vital basis for writers searching for new methods of literary expression, fostering debates among the writers and creating the setting for active experimentation with style, form and language. This study is a result of an extended stay in the United States by the author who turned increasingly toward questioning and evaluating my own relation to Japan's literary heritage. For Japanese who have witnessed (at least intellectually) the violent attraction to and rejection of foreign cultures of many of their predecessors in the Meiji, Taisho and Showa eras, and their final, often sentimental and abstract, glorification of the Japanese cultural heritage, *nihon kaiki* (return to Japan) still presents enormously complex intellectual as well as emotional problems.

The Weird Jeff VanderMeer, Ann VanderMeer, 2012-01-24 From Lovecraft to Borges to Gaiman, a century of intrepid literary experimentation has created a corpus of dark and strange stories that transcend all known genre boundaries. Together these stories form *The Weird*, and its practitioners include some of the greatest names in twentieth and twenty-first century literature. Exotic and esoteric, *The Weird* plunges you into dark domains and brings you face to face with surreal monstrosities. You won't find any elves or wizards here...but you will find the biggest, boldest, and downright most peculiar stories from the last hundred years bound together in the biggest *Weird* collection ever assembled. *The Weird* features 110 stories by an all-star cast, from literary legends to international bestsellers to Booker Prize winners: including William Gibson, George R. R. Martin, Stephen King, Angela Carter, Kelly Link, Franz Kafka, China Miéville, Clive Barker, Haruki Murakami, M. R. James, Neil Gaiman, Mervyn Peake, and Michael Chabon. *The Weird* is the winner of the 2012 World Fantasy Award for Best Anthology. At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Modern Japanese Prints - Statler Oliver Statler, 2012-10-09 Featuring over 100 unique prints, *Modern Japanese Prints* is a testament to the continuity of Japanese art and creativity. By far the most vitally creative group of artists working in Japan today, modern print-makers are truly international in appeal. Although they owe much of their heritage to the famous ukiyoe techniques of the past, they depart from their forebears in at least two important respects. In the first place, whereas in the ancient ukiyoe tradition a print was the joint production of three men— the artist-designer, the artisan who carved the blocks, and the printer—these modern artists perform all these functions themselves, thus satisfying their demands for individual artistic expression at every step of the creative process. Another distinguishing feature of this artistic school is that its inspiration is derived neither solely from its own Japanese past nor solely from the West. This book carefully traces the history of the modern print movement through detailed discussions of the life and work of twenty-nine of its most noteworthy and representative artists. It describes vicissitudes which the movement has undergone and the high artistic ideals which have motivated its members in spite of public apathy and the hostility of the traditionalists.

The Thorn Puller Hiromi Ito, 2022-12-13 Winner of the Sakutarō Hagiwara Prize and the Murasaki Shikibu Prize Caught between two cultures, award-winning author Hiromi Ito tackles subjects like aging, death, and suffering with dark humor, illuminating the bittersweet joys of being alive. The first novel to appear in English by award-winning author Hiromi Ito explores the absurdities, complexities, and challenges experienced by a woman caring for her two families: her husband and daughters in California and her aging parents in Japan. As the narrator shuttles back and forth between these two starkly different cultures, she creates a powerful and entertaining narrative about what it means to live and die in a globalized society. Ito has been described as a “shaman of poetry” because of her skill in allowing the voices of others to flow through her. Here she enriches her semi-autobiographical novel by channeling myriad voices drawn from Japanese folklore, poetry, literature, and pop culture. The result is a generic chimera—part poetry, part prose, part epic—a unique, transnational, polyvocal mode of storytelling. One throughline is a series of memories associated with the Buddhist bodhisattva Jizo, who helps to remove the “thorns” of human suffering.

Alexander Vvedensky: An Invitation for Me to Think Alexander Vvedensky, 2013-04-02 “Pussy Riot are Vvedensky's disciples and his heirs. Katya, Masha, and I are in jail but I don't consider that we've been defeated.... According to the official report, Alexander Vvedensky died on December 20, 1941. We don't know the cause, whether it was dysentery in the train after his arrest or a bullet from a guard. It was somewhere on the railway line between Voronezh and Kazan. His principle of ‘bad rhythm’ is our own. He wrote: ‘It happens that two rhythms will come into your head, a good one and a bad one and I choose the bad one. It will be the right one.’ ... It is believed that the OBERIU dissidents are dead, but they live on. They are persecuted but they do not die.” — Pussy Riot [Nadezhda Tolokonnikova's closing statement at their trial in August 2012] “I raise[d] my hand against concepts,” wrote Alexander Vvedensky, “I enacted a poetic critique of reason.” This weirdly and wonderfully philosophical poet was born in 1904, grew up in the midst of war and revolution, and reached his artistic maturity as Stalin was twisting the meaning of words in grotesque and lethal ways. Vvedensky—with Daniil Kharm's the major figure in the short-lived underground avant-garde group OBERIU (a neologism for “the union for real art”)—responded with a poetry that explodes stable meaning into shimmering streams of provocation and invention. A Vvedensky poem is like a crazy party full of theater, film, magic tricks, jugglery, and feasting. Curious characters appear and disappear, euphoria keeps company with despair, outrageous assertions lead to epic shouting matches, and perhaps it all breaks off with one lonely person singing a song. A Vvedensky poem doesn't make a statement. It is an event. Vvedensky's poetry was unpublishable during his lifetime—he made a living as a writer for children before dying under arrest in 1942—and he remains the least known of the great twentieth-century Russian poets. This is his first book to appear in English. The translations by Eugene Ostashevsky and Matvei Yankelevich, outstanding poets in their own right, are as astonishingly alert and alive as the originals.

Killing Kanoko 殺すかなこ, 2009 Poetry. East Asian Studies. Translated from the Japanese by Jeffrey Angles. I want to get rid of Kanoko/I want to get rid of filthy little Kanoko/I want to get rid of or kill Kanoko who bites off my nipples. **KILLING KANOKO** is a powerful, long-overdue collection (in fine translation) of poetry from the radical Japanese feminist poet, Hiromi Ito. Her poems reverberate with sexual candor, the exigencies and delights of the paradoxically restless/rooted female body, and the visceral imagery of childbirth leap off the page as performative modal structures fierce, witty, and vibrant. Hiromi is a true sister of the Beats Anne Waldman.

On Haiku Hiroaki Sato, 2018-10-30 Everything you want to know about haiku written by one of the foremost experts in the field and the “finest translator of contemporary Japanese poetry into American English” (Gary Snyder) Who doesn’t love haiku? It is not only America’s most popular cultural import from Japan but also our most popular poetic form: instantly recognizable, more mobile than a sonnet, loved for its simplicity and compression, as well as its ease of composition. Haiku is an ancient literary form seemingly made for the Twittersphere—Jack Kerouac and Langston Hughes wrote them, Ezra Pound and the Imagists were inspired by them, Hallmark’s made millions off them, first-grade students across the country still learn to write them. But what really is a haiku? Where does the form originate? Who were the original Japanese poets who wrote them? And how has their work been translated into English over the years? The haiku form comes down to us today as a cliché: a three-line poem of 5-7-5 syllables. And yet its story is actually much more colorful and multifaceted. And of course to write a good one can be as difficult as writing a Homeric epic—or it can materialize in an instant of epic inspiration. In *On Haiku*, Hiroaki Sato explores the many styles and genres of haiku on both sides of the Pacific, from the classical haiku of Basho, Issa, and Zen monks, to modern haiku about swimsuits and atomic bombs, to the haiku of famous American writers such as J. D. Salinger and Allen Ginsburg. As if conversing over beers in your favorite pub, Sato explains everything you wanted to know about the haiku in this endearing and pleasurable book, destined to be a classic in the field.

Modanizumu William J. Tyler, 2008-01-04 Remarkably little has been written on the subject of modernism in Japanese fiction. Until now there has been neither a comprehensive survey of Japanese modernist fiction nor an anthology of translations to provide a systematic introduction. Only recently have the terms modernism and modernist become part of the standard discourse in English on modern Japanese literature and doubts concerning their authenticity vis-a-vis Western European modernism remain. This anomaly is especially ironic in view of the decidedly modern prose crafted by such well-known Japanese writers as Kawabata Yasunari, Nagai Kafu, and Tanizaki Jun’ichiro. By contrast, scholars in the visual and fine arts, architecture, and poetry readily embraced modanizumu as a key concept for describing and analyzing Japanese culture in the 1920s and 1930s. This volume addresses this discrepancy by presenting in translation for the first time a collection of twenty-five stories and novellas representative of Japanese authors who worked in the modernist idiom from 1913 to 1938. Its prefatory materials provide a systematic overview of the literary movement’s salient features—anti-

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Texte und Kontexte Norbert Fuerst, 1973

Anthology of Modern Japanese Poetry Yuki Sawa, 2012-02-14 This collection of modern Japanese poetry presents carefully selected works for Western readers. The state of Japanese poetry in the twentieth century, its high quality and individuality is clearly shown in this book. The introduction gives a brief, lucid history of poetry in Japan, with the emphasis on modern poetry. The body of the book is taken up with the translation of the work of forty-nine widely acclaimed poets: free-verse poets, tanka poets, and haiku poets. At the back are notes giving illuminating biographical and literary information about each poet. The excellence of the translations and the lucidity of the introduction and notes make the book a treasure for poetry lovers everywhere. Poets include: Kotaro Takamura Yoshiaki Sasazawa Iku Takenaka Saburo Kuroda Shuntaro Tanikawa Mokichi Saito Kuniyo Takayasu Suju Takano Kiyoko Takayanagi

Sakutarō Hagiwara Complete Works Japanese Edition Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has been apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Sakutarō Hagiwara Complete Works Japanese Edition**," written by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound effect on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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