Sanshiro Natsume Soseki

The Fall of Language in the Age of English

Shirai Dōya 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 Dōya'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.

Sanshiro

Grass on the Wayside

Ten Nights' Dreams

This novel involves the hero Ichiro, his wife Onao, and his brother Jiro in a triangle. As their drama unfolds, the novel gradually assumes unexpected implications.

The Box Man

Natsume Sōseki (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.

Botchan

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.

**The Sun Gods**

Kobo Abe, the internationally acclaimed author of *Woman in the Dunes*, combines wildly imaginative fantasies and naturalistic prose to create narratives reminiscent of the work of Kafka and Beckett. In this eerie and evocative masterpiece, the nameless protagonist gives up his identity and the trappings of a normal life to live in a large cardboard box he wears over his head. Wandering the streets of Tokyo and scribbling madly on the interior walls of his box, he describes the world outside as he sees or perhaps imagines it, a tenuous reality that seems to include a mysterious rifleman determined to shoot him, a seductive young nurse, and a doctor who wants to become a box man himself. The *Box Man* is a marvel of sheer originality and a bizarrely fascinating fable about the very nature of identity. Translated from the Japanese by E. Dale Saunders.

**The Wayfarer**

"Japan's preeminent modern novelist, Natsume Sôseki (1867-1916), may be better known for his works of fiction
Kokoro, Botchan, and I Am a Cat, than for his last novel, Meian, uncompleted at his death, which remains something of an enigma -- a neglected masterpiece. A simple plot summary doesn't do it justice: the marriage of Tsuda and O-Nobu is threatened when Kobayashi and others begin dropping hints about another woman. Tsuda departs on a trip to rendezvous with the woman in question, Kiyoko, his former fiancée. The novel is a study of human character, a marriage tested, and what it means to be an individual in the modern world." -- Amazon.com

**Light and Darkness**

"Edward Fowler contributed to the editing of this translation."

**Theory of Literature and Other Critical Writings**

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 S?seki, Botchan Botchan by Natsume S?seki 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.

**The World of Natsume Soseki**

Written in eight days, in December 1905, and published in the January 1906 issue of the magazine Teikoku Bungaku (Imperial Literature), *Shumi no iden (The Heredity of Taste)* is Soseki Natsume's only anti-war work. Chronicling the mourning process of a narrator haunted by his friend's death, the story reveals Soseki’s attitude to the atrocity of war, specifically to the Russo-Japanese War of 1904-5, and to the personal tragedies and loss of individuality of young men like his hero Ko-san, and the sacrifices made by both the living and the dead. Although the first part of the story powerfully describes the narrator's visions of the war dead, including the recurring vision of Ko-san who cannot climb out of a ditch and return from the war, it is the second half, in which a beautiful and mysterious woman appears before the narrator at Ko-san's grave, with the promise of transcendence, that grips our attention. The story centers on finding out the identity of this woman and her relationship with Ko-san, with it's implication that what should have been a love story has been shattered by the reality of war-a reminder of the magnitude of Japan's sacrifice for it's so-called victory.

**The Gate**

Much has been written about Natsume Soseki (1867–1916), one of Japan’s most celebrated writers. Known primarily for his novels, he also published a large
and diverse body of short personal writings (shohin) that have long lived in the shadow of his fictional works. The essays, which appeared in the Asahi shinbun between 1907 and 1915, comprise a fascinating autobiographical mosaic, while capturing the spirit of the Meiji era and the birth of modern Japan. In Reflections in a Glass Door, Marvin Marcus introduces readers to a rich sampling of Soseki’s shohin. The writer revisits his Tokyo childhood, recalling family, friends, and colleagues and musing wistfully on the transformation of his city and its old neighborhoods. He painfully recounts his two years in London, where he immersed himself in literary research even as he struggled with severe depression. A chronic stomach ailment causes Soseki to reflect on his own mortality and what he saw as the spiritual afflictions of modern Japanese: rampant egocentrism and materialism. Throughout he adopts a number of narrative voices and poses: the peevish husband, the harried novelist, the convalescent, the seeker of wisdom. Marcus identifies memory and melancholy as key themes in Soseki’s personal writings and highlights their relevance in his fiction. He balances Soseki’s account of his Tokyo household with that of his wife, Natsume Kyoko, who left a straightforward record of life with her celebrated husband. Soseki crafted a moving and convincing voice in his shohin, which can now be pondered and enjoyed for their penetrating observation and honesty, as well as the fresh perspective they offer on one of Japan’s literary giants.

Penguin Classics Introduction to Sanshiro by Natsume Soseki (Penguin Classics)
The M iner

Three Cornered W orld

Winner of the K obayashi H ideo A ward, T he F all of L anguage in the A ge of E nglish 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, M inae M izumura 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, M izumura 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. M izumura 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, M izumura offers an intimate look at the phenomena of individual and national expression.

Zen H aiku
For the first time, English readers have access to Soseki’s Spring Miscellany. Originally published as Eijitu Shohin in serial form in the Asahi newspaper in 1909, before appearing in book form, Spring Miscellany is an pastiche of twenty-five sketches, referred to as shohin (little items), heir to the great zuihitsu tradition of discursive prose. These personal vignettes are clearly autobiographical and reveal Soseki’s kaleidoscopic view of his private world and his interest in authentic, unadorned self-expression. The stories range from episodes from his youth to his adult musings. Of special interest are the accounts of Soseki’s stay in England between 1900 and 1902, where he attended University College, studied privately with W. J. Craig, editor of the Arden Shakespeare, and immersed himself in studying eighteenth-century literature. It was not a happy time for Soseki—he described his stay as “like a poor dog that had wandered into the company of wolves”—but, as with all great writers, he managed to turn adversity into raw material for his art and to give us insight today into the life of an expatriate Japanese scholar at the turn of the century. In his Introduction to the work, Sammy Tsunematsu, founder and curator of the Soseki Museum in London, provides a fresh perspective on Soseki as a man and a writer, as well as an insightful commentary on the work itself.
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.
Brilliant Disguises

"The Theory of Literature foreshadows the ideas and concepts that would later form the critical foundations of formalism, structuralism, reader-response theory, cognitive science, and postcolonialism. It remains an unprecedented work of literary theory, unmistakably modern yet also clearly (and self-consciously) non-Western. In a later series of lectures and essays, Soseki continued to develop his ideas. This material, some of it never before translated into English, is also included in the volume. The editors offer a critical introduction that contextualizes Soseki's theoretical project historically and explores its contemporary legacy."--BOOK JACKET.

Ten Nights Dreaming

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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.

Reflections in a Glass Door

Roman.

Botchan
"Ten Nights' Dreams is a collection of ten short stories or dreams. Among the ten nights, the first, second, third, and fifth nights start with the same sentence, "This is the dream I dreamed." Each dream has a surrealistic atmosphere. Some are funny, and others are grotesquely weird. Did Soseki try to express what he actually dreamed? Or was his subconscious emerging spontaneously in the form of narrative dream?"--P. [4] of cover.

Kusamakura

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.

Kokoro

Books for All Kinds of Readers. ReadHowYouWant offers
the widest selection of on-demand, accessible format editions on the market today. Our 7 different sizes of EasyRead are optimized by increasing the font size and spacing between the words and the letters. We partner with leading publishers around the globe. Our goal is to have accessible editions simultaneously released with publishers' new books so that all readers can have access to the books they want to read.

Like Volume one, Volume two of The Russo-Japanese War in Global Perspective examines the Russo-Japanese War in its military, diplomatic, social, political, and cultural context. In this volume East Asian contributors focus on the Asian side of the war to flesh out the assertion that the Russo-Japanese War was, in fact, World War Zero, the first global conflict of the 20th century. The contributors demonstrate that the Russo-Japanese War, largely forgotten in the aftermath of World War I, actually was a precursor to the catastrophe that engulfed the world less than a decade after the signing of the Treaty of Portsmouth. This study also helps us better understand Japan as it emerged at the beginning of its fateful 20th century.

And Then

Spring Miscellany

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.

The Russo-Japanese War in Global Perspective

"A Japanese writer of genius."—Japan Quarterly Soseki Natsume is considered to be one of Japan's most beloved and respected authors. And Then is ranked as one of his most insightful and stirring novels. Daisuke, the protagonist, is a man in his twenties who is struggling with his personal purpose and identity as well as the changing social landscape of Meiji-era Japan. As Japan enters the Twentieth Century, ancient customs give way to western ideals, and Daisuke works to resolve his feelings of disconnection and abandonment during this time of change. Thanks to his father's wealth, Daisuke has the luxury of having time to develop his philosophies and ruminate on their meaning while remaining intellectually aloof from traditional Japanese culture and the demands of growing industrialization. Then Daisuke's life takes an unexpected turn when he is reunited with his college friend and his sickly wife. At first, Daisuke's stoicism allows him to act according to his intellect, but his intellectual fortress begins to show its vulnerabilities as his emotions start to hold greater sway over his inner life. Daisuke must now weigh his choices in a culture that has always operated on the razor's edge of societal obligation and personal freedom.

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Sanshiro

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Kokoro

As a jump-shoe salesman searches for his wife in a sinister underground hospital, his fascination with the hospital's strange inhabitants, including a girl whose bones are gradually liquefying, causes him to barely notice his wife's unspeakable circumstances. Reprint. 10,000 first printing.

Inside My Glass Doors

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.

Natsume S?seki

Japanese Short Stories

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.

S?seki

Published here for the first time in English, My Individualism and The Philosophical Foundations of Literature are essays which explore issues close to famed Japanese novelist Soseki Natsume's heart: the philosophical and cultural significance of isolation, belonging and identity associated with rapid technological, industrial and cultural change. Set against the background of the Meiji era, in which Soseki believed modern man was dislocated from Japan's past as well as
its future, he defines the role of art and the artist in light of the loneliness and individualism of the modern world. True to his self-conscious style, each essay includes individual biographical anecdotes, inviting their allegorical reading as stories about the fate of Japan. In My Individualism, Soseki gives a rare account of his stay in London from the perspective of twelve years after his return, allowing us to see the profound shift in his thinking about literature that occurred during this time. In The Philosophical Foundations of Literature, we find one of Soseki's principal attempts to provide a cross-cultural framework for the interpretation of literature. Together, the essays reveal Soseki's attempts to create a theory of literature that is characteristically Japanese.

Making Sense of Japanese

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.

**The Tower of London**

Thought-provoking and beautifully written, this trilogy of stories explores the very heart of loneliness and stands as a stirring introduction to one of Japan's most widely read modern authors.

**Secret Rendezvous**

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 S?seki (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 S?seki'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.
Gate

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