

# THE SEARCH FOR AUTHENTICITY IN MODERN JAPANESE LITERATURE

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Bring fact-checked results to the top of your browser search. Modern literature Even after the arrival of Commodore Matthew C. Perry's Navy fleet in 1853 and the gradual opening of the country to the West and its influence, there was at first little noticeable effect on Japanese literature. The long closure of the country and the general sameness of Tokugawa society for decades at a time seemed to have atrophied the imaginations of the gesaku writers. Even the presence of curiously garbed foreigners, which should have provoked some sort of reaction from authors searching for new material, initially produced little effect. The gesaku writers were oblivious to the changes in Japanese society, and they continued to grind out minor variants on the same hackneyed themes of the preceding years. It was only after the removal of the capital from Edo to the new city of Tokyo and the declaration by the emperor Meiji that he would seek knowledge from the entire world that the gesaku writers realized their days of influence were numbered. They soon fell under attack from their old enemies, the Confucian denouncers of immoral books, and also from advocates of the new Western learning. Although the gesaku writers responded with satirical pieces and traditional Japanese fiction deriding the new learning, they were helpless to resist the changes transforming the entire society. Introduction of Western literature Translations from European languages of nonliterary works began to appear soon after the Meiji Restoration. The early translations were inaccurate, and the translators unceremoniously deleted any passages that they could not understand readily or that they feared might be unintelligible to Japanese readers. They also felt obliged to reassure readers that, despite the foreign names of the characters, the emotions they felt were exactly the same as those of a Japanese. It did not take long, however, for the translators to discover that European literature possessed qualities never found in the Japanese writings of the past. This was due, no doubt, to their reluctance to give up the rich heritage of traditional expression in favour of the unadorned modern tongue. Western influences on poetry Translations of Western poetry led to the creation of new Japanese literary forms. The translators declared that although European poetry had greater variety than Japanese poetry – some poems are rhymed, others unrhymed, some are extremely long, others abrupt – it was invariably written in the language of ordinary speech. An insistence on modern language and the availability of many different poetic forms were not the only lessons offered by European poetry. The translators also made the Japanese public aware of how much of human experience had never been treated in the tanka or haiku forms. Innumerable Western critics have sarcastically commented on the Japanese proclivity for imitating foreign literary models and on their alleged indifference to their own traditions. But far from recklessly abandoning their literary heritage, most writers were at great pains to acquaint themselves with their traditional literature. National Diet Library In poetry, too, the first products of Western influence were comically inept experiments with rhyme and with such unpromising subjects as the principles of sociology. A decade after the works of English Romantic poets such as Shelley and William Wordsworth had influenced Japanese poetry, the translations made by Ueda Bin of the French Parnassian and Symbolist poets made an even more powerful impression. If the Japanese poets of the early 1870s had been urged to avoid contamination by foreign ideas, they would have declared that this was contrary to the spirit of an enlightened age. But when informed that eminent foreign poets preferred ambiguity to clarity, the Japanese responded with double enthusiasm. Revitalization of the tanka and haiku Even the traditional forms, tanka and haiku, though moribund in the 1870s, took on new life, thanks largely to the efforts of Masaoka Shiki, a distinguished late 19th-century poet in both forms but of even greater importance as a critic. Takuboku emerged in the course of his short life he died in at age 26 as perhaps the most popular tanka poet of all time. His verses are filled with strikingly individual expressions of his intransigent personality. Despite the austere nature of his poetry, he was recognized for many years as the leading tanka poet. In haiku, Takahama Kyoshi built up a following of

poets strong enough to withstand the attacks of critics who declared that the form was inadequate to deal with the problems of modern life. Kyoshi himself eventually decided that the function of haiku was the traditional one of an intuitive apprehension of the beauties of nature, but other haiku poets employed the medium to express entirely unconventional themes. Most tanka and haiku poets continued to use the classical language, probably because its relative concision permitted them to impart greater content to their verses than modern Japanese permits. Other poets, such as Horiguchi Daigaku, devoted themselves to translations of European poetry, achieving results so compelling in Japanese that these translations are considered to form an important part of the modern poetry of Japan. Midway in his career he shifted to historical novels that are virtually devoid of fictional elements but are given literary distinction by their concise style. *Botchan*, a fictionalized account of his experiences as a teacher in a provincial town. *Botchan* enjoyed phenomenal popularity after it first appeared. *Kokoro*, revolves around another familiar situation in his novels, two men in love with the same woman. His last novel, *Meian ; Light and Darkness*, though unfinished, has been acclaimed by some as his masterpiece. An amazing burst of creative activity occurred in the decade following the end of the Russo-Japanese War in 1905. Probably never before in the history of Japanese literature were so many important writers working at once. In later years, however, though still alienated from the Japanese present, he showed nostalgia for the Japan of his youth, and his most appealing works contain evocations of the traces of an old and genuine Japan that survived in the parody of Western culture that was Tokyo. In his early works he also proclaimed a preference for the West. Between 1905 and 1906 Tanizaki published the first of his three modern-language versions of *Genji monogatari*. He willingly sacrificed years of his career to this task because of his unbounded admiration for the supreme work of Japanese literature. No reader would turn to Tanizaki for wisdom as to how to lead his life, nor for a penetrating analysis of society, but his works not only provide the pleasures of well-told stories but also convey the special phenomenon of adulation and rejection of the West that played so prominent a part in the Japanese culture of the 20th century. Akutagawa established his reputation as a brilliant storyteller who transformed materials found in old Japanese collections by infusing them with modern psychology. No writer enjoyed a greater following in his time, but Akutagawa found less and less satisfaction in his reworkings of existing tales and turned eventually to writing about himself in a sometimes harrowing manner. His suicide in 1927 shocked the entire Japanese literary world. The proletarian literature movement in Japan, as in various other countries, attempted to use literature as a weapon to effect reform and even revolution in response to social injustices. Although the movement gained virtual control of the Japanese literary world in the late 1920s, governmental repression beginning in 1937 eventually destroyed it. The chief proletarian writer, Kobayashi Takiji, was tortured to death by the police in 1933. Few of the writings produced by the movement are of literary worth, but the concern for classes of people who had formerly been neglected by Japanese writers gave these works their special significance. Though Kawabata began as a modernist and experimented with modernist techniques to the end of his career, he is better known for his portraits of women, whether the geisha of *Yukiguni*; *Snow Country* or the different women whose lives are concerned with the tea ceremony in *Sembazuru*; *Thousand Cranes*. Japanese critics have divided the fiction of the prewar period into schools, each usually consisting of one leading writer and his disciples. Probably the most influential author was Shiga Naoya. The postwar novel *The aggressive wars waged by the Japanese militarists in the 1930s* inhibited literary production. Censorship became increasingly stringent, and writers were expected to promote the war effort. Tanizaki began serial publication of *The Makioka Sisters* in 1943, but publication was halted by official order, and the completed work appeared only after the war. The immediate postwar years signaled an extraordinary period of activity, both by the older generation and by new writers. The atomic bombs dropped on Hiroshima and Nagasaki in 1945 also inspired much poetry and prose, though it was often too close to the events to achieve artistic integrity. A few works, especially *Kuroi ame ; Black Rain* by Ibuse Masuji, succeeded in suggesting the ultimately indescribable horror of the disaster. The Japan of the immediate postwar period and the prosperous Japan of the 1950s and 1960s provided the background for most of the works of Mishima Yukio, an exceptionally brilliant and versatile novelist and playwright who became the

first Japanese writer generally known abroad. The novels of Kita Morio were characterized by an attractive streak of humour that provided a welcome contrast to the prevailing dark tonality of other contemporary Japanese novels. His early works were mainly set in the remote valley on the island of Shikoku where he was born and raised, and he returned to this setting in some later works, finding in it an essential key to his life. In 1938 he received the Nobel Prize for Literature, the second awarded to a Japanese. Although his style is complicated and difficult, he was able to move readers, particularly through his accounts of life with his brain-damaged son. However, a new generation, represented by Nakagami Kenji and Murakami Haruki, found favour not only in Japan but abroad, where their novels were translated and admired. His background, which he did not attempt to hide, gave his novels an intensity, a deliberate coarseness, and sometimes a fury not to be found in the works of his contemporaries, most of them from prosperous families. This popularity was due in part to his familiarity with American popular culture, an integral part of the lives of young people all over the world, but also to his skill as a highly accomplished storyteller, able to mix real and unreal events convincingly.

The modern drama The modern Japanese theatre had its origins in the translations and adaptations of Western plays at the end of the 19th century, when the public was still too much under the influence of Kabuki to appreciate plays without music or dance. The development of modern drama was also impeded, paradoxically, by the fact that Kabuki unlike traditional fiction or poetry was in good shape at the opening of the modern era. The plays of Kawatake Mokuami, composed both before and after the Meiji Restoration, made for exciting theatre, and no urgent need was felt for reform. Change did occur, but both traditional puppet and Kabuki theatres managed to survive the era of rapid modernization. The development of modern drama was otherwise hampered by the introduction of motion pictures, which had a much greater appeal for the public. The first truly modern playwright was probably Kishida Kunio, whose plays, with their contemporary settings, do not depend for their effects on elaborate scenery, music, or histrionics. Kishida was handicapped by the scarcity of actors capable of performing roles that gave them little opportunity for a grandiose display of emotions. Not until after World War II were modern dramas that were capable of moving an international audience written and competently staged.

Modern poetry At the beginning of the 20th century it was predicted that the traditional forms of Japanese poetry would be abandoned by poets who craved freedom in their choice of subjects and vocabulary and who did not wish their poems to be squeezed into 31 or 17 syllables. Masaoka Shiki conjectured, drawing on mathematics, that sooner or later it would become impossible to compose a new poem in the traditional forms. But the Japanese continued to find the short poem congenial: Some poets were strongly affected by modern European and American poetry; during the postwar period a school of poetry that took its name from T. Some poets used poetry for patriotic purposes during the Pacific campaigns of World War II or to express political views during the turbulent days following the defeat in 1945. But most Japanese who wrote modern poetry in the second half of the 20th century were closer to their counterparts in other countries than ever before, sharing their anxiety over the same crises and feeling the same intense need for love.

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*The Search for Authenticity in Modern Japanese* [www.enganchecubano.com](http://www.enganchecubano.com) Hisaaki Yamanouchi, London, New York, and Melbourne: Cambridge University Press, x, pp. Notes.

Japanese style has always favoured ambiguity, and the particles of speech necessary for easy comprehension of a statement are often omitted as unnecessary or as fussily precise. In many cases, ready comprehension of a simple sentence depends on a familiarity with the background of a particular period of history. Despite the great difficulties arising from such idiosyncrasies of style, Japanese literature of all periods is exceptionally appealing to modern readers, whether read in the original or in translation. Because it is prevalingly subjective and coloured by an emotional rather than intellectual or moralistic tone, its themes have a universal quality almost unaffected by time. Just as English borrowed words such as morality, honesty, justice, and the like from the Continent, the Japanese borrowed these terms from China; but if the Japanese language was lacking in the vocabulary appropriate to a Confucian essay, it could express almost infinite shadings of emotional content. For the most part, however, Japanese writers, far from feeling dissatisfied with the limitations on expression imposed by their language, were convinced that virtuoso perfection in phrasing and an acute refinement of sentiment were more important to poetry than the voicing of intellectually satisfying concepts. These codes of poetic diction, accompanied by a considerable body of criticism, were the creation of an acute literary sensibility, fostered especially by the traditions of the court, and were usually composed by the leading poets or dramatists themselves. These codes exerted an inhibiting effect on new forms of literary composition, but they also helped to preserve a distinctively aristocratic tone. The Japanese language itself also shaped poetic devices and forms. Japanese lacks a stress accent and meaningful rhymes all words end in one of five simple vowels, two traditional features of poetry in the West. By contrast, poetry in Japanese is distinguished from prose mainly in that it consists of alternating lines of five and seven syllables; however, if the intensity of emotional expression is low, this distinction alone cannot save a poem from dropping into prose. The difficulty of maintaining a high level of poetic intensity may account for the preference for short verse forms that could be polished with perfectionist care. Instead, Japanese poets devoted their efforts to perfecting each syllable of their compositions, expanding the content of a tanka by suggestion and allusion, and prizing shadings of tone and diction more than originality or boldness of expression. The fluid syntax of the prose affected not only style but content as well. The longer works accordingly betray at times a lack of overall structure of the kind associated in the West with Greek concepts of literary form but consist instead of episodes linked chronologically or by other associations. The difficulty experienced by Japanese writers in organizing their impressions and perceptions into sustained works may explain the development of the diary and travel account, genres in which successive days or the successive stages of a journey provide a structure for otherwise unrelated descriptions. Japanese literature absorbed much direct influence from China, but the relationship between the two literatures is complex. Although the Japanese have been criticized even by some Japanese for their imitations of Chinese examples, the earliest Japanese novels in fact antedate their Chinese counterparts by centuries, and Japanese theatre developed quite independently. Because the Chinese and Japanese languages are unrelated, Japanese poetry naturally took different forms, although Chinese poetic examples and literary theories were often in the minds of the Japanese poets. Japanese and Korean may be related languages, but Korean literary influence was negligible, though Koreans served an important function in transmitting Chinese literary and philosophical works to Japan. Poetry and prose written in the Korean language were unknown to the Japanese until relatively modern times. From the 8th to the 19th century Chinese literature enjoyed greater prestige among educated Japanese than their own; but a love for the Japanese classics, especially those composed at the court in the 10th and 11th centuries, gradually spread among the entire people and influenced literary expression in every form, even the songs and tales composed by humble people totally removed from the aristocratic world portrayed in classical literature. Origins The

first writing of literature in Japanese was occasioned by influence from China. The Japanese were still comparatively primitive and without writing when, in the first four centuries ce, knowledge of Chinese civilization gradually reached them. They rapidly assimilated much of this civilization, and the Japanese scribes adopted Chinese characters as a system of writing, although an alphabet if one had been available to them would have been infinitely better suited to the Japanese language. The characters, first devised to represent Chinese monosyllables, could be used only with great ingenuity to represent the agglutinative forms of the Japanese language. The ultimate results were chaotic, giving rise to one of the most complicated systems of writing ever invented. The use of Chinese characters enormously influenced modes of expression and led to an association between literary composition and calligraphy lasting many centuries. Early writings

The earliest Japanese texts were written in Chinese because no system of transcribing the sounds and grammatical forms of Japanese had been invented. The oldest known inscription, on a sword that dates from about ce, already showed some modification of normal Chinese usage in order to transcribe Japanese names and expressions. The most accurate way of writing Japanese words was by using Chinese characters not for their meanings but for their phonetic values, giving each character a pronunciation approximating that used by the Chinese themselves. In the oldest extant works, the *Kojiki* ; The *Kojiki*: Origin of the tanka in the *Kojiki*

The *Kojiki*, though revered as the most ancient document concerning the myths and history of the Japanese people, was not included in collections of literature until well into the 20th century. The myths in the *Kojiki* are occasionally beguiling see Japanese mythology , but the only truly literary parts of the work are the songs. The early songs lack a fixed metrical form; the lines, consisting of an indeterminate number of syllables, were strung out to irregular lengths, showing no conception of poetic form. Some songs, however, seem to have been reworkedâ€”perhaps when the manuscript was transcribed in the 8th centuryâ€”into what became the classic Japanese verse form, the tanka short poem , consisting of five lines of five, seven, five, seven, and seven syllables. Altogether, some primitive songs have been preserved in various collections. Many describe travel, and a fascination with place-names, evident in the loving enumeration of mountains, rivers, and towns with their mantic epithets, was developed to great lengths in the gazetteers *fudoki* compiled at the beginning of the 8th century. These works, of only intermittent literary interest, devote considerable attention to the folk origins of different place-names, as well as to other local legends. His tanka also display the evocative qualities often associated with later Japanese poetry. The poets were certainly not artless songsmiths exclaiming in wonder over the beauties of nature, a picture that is often painted of them by sentimental critics, but their emotions were stronger and more directly expressed than in later poetry. The corpse of an unknown traveler, rather than the falling of the cherry blossoms, stirred in Hitomaro an awareness of the uncertainty of human life. Perhaps some of these poems were actually written by courtiers in the guise of commoners, but the use of dialect and familiar imagery contrasts with the strict poetic diction imposed in the 10th century. His poems are also prefaced in many instances by passages in Chinese stating the circumstances of the poems or citing Buddhist parallels. The lack of a suitable script probably inhibited literary production in Japanese during the Nara period. These poems are little more than pastiches of ideas and images borrowed directly from China ; the composition of such poetry reflects the enormous prestige of Chinese civilization at this time. The earliest writings of the period, however, were almost all in Chinese because of the continued desire to emulate the culture of the continent. Three imperially sponsored anthologies of Chinese poetry appeared between and , and it seemed for a time that writing in Japanese would be relegated to an extremely minor position. The most distinguished writer of Chinese verse, the 9th-century poet Sugawara Michizane , gave a final lustre to this period of Chinese learning by his erudition and poetic gifts, but his refusal to go to China when offered the post of ambassador, on the grounds that China no longer had anything to teach Japan, marked a turning point in the response to Chinese influence. This anthology contains 1, poems divided into 20 books arranged by topics, including 6 books of seasonal poems, 5 books of love poems, and single books devoted to such subjects as travel, mourning, and congratulations. Skill in composing tanka became an asset in gaining preference at court; it was also essential to a lover, whose messages to his mistress who presumably could not

read Chinese, still the language employed by men in official documents often consisted of poems describing his own emotions or begging her favours. Although these restrictions saved Japanese poetry from lapses into bad taste or vulgarity, they froze it for centuries in prescribed modes of expression. Only a skilled critic can distinguish a typical tanka of the 10th century from one of the 18th century. This criticism is unsatisfying to a modern reader because it is so terse and unanalytical, but it nevertheless marks a beginning of Japanese poetic criticism, an art that developed impressively during the course of the Heian period. Events of the journey are interspersed with the poems composed on various occasions. Tosa nikki is the earliest example of a literary diary. Most of the later Heian diarists who wrote in the Japanese language were court ladies; their writings include some of the supreme masterpieces of the literature. The first volume, related long after the events, is in the manner of an autobiographical novel; even the author confesses that her remembrances are probably tinged with fiction. The next two volumes approach a true diary, with some entries apparently made on the days indicated. She evidently assumed that readers would sympathize, and often this is the case, though her self-centred complaints are not endearing. Yet her journal is extraordinarily moving precisely because the author dwells exclusively on universally recognizable emotions and omits the details of court life that must have absorbed the men. Her Diary and Poetic Memoirs, at once an absorbing literary work and a source of information on the court life the author Murasaki Shikibu described more romantically in her masterpiece Genji monogatari. The brevity and often the ambiguity of the tanka gave rise to a need for such explanations, and, when these explanations became extended or as in the case of Ise monogatari were interpreted as biographical information about one poet Ariwara Narihira, they approached the realm of fiction. Priests probably used these stories, written in Chinese, as a source of sermons with the intent of persuading ordinary Japanese, incapable of reading difficult works of theology, that they must lead virtuous lives if they were not to suffer in hell for present misdeeds. No such didactic intent is noticeable in Taketori monogatari 10th century; Tale of the Bamboo Cutter, a fairy tale about a princess who comes from the Moon to dwell on Earth in the house of a humble bamboo cutter; the various tests she imposes on her suitors, fantastic though they are, are described with humour and realism. This uneven, ill-digested work is of interest chiefly as an amalgam of elements in the poem tales and fairy tales; it contains tanka, and its episodes range from early realism to pure fantasy. The contrast between this crude work and the sublime Genji monogatari is overwhelming. The Genji monogatari is the finest work not only of the Heian period but of all Japanese literature and merits being called the first important novel written anywhere in the world. The story is related in terms of the successive women Genji loves; each of them evokes a different response from this marvelously complex man. The success of Genji monogatari was immediate. As I Crossed a Bridge of Dreams describes how as a girl she longed to visit the capital so that she might read the entire work which had been completed some 10 years earlier. Imitations and derivative works based on Genji monogatari, especially on the last third of it, continued to be written for centuries, inhibiting the fiction composed by the court society. Aware means sensitivity to the tragic implications of a moment or gesture, okashi the comic overtones of perhaps the same moment or gesture. The Heian court society passed its prime by the middle of the 11th century, but it did not collapse for another years. Long after its political power had been usurped by military men, the court retained its prestige as the fountainhead of culture. But in the 12th century, literary works belonging to a quite different tradition began to appear. These stories, though crudely written, provide glimpses of how the common people spoke and behaved in an age marked by warfare and new religious movements. Page 1 of 3.

## 3: Truth - Wikipedia

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Includes bibliographical references p. Early Modern Japan 2. Kana Booklets and the Emergence of a Print Culture 3. Ihara Saikaku and the Books of the Floating World 4. Early Haikai Poetry and Poetics 5. Chikamatsu Monzaemon and the Puppet Theater 7. Confucian Studies and Literary Perspectives 8. An Autobiography of a Bakufu Official 9. Chinese Poetry and the Literatus Ideal The Golden Age of Puppet Theater Dangibon and the Birth of Edo Popular Literature Comic and Satiric Poetry History, Romance, and the Supernatural Eighteenth-Century Waka and Nativist Study Books of Wit and Fashion Satiric and Didactic Picture Books Comic Fiction for Commoners Extended Picture Books Ghosts and Nineteenth-Century Kabuki History and the Supernatural Revisited Nativizing Poetry and Prose in Chinese Waka in the Late Edo Period Rakugo English-Language Bibliography Index. This anthology, which will be of vital interest to anyone involved in this era, includes not only fiction, poetry, and drama, but also essays, treatises, literary criticism, comic poetry, adaptations from Chinese, folk stories and other non-canonical works. Many of these texts have never been translated into English before, and several classics have been newly translated for this collection. Early Modern Japanese Literature introduces English readers to an unprecedented range of prose fiction genres, including dangibon satiric sermons , kibyoshi satiric and didactic picture books , sharebon books of wit and fashion , yomihon reading books , kokkeibon books of humor , gokan bound books , and ninjobon books of romance and sentiment. The anthology also offers a rich array of poetry -- waka, haiku, senryu, kyoka, kyoshi -- and eleven plays, which range from contemporary domestic drama to historical plays and from early puppet theater to nineteenth century kabuki. Since much of early modern Japanese literature is highly allusive and often elliptical, this anthology features introductions and commentary that provide the critical context for appreciating this diverse and fascinating body of texts. One of the major characteristics of early modern Japanese literature is that almost all of the popular fiction was amply illustrated by wood-block prints, creating an extensive text-image phenomenon. In some genres such as kibyoshi and gokan the text in fact appeared inside the woodblock image. Woodblock prints of actors were also an important aspect of the culture of kabuki drama. A major feature of this anthology is the inclusion of over woodblock prints that accompanied the original texts and drama. Nielsen Book Data Bibliographic information.

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During this period, human beings came to be thought of more as individuals than as placeholders in systems of social relations. This emphasis on the importance of the individual is seen in the prevalence of autobiographies and self-portraits, where the individual becomes the centre of attention not because of extraordinary feats or access to special knowledge, but because he or she is an individual. Being human is understood as being best achieved through being unique and distinctive, even when these collide with certain social norms. With these social changes there is a sharp shift in the conceptions of approbation and disapproval that are commonly used in judging others and oneself. For instance, concepts like sincerity and honor become obsolescent Berger In earlier times, a sincere person was seen as someone who honestly attempts to neither violate the expectations that follow from the position he holds in society, nor to strive to appear otherwise than he ought to. However, by the time of Hegel, the ideal of sincerity had lost its normative appeal. In the condition of sincerity, the individual is uncritically obedient to the power of society—a conformity that for Hegel leads to subjugation and a deterioration of the individual Hegel []; Golomb In contrast, the nephew is full of contempt for the society in which he figures as a worthless person. However, he is in opposition to himself, because he still aspires to a better standing in a society, which he believes has nothing but emptiness to offer Despland The nephew is clearly alienated, but for Hegel this alienation is a step in the progression towards autonomous existence Williams Earlier, the moral advice to be authentic recommended that one should be true to oneself in order thereby to be true to others. Thus, being true to oneself is seen as a means to the end of successful social relations. In contrast, in our contemporary thinking, authenticity as a virtue term is seen as referring to a way of acting that is choiceworthy in itself Ferrara ; Varga a; Varga b. It is connected to the view that moral principles and the legitimacy of political authority should be grounded in the self-governing individual who is free from diverse cultural and social pressures. According to the ethic of autonomy, each individual should follow those norms he or she can will on the basis of rational reflective endorsement. One crucial difference is that the ethic of authenticity introduces the idea that there are motives, desires and commitments that sometimes should outweigh the restrictions of rational reflection. This points to the gap between Kantian autonomy and authenticity: In all, the ideal of authenticity does not object to the importance of the self-given law, but disagrees that full freedom consists in making and following such a law Menke In this sense, the idea of autonomy already represents a counterposition to an ethic that is solely concerned with strict adherence to social norms. This is visible in the work of Rousseau, who argues that the orientation toward life that should guide the conduct one chooses should come from a source within. This led to questions about inwardness, self-reflection and introspection, many of them addressed in his Confessions In other words, interiority must be divided into what is at the core and what is peripheral. Investigating the characteristics of the modern subject of inwardness, Foucault The radicalization of the distinction between true and false interiority has led to new possibilities; inner states, motivations and feelings are now increasingly thought of as objectifiable and malleable in different contexts. The ongoing instrumental role-playing not only causes alienation, but ultimately inequality and injustice, since it destroys the immanent moral understanding with which, according to Rousseau, humans are hard-wired. Critique of Authenticity The idea of autonomy—the view that each individual must decide how to act based on his or her own rational deliberations about the best course of action—has in many ways paved the way for the idea of authenticity. Whereas sincerity generally seems to accept a given social order, authenticity becomes an implicitly critical concept, often calling into question the reigning social order and public opinion. But when authenticity comes to be regarded as something like sincerity for its own sake Ferrara Christopher Lasch points out similarities between the clinical disorder referred to as Narcissistic Personality Disorder and authenticity. According to Lasch, narcissism and authenticity are both characterized by deficient empathic skills, self-indulgence and self-absorbed behavior.



Similarly, Allan Bloom However, one might argue that this only becomes a problem if one thinks of authenticity as entirely a personal virtue. But many thinkers at this time understood human nature as fundamentally disposed toward beneficence, so that evil was seen as arising from socialization and upbringing rather than from deep drives within the human being. For instance, Rousseau holds that certain immoral characteristics are immanent in man but were produced by the dynamics of modern society, which is characterized by a competitive way of relating to others and striving for acknowledgement in the public sphere. Rousseau thus externalizes the origins of societal evil and alienation from the original nature of man. In somewhat the same way, economic theorists of the time supposed that unregulated markets are self-correcting, as human beings are naturally inclined to engage in mutually advantageous commercial activities Taylor On this view, authenticity does not amount to egoism or self-absorption. This is why Taylor It may be argued that once the idea of rational deliberation is set aside, the powerful impact of the non-rational becomes apparent. In that case, any idea of an ethic based primarily on the ideal of authenticity is simply untenable. Others have expressed serious concerns not about the optimistic view of human nature, but about the conception of the self that underlies the idea of authenticity. Some argued that the dichotomies that the concept authenticity was built on, like conformity vs. The underlying assumption that considers the individual separate from the environment is an absurd assumption that erodes that bond between the individual and community, which ultimately is the source of the authentic self Slater In agreement with Slater and Yankelovich , Bellah et al. The doubtful picture of the self-centered individual covers up the constitutive alterity and mimetic nature of the self. The recognition that the subject is not given to itself in advance leads him to the practical consequence that it must create itself as a work of art Foucault Postmodern thought raises questions about the existence of an underlying subject with essential properties accessible through introspection. Before we turn to these critiques, it is helpful to understand how the ideal of authenticity became so widespread. Particularly *The New Heloise* [] was enormously influential, with at least 70 editions in print before Darnton This dispersion of the ideal of authenticity into popular culture was further strengthened by several factors. The reception of the work of Sartre and Heidegger has surely contributed to the popularization of the idea of authenticity, and the decisive impact of this idea first began to manifest itself after the Second World War Taylor Rossinow contends that the politics of the s were centered on questions of authenticity. The critique of the growing conformity of life got more persistent during the s, and a number of social scientists in widely read books criticized what they saw as widespread conformity and inauthenticity. Riesman points out that the efficacious functioning of modern organizations requires other-directed individuals who smoothly adjust to their environment. However, he also notes that such people compromised themselves, and a society consisting mostly of other-directed individuals faces substantial deficiencies in leadership and human potential. On the background of this development, it seems that at a time when relativism appears difficult to surmount, authenticity has become a last measure of value and a common currency in contemporary cultural life Jay On the one hand, he [] condemned aspects of his contemporary social world, claiming that many people have come to function as merely place-holders in a society that constantly levels down possibilities to the lowest common denominator. On the other hand, he rejected the view that a human being should be regarded as an object, as a substance with certain essential attributes. Rather than being an item among others, Kierkegaard proposes to understand the self in relational terms: This relation consists in the unfolding project of taking what we find ourselves with as beings in the world and imparting some meaning or concrete identity to our own life course. For Kierkegaard, as a religious thinker, this ultimate commitment was his defining relation to God. The idea is that passionate care about something outside ourselves gives diachronic coherence in our lives and provides the basis for the narrative unity of the self Davenport To conceive Dasein as relational means that in living out our lives, we always already care: Over the course of our lives, our identities are always in question: To say that human being is a relation is to say that, in living out our lives, we always care about who and what we are. Heidegger expresses this by saying that, for each of us, our being what our lives will amount to overall is always at issue. It is because our

being our identity is in question for us that we are always taking a stand on who we are. An understanding of being in general is therefore built into human agency. To the extent that all our actions contribute to realizing an overarching project or set of projects, our active lives can be seen as embodying a life-project of some sort. Existence has a directedness or purposiveness that imparts a degree of connection to our life stories. For the most part, having such a life-plan requires very little conscious formulation of goals or deliberation about means. It results from our competence in being members of a historical culture that we have mastered to a great extent in growing up into a shared world. Far from it being the case that social existence is something alien to and opposed to our humanity, Heidegger holds that we are always essentially and inescapably social beings. As he says, They itself prescribes that way of interpreting the world that lies closest. To say that we are always the They is not to say we are automata, however. Nevertheless, Heidegger is aware that there is something deeply problematic about this falling mode of existence. We do not take over our own choices as our own and, as a result, we are not really the authors of our own lives. To the extent that our lives are unowned or disowned, existence is inauthentic *uneigentlich*, not our own *eigen*. Our condition as They-selves is one of dispersal, distraction and forgetfulness. In order to be able to realize the capacity for authenticity, one must undergo a personal transformation, one that tears us away from falling. This is possible only given certain fundamental insights arising in a life. The first major shift can occur when one experiences an intense bout of anxiety. In anxiety, Dasein encounters itself as an individual, ultimately alone. Heidegger tries to envision a way of life he calls anticipatory running-forward *Vorlaufen* as a life that clear-sightedly and intensely carries out its projects, no matter what they may be. The third transformative event is hearing the call of conscience. Conscience tells us that we are falling short of what we can be, and that we are obliged to take up the task of living with resoluteness and full engagement. Such resoluteness is seen clearly in the case of vocational commitments, where one has heard a calling and feels pulled toward pursuing that calling. What defines the wholeness and unity of Dasein is determined not by an underlying substance *e*. On the one hand, we find ourselves thrown into a world and a situation not of our own making, already disposed by moods and particular commitments, with a past behind us that constrains our choices. With respect to this dimension of human life, we are generally absorbed in practical affairs, taking care of business, striving to get things done as they crop up from time to time. My actions at any moment, though typically aimed at accomplishing tasks laid out by the demands of circumstances, are also cumulatively creating me as a person of a particular sort. There is freedom in the humdrum sense of doing what I choose to do under ordinary conditions, a freedom Heidegger presumably interprets in an agent-libertarian way. But there is also freedom in an ethically more robust sense. I understand this stance as having repercussions for my life as a whole, and I grasp the need for resoluteness in holding steady to undertakings of this sort if I am to shape my identity in the way I can care about. Heidegger wants to recover a firm sense of the wholeness of the existing individual. What is at stake in the ideal of authenticity is not being true to some antecedently given nature, then, but being a person of a particular sort. Heidegger emphasizes that being authentic presupposes that one instantiate such virtues as perseverance, integrity, clear-sightedness, flexibility, openness, and so forth. It should be obvious that such a life is not necessarily opposed to an ethical and socially engaged existence.

## 5: Fiction & Literature Books for sale | eBay

*The Search for Authenticity in Modern Japanese Literature* by Hisaaki Yamanouchi starting at \$ The Search for Authenticity in Modern Japanese Literature has 2 available editions to buy at Alibris.

Constructivist epistemology Social constructivism holds that truth is constructed by social processes, is historically and culturally specific, and that it is in part shaped through the power struggles within a community. Constructivism views all of our knowledge as "constructed," because it does not reflect any external "transcendent" realities as a pure correspondence theory might hold. Rather, perceptions of truth are viewed as contingent on convention, human perception, and social experience. It is believed by constructivists that representations of physical and biological reality, including race, sexuality, and gender, are socially constructed. Giambattista Vico was among the first to claim that history and culture were man-made. Hegel and Marx were among the other early proponents of the premise that truth is, or can be, socially constructed. Marx, like many critical theorists who followed, did not reject the existence of objective truth but rather distinguished between true knowledge and knowledge that has been distorted through power or ideology. For Marx, scientific and true knowledge is "in accordance with the dialectical understanding of history" and ideological knowledge is "an epiphenomenal expression of the relation of material forces in a given economic arrangement".

Consensus theory of truth Consensus theory holds that truth is whatever is agreed upon, or in some versions, might come to be agreed upon, by some specified group. Such a group might include all human beings, or a subset thereof consisting of more than one person.

Pragmatic theory of truth The three most influential forms of the pragmatic theory of truth were introduced around the turn of the 20th century by Charles Sanders Peirce, William James, and John Dewey. Although Peirce uses words like concordance and correspondence to describe one aspect of the pragmatic sign relation, he is also quite explicit in saying that definitions of truth based on mere correspondence are no more than nominal definitions, which he accords a lower status than real definitions. Defined and named by William Ernest Hocking, this variation is known as "negative pragmatism". Essentially, what works may or may not be true, but what fails cannot be true because the truth always works. For Peirce, the idea of "As Feynman noted, an idea or theory" Pragmatism and negative pragmatism are also closely aligned with the coherence theory of truth in that any testing should not be isolated but rather incorporate knowledge from all human endeavors and experience. The universe is a whole and integrated system, and testing should acknowledge and account for its diversity. As Feynman said, "Deflationary theory of truth Modern developments in the field of philosophy, starting with the relatively modern notion that a theory being old does not necessarily imply that it is completely flawless, have resulted in the rise of a new thesis: This thesis is in part a response to the common use of truth predicates. In common parlance, truth predicates are not commonly heard, and it would be interpreted as an unusual occurrence were someone to utilise a truth predicate in an everyday conversation when asserting that something is true. Newer perspectives that take this discrepancy into account and work with sentence structures that are actually employed in common discourse can be broadly described: Among the theoretical concerns of these views is to explain away those special cases where it does appear that the concept of truth has peculiar and interesting properties. In addition to highlighting such formal aspects of the predicate "is true", some deflationists point out that the concept enables us to express things that might otherwise require infinitely long sentences. This assertion can also be succinctly expressed by saying: What Michael says is true. The idea that some statements are more actions than communicative statements is not as odd as it may seem. Consider, for example, that when the bride says "I do" at the appropriate time in a wedding, she is performing the act of taking this man to be her lawful wedded husband. She is not describing herself as taking this man, but actually doing so perhaps the most thorough analysis of such "illocutionary acts" is J. Strawson holds that a similar analysis is applicable to all speech acts, not just illocutionary ones: Redundancy theory of truth According to the redundancy theory of truth, asserting that a statement is true is completely equivalent to asserting the statement itself.

Redundancy theorists infer from this premise that truth is a redundant concept; that is, it is merely a word that is traditionally used in conversation or writing, generally for emphasis, but not a word that actually equates to anything in reality. This theory is commonly attributed to Frank P. Ramsey, who held that the use of words like fact and truth was nothing but a roundabout way of asserting a proposition, and that treating these words as separate problems in isolation from judgment was merely a "linguistic muddle". A version of this theory was defended by C. Williams in his book *What is Truth?*. Consider the analogy between the sentence "Snow is white" and the character named Snow White, both of which can be true in some sense. To a minimalist, saying "Snow is white is true" is the same as saying "Snow is white," but to say "Snow White is true" is not the same as saying "Snow White. Philosophical skepticism and Certainty Philosophical skepticism is generally any questioning attitude or doubt towards one or more items of knowledge or belief which ascribe truth to their assertions and propositions. Philosophical skepticism comes in various forms. Radical forms of skepticism deny that knowledge or rational belief is possible and urge us to suspend judgment regarding ascription of truth on many or all controversial matters. More moderate forms of skepticism claim only that nothing can be known with certainty, or that we can know little or nothing about the "big questions" in life, such as whether God exists or whether there is an afterlife. Religious skepticism is "doubt concerning basic religious principles such as immortality, providence, and revelation ". Pluralist theories of truth Several of the major theories of truth hold that there is a particular property the having of which makes a belief or proposition true. Pluralist theories of truth assert that there may be more than one property that makes propositions true: Propositions about the physical world might be true by corresponding to the objects and properties they are about. Some of the pragmatic theories, such as those by Charles Peirce and William James, included aspects of correspondence, coherence and constructivist theories. In some discourses, Wright argued, the role of the truth predicate might be played by the notion of superassertibility.

## 6: 10 Most Famous Japanese Painting Masterpieces | Widewalls

*Best japanese pranks - japanese prank show funny - japanese game show - japanese pranks 20 The Search for Authenticity in Modern Japanese Literature.*

So what have I learned from my reading? The Japanese like sex but have an ambiguous attitude to it. Nothing new there, as the same could be said about Western literature. If you thought that the Japanese were prudish about sex, you are probably right. So are or can be the British, the Americans and everyone else. However, they are, like the British, the Americans and everyone else, not afraid to portray it. We have, of course, seen that with Tanizaki, for example, but we can also see it in some women writers, writing over fifty years ago, such as Hayashi, Uno and Enchi, which we might not have expected. They like their food. Again, food is omnipresent in most literatures. In most literatures it can also be used as a ritual, as with big family meals or the like. *Strange Weather in Tokyo* is a good example – eating seems to be almost obsessive. Again, not surprisingly, they have a Buddhist approach to death. In Western literature, death is often considered a tragedy. The Japanese take it much more in their stride, as part of the normal course of events, which, of course, it is. They are very much influenced by Western literature. We see the detective novel in Murakami and Yumeno and surrealism in Yumeno. The I-novel is clearly influenced by the Western autobiographical novel. There are lots of references to Western novels in Japanese novels but not, as far as I am aware, many references to Japanese novels in Western novels. Christianity is only practised by one percent of Japanese, yet it does seem to have influenced some Japanese writers, particularly Endo and Ayako Miura, whom I nearly read this time but who did not quite make the cut, though writers such as Shimazaki and Shiga were influenced by it. It is obvious that past and tradition remain important in Japanese literature as well as Japanese society, even in modern novels. There is still a far greater veneration for the elderly, for the ancestors and for old customs. Obviously, we see this in Western literature, though nowadays far less than in Japan yes, I am excluding *Downton Abbey*. For a Western reader, it is this sense of custom and tradition that makes the Japanese novel both exotic and fascinating, not least because it is sometimes not entirely clear why they do follow the rituals they do but then they might think the same if they watch *Downton Abbey*. Again, like Western writers, they have an ambiguous relationship with cities. But like Westerners, they like to get away from the city and enjoy the countryside. They like quirky but then so do Westerners. In conclusion, I found this a fascinating experience and am glad to have read such a variety of novels, the first published in and the most recent in both, incidentally, by women. I have added a Best Japanese novels lists, based entirely on my idiosyncratic taste. If I did again tomorrow, it may well have been different. And now back to the rest of the world, where books have been published, prize longlists released and writers have carried on writing.

## 7: Conflicting Styles of Translation – Japanese Classical Literature and Its Modern Interpretations

*Hisaaki Yamanouchi is the author of The Search for Authenticity in Modern Japanese Literature ( avg rating, 3 ratings, 0 reviews, published ).*

And that is even visible in Japanese painting practices. Nihonga paintings, for example, are one of the main products of the Japanese painting practice. It is based on traditions over a thousand years old and the paintings are usually executed on washi Japanese paper or eginu silk , using brushes. First, it was Chinese art in the 16th Century and Chinese painting and Chinese arts tradition which was especially influential at a number of points. As of the 17th Century, Japanese painting was also influenced by Western traditions. Particularly, in the Pre-War period that lasted from until , Japanese painting was heavily influenced by Impressionism and European romanticism. At the same time, new European art movements were also significantly influenced by Japanese art practices. This influence is called Japonism in history of art, and it was particularly influential for Impressionists, Cubists and those artists related with Art Nouveau. The long history of Japanese painting can be understood as a synthesis of several traditions that make parts of the recognizable Japanese aesthetics. First of all, Buddhist art and painting techniques, as well as religious painting, left significant mark to the aesthetics of Japanese paintings; ink-wash painting of landscapes in the Chinese literati painting tradition is another important element recognizable in many famous Japanese paintings; the painting of animals and plants, especially birds and flowers is something that is usually related to Japanese compositions, but also landscape and scenes from every-day life as well. Finally, a large influence on Japanese painting has had ancient ideas of beauty from philosophy and culture of Ancient Japan. Finally, if we focus on picking the ten most famous Japanese masterpieces, we have to mention ukiyo-e, which is one of the most popular art genres in Japan, even though it refers to printmaking. It dominated Japanese art from the 17th through 19th centuries, while the artists belonging to this genre produced woodblock prints and paintings of such subjects as female beauties, kabuki actors and sumo wrestlers, but also scenes from history and folk tales, travel scenes and landscapes, flora and fauna, and even erotica. Many amazing artworks will be excluded; however, this list presents ten most recognizable Japanese paintings in the world. In this article, only those paintings created from 19th Century until today will be presented. Japanese ink painting as taught by Ukao Uchiyama Japanese painting has extremely rich history. Throughout the centuries, Japanese artists developed a large number of unique techniques and styles that represent the most valuable Japanese contribution to the world of art. One of these techniques is sumi-e. This beauty is paradoxical-ancient but modern, simple but complex, bold but subdued-no doubt reflecting the arts spiritual basis in Zen Buddhism. Buddhist priests brought the ink stick and the bamboo-handled brush to Japan from China in the sixth century, and over the past fourteen centuries Japan has developed a rich heritage of ink-painting. It was executed in by famous artist Hokusai. The composition depicts a young ama diver entwined sexually with a pair of octopuses. This image was quite influential in the 19th and 20th Century. He is regarded as the last major artist in the Bunjinga tradition and one of the first major artists of the Nihonga style. Bunjinga tradition was s a school of Japanese painting which flourished in the late Edo period among artists who considered themselves literati, or intellectuals. Each of these artists, including Tessai developed their own style and technique, but all of them were great admirers of Chinese art and culture. In , he traveled to France, where he was influenced by French movements of that time, particularly by Impressionism, which can be seen in his painting Sunrise over the Eastern Sea that was executed in He is one of the most important artists who belonging to the ukiyo-e genre of woodblock prints. His art was influenced by the work of Tohaku, a Kano artist of the sixteenth century who was the only artist of his period to paint screens entirely in ink on a delicate background of powdered gold. Although Kyosai is best-known as caricaturist, he created some of the most notable paintings in the Japanese history of art of the 19th Century. Tiger is one of these paintings where Kyosai used watercolor and ink to create this picture. He was trained in the Western oil painting tradition, which was adopted in Japan during the Meiji period. Takashi

# THE SEARCH FOR AUTHENTICITY IN MODERN JAPANESE LITERATURE

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Murakami - Takashi Murakami is probably the most popular Japanese artists today. His works are being sold for astronomical prices at big auctions, while his art has been already inspiring the whole new generations of artists, not only in Japan, but internationally. His work has been noted for its use of color, incorporation of motifs from Japanese traditional and popular culture. She creates in a variety of different media, including painting, collage, scat sculpture, performance, environmental and installation art , most of which exhibit her thematic interest in psychedelic colors, repetition and pattern. One of the most renowned series by this great artist is Pumpkin series. Covered in polka dots in a rich yellow color, the iconic pumpkin is presented against a background of nets. Tenmyouya Hisashi - Japanese Spirit No. He participated in the revival of the old Japanese painting tradition, and it represents an antithesis to a modern Japanese-style painting. It depicts an enormous wave threatening boats off the coast of the prefecture of Kanagawa. The painting is executed in the tradition of ukiyo-e. All Images used for illustrative purposes only.

## 8: Authenticity (Stanford Encyclopedia of Philosophy)

*The pressures of modernization created a deep anxiety about the authenticity of Japanese identity, while the shattering experience of defeat and guilt made even more urgent the search for values that could give meaningful purpose to being Japanese.*

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