Quicksand Junichiro Tanizaki

The publication in 1992 of Miyabe Miyuke’s highly anticipated Kasha (translated into English as All She Was Worth) represents a watershed in the history of Japanese women’s detective fiction. Inspired by Miyabe’s success and the increasing number of Western mysteries in translation, women began writing mysteries of all types, employing the narrative and conceptual resources of the detective genre to depict and critique contemporary Japanese society—and the situation of women in it. Bodies of Evidence examines this recent boom and the ways in which five contemporary authors (Miyabe, Nonami Asa, Shibata Yoshiki, Kirino Natsuo, and Matsuo Yumi) critically engage with a variety of social issues and concerns: consumerism and the crisis of identity, discrimination and harassment in the workplace, sexual harassment and sexual violence, and motherhood. Bodies of Evidence moves beyond the borders of detective fiction scholarship by exploring the worlds constructed by these authors in their novels and showing how they intersect with other political, cultural, and economic discourses and with the lived experiences of contemporary Japanese women.

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removed from the concerns of everyday life and were, for the most part, unattainable. Chambers focuses on the thread of fantasy that Tanizaki weaves throughout his work; he examines the writer's subtle use of storytelling devices to evoke his characters' alternate sense of reality and encourage the reader's participation in their fantasies. Using his intimate knowledge of Tanizaki's works, Chambers superbly evokes the beauty and truth Tanizaki's characters find in their ideal worlds.

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on the female body. She offers a profound indictment of Israel's "scapegoating" of the Palestinians and critiques the supremacy Israeli men exert over Israeli women. Most provocatively, she imagines a world in which women betray the men of their ethnic/racial groups to fight for their own rights. Dworkin's exploration of when and how scapegoats themselves use violence will shock and disturb -- and no reader will look at the world the same way again.

In "The Reed Cutter", the narrator meets a strange man who tells him a story of obsession; and a tenth-century Kyoto minister demands and receives his rival's wife during a drunken party in "Captain Shigemoto's Mother"

A groundbreaking collection of essays examining the effects of mobility and displacement on queer sexual identities and practices.

As part of Pegasos, Kuunsankosken Kaupunginkirjasto of Finland presents a biographical sketch of the Japanese novelist Junichiro Tanizaki (1886-1965). Tanizaki wrote novels that dealt with the differences between modern and traditional culture in Japan. Some of Tanizaki's works include "The Tattooer" (1910), "Quicksand" (1931), "A Style Reader" (1934), and "The Secret History of the Lord of Musashi" (1935).

Offering the first systematic examination of five modern Japanese fictional narratives, all of them available in English translations, Atsuko Sakaki explores Natsume S?seki’s Kokoro and The Three-Cornered World; Ibuse Masuji’s Black Rain; Mori ?gai’s Wild Geese; and Tanizaki Jun’ichir?’s Quicksand. Her close reading of each text reveals a hitherto unexplored area of communication between narrator and audience, as well as between “implied author” and “implied reader.” By using this approach, the author situates each of these works not in its historical, cultural, or economic contexts but in the situation the text itself produces.

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geographical section with historical overviews and surveys of persistent themes in the literature examined, including nationalism, gender, family relations, and sexuality. Following the thematic essays are the individual entries: over forty for China, over fifty for Japan, and almost thirty for Korea, featuring everything from detailed analyses of the works of Tanizaki Jun'ichiro and Murakami Haruki, to far-ranging explorations of avant-garde fiction in China and postwar novels in Korea. Arrayed chronologically, each entry is self-contained, though extensive cross-referencing affords readers the opportunity to gain a more synoptic view of the work, author, or movement. The unrivaled opportunities for comparative analysis alone make this unique companion an indispensable reference for anyone interested in the burgeoning field of Asian literature. Although the literatures of China, Japan, and Korea are each allotted separate sections, the editors constantly kept an eye open to those writers, works, and movements that transcend national boundaries. This includes, for example, Chinese authors who lived and wrote in Japan; Japanese authors who wrote in classical Chinese; and Korean authors who write in Japanese, whether under the colonial occupation or because they are resident in Japan. The waves of modernization can be seen as reaching each of these countries in a staggered fashion, with eddies and back-flows between them then complicating the picture further. This volume provides a vivid sense of this dynamic interplay.

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A young, well-born Osaka widow, Sonoko Kakiuchi, describes her husband's humiliation and the influence of a beautiful and totally young art student on their lives in a novel set in the 1920s.

Skin, Culture and Psychoanalysis sets out to query the intersection of cultural and psychical meanings of skin in the contemporary moment as skin responds to new (and old) pressures and articulations. A variety of topics are herein addressed including the symbolic dominance of white skin, racialization, tattooing, cosmetic surgery, fabric skins, skin eruptions, second skins, the skin in self-harm, and skin as a site of psychic repair. The authors engage an array of objects and approaches from the clinical domain, literary fiction, television, film, video art, photography, fashion design, and poetry. In doing so, they highlight the situation of skin as a socially and culturally mediated exterior simultaneously negotiated at the interior or psychical level. This collection locates skin at the centre of inquiry, rather than as a jumping-off point from which to explore 'deeper' or 'thicker' issues, which tends to happen when skin is treated synecdochically as a stand-in for the body itself. Here, skin is a cultural object, and a psychical object, in its own right.

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