

Contemporary Japanese Womens Theatre And Visual Arts Performing Girls Aesthetics Contemporary Performance Interactions

From the 1960s onwards, Japan's rapid economic growth coincided with remarkably smooth transitions from school to work and with internationally low levels of youth unemployment. However, this changed dramatically in the 1990s, and by the 2000s, youth employment came to be recognized as a serious concern requiring an immediate response. What shape did this response take? Japan's Emerging Youth Policy is the first book to investigate in detail how the state, experts, the media as well as youth workers have reacted to the troubling rise of youth joblessness in early 21st century Japan. The answer that emerges is as complex as it is fascinating, but comprises two essential elements. First, instead of institutional 'carrots and sticks' as seen in Europe, actors belonging to mainstream Japan have deployed controversial labels such as NEET ('Not in Education, Employment or Training') to steer inactive youth into low-wage jobs. A second approach has been crafted by entrepreneurial youth support leaders that builds on what the author refers to as 'communities of recognition'. As illustrated in this book using evidence from real sites of youth support, one such methodology consists of 'exploring the user' (i.e. the support-receiver) whereby complex disadvantages, family relationships and local employment contexts are skilfully negotiated. It is this second dimension in Japan's response to youth exclusion that suggests sustainable, internationally attractive solutions to the employment dilemmas that virtually all post-industrial nations currently face but which none have yet seriously addressed. Based on extensive fieldwork that draws on both sociological and policy science approaches, this book will be welcomed by students, scholars and practitioners in the fields of Japanese and East Asian studies, comparative social policy, youth sociology, the sociology of social problems and social work. This extraordinary one-volume guide to the modern literatures of China, Japan, and Korea is the definitive reference work on the subject in the English language. With more than one hundred articles that show how a host of authors and literary movements have contributed to the general literary development of their respective countries, this companion is an essential starting point for the study of East Asian literatures. Comprehensive thematic essays introduce each 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.

Senda Akihiko is one of Japan's finest and best-known modern drama critics. This collection of his essays, articles, and reviews from 1971 to 1987 presents international audiences with the first opportunity to experience the excitement and accomplishments of the theatrical revolution that has continued to sweep over the Japanese stage since the 1960s. Consistently judicious and honest, the essays reveal the excitement (or disappointment) of each phase in the unfolding "voyage" of contemporary Japanese theatre. In the opening decades of the twentieth century in Japan, practically every major author wrote plays that were published and performed. The plays were seen not simply as the emergence of a new literary form but as a manifestation of modernity itself, transforming the stage into a site for the exploration of new ideas and ways of being. *A Beggar's Art* is the first book in English to examine the full range of early twentieth-century Japanese drama. Accompanying his study, M. Cody Poulton provides his translations of representative one-act plays. Poulton looks at the emergence of drama as a modern literary and artistic form and chronicles the creation of modern Japanese drama as a reaction to both traditional (particularly kabuki) dramaturgy and European drama. Translations and productions of the latter became the model for the so-called New Theater (shingeki), where the question of how to be both modern and Japanese at the same time was hotly contested. Following introductory essays on the development of Japanese drama from the 1880s to the early 1930s, are translations of nine seminal one-act plays by nine dramatists, including two women, Okada Yachiyo and Hasegawa Shigure. The subject matter of these plays is that of modern drama everywhere: discord between men and women, between parents and children, and the resulting disintegration of marriages and families. Both the bourgeoisie and the proletariat make their appearances; modern pretensions are lampooned and modern predicaments lamented in equal measure. Realism (as evidenced in the plays of Kikuchi Kan and Tanaka Chikao) prevails as the mode of modernity, but other styles are presented: the symbolism of Izumi Kyoka, Suzuki Senzaburo's brittle melodrama, Kubota Mantaro's minimalistic lyricism, Akita Ujaku's politically incisive expressionism, and even a proto-absurdist work by Japan's master of prewar drama, Kishida Kunio. With its combination of new translations and informative and theoretically engaging essays, *A Beggar's Art* will prove invaluable for students and researchers in world theater and Japanese studies, particularly those with an interest in modern Japanese literature and culture.

This is the first book in English on women's gidayu and introduces the performers, their music and the politics of their survival within the male-dominated world of Japanese

theatre tradition. It explores the intricate web of interrelationships of personality, organization of performance in women's gidayu in contemporary Japan. Kimi Coaldrake's book is a pioneering study of a traditional and dynamic area of Japanese cultural life that has previously been little understood in the West. It will be of particular interest to those studying Japanese theatre and its music as well as those seeking insights into the contribution of women to Japanese theatre history. The CD which accompanies the book provides immediate access to rare historical recordings of the Living National Treasure Takemoto Tosahiro (1897-1992) and other famous women performers, bringing to life the popular tales of gidayu discussed in the text.

On March 11, 2011, a 9.0 earthquake off Japan's northeast coast triggered a tsunami that killed more than 20,000 people, displaced 600,000, and caused billions of dollars in damage as well as a nuclear meltdown of three reactors at the Fukushima Daiichi nuclear plant. Japan, the world's third largest economy, was already grappling with recovery from both its own economic recession of the 1990s and the global recession following the US-driven financial crisis of 2008 when the disaster hit, changing its fortunes yet again. This small, populous Asian nation—once thought to be a contender for the role of the world's number one power—now faces a world of uncertainty. Japan's economy has shrunk, China has challenged its borders, and it faces perilous demographic adjustments from decreased fertility and an aging populace, with the country's population expected to drop to less than 100 million by 2048. In *Japan: The Precarious Future*, a group of distinguished scholars of Japanese economics, politics, law, and society examine the various roads that might lie ahead. Will Japan face a continued erosion of global economic and political power, particularly as China's outlook improves exponentially? Or will it find a way to protect its status as an important player in global affairs? Contributors explore issues such as national security, political leadership, manufacturing prowess, diplomacy, population decline, and gender equality in politics and the workforce, all in an effort to chart the possible futures for Japan. Both a roadmap for change and a look at how Japan arrived at its present situation, this collection of thought-provoking analyses will be essential for understanding the current landscape and future prospects of this world power.

Made in Japan serves as a comprehensive and rigorous introduction to the history, sociology, and musicology of contemporary Japanese popular music. Each essay, written by a leading scholar of Japanese music, covers the major figures, styles, and social contexts of pop music in Japan and provides adequate context so readers understand why the figure or genre under discussion is of lasting significance. The book first presents a general description of the history and background of popular music, followed by essays organized into thematic sections: *Putting Japanese Popular Music in Perspective*; *Rockin' Japan*; and *Japanese Popular Music and Visual Arts*.

Modern Japanese Theatre and Performance is a collection of sixteen essays on Japanese theatre, including historical overviews of twentieth century theatre, analyses of specific productions and individuals, and consideration of the intercultural nature of modern Japanese theatre. Also included is a new translation of a 'Superkyogen' play.

This book is the first comprehensive account of the changing role of men and the construction of masculinity in contemporary Japan. It makes a significant contribution to our understanding of contemporary Japanese society and identity.

This book traces the history of 'girls' aesthetics,' where adult Japanese women create art works about 'girls' that resist motherhood, from the modern to the contemporary period and their manifestation in Japanese women's theatrical and dance performance and visual arts including manga, film, and installation arts.

At the heart of the development of modern Japanese culture, the theatre mirrors the issues and concerns of a society transitioning from the Tokugawa era to the modern period. *Modern Japanese Theatre and Performance* fills a gap in current Japanese theatre scholarship; the book discusses the role of women in modern theatre, buto dance, experimental theatres that combine traditional theatre with modern forms, and plays by Abe Kobo, Mishima Yukio, and Senda Koreya. With important contributions from both established and emerging scholars, this book is essential reading for anyone interested in theatre, modern performance, or Japanese studies.

Using an interdisciplinary, theoretical and ethnographic approach, editors have brought together a rich collection of current research on contemporary Japanese performance practices. Topics covered include theatre, music, art, fashion and technology, media, architecture and tourism.

This book is a historical study of the use of Asian theatre for modern Western theatre as practiced by its founding fathers, including Aurélien Lugné-Poe, Adolphe Appia, Gordon Craig, W. B. Yeats, Jacques Copeau, Charles Dullin, Antonin Artaud, V. E. Meyerhold, Sergei Eisenstein, and Bertolt Brecht. It investigates the theories and practices of these leading figures in their transnational and cross-cultural relationship with Asian theatrical traditions and their interpretations and appropriations of the Asian traditions in their reactional struggles against the dominance of commercialism and naturalism. From the historical and aesthetic perspectives of traditional Asian theatres, it approaches this intercultural phenomenon as a (Euro)centred process of displacement of the aesthetically and culturally differentiated Asian theatrical traditions and of their historical differences and identities. Looking into the displaced and distorted mirror of Asian theatre, the founding fathers of modern Western theatre saw, in their imagination of the 'ghostly' Other, nothing but a (self-)reflection or, more precisely, a (self-)projection and emplacement, of their competing ideas and theories preconceived for the construction, and the future development, of modern Western theatre.

What are people's life experiences in present-day Japan? This timely volume addresses fundamental questions vital to understanding Japan in the first decade of the twenty-first century. Its chapters collectively reveal a questioning of middle-class ideals once considered the essence of Japaneseness. In the postwar model household a man was expected to obtain a job at a major firm that offered life-long employment; his counterpart, the "professional" housewife, managed the domestic sphere and the children, who were educated in a system that provided a path to mainstream success. In the past twenty years, however, Japanese society has seen a sharp increase in precarious forms of employment, higher divorce rates, and a widening gap between haves and have-nots. Contributors draw on rich, nuanced fieldwork data collected during the 2000s to examine work, schooling, family and marital relations, child rearing, entertainment, lifestyle choices, community support, consumption and waste, material culture, well-being, aging, death and memorial rites, and sexuality. The voices in these pages vary widely: They include schoolchildren, teenagers, career women, unmarried women, young mothers, people with disabilities, small business owners, organic farmers, retirees, and the elderly.

Drawing on interviews with one hundred young Japanese women engaged in a spectrum of voluntary political groups, Susan J. Pharr explores how politically active women overcome the constraints that bar

or limit the political participation of the average woman. The book treats political volunteers as agents of social change in a process of role redefinition by which prevailing concepts of women's roles gradually adjust to accommodate political behavior. Tracing developments that led to the grant of suffrage and other political rights to women during the Allied occupation, Pharr sets the stage for an analysis of that process as it unfolds in the experience of individual women. She uses women's images of self and society and issues of political and gender role socialization, career and life expectations, and political role and participation to develop a three-fold typology for looking at political women in Japan. She examines both the satisfactions of political volunteerism--from the exhilaration of addressing a crowd from a sound truck to the pleasure of speaking "men's language"--and the psychological and social costs associated with it. This title is part of UC Press's Voices Revived program, which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice, reach, and impact. Drawing on a backlist dating to 1893, Voices Revived makes high-quality, peer-reviewed scholarship accessible once again using print-on-demand technology. This title was originally published in 1981.

In both the literal and metaphorical senses, it seemed as if 1970s America was running out of gas. The decade not only witnessed long lines at gas stations but a citizenry that had grown weary and disillusioned. High unemployment, runaway inflation, and the energy crisis, caused in part by U.S. dependence on Arab oil, characterized an increasingly bleak economic situation. As Edward D. Berkowitz demonstrates, the end of the postwar economic boom, Watergate, and defeat in Vietnam led to an unraveling of the national consensus. During the decade, ideas about the United States, how it should be governed, and how its economy should be managed changed dramatically. Berkowitz argues that the postwar faith in sweeping social programs and a global U.S. mission was replaced by a more skeptical attitude about government's ability to positively affect society. From Woody Allen to Watergate, from the decline of the steel industry to the rise of Bill Gates, and from Saturday Night Fever to the Sunday morning fervor of evangelical preachers, Berkowitz captures the history, tone, and spirit of the seventies. He explores the decade's major political events and movements, including the rise and fall of détente, congressional reform, changes in healthcare policies, and the hostage crisis in Iran. The seventies also gave birth to several social movements and the "rights revolution," in which women, gays and lesbians, and people with disabilities all successfully fought for greater legal and social recognition. At the same time, reaction to these social movements as well as the issue of abortion introduced a new facet into American political life--the rise of powerful, politically conservative religious organizations and activists. Berkowitz also considers important shifts in American popular culture, recounting the creative renaissance in American film as well as the birth of the Hollywood blockbuster. He discusses how television programs such as All in the Family and Charlie's Angels offered Americans both a reflection of and an escape from the problems gripping the country.

This thoroughly updated second edition of Modern Japan provides a concise and fascinating introduction to the social, cultural and political history of modern Japan. Ranging from the Tokugawa period to the present day, the book charts the country's evolution into a modernized, economic and political world power. Dealing with a broad and stimulating range of topics in an engaging style that will appeal to university students and the general reader, this book weaves social and political developments and balances a micro with a macro approach, introducing details about everyday lives that shed light on the bigger picture of major historical changes. Its systematic attention to gender issues, minorities and popular culture distinguishes this history and contributes to a sense of the complexity and diversity of modern Japanese society. Completely up-to-date and including many new images and a timeline that charts important events, this highly accessible and comprehensive textbook is an essential resource for students, scholars and teachers of Japanese history, politics culture and society.

The phenomenon of bankonka – 'postponement of marriage' – is increasingly reported in contemporary Japanese media, clearly illustrating the changing patterns of modern lifestyles and attitudes towards marriage, personal obligation and ambition. This is the first book in recent years to explore the contemporary state of marriage in Japanese society. Setting out the different perceptions and expectations of marriage in today's Japan, the book discusses how economic issues and the family impact on marital behaviour. Contrary to the views of some feminists that young women have no interest in improving their status and position, this book argues that, by delaying marriage and childrearing, young women can be seen as 'rebels' challenging Japanese patriarchal society. Unlike many other studies, it gives equal attention to male gender roles and masculinity, exploring what constitutes being a 'real man' in Japan – through the analysis of mainstream and non-mainstream conceptions of masculinity that co-exist in contemporary Japan, and considers the implications of such different roles for the institution of marriage. It investigates the roles of wife and mother, articulating why the strict division of labour defining men as breadwinners and women as homemakers became popular. Moreover, it describes the changing character of courtship relationships, explaining why the norm has shifted from arranged marriages pre-1945 to love marriages after that period. Finally, it puts the Japanese experience into cross-cultural, international context with a series of comparisons with marriage elsewhere both in Asia – including in Korea and Hong Kong – and in western countries such as France, Sweden, Italy and the United States.

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This study, from a variety of analytical approaches, examines ways in which contemporary Japanese film presents a critical engagement with Japan's project of modernity to demonstrate the 'crisis' in conceptions of identity. The work discusses gender, the family, travel, the 'everyday' as horror, and ways in which animated films can offer an ideal space in which an ideal conception of identity may emerge and thrive. It presents close, theoretically-informed textual analyses of the thematic issues contemporary Japanese films raise, through a wide range of genres, from comedy, family drama, and animation, to science fiction and horror by directors such as Kurosawa Kiyoshi, Morita Yoshimitsu, Miike Takashi, Oshii Mamoru, Kon Satoshi, and Miyazaki Hayao, in language that is accessible but precise.

Introduces the genres of noh, kyogen, kabuki, and bunraku puppet theater, and offers translations of thirty of the best-known plays, with background information on their history, characters, staging, and significance

This book examines the surge of queer performance produced across Ireland since the first stirrings of the Celtic Tiger in the mid-1990s, up to the passing of the Marriage Equality referendum in the Republic in 2015.

Engineers are a key occupational group in the transformation of the modern world. Contrasts between Japan's economic miracle and Britain's relative economic decline have often been linked to differences in education, training and employment of engineers. Yet, such views have often rested on little more than colourful anecdotes and selective statistics. Using careful and systematic comparisons, Kevin McCormick locates the differences between rhetoric and reality to dismiss both the inflated claims of the 1980s and the excessive detraction of the 1990s with Japan's prolonged recession.

Weaving together careful readings of plays and reviews, memoirs and interviews, biographies, and critical essays, *Acting Like a Woman in Modern Japan* traces the emergence of the first generation of modern actresses in Japan, a nation in which male actors had long dominated the public stage. What emerges is a colorful and complex picture of modern Japanese gender, theater, and nationhood. Using the lives and careers of two dominant actresses from the Meiji and Taisho eras, Ayako Kano reveals the fantasies, fears, and impact that women on stage created in Japan as it entered the 20th century. From ancient ritualistic practices to modern dance theatre, this study provides concise summaries of all major theatrical art forms in Japan. It situates each genre in its particular social and cultural contexts, describing in detail staging, costumes, repertory and noteworthy actors.

With the Meiji Restoration in 1868, Japan opened its doors to the West and underwent remarkable changes as it sought to become a modern nation. Accompanying the political changes that Western trade ushered in were widespread social and cultural changes. Newspapers, novels, poems, and plays from the Western world were soon adapted and translated into Japanese. The combination of the rich storytelling tradition of Japan with the realism and modernism of the West produced some of the greatest literature of the modern age. The A to Z of Modern Japanese Literature and Theater presents a broad perspective on the development and history of literature-narrative, poetry, and drama-in modern Japan. This book offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical developments, trends, genres, and concepts that played a central role in the evolution of modern Japanese literature.

In researching this book, the author took on the role of a hostess in one of Tokyo's many "hostess clubs". The resulting text critically examines how such establishments create bonds among white-collar men and forge a masculine identity that suits the needs of their corporations.

This book explores the development in Japan throughout the twentieth century of marketing and consumerism. It shows how Japan had a long established indigenous traditional approach to marketing, separate from Western approaches to marketing, and discusses how the Japanese approach to marketing was applied in the form of new marketing activities, which, responding to changing patterns of consumption, contributed considerably to Japan's economic success. The book concludes with a discussion of how Japanese approach to marketing is likely to develop at a time when globalisation and international marketing are having an increasing impact in Japan.

Focus: Music in Contemporary Japan explores a diversity of musics performed in Japan today, ranging from folk song to classical music, the songs of geisha to the screaming of underground rock, with a specific look at the increasingly popular world of taiko (ensemble drumming). Discussion of contemporary musical practice is situated within broader frames of musical and sociopolitical history, processes of globalization and cosmopolitanism, and the continued search for Japanese identity through artistic expression. It explores how the Japanese have long negotiated cultural identity through musical practice in three parts: Part I, "Japanese Music and Culture," provides an overview of the key characteristics of Japanese culture that inform musical performance, such as the attitude towards the natural environment, changes in ruling powers, dominant religious forms, and historical processes of cultural exchange. Part II, "Sounding Japan," describes the elements that distinguish traditional Japanese music and then explores how music has changed in the modern era under the influence of Western music and ideology. Part III, "Focusing In: Identity, Meaning and Japanese Drumming in Kyoto," is based on fieldwork with musicians and explores the position of Japanese drumming within Kyoto. It focuses on four case studies that paint a vivid picture of each respective site, the music that is practiced, and the pedagogy and creative processes of each group. The accompanying CD includes examples of Japanese music that illustrate specific elements and key genres introduced in the text. A companion website includes additional audio-visual sources discussed in detail in the text. Jennifer Milioto Matsue is an Associate Professor at Union College and specializes in modern Japanese music and culture.

The all-female Takarazuka Revue is world-famous today for its rococo musical productions, including gender-bending love stories, torridly romantic liaisons in foreign settings, and fanatically devoted fans. But that is only a small part of its complicated and complicit performance history. In this sophisticated and historically grounded analysis, anthropologist Jennifer Robertson draws from over a decade of fieldwork and archival research to explore how the Revue illuminates discourses of sexual politics, nationalism, imperialism, and popular culture in twentieth-century Japan. The Revue was founded in 1913 as a novel counterpart to the all-male Kabuki theater. Tracing the contradictory meanings of Takarazuka productions over time, with special attention to the World War II period, Robertson illuminates the intricate web of relationships among managers, directors, actors, fans, and social critics, whose clashes and compromises textured the theater and the wider society in colorful and complex ways. Using Takarazuka as a key to understanding the "logic" of everyday life in Japan and placing the Revue squarely in its own social, historical, and cultural context, she challenges both the stereotypes of "the Japanese" and the Eurocentric notions of gender performance and sexuality.

Long accustomed to writing in the tradition of the flamboyant kabuki, Japanese dramatists had a more difficult struggle in modernizing their art than did writers of fiction and poetry. The work of Kishida Kunio, however, established and matured modern Japanese drama, modeled on the western psychological drama of Ibsen and Chekhov. J. Thomas Rimer traces the initial modernization efforts undertaken by the first generation of Japanese playwrights of the shingeki, or "New Theatre." His study then concentrates on the work of Kishida Kunio, the most important figure in the Japanese theatre of the 1930s and 1940s. Kishida, who studied with the well-known French director Jacques Copeau in 1921, returned to Japan with the goal of establishing a modern drama of psychological dimensions for the Japanese theatre. His work demonstrated his talent as a playwright and laid the foundation for later modern Japanese playwrights. Originally published in 1974. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

This anthology is the first to survey the full range of modern Japanese drama and make available Japan's best and most representative twentieth- and early-twenty-first-century works in one volume. It opens with a comprehensive introduction to Meiji-period drama and follows with six chronological sections: "The Age of Taisho Drama"; The Tsukiji Little Theater and Its Aftermath"; "Wartime and Postwar Drama"; "The 1960s and Underground Theater"; "The 1980s and Beyond"; and "Popular Theater," providing a complete history of modern Japanese theater for students, scholars, instructors, and dramatists. The collection features a mix of original and previously published translations of works, among them plays by such writers as Masamune Hakucho (The Couple Next Door), Enchi Fumiko (Restless Night in Late Spring), Morimoto Kaoru (A Woman's Life), Abe Kobo (The Man Who Turned into a Stick), Kara Juro (Two Women), Terayama Shuji (Poison Boy), Noda Hideki (Poems for Sale), and Mishima Yukio (The Sardine Seller's Net of Love). Leading translators include Donald Keene, J. Thomas Rimer, M. Cody Poulton, John K. Gillespie, Mari Boyd, and Brian Powell. Each section features an introduction to the developments and character of the period, notes on the plays' productions, and photographs of their stage performances. The volume complements any study of modern Japanese literature and modern drama in China, Korea, or other Asian or contemporary Western nations.

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Historical Dictionary of Modern Japanese Literature and Theater, Second Edition contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts.

This collection of 14 essays explores drama from around the world that depicts the United States and Americans. From eighteenth century German dramas about Native Americans through post-Revolutionary War British plays, to the theaters of contemporary Japan, Mexico, Serbia, Ireland, Ghana and other nations, the contributors consider conflicting representations of Americans. Often critical, sometimes flattering, and occasionally insulting, these various international views highlight perceptions of America abroad and how they influence the world's stages.

Re-Imaging Japanese Women takes a revealing look at women whose voices have only recently begun to be heard in Japanese society: politicians, practitioners of traditional arts, writers, radicals, wives, mothers, bar hostesses, department store and blue-collar workers. This unique collection of essays gives a broad, interdisciplinary view of contemporary Japanese women while challenging readers to see the development of Japanese women's lives against the backdrop of domestic and global change. These essays provide a "second generation" analysis of roles, issues and social change. The collection brings up to date the work begun in Gail Lee Bernstein's *Recreating Japanese Women, 1600-1945* (California, 1991), exploring disparities between the current range of images of Japanese women and the reality behind the choices women make.

THE ART OF THEATRE: THEN AND NOW, Third Edition, explores issues of cultural diversity and creativity, presents a full day-in-the-life of theatre, and offers comprehensive coverage of theatre history. The authors make timely and relevant connections between theatre and the familiar world of television and film to help students understand how the living art of theatre relates to and influences today's screen entertainment. For flexibility in the way you teach, THE ART OF THEATRE is available in two versions. This full version contains 17 chapters, six of which cover theatre history in both Western and non-Western contexts, and concludes with a chapter on The Musical. THE ART OF THEATRE: A CONCISE INTRODUCTION features 12 chapters and a briefer treatment of theatre's history, and also features a chapter on The Musical. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

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