

KAZUKO SHIRAISHI

seasons of sacred lust



Seasons Of Sacred Lust

Nancy Grace



Seasons Of Sacred Lust:

Seasons of Sacred Lust 四季の欲望, 1978 Kazuko Shiraishi's poems are outcries meditations exclamations of fierce energy and playfulness It is a joy to hear from a Japanese sister of such breadth and bravery Anne Waldman *Seasons of Sacred Lust*, 1978 *The Columbia Anthology of Modern Japanese Literature* J. Thomas Rimer, 2007-04-24 In Volume 2 of Columbia's comprehensive anthology of modern Japanese literature thoughtfully selected and carefully translated readings portray the vast changes that have transformed Japanese culture since the end of the Pacific War Beginning with the Allied Occupation in 1945 and concluding with the early twenty first century these stories poems plays and essays reflect Japan's heady transition from poverty to prosperity its struggle with conflicting ideologies and political beliefs and the growing influence of popular culture on the country's artistic and intellectual traditions Organized chronologically and by genre within each period readings include fiction by Hayashi Fumiko and Oe Kenzaburo poems by Ayukawa Nobuo Katsura Nobuko and Saito Fumi plays by Mishima Yukio and Shimizu Kunio and a number of essays among them Eto Jun on Natsume Soseki and his brilliant novel *Kokoro* The Heart of Things and Kawabata Yasunari on the shape of his literary career and the enduring influence of classical Japanese literature Some authors train a keen eye on the contemporary world while others address the historical past and its relationship to modern culture Some adopt an even broader scope and turn to European models for inspiration while others look inward exploring psychological and sexual terrain in new often daring ways Spanning almost six decades this anthology provides a thorough introduction to a profound period of creative activity Traveling Texts and the Work of Afro-Japanese Cultural Production William H. Bridges IV, Nina Cornyetz, 2015-06-24 Traveling Texts and the Work of Afro-Japanese Cultural Production analyzes the complex conversations taking place in texts of all sorts traveling between Africans African Diasporas and Japanese across disciplinary geographic racial ethnic linguistic and cultural borders Be it focused on the make up of the blackface ganguro or the haiku of Richard Wright Rastafari communities in Japan or the black enka singer Jero the volume turns its attention away from questions of representation to ones concerning the generative aspects of transcultural production The contributors are interested primarily in texts in motion the contradictory motion within texts the traveling of texts and the action that such kinetic energy inspires in readers viewers listeners and travelers As our texts travel and travail the originary nodal points that anchor them to set significations loosen and are transformed the essays trace how in the process of traveling the bodies and subjectivities of those working to reimagine the text's in new sites moderate accommodate and transfigure both the texts and themselves Modern American Counter Writing A. Robert Lee, 2010-01-21 The dissident voice in US culture might almost be said to have been born with the territory Its span runs from Roger Williams to Thoreau Anne Bradstreet to Gertrude Stein Ambrose Bierce to the New Journalism The Beats to the recent Bad Subjects cyber crowd This new study analyses three recent literary tranches in the tradition a re-envisioning of the whole Beat web or circuit a consortium of postwar outrider voices Hunter Thompson to Frank Chin Joan Didion to Kathy

Acker and a latest purview of what all too casually has been designated ethnic writing The aim is to set up and explore these different counter seams of modern American writing those which sit outside or at least awkwardly within agreed literary canons *The Routledge Handbook of International Beat Literature* A. Robert Lee, 2018-05-16 Beat literature Have not the great canonical names long grown familiar Ginsberg Kerouac Burroughs Likewise the frontline texts still controversial in some quarters assume their place in modern American literary history On the Road serves as Homeric journey epic Howl amounts to Beat anthem confessional outcry against materialism and war Naked Lunch with its dark satiric laughter envisions a dystopian world of power and word virus But if these are all essentially America centered Beat has also had quite other literary exhalations and which invite far more than mere reception study These are voices from across the Americas of Canada and Mexico the Anglophone world of England Scotland or Australia the Europe of France or Italy and from the Mediterranean of Greece and the Maghreb and from Scandinavia and Russia together with the Asia of Japan and China This anthology of essays maps relevant other kinds of Beat voice names texts The scope is hemispheric Atlantic and Pacific West and East It gives recognition to the Beat inscribed in languages other than English and reflective of different cultural histories Likewise the majority of contributors come from origins or affiliations beyond the US whether in a different English or languages spanning Spanish Danish Turkish Greek or Chinese The aim is to recognize an enlarged Beat literary map its creative internationalism **The Beats** Nancy Grace, 2021-03-11 This survey of the many little magazines carrying the Beat message is impressive in its coverage drawing attention to the importance of their paratextual content in providing valuable socio political context The collection contains a range of insightful close readings astute contextualizing and inventive lateral pedagogical thinking charting the transformation of the Beat scene from its free wheeling self help heady revolutionary 1960 s days to its contemporary position as an increasingly respectable component of the curriculum The Beats A Teaching Companion is successful on a number of levels it is a noteworthy contribution to the ever expanding field of Beat studies and more broadly cultural studies and it is a collection that at its best gives hope that in referring to its ideas the inspired teacher may still be able to enlarge the lives of their students John Shapcott Keele University **Modernism in Practice** Leith Morton, 2004 Postwar modernist verse has been rarely discussed in English language works on Japanese literature despite the fact that it has been the dominant mode of poetic expression in Japan since World War II Now readers of modern Japanese poetry in translation have gained an impressive intellectual and linguistic companion in their enjoyment of modern Japanese verse Modernism in Practice combines close readings of individual Japanese postwar poets and poetry with historical and critical analysis Five of the seven chapters concentrate on the life and work of such outstanding poets as Soh Sakon Ishigaki Rin Ito Hiromi Asabuki Ryoji and Tanikawa Shuntaro Several of these writers have only come into prominence in recent decades so this work also serves to acquaint readers with contemporary Japanese verse A significant dimension of this volume is the detailed and extensive treatment afforded two important areas of postwar Japanese verse the poetry of

women and of Okinawa Modernism in Practice is noteworthy not only as an introduction to postwar Japanese poets and their times but also for the numerous poems that appear in translation throughout the volume many for the first time in book form

Dawn to the West Donald Keene, 1999 Donald Keene's definitive history of modern Japanese literature is an achievement beyond the range and scope of any other western writer **New Directions 55** James Laughlin, 1991

Encyclopedia of American Poetry: The Twentieth Century Eric L. Haralson, 2014-01-21 The Encyclopedia of American Poetry The Twentieth Century contains over 400 entries that treat a broad range of individual poets and poems along with many articles devoted to topics schools or periods of American verse in the century Entries fall into three main categories poet entries which provide biographical and cultural contexts for the author's career entries on individual works which offer closer explication of the most resonant poems in the 20th century canon and topical entries which offer analyses of a given period of literary production school thematically constructed category or other verse tradition that historically has been in dialogue with the poetry of the United States **Kenneth Rexroth and James Laughlin** Kenneth Rexroth, 1991 Frankly H Miller was defended by me only because he spoke against the War and I think that was the main reason for his fame Now I do not believe what with Palmistry Chiromancy Phrenology and the Great Cryptogram he will survive the retooling period I honestly think he is the most insufferable snob I have ever met but all reformed pandhandlers are like that in a letter from Kenneth Rexroth to James Laughlin **World Outside the Window** Kenneth Rexroth, 1987 This book talks about Kenneth's twenty seven essays written over a period of time of more than forty years It remains the sanest guide to the cultural upheaval in American society since World War II *Collected Shorter Poems* Kenneth Rexroth, 2013-05-10 This volume brings together all of Kenneth Rexroth's shorter poems from 1920 to the present including a group of new poems written since the publication of *Natural Numbers* drawn from seven earlier books This volume brings together all of Kenneth Rexroth's shorter poems from 1920 to the present including a group of new poems written since the publication of *Natural Numbers* drawn from seven earlier books Among the American poets of the generation that came to prominence in the Forties Kenneth Rexroth has been notable both for the independence of his personal voice and for his accessibility to the tradition of international avant garde literature He began writing and publishing in magazines at fifteen His earliest work was personal and concrete much like that of the Imagists In his twenties he wrote in the disassociative style sometimes called literary cubism developed by Mallarmé Apollinaire and Reverdy This was not free association but the conscious disassociation and recombination of the elements of the poem to achieve the highest possible level of significance With his later books Rexroth moved back to a direct and classically simple form of personal statement In this period he wrote the great nature poems the love poems and the contemplative lyrics that have established his reputation as one of the most important American poets

Classics Revisited Kenneth Rexroth, 1986 Rexroth's *Classics Revisited* Humorous and insightful essays on Classic literature

From the Country of Eight Islands Hiroaki Sato, Burton Watson, 1986 A survey of Japanese poetry contains the works of

over one hundred poets from the eighth century to the present *Women Poets of Japan* Kenneth Rexroth, 1982 From early as the seventh century up to the present day no other has had so many important women poets as Japan **Dawn to the West** Donald Keene, 1998 **Collected Longer Poems** Kenneth Rexroth, 2013-05-15 This is a companion volume to the *Collected Shorter Poems* of Kenneth Rexroth which was published in 1967 This is a companion volume to the *Collected Shorter Poems* of Kenneth Rexroth which was published in 1967 All of the long poems written over the past forty years are included *The Homestead Called Damascus* 1920 25 *A Prolegomenon to a Theodicy* 1925 27 *The Phoenix and the Tortoise* 1940 44 *The Dragon and the Unicorn* 1944 50 and *The Heart's Garden The Garden's Heart* 1967 68 As we read the long poems together and in sequence we can see that Rexroth is a philosophical poet of consequence who offers us a comprehensive system of values based on the realization of the ethical mysticism of universal responsibility He is concerned above all with process the movement from the Dual to the Other I have tried Rexroth writes to embody in verse the belief that the only valid conservation of value lies in the assumption of unlimited liability the supernatural identification of the self with the tragic unity of creative process I hope I have made it clear that the self does not do this by an act of will by sheer assertion He who would save his life must lose it *Guide to Kulchur* Ezra Pound, 1970 First American edition published in 1938 under the title *Culture*

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