

## Dogra Magra

Atsushi-his confidence shot thanks to Q's mental assault-is finally caught by the Guild, due to Fitzgerald's sheer physical might and Alcott's abilities. Q, left to his own devices, turns his eyes toward his next target-Lovecraft, a Guild skill user shrouded in mystery. Soon, the Guild's scheming turns the promised land of Yokohama into a sea of flames-and Atsushi is forced to stand strong once more!

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Chronicles the obsessive love of Joji, an engineer in his thirties, for a fifteen-year-old bar hostess who reminds him of Mary Pickford.

With only minutes to stop the Moby-Dick from crashing down on Yokohama, Atsushi encounters his nemesis, Akutagawa! However, the face-off turns into a three-man battle when Fitzgerald enters the fray.

Can Atsushi and Akutagawa counter the Guild leader's extravagant ability in time to stop the white whale's descent...?!!--EndFragment--

Œuvre stupéfiante, inclassable, Dogra Magra est à la fois une performance d'écriture inégalée et un extraordinaire roman policier au programme paradoxal : un roman où les détectives sont les criminels. Ou plutôt, un roman où l'assassin est la victime. Un amnésique se réveille en pleine nuit dans la chambre d'un hôpital psychiatrique. Nous le verrons se débattre au milieu d'une toile d'araignée tissée par les docteurs de l'institution, à la recherche de son identité et de son éventuel rapport avec une mystérieuse affaire criminelle. Qui est Kure Ichirô ? Quelle terrible malédiction poursuit la lignée de sa famille et se réveille dans ses gènes ? Le lecteur, entraîné dans une spirale de plus en plus serrée de coups de théâtre et de renversements de perspective, perd toute notion de l'espace et du temps et sent son esprit lui échapper, pris d'un vertige ontologique. Car ce roman, où se côtoient la doctrine bouddhiste du karma et les concepts psychanalytiques d'inconscient, est à la fois un chef-d'œuvre d'écriture parodique qui se joue de tous les styles et une intrigue d'une intelligence labyrinthique où toutes les interprétations et leurs contraires sont autant de pièges tendus pour égarer le lecteur. Dogra Magra : un roman dont le lecteur est la victime. Réflexion sur la folie, l'identité et les pouvoirs de la science, ce texte dérangeant à l'extrême, publié quasi confidentiellement en 1935, resta totalement inconnu du grand public jusqu'à sa redécouverte à la fin des années soixante. Lorsqu'on en referme la dernière page, on comprend pourquoi il est aujourd'hui considéré au Japon comme un des romans majeurs du XXe siècle.

Shortlisted for the 2013 Man Asian Literary Prize, *Strange Weather in Tokyo* is a story of loneliness and love that defies age. Tsukiko, thirty-eight, works in an office and lives alone. One night, she happens to meet one of her former high school teachers, "Sensei," in a local bar. Tsukiko had only ever called him "Sensei" ("Teacher"). He is thirty years her senior, retired, and presumably a widower. Their relationship develops from a perfunctory acknowledgment of each other as they eat and drink alone at the bar, to a hesitant intimacy which tilts awkwardly and poignantly into love. As Tsukiko and Sensei grow to know and love one another, time's passing is marked by Kawakami's gentle hints at the changing seasons: from warm sake to chilled beer, from the buds on the trees to the blooming of the cherry blossoms. *Strange Weather in Tokyo* is a moving, funny, and immersive tale of modern Japan and old-fashioned romance.

This book contains revised and extended research articles written by prominent researchers, selected from presentations at the International MultiConference of Engineers and Computer Scientists (IMECS 2018) held in Hong Kong, 14-16 March, 2018. Topics covered include engineering physics, communications systems, control theory, automation, engineering mathematics, scientific computing, electrical engineering, and industrial applications. The book gives a snapshot of selected advances in engineering technologies and their applications, and will serve as a useful reference for researchers and graduate students in these fields.

AVAILABLE FOR THE FIRST TIME IN eBook! A man returns to the town where a baffling murder took place 27 years earlier, determined to get to the bottom of the story. Just hours after marrying the beautiful Angela Vicario, everyone agrees, Bayardo San Roman returned his bride in disgrace to her parents. Her distraught family forced her to name her first lover; and her twin brothers announced their intention to murder Santiago Nasar for dishonoring their sister. Yet if everyone knew the murder was going to happen, why did no one intervene to stop it? The more that is learned, the less is understood, and as the story races to its inexplicable conclusion, an entire society--not just a pair of murderers—is put on trial. Gabriel García Márquez was born in Colombia in 1927. He was awarded the Nobel Prize in Literature in 1982. He is the author of many works of fiction and nonfiction, including *One Hundred Years of Solitude*, *Love In The Time Cholera*, *The Autumn Of The Patriarch*, *The General In His Labyrinth*, and *News Of A Kidnapping*. He died in 2014.

Erich von Däniken's monumental *Chariots of the Gods* changed the way generations have looked at mythology, ancient history, and the possibility of advanced beings from other worlds visiting Earth. Now he tackles the history of Greece and again challenges our beliefs about how our civilization arose. Using painstaking archaeological research and evidence from the writings of Plato and Aristotle, he suggests that the Greek "myths" were, in fact, very much a reality, that the Greek "gods" were actually extraterrestrial beings who arrived on Earth many thousands of years ago. Many of you may find von Däniken's conclusions astounding, but they are argued with such vigor and clarity that you'll be forced to consider the implications of his findings for mankind. *Odyssey of the Gods* includes new, eye-opening information about: A revolutionary interpretation of the sites and legends of ancient Greece The conflict between "alien" gods and humans The true origin of centaurs, the Cyclops, and other "mythical" creatures A startling new explanation of the Atlantis legend

Modern Japan's repressed anxieties, fears and hopes come to the surface in the fantastic. A close analysis of fantasy fiction, film and comics reveals the ambivalence felt by many Japanese towards the success story of the nation in the twentieth century. *The Fantastic in Modern Japanese Literature* explores the dark side to Japanese literature and Japanese society. It takes in the nightmarish future depicted in the animated film masterpiece, *Akira*, and the pastoral dream worlds created by Japan's Nobel Prize winning author Oe Kenzaburo. A wide range of fantasists, many discussed here in English for the first time, form the basis for a ground-breaking analysis of utopias, dystopias, the disturbing relationship between women, sexuality and modernity, and the role of the alien in the fantastic.

It's just before New Year, and Frank, an overweight American tourist, has hired Kenji to take him on a guided tour of Tokyo's nightlife. But Frank's behaviour is so odd that Kenji begins to entertain a horrible suspicion: his client may in fact have murderous desires. Although Kenji is far from innocent himself, he unwillingly descends with Frank into an inferno of evil, from which only his sixteen-year-old girlfriend, Jun, can possibly save him.

"The Moon Over the Mountain is a collection of nine short stories by the Japanese author Atsushi Nakajima. Something of a cult figure in Japan, where fans hold an annual

festival in his honor, Nakajima is considered a master of a sub-genre of Japanese fictional works that take Ancient China as their subject, with stories based on folk tales, legends, and historical figures. Nakajima's stories first appeared in Japanese periodicals in 1942 and 1943, promising a potentially rich and long career, given his extensive knowledge and skills. He died tragically of pneumonia complicated by severe asthma after returning to Japan from the island of Palau in 1942. In masterful translations by Paul McCarthy and Nobuko Ochner, these are the first of his works to appear in English. "--Publisher.

For film lovers and scholars, an essential resource and reference guide.

Important connections between Japan's classical theater and its national cinema have been largely unexplored in the West. Japanese Classical Theater in Films breaks new ground by charting the influence that the three major dramatic genres - Noh, Kabuki, and Bunraku - have had on filmmaking. The first part provides historical and cultural background for understanding some of the distinctive features of the impact of the classical theater on the growth of film art. It also surveys how classical plays, such as Chushingura, have continued to enrich the cinema repertoire. The second part presents more detailed analyses with a focus on the director's use of formal properties of the classical theater and the director's adaptation of the play for the screen. Fourteen films chosen for close reading include The Iron Crown, Soshun Kochiyama, and Pandemonium - none of which has been substantially studied outside of Japan before. Noh, Kabuki, and Bunraku are the three distinct genres of classical theater that have made Japan's dramatic art unique. The audience steeped in these traditional theatrical forms sees many aspects of stage conventions in Japanese cinema. This intimacy makes the aesthetic/intellectual experience of films more enriching. Japanese Classical Theater in Films aims at heightening such awareness in the West, the awareness of the influence that these three major dramatic genres have had on Japan's cinematic tradition. Using an eclectic critical framework - a solid combination of historical and cultural approaches reinforced with formalist and auteurist perspectives - Keiko I. McDonald undertakes this much needed, ambitious task. Four postwar Japanese films - Kinoshita's The Ballad of Narayama, Kurosawa's The Throne of Blood and Ran, and Kinugasa's An Actor's Revenge - are chosen to illustrate the stylistics of the traditional theater as an important source of artistic inspiration. The illustration is followed by comparative analyses of classical plays and their screen versions. McDonald examines how major film directors transform originals in ways that clarify new and individual social, ideological, and philosophical visions. For example, Tadashi Imai's Night Drum, Mizoguchi's The Crucified Lovers, and Shinoda's Gonza: the Spearman are used to highlight the filmmakers' modernist responses to the feudal society portrayed by the playwright Monzaemon Chikamatsu. This first major study devoted to connections between Japan's classical theater and its national cinema answers the basic question about cultural specificity that has always concerned McDonald as a teacher and scholar of Japanese cinema: How does a person coming from the Japanese tradition help the Western audience see a Japanese film for what it is? "I'm not doing anything. All the Dollars did that together..." The holiday isn't over yet. The day after Izaya was stabbed, the scars of the recent incident are still fresh in the city. An eccentric couple wanders the town together as a sister keeps an eye on the girl hanging around her brother. Two women--one a child, one an adult--pursue the meaning of strength, focusing their attention on the strongest man in town. A set of mischievous twins don't bother to care about their brother. A yakuza clings to his past. Meanwhile, an underground doctor just wants to enjoy a vacation with a recently relaxed headless dullahan... Ikebukuro is going to be busy!

Atsushi's far-fetched idea to form an alliance with the Mafia results in a summit between crime boss Ougai Mori and Armed Detective president Yukichi Fukuzawa. But when negotiations fail, Dazai has no choice but to infiltrate enemy territory alone to secure Q. There, Dazai runs into some unexpected trouble...until a familiar man appears before him...!!--EndFragment--

As Ryuunosuke Akutagawa and Nathaniel Hawthorne engage in a life-or-death battle, Chuuya Nakahara has information about The Guild's plot to destroy the Armed Detective Agency. H.P. Lovecraft and John Steinbeck also reveal their powerful abilities!

Miri Nakamura examines bodily metaphors such as doppelgangers and robots that were ubiquitous in the literature of imperial Japan. Reading them against the historical rise of the Japanese empire, she argues they must be understood in relation to the most "monstrous" body of all in modern Japan: the carefully constructed image of the empire itself. In this groundbreaking novel, Fumiko Hayashi tells a powerful story of tormented love and one woman's struggle to navigate the cruel realities of postwar Japan. Spare, affecting prose recounts Japanese colonialism and the harshness of Japan's postwar experience from the rare perspective of a woman, and a rich cast of characters, drawn from the back alleys of urban Japan and the bottom? rungs of society, offers an unforgettable portrait of Japanese society after the war. The novel's characters, particularly its resilient heroine Yukiko Koda, find themselves trapped in their own drifting, unable to break free from the morass of indecisiveness. Yukiko moves from the lush and beautiful surroundings of Japanese-occupied French Indochina to the desolation and chaos of postwar Japan, and must now find her way through a radically changed landscape and society. We also follow her tortured relationship with Tomioka, a minor official working for the Department of Agriculture and Forestry. Though Tomioka returns to his wife after the war, he refuses to end his affair with Yukiko. As the two continue to cross paths, their passion and desperation grow, reflecting the intense upheaval of the times in which they live.

The Routledge History of Madness and Mental Health explores the history and historiography of madness from the ancient and medieval worlds to the present day. Global in scope, it includes case studies from Africa, Asia, and South America as well as Europe and North America, drawing together the latest scholarship and source material in this growing field and allowing for fresh comparisons to be made across time and space. Thematically organised and written by leading academics, chapters discuss broad topics such as the representation of madness in literature and the visual arts, the material culture of madness, the perpetual difficulty of creating a classification system for madness and

mental health, madness within life histories, the increased globalisation of knowledge and treatment practices, and the persistence of spiritual and supernatural conceptualisations of experiences associated with madness. This volume also examines the challenges involved in analysing primary sources in this area and how key themes such as class, gender, and race have influenced the treatment and diagnosis of madness throughout history. Chronologically and geographically wide-ranging, and providing a fascinating overview of the current state of the field, this is essential reading for all students of the history of madness, mental health, psychiatry, and medicine.

Stop battling your weight and slim down for life with this no-nonsense, insider's plan from America's health, wellness, and weight-loss guru: Jillian Michaels. She has helped millions lose weight and feel great, and now she can help you, too. Bestselling author and Biggest Loser trainer Jillian Michaels swore she'd never write another diet book. But she realized that with all of the conflicting, overly complicated information being thrown at you each day, what you need is a clear, simple plan that cuts through all the confusion to deliver amazing results, fast. This book distills all she's learned about diet, fitness, and a healthy lifestyle to provide anyone seeking to be slim, strong, and healthy with an easier path to achieving dramatic body transformation. No nonsense, no gimmicks, just actionable advice that gets incredible results fast!

This classic and controversial work of Japanese literature presents a rare look at Meiji-era Japanese sexuality. Though banned three weeks after its publication in 1909, *Vita Sexualis* is far more than a prurient erotic novel. The narrator, a professor of philosophy, wrestles with issues of sexual desire, sex education, and the proper place of sensuality. He tells the story of his own journey into sexual awareness, spanning fifteen years, from his first exposure to erotic woodcuts at the age of six, to his first physical response to a woman, and his eventual encounter with a professional courtesan. Beyond being a poignant account of one boy's coming of age, *Vita Sexualis* is also an important record of Japan's moral struggles during the cultural upheaval of the last years of the Meiji era. In response to the publication of *Vita Sexualis*, Ogai Mori was reprimanded by Japan's vice-minister of war.

*Monstrous Bodies* is a cultural and literary history of ambiguous bodies in imperial Japan. It focuses on what the book calls modern monsters—doppelgangers, robots, twins, hybrid creations—bodily metaphors that became ubiquitous in the literary landscape from the Meiji era (1868–1912) up until the outbreak of the Second Sino–Japanese War in 1937. Such monsters have often been understood as representations of the premodern past or of “stigmatized others”—figures subversive to national ideologies. Miri Nakamura contends instead that these monsters were products of modernity, informed by the newly imported scientific discourses on the body, and that they can be read as being complicit in the ideologies of the empire, for they are uncanny bodies that ignite a sense of terror by blurring the binary of “normal” and “abnormal” that modern sciences like eugenics and psychology created. Reading these literary bodies against the historical rise of the Japanese empire and its colonial wars in Asia, Nakamura argues that they must be understood in relation to the most “monstrous” body of all in modern Japan: the carefully constructed image of the empire itself.

*Dogra Magra* is one of most famous novel by Yumeno Kyusaku. This is suitable for middle - high level Japanese learner or native Japanese reader.

*Magic Words: A Dictionary* is a oneofakind resource for armchair linguists, popculture enthusiasts, Pagans, Wiccans, magicians, and trivia nuts alike. Brimming with the most intriguing magic words and phrases from around the world and illustrated throughout with magical symbols and icons, *Magic Words* is a dictionary like no other. More than sevenhundred essay style entries describe the origins of magical words as well as historical and popular variations and fascinating trivia. With sources ranging from ancient Medieval alchemists to modern stage magicians, necromancers, and wizards of legend to miracle workers throughout time, *Magic Words* is a must have for any scholar of magic, language, history, and culture.

Russian novelist Victor Pelevin is rapidly establishing himself as one of the most brilliant young writers at work today. His comic inventiveness and mind-bending talent prompted *Time* magazine to proclaim him a "psychedelic Nabokov for the cyber-age." In his third novel, *Buddha's Little Finger*, Pelevin has created an intellectually dazzling tale about identity and Russian history, as well as a spectacular elaboration of Buddhist philosophy. Moving between events of the Russian Civil War of 1919 and the thoughts of a man incarcerated in a contemporary Moscow psychiatric hospital, *Buddha's Little Finger* is a work of demonic absurdism by a writer who continues to delight and astonish.

As Kyouka fights her past demons, the threat of a three-way war between the Armed Detective Agency, the Guild, and the Port Mafia looms. With each side fortifying their defenses, who will seize the initiative and land the first crushing blow? After an attack by the Guild's fellowcrafts, the Agency's chances for survival might just be gone with the wind...

A young man describes his torment as he struggles to reconcile the diverse influences of Western culture and the traditions of his own Japanese heritage

A collection of translated stories about life in Tokyo throughout most of the twentieth century.

An European doll named Merry, which was once adored and later dumped by a girl, is back to take revenge ... One of the high school girls who love talking about Merry's Mail, the urban legend, was murdered brutally on a lonely road at night. Detective Kobayashi of the Tokyo Metropolitan Police Department and his co-worker named Sarutobi, a mystical girl who is a self-proclaimed descendant of a prominent Japanese ninja clan, are appointed as 'Urban Legend Detectives'. They start investigating the case of mysterious Merry, and then finally reach the forbidden truth ... This book is a bind up of Vol. 1 and Vol. 2 of "Urban Legend Detectives Case 1: The Merry's Mail".

The bold and boundlessly original debut novel from the Oscar®-winning screenwriter of *Being John Malkovich*, *Adaptation*, *Eternal Sunshine of the Spotless Mind*, and *Synecdoche, New York*. **LONGLISTED FOR THE CENTER FOR FICTION FIRST NOVEL PRIZE** • “A dyspeptic satire that owes much to Kurt Vonnegut and Thomas Pynchon . . . propelled by Kaufman’s deep imagination, considerable writing ability and bull’s-eye wit.”—*The Washington Post* “An astonishing creation . . . riotously funny . . . an exceptionally good [book].”—*The New York Times Book Review* • “Kaufman is a master of language . . . a sight to behold.”—**NPR NAMED ONE OF THE BEST BOOKS OF THE YEAR BY NPR AND MEN’S HEALTH** B. Rosenberger Rosenberg, neurotic and underappreciated film critic (failed academic, filmmaker, paramour, shoe salesman who sleeps in a sock drawer), stumbles upon a hitherto unseen film made by an enigmatic outsider—a film he’s convinced will change his career trajectory and rock the world of cinema to its core. His hands on what is possibly the greatest movie ever made—a three-month-long stop-motion masterpiece that took its reclusive auteur ninety years to complete—B. knows that it is his mission to show it to the rest of humanity. The only problem: The film is destroyed, leaving him the sole witness to its inadvertently ephemeral genius. All that’s left of this work of art is a single frame from

which B. must somehow attempt to recall the film that just might be the last great hope of civilization. Thus begins a mind-boggling journey through the hilarious nightmarish escape of a psyche as lushly Kafkaesque as it is atrophied by the relentless spew of Twitter. Desperate to impose order on an increasingly nonsensical existence, trapped in a self-imposed prison of aspirational victimhood and degeneratively inclusive language, B. scrambles to re-create the lost masterwork while attempting to keep pace with an ever-fracturing culture of “likes” and arbitrary denunciations that are simultaneously his *bête noire* and his *raison d'être*. A searing indictment of the modern world, *Antkind* is a richly layered meditation on art, time, memory, identity, comedy, and the very nature of existence itself—the grain of truth at the heart of every joke.

Since the end of the Second World War—and particularly over the last decade—Japanese science fiction has strongly influenced global popular culture. Unlike American and British science fiction, its most popular examples have been visual—from *Gojira* (Godzilla) and *Astro Boy* in the 1950s and 1960s to the anime masterpieces *Akira* and *Ghost in the Shell* of the 1980s and 1990s—while little attention has been paid to a vibrant tradition of prose science fiction in Japan. *Robot Ghosts and Wired Dreams* remedies this neglect with a rich exploration of the genre that connects prose science fiction to contemporary anime. Bringing together Western scholars and leading Japanese critics, this groundbreaking work traces the beginnings, evolution, and future direction of science fiction in Japan, its major schools and authors, cultural origins and relationship to its Western counterparts, the role of the genre in the formation of Japan's national and political identity, and its unique fan culture. Covering a remarkable range of texts—from the 1930s fantastic detective fiction of Yumeno Kyūsaku to the cross-culturally produced and marketed film and video game franchise *Final Fantasy*—this book firmly establishes Japanese science fiction as a vital and exciting genre. Contributors: Hiroki Azuma; Hiroko Chiba, DePauw U; Naoki Chiba; William O. Gardner, Swarthmore College; Mari Kotani; Livia Monnet, U of Montreal; Miri Nakamura, Stanford U; Susan Napier, Tufts U; Sharalyn Orbaugh, U of British Columbia; Tamaki Saitō; Thomas Schnellbacher, Berlin Free U. Christopher Bolton is assistant professor of Japanese at Williams College. Istvan Csicsery-Ronay Jr. is professor of English at DePauw University. Takayuki Tatsumi is professor of English at Keio University.

The entertainment world lost many notable talents in 2018, including movie icon Burt Reynolds, “Queen of Soul” Aretha Franklin, celebrity chef and food critic Anthony Bourdain, bestselling novelist Anita Shreve and influential Chicago blues artist Otis Rush. Obituaries of actors, filmmakers, musicians, producers, dancers, composers, writers, animals and others associated with the performing arts who died in 2018 are included. Date, place and cause of death are provided for each, along with a career recap and a photograph. Filmographies are given for film and television performers. Books in this annual series are available dating to 1994—a subscription is available for future volumes.

Remarkably little has been written on the subject of modernism in Japanese fiction. Until now there has been neither a comprehensive survey of Japanese modernist fiction nor an anthology of translations to provide a systematic introduction. Only recently have the terms “modernism” and “modernist” become part of the standard discourse in English on modern Japanese literature and doubts concerning their authenticity vis-a-vis Western European modernism remain. This anomaly is especially ironic in view of the decidedly modern prose crafted by such well-known Japanese writers as Kawabata Yasunari, Nagai Kafu, and Tanizaki Jun'ichiro. By contrast, scholars in the visual and fine arts, architecture, and poetry readily embraced *modanizumu* as a key concept for describing and analyzing Japanese culture in the 1920s and 1930s. This volume addresses this discrepancy by presenting in translation for the first time a collection of twenty-five stories and novellas representative of Japanese authors who worked in the modernist idiom from 1913 to 1938. Its prefatory materials provide a systematic overview of the literary movement's salient features—anti-naturalism, cosmopolitanism, the concept of the double self, and actionism—and describe how *modanizumu* evolved from its early “jagged edges” into a sophisticated yet popular expression of Japanese urban life in the first half of the twentieth century. The modernist style, characterized by youthful exuberance, a tongue-in-cheek tone, and narrative techniques like superimposition, is amply illustrated. *Modanizumu* introduces faces altogether new or relatively unknown: Abe Tomoji, Kajii Motojiro, Murayama Kaita, Osaki Midori, Tachibana Sotou, Takeda Rintaro, Tani Joji, Yoshiyuki Eisuke, and Yumeno Kyusaku. It also revisits such luminaries as Kawabata, Tanizaki, and the detective novelist Edogawa Ranpo. Key works that it culls from the modernist repertoire include Funahashi Seiichi's *Diving*, Hagiwara Sakutarō's “Town of Cats,” Ito Sei's *Streets of Fiendish Ghosts*, and Kawabata's film scenario *Page of Madness*. This volume moves beyond conventional views to place this important movement in Japanese fiction within a global context: an indigenous expression born of the fission of local creativity and the fusion of cross-cultural interaction.

A concise, textually analytical study of the ways in which works of contemporary Japanese cinema have explored and reflected a ‘crisis’ in Japan's changing conceptions of individuality and identity approaching the central issue from a range of aspects.

A strange journey into the far future of genetic engineering, and working life. After centuries of tinkering, many human bodies only have a casual similarity to what we now know, but both work and school continue apace. Will the enigmatic sad sack known only as “the worker” survive the day? Will the young student Hanishibe get his questions about the biological future of humanity answered, or will he have to transfer to the department of theology? Will Umari and her master ever comprehend the secrets of nanodust? -- VIZ Media

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