

The Penguin Book Of Japanese Verse

The Penguin Book of Japanese Verse Guide to Japanese Poetry How to Read a Japanese Poem The Poetics of Japanese Verse The Master-Singers of Japan Hundred Verses from Old Japan The Penguin Book of Japanese Verse The Spirit of Japanese Poetry Only Companion The Makura-kotoba Of Primitive Japanese Verse The Colors of Poetry The Poetry and Poetics of Ancient Japan A HUNDRED VERSES FROM OLD JAPAN Masterpieces of Japanese Poetry, Ancient and Modern ... Mad in Translation Traditional Japanese Poetry One Hundred Poets, One Poem Each Anthology of Japanese Verse Modernism in Practice 100 Poems from the Japanese Geoffrey Bownas J. Thomas Rimer Steven D. Carter Kōji Kawamoto Clara A. Walsh Anthony Thwaite Yone Noguchi Frederick Victor Dickins Makoto Ōoka Makoto Ōoka Various Asatarō Miyamori Robin D. Gill Senshuro Katamaru Leith Morton

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a collection of verse that contains poetry from the earliest primitive period through the nara heian kamakura muromachi and edo periods ending with modern poetry from 1868 onwards

how to read a japanese poem offers a comprehensive approach to making sense of traditional japanese poetry of all genres and periods steven d carter explains to anglophone students the methods of composition and literary interpretation used by japanese poets scholars and critics from ancient times to the present and adds commentary that will assist the modern reader how to read a japanese poem presents readings of poems by major figures such as saigyō and bashō as well as lesser known poets with nearly two hundred examples that encompass all genres of japanese poetry the book gives attention to well known forms such as haikai or haiku as well as ancient songs comic poems and linked verse each chapter provides examples of a genre in chronological order followed by notes about authorship and other contextual details including the time of composition physical setting and social occasion the commentaries focus on a central feature of japanese poetic discourse that poems are often occasional written in specific situations and are best read in light of their milieu carter elucidates key concepts useful in examining japanese poetics as well as the technical vocabulary of japanese poetic discourse familiarizing students with critical terms and concepts an appendix offers succinct definitions of technical terms and essays on aesthetic ideals and devices

leading literary scholar and critic koji kawamoto examines traditional japanese poetry and shows how the deceptively simple metrics of seven and five syllables packs information and intense emotional content into a short space the book also provides an overview of the development of the waka and haiku forms using hundreds of examples from ancient to modern poets to illustrate the ways in which meaning and image are transmitted by traditional metric forms

discover this classic translation of one of japan s most famous poetry anthologies this gem of japanese poetry has preserved its charm for over a century dating from the 13th century this collection of hyaku nin isshiu literally one hundred poems by one hundred poets contains one hundred evocative and intensely human poems the selections are written as japanese tanka featuring a five line thirty one syllable format in a 5 7 5 7 7 pattern and

were composed between the seventh and 13th centuries before being compiled by sadaiye fujiwara in 1235 these short poems consist almost entirely of love poems and picture poems intended to bring some well known scene to mind nature the cycle of the seasons the impermanence of life and the vicissitudes of love there are obvious buddhist and shinto influences throughout to make the sounds more familiar to english readers the translator has adopted a five line verse of 8 6 8 6 6 meter with the second fourth and fifth lines rhyming his accompanying notes put the poems into a cultural and historical context each poem is illustrated with an 18 century japanese woodcut by an anonymous illustrator despite the centuries that have passed since these poems were written modern readers are certain to connect with their themes and their beauty

poetry remains a living part of the culture of japan today the clichés of everyday speech are often to be traced to famous ancient poems and the traditional forms of poetry are widely known and loved the congenial attitude comes from a poetical history of about a millennium and a half this classic collection of verse therefore contains poetry from the earliest primitive period through the nara heian kamakura muromachi and edo periods ending with modern poetry from 1868 onwards including the rising poets tamura ryuichi and tanikawa shuntaro

the spirit of japanese poetry 1914 is a collection of essays by yone noguchi although he is widely recognized as a leading poet in english and japanese of the modernist period noguchi was also a dedicated literary critic who advocated for the cross pollination of national poetries his essays on the noh drama and hokku poems influenced ezra pound william butler yeats and countless other artists from the west not only the english poetry but any poetry of any country is bound to become stale and stupid if it shuts itself up for too long a time it must sooner or later be rejuvenated and enlivened with some new force for noguchi it is not only educational to immerse oneself in the art of other cultures but vital for those cultures to flourish as a japanese poet who excelled with a modern free verse style of english poetry noguchi advocated for his contemporaries to attempt a similar radical openness to possibility uncertainty and change in these brilliant instructive essays he provides his understanding of the spiritual otherworldly nature of japanese poetry reflects on the function of silence in the traditional noh drama and praises the lyric essence of hokku poems with a beautifully designed cover and professionally typeset manuscript this edition of yone noguchi s the spirit of japanese poetry is a classic of japanese american literature reimagined for modern readers

written by court princesses exiled officials zen priests and recluses the 150 poems translated here represent the rich diversity of japan s poetic tradition varying in tone from the sensuous and erotic to the profoundly spiritual each poem captures a sense of the poignant beauty and longing known only in the fleeting experience of the moment the translator has selected these five line tanka one of the great traditional verse forms of japanese literature from sources ranging from the classical imperial anthologies of the eighth and tenth centuries to works of the early twentieth century

this translation of the makura kotoba a classic collection of japanese poetry is a must read for anyone interested in japanese literature frederick victor dickins was a respected scholar of japanese culture and his translations capture the beauty and elegance of these ancient poems this edition includes notes and commentary making it an invaluable resource for scholars and students alike this work has been selected by scholars as being culturally important and is part of the knowledge base of civilization as we know it this work is in the public domain in the united states of america and possibly other nations within the united states you may freely copy and distribute this work as no entity individual or corporate has a copyright on the body of the work scholars believe and we concur that this work is important enough to be preserved reproduced and made generally available to the public we appreciate your support of the preservation process and thank you for being an important part of keeping this knowledge alive and relevant

it was the noblewomen of the xth and xith centuries who freed japanese literature from the domination of formal chinese writing to create a poetry shaped by spoken japanese many centuries later it was again women this time courtesans and prostitutes who through popular song liberated a poetry more and more restricted by increasingly rarified conventions in this remarkable book the poet ooka makoto who is also in donald keene s words a major critic perhaps the finest in japan today opens the great library of poetry

anthologies compiled by imperial order he also recreates in detail the social political and cultural realities surrounding the development of japanese poetry from ancient until modern times

the hyaku nin isshiu or single verses by a hundred people were collected together in a d 1235 they are placed in approximate chronological order and range from about the year ad 670 perhaps what strikes one most in connection with the hyaku nin isshiu is the date when the verses were written most of them were produced before the time of the norman conquest ad 1066 and one cannot but be struck with the advanced state of art and culture in japan at a time when europe was still in a very elementary stage of civilization the collection consists almost entirely of love poems and what the editor calls picture poems intended to bring before the mind s eye some well known scene in nature and it is marvellous what effect little thumbnail sketches are compressed within thirty one syllables some show the cherry blossoms which are doomed to fall the dewdrops scattered by the wind the mournful cry of the wild deer on the mountains the dying crimson of the fallen maple leaves the weird sadness of the cuckoo singing in the moonlight and the loneliness of the recluse in the mountain wilds while those verses which appear to be of a more cheerful type are rather of the nature of the japanese smile described by lafcadio hearn as a mask to hide the real feelings japanese poetry differs very largely from anything we are used to in the west it has no rhyme or alliteration and little if any rhythm as we understand it the verses in this collection are all what are called tanka which has five lines and thirty one syllables arranged thus 5 7 5 7 7 which is an unusual metre for western ears for this translation the editor has adopted a five lined verse of 8 6 8 6 6 metre with the second fourth and fifth lines rhyming in the hope of retaining at least some resemblance to the original form while at the same time making the sound more familiar to english readers a percentage of the net sale will be donated to charities specialising in educational scholarships yesterday s books for tomorrow s educations

even readers with no particular interest in japan if such odd souls exist may expect unexpected pleasure from this book if english metaphysical poetry grooks hyperlogical nonsense verse outrageous epigrams the im possibilities and process of translation between exotic tongues the reason of puns and rhyme outlandish metaphor extreme hyperbole and whatnot tickle their fancy read together with the woman without a hole also by robin d gill the hitherto overlooked ulterior side of art poetry in japan may now be thoroughly explored by monolinguals though bilinguals and students of japanese will be happy to know all the original japanese is included amazon com

this anthology brings together in convenient form a rich selection of japanese poetry in traditional genres dating back from the earliest times to the twentieth century with more than 1 100 poems it is the most varied and comprehensive selection of traditional japanese poetry now available in english ezra pound called poetry the most concentrated form of verbal expression and the great poets of japan wrote poems as charged and compressed as poems can be the japanese language with its few consonants and even fewer vowels did not lend itself to expansive forms making small seem better and perhaps more powerful there is also the historical context in which japanese poetry developed the highly refined society of the early courts of nara and kyoto in this setting poetry came to be used as much for communication between lovers and friends as for artistic expression and a tradition of cryptic statement evolved with notes passed from sleeve to sleeve or conundrums exchanged furtively in the night add to this the high sense of decorum that dominated court society for centuries and you have the conditions that led to the development of the classical uta also referred to as tanka or waka the thirty one syllable form that acts as the foundation for virtually all poetry written in japanese between 850 and 1900 in choosing poems the compiler has given priority to authors and works generally acknowledged as of great artistic and or historical importance by japanese scholars for this reason major poets such as kakinomoto no hitomaro izumi shikibu saigyo and matsuo basho are particularly important collections such as man yoshu kokinshu and shin kokinshu in addition the volume also contains samplings from genres such as the poetic diary linked verse chinese forms and comic verse

a new edition of the most widely known and popular collection of japanese poetry the best loved and most widely read of all japanese poetry collections the ogura hyakunin isshu contains 100 short poems on nature the seasons travel and above all love dating back to the seventh century these elegant precisely observed waka poems the precursor of haiku

express deep emotion through visual images based on a penetrating observation of the natural world. Peter Macmillan's new translation of his prize-winning original conveys even more effectively the beauty and subtlety of this magical collection, translated with an introduction and commentary by Peter Macmillan.

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.

It is remarkable that any westerner, even so fine a poet as Kenneth Rexroth, could have captured in translation so much of the subtle essence of classic Japanese poetry: the depth of controlled passion, the austere elegance of style, the compressed richness of imagery. The poems are drawn chiefly from the traditional Manyoshu, Kokinshu, and Hyakunin Isshu collections, but there are also examples of haiku and other later forms. The sound of the Japanese texts is reproduced in romaji script, and the names of the poets in the calligraphy of Ukai Uchiyama. The translator's introduction gives us basic background on the history and nature of Japanese poetry, which is supplemented by notes on the individual poets and an extensive bibliography.

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