

Download Ebook The Lake Yasunari Kawabata Read Pdf Free

The Lake The Lake The Lake House of the Sleeping Beauties and Other Stories The Sound of the Mountain Palm-of-the-Hand Stories Dandelions Beauty and Sadness The Scarlet Gang of Asakusa The Old Capital Spring Snow Treasure in the Lake The Oxford Book of Japanese Short Stories Hu Thousand Cranes First Snow on Fuji Next Life Might be Kinder A Personal Matter Parade Autumn Wind & Other Stories The Sh?wa Anthology Monkey New Writing from Japan: Volume 1: Food The Houses of Belgrade The Lake Izu Dancer and Other Stories Confessions of a Mask The Dancing Girl of Izu and Other Stories The Mountain Story Somersault Sengai Who We're Reading When We're Reading Murakami Human Traces A Summer Life Am I Alone Here? Kawabata Yasunari g? ke?i kath? ?????????????????????? Moshi Moshi The Nobel Prize in Literature Soundings in Time The Survivors

Covering 60 years of literature, this anthology presents both established authors as well as numerous writers, almost unknown in English. Four lost hikers are about to discover they're capable of something extraordinary. Nola has gone up the mountain to commemorate her wedding anniversary, the first since her beloved husband passed. Blonde, stick-thin Bridget is training for a triathlon. Vonn is working out her teenage rebellion at eight thousand feet, driven by family obligation and the urge to escape her mistakes. Still reeling from the tragic accident that robbed him of his best friend, Wolf Truly is the only experienced hiker among them, but he has come to the cliffs on his eighteenth birthday without food or supplies because he plans to take his own life. When a series of missteps strands this unusual group together in the wilderness, they soon realize that their only defense against the brutality of nature is one another. As one day without rescue spirals dramatically into the next, and misadventure turns to nightmare, these four broken souls begin to form an inextricable bond, pushing themselves and one another further than they ever could have dreamed possible. The three who make it home alive will be forever changed by their harrowing days on the mountain. From the New York Times bestselling author of *The Girls*, *The Mountain Story* is a fast-paced, suspenseful adventure and a gorgeous tribute to the resilience of the human spirit. Braving a landscape both unforgivingly harsh and breathtakingly beautiful, Nola, Bridget, Vonn, and Wolf find themselves faced with an impossible question: How much will they sacrifice for a stranger? Sixteen-year-old Jacques Rebière is living a humble life in rural France, studying butterflies and frogs by candlelight in his bedroom. Across the Channel, in England, the playful Thomas Midwinter, also sixteen, is enjoying a life of ease--and is resigned to follow his father's wishes and pursue a career in medicine. A fateful seaside meeting four years later sets the two young men on a profound course of friendship and discovery; they will become pioneers in the burgeoning field of psychiatry. But when a female patient at the doctors' Austrian sanatorium becomes dangerously ill, the two men's conflicting diagnosis threatens to divide them--and to undermine all their professional achievements. From the bestselling author of *Birdsong* comes this masterful novel that ventures to answer challenging questions of consciousness and science, and what it means to be

human. This novel, *The Lake*, was written by Japanese writer Yasunari Kawabata (1899-1972), who won the Nobel Prize for Literature in 1968. Originally published in 1954, the book tells the story of a former schoolteacher suffering from a food condition named Gimpei Momoi, with recurring memories of a lake from his hometown, and his interactions with a number of women. Instant New York Times Bestseller “As always, Harper skillfully evokes the landscape as she weaves a complicated, elegant web, full of long-buried secrets ready to come to light.” - The New York Times Book Review

Kieran Elliott's life changed forever on the day a reckless mistake led to devastating consequences. The guilt that still haunts him resurfaces during a visit with his young family to the small coastal community he once called home. Kieran's parents are struggling in a town where fortunes are forged by the sea. Between them all is his absent brother, Finn. When a body is discovered on the beach, long-held secrets threaten to emerge. A sunken wreck, a missing girl, and questions that have never washed away... From the Nobel Prize-winning author: “One of the great short novels of the 20th century” (Jonathan Franzen, *The Wall Street Journal*). Internationally acclaimed as one of the world’s most influential writers, Kenzaburo Oe brings to the fore the post-WWII rage and anxiety of a decorous society in this “deathly black comedy . . . dripping with nuclear terror” (*The Japan Times*).

Bird is an antisocial twenty-seven-year-old intellectual hanging on to a failing marriage with whiskey. He dreams of going to Africa where the sky sprawls with possibilities. Then, as though walloped by a massive invisible fist, Bird’s Utopian fantasies are shattered when his wife gives birth to what he calls their “monster baby.” Now, Bird is left with one question: How can he and his wife spend the rest of their lives with this damaged thing clinging to their backs? As shameful, disgraceful, and unthinkable a desire as it is, Bird has an answer. Not sealed. Not just yet. Not before Bird flees on a bender of indiscriminate (and frustratingly impotent) sex, hard liquor, self-delusion, and most terrifying of all—self-discovery. “[I’d] forgotten just how crazy it is . . . It feels so much like life to me . . . it tells me that Oe is onto something correct. People don’t want to deal with reality.” —Jonathan Franzen, *The Wall Street Journal* “Very close to a perfect contemporary novel.” —The New York Times “An astonishing novel.” —Mother Jones

The successful writer Oki has reached middle age and is filled with regrets. He returns to Kyoto to find Otoko, a young woman with whom he had a terrible affair many years before, and discovers that she is now a painter, living with a younger woman as her lover. Otoko has continued to love Oki and has never forgotten him, but his return unsettles not only her but also her young lover. This is a work of strange beauty, with a tender touch of nostalgia and a heartbreaking sensitivity to those things lost forever. "Sengai: Master Zen Painter is the portrait of a Japanese Zen priest of the mid-eighteenth century whose work embodies the essence of humor in the Zen tradition. Sengai was a Zen master with a profound insight into life, but more importantly he was able to express this insight in ink paintings and calligraphy that are replete with wisdom, simplicity, and humor." "Sengai is a revealing look at his entire life - from his childhood when he was placed in a Zen temple because of family financial difficulties to the time of his retirement as abbot of the historical Shofukuji temple. The focus is on the humor that characterizes not only his work but Zen itself, the symbolic representation of enlightenment in his work, and the lessons that he has to teach modern man." "For those interested in Zen, calligraphy, or art, Sengai is the fascinating story of how these disciplines can be fully integrated in the being of one remarkable man."--BOOK JACKET.

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The Old Capital is one of the three novels cited specifically by the Nobel Committee when they awarded Yasunari Kawabata the Nobel Prize for Literature in 1968. With the ethereal tone and aesthetic styling characteristic of Kawabata's prose, *The Old Capital* tells the story of Chieko, the adopted daughter of a Kyoto kimono designer, Takichiro, and his wife, Shige. Set in the traditional

city of Kyoto, Japan, this deeply poetic story revolves around Chieko who becomes bewildered and troubled as she discovers the true facets of her past. With the harmony and time-honored customs of a Japanese backdrop, the story becomes poignant as Chieko's longing and confusion develops. For readers who love Haruki Murakami and want to be introduced to other exciting contemporary Japanese writers, especially women writers This National Book Critics Circle Award is "an entrancing attempt to catch what falls between: the irreducibly personal, messy, even embarrassing ways reading and living bleed into each other, which neither literary criticism nor autobiography ever quite acknowledges." —The New York Times "Stories, both my own and those I've taken to heart, make up whoever it is that I've become," Peter Orner writes in this collection of essays about reading, writing, and living. Orner reads and writes everywhere he finds himself: a hospital cafeteria, a coffee shop in Albania, or a crowded bus in Haiti. The result is a book of unlearned meditations that stumbles into memoir. Among the many writers Orner addresses are Isaac Babel and Zora Neale Hurston, both of whom told their truths and were silenced; Franz Kafka, who professed loneliness but craved connection; Robert Walser, who spent the last twenty-three years of his life in a Swiss insane asylum, working at being crazy; and Juan Rulfo, who practiced the difficult art of silence. Virginia Woolf, Eudora Welty, Yasunari Kawabata, Saul Bellow, Mavis Gallant, John Edgar Wideman, William Trevor, and Vaclav Havel make appearances, as well as the poet Herbert Morris—about whom almost nothing is known. An elegy for an eccentric late father, and the end of a marriage, *Am I Alone Here?* is also a celebration of the possibility of renewal. At once personal and panoramic, this book will inspire readers to return to the essential stories of their own lives. Grand adventures stories often begin where you least expect them... Iris knows this because she's read them all. However, as a thirteen-year-old stuck in the tiny town of Bugden, real adventure seems like a distant dream. But when Iris and her best friend, Sam, stumble upon an unusually dry river on the outskirts of town, they're led to a discovery beyond anything Iris has ever read about: a hidden city and a forgotten tale of friendship. In Jason Pamment's middle grade graphic novel debut, perfect for fans of *Hilda* and *This Was Our Pact*, can Iris and Sam uncover the truth in time to keep their own friendship afloat, or will history repeat itself and pull them apart forever? Selling his life story to a filmmaker known for the stylized violence portrayed in his work in the aftermath of his sensual wife's murder, Sam develops a cat-and-mouse relationship with the filmmaker and begins experiencing wrenching hallucinations. The first new novel Oe has published since winning the Nobel Prize, *Somersault* is a magnificent story of the charisma of leaders, the danger of zealotry, and the mystery of faith. A decade before the story opens, two men referred to as the Patron and Guide of mankind were leaders of an influential religious movement. When a radical faction of their followers threatened to unleash an apocalypse, they recanted all of their teachings and abandoned their followers. Now, after ten years of silence, Patron and Guide begin contacting their old followers and reaching out to the public, assisted by a small group of young people who have come to them in recent months. Just as they are beginning this renewed push, the radical faction kidnaps Guide, holding him captive until his health gives out. Patron and a small core of the faithful, including a painter named Kizu who may become the new Guide, move to the mountains to establish the church's new base, followed by two groups from Patron's old church: the devout Quiet Women, and the Technicians, who have ties to the old radical faction. The Baby Fireflies, young men from a nearby village, attempt to influence the church with local traditions and military discipline. As planning proceeds for the summer conference that will bring together the faithful and launch the new church in the eyes of the world, the conflicting agendas of these factions threaten to make a mockery of the church's unity—or something far more dangerous. 'The Lake,' translated by Reiko Tsukimura, is the story of a man's obsession with an adolescent girl and his

secret pursuit of her innocence -- will come as a major surprise to those who associate Kawabata with things delicate and understated. "A beautiful translation . . . Yoshimoto deploys a magically Japanese light touch to emotionally and existentially tough subject matter: domestic disarray, loneliness, identity issues, lovesickness . . . [a] nimble narrative." ?ELLE In *Moshi Moshi*, Yoshie's much-loved musician father has died in a suicide pact with an unknown woman. It is only when Yoshie and her mother move to Shimokitazawa, a traditional Tokyo neighborhood of narrow streets, quirky shops, and friendly residents that they can finally start to put their painful past behind them. However, despite their attempts to move forward, Yoshie is haunted by nightmares in which her father is looking for the phone he left behind on the day he died, or on which she is trying—unsuccessfully—to call him. Is her dead father trying to communicate a message to her through these dreams? With the lightness of touch and surreal detachment that are the hallmarks of her writing, Banana Yoshimoto turns a potential tragedy into a poignant coming-of-age ghost story and a life-affirming homage to the healing powers of community, food, and family. Yukio Mishima's *Spring Snow* is the first novel in his masterful tetralogy, *The Sea of Fertility*. Here we meet Shigekuni Honda, who narrates this epic tale of what he believes are the successive reincarnations of his friend, Kiyooki Matsugae. It is 1912 in Tokyo, and the hermetic world of the ancient aristocracy is being breached for the first time by outsiders — rich provincial families unburdened by tradition, whose money and vitality make them formidable contenders for social and political power. Shigekuni Honda, an aspiring lawyer and his childhood friend, Kiyooki Matsugae, are the sons of two such families. As they come of age amidst the growing tensions between old and new, Kiyooki is plagued by his simultaneous love for and loathing of the spirited young woman Ayakura Satoko. But Kiyooki's true feelings only become apparent when her sudden engagement to a royal prince shows him the magnitude of his passion — and leads to a love affair both doomed and inevitable. How did a loner destined for a niche domestic audience become one of the most famous writers alive? A "fascinating" look at the "business of bringing a best-selling novelist to a global audience" (*The Atlantic*)?and a "rigorous" exploration of the role of translators and editors in the creation of literary culture (*The Paris Review*). Thirty years ago, when Haruki Murakami's works were first being translated, they were part of a series of pocket-size English-learning guides released only in Japan. Today his books can be read in fifty languages and have won prizes and sold millions of copies globally. How did a loner destined for a niche domestic audience become one of the most famous writers alive? This book tells one key part of the story. Its cast includes an expat trained in art history who never intended to become a translator; a Chinese American ex-academic who never planned to work as an editor; and other publishing professionals in New York, London, and Tokyo who together introduced a pop-inflected, unexpected Japanese voice to the wider literary world. David Karashima synthesizes research, correspondence, and interviews with dozens of individuals—including Murakami himself—to examine how countless behind-the-scenes choices over the course of many years worked to build an internationally celebrated author's persona and oeuvre. His careful look inside the making of the "Murakami Industry" uncovers larger questions: What role do translators and editors play in framing their writers' texts? What does it mean to translate and edit "for a market"? How does Japanese culture get packaged and exported for the West? A new translation of the only work not currently available in English by a Nobel-Prize winning author and the best known Japanese writer outside of Japan. Collection of short stories written over the entire span of Kawabata's career. These stories, he felt, represented the essence of his art and reflect his abiding interest in the miniature, the wisp of plot reduced to the essential. --Adapted from publisher description. "Lane Dunlop's translations read elegantly, and his selection of modern Japanese Stories is both fresh and persuasive." —Donald

Keene, Japanese scholar, historian, teacher, writer and translator of Japanese literature. The fourteen distinct voices of this collection tell fourteen very different stories spanning sixty years of twentieth-century Japanese literature. They include a nostalgic portrait of an aristocratic Meiji family in Kafu Nagai's "The Fox," a surprisingly cheerful celebration of postwar chaos in Sakaguchi Ango's "One Woman and the War," a chilly assessment of the modern society in Watanabe Junichi's "Invitation to Suicide," and much more. The writers also represent a wide spectrum, from renowned figure of Yasunari Kawabata, winner of the Nobel Prize for Literature in 1968, to authors whose works have never before been translated into English. Westerners familiar only with stereotypical images of bowing geisha and dark-suited businessmen will be surprised by the cast of characters translator Lane Dunlop introduces in this anthology. Lovers of fiction and student of Japan are certain to find these stories absorbing, engaging and instructive. Nobel Prize winner Yasunari Kawabata's *The Sound of the Mountain* is a beautiful rendering of the predicament of old age — the gradual, reluctant narrowing of a human life, along with the sudden upsurges of passion that illuminate its closing. By day Ogata Shingo, an elderly Tokyo businessman, is troubled by small failures of memory. At night he associates the distant rumble he hears from the nearby mountain with the sounds of death. In between are the complex relationships that were once the foundations of Shingo's life: his trying wife; his philandering son; and his beautiful daughter-in-law, who inspires in him both pity and the stirrings of desire. Out of this translucent web of attachments, Kawabata has crafted a novel that is a powerful, serenely observed meditation on the relentless march of time. A play and eight stories by a Japanese winner of the Nobel Prize. In the title story, an ex-husband and wife try unsuccessfully to recapture their old feelings, in another story a romance fails to take off because he dislikes her ears. Nobel Prize winner Yasunari Kawabata's *Thousand Cranes* is a luminous story of desire, regret, and the almost sensual nostalgia that binds the living to the dead. While attending a traditional tea ceremony in the aftermath of his parents' deaths, Kikuji encounters his father's former mistress, Mrs. Ota. At first Kikuji is appalled by her indelicate nature, but it is not long before he succumbs to passion—a passion with tragic and unforeseen consequences, not just for the two lovers, but also for Mrs. Ota's daughter, to whom Kikuji's attachments soon extend. Death, jealousy, and attraction convene around the delicate art of the tea ceremony, where every gesture is imbued with profound meaning. After her mother's death, Chihiro moves to Tokyo hoping to get over her grief and meets Nakajima, a young man battling his own demons. A young woman moves to Tokyo after the death of her mother, hoping to overcome her grief and start a career as a graphic artist. But she spends her time staring out of the window, only to realise that there is a young man across the street staring out of his window too. They eventually embark on a hesitant romance, until she learns that he is the victim of a childhood trauma. Visiting two of his friends who live a monastic life beside a beautiful lake, she begins to piece together clues that reveal that his troubled past includes a bizarre religious cult. This first full length, and long overdue, study of Kawabata, Japan's first Nobel laureate for literature and the most widely known for his novels *Snow Country* (1960) and *Sound of the Mountain* (1970). In a crowded two-bedroom apartment in Tokyo, four Japanese twenty-somethings are waiting for their lives to begin. They have come from all over Japan, bringing with them dreams of success and romance, but life isn't exactly going as planned. Kotomi waits by the phone for a boyfriend who never calls, Ryosuke is sleeping with his best friend's girlfriend, and Mirai's drinking has become a serious problem. Only Naoki, an aspiring filmmaker and the glue that keeps them all together, seems to be on the right track. Meanwhile, their next door neighbors are up to something suspicious, and a mysterious attacker is terrorizing the neighborhood. When a homeless teenager suddenly appears, his arrival sets off a chain of events that will bring to light dark secrets the tenants of Apt. 401 have kept

from one another—and from themselves. Parade—from Shuichi Yoshida (“Japan’s Stieg Larsson” —The Wall Street Journal), the wildly popular author of *Villain*—is a shocking story of life in the big city. A fascinating discovery, Kawabata’s unfinished final novel *Dandelions* is a great master’s last word. A fascinating discovery, *Dandelions* is Kawabata's final novel, left incomplete when he committed suicide in 1972. Beautifully spare and deeply strange, *Dandelions* explores love and madness and consists almost entirely conversations between a woman identified only as Ineko's mother, and Kuno, a young man who loves Ineko and wants to marry her. The two have left Ineko at the Ikuta Clinic, a mental hospital, which she has entered for treatment of somagnosia, a condition that might be called “seizures of body blindness.” Although her vision as a whole is unaffected, she periodically becomes unable to see her lover Kuno. Whether this condition actually constitutes madness is a topic of heated discussion between Kuno and Ineko’s mother: Kuno believes Ineko's blindness is actually an expression of her love for him, as it is only he, the beloved, she cannot see. In this tantalizing book, Kawabata explores the incommunicability of desire and carries the art of the novel, where he always suggested more than he stated, into mysterious and strange new realms. *Dandelions* is the final word of a truly great master, the first Japanese winner of the Nobel Prize. The story of a man coming to terms with his homosexuality in traditional Japanese society has become a modern classic. The Bernard Johnson translation of Pekic's prize-winning novel. Originally published by Harcourt in 1978. Annotation copyright by Book News, Inc., Portland, OR This Japanese literature collection contains four translated stories from two of Japan's most beloved and acclaimed fiction writers. The *Izu Dancer*, Yasunari Kawabata's first work to bring him recognition as a writer, is a novella about six Izu Peninsula travelers. As the six travelers journey together, intimacy develops and friendship overcomes class differences. Capturing the shy eroticism of adolescence, *The Izu Dancer* is a charming picture of the times. Yasushi Inoue's *The Counterfeiter*, although set in modern times, poses universal questions that transcend culture an era. *Abasute* and *The Full Moon* both explore themes of separation, loneliness, and isolation. Through the gloomy tales, Inoue's compassion shines, revealing yet another aspect of an author known for his vivid precision and economy of words. Inoue's stories are at least partially autobiographical, and Inoue's attitudes toward human destiny and fatalism are strongly influenced by his separation from his parents at an early age—yet all of his stories reveal his great compassion for his fellow human being. Gary Soto writes that when he was five “what I knew best was at ground level.” In this lively collection of short essays, Soto takes his reader to a ground-level perspective, resreating in vivid detail the sights, sounds, smells, and textures he knew growing up in his Fresno, California, neighborhood. The “things” of his boyhood tie it all together: his Buddha “splotched with gold,” the taps of his shoes and the “engines of sparks that lived beneath my soles,” his worn tennies smelling of “summer grass, asphalt, the moist sock breathing the defeat of basesall.” The child's world is made up of small things--small, very important things. This collection of short stories, including many new translations, is the first to span the whole of Japan's modern era from the end of the nineteenth century to the present day. Beginning with the first writings to assimilate and rework Western literary traditions, through the flourishing of the short story genre in the cosmopolitan atmosphere of the Taisho era, to the new breed of writers produced under the constraints of literary censorship, and the current writings reflecting the pitfalls and paradoxes of modern life, this anthology offers a stimulating survey of the development of the Japanese short story. Various indigenous traditions, in addition to those drawn from the West, recur throughout the stories: stories of the self, of the Water Trade (Tokyo's nightlife of geishas and prostitutes), of social comment, love and obsession, legends and fairytales. This collection includes the work of two Nobel prize-winners: Kawabata and Oe, the talented women writers Hirabayashi, Euchi,

Okamoto, and Hayashi, together with the acclaimed Tanizaki, Mishima, and Murakami. The introduction by Theodore Goossen gives insight into these exotic and enigmatic, sometimes disturbing stories, derived from the lyrical roots of Japanese literature with its distinctive stress on atmosphere and beauty. Twenty-three stories by a Japanese writer. The subjects include beggars, Buddhist priests and love dramas. The story, *Diary of My Sixteenth Year*, is on the friendship of a boy and his grandfather. Three surreal, erotically charged stories from Nobel Prize winner Yasunari Kawabata. In the three long tales in this collection, Yasunari Kawabata examines the boundaries between fantasy and reality in the minds of three lonely men. Piercing examinations of sexuality and human psychology—and works of remarkable subtlety and beauty—these stories showcase one of the twentieth century's great writers—in any language—at his very best.

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