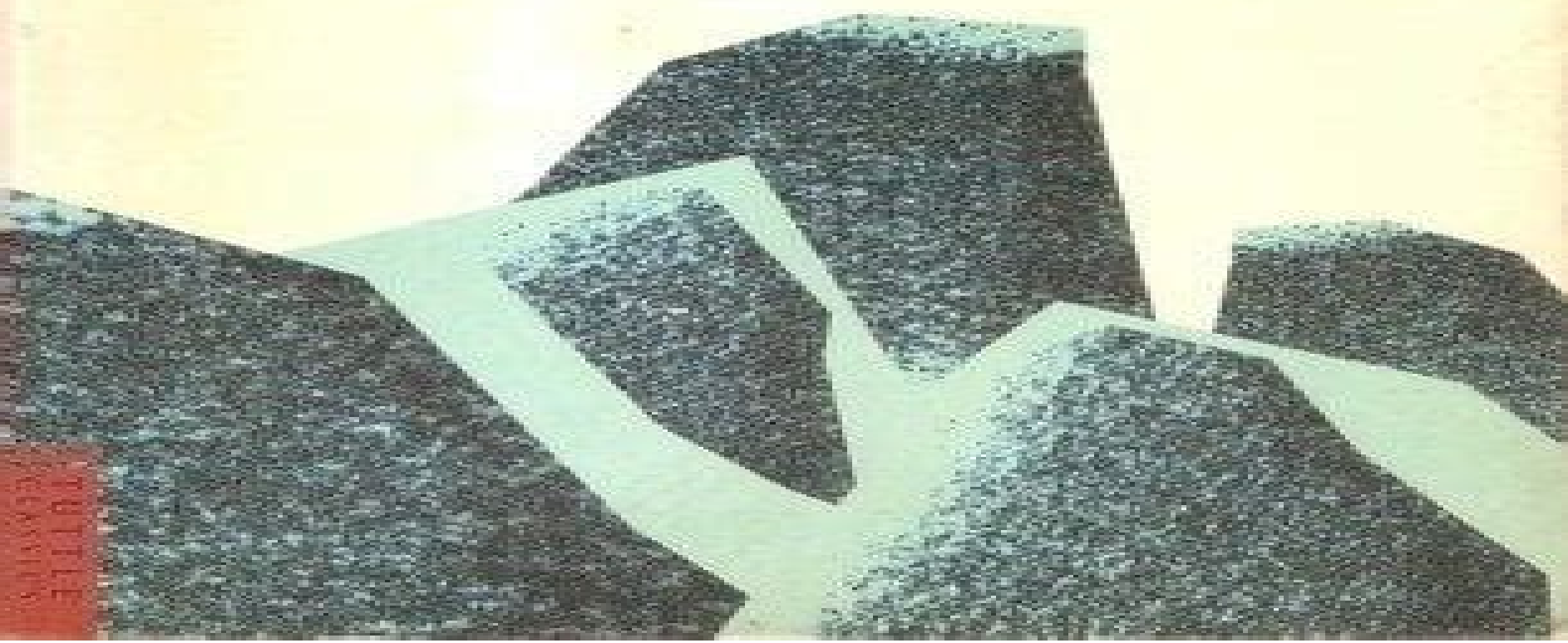


Osamu Dazai

Crackling Mountain and Other Stories

Translated by James O'Brien



Crackling Mountain

Osamu Dazai



Crackling Mountain:

Asian-Pacific Folktales and Legends Jeannette Faurot, 2010-06-15 These stories offer us an introduction to the complex oral traditions of the varied civilizations of one of the world's most fascinating regions. Exotic, clever, and poignant, *Asian-Pacific Folktales and Legends* invites you into a magically distinctive world. Originating from the far corners of the globe—China, Korea, Japan, Thailand, the Philippines, Vietnam, Indonesia, and Malaysia—these tales teach us about morality and mysticism in enchanting ways. Organized by universal folkloric themes, *Asian-Pacific Folktales and Legends* features animal stories, tales of magical skill, explanations of how things came to be the way they are, delightful depictions of the clever and the foolish, ghosts and supernatural beings, and legends about heroes and gods. From the Vietnamese tale of the Supernatural Crossbow to the Malaysian story of The Man in the Moon, each piece in this collection explores a self-contained dreamlike universe that both delights and transports the reader. Shaped by the geographical and cultural influences of a people, these stories offer us an introduction to the complex oral traditions of the varied civilizations of one of the world's most fascinating regions.

Revolution and Other Writings Gustav Landauer, 2010-07-01 Landauer is the most important agitator of the radical and revolutionary movement in the entire country. This is how Gustav Landauer is described in a German police file from 1893. Twenty-six years later, Landauer would die at the hands of reactionary soldiers who overthrew the Bavarian Council Republic, a three-week attempt to realize libertarian socialism amidst the turmoil of post-World War I Germany. It was the last chapter in the life of an activist writer and mystic who Paul Avrich calls the most influential German anarchist intellectual of the twentieth century. This is the first comprehensive collection of Landauer's writings in English. It includes one of his major works, *Revolution*, thirty additional essays and articles, and a selection of correspondence. The texts cover Landauer's entire political biography from his early anarchism of the 1890s to his philosophical reflections at the turn of the century, the subsequent establishment of the Socialist Bund, his tireless agitation against the war, and the final days among the revolutionaries in Munich. Additional chapters collect Landauer's articles on radical politics in the US and Mexico and illustrate the scope of his writing with texts on corporate capitalism, language, education, and Judaism. The book includes an extensive introduction, commentary, and bibliographical information compiled by the editor and translator Gabriel Kuhn, as well as a preface by Richard Day.

Real Osamu Dazai Osamu Dazai, 2024-09-24 Dazai's brand of egoistic pessimism dovetails organically with the emo chic of this cultural moment and with the inner lives of teenagers of all eras. Andrew Martin, *The New York Times* Best known for his novels *No Longer Human* and *The Setting Sun*, Dazai was also an acclaimed writer of short stories, experimenting with a wide variety of styles and bringing to each work a sophisticated sense of humor, a broad empathy for the human condition, and a tremendous literary talent. The twenty stories in this collection include *Memories*, an autobiographical tale in which Dazai relates episodes from his own childhood and adolescence, showing his relationship with his family and his tendency towards introspection and self-dramatization; *On the Question of Apparel*, A

comic tour de force in which Dazai examines the hold that fashion has over him and how it relates to his own pathetic self image *A Poor Man's Got His Pride* A retelling of a story by 18th century master of burlesque fiction Ihara Saikaku about a fallen samurai who lives in poverty *The Sound of Hammering* A love story set against the backdrop of the rebuilding of Tokyo after the city was totally destroyed during World War Two And sixteen other stories By turns hilarious ironic introspective mystical and sarcastic these stories present a fully rounded portrait of a talented writer who tried several times to take his own life and ultimately succeeded An introduction by translator James O'Brien gives the background to Dazai's life and shows how the stories in this book whether autobiographical or fictional contribute to an understanding of one of Japan's greatest writers Recommended for readers 16 years up Not intended for high school classroom use due to adult content

Myths and Legends of Japan Frederick Hadland Davis, 2020-09-28 Pierre Loti in *Madame Chrysanthème* Gilbert and Sullivan in *The Mikado* and Sir Edwin Arnold in *Seas and Lands* gave us the impression that Japan was a real fairyland in the Far East We were delighted with the prettiness and quaintness of that country and still more with the prettiness and quaintness of the Japanese people We laughed at their topsy turvy ways regarded the Japanese woman in her rich coloured kimono as altogether charming and fascinating and had a vague notion that the principal features of Nippon were the tea houses cherry blossom and geisha Twenty years ago we did not take Japan very seriously We still listen to the melodious music of *The Mikado* but now we no longer regard Japan as a sort of glorified willow pattern plate The Land of the Rising Sun has become the Land of the Risen Sun for we have learnt that her quaintness and prettiness her fairy like manners and customs were but the outer signs of a great and progressive nation To day we recognise Japan as a power in the East and her victory over the Russian has made her army and navy famous throughout the world The Japanese have always been an imitative nation quick to absorb and utilise the religion art and social life of China and having set their own national seal upon what they have borrowed from the Celestial Kingdom to look elsewhere for material that should strengthen and advance their position This imitative quality is one of Japan's most marked characteristics She has ever been loath to impart information to others but ready at all times to gain access to any form of knowledge likely to make for her advancement In the fourteenth century Kenko wrote in his *Tsurezuregusa* Nothing opens one's eyes so much as travel no matter where and the twentieth century Japanese has put this excellent advice into practice He has travelled far and wide and has made good use of his varied observations Japan's power of imitation amounts to genius East and West have contributed to her greatness and it is a matter of surprise to many of us that a country so long isolated and for so many years bound by feudalism should within a comparatively short space of time master our Western system of warfare as well as many of our ethical and social ideas and become a great world power But Japan's success has not been due entirely to clever imitation neither has her place among the foremost nations been accomplished with such meteor like rapidity as some would have us suppose We hear a good deal about the New Japan to day and are too prone to forget the significance of the Old upon which the present regime

has been founded Japan learnt from England Germany and America all the tactics of modern warfare She established an efficient army and navy on Western lines but it must be remembered that Japan's great heroes of today Togo and Oyama still have in their veins something of the old samurai spirit still reflect through their modernity something of the meaning of Bushido The Japanese character is still Japanese and not Western Her greatness is to be found in her patriotism in her loyalty and whole hearted love of her country Shintoism has taught her to revere the mighty dead Buddhism besides adding to her religious ideals has contributed to her literature and art and Christianity has had its effect in introducing all manner of beneficent social reforms There are many conflicting theories in regard to the racial origin of the Japanese people and we have no definite knowledge on the subject The first inhabitants of Japan were probably the Ainu an Aryan people who possibly came from North Eastern Asia at a time when the distance separating the Islands from the mainland was not so great as it is today The Ainu were followed by two distinct Mongol invasions and these invaders had no difficulty in subduing their predecessors but in course of time the Mongols were driven northward by Malays from the Philippines By the year A.D. 500 the Ainu the Mongol and the Malay elements in the population had become one nation by much the same process as took place in England after the Norman Conquest To the national characteristics it may be inferred that the Ainu contributed the power of resistance the Mongol the intellectual qualities and the Malay that handiness and adaptability which are the heritage of sailor men Such authorities as Baelz and Rein are of the opinion that the Japanese are Mongols and although they have intermarried with the Ainu the two nations writes Professor B.H. Chamberlain are as distinct as the whites and reds in North America In spite of the fact that the Ainu is looked down upon in Japan and regarded as a hairy aboriginal of interest to the anthropologist and the showman a poor despised creature who worships the bear as the emblem of strength and fierceness he has nevertheless left his mark upon Japan Fuji was possibly a corruption of Huchi or Fuchi the Ainu Goddess of Fire and there is no doubt that these aborigines originated a vast number of geographical names particularly in the north of the main island that are recognisable to this day We can also trace Ainu influence in regard to certain Japanese superstitions such as the belief in the Kappa or river monster

The Japanese Fairy Book Yei Theodora Ozaki, 2023-05-30 The original classic collection where a biracial Japanese woman made her adopted homeland's fairy tales her own Yei Theodora Ozaki had a 19th century British upbringing but embraced her Eastern heritage once she moved to Japan at sixteen Refusing to marry she made her own way and fell in love with the folklore of her new home The Japanese Fairy Book became the first of many collections she adapted to bridge her two cultures and share these treasured stories with the English speaking world Marvel at the Dragon King and his palace under the sea Awe over Princess Moonlight outwitting every would be suitor to stay with her elderly foster parents Cheer on Momotaro the boy born from a peach who fights ogres with his trusty animal companions Explore the age of giants and gods with wise Empress Jokwa as she defends her kingdom from a tyrannical wizard Whimsical and tragic epic and frightening Ozaki's translations of cunning creatures brave samurai royal dramas and folk adventures

from a bygone era will enchant readers of any age **Asian Horror Encyclopedia** Laurence C. Bush, 2001 The Asian Horror Encyclopedia is the first reference work of its kind in English It covers Asian horror culture in literature art film and comics From its roots in ancient Chinese folklore to the best selling Japanese horror novelists of today this book is a handy alphabetic reference collecting scarce information from obscure sources Waking the Wild Beth Colla, 2025-02-25 Fifteen year old Anya is bummed Her dad has left the family and now her mom has uprooted her from her home in L A and moved her to the shores of Emerald Lake where she knows no one To top it off she keeps having strange and troubling dreams However she is quickly adopted by an odd pack of friends who seem to know more about her than they should Meanwhile her mom seems to know more about Anya's new home and friends than she will tell The secrets Anya learns unleash a power she couldn't have imagined and reveal the wildness lurking just beneath the surface of her normal life Little does she suspect an earth shaking battle is coming and that she will need all her newfound powers to protect her home her family and her community A wild adventure awaits Pop Cinema Glyn Davis, Tom Day, Pop Cinema is the first book devoted to moving image works which engage with the central thematics and aesthetics of Pop Art The essays in the collection focus in on the core concerns of Pop as a widespread and ideologically complex art movement and examine the ways in which artists in various global locations have used forms of film practice outside of the mainstream to explore those preoccupations The book's contributors also identify the ways in which dominant Pop aesthetics flat planes of bold colour mechanical forms of repetition appropriation of materials from popular culture sources were adopted reworked or abandoned by such filmmakers At root the book asks three basic questions what shapes might a Pop form of cinema take what materials would it engage with and what might it have to say Japanese Fairy Tales Yei Theodora Ozaki, 2024-11-24 This collection of Japanese fairy tales is the outcome of a suggestion made to me indirectly through a friend by Mr Andrew Lang They have been translated from the modern version written by Sadanami Sanjin These stories are not literal translations and though the Japanese story and all quaint Japanese expressions have been faithfully preserved they have been told more with the view to interest young readers of the West than the technical student of folk lore Grateful acknowledgment is due to Mr Y Yasuoka Miss Fusa Okamoto my brother Nobumori Ozaki Dr Yoshihiro Takaki and Miss Kameko Yamao who have helped me with translations The story which I have named The Story of the Man who did not Wish to Die is taken from a little book written a hundred years ago by one Shinsui Tamenaga It is named Chosei Furo or Longevity The Bamboo cutter and the Moon child is taken from the classic Taketari Monogatari and is NOT classed by the Japanese among their fairy tales though it really belongs to this class of literature In telling these stories in English I have followed my fancy in adding such touches of local color or description as they seemed to need or as pleased me and in one or two instances I have gathered in an incident from another version At all times among my friends both young and old English or American I have always found eager listeners to the beautiful legends and fairy tales of Japan and in telling them I have also found that they were still unknown to the vast

majority and this has encouraged me to write them for the children of the West Y T O MY LORD BAG OF RICE Long long ago there lived in Japan a brave warrior known to all as Tawara Toda or My Lord Bag of Rice His true name was Fujiwara Hidesato and there is a very interesting story of how he came to change his name One day he sallied forth in search of adventures for he had the nature of a warrior and could not bear to be idle So he buckled on his two swords took his huge bow much taller than himself in his hand and slinging his quiver on his back started out He had not gone far when he came to the bridge of Seta no Karashi spanning one end of the beautiful Lake Biwa No sooner had he set foot on the bridge than he saw lying right across his path a huge serpent dragon Its body was so big that it looked like the trunk of a large pine tree and it took up the whole width of the bridge One of its huge claws rested on the parapet of one side of the bridge while its tail lay right against the other The monster seemed to be asleep and as it breathed fire and smoke came out of its nostrils At first Hidesato could not help feeling alarmed at the sight of this horrible reptile lying in his path for he must either turn back or walk right over its body He was a brave man however and putting aside all fear went forward dauntlessly Crunch crunch he stepped now on the dragon s body now between its coils and without even one glance backward he went on his way

Tales of Old Japan Algernon Bertram Freeman-Mitford Baron Redesdale,1871 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1952 **Catalog of Copyright Entries, Third Series** ,1952 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc **Studies in the Comic Spirit in Modern Japanese Fiction** Joel R. Cohn,2020-10-26 Unlike traditional Japanese literature which has a rich tradition of comedy modern Japanese literature is commonly associated with a high seriousness of purpose In this pathbreaking study Joel R Cohn analyzes works by three writers Ibuse Masuji 1898 1993 Dazai Osamu 1909 1948 and Inoue Hisashi 1934 whose works constitute a relentless assault on the notion that comedy cannot be part of serious literature Cohn focuses on thematic structural and stylistic elements in the works of these writers to show that modern Japanese comedic literature is a product of a particular set of historical social and cultural experiences Cohn finds that cultural and social forces in modern Japan have led to the creation of comic literature that tends to deflect attention away from a human other and turn in on itself in different forms **Popular Mechanics** ,1986-11 Popular Mechanics inspires instructs and influences readers to help them master the modern world Whether it s practical DIY home improvement tips gadgets and digital technology information on the newest cars or the latest breakthroughs in science PM is the ultimate guide to our high tech lifestyle **MYTHS & LEGENDS OF JAPAN - over 200 Myths, Legends and Tales from Ancient Nippon** Anon E. Mouse,2018-09-15 In Seas and Lands Sir Edwin Arnold gave us the impression that Japan was a real fairyland in the Far East And he was correct Herein you will find over 200 magical myths legends tales and fables of Japanese deities from the time before the world was brought into being F Hadland Davis has categorised these stories tales and fables

into 31 chapters These are accompanied by 32 glorious full page colour plates by Evelyn Paul quite unlike any others we have seen in children s illustrated books Herein are stories like Ama Terasu And Susa No O The Divine Messengers Yorimasa The Goblin Of Oyeyama The Triumph Of Momotaro My Lord Bag Of Rice The Coming Of The Lady Kaguya The Legend Of The Golden Lotus How Tokutaro Was Deluded By Foxes The Significance Of Jiz The Treasure Ship Sentaro s Visit To The Land Of Perpetual Youth A Woman And The Bell Of Miidera The Snow Bride and oh so many more exquisite tales like these Ama terasu is the central figure in Japanese mythology for it is from the Sun Goddess that the Mikados are descended and it is here where this volume starts Early heroes and warriors are always regarded as minor divinities and the very nature of Shintism associated with ancestor worship has enriched those of Japan with many a fascinating legend The Chinese called Japan Jih p n the place the sun comes from because the archipelago was situated on the east of their own kingdom and our words Japan and Nippon are corruptions of Jih p n Marco Polo called the country Zipangu and one ancient name describes it as The Luxuriant Reed Plains the land of Fresh Rice Ears of a Thousand Autumns of Long Five Hundred Autumns We are not surprised to find that such a very lengthy and descriptive title is not used by the Japanese to day but it is of interest to know that the old word for Japan Yamato is still frequently employed Yamato Damashii signifying The Spirit of Unconquerable Japan Then again we still hear Japan referred to as The Island of the Dragon fly We are told in the old Japanese Chronicles that the Emperor in 630 B C ascended a hill called Waki Kamu no Hatsuma from which he was able to view the land on all sides He was much impressed by the beauty of the country and said that it resembled a dragon fly licking its hinder parts and the Island received the name of Akitsu Shima which translates as Island of the Dragon fly and so it has remained for millennia To day we hear a good deal about the New Japan and we are too prone to forget the significance of the Old upon which modern Japan has been founded This volume will give you an insight as to why modern Japan is like it is So we invite you to download and curl up with this unique sliver of Eastern culture not seen in print for over a century and immerse yourself in the tales and fables of yesteryear for we are certain that once picked up you won t be able to put it down 10% of the profit from the sale of this book will be donated to charities KEYWORDS TAGS fairy tales folklore myths legends children s stories children s stories bygone era fairydom fairy land classic stories children s bedtime stories fables Old world japan oriental east Japanese deities Period Of The Gods Izanagi Izanami Ama Terasu Susa No O Serpent Grandchild Palace Sea God Hoderi Hoori Heroes Warriors Yorimasa Benkei Taira Yoshitsune Oyeyama Raiko Prince Yamato Take Sacrifice Ototachibana Adventures Momotaro Triumph Lord Bag Of Rice Bamboo Cutter Moon Maiden Lady Kaguya Begging Bowl Lord Buddha Jewel Mount Horai Flameproof Fur Robe Dragon s Head Royal Hunt Celestial Robe of Feathers Buddha Golden Lotus Crystal Of Buddha Fox Inari

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