

My Friend Hitler And Other Plays

S Ben Porath

My Friend Hitler and Other Plays of Yukio Mishima Yukio Mishima, 2002 Acclaimed Japanese novelist Yukio Mishima (1925-1970) was also a prolific playwright, penning more than sixty plays, nearly all of which were produced in his lifetime. Hiroaki Sato is the first to translate these plays into English. For this collection he has selected five major plays and three essays Mishima wrote about drama. The title play is a satire that follows the breakdown of friendship between Adolf Hitler and two Nazi officials who were ultimately assassinated under orders from Hitler.

Inexorable Modernity Hiroshi Nara, 2007 Beginning in the late Edo period, the Japanese faced a rapidly and irreversibly changing world in which industrialization, westernization, and internationalization were exerting pressure upon an entrenched traditional culture. The Japanese themselves felt threatened by Western powers, with their sense of superiority and military might. Yet the Japanese were more prepared to meet this challenge than was thought at the time, and they used a variety of strategies to address the tension between modernity and tradition. *Inexorable Modernity* illuminates our understanding of how Japan has dealt with modernity and of what mechanisms, universal and local, we can attribute to the mode of negotiation between tradition and modernity in three major forms of art: theatre, the visual arts, and literature. Dr. Hiroshi Nara brings together a thoughtful collection of essays that demonstrate that traditional and modern approaches to life draw from one another, and tradition, whether real or created, was sought out in order to find a way to live with the burden of modernity. *Inexorable Modernity* is a valuable and enlightening read for those interested in Asian studies and history. Book jacket.

Eroticisms Jerry S. Piven, 2003 *Eroticisms: Love, Sex, and Perversion* explores the elusiveness of human sensuality. In an era of conflicting moral relativism, political correctness, validation of lifestyle choices, liberation, hedonism, and postmodern pansexualism, versus resurgent puritanism, conservatism, fundamentalism, and theological anti-sexualism, this fifth volume of *Psychological Undercurrents of History* penetrates current debates and delves into the past to grasp the viscous ambiguities of sexuality, and reassess the question of whether the erotic can be perverse.

Revenge Drama in European Renaissance and Japanese Theatre K. Wetmore, 2008-04-14 *Revenge Drama in European Renaissance and Japanese Theatre* is a collection of essays that both explores the tradition of revenge drama in Japan and compares that tradition with that in European Renaissance drama. Why are the two great plays of each tradition,

plays regarded as defining their nations and eras, Kanadehon Chushingura and Hamlet, both revenge plays? What do the revenge dramas of Europe and Japan tell us about the periods that produced them and how have they been modernized to speak to contemporary audiences? By interrogating the manifestation of evil women, ghosts, satire, parody, and censorship, contributors such as Leonard Pronko, J. Thomas Rimer, Carol Sorgenfrei, Laurence Kominz explore these issues.

Kabuki at the Crossroads Samuel L. Leiter, 2013-04-17 Samuel L. Leiter's *Kabuki at the Crossroads: Years of Crisis, 1952-1965* is the first detailed account of Japan's kabuki theatre in the years immediately following the end of the Occupation. It examines every aspect of this traditional theatre as it struggled to maintain its position in a rapidly changing postwar entertainment environment. It covers acting rivalries, major productions, theatres, international tours, the convention of men playing female roles, name-taking and memorial ceremonies, the company system and managerial strategies. In addition, the volume includes numerous appendixes chronicling the period, including a thorough chronology and 150 summaries of new plays never previously discussed in English.

Shakespeare, Shamans, and Show Biz David Kaplan, 2021-09-01 In twenty-four chapters David Kaplan offers ideas, opinions, theories, and facts for someone who wants to be a theater artist today in hopes of creating their own vision of theater-making, one informed by, and in the context of, theater history. This book explores what theater artists have done before and what they, inspired by history, might do next. A non-linear theater history, *Shakespeare Shamans, and Show Biz* explores theater as a shaman's vision, as a storyteller's heritage, as religious propaganda, as a mirror of life, as a critique of society, as a prompt for hard laughter, as fantasy, and as national epic, with plays as different (and the same) as the writings of August Wilson, Gertrude Stein, Shakespeare, and people who never made it into history. Each chapter explores a particular theme: "The Middle Ages as a State of Mind," "Commedia dell'arte and Molière," "Shakespeare—To Begin," "Euripides—Forever Modern," "Aeschylus—Writing in an Age of Certainty," "Sophocles and Aristotle—Defining Tragedy," "Greek Comedy," "Roman Theater," "Asian Classics and Rules" (Bunrakuken, Chikamatsu, Zeami), China—The Pear Garden and the Red Pear Garden," "Neoclassic Theater and Why There is Such a Thing," "Shakespeare's Classic," "Bad Boys Breaking the Rules" (Brecht, Ibsen, and Jarry), "Inside Outside" (Ibsen, Strindberg, Turgenev, Stanislavsky, Chekhov, Antoine), "Beyond Illusion" (Appia, Craig, Poel), "Melodrama and Popular Theater in America" (Aiken, Brice, Cohan, Stone, Tyler, Bert Williams), "American Classic: Eugene O'Neill and Martha Graham," "Expressionism to Epic" (Brecht, Meyerhold, O'Neill, Piscator, Treadwell), "American Agitprop: Overt and Disguised" (Adler, Clurman, Flanagan, Kazan, Le Gallienne, Miller, Odets, Robeson, Strasberg, Wilder), "Poetry of the Theater" (Artaud, Breton, Cocteau, Ionesco, Kharms, Stein), "Personal Mythology" (Genet, Lorca, Mishima, Strindberg), "Two Masters: Samuel Becket and Tennessee Williams," "Theater of Identity" (Baraka, Ensler, Kramer, Wilson), and "Missing from History" (Bonner, Fornés, Kennedy, Maeterlinck).

Modern Asian Theatre and Performance 1900-2000 Kevin J. Wetmore, Jr., Siyuan Liu, Erin B. Mee, 2014-05-08

Modern Asian Theatre and Performance 1900 – 2000 is a ground-breaking survey, tracking the advent of modern drama in Japan, India, China, Korea and Southeast Asia. It considers the shaping power of realism and naturalism, the influence of Western culture, the relationship between theatrical modernisation and social modernisation, and how theatre operates in contemporary Asian society. Organised by period, nation and region, each chapter provides: ·a historical overview of the culture; ·an outline of theatre history; ·a survey of significant playwrights, actors, directors, companies, plays and productions. With contributions from an international team of scholars, this authoritative introduction will uniquely equip students and scholars with a broad understanding of the modern theatre histories of Asia.

Not a Song Like Any Other Mori Ōgai, 2004-05-31 The literary writings of Mori Ōgai (1862-1922), one of the giant figures of the Meiji period, have become increasingly well known to readers of English through a number of recent translations of his novels and short stories. Ōgai was more than a writer of fiction, however. He has long been regarded in Japan as one of the most influential intellectual and artistic figures of his period, possessing a wide range of enthusiasms and concerns, many developed through his early European experiences. *Not a Song Like Any Other* attempts to reveal the full range of Ōgai's creative endeavor, providing trenchant examples of his remarkable range, from dramatist and storyteller to poet and polemicist, all translated into English for the first time. The first of seven parts, "The Author Himself," offers a variety of self portraits and other insights into Ōgai's character through his essays—laconic, ironic, detached—written over the course of his career. "Mori Ōgai in Germany" reveals his responses to living in Germany in the 1880s and seeing for the first time how his country was being interpreted from the outside. It includes his celebrated and spirited defense of his country, originally published in a German newspaper. "Mori Ōgai and the World of Politics" relates his uneasy reactions to Japanese society at a later phase in his career. The fourth section provides some of the first information available in English concerning his lifelong interest in painting and other aspects of the visual arts in the Japan of his day. Ōgai's theatrical experiments are briefly chronicled in Part 5. "Four Unusual Stories" offers new evidence of the range of the writer's interests and ambitions. The final section includes some of the first translations of Ōgai's poetry available in English. Contributors: Richard Bowring, Sarah Cox, Sanford Goldstein, Andrew Hall, Mikiko Hirayama, Helen Hopper, Marvin Marcus, Keiko McDonald, J. Thomas Rimer, Hiroaki Sato, William J. Tyler.

Vanguard Performance Beyond Left and Right Kimberly Jannarone, 2015-11-06 *Vanguard Performance Beyond Left and Right* challenges assumptions regarding "radical" and "experimental" performance that have long dominated thinking about the avant-garde. The book brings to light vanguard performances rarely discussed: those that support totalitarian regimes, promote conservative values, or have been effectively snapped up by right-wing regimes the performances intended to oppose. In so doing, the volume explores a central paradox: how innovative performances that challenge oppressive power structures can also be deployed in deliberate, passionate support of oppressive power. Essays by leading international

scholars pose engaging questions about the historical avant-garde, vanguard acts, and the complex role of artistic innovation and live performance in global politics. Focusing on performances that work against progressive and democratic ideas (including scripted drama, staged suicide, choral dance, terrorism, rallies, and espionage), the book demonstrates how many compelling performance ideals—unification, exaltation, immersion—are, in themselves, neither moral nor immoral; they are only emotional and aesthetic urges that can be powerfully channeled into a variety of social and political outlets.

Persona Naoki Inose,2013-01-01 Traces the life of the Japanese author who went from sickly youth to dedicated student of the martial arts, looking at his family life, the wartime years, and his career as a writer who advocated for traditional values.

Politics and Suicide Nicholas Michelsen,2015-10-08 Politics and Suicide argues that whilst the historical lineage of suicidal politics is recognised, the fundamental significance of autodestruction to the political remains under examined. It contends that practices like suicide-bombing do not simply embody a strange or abnormal 'suicidal' articulation of the political, but rather, that the existence of suicidal politics tells us something fundamental about the political as such and thinking about political violence more broadly. Recent world events have emphatically shown our need for tools with which to develop better understandings of the politics of suicide. Through the exploration of several arresting case-studies, including the 'Kamikaze' bombers of World War Two, Jan Palach's self-immolation in 1969, Cold War nuclear deterrence, and the suicide-terrorist attacks of 9/11 Michelsen asks how we might talk of a political suicide in any of these contexts. The book charts how political processes 'go suicidal', and asks how we might still consider them to be political in such a case. It investigates how suicide can function as 'politics'. A strong contribution to the fields of philosophy and international relations theory, this work will also be of interest to students and scholars of political theory and terrorism & political violence.

The Bells of Old Tokyo Anna Sherman,2019-05-16 As read on BBC Radio 4 'Book of the Week' Shortlisted for the Stanford Dolman Travel Book of the Year Award Longlisted for the RSL Ondaatje Prize 'Sherman's is a special book. Every sentence, every thought she has, every question she asks, every detail she notices, offers something. The Bells of Old Tokyo is a gift . . . It is a masterpiece.' - The Spectator A hauntingly original book about Tokyo and the Japanese relationship to time, memory and history. For over 300 years, Japan closed itself to outsiders, developing a remarkable and unique culture. During its period of isolation, the inhabitants of the city of Edo, later known as Tokyo, relied on its public bells to tell the time. In her remarkable book, Anna Sherman tells of her search for the bells of Edo, exploring the city of Tokyo and its inhabitants and the individual and particular relationship of Japanese culture - and the Japanese language - to time, tradition, memory, impermanence and history. Through Sherman's journeys around the city, The Bells of Old Tokyo presents a series of hauntingly memorable voices in the labyrinth of the Japanese capital: An aristocrat plays in the sea of ashes left by the Allied firebombing of 1945. A scientist builds the most accurate clock in the world, a clock that will not lose a second in five billion

years. A sculptor eats his father's ashes while the head of the house of Tokugawa reflects on the destruction of his grandfather's city. 'This mesmerising cultural history explores the neighbourhoods where Tokyo's bells once rang . . . As our own locked-down days squeeze and elongate, Tokyo time feels strangely familiar.' - Daily Telegraph

On Haiku Hiroaki Sato, 2018-10-30 Everything you want to know about haiku written by one of the foremost experts in the field and the "finest translator of contemporary Japanese poetry into American English" (Gary Snyder) Who doesn't love haiku? It is not only America's most popular cultural import from Japan but also our most popular poetic form: instantly recognizable, more mobile than a sonnet, loved for its simplicity and compression, as well as its ease of composition. Haiku is an ancient literary form seemingly made for the Twittersphere—Jack Kerouac and Langston Hughes wrote them, Ezra Pound and the Imagists were inspired by them, Hallmark's made millions off them, first-grade students across the country still learn to write them. But what really is a haiku? Where does the form originate? Who were the original Japanese poets who wrote them? And how has their work been translated into English over the years? The haiku form comes down to us today as a cliché: a three-line poem of 5-7-5 syllables. And yet its story is actually much more colorful and multifaceted. And of course to write a good one can be as difficult as writing a Homeric epic—or it can materialize in an instant of epic inspiration. In *On Haiku*, Hiroaki Sato explores the many styles and genres of haiku on both sides of the Pacific, from the classical haiku of Basho, Issa, and Zen monks, to modern haiku about swimsuits and atomic bombs, to the haiku of famous American writers such as J. D. Salinger and Allen Ginsburg. As if conversing over beers in your favorite pub, Sato explains everything you wanted to know about the haiku in this endearing and pleasurable book, destined to be a classic in the field.

Asian Theatre Journal, 2008

The Columbia Anthology of Modern Japanese Literature J. Thomas Rimer, 2007-04-24 In Volume 2 of Columbia's comprehensive anthology of modern Japanese literature, thoughtfully selected and carefully translated readings portray the vast changes that have transformed Japanese culture since the end of the Pacific War. Beginning with the Allied Occupation in 1945 and concluding with the early twenty-first century, these stories, poems, plays, and essays reflect Japan's heady transition from poverty to prosperity, its struggle with conflicting ideologies and political beliefs, and the growing influence of popular culture on the country's artistic and intellectual traditions. Organized chronologically and by genre within each period, readings include fiction by Hayashi Fumiko and Oe Kenzaburo; poems by Ayukawa Nobuo, Katsura Nobuko, and Saito Fumi; plays by Mishima Yukio and Shimizu Kunio; and a number of essays, among them Eto Jun on Natsume Soseki and his brilliant novel *Kokoro* (The Heart of Things), and Kawabata Yasunari on the shape of his literary career and the enduring influence of classical Japanese literature. Some authors train a keen eye on the contemporary world, while others address the historical past and its relationship to modern culture. Some adopt an even broader scope and turn to European models for inspiration, while others look inward, exploring psychological and sexual terrain in new, often daring ways. Spanning almost

postwar culture—he took up bodybuilding and became a model and actor in the 1950s, adopted the themes of contemporary political scandals in his work, courted English translators, and became influenced by the student protests and hippie subculture of the late 1960s. A groundbreaking reevaluation of the author, this succinct biography paints a revealing portrait of Mishima's life and work.

Justice and International Law in Meiji Japan Giorgio Fabio Colombo, 2023-02-10 This book carries out a comprehensive analysis of the María Luz incident, a truly significant episode in Japanese and world history, from a legal perspective. In July 1872, the María Luz, a barque flying the Peruvian flag, carried Chinese indentured servants from Macau to Peru. After the ship stopped for repairs in Kanagawa Bay, a number of legal issues arose that were destined to change the perception and use of the law in Japan forever. The case had a tremendous impact on the collective imagination, both Japanese and international: it is one of the first occurrences in which an Asian country decided to resist the pressure of a Western nation, and responded using the most refined tools of domestic and international law. Moreover, the final outcome of the case (arbitration in front of the Czar of Russia) marks the debut of Japan on the stage of international arbitration. While historians have written widely on the subject, the legal importance of this event has been relatively neglected. This book uses the case to explore the technical legal issues Japan was facing in its transition from pre-modernity to modernity. These include unequal treaties, extraterritoriality clauses, the need to establish an updated judicial system, and a delicate balance between asserting sovereignty and resorting to diplomacy in solving disputes involving foreigners. Based on original documents, this book is an invaluable resource for researchers and academics in the fields of legal history, dispute resolution, international law, Japanese history and Asian studies.

Ignite the flame of optimism with Crafted by is motivational masterpiece, Fuel Your Spirit with **My Friend Hitler And Other Plays** . In a downloadable PDF format (Download in PDF: *), this ebook is a beacon of encouragement. Download now and let the words propel you towards a brighter, more motivated tomorrow.

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