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Murakami Haruki is perhaps the best-known and most widely translated Japanese author of his time. Bringing a comparative

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perspective to the study of Murakami's fiction, Suter complicates our understanding of the author's oeuvre and highlights his contributions not only as a popular writer but also as a cultural critic on both sides of the Pacific.

In this convincing and provocative study, Rebecca Suter aims to complicate our understanding of world literature by examining the creative and critical deployment of cultural stereotypes in the early novels of Kazuo Ishiguro. "World literature" has come under increasing scrutiny in recent years: Aamir Mufti called it the result of "one-world thinking," the legacy of an imperial system of cultural mapping from a unified perspective. Suter views Ishiguro's fiction as an important alternative to this paradigm. Born in Japan, raised in the United Kingdom, and translated into a broad range of

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languages, Ishiguro has throughout his career consciously used his multiple cultural positioning to produce texts that look at broad human concerns in a significantly different way. Through a close reading of his early narrative strategies, Suter explains how Ishiguro has been able to create a “two-world literature” that addresses universal human concerns and avoids the pitfalls of the single, Western-centric perspective of “one-world vision.” Setting his first two novels, *A Pale View of Hills* (1982) and *An Artist of the Floating World* (1986), in a Japan explicitly used as a metaphor enabled Ishiguro to parody and subvert Western stereotypes about Japan, and by extension challenge the universality of Western values. This subversion was amplified in his third novel, *The Remains of the Day* (1989), which is perfectly legible through both English and Japanese cultural paradigms. Building on this



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subversion of stereotypes, Ishiguro's early work investigates the complex relationship between social conditioning and agency, showing how characters' behavior is related to their cultural heritage but cannot be reduced to it. This approach lies at the core of the author's compelling portrayal of human experience in more recent works, such as *Never Let Me Go* (2005) and *The Buried Giant* (2015), which earned Ishiguro a global audience and a Nobel Prize. Deprived of the easy explanations of one-world thinking, readers of Ishiguro's two-world literature are forced to appreciate the complexity of the interrelation of individual and collective identity, personal and historical memory, and influence and agency to gain a more nuanced, "two-world appreciation" of human experience.

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Christians are a tiny minority in Japan, less than one percent of the total population. Yet Christianity is ubiquitous in Japanese popular culture. From the giant mutant “angels” of the Neon Genesis Evangelion franchise to the Jesus-themed cocktails enjoyed by customers in Tokyo’s Christon café, Japanese popular culture appropriates Christianity in both humorous and unsettling ways. By treating the Western religion as an exotic cultural practice, Japanese demonstrate the reversibility of cultural stereotypes and force us to reconsider common views of global cultural flows and East-West relations. Of particular interest is the repeated reappearance in modern fiction of the so-called “Christian century” of Japan (1549–1638), the period between the arrival of the Jesuit missionaries and the last Christian revolt before the final ban on the foreign religion. Literary authors as different as Akutagawa

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Ryuunosuke, Endo Shusaku, Yamada Fumitaro, and Takemoto Noriaki, as well as film directors, manga and anime authors, and videogame producers have all expressed their fascination with the lives and works of Catholic missionaries and Japanese converts and produced imaginative reinterpretations of the period. In *Holy Ghosts*, Rebecca Suter explores the reasons behind the popularity of the Christian century in modern Japanese fiction and reflects on the role of cross-cultural representations in Japan. Since the opening of the ports in the Meiji period, Japan's relationship with Euro-American culture has oscillated between a drive towards Westernization and an antithetical urge to "return to Asia." Exploring the twentieth-century's fascination with the Christian Century enables Suter to reflect on modern Japan's complex combination of Orientalism, self-Orientalism, and Occidentalism.

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By looking back at a time when the Japanese interacted with Europeans in ways that were both similar to and different from modern dealings, fictional representations of the Christian century offer an opportunity to reflect critically not only on cross-cultural negotiation but also more broadly on both Japanese and Western social and political formations. The ghosts of the Christian century that haunt modern Japanese fiction thus prompt us to rethink conventional notions of East-West exchanges, mutual representations, and power relations, complicating our understanding of global modernity.

This book analyzes the role of manga in contemporary Japanese political expression and debate, and explores its role in propagating new perceptions regarding Japanese history.

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Women's Manga in Asia and Beyond offers a variety of perspectives on women's manga and the nature, scope, and significance of the relationship between women and comics/manga, both globally as well as locally. Based on the activities since 2009 of the Women's MANGA Research Project in Asia (WMRPA), the edited volume elucidates social and historical aspects of the Asian wave of manga from ever-broader perspectives of transnationalization and glocalization. With a specific focus on women's direct roles in manga creation, it illustrates how the globalization of manga has united different cultures and identities, focusing on networks of women creators and readerships. Taking an Asian regional approach combined with investigations of non-Asian cultures which have felt manga's impact, the book details manga's

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shift to a global medium, developing, uniting, and involving increasing numbers of participants worldwide. Unveiling diverse Asian identities and showing ways to unite them, the contributors to this volume recognize the overlaps and unique trends that emerge as a result.

Why are certain methods of punishment adopted or rejected in a given social situation? To what extent is the development of penal methods determined by basic social relations? The answers to these questions are complex, and go well beyond the thesis that institutionalized punishment is simply for the protection of society. While today's punishment of offenders often incorporates aspects of psychology, psychiatry, and sociology, at one time there was a more pronounced difference in criminal punishment based on class and

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economics. Punishment and Social Structure originated from an article written by Georg Rusche in 1933 entitled "Labor Market and Penal Sanction: Thoughts on the Sociology of Criminal Justice." Originally published in Germany by the Frankfurt Institute of Social Research, this article became the germ of a theory of criminology that laid the groundwork for all subsequent research in this area. Rusche and Kirchheimer look at crime from an historical perspective, and correlate methods of punishment with both temporal cultural values and economic conditions. The authors classify the history of crime into three primary eras: the early Middle Ages, in which penance and fines were the predominant modes of punishment; the later Middle Ages, in which harsh corporal punishment and capital punishment moved to the forefront; and the seventeenth century, in which the prison system was more

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fully developed. They also discuss more recent forms of penal practice, most notably under the constraints of a fascist state. The majority of the book was translated from German into English, and then reshaped by Rusche's co-author, Otto Kirchheimer, with whom Rusche actually had little discussion. While the main body of *Punishment and Social Structure* are Rusche's ideas, Kirchheimer was responsible for bringing the book more up-to-date to include the Nazi and fascist era. *Punishment and Social Structure* is a pioneering work that sets a paradigm for the study of crime and punishment.

Tiré du site Internet de JRP/Ringier : "Matias Faldbakken (\*1973) is an artist and writer living in Oslo. Son of the celebrated Norwegian author Knut Faldbakken, he has published two novels,



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"The Cocka Hola Company" and "Macht und Rebel" under the alias Abo Rasul. Drenched with acid humor and continuously hitting below the waist, his books immediately caused a considerable stir in Norway. If, in these publications, he underlines the differences and similarities between the so-called underground and the mainstream, and between the "independent" and the "commercial" in everyday life, these subjects are also central to his art practice. Fascinated with systems of knowledge, power, order, and exchange, he shows an interest in understanding how art and artists can be active participants in these systems. Faldbakken studied at the National Academy of Fine Arts in Bergen as well as at the Städelschule in Frankfurt am Main. He represented Norway in the Nordic Pavillion at the Venice Biennial in 2005, as well as showing his work in the Wrong Gallery at the Whitney Biennial, the Stedelijk Museum

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Amsterdam, the National Museum Oslo, the Sydney Biennial and the KW Institute for Contemporary Art Berlin, among others."

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