

## Ushima The Story Of A Nuclear Disaster David Lochbaum

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Includes eight stories about single women coping with motherhood, jealousy, and the war between responsibility and entrapment

Until a recent "boom," Shimao Toshio, writer of short fiction, critic, and essayist, was not widely known, even in Japan. He has never won the Akutagawa or the Naoki Prize, and none of his works had previously appeared in English translation. He is less well known than other writers (Yasuoka Shotaro, Kojima Nobuo, and Shono Junzo) with whom he has associated and whose works have been liberally translated into English. Yet, there are those who consider him to be one of the best contemporary writers in Japan. This volume by no means exhausts the scope of Shimao's fiction. There are no stories here, for instance, about childhood or student life, and none of his many travel stories. Some of his most famous stories-- "When we Never Left Port," for example--have not been included. But the stories presented here do offer a considerable variety of style, from the pristine storybook language of "The Farthest Edge of the Islands," to the young intellectual's jargon of "Everyday Life in a Dream," to the visionary, hysterical, occasionally ritualistic prose of the "sick wife" stories, to the sober, difficult, almost ponderous narration of "This Time That Summer." Shimao's approach to his material varies as well. "Everyday Life in a Dream" is the only representative here of a large number of stories usually called surrealistic by the critics, stories whose plots progress by the logic of dreams. The individual experience of real life are lived through a combination of conscious and unconscious perception. These stories are the least approachable and the least charming to the casual reader, but they serve, among other things, to highlight patterns in the more realistic fiction. "The Farthest Edge of the Islands" is a symbolic heightening of reality in another way, a romantic fairy tale beginning at the extremity of experience, at the farthest edge of the world. The other stories are presented as precise, close chronicles of reality by a participant in that reality whose attention never waivers and who never allows himself to avert his eyes from a world that he sees as his responsibility and in a sense his fault. All but the first story, "The Farthest Edge of the Islands," which is in third-person narration, are told in the first person by the character who plays Shimao's role in the life that inspired the fiction.

Japanese Fairy Tales signifies a certain set of well-known classic tales, with a vague distinction of whether they fit the rigorous definition of folktale or not. The admixed imposters are literate written pieces, dating back to the Muromachi period (14th-16th centuries) or even earlier times in the Middle Ages. These would not normally qualify as "folktales" (i.e., pieces collected from oral tradition among the populace). In a more stringent sense, "Japanese folktales" refer to orally transmitted folk narrative. Systematic collection of specimens was pioneered by folklorist Kunio Yanagita. Yanagita disliked the word *minwa*, a coined term directly translated from "folktale" (Yanagita stated that the term was not familiar to actual old folk he collected folktales from, and was not willing to "go along" with the conventions of other countries). He therefore proposed the use of the term *mukashibanashi* ("tales of long ago"?) to apply to all creative types of folktales (i.e., those that are not "legendary")

types which are more of a reportage).

Momo eagerly waits for a rainy day so she can use the red boots and umbrella she received on her third birthday.

"This volume is the 1st in a series of Ebooks that bridges the gap between advances in science and clinical practice in odontology. Recent advances in biology, materials science and tissue engineering are increasingly viewed as being of enormous clinical p"

Momo eagerly waits for a rainy day so she can use the red boots and umbrella she received on her third birthday.

This interdisciplinary study explores the legacies of Japanese American World War II internment experiences and the factors influencing the construction and mediation of cultural memory and national/ethnic identity in the United States. It discusses issues of contested memory and shows how once repressed historic events are selectively commemorated or even erased. By focusing on representations of Japanese American internment experiences recovered, reframed or created since the 1980s, the study acknowledges that these experiences continue to be reevaluated in a climate of ethnic politicization. Covering sites of memory ranging from historic places of Japanese American internment to memorials built both at centers of Japanese American cultural life as well as at centers of national cultural identity, the study also critically approaches sites - or rather sights - in cyberspace that may be visited only virtually, thus taking the scholarship of American memory studies into the digital realm.

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