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Wandering Days (Horoki) by Hayashi Fumiko | Anime English Subs (1986) ~~Fumiko Hayashi (author) 【東方Irish Folk / Acoustic】好奇心「Floating Cloud」~~ Commentary on Study Guide for Hayashi Fumiko 林芙美子 “Late Chrysanthemum” (Bangiku 晚菊; 1948) Read Aloud- The Cloud Book by Tomie de Paola 蛙 (林芙美子) : 朗読 "A Frog" by Fumiko Hayashi 10 Books To Make Time Fly An Artist of the Floating

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books. Koto Coloring Book: Floating in Blue

In this groundbreaking novel, Fumiko Hayashi tells a powerful story of tormented love and one woman's struggle to navigate the cruel realities of postwar Japan. Spare, affecting prose recounts Japanese colonialism and the harshness of Japan's postwar experience from the rare perspective of a woman, and a rich cast of characters, drawn from the back alleys of urban Japan and the bottom? rungs of society, offers an unforgettable portrait of Japanese society after the war. The novel's characters, particularly its resilient heroine Yukiko Koda, find themselves trapped in their own drifting, unable to break free from the morass of indecisiveness. Yukiko moves from the lush and beautiful surroundings of Japanese-occupied French Indochina to the desolation and chaos of postwar Japan, and must now find her way through a radically changed landscape and society. We also follow her tortured relationship with Tomioka, a minor official working for the Department of Agriculture

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and Forestry. Though Tomioka returns to his wife after the war, he refuses to end his affair with Yukiko. As the two continue to cross paths, their passion and desperation grow, reflecting the intense upheaval of the times in which they live.

The postwar Japanese strived, unsteadily as if about to fall, to live everyday lives and to restore Japan, while suffering from the survivor's guilt. The early postwar novels of Hayashi Fumiko. Three novels of Hayashi Fumiko translated here are related to the early postwar period in Japan. Late Chrysanthemum - Ban'Giku "Late Chrysanthemum" is an ex-geisha's one night story after the war. The main character Kin had a strong will to survive. An ex-geisha had a visitor, who was her ex-lover sometime in the prewar years and desperately needed money. He intrigued to get money from his ex., even by slaughter. How did the ex-geisha rid out of the crisis? Her quick wit worked, which suggests us how to manage a risk in a daily life. In November 1948, 23 Showa, "Late Chrysanthemum" appeared in an extra issue of a literary magazine, the Bungei'Shunju. This is the most important work of Hayashi Fumiko, which is praised for its highly qualified perfection and elaborate description. Downtown - Shita'machi "Downtown" is a two week story of a female peddler and an ex-soldier after the war. Their relationship finished all of sudden. "Downtown" appeared in April 1949, 24 Showa in an extra issue of a literary magazine, Shosetsu'Shincho. The literary magazine has been published monthly since

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September 1947 from The Shinchosha Publishing Co, Ltd. which was founded in 1896. Floating clouds - Uki'gumo "Floating Clouds" is mainly a five year story. The storyline, however, extends from 1939 in Japan, during the years since 1943 in French Indochina, and the postwar period in 1945 to 1949 in Japan. The author describes changes in people's feelings after the war, while following the trajectories of men and women before and after the war. This novel can be seen as Hayashi Fumiko's compilation. "Floating clouds" is compiled in a book and published in April 1951, 26 Showa, which is considered to be the last novel of Hayashi Fumiko. The author died suddenly of heart attack at home at about 11:00 pm, June 28 in 1951, 26 Showa, at the age of 48. Enjoy!

Women authors have played an important role in Japanese literature for centuries, for example Murasaki Shikibu who wrote "The Tale of Genji" over 1000 years ago, which is considered to be the world's first novel. The last few decades have seen compelling works by authors such as Banana Yoshimoto, Yoko Ogawa, and Mieko Kawakami. A few decades earlier we find another group of influential women authors, with Hayashi Fumiko--said to be one of the most important twentieth-century Japanese woman authors--a key representative of this group. Living a life of poverty until her breakthrough as an author, Hayashi Fumiko was known for her realistic depictions of urban working-class life, especially impoverished women. Her works typically address themes such as fate, troubled relationships, and the repercussions of war. These nine stories are all connected in some way by the overarching theme

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of human relationships. Stories from a variety of genres are included: a tale of a woman's gradual downfall in the big city, a couple's struggle to find happiness, a fairy tale about an estranged crane family, a comical look at a traveler enamored by a maid, and a man wandering through the remnants of post-war Tokyo.

One of the most prolific and respected directors of Japanese cinema, Naruse Mikio (1905 – 69) made eighty-nine films between 1930 and 1967. Little, however, has been written about Naruse in English, and much of the writing about him in Japanese has not been translated into English. With *The Cinema of Naruse Mikio*, Catherine Russell brings deserved critical attention to this under-appreciated director. Besides illuminating Naruse ' s contributions to Japanese and world cinema, Russell ' s in-depth study of the director sheds new light on the Japanese film industry between the 1930s and the 1960s. Naruse was a studio-based director, a company man renowned for bringing films in on budget and on time. During his long career, he directed movies in different styles of melodrama while displaying a remarkable continuity of tone. His films were based on a variety of Japanese literary sources and original scripts; almost all of them were set in contemporary Japan. Many were “ women ' s films. ” They had female protagonists, and they depicted women ' s passions, disappointments, routines, and living conditions. While neither Naruse or his audiences identified themselves as “ feminist, ” his films repeatedly foreground, if not challenge, the rigid gender norms of Japanese society. Given the complex historical and critical issues surrounding Naruse ' s cinema, a comprehensive study of the

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director demands an innovative and interdisciplinary approach. Russell draws on the critical reception of Naruse in Japan in addition to the cultural theories of Harry Harootunian, Miriam Hansen, and Walter Benjamin. She shows that Naruse's movies were key texts of Japanese modernity, both in the ways that they portrayed the changing roles of Japanese women in the public sphere and in their depiction of an urban, industrialized, mass-media-saturated society.

This title provides a biography of Anna May Wong who is undoubtedly, one of the best known and most popular Chinese-American actresses ever to have graced the silver screen. Between 1919 and 1960 she starred in over 50 movies.

"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 Noble Prize for Literature in 1968, to authors whose works have never before been translated into English. Westerners familiar only with stereotypical

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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.

Published serially between 1928 and 1931, *Shanghai* tells the story of a group of Japanese expatriates living in the International Settlement at the time of the May 30th Incident of 1925. The personal lives and desires of the main characters play out against a historical backdrop of labor unrest, factional intrigue, colonialist ambitions, and racial politics. The author, Yokomitsu Riichi (1898-1947), was an essayist, writer, and critical theorist who became one of the most powerful and influential literary figures in Japan during the 1920s and 1930s. He looked to contemporary avant-garde movements in Europe -- Dadaism, futurism, surrealism, expressionism -- for inspiration in his effort to explode the conventions of literary language and to break free of what he saw as the prisonhouse of modern culture. Yokomitsu incorporated striking visuality into a realistic mode that presents a disturbing picture of a city in turmoil. The result is a brilliant evocation of Shanghai as a gritty ideological battleground and as an exotic landscape where dreams of sexual and economic domination are nurtured.

Her approach adds to the recent Japanese feminist discovery of male patrons editing the work of women writers to conform to expectations of femininity by relating gendered institutional practices in the publishing industry to the rise of mass female

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readership and the increasingly polarized environment in politics and the arts

Following the death of her son, Mieko Togan takes an increasing interest in the personal affairs of her widowed daughter-in-law, Yasuko. Devastated by her loss, she skillfully manipulates the relationships between Yasuko and the two men who are in love with her, encouraging a dalliance that will have terrible consequences.

Meanwhile, hidden in the shadows, is Mieko's mentally-handicapped daughter, who has her own role to play in her mother's bizarre schemes. In *Masks*, Enchi has crafted a stunning and understated novel of seduction and infidelity.

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Floating Clouds Floating Cloud (Ukigumo) Mei Yumi's Postwar Japanese Literature Days & Nights The Cinema of Naruse Mikio Anna May Wong Autumn Wind & Other Stories Shanghai Be a Woman Masks Late Chrysanthemum Palm-of-the-Hand Stories Japanese Women Writers: Twentieth Century Short Fiction The Goddess Chronicle 77 Dances Before and After Superflat Mo Yan in Context Reading Food in Modern Japanese Literature A Late Chrysanthemum Japanese Demon Lore
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