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BOOK REVIEW ☐☐ - Apribdasaku

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being cute (dub) odasaku just
wants some curry (dub) SSR [New
Semester] Oda Sakunosuke |
Bungo Stray Dogs: Mayoi Inu
Kaikitan BSD Odasaku edit
Odasaku Daido Story time| Life in
Japan| Why I was taken to the
police station |~~FNY Literary Series~~

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~~Episode #3: Nishi Kanako x
Allison Markin Powell~~

stinky Dazai and odasaku/ bsd
wan ODASAKU TWIXTOR CLIPS

Dazai and Odasaku ~~Odasaku is
Now a Dog | Bsd Wan!~~ 7 mins of
bsd characters acting like their
zodiac signs

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~~Odasaku Vs Gide Full Fight~~ read
~~721 books in 2018~~ ~~Dead Apple~~
~~alteration where everything's the~~
~~same except mori and rando~~
~~being parents (dub)~~ dazai and
chuuya annoying each other for
three minutes ~~Bungou Stray Dog.~~
~~Dazai's old friend~~ Bungou stray

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~~dogs op 3 Bungou Stray Dogs~~
~~[MAD] Tributo a Sakunosuke Oda~~
~~(Odasaku)~~

Odasaku's WishDazai mourns
Odasaku's death right, odasaku?
\"Hey odasaku Take!\" Odasaku
wants to try dazai's food/ bsd wan
~~Bungou Stray Dogs Opening 2 Full~~

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~~{AMV}~~ ~~Odasaku~~ odasaku
calling out \"dazai\" until u
inevitably cry

Oda Sakunosuke (1913-43) is described in Japan as one of the "hooligan school" of writers, who worked before and during WW2.

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Seeking to create an underground literature in opposition to the traditional literature favored by the militaristic government, these writers often depicted unflattering realities rather than exemplary ideals. By deliberately focusing on Japan's hustlers, bunglers, and

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misfits, "Stories of Osaka Life" skillfully recaptures the essence of the Osaka temperament: its hedonism, wry humor, and lust for life. Among the preeminent works of one of modern Japan's most admired writers, these stories offer extraordinary

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characterizations executed with compassion, honesty and humor.

Oda Sakunosuke is described in Japan as one of the burai ha, or hooligan school of writers.

Working before and during World War II, these writers sought to

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create an underground literature in opposition to the traditional flavour favoured by the militaristic government. Depicting unflattering realities rather than the exemplary ideals, the author focused on Japan's hustlers, bunglers and misfits. Yet

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underlying the tales, his sympathy for the characters he portrays is sensed.

"Examines the relationship between local and national orders of space, language, daily practice, etc. in literature, cinema, and

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Weather Hill other popular culture of the city of Osaka produced during the transwar era, from the 1920s through the 1950s"--

The A to Z of Modern Japanese Literature and Theater presents a broad perspective on the

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development and history of literature-narrative, poetry, and drama-in modern Japan. This book offers a chronology, introduction, bibliography, and over 400 cross-referenced dictionary entries on authors, literary and historical

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developments, trends, genres,
and concepts that played a
central role in the evolution of
modern Japanese literature.

Historical Dictionary of Modern
Japanese Literature and Theater,
Second Edition contains a

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chronology, an introduction, and an extensive bibliography. The dictionary section has more than 500 cross-referenced entries authors, literary and historical developments, trends, genres, and concepts.

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This anthology addresses the modern musical culture of interwar Osaka and its surrounding Hanshin region. Modernity as experienced in this locale, with its particular historical, geographic and demographic character, and its

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Weather Hill established traditions of music and performance, gave rise to configurations of the new, the traditional and the hybrid that were distinct from their Tokyo counterparts. The Taisho and early Showa periods, from 1912 to the early 1940s, saw profound

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changes in Japanese musical life. Consumption of both traditional Japanese and Western music was transformed as public concert performances, music journalism, and music marketing permeated daily life. The new bourgeoisie saw Western music, particularly

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the piano and its repertoire, as the symbol of a desirable and increasingly affordable modernity. Orchestras and opera troupes were established, which in turn created a need for professional conductors, and both jazz and a range of hybrid popular music

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Weatherhill styles became viable bases for musical livelihood. Recording technology proliferated; by the early 1930s, record players and SP discs were no longer luxury commodities, radio broadcasts reached all levels of society, and 'talkies' with music soundtracks

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were avidly consumed. With the perceived need for music that suited 'modern life', the seeds for the pre-eminent position of Euro-American music in post-Second-World war Japan were sown. At the same time many indigenous musical genres continued to

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thrive, but were hardly immune to the effects of modernization; in exploring new musical media and techniques drawn from Western music, performer-composers initiated profound changes in composition and performance practice within traditional genres.

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This volume is the first to draw together research on the interwar musical culture of the Osaka region and addresses comprehensively both Western and non-Western musical practices and genres, questions the common perception of their

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being wholly separate domains

Nagai Kafu is one of the greatest modern Japanese writers, but until now his classic collection, *American Stories*, based on his sojourn from Japan to Washington State, Michigan, and New York

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City in the early years of the twentieth century, has never been available in English. Here, with a detailed and insightful introduction, is an elegant translation of Kafu's perceptive and lyrical account. Like de Tocqueville a century before, Kafu

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casts a fresh, keen eye on vibrant and varied America—world fairs, concert halls, and college campuses; saloons, the immigrant underclass, and red-light districts. Many of his vignettes involve encounters with fellow Japanese or Chinese

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immigrants, some of whom are poorly paid laborers facing daily discrimination. The stories paint a broad landscape of the challenges of American life for the poor, the foreign born, and the disaffected, peopled with crisp individual portraits that reveal the daily

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disappointments and occasional
euphorias of modern life.
Translator Mitsuko Iriye's
introduction provides important
cultural and biographical
background about Kafu's
upbringing in rapidly modernizing
Japan, as well as literary context

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for this collection. In the first story, "Night Talk in a Cabin," three young men sailing from Japan to Seattle each reveal how poor prospects, shattered confidence, or a broken heart has driven him to seek a better life abroad. In "Atop the Hill," the

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narrator meets a fellow Japanese expatriate at a small midwestern religious college, who slowly reveals his complex reasons for leaving behind his wife in Japan. Caught between the pleasures of America's cities and the stoicism of its small towns, he wonders if

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he can ever return home. Kafu plays with the contradictions and complexities of early twentieth-century America, revealing the tawdry, poor, and mundane underside of New York's glamour in "Ladies of the Night" while celebrating the ingenuity,

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cosmopolitanism, and freedom of the American city in "Two Days in Chicago." At once sensitive and witty, elegant and gritty, these stories provide a nuanced outsider's view of the United States and a perfect entrance into modern Japanese literature.

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First published in 1776, the nine gothic tales in this collection are Japan's finest and most celebrated examples of the literature of the occult. They subtly merge the world of reason with the realm of the uncanny

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and exemplify the period's fascination with the strange and the grotesque. They were also the inspiration for Mizoguchi Kenji's brilliant 1953 film Ugetsu. The title Ugetsu monogatari (literally "rain-moon tales") alludes to the belief that mysterious beings

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appear on cloudy, rainy nights and in mornings with a lingering moon. In "Shiramine," the vengeful ghost of the former emperor Sutoku reassumes the role of king; in "The Chrysanthemum Vow," a faithful revenant fulfills a promise; "The

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"Kibitsu Cauldron" tells a tale of spirit possession; and in "The Carp of My Dreams," a man straddles the boundaries between human and animal and between the waking world and the world of dreams. The remaining stories feature demons, fiends, goblins,

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strange dreams, and other manifestations beyond all logic and common sense. The eerie beauty of this masterpiece owes to Akinari's masterful combination of words and phrases from Japanese classics with creatures from Chinese and Japanese fiction

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and lore. Along with The Tale of Genji and The Tales of the Heike, Tales of Moonlight and Rain has become a timeless work of great significance. This new translation, by a noted translator and scholar, skillfully maintains the allure and complexity of Akinari's original

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As America has become more pluralistic, Protestantism, with its long roots in American history and culture, has hardly remained static. This finely crafted portrait of a remarkably complex group of

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Christian denominations describes Protestantism's history, constituent subgroups and their activities, and the way in which its dialectic with American culture has shaped such facets of the wider society as healthcare, welfare, labor relations, gender

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roles, and political discourse. Part I provides an introduction to the religion's essential beliefs, a brief history, and a taxonomy of its primary American varieties. Part II shows the diversity of the tradition with vivid accounts of life and worship in a variety of

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mainline and evangelical churches. Part III explores the vexed relationship Protestantism maintains with critical social issues, including homosexuality, feminism, and social justice. The appendices include biographical sketches of notable Protestant

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leaders, a chronology, a glossary,
and an annotated list of resources
for further study.

By adopting an open,
multidisciplinary, and
transnational approach, this book
sheds new light both on the

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specific achievements and on the often-unexpected interrelationships of the writers, artists and thinkers who helped to define the Japanese version of modernism and modernity.

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