This is likewise one of the factors by obtaining the soft documents of this [Book] A Song For Nagasaki The Story Of Takashi Nagai Scientist Convert And Survivor Of The Atomic Bomb instead of paying money on the item. You save the money for other things or invest in your business. With the money you save, you can have something else that you want. You can live better and contribute more to your society. It's a deal that you should not miss. So, if you really want to get the book, just call the link on this page to get it.
Traditional Folk Song in Modern Japan

American Survivors

Gently to Nagasaki

All Saints

The Revolution Will Not Be Televised

Granta in Nagasaki

Carnal Knowledge: The Japanese Say that "Folk Song is the Heart's Homestown." Traditional folk songs (min'yo) from the countryside are strongly linked to their places of origin and continue to play a role there. Today, however, they are also taught as a quasi-art music, arranged for stage and television, quoted in Westernized popular songs and so forth.

American Survivors challenges the dualistic distinction between American survivors and Japanese survivors often emphasized by scholars of the atomic war. Using more than 130 oral histories of Japanese American and Korean American survivors, their family members, community activists, and physicians—most of which appear here for the first time—Naoko Wake reveals a cross-national history of war, illness, immigration, gender, family, and community from intimately personal perspectives. American Survivors brings to light the history of Min'yo and Nagasaki that connects, as much as separates, people across time and national boundaries.

Granta in Nagasaki is a spiritual pilgrimage, an exploration both communal and intensely personal. Set in Vancouver and Toronto, the outposts of Slocan and Coaldale, the streets of Nagasaki and the high mountains of Shikoku, Japan, it is also an account of a remarkable life. As a child during WWII, Joy Kogawa was interned with her family and thousands of other Japanese Canadians by the Canadian government. Her acclaimed novel Obasan, based on that experience, brought her literary recognition and played a critical role in the movement for redress. Kogawa knows what it means to be classified as the enemy, and she seeks urgently to get beyond false and dangerous distinctions of "us" and "them." Interweaving the events of her own life with catastrophes like the bombing of Nagasaki and the massacres by the Japanese imperial army at Nanking, she wrestles with essential questions like good and evil, love and hate, rage and forgiveness, determined above all to arrive at her own truths. Poetic and unflinching, this is a long-awaited memoir from one of Canada's most distinguished literary elders.

The Revolution Will Not Be Televised: Nuclear Power has been a contentious issue in Japan since the 1950s, and in the aftermath of the Fukushima nuclear power plant disaster, the conflict has only grown. Government agencies and the nuclear industry continue to push a nuclear agenda, while the mainstream media adheres to the official line that nuclear power is Japan's future. Public debate about nuclear energy is strongly discouraged. Nevertheless, antinuclear activism has swelled into one of the most popular and passionate movements in Japan, leading to a powerful wave of political music. The Revolution Will Not Be Televised: Protest Music After Fukushima shows that music played a central role in expressing antinuclear sentiments and mobilizing political resistance in Japan. Combining musical analysis with ethnographic participation, Noriko Manabe offers an innovative typology of the spaces central to the performance of protest music. She employs fieldwork to trace the circuits of protest music beyond the sites of performance to the homes and hearts of listeners. This book is essential reading for anyone interested in the role of music in political movements.