

The Legends Of Tono By Kunio Yanagita

The sound of a trumpet across a Japanese mountain valley leads a young man to befriend a mysterious stranger. During repeated visits to the cave where the stranger has set up home, the young man learns about his past – in the mines, villages and ports of the region. The stranger’s hilarious, bawdy and touching narratives captivate the young man, but he begins to doubt their veracity. Finally, as the young man decides his own fate, the full truth about the stranger is revealed. ‘Tales from a Mountain Cave’ is a translation of Hisashi Inoue’s highly popular ‘Shinshaku Tono Monogatari’ (??????), set in the Kamaishi area of Iwate Prefecture, Northeast Japan. Kamaishi was devastated by the tsunami of March 2011, and royalties on sales of this book will be donated to post-tsunami community support projects.

An eerie yet insightful exploration into the phenomenon of yurei, or Japanese ghosts, both past and present.

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these policies have resulted in a mass exodus into larger cities such as Tokyo, leaving local communities more vulnerable to socio-economic threats. The authors highlight non-metropolitan areas facing the 'triple D' threat and introduce several case studies on how these are working towards achieving a more sustainable future. Written by members of the LORC (Research Centre for the Local Public Human Resources and Policy Development, Ryukoku University) this collection will be invaluable to scholars across the social and political sciences and to those interested in how innovative policy making can positively influence sustainable development.

"This short literary and folklore classic, which has captivated Japan for a century, provides a powerful glimpse into the Japanese psyche and spirit. In 1910, when Kunio Yanagita (1875-1962) wrote and published *The Legends of Tono*, he had no idea that one hundred years later his book would still have such a significant impact. Now this new and expanded translation, retaining the original's great understanding of Japanese language, history, and lore, will make this literary classic available to new generations of readers. Yanagita is best remembered as the founder of Japanese folklore studies, and Ronald A. Morse, the translator, transcends time to bring the reader a guide to Tono, Yanagita, and these enthralling tales."--BOOK

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The contribution of rural women to the creation and expansion of the Japanese nation-state is undeniable. As early as the nineteenth century, the women of central Japan's Nagano prefecture in particular provided abundant and cheap labor for a number of industries, most notably the silk spinning industry. Rural women from Nagano could also be found working, from a very young age, as nursemaids, domestic servants, and farm laborers. In whatever capacity they worked, these women became the objects of scrutiny and reform in a variety of nationalist discourses--not only because of the importance of their labor to the nation, but also because of their gender and domicile (the countryside was the centerpiece of state ideology and practice before and during the war, during the Occupation, and beyond). *Under the Shadow of Nationalism* explores the interconnectedness of nationalism and gender in the context of modern Japan. It combines the author's long-term field research with a painstaking examination of the documents behind these discourses produced at various levels of society, from the national (government records, social reformers' reports, ethnographic data) to the local (teachers' manuals, labor activists' accounts, village newspapers). It provides a wide-ranging yet in-depth look at a key group of Japanese women as national subjects

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through the critical chapters of Japanese modernity and postmodernity.

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Yurei Attack! is a nightmare-inducing one-stop guide to Japan's traditional ghosts and spirits. Surviving encounters with angry ghosts and sexy spectres. Haunted places. Dangerous games and how to play them. And more importantly, a guided tour of what awaits in the world of the dead. Yurei is the Japanese word for "ghost." It's as simple as that. They are the souls of dead people, unable—or unwilling—to shuffle off this mortal coil. Yurei are many things, but "friendly" isn't the first word that comes to mind. Not every yurei is dangerous, but they are all driven by emotions so uncontrollably powerful that they have taken on a life of their own: rage, sadness, devotion, a desire for revenge, or even the firm belief that they are still alive. This book, the third in the authors' bestselling Attack! series, after Yokai Attack! and Ninja Attack! gives detailed information on 39 of the creepiest yurei stalking Japan, along with detailed histories and defensive tactics should you have the misfortune to encounter one. Japanese ghosts include: Oiwa, The Horror of Yotsuya Otsuyu, The Tale of the Peony Lantern The Lady Rokujo, The Tale of Genji Isora, Tales of Moonlight and Rain Orui, The Depths of Kasane Book 3 of 3 in the Yokai Attack! series. Others

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demonstrate the rich intersection of anthropology and literary studies, ranging from reading and race to writing and representation, incest and violence, and travel and time. The rapprochement of anthropology and literary studies, begun nearly fifteen years ago by such pioneering scholars as Clifford Geertz, Edward Said, and James Clifford, has led not only to the creation of the new scholarly domain of cultural studies but to the deepening and widening of both original fields. Literary critics have learned to "anthropologize" their studies--to ask questions about the construction of meanings under historical conditions and reflect on cultural "situatedness." Anthropologists have discovered narratives other than the master narratives of disciplinary social science that need to be drawn on to compose ethnographies. Culture/Contexture brings together for the first time literature and anthropology scholars to reflect on the antidisciplinary urge that has made the creative borrowing between their two fields both possible and necessary. Critically expanding on such pathbreaking works as James Clifford and George Marcus's *Writing Culture* and Marcus and Michael M. J. Fischer's *Anthropology as Cultural Critique*, contributors explore the fascination that draws the disciplines together and the fears that keep them apart. Their topics demonstrate the rich intersection of anthropology and literary studies, ranging from reading and race to writing and representation, incest and violence, and travel and time.

Addresses issues concerning the survival and preservation of traditional culture by examining Japan's

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folk performing arts and the public policies that affect them.

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"No teacher of courses in the history and sociology of Japan can afford to overlook it." --Journal of the Association of Teachers of Japanese

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Folk Legends from Tono takes readers on a magical tour through the psychic landscape of the Japanese spirit world that was a part of its oral folk tradition for centuries. Morse's insightful interpretation of the tales, his rich cultural annotations, and the evocative original illustrations make this book unforgettable."

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Throughout his career, Daido Moriyama has produced extremely influential photo-books demonstrating the variety and complexity of his work, from the blurred and grainy style of his early Provoke-era publications, to his more classic city and object-based projects. Tales of Tono, published here for the first time in English, is one such book. Taking its name from a collection of Japanese rural folk legends, its non-narrative diptychs bring Moriyama's characteristically innovative approach to a subject usually associated with nostalgia for the past. Following Moriyama's own sequence, the photo-book contains a text by the artist, which offers the reader a typically honest and self-effacing account of his own thoughts about his practice. More than thirty years since its original Japanese publication, Tales of Tono gives a fantastic insight into one of the world's most original and provocative photographers. "I am Tohko Amano. As you can see, I am a book girl." "You don't have to write. I'll stay with you." Nanase's words may have saved Konoha, but Ryuto's words only

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China, and Vietnam

Ambiguous Bodies draws from theories of the grotesque to examine many of the strange and extraordinary creatures and phenomena in the premodern Japanese tales called *setsuwa*. Grotesque representations in general typically direct our attention to unfinished and unrefined things; they are marked by an earthy sense of the body and an interest in the physical. Because they have many meanings, they can both sustain and undermine authority. This book aims to make sense of grotesque representations in *setsuwa*—animated detached body parts, unusual sexual encounters, demons and shape-shifting or otherwise wondrous animals—and, in a broader sense, to show what this type of critical focus can reveal about the mentality of Japanese people in the ancient, classical, and early medieval periods. It is the first study to place Japanese tales of this nature, which have received little critical attention in English, within a sophisticated theoretical framework. Li masterfully and rigorously focuses on these fascinating tales in the context of the historical periods in which they were created and compiled.

Japan today is haunted by the ghosts its spectacular modernity has generated. Deep anxieties about the potential loss of national identity and continuity disturb many in Japan, despite widespread insistence that it has remained culturally intact. In this provocative conjoining of ethnography, history, and cultural criticism, Marilyn Ivy discloses these anxieties—and the attempts to contain them—as she tracks what she calls the vanishing: marginalized events, sites, and cultural practices suspended at moments of impending disappearance. Ivy shows how a fascination with cultural

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margins accompanied the emergence of Japan as a modern nation-state. This fascination culminated in the early twentieth-century establishment of Japanese folklore studies and its attempts to record the spectral, sometimes violent, narratives of those margins. She then traces the obsession with the vanishing through a range of contemporary reconfigurations: efforts by remote communities to promote themselves as nostalgic sites of authenticity, storytelling practices as signs of premodern presence, mass travel campaigns, recallings of the dead by blind mediums, and itinerant, kabuki-inspired populist theater.

This book explores nation and modernity in China by focusing on the work of Zhou Zuoren (1885-1967). Through his literary and aesthetic practice as an essayist, Zhou espoused a way of constructing the individual and affirming the individual's importance in opposition to the normative national subject of most May Fourth reformers.

The beloved mangaka adapts one of his country - and the world's - great works of supernatural literature Shigeru Mizuki—Japan's grand master of yokai comics—adapts one of the most important works of supernatural literature into comic book form. The cultural equivalent of the fairy tales of the Brothers Grimm, *Tono Monogatari* is a defining text of Japanese folklore and one of the country's most important works of literature. This graphic novel was created during the later stage of Mizuki's career, after he had retired from the daily grind of commercial comics to create personal, lasting works of art. Originally written in 1910 by folklorists and field researchers Kunio Yanagita and Kizen Sasaki, *Tono Monogatari* celebrates and archives legends from the Tono region. These stories were recorded as Japan's rapid modernization led to the disappearance of traditional culture. This adaptation mingles the original text with autobiography: Mizuki attempts to retrace Yanagita and Sasaki's path, but

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finds his old body is not quite up to the challenge of following in their footsteps. As Mizuki wanders through Tono he retells some of the most famous legends, manifesting a host of monsters, dragons, and foxes. In the finale, Mizuki meets Yanagita himself and they sit down to discuss their works. Translated and with additional essays by Mizuki scholar Zack Davisson, Tono Monogatari displays Mizuki at his finest, exploring the world he most cherished.

From an April 1996 colloquium, The American Cultural Impact on Germany, France, Italy, and Japan, 1945-1995: An International Comparison, 11 essays examine the reception and impact of American products and images. Most of the contributors are historians, but others from fields such as architecture and literature. They move beyond the standard model of cultural colonialism and democratic modernization, while never losing sight of the asymmetry in power relations between the countries and the US. Annotation copyrighted by Book News, Inc., Portland, OR

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