

Poems Of The Atomic Bomb Ceas Uchicago

A collection of poems that explore what it means to be from the Atomic City-- a city built atop cleared-out rural communities in east Tennessee during World War II, and with the secretive purpose of enriching uranium for the atomic bomb. The poems look back to the more isolated Appalachian culture of previous generations, discovering the identity rifts caused by such massive and rushed development. In trying to understand the poet's own cultural inheritance of both nuclear weaponry and an Appalachian hardness, the poems begin to meditate on the loss of their own inhabitation. They ask what it means to live in a country, a local community, a body. The poems travel far beyond the Atomic City's limits, incorporating characters that live, in some ways, on the edge of a community. As he crosses the Atlantic, the Spanish poet Jiménez wonders if either sound or vision are more trustworthy tools for perception; an aging grandmother realizes that she still "drives" her younger body in her dreams; an American woman becomes aroused after touring the killing fields in Cambodia; and the prophet of Oak Ridge, who supposedly predicted the Manhattan Project, considers how his baby daughter has become a thing after death. The various voices show the poet grappling with her own guilt over the bomb and ultimately attempt to understand the limits of both grief and love, how one inherits a tragedy.

Kurihara Sadako was born in Hiroshima in 1913, and she was there on August 6, 1945. Already a poet before she experienced the atomic bombing of Hiroshima, she used her poetry to describe the blast and its aftermath. In 1946, despite the censorship of the American Occupation, she published Kuroi tamago (Black Eggs), poems from before, during, and immediately after the war. This volume includes a translation of Kuroi tamago from the complete edition of 1983. But August 6, 1945, was not the end point of Kurihara's journey. In the years after the bombing, she has broadened her focus—to Japan as a victimizer rather than victim, to the threat of nuclear war, to antiwar movements around the world, and to inhumanity in its many guises. Her poems deal with events in Japan such as politics in Hiroshima, Tokyo's long-term complicity in American policies, and the decision in 1992 to send Japanese troops on U.N. peacekeeping operations. She also deals with the Vietnam War, Three Mile Island, Kwangju, Greenham Common, and Tiananmen Square. This volume includes a large selection of these later poems. Kurihara sets the ground zero, strips us down to our basic humanity, and shows us the world both as it is and as it could be. Her poems are by turns sorrowful and sarcastic, tender and tough. Several of her poems are famous in Japan today, but even there, few people appreciate the full force and range of her poetry. And few poets in any country—indeed, few artists of any kind—have displayed a comparable dedication, consistency, and insight.

Gathers poems by Toge Sankichi, Adrienne Rich, Gregory Corso, Denise Levertov, Richard Wilbur, Barbara Kingsolver, Paul Zimmer, Galway Kinnell, Maxine Kumin, and Allen Ginsberg

Also Eleven Prose Lectures on Literary Subjects

A Study Guide for William Stafford's "At the Bomb Testing Site"

A Keijiro Suga Reader

The Day the Sun Fell

A Leaf Called Socrates

Atomic Ghost

The poems in this volume have been written in the shadow of the bomb. They are poems of survival. They challenge the hubris of those who would rely on nuclear arms for their security. They pose the questions: "How shall we react? How shall we resist? How shall we awaken before it is too late?" This book sounds a warning siren, but it is also a book of hope—hope that people everywhere will awaken to the nuclear dangers that confront us; hope that our shared humanity will prevail; hope that the children of the future will thrive; hope that the bomb and its shadow will be resisted and forever banished from our world; and hope that there will be a new era of love, kindness, compassion and peace.

The poems in Darwin's Breath ponder fossils embedded into earth's oldest mountains, explore thoughts of the mockingbird with her distinct cells "rising on the wind," travel through memories of a childhood in government housing, a period when the poet's father worked at factories where uranium was enriched for the first atomic bomb and her mother peeled potatoes after potatoes. Gardens bind the book's sections, those from childhood where the father bent to his tasks despite sunburned head and shoulders, and the gardens that the poet tended, all places where the gardener "dedicated the holiness of labor." A sense of reverence and gratitude permeates the poems--awe at the way stars hurl their flames "through the vacuum of space," at the permanence of rocks, the mysteries of birth and death, and gratefulness for the gift of each new day, each season rolling into another season.

With technical mastery and remarkable empathy, Canaday introduces readers to the people involved in the creation and testing of the first atomic bomb, from initial theoretical conversations to the secretive work at Los Alamos. Critical Assembly also includes brief biographies, notes, and a bibliography for further exploration about this critical event in world history.

Poems on the Atomic Age

Voices from Contemporary Japanese Poets

Hiroshima in History and Memory

Wild Lines and Poetic Travels

Three Witnesses

So Bright to Blind

"I'll search you out, put my lips to your tender ear, and tell you. . . . I'll tell you the real story--I swear I will."--from Little One by Toge Sankichi Three Japanese authors of note--Hara Tamiki, Ota Yoko, and Toge Sankichi--survived the atomic bombing of Hiroshima only to shoulder an appalling burden: bearing witness to ultimate horror. Between 1945 and 1952, in prose and in poetry, they published the premier first-person accounts of the atomic holocaust. Forty-five years have passed since August 6, 1945, yet this volume contains the first complete English translation of Hara's Summer Flowers, the first English translation of Ota's City of Corpses, and a new translation of Toge's Poems of the Atomic Bomb. No reader will emerge unchanged from reading these works. Different from each other in their politics, their writing, and their styles of life and death, Hara, Ota, and Toge were alike in feeling compelled to set down in writing what they experienced. Within forty-eight hours of August 6, before fleeing the city for shelter in the hills west of Hiroshima, Hara jotted down this note: "Miraculously unhurt; must be Heaven's will that I survive and report what happened." Ota recorded her own remarks to her half-sister as they walked down a street littered with corpses: "I'm looking with two sets of eyes the eyes of a human being and the eyes of a writer." And the memorable words of Toge quoted above come from a poem addressed to a child whose father was killed in the South Pacific and whose mother died on August 6th--who would tell of that day? The works of these three authors convey as much of the "real story" as can be put into words.

The Day the Sun Fell captures on a deeply human and personal level the devastating effects of the atomic bombing of Hiroshima in August 1945. The author, who at fourteen was seriously injured by the A-bomb, skilfully combines tender lyricism and stark realism to recount her own experiences and those of other members of her immediate and extended family in the aftermath of the bombing, and decades later. Not only a harrowing depiction of tragic historical events, nor just a remarkable story of survival, The Day the Sun Fell reveals aspects of the bombing never aired openly before, forcing the reader to pause to reflect on these haunting events and their continuing legacy seventy years on. It also makes for inspiring reading, for Hashizume never fails to discover hope and joy in living even in the darkest of moments.

Poems deal with such topics as Asia, modern life, the seasons, and the atomic bomb

Poems

Human Landscapes

Hiroshima

Iep Jaltok

?????

Shadows and Reflections

"Iep jaltok: woman is a basket is a collection of poetry by a young Marshallese woman highlighting the traumas of her people through colonialism, racism, forced migration, the legacy of nuclear testing by America, and the impending threats of climate change"--Provided by publisher.

Harp Song for Hiroshima is a work of prose and poetry. The poems introduce the reader to the voices of the people who died on that devastating day August 6, 1945 when an American plane dropped an atomic bomb on Hiroshima and brought to an end to World War II. The suffering of those lives is eloquently remembered in the book, giving rise to a new understanding and compassion. Together with the poems, there are prose passages of travel through contemporary Japan. The fallout of the atom bomb on Hiroshima is still with us. The message of the book is that nuclear weapons must never be used again if our civilization is to survive.

This volume brings together an international group of scholars, artists, and translators to analyze Suga Keijiro's multifaceted work.

Poems of the Manhattan Project

Poets Respond to the Nuclear Age

When We Say 'Hiroshima'

Poems by Kurihara Sadako

Atomic Bomb Tanka Anthology

The Unfinished Atomic Bomb

Poetry. Asian Studies. Translated from the Korean by Naoshi Koriyama and Elizabeth Ogata. Chong, one of South Korea's most famous poets, has received all the major literary awards of his country. Take two newly-wed Koreans surprised by war, carried off, one as a comfort woman, one as a factory slave. Let them find each other in Hiroshima just before the bomb drops. Let the man devote himself to the care of a woman blinded by that sudden glare. And you have a marvel of a book.

The interplay of the written word and the painted image converge in Ann Holmes skillfully crafted poetry. Holmes gets inside the action of a poem, imagining what it is like to be the atomic bomb in Hiroshima, a goat in Greece, spring beginning, a cloud refusing to change its form. Love, loss, wonder, and the quirkiness of life leap off the page. How rich a palette, poet-artist Ann Holmes brings to her second collection A Leaf Called Socrates. How powerful is her artist pen as she approaches biblical and ancient figures as intimates. I glaze a Bosch bubble/around

Adam and Eve/so they may stay in the garden. With engines of irony and honesty, her poem When I knew, creates a loving reproach to intimate family encounters. Her poems, revealing human frailties, glow nonetheless, with color and affection. After her sojourn as an artist in Japan, she evokes a place where Seven round holes/one above the other/exist, as if the moon/dropped out/ of the sky. In this new collection of poetry, her language, phrase and imagery paint emotional hues to reveal people in their flaws and creative gifts. -Lou Barrett, author of Connecting Flights, Doors Gates and Portals, Clotheslines

In its diversity of perspectives, The Unfinished Atomic Bomb: Shadows and Reflections is testament to the ways in which contemplations of the A-bomb are endlessly shifting, rarely fixed on the same point or perspective. The compilation of this book is significant in this regard, offering Japanese, American, Australian, and European perspectives. In doing so, the essays here represent a complex series of interpretations of the bombing of Hiroshima, and its implications both for history, and for the present day. From Kuznick's extensive biographical account of the Hiroshima bomb pilot, Paul Tibbets, and contentious questions about the moral and strategic efficacy of dropping the A-bomb and how that has resonated through time, to Jacobs' reflections on the different ways in which Hiroshima and its memorialization are experienced today, each chapter considers how this moment in time emerges, persistently, in public and cultural consciousness. The discussions here are often difficult, sometimes controversial, and at times oppositional, reflecting the characteristics of A-bomb scholarship more broadly. The aim is to explore the various ways in which Hiroshima is remembered, but also to consider the ongoing legacy and impact of atomic warfare, the reverberations of which remain powerfully felt.

Fukuda sumako shihi

Black Flower in the Sky

Quartet for J. Robert Oppenheimer

In the Shadow of the Bomb

A Poem

The Roswell Poems

A Turkish epic poem offers portraits of varying lengths about ordinary people caught up in the wars, occupations, and independence of Turkey.

This collection of factual reports, short stories, poems and drawings expresses in a deeply personal voice the devastating effects of the bombings of Hiroshima and Nagasaki.

"A new edition with a final chapter written forty years after the explosion."

Black Eggs

Poetry Memoir by Ann Holmes

The Atomic Bomb

Harp Song for Hiroshima

The Poetry of Yamaguchi Tsutomu : Survivor of Both Hiroshima and Nagasaki

Uses factual accounts, short stories, photographs, poems and drawings to present the experiences of the atom bomb survivors

A Study Guide for William Stafford's "At the Bomb Testing Site," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

"Fukuda Sumako Shihi" is the poetry monument built remembering late award winning poet, Sumako Fukuda, who was a victim of the Nagasaki atomic bomb. Fukuda wrote many poems reflecting on her experience of the atomic bomb, suffered health issues throughout her life, and passed in 1974. This book reports the Nagasaki citizens coming together to plan, fund, and have a monument with her poem built to honor and remember Fukuda. Book includes foldout sheet with architectural rendering of monument.

Ode on the Atomic Bomb and Other Poems

No More Hiroshimas

And the River Flowed as a Raft of Corpses

Hawk Parable

Tales from Specks of Dust

Poems from a Marshallese Daughter

"Tanka poems compiled, translated, and edited by Chad Diehl"--T.p. verso.

This collection of essays surveys the Hiroshima story.

Hawk Parable begins with a family mystery and engages with the limits of historical knowledge--particularly of the atomic bombs the US dropped at the end of the Second World War and the repercussions of atomic tests the US conducted throughout the twentieth century. These poems explore a space between environmental crisis and a crisis of conscience. As a lyric collection, Hawk Parable begins as a meditation on the author's grandfather's possible involvement in the Nagasaki mission and moves through poems that engage with the legacy of nuclear testing on our global environment. At times, Hawk Parable borrows language from declassified nuclear test films, survivor accounts of the Hiroshima and Nagasaki bombings, scientific studies of bird migrations through the Nevada Test Site, and the author's grandfather's letters. This book enacts what it means to encounter fragments--of historical records, family stories, and survivor accounts--through exploring a variety of forms. Hawk Parable seeks what it means to be human in the spaces between tragedy and beauty, loss and life, in the relationships between the lyric speaker, history, and personal

memory.

Voices from Hiroshima and Nagasaki

Selected Poems

Atom City

A Critique of Dame Edith Sitwell's Three Poems of the Atomic Age

Critical Assembly

Poems of Survival

Essays discuss nuclear war, George Orwell, tourism, chivalry, nudism, the Indy 500 race, Yugoslavia, modernism, and modern American manners

“Robert Oppenheimer was a complex human being. No biography yet written comes even close to this elegant skein of poems in capturing his life and character.”—Richard Rhodes, author of the Pulitzer Prize-winning *The Making of the Atomic Bomb* Quartet for J. Robert Oppenheimer records in poetry the life and times of one of America’s best-known scientists, the father of the atomic bomb who later lobbied for containment of nuclear weaponry. In brief, elegant stanzas, Kelly Cherry examines Oppenheimer’s inspirations, dreams, and values, visiting the events, places, and people that inspired him or led him to despair. She finds his place among scientists of his own time, such as Alan Turing and Albert Einstein, as well as his connections with historical and mythological figures from John Donne to Persephone. “Of course he had blood on his hands. Who did not?” says Cherry, in “The Nature of War.” Again and again in the course of this remarkable poem, Cherry’s narration of Oppenheimer’s life compels her readers to contemplate the vagaries of science, guilt, and our responsibilities to each other. “Quartet for J. Robert Oppenheimer is a book length poem in which the architect of the atom bomb comes to embody America and the West’s Faustian control of nature and the paradoxical helplessness and guilt which that control entailed. Oppenheim is marvelous, complicated, flawed and admirable character, and these poems read like chapters in a novel without in any way abandoning the intensities of feeling and image or delight in language we associate with lyric poetry. A terrific achievement and a compelling read.”—Alan Shapiro, author of *Life Pig* and *Reel to Reel*

Compelling poetry that constitutes a major legacy of the nuclear age

Poems of War and Peace

Darwin's Breath

New & Selected Poems

Sudden Dreams

Memoirs of a Survivor of the Atomic Bomb

The Atomic Bomb: Voices from Hiroshima and Nagasaki

Black Eggs Poems by Kurihara Sadako U of M Center For Japanese Studies

Thank God for the Atom Bomb, and Other Essays

The Doves Flew High

Poems of a Korean Bridegroom in Hiroshima

Poems and Translations