

UC SANTA BARBARA
EAST ASIAN LANGUAGES & CULTURAL STUDIES



Department
Newsletter

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Table of Contents

Mission Statement

The Department of East Asian Languages and Cultural Studies is committed to providing students with the opportunity to understand the many facets of East Asian cultures, including languages, literature, history, society, politics, economics, religion, media, and art. In a world of increasing international connection and globalization, we prepare students to incorporate knowledge of Asia into their future interactions and responsibilities within our complex world.

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|---|------|
| Words from the Chair..... | p 3 |
| Chinese Language Program..... | p 4 |
| Japanese Language Program..... | p 5 |
| East Asia Center..... | p 6 |
| Remembering Hyung Il Pai..... | p 8 |
| Interview with Eunjin Choi..... | p 13 |
| Confucius Institute..... | p 14 |
| “Reinventing Japan” Research Focus Group..... | p 15 |
| <i>Sōseki: Modern Japan’s Greatest Novelist</i> , by John Nathan..... | p 16 |
| Faculty Activities..... | p 17 |
| <i>The Politics of Rights and the 1911 Revolution in China</i> , by Xiaowei Zheng..... | p 20 |
| Shinto Studies..... | p 22 |
| Interview with Fabio Rambelli..... | p 23 |
| Interview with Xueyi Wang..... | p 25 |
| Conference Report: Patterns and Networks in Classical Chinese Literature..... | p 26 |
| Interview with Wona Lee..... | p 27 |
| Center for Taiwan Studies..... | p 28 |
| Interview with Jessica Nakamura..... | p 29 |
| Interview with Cori Montgomery..... | p 30 |
| Become a Friend of EALCS..... | p 36 |

Words from the Chair

I must begin this year's newsletter with the very sad news that EALCS has lost a cherished faculty member, Hyung Il Pai, who passed away in June. Pai, a renowned scholar of Korean anthropology, archeology, and more recently of heritage and tourism studies, was a member of our department since 1990. Not only an excellent scholar with many awards and recognitions, Pai was a spirited and courageous human being who will be greatly missed by her students and colleagues. A memorial was held in November. Her full obituary is included on page 8.

As our sole Korean Studies faculty member, Pai advocated steadfastly to bring Korean Studies into a more prominent position within the department. Her last major effort in this direction was co-organizing with Sabine Frühstück a conference in the spring of 2018 titled "New Directions in Korean Studies," which brought several prominent scholars to campus for a day of stimulating talks and discussion. I also organized a Graduate Student Research Symposium in Korean Studies, highlighting the excellent Korea-related research of five graduate students at UCSB. In addition, I am very happy to report that we were able to offer first-year Korean language in 2017-2018 and again in the summer of 2018, under the excellent instruction of Wona Lee, who has just received her Ph.D. in bilingual education from UCSB's Gevirtz Graduate School of Education. The Korea-related research of several of our graduate students and the persistent wish of many undergraduates led to this very welcome reintroduction into our curriculum. Over 2018-2019, we are adding instruction in second-year Korean. This fall, we also welcome Eunjin Choi, who comes to EALCS thanks to the support of the Korea Foundation through the East Asia Center's successful award application. She will teach courses in Korean film and media studies. We are very excited to be able to build Korean Studies into our curriculum and research in EALCS, realizing a long wished-for and necessary addition to our department's mission.

We welcomed two new colleagues into the department this year. Chinese art historian Peter Sturman is now a joint appointment with EALCS and his long-time department, History of Art and Architecture. Sturman specializes in Chinese painting, more recently with a strong focus on calligraphy. His expertise will benefit our students in literature and cultural studies as well as his art history students, and we are excited that he will have a more active presence in the department. Our second new colleague, Tom Mazanec, whom I introduced in last year's newsletter, hit the ground running at UCSB by organizing and hosting a major conference, "Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier." The conference brought together scholars of classical Chinese literature using techniques and approaches from the digital humanities to give fresh insights into existing and new questions in Chinese literary studies.

Goodbye to our two visiting scholars of Japanese religions, Andrea Castiglioni and Carina Roth, who both spent a second year with us teaching, carrying out research, and interacting with the department in a variety of productive ways. They made valuable contributions to our graduate student colloquium, conference organization in collaboration with Fabio Rambelli, and other program contributions, including a film festival devoted to documentaries and discussion

related to ascetic mountain religious practices. We are ever grateful for their impact and wonderful presence in the department over these two years.

Goodbye also to Haotian Li, who spent the past few years in EALCS teaching Chinese under the support of the Confucius Institute. Li received the highest praise for his teaching from both students and Chinese language program colleagues. He has returned to his home institution, Shandong University (partner university for our Confucius Institute), and a new highly experienced teacher, Chen Meng, takes his place beginning in Fall 2018. Our Chinese language program has been greatly enhanced by the contributions of these fine teachers.



Katherine Saltzman-Li

Our majors, minors, and graduate students continue to thrive, as you can see from the program and center reports and interviews in the pages that follow. We try to give our majors and minors opportunities to explore their career options and the ways they might use their studies after graduation. A highlight in this effort this year was a discussion and Q&A that I moderated on campus with visiting artist Abigail Washburn, a renowned banjo player and singer, for a UCSB Arts & Lectures concert. Aside from her solo and group concerts with other American musicians, Washburn collaborates with Chinese musicians creatively and in support of building positive US-China relations (see her TED talk for more on this subject). Washburn generously shared her thoughts on music, her work with Chinese musicians, her efforts as an artist on behalf of US-China relations, her unusual career as a professional American musician with a background in Chinese-language study, and her thoughts on the necessity for passion as a foundation for career choices.

For the benefit of our graduate students, we hosted two distinguished scholars under the auspices of a new program, now in its second year. This program brings visiting scholars to EALCS each year, one in Chinese Studies and one in Japanese Studies, to conduct a workshop and/or seminar and to deliver a public lecture. Joachim Kurtz of the University of Heidelberg was invited as The Pai Hsien-Yung Visiting Scholar. He works on Confucian revivalism in China and its national and global significance. Japanese Studies Visiting Scholar, Ellis Tinios, from the University of Leeds, specializes in early modern Japanese print and printed books. Both scholars gave talks and workshops, and in Tinios's case we also partnered with the Santa Barbara Museum of Art for an additional talk.

Exciting events, teaching, and research plans are in place for the year ahead. To all our alums and supporters, please join us whenever you are in Santa Barbara. We look forward to meeting you or seeing you again, and to sharing our work with you!

Chinese Language Program

The 2017-2018 academic year was full of activities and joy for the Chinese Language Program! In addition to offering multiple levels of Chinese language courses, the program also organized cultural events and extracurricular activities, which included an Autumn Moon Festival celebration, a Chinese New Year celebration (with the UCSB Confucius Institute), Chinese character handwriting competitions, Mandarin Chinese speech competitions, Chinese film screenings, summer China trip planning and promotion (with the UCSB Confucius Institute), a language partner program (with the Chinese Students and Scholars Association), and a special event "In the Conversation with Abigail Washburn" (with the UCSB Multicultural Center and EALCS).

Autumn Moon Festival Celebration

The event featured two themes: the Mid-Autumn Festival and Chinese culture, with engaging and meaningful Chinese language learning and interactive activities, such as a tea ceremony, storytelling about the moon palace and Chang'e (the goddess of the Moon), and mooncakes, paper-cutting, and calligraphy. More than 130 students took part.



Daoxiong Guan and students enjoying Autumn Moon Festival

Mandarin Chinese Speech Contest

Two Mandarin Chinese speech competitions were held during the 2017-2018 academic year, one in the fall quarter and one in the spring. The latter was combined with the celebration of the United Nations Chinese Language Day ("Guyu," the 6th of 24 solar divisions in the traditional East Asian calendar).



Chinese Character Handwriting Competitions

Three Chinese character handwriting competitions were successfully organized in the fall, winter, and spring quarters. All students in first-year Chinese classes participated in the competitions with enormous enthusiasm. The activity not only improved their skills at character handwriting, but also strengthened their interest in learning Chinese.

Language Partner Program

The Chinese Language Program has worked with the Chinese Students and Scholars Association to provide this language partner program continuously for years. Many students from our Chinese classes make friends with students from China. Students practice their target languages and get to know different cultures.

Japanese Language Program

The 2017-2018 year was another exciting one for the Japanese Language Program. Our students are filled with passion to advance their language skills and to understand Japanese society and culture better. Their learning experiences took them well beyond the classroom with events and programs including the “extensive reading club” (Tadoku 多読), sushi workshops, and the Japanese language café.

Tadoku 多読, a place where students enjoy reading Japanese books!



Started in 2013, Tadoku (多読), meaning “to read a lot,” continues to grow both in the number of student participants and in its collection of books available for students to read. Led by Japanese lecturer Hiroko Sugawara, the club meets weekly throughout the academic year. The club offers students at all proficiency levels a unique opportunity that they cannot have in class. They get to enjoy reading authentic materials in Japanese without reliance on dictionaries in a totally relaxing environment. The idea is simple: they pick up a book or manga comic book that is suitable for their reading proficiency level and that satisfies their own interests in Japanese culture and literature. It sounds challenging, but students often become so engrossed in reading it that they lose track of time. This past year Tadoku had more than a dozen students taking up the reading challenge every week!

Sushi workshop: make and eat Japanese food!

Everybody agrees that sushi is one the most internationally recognized icons of Japanese culture! Fukiko Miyazaki, a Santa Barbara resident and Japanese chef, joins host Chikako Shinagawa for a student sushi workshop twice a year. The workshop is so popular that it fills up quickly with students who are enthusiastic about Japanese cooking.



The Japanese Language Café: chat more, enjoy more, and connect more!

The experience of students studying Japanese in our program cannot be told without mentioning the Japanese language café (JLC), where they bond through many group events. At the JLC they connect not only with their fellow Japanese learners but with international students from Japan. This year, with the support of faculty advisor Yoko Yamauchi, the JLC hosted many events, including a rice-ball (onigiri) workshop, bowling, a karaoke party, and a barbecue at Goleta Beach.



As always, we are blessed to have many students who are highly motivated to study Japanese and excel at the language and cross-cultural communication. They are always eager to understand the Japanese culture and society through various activities on and off campus. It is always encouraging for us Japanese language lecturers to see where students’ passion for the Japanese language takes them beyond the classroom.

East Asia Center

<http://www.eac.ucsb.edu/>

Sabine Frühstück, Director

The East Asia Center (EAC) at UCSB promotes interdisciplinary research and cultural events on East Asia. In 2017-18, EAC has successfully applied for a one-year Korea Foundation Visiting Professor Fellowship for 2018-19 (see interview with Eunjin Choi on page 13).

Among the many talks, workshops, and conferences EAC principally organized were "The Good, the Sad, and the Funny: Morality and Affect in Japanese Picturebooks" by Heather Blair (Department of Religious Studies, University of Indiana, Oct 4), the workshop "Transnationalizing the History of Childhood in Russia, Korea, Japan, and the United States" with Heather Blair (Religious Studies, University of Indiana), Dafna Zur (East Asian Languages and Cultures, Stanford University), Sara Pankenier Weld (Germanic and Slavic Studies, UCSB), Lisa Jacobson (History, UCSB), and Sabine Frühstück (East Asian Languages & Cultural Studies, UCSB, Oct 5), "Figuring Korean Futures: Children's Literature in Modern Korea" by Dafna Zur (East Asian Languages and Cultures, Stanford University, Oct 5), "Cyborg Able-ism: Critical Insights from the Not so 'Uncanny Valley' of Japan" by Jennifer Robertson (Departments of Anthropology and the History of Art, University of Michigan, Oct 12), "Passages from the Mohezhiguan – Tiantai Zhiyi's Magnum Opus" by Paul Swanson (Nanzan Institute of Religion and Culture, Nanzan University, Nov 13), "The Japanese Enthronement Ceremony in 2019" by Helen Hardacre (Reischauer Institute of Japanese Studies, Harvard University, Mar 14), "Trans in Paradise - The curious case of transmen in Okinawa, Japan" by Karen Nakamura (Anthropology, UC Berkeley, May 2), and "The 'History Wars' and the 'Comfort Woman' Issue: Revisionism and the Right-wing in Contemporary Japan and the U.S." by Tomomi Yamaguchi (Anthropology and Sociology, Montana State University, May 9).

Another highlight of the year was the international and interdisciplinary conference "New Directions in Korean Studies," co-organized by Hyung-Il Pai and Sabine Frühstück (EALCS and EAC, March 2) with Dafna Zur (Stanford University), Andre Schmid (University of Toronto), Todd Henry (UCSD), Suk-Young Kim, and Michelle Cho (McGill University). A panel discussion featured all workshop participants in conversation with UCSB students and faculty members, including Jin Sook Lee (Education), John Park (Asian American Studies), and Kate McDonald (History); moderated by Sabine Frühstück. (Co-sponsored by the departments of History, Film & Media Studies, and East Asian Languages & Cultural Studies, the Graduate Center for Literary Research, and the College of Letters & Science.)

The EAC also co-sponsored talks on "The Chinese Typewriter – A History" by Tom Mullaney (History, Stanford University), "The Death of Landscape" by Michio Hayashi (Art History and Visual Culture, Sophia University), "Discoveries in Japanese Literature: The Beginnings of a Translation History" by Michael Emmerich (Asian Studies, UCLA), "Abe Kobo and Experimental TV Dramas in Postwar Japan" by Toba Koji (Film and Media Studies, Waseda University), "Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier," an international conference organized by Tom Mazanec (EALCS), "Engaged Buddhism in Japan: New Strategies for Revitalization" by Rev. Ogi Shojun, "The World of Abhiseka: Consecration Rituals in the Buddhist Cultural Sphere," a conference organized by Or Porath and Fabio Rambelli, "Spring Comes Around Again: Social Movements in Postcolonial East Asia," organized by Jia-Ching Chen (Global Studies, UCSB), "Documenting Ritual Knowledge: The Ritual Anthologies of Medieval Japan," by Lucia Dolce (SOAS, University of London), "Reshaping the Present by Reconnecting with the Past from an Urban Ainu Perspective" by Uzawa Kanako (The Arctic University of Norway), "Disaggregating the East Asian Developmental State Model: Are South Korea and Taiwan Siamese Twins or Kissing Cousins?" by Tun-jun Cheng (Government, College of William and Mary), and a book launch and reception for *Placing Empire: Travel and the Social Imagination in Imperial Japan* by Kate McDonald (History, UCSB).



NEW DIRECTIONS in KOREAN STUDIES



Organized by
Hyung-Il Pai &
Sabine Frühstück

SPEAKERS

Dafna Zur (Stanford University)
Making Science Moral: The Story of Data in Post-Liberation North Korea

Andre Schmid (University of Toronto)
The Gendered Anxieties of Socialist Living in North Korea, 1953-1965

Todd Henry (UCSD)
Eccentric Powers: The Mass Media and Cross-Gender Labor in Cold War South Korea

Suk-Young Kim (UCLA)
Between Afro-Orientalism and Afro-Pessimism: Racial Surplus and the Global Consumption of Korean Pop Music

Michelle Cho (McGill University)
Vicarious Media: K-Pop, Mukbang, and Consuming Consumption

*Panel discussion about New Directions in Korean Studies with conference speakers and UCSB professors
Jin Sook Lee (Education),
John Park (Asian American Studies), &
Kate McDonald (History).*

3/2/2018
9 – 4 PM

Social Sciences &
Media Studies
2nd Floor
Conf. Room 2135



UCSB East Asia Center

http://www.eac.ucsb.edu/?page_id=89

This event is co-sponsored by the departments of History, Feminist Studies, Film & Media Studies, and East Asian Languages & Cultural Studies, the Graduate Center for Literary Research, and the College of Letters & Science.

Remembering Hyung Il Pai (June 14, 1958-May 28, 2018)

Lothar von Falkenhausen

Hyung Il (“Lee”) Pai 裴炯逸 and I became friends from the moment when we met for the first time at Harvard in September 1981. As beginning graduate students and fellow advisees of the late Kwang-chih Chang 張光直 (1931-2001), we spent a large part of the following three years in each other’s company. It was an intense and exhilarating time. Hyung Il had graduated from the prestigious Ewha Girls’ High School 梨花女子高等學校 and obtained her BA in Korean history from Sŏgang University 西江大學校, an academically rigorous Jesuit-run institution in Seoul. Having lived in Malaysia for several years in her teens—her father was a medical doctor attached to the Korean diplomatic community there—she was comfortable in English, familiar with negotiating cultural differences, and curious about conceptualizing them theoretically through the lens of anthropology. She had little trouble adjusting to American ways. In this respect she was quite different from the other Korean students at Harvard, many of whom were male and (due to military-service requirements) older—nice people, interesting and fun to be with, but often astonishingly conservative in their attitudes.

Socially as well as academically, Harvard with its diverse international constellation of highly driven graduate students was the right place for her. Had she stayed in Korea, then still under a repressive military dictatorship, her outspokenness would likely have got her into trouble sooner or later. She sometimes shared stories of student demonstrations during her college days, from which some of her fellow students had emerged crippled for life due to police brutality. I never asked her why she had chosen to switch fields from history to anthropology, though one reason may have been that anthropology at the time was being regarded (all too briefly, as it turned out) as a kind of hegemonial super-discipline that would eventually imprint itself upon the totality of the Humanities and Social Sciences. More pragmatically, I believe, Hyung Il was looking for new, untapped bodies of evidence and more rigorous—or perhaps just different—methods of analysis that would help her develop a broader perspective of early Korea than she had hitherto encountered. In particular, she was obviously seeking to escape from the doctrinaire nationalism then pervading Korean academia.

Even though anthropology was completely new to her, she took to it like a fish to water. Together, we broke our teeth in archaeological method and theory under the late Stephen Williams (1926-2017); suffered valiantly through Erik Trinkaus’s (b. 1948) osteology class, mandatory for archaeology students; and struggled to hold our own in the formidable Gordon R. Willey’s (1913-2002) seminar on the Early Classic Maya. No one on the Harvard faculty at the time knew much about Korean archaeology as such, but K. C. Chang was the most supportive adviser imaginable. He gave Hyung Il a completely free rein in developing her expertise, insist-



Hyung Il Pai (second from right) and colleagues

ing only that she master Japanese and Chinese, which she did. Probably, the Harvard anthropologist who came to exert the strongest intellectual influence on Hyung Il was Peter S. Wells (b. 1948), whose sophisticated anthropological modeling of the nature and effects of contacts between late prehistoric Central Europe and the Mediterranean world provided her with an excellent framework for conceptualizing early Korea-China interactions. For her first summer in Graduate School, Harvard’s Anthropology Department sent her to the University of Arizona’s long-running archaeological field school at Grasshopper Pueblo, where she acquired first-hand acquaintance with the realities of archaeological fieldwork.

Hyung Il’s influence on me during those years was considerable. She was almost single-handedly responsible for kindling my fascination with Korea. In the summer of 1983, she persuaded me to accept an invitation from our older fellow student Choi Mong Lyong 崔夢龍 (b. 1946) from Seoul National University, who was then just finishing his PhD at Harvard, to join his archaeological field project in Korea. I was hooked and returned to Korea the following summer; I even started to study Korean. Although I eventually resisted K. C. Chang’s suggestion to switch my primary interest within East Asian archaeology from China to Korea, my Korean experience left deep and enduring intellectual marks. I don’t think I ever adequately expressed my gratitude for this to Hyung Il while she was alive.

She, too, participated in Choi’s field project in Korea—at Tohwari 桃花李 (Peach-Blossom Village) near Ch’aech’ŏn 堤川 in Chungch’ŏng Pukdo 忠清北道 province—during the summer after our second year at Harvard. She had come to explore possibilities for starting an excavation of her own on which she might write her PhD dissertation. But at that point it was becoming clear that any plans

she might have had to pursue her professional career in Korea were not going to work out. For Hyung Il would not put up with the way male professors and older fellow students were treating her socially—calling her *agassi* (“girlie”) and insisting on being served by her at drinking parties—and she was understandably frustrated that they would not take her seriously as an intellectual. No Western scholar of Korea, male or female, would have had to contend with such behavior. Of course, if she had been willing to make compromises, some solution might have been worked out. But one cannot blame her for persisting in her refusal to accommodate herself to the “Old Boys”—even though this came at the expense of becoming an outsider and jettisoning her opportunities of conducting fieldwork in Korea and of eventually returning to Korea as a professor.

Back at Harvard, she underwent something of a makeover. She refashioned her intellectual orientations as well as her personal style so as to fit the academic job market in the US. Whereas she had been content, until then, to concentrate on her own relatively marginal specialty, she now made a point of becoming conversant with the big issues and core methodologies of the anthropological discipline. And whereas she had sometimes coquetted with the role of the exotic ingénue, she now became more edgy and less hesitant than before to inhabit the anger that young female academics of our generation justifiably felt—especially at Harvard—about their prospects in life. In other words, she learned to “walk the walk and talk the talk” in the same way as her American contemporaries. She embraced feminism, deconstructionism, and post-colonial theory; she sought out senior female academics as mentors; and she built a strategic network of professional relationships in and beyond her own academic cohort. Working as a Teaching Fellow for a wide range of courses in Anthropology and in East Asian Languages and Civilizations, she acquired the pedagogical skills necessary to relate to American undergraduates; she even lived for a time as a resident tutor in one of Harvard’s undergraduate “Houses” (dormitories). To her great credit, she managed to do all these things without ever becoming unfaithful to her original self, remaining every bit as warm, spontaneous, and opinionated as she had always been.

Hyung Il received her Ph.D. in Anthropology from Harvard in 1989. In her dissertation, “Lelang and the Interaction Sphere in the Korean Peninsula,” she applied to the Korean case the concept of “Interaction Sphere,” pioneered in the field of North American archaeology by Joseph Caldwell (1916-1973) and adapted by K. C. Chang to late Neolithic China. The dissertation covered the time from the late first millennium BC to the middle of the first millennium AD. The Chinese commanderies that existed during part of that period in the northern part of the Korean peninsula—Lelang [K. Nangnang] 樂浪, near present-day P’yŏngyang 平壤 (North Korea), being the most important—were and remain a highly controversial topic in East Asian archaeology. Although they are unambiguously attested by both historical texts and archaeological finds, many Korean scholars regard them as a blemish on the national dignity or even roundly deny their existence. By daring to follow her own scholarly interests and to address such a topic—and by mentioning Lelang in

the very title of her dissertation—Hyung Il was taking considerable risks, signaling her intention to stand apart from the scholarly community of her homeland.

For all of us specializing in East Asian archaeology in the 1980s, the search for an academic position proved difficult. In Hyung Il’s case, although anthropology was her home discipline, anthropology departments would not consider her because she could not offer to take students into the field in Korea; and also because they tended to regard East Asian archaeology, especially when concerned with historically documented periods, as somehow outside the purview of anthropology. For her first year after the PhD, she had no job offers. To tide herself over, Hyung Il took an administrative job in Harvard’s Dean of Students’ Office, where she was in charge of enhancing racial diversity and cultural inclusion. Learning to get her way in a bureaucracy was no doubt a useful professional experience. Yet concurrently she continued her academic work and affiliated herself as a Research Associate with Harvard’s Korea Institute, John K. Fairbank Center, and Arthur M. Sackler Museum.

In 1990 Hyung Il was appointed Assistant Professor at the University of California at Santa Barbara (UCSB). Her position was initially shared between the Departments of East Asian Languages and Cultural Studies and History. Her experience exemplified the in-built vicissitudes of junior-level split appointments: for even though she was uncomplainingly shouldering much more than a 50% workload for each of her two departments—in addition to which came pressures on minority female faculty members such as herself to serve on more than their fair share of university committees—in the end neither department felt that she was doing enough, and she came within a hair’s breadth of being denied tenure. It was Ronald C. Egan (b. 1948), a former teacher of ours at Harvard, who, as chair of UCSB’s Department of East Asian Languages and Cultural Studies, almost single-handedly rescued her career by moving her entire line into that department and seeing through her promotion to Associate Professor in 1998. Following the completion of her second book, she became Full Professor in 2012.

During her a quarter-century or so at Santa Barbara, Hyung Il taught a wide range of courses on the history, archaeology, and anthropology of Korea as well as East Asia generally. Resolutely interdisciplinary in orientation, she pioneered the teaching of subjects new to East Asian Studies, such as heritage management, tourism, and popular culture. By all accounts, she was a popular teacher, her liveliness and caring more than compensating for her occasional lack of organization. She headed UCSB’s Korean Language program from 1998-2007. Another highlight of her service to the profession was three years (two thereof as Chair) on the Executive Board of the Committee on Korean Studies under the Northeast Asia Council of the Association for Asian Studies (2001-4). From 2004 to the time of her death, she was a member of the Editorial Board of the *International Journal of Cultural Properties* for Cambridge University Press. Moreover, she served on several national and international fellowship committees.

She traveled all over the world—to Asia, Europe, Latin America, and even, in 2009, to Australia—to lecture

and to present papers at conferences. Her research was underwritten by a series of prestigious fellowships, which enabled her to spend considerable chunks of time away from Santa Barbara. In 1992 she received a grant from the Social Science Research Council to do research at the Tōyō Bunko 東洋文庫 in Tōkyō. She spent the 1993-94 academic year at the Center for Korean Studies of the University of California, Berkeley, as a Korean Foundation Post-doctoral fellow. Twice she was invited to spend a year (2000-1 and 2007-8) at the International Research Center for Japanese Studies in Kyōto. In 2004-5, the Japan Foundation sponsored her for six months as Visiting research professor at the Department of Archaeology at Kyōto University; during that academic year, she also held a Korea Foundation fellowship and did research at the National Research Institute of Cultural Properties in Tōkyō and at Tōkyō University's Institute for Oriental Culture. A six-month Fulbright Fellowship in 2010-11 underwrote her research at Seoul National University's Kyujanggak Institute. (This enumeration may be incomplete.)

Her work kept her extremely busy, but not too busy to have a personal life. In 1995 she married culinary artist Alex José, who made a loving home for the two of them, and who cared for her all the way to the end.

* * *

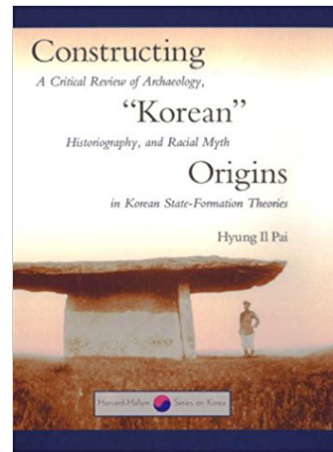
Ever since the 1990s, Hyung Il intermittently suffered from the cancer that eventually killed her on May 28, 2018. She faced her situation with tremendous courage and determination. Considering her ever-precarious health, her productivity as a scholar is all the more impressive.

The oeuvre she leaves behind comprises two single-author books, one edited book, and some two dozen article-length pieces (see the attached bibliography; as with most scholars, there is a certain amount of overlap as some of her articles became chapters in her books). All of her work was inspired by the dual impetus (1) to reconfigure the study of early Korea by placing it in a more sophisticated theoretical and methodological framework, and (2) to contribute to some of the grand themes in the Humanities and Social Sciences. Her most precious assets in pursuing these goals were her well-developed scholarly imagination and her absolute fearlessness. Hyung Il never hesitated, when warranted, to think "outside the box," and she did not shy away from articulating radically unorthodox ideas. Indeed, I believe she positively enjoyed challenging the established consensus, and she did not care whether others would agree with her or not. In retrospect, her self-confidence seems to have been largely justified: many of her published opinions have had considerable staying power.

The study of the early periods of Korean history is difficult not only because of the many different languages it requires, but also because it necessitates entering a veritable minefield of political controversy. Hyung Il aimed above all to eschew the stultifying hypernationalistic discourse that has characterized the work of post-World War II scholars of the Humanities and Social Sciences in both North and South Korea, and which always becomes especially strident when anything concerning Japan is ever so slightly touched upon.

The book she co-edited with Tim Tangherlini, *Nationalism and the Construction of Korean Identity* (Berkeley, Calif.: Institute for Asian Studies, University of California, Berkeley, 1998), broke with numerous taboos. For one thing, it insisted on the fact (completely uncontroversial to those acquainted with contemporary anthropological theory, but threatening to ideologues) that Korean national identity is a modern construct, and its constituent chapters, including her own, told facets of the story of how that construct came about.

Hyung Il addressed the same problématique at greater depth in her first single-author book, *Constructing "Korean" Origins: A Critical Review of Archaeology, Historiography and Racial Myth* (Cambridge, Mass.: Harvard University Asia Center, 2000). Once again, even the title, with "Korean" in quotation marks, was a provocation. As befits a book dedicated to K. C. Chang, the book analyzes anthropological phenomena such as cultural contact, ethnogenesis, and state formation as exemplified by protohistoric and early historic Korea; the insights into Lelang from her dissertation are included as a case study. Weighing the archaeological record against the many-layered historiographical preconceptions accumulated in more



than a century of scholarship, Hyung Il compellingly points out the baseless yet mutually-reinforcing nature of many of the historians' claims; she exposes the blind spots and hidden assumptions in the work of numerous famous Japanese, Korean, and Western scholars; and she explains the reasons why they went wrong. While she uses the language of post-modernist criticism, her presentation of the data is matter-of-fact, even workmanlike. The book amounts to a devastating critique of the entire intellectual basis of Korean archaeology during the first half-century since independence from Japan; yet it also sketches out a new paradigm, grounded in the methods and theories of contemporary American anthropology, for a more defensible historical interpretation of the Korean archaeological record.

Inevitably, *Constructing "Korean" Origins* touched on every imaginable raw nerve of nationalist sensitivity in Korea, Japan, and—to some degree—China. Moreover, the book was by no means error-free. But it raised issues that, in the long run, no one could afford to ignore, and it is my impression that it is being found useful by today's new generation of scholars. In a Korean frame of reference, it stands as a monumental and startlingly original achievement. To its American readership, it not only delivered a well-informed synthesis of a body of archaeological evidence rarely treated in English, but also provided a welcome addition to the growing scholarly literature reflecting on nationalism and history from the perspective of the history of scholarship.

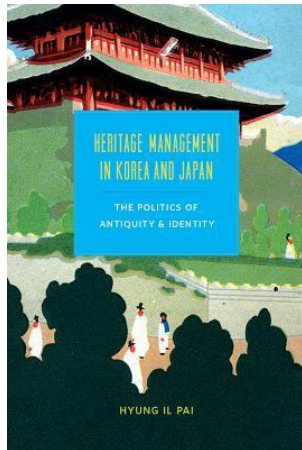
It was, of course, in no small measure thanks to her status as an American university professor that Hyung Il could claim the authority and cultural distance to address

such central issues in her field. If she had returned Korea, this would have been unthinkable. In her later career, she broadened her scope even further. As she moved from “armchair archaeology” and ancient history into the emerging field of Cultural Studies, her background in anthropology continued to serve her well as a fountainhead of theoretical approaches and methods for research.

As an extension of her previous work on archaeological materials as such, she now trained her focus on the history and current situation of cultural-heritage administration in East Asia. Her book on that topic, *Heritage Management in Korea and Japan: The Politics of Antiquity and Identity* (Seattle, Wash.: University of Washington Press 2013) is both solid and timely. It offers an unbiased, matter-of-fact presentation of Japanese colonial institutions and their continuing impact on the contemporary practice of archaeology and cultural-heritage management in Korea. Hyung Il demonstrates that present-day cultural-heritage work in the two countries rests on a shared intellectual basis, which she traces back to a seminal group of scholars during the late nineteenth and early twentieth centuries. In conducting her archival research in both Japan and Korea, she deployed great persistence and considerable diplomatic skills to obtain access to important troves of records and documents that had not previously been adequately tapped by scholars. Moreover, she conducted numerous interviews with stakeholders. She was particularly proud of having spoken at length with Arimitsu Kyōichi 有光教一 (1907-2011), the last director of the Keijō Government-General Museum (now the National Museum of Korea) during the Japanese colonial period, at the end of his long life.

Needless to say, her second book as well was controversial. What especially enraged those of her Korean colleagues who were willing to sacrifice historical truth to patriotic emotions was Hyung Il's willingness to give due credit to Japanese scholars and administrators for bringing the very notions of prehistory, archaeology, and cultural-heritage protection to Korea; for establishing the first museums devoted to Korean antiquities; and for making substantial contributions to both conservation and scholarship. Japanese scholars, on the other hand, were predictably eager to acknowledge the importance of her work. Thanks in particular to her friend Yoshii Hideo 吉井秀夫 at Kyōto University, Hyung Il became well-acquainted with the Japanese archaeological community, and she was able to build bridges to colleagues across the disciplines. Had she lived longer, this work could have been extended into a variety of possible directions.

Hyung Il's article-length contributions appeared in all the three main languages relevant to her research: English, Korean, and Japanese. The topics range from state formation in Korea and culture contact and culture change to archaeological heritage management, museum studies,



anthropological photography, postcards, and the study of cultural tourism. One of her final projects was on her hometown, Seoul, and its conceptualization as a city of culture during Japanese colonial times and in independent Korea. She once told me that she was planning to retire to Seoul. Alas, it never came to that.

With Hyung Il's passing, the academic community—UCSB, the University of California, scholars of East Asian archaeology and cultural-heritage studies, and the transnational republic of scholars at large—has lost a true original, an authentic person who could always be counted on to have an opinion, who cared deeply about right and wrong, and who would have done anything for her friends. Now that she has prematurely left us, all that remains to do for us who survive her is to remember her well and to continue her important work as best we can.

Lothar von Falkenhausen is Professor of Chinese Archaeology and Art History at UCLA.

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Note: Not long before her passing, Hyung Il Pai co-organized with Sabine Frühstück the conference "New Directions in Korean Studies," the first of its kind at UCSB. For a conference report, see page 6 of this newsletter.

Interview with Eunjin Choi

2018-19 Korea Foundation Visiting Professor

We are delighted to welcome Eunjin Choi, EALCS's 2018-19 Korea Foundation Visiting Professor! Choi earned her PhD from Dongguk University with a dissertation titled *'쉬리' 이후 분단영화에 나타난 픽진성과 장르변주의 상호텍스트적 관계 연구* (A Study on the Intertextual Relationship of Verisimilitude and Genre Variations in the Films on the Division of South and North Korea after 'Shiri') and is a specialist of Korean film and popular culture. Sabine Frühstück spoke with Choi shortly after her arrival in Santa Barbara.

Frühstück: Welcome to EALCS and UCSB! When did you get to town and how are you finding life on the west coast of the United States thus far?

Choi: I arrived in Santa Barbara two weeks before the start of the 2018 fall term. I feel like a university freshman again. It's my first time to be on the west coast of the United States. I traveled twice to the northeastern United States in the winter season, so I only have memories of a cold United States. California is totally different. Before I came here, all of my friends who lived in or visited California talked about the state's pleasant weather and good people. I cannot help agreeing with them; I am so excited to be here.

Frühstück: Tell us about your research interests and current projects.

Choi: My main research interest in film studies is based on cultural studies. I am passionate about analyzing society through mass media, especially films. The focus of my dissertation is on the "division films" released after the year 1999. Division film is the film genre which has as its background the division of the Korean peninsula. I have attempted to demonstrate how a change of regime affects popular culture. This situation is especially evident in division films, which have a very political background. During South Korea's progressive government period, division films tended to be melodramas portraying, for example, a match between a North Korean woman and a South Korean man. In contrast, when the conservative government was in power in South Korea, spy movies with young action stars cast as North Korean characters were produced. This phenomenon was caused by the change in Korean people's views regarding the relationship between South and North Korea. Their expectations for the future seem more flexible than before. I am currently focusing on how the transformed relationship between North and South Korea has affected society and popular culture since 2017.

Frühstück: You are a film studies expert and a documentary film maker. What is it like to go back and forth between one mode of knowledge production and another?

Choi: Filmmaking has fascinated me since I was a teenager. I dreamed of becoming a filmmaker and wanted to include

my name in end credits one day. After becoming a university student, I realized that I am also attracted to the articulate commentary of film critics. Thus, I view myself as a person who can produce films as well as write about them. I see films theoretically and practically at the same time (like two sides of a coin). Films convey deep concerns and insights about people and their lives. Other forms of art do the same. Filmmakers and critics are film lovers, but they express their passion differently. My broad interest and experience regarding films should be beneficial for conducting classes in an innovative and fresh way, and I will aim to maintain balance in terms of my interests when teaching students.



Eunjin Choi

Frühstück: What courses will you be teaching at UCSB?

Choi: I will teach five courses over three terms, including Introduction to Popular Culture in Korean Film and TV Dramas (fall term) and The New Korean Wave and Contemporary Korean Cinema (winter term). My courses for the spring term will be announced later. All are subjects related to Korean popular culture. Korea attracts the world's attention in many ways. For example, it is one of the only divided countries in the world; its economy is booming with Samsung, LG, Hyundai, etc.; and the entertainment industry is thriving. K-pop and TV dramas are now popular all over the world, and Korean films have achieved recognition as unique works of art. I'm thrilled to introduce the Korean culture and share my ideas with UCSB students (whom I am eager to meet).

Frühstück: What other plans do you have for your time at UCSB?

Choi: I've taught Korean film and popular culture in South Korea, but this is my first time teaching abroad. I view it as a challenge as well as an opportunity. I've taught and researched Korean culture only in Korea up to this point, but now I can see and experience directly how it's spreading globally. UCSB students are diverse in terms of nationality and cultural background. Sharing ideas about Korean culture could bring about another forum for diversity. I also hope to gain valuable resources for cultural research through my classes.

Frühstück: Thank you for your insights! We all look forward to working with you.

2017-2018 was another busy year for the UCSB Confucius Institute. For Fall Quarter 2017, since I went on sabbatical at the Max Planck Institute for the Study of Religious and Ethnic Diversity in Göttingen, Germany, Daoxiong Guan, a lecturer of Chinese language in the East Asian Languages and Cultural Studies Department at UCSB, served as interim director. I returned and assumed the regular directorship for Winter and Spring quarters 2018.

On October 4th, 2017, we held an Autumn Moon Festival celebration, which was attended by over 150 students and a few faculty members. Students were served Chinese tea and mooncakes and were treated to lectures and performances by Chinese international students enrolled at UCSB.

We had two visiting lecturers speak on the art of Chinese-English translation. On October 13th, 2017, Shu-hui Yang of Bates College gave a lecture titled "Two Words, Two Worlds: Translating Ming Dynasty Vernacular Fiction." On November 1st, Xunyun Bao, former Dean of the School of Translation at Middlebury Institute of International Studies at Monterey gave a lecture titled "The Art of Chinese-English Translation." These two talks were welcomed by the many faculty and students involved in the Translation Studies Program at UCSB.

On October 13th, 2017, Manling Luo of Indiana University gave a lecture titled "Fragments of the Past: Reading Historical Miscellanies of Medieval China." Luo argued for a new approach to this genre of medieval Chinese literature that is not solely concerned with historical authenticity and accuracy, but examines texts as alternative sources of historical understanding that differs from official history-writing.

On October 19th, 2017, the Confucius Institute and UCSB Chinese Students & Scholars Association jointly organized a "Chinese Language Partners" event that brought together UCSB students of Chinese language with Chinese international students and scholars to form pairs of partners for language exchange and mutual help in Chinese and English.

On November 1st, we held our second annual Chinese speech contest, at which fifteen UCSB Chinese language students participated, receiving certificates and prizes.

On November 17th, we showed a recent Chinese-language film called "American Dreams in China," with Ms. Yongli Li, a Ph.D. candidate in EALCS leading a discussion afterward.

On November 27th, the Confucius Institute organized a large-scale Chinese calligraphy competition, hosting over one hundred participants.

On January 25th, 2018, we had a lecture by Xiaofei Kang of

George Washington University, titled "A Time to Heal or a Time to Kill? The Communist Fight Against Rural Superstition in Wartime China." Kang addressed the campaign to discredit local rural shamans and ritual healers and analyzed the gender dimension of the displacement of local ritual authorities by the new Communist state authorities.

On February 6th, 2018, the Confucius Institute and UCSB Chinese Students & Scholars Association jointly organized another Chinese language partners event at the Multicultural Center. Fifty students listened to and participated in discussions on cultural differences between China and the U.S. in matters of aesthetics, popular culture and music, and modes of social relations.

On February 15th, we organized another Chinese calligraphy competition, with over 60 students in attendance. Contestants wrote out the Tang Dynasty poem "Peach Blossoms at Dalin Temple" and listened to a brief lecture about the poet's life. Twelve winners were selected for prizes and certificates.

On February 21st, the Confucius Institute organized the annual Spring Festival banquet to celebrate Chinese New Year, with a catered dinner of Chinese dishes for the 120 people in attendance. The EALCS Chinese language program co-organized the event, preparing Chinese language students for performances and filming them speaking Chinese in a variety of humorous contexts.

On February 24th, we co-organized with the UCLA Confucius Institute a performance of Sichuan-style opera by a professional troupe from Chengdu. Over two hundred UCSB students and faculty, as well as a sizable audience from the local Santa Barbara community, attended the beautiful performance in Lotte Lehman Hall. For community outreach, we advertised the event prominently in the local paper, *The Independent*. We provided lunch and dinner for the troupe.

On April 20th and 21st, 2018, we held a large-scale conference titled "International Conference on Ancient China in a Eurasian Context." The event was co-organized by Anthony Barbieri-Low of UCSB's History Department, Lothar von Falkenhausen of UCLA, and the Confucius Institute. The History Department provided some co-sponsorship funds. The keynote address was delivered by Dame Jessica Rawson of Oxford University. Another keynote speaker was Qingbo Duan, an archaeologist at Northwest University in Xi'an, China. Min Li, an archaeologist at UCLA also served as discussant. The papers all addressed the hitherto neglected intercultural flows that crisscrossed China, Central Asia, and the Middle East in ancient times between the eighth century BCE and the fifth century CE. Five papers were presented by Ph.D. students at UCSB, University of Chicago, UCLA, and McGill University. Non-China scholars of the ancient

Continued on page 31. See [Confucius Institute](#).

“Reinventing Japan”

Research Focus Group: Year Six

William Fleming

With the 2017-18 academic year, the “Reinventing Japan” Research Focus Group (RFG) wrapped up its sixth year. As in past iterations, this year, under the direction of William Fleming and Luke Roberts (History), the RFG brought together scholars from across the university whose work relates in one way or another to Japan. Faculty and graduate students from a wide range of departments participated: East Asian Languages and Cultural Studies, Religious Studies, History, Anthropology, History of Art and Architecture, Global Studies, Film and Media Studies, Theater and Dance, and Feminist Studies. This year’s RFG meetings, held every two weeks or so on Wednesday afternoons in HSSB 4080, included visiting lectures by eminent faculty outside the university; discussions of shared, pre-circulated readings by UCSB faculty and graduate students; and special sessions devoted to graduate student development and career preparation.

To bring a measure of coherence to the diversity of UCSB graduate students and faculty working on Japan across diverse departments and disciplines, meetings were loosely centered around a broad theme that allowed for interconnections across temporal and disciplinary divisions and helped bridge the strong temporal divide in Japanese studies between “modern” Japanese studies and “pre-modern” Japanese studies. This year’s theme—“materiality”—encompasses recent work in literary studies and book history, art history and “biographies” of objects, and history, as well as an interest in objects used in daily life and the human networks built around specific commodities. The chosen theme guided our wide-ranging examination and discussion of the field of Japan Studies and the ways in which it continues to be renewed and reinvented.

Our first official meeting was on October 18th. Fleming and Roberts offered some introductory and organizational remarks, after which participants discussed a pre-circulated book chapter by Luke Roberts from a forthcoming volume on women and networks in nineteenth-century Japan. On November 1st, Michael Emmerich, associate professor in the Asian Languages and Cultures Department at UCLA, delivered a lecture titled “Discoveries in Japanese Literature: The Beginnings of a Translation History.” On November 8th, we met again for discussion of the pre-circulated introduc-

tion to a book manuscript—working title: *Dialectics without Synthesis: Realism, Film Theory, and Japanese Cinema*—by Naoki Yamamoto (Film and Media Studies). Our final meeting of the quarter, on December 6th, was aimed at graduate students and entitled “Preparing to Attend a Conference.” A round table consisting of William Fleming, Luke Roberts, ann-elise lewallen (EALCS), and Sabine Frühstück (EALCS), as well as graduate students Carl Gabrielson (EALCS) and Travis Seifman (History), offered thoughts and advice on several matters, including how to choose a conference to attend; how to organize a panel; how to prepare the abstract, paper, and presentation; what to aim to get out of conference attendance; and sources of funding.

In the winter, our first meeting, held on January 17th, featured ann-elise lewallen (EALCS) and Kumar Sundaram (editor of DiaNuke.org, independent scholar and activist) giving a short presentation titled “India, Japan, and the Asian Nuclear-Militarist Gambit: Together on the Wrong Side of History?” This was followed by group discussion and feedback. On February 7th, Ph.D. candidate Travis Seifman (History) shared a dissertation chapter on Ryūkyūan (Okinawan) processions to Edo (modern-day Tokyo) in the early modern period. One week later, recent EALCS Ph.D. Silke Werth gave a mock job talk in preparation for an upcoming campus visit and job interview. The RFG’s quarter ended with a lecture, on February 28th, by Amy Stanley, associate professor in the Department of History at Northwestern University and a rising scholar of Japanese history, who presented a lecture presenting some of her recent research on the everyday lives of Japanese women in the early modern period.

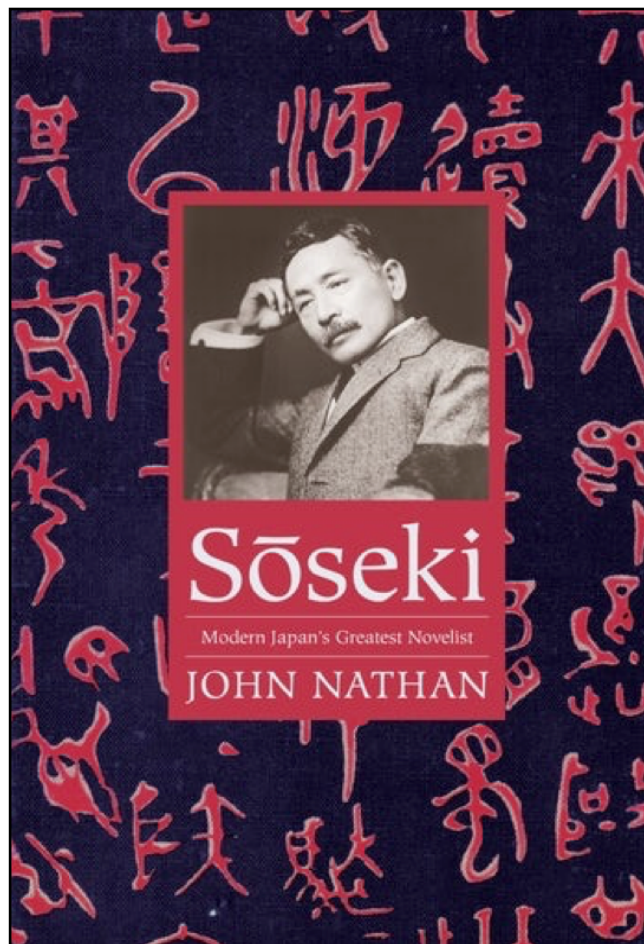
The spring meetings included a group discussion on April 18th of a dissertation chapter in progress by Emm Simpson (EALCS) on the Awashima deity and its connection to Empress Jingū. The second meeting, on May 9th, featured a lecture titled “The ‘History Wars’ and the ‘Comfort Women’ Issue” by Tomomi Yamaguchi, an anthropologist and professor at Montana State University. The third meeting, on May 23rd, featured discussion of a paper by Fabio Rambelli (EALCS and Religious Studies) on musical instruments in the soundscape of Japanese religion.

Faculty Publication: *Sōseki: Modern Japan's Greatest Novelist* by John Nathan

Columbia University Press, 2018

Natsume Sōseki (1867–1916) was the father of the modern novel in Japan, chronicling the plight of bourgeois characters caught between familiar modes of living and the onslaught of Western values and conventions. Yet even though generations of Japanese high school students have been expected to memorize passages from his novels and he is routinely voted the most important Japanese writer in national polls, he remains less familiar to Western readers than authors such as Kawabata, Tanizaki, and Mishima.

In this biography, John Nathan provides a lucid and vivid account of a great writer laboring to create a remarkably original oeuvre in spite of the physical and mental illness that plagued him all his life. He traces Sōseki's complex and contradictory character, offering rigorous close readings of Sōseki's groundbreaking experiments with narrative strategies, irony, and multiple points of view as well as recounting excruciating hospital stays and recurrent attacks of paranoid delusion. Drawing on previously untranslated letters and diaries, published reminiscences, and passages from Sōseki's fiction, Nathan renders intimate scenes of the writer's life and distills a portrait of a tormented yet unflaggingly original author. The first full-length study of Sōseki in fifty years, Nathan's biography elevates Sōseki to his rightful place as a great synthesizer of literary traditions and a brilliant chronicler of universal experience who, no less than his Western contemporaries, anticipated the modernism of the twentieth century.



Faculty Activities

William Fleming

Selected Publications

"Japanese Students Abroad and the Building of America's First Japanese Library Collection, 1869–1878." Forthcoming, *Journal of the American Oriental Society* (2019.1).

Review Article: Jonah Salz, ed., *A History of Japanese Theatre* (Cambridge University Press, 2016); Satoko Shimazaki, *Edo Kabuki in Transition: From the Worlds of the Samurai to the Vengeful Female Ghost* (Columbia University Press, 2016); and Maki Isaka, *Onnagata: A Labyrinth of Gendering in Kabuki Theater* (University of Washington Press, 2016). Forthcoming, *TDR: The Drama Review*, vol. 62, no. 2 (summer 2018), 163–67.

Review: Brian Steininger, *Chinese Literary Forms in Heian Japan: Poetics and Practice* (Harvard University Asia Center, 2017). Forthcoming, *China Review International*, vol. 25, no. 4 (fall 2018), 407–13.

Presentations and Professional Activities

During the past year, Fleming presented at the Association for Asian Studies annual conference in Washington, DC, at several workshops, and gave invited talks at Yale University and elsewhere.

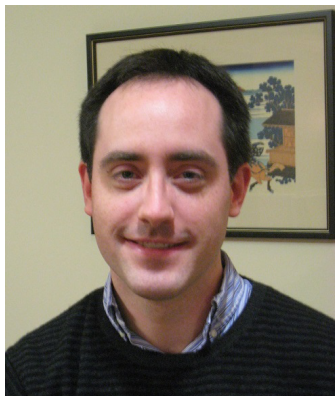
Sabine Frühstück

Selected Publications:

Frühstück's *Child's Play: Multi-sensory Histories of Children and Childhood in Japan* (co-ed. with Anne Walthall) was published by the University of California Press (2017), containing her chapter on "... and My Heart Screams": Children and the War of Emotions." Her article, "The War on Games" appeared in *The Asia-Pacific Journal* vol. 15, issue 23, no. 5, posted on 20 November 2017. Frühstück has also contributed a review article and book reviews to *Pacific Historical Review*, *Cross-currents: East Asian History and Culture Review*, *Monumenta Nipponica*, and the *Journal of Gender Studies* respectively.

Presentations and Professional Activities

In addition to a number of conference presentations, Frühstück gave the keynote address on "Generations in History," at the Weinberg College of Arts & Sciences, Northwestern University along with another invited paper at the same institution, she was the 2018 Visiting Scholar in Gender and History at the University of Connecticut, and gave invited talks and workshop presentations at the University of British Columbia (youtube recording: <https://www.youtube.com/watch?v=JeCrPmGtPI8>),



<https://www.youtube.com/watch?v=tCskNV4zvlA>), and Stanford University.

Frühstück is the chief editor of *New Interventions in Japanese Studies*, a new book series within the open access Luminos Program of the University of California Press. The series publishes books that employ cutting edge theoretical frameworks emerging from history, anthropology, literature, visual culture, theater, and religion. Books in the series shall ask new questions with the aim of shifting the parameters of debates, broaden the frame of analysis, transverse conventional boundaries of periodization, discipline, and methodology, and productively engage Japanese sources and scholarship.

Xiaorong Li

Selected Publications

The Poetics and Politics of Sensuality in China: The "Fragrant and Bedazzling" Movement (1600-1930). Amherst, New York: Cambria Press, 2019. Forthcoming.

"Image, Word, and Emotion: The Representation of the Beautiful/Lovelorn Woman in the New-Style 'Hundred Beauties' Albums (1900-1920s)." *Journal of Chinese Literature and Culture*, 2018, forthcoming.

Selected Presentations

"明清情詩的文本政治及現代性：以王次回詩為中心" (The Textual Politics of Ming-Qing Sensual Poetry and Modernity: The Case of Wang Cihui). Invited Lecture at Suzhou University of Science and Technology, China, September 7, 2018.

"Representing the Feminine 'Other': The Images of 'Foreign' Women in Wang Tao's (1828-1897) Writings." Paper Presented at the Annual meeting of Association for Asian Studies, Washington DC, March 22-25, 2018.

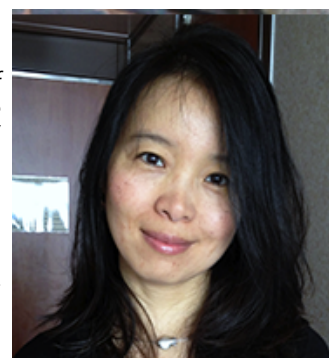
"On the 'Hundred Beauties' Genre and Beyond." Invited Presentation at the Symposium, "Rethinking Women and Visual Culture in Late Imperial China" at UCLA, February 16-17, 2018.

Thomas Mazanec

Selected Publications

Digital Methods in Traditional Chinese Literary Studies, ed. Thomas Mazanec, Jeffrey Tharsen, and Jing Chen. Special issue of the *Journal of Chinese Literature and Culture*, vol. 5, no. 2 (2018).

"Introduction," by Thomas Mazanec, Jeffrey Tharsen, and Jing Chen, in *Digital Methods and Traditional Chinese Literary Studies*.



"Networks of Exchange Poetry in Late Medieval China: Notes Toward a Dynamic History of Tang Literature," in *Digital Methods and Traditional Chinese Literary Studies*.

"Righting, Riting, and Rewriting the Book of Odes (Shijing): On 'Filling out the Missing Odes' by Shu Xi." *Chinese Literature: Essays, Articles, Reviews*, vol. 37 (2018).

"Exploring Chinese Poetry with Digital Assistance: Examples from Linguistic, Literary, and Historical Viewpoints," by Chao-lin Liu, Thomas Mazanec, and Jeffrey Tharsen, in *Digital Methods and Traditional Chinese Literary Studies*.

Translation: "Geographic Distribution and Change in Tang Poetry: Data Analysis from the 'Chronological Map of Tang-Song Literature,'" by Wang Zhaopeng and Qiao Junjun, in *Digital Methods and Traditional Chinese Literary Studies*.

Translation: "From Poetic Revolution to the Southern Society: The Birth of Classicist Poetry in Modern China," by Sun Zhimei. *Frontiers of Literary Studies in China*, vol. 12, no. 2 (2018): 299–323.

Translation: "Lyricism, the Veneration of Feeling, and Narrative Techniques in the Poetry Talks of the Southern Society," by Lin Hsiang-ling. *Frontiers of Literary Studies in China*, vol. 12, no. 2 (2018): 324–350.

Book Review: *On Cold Mountain: A Buddhist Reading of the Hanshan Poems*, by Paul Rouzer. *Journal of the American Oriental Society*, vol. 138, no. 3.

Professional Activities

In February 2018, Mazanec convened an international conference on digital humanities and classical Chinese literature at UCSB, called "Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier," which was supported by grants from many centers and departments on campus, as well as the Forum on Chinese Poetic Culture. In his first year at UCSB, Mazanec also gave numerous conference presentations on early genres of Chinese verse, an invited talk at Stanford University on poetry and debt in Tang China, and participated in "Philology and the Study of Classical Chinese Literature: An International Symposium on the Future of Sinology in the 21st Century" at the University of Colorado, Boulder, as well as the "Second Conference on Middle Period Chinese Humanities" at Leiden University.

Fabio Rambelli

Selected Publications

Facets of "Shinto" in the Muromachi Period, edited by Fabio Rambelli. Special issue of *The Journal Japanese Religions*, no. 42, 2017

The Sea and the Sacred in Japan: Aspects of Maritime Religion. Edited by Fabio Rambelli. London and New York: Bloomsbury, 2018.

"The Myth of the South Indian Iron Stupa (Nanten tettō) in Japanese Esoteric Buddhism." *International Journal of Buddhist Thought & Culture*, 27/2, (December 2017), 71-88.

"Shintō as a 'World Religion': A Muromachi Construct and Its Aftermath," in *Facets of "Shinto" in the Muromachi Period*, edited by Fabio Rambelli. *Japanese Religions*, n. 42 (2017), 107-132.

"Semiotics as Soteriology: A Different Look at Medieval Japanese Buddhism." In *Buddhism and Linguistics*, edited by Manel Herat, 55-80. Palgrave MacMillan, 2018.

"Dharma Devices, Non-hermeneutical Libraries, and Robot-Monks: Prayer Machines in Japanese Buddhism." *Journal of Asian Humanities at Kyushu University* vols. 3-4, 1-19 (March 2018).

"Sacred Objects and Design in Buddhism" in *Encyclopedia of Asian Design*, edited by Christine Guth, 67-76. London and New York: Bloomsbury (online at: <https://www.bloomsburydesignlibrary.com/encyclopedia-chapter?docid=b-9781350066021&tocid=b-9781350066021-EAD-4-SECT2-002-001&pdfid=9781350066021-EAD-4-SECT2-002.pdf>)

"The Sea in the History of Japanese Religions," in *The Sea and the Sacred in Japan: Aspects of Maritime Religion*, edited by Fabio Rambelli, xii-xxiv. London and New York: Bloomsbury, 2018.

"Sea Theologies: Elements for a Conceptualization of Maritime Religiosity in Japan," in *The Sea and the Sacred in Japan: Aspects of Maritime Religion*, edited by Fabio Rambelli, 181-199. London and New York: Bloomsbury, 2018.

Professional Activities

In 2017-2018 Rambelli was the Director of the UC Education Abroad Program Tokyo Study Center and Visiting Professor at International Christian University, Tokyo. He organized a panel and presented at the European Association of Japanese Studies (Lisbon, August 2017), was the keynote speaker at the United Kingdom Association for Buddhist Studies (Bristol, June 2018), and gave invited talks at the University of Pennsylvania (April 2018), Kokugakuin University (Tokyo, July 2018), Tohoku University (Sendai, August 2018), and Jawaharlal Nehru University (Delhi, August 2018). In addition, he organized (together with Abe Yasurō of Nagoya University and Or Porath, advanced graduate student in Religious Studies, UCSB) the internal conference "The World of Abhiseka" (UCSB, May 2018), where he also presented a paper and gave a public performance on the *shō* (see Shinto Studies page below).

He participated in documentaries on Japanese religions and culture on Okinoshima island (Unesco world heritage site) produced by Fukuoka TV, on Japanese religiosity by Canadian director Philippe Desrosiers, and a NHK (Japanese national TV) documentary program on Shinto (episode on Ono Terusaki Shrine in Tokyo on *gagaku* music practice).

Rambelli continues to serve as member of the board of directors of the International Shinto Studies Association, as series editor of the Bloomsbury Shinto Studies book series (five books published until now), and as member of the editorial board of prestigious book series and academic journals in the field.

Since September 1, 2018, Rambelli is the new Chair of the Department of Religious Studies at UCSB. Rambelli continues to work on a new research project on the role of music in the Japanese religious tradition, with special focus on Gagaku and Bugaku (imperial court music and dance); he has been studying the *shō* (a unique mouth organ) at Ono Gagakukai, one of the first independent Gagaku academies at One Terusaki Shrine in Tokyo under Maestro Bunno Hideaki, former Director of the Gagaku Orchestra at the Imperial Household Agency and Living National Treasure of Japan.

Dominic Steavu-Balint

Selected Publications

"Orthodoxie et pluralisme dans la médecine chinoise." *Études chinoises* 36.2 (2018): 46–81

"The Marvelous Fungus and The Secret of Divine Immortals." *Micrologus* 26 (2018): 353-83.

Kuo-Ch'ing Tu

Selected Publications

Guang she chenfang yuanzhao wanxiang: Du Guoqing de shiqing shijie (The Poetic World of Tu Kuo-ch'ing: A Collection of 301 Creative Poems in Chinese). Taipei: National Taiwan University Press, September 2017.

"Foreword to the Special Issue on Pai Hsien-yung," *Taiwan Literature: English Translation Series*, No. 40, July 2017, vii-xxx.

"Foreword to the Special Issue on Animal Writing in Taiwan Literature," *Taiwan Literature: English Translation Series*, No. 41, January 2018, pp.vii-xviii

Selected Presentations and Professional Activities

Conference on "English Translation and Publication of Taiwan Literature: in Celebration of the Twentieth Anniversary of the Journal *Taiwan Literature: English Translation Series*" organized by the Graduate Institute of Taiwan Literature, National Taiwan University, held on July 1, 2017 with 12 papers delivered plus a symposium composed of five scholars on the prospect of Taiwan literature in English translation. I delivered a keynote speech of the conference on "Subjectivity and Translation of Taiwan Literature."

International Conference on Tu Kuo-ch'ing's Works: Poetic Sentiments and Poetic Views. December 9-10, organized by the Graduate Institute of Taiwan Literature, National Taiwan University, 45 participants with 15 papers delivered plus two roundtable discussions of Tu Kuo-ch'ing's literary activities as a scholar, poet and translator. I delivered a keynote speech titled: "Confession of a Mask: the Real and Unreal World of Poetry."

Mayfair Yang

Selected Publications

"Gendered Words: Sentiments & Expression in Changing Rural China by Fei-wen Liu," book review, *American Anthropologist*, vol. 119, no. 2, 378-79.

"Guanxi (China)," encyclopedia article in *The Global Encyclopedia of Informality*, ed. Alena Ledeneva (University College London Press), 75-79.

Selected Presentations

During the 2017-18 academic year, Yang gave talks at UCSD, the University of Antwerp, Utrecht University, and elsewhere.

Hsiao-jung Yu

Selected Publications

Languages Contact in the History of the Chinese Language (co-editing), *Trends in Chinese Linguistics*, vol. 1, The Commercial Press

(Beijing) & De Gruyter Mouton (Berlin, Germany). 2018.

"Second Language Acquisition and Contact-induced Changes in the History of the Chinese Language" (co-authored), in *Language Contact in the History of the Chinese Language, Trends in Chinese Linguistics*, Vol. 1. The Commercial Press (Beijing) & De Gruyter Mouton (Berlin, Germany). 2018: 197-217.

"Theory and Fact—A Study of the Translated Buddhist Sutras of the Medieval Period from the Perspective of Language Contact" in *Language Contact in the History of the Chinese Language, Trends in Chinese Linguistics*, Vol. 1. The Commercial Press (Beijing) & De Gruyter Mouton (Berlin, Germany). 2018: 1-15.

Selected Presentations

Invited two-day lecture: "Language Contact in China." Department of Chinese Language and Literature, Chonbuk National University, Republic of Korea. 2017.

Xiaowei Zheng

Selected Publications

The Politics of Rights and the 1911 Revolution in China. (Stanford: Stanford University Press, 2018).

Review for Minghui Hu and Johan Elverskog, eds. *Cosmopolitanism in China, 1600-1950. Frontiers of Literary Studies in China* (forthcoming in 2018).

"State of the Field: Rethinking the Taiping Civil War," *Frontiers of History in China* 13.2 (June 2018): 167-173.

"China's Political Paradox." Blogpost: <http://stanfordpress.typepad.com/blog/2018/04/chinas-political-paradox.html> (17 April 2018).

Selected Presentations

During the 2017-18 academic year, Zheng gave talks at UCLA, USC, Waseda University, the University of Tokyo and elsewhere.



The Politics of Rights and the 1911 Revolution in China by Xiaowei Zheng

Stanford University Press, 2018

Xiaowei Zheng's new monograph, *The Politics of Rights and the 1911 Revolution in China*, explores the ideas that motivated the revolution, the popularization of those ideas, and their animating impact on the Chinese people at large. The following is a blog entry Zheng recently contributed to the Stanford University Press blog. It is reproduced with the press's permission. The original may be viewed at <https://stanfordpress.typepad.com/blog/2018/04/chinas-political-paradox.html>.

China's Political Paradox

The hallmark tensions in Chinese politics today first took shape in the 1911 Revolution.

by Xiaowei Zheng

In the winter of 1911, legendary revolutionary leader Sun Yat-sen returned to China after years of exile and found the country in the grip of a sweeping transformation. Between October 10, when junior officers in the Hubei New Army mutinied in Wuchang, and November 22, when the Sichuan constitutionalists declared independence from the Qing, fourteen provinces had severed their ties with the government of the Manchu dynasty.

Political elites throughout China were defecting from the court en masse. Among the most influential were the constitutionalists from Jiangsu and Zhejiang provinces, who proposed a plan for uniting all of the southern forces into one polity under the banner of republicanism. It was they who initiated the truce between the Qing Beiyang Army and the revolutionary armies in Wuchang, elected the southern delegates to negotiate with the northern leader Yuan Shikai, promoted Sun Yat-sen as the first provisional president of the republic, and penned the abdication edict for the Qing court.

This edict, which claimed that "the power to govern is now transferred to all in the country (*tongzhiquan gongzhu quan-guo*)" and that "a constitutional republic is now the state system of our country (*gonghe lixian guoti*)," signaled the end of the monarchy and the birth of the Chinese republic. This seismic political shift was premised on the belief that "republicanism had been accepted by public opinion (*yulun*) in China," and the constitutionalists looked to the federalist system of the United States as their model, vowing to "immediately emulate the United States of America in calling upon a national convention, regarding it as our temporary authoritative legislature."

Clearly, 1911 was a major rupture in Chinese politics, and while Sun Yat-sen and other anti-Manchu revolutionary

groups had been laboring for years to bring down the Qing, a critical question still remains: Why did the Qing collapse so utterly in a mere four months' time after an impressive 267 years of rule? Not so long before the 1911 Revolution, the Qing dynasty had weathered the years-long Taiping Rebellion (fought from 1850 to 1864) that likewise aspired to unseat the Manchu government from power. It was one of the bloodiest wars in human history and the single largest conflict of the nineteenth century, and yet the Qing emerged victorious. What changed in the intervening fifty-odd years that left the imperial government so vulnerable to defeat in 1911?

A contemporary observer, contrasting the loyalty of officials and gentry during the Taiping Rebellion with their complete lack of loyalty in the 1911 Revolution, offered this insight:

When Wuchang was lost [during the Taiping Rebellion], from the provincial governor, treasurer, and surveillance commissioner, to the prefect and the magistrate, all officials in the city committed suicide. Countless gentry and commoners followed suit. This signified merely that the officials knew the meaning of a righteous death, and the gentry and commoners repaid the officials with gratitude. Because so many people had died for justice, order was easily restored after the Taiping Rebellion. Today, however, we have heard too many stories of officials and gentry running away and too few stories of them dying for justice. This is an immeasurable disgrace to the dynasty.

As noted by this observer, order was so quickly restored after the Taiping Rebellion because so many people—officials, gentry, and commoners—had been willing to die because of their faith in the old regime. In 1911, by contrast, faith in the old regime was nowhere to be found. The betrayal by the political elites explains the speed and ease with which the dynasty fell, and also reveals the extent to which the old forms of legitimacy had lost their power. For the end of the Qing signaled not just the end of a dynasty but also the collapse of the old political system and the emergence of new ways of thinking about the very nature of govern-

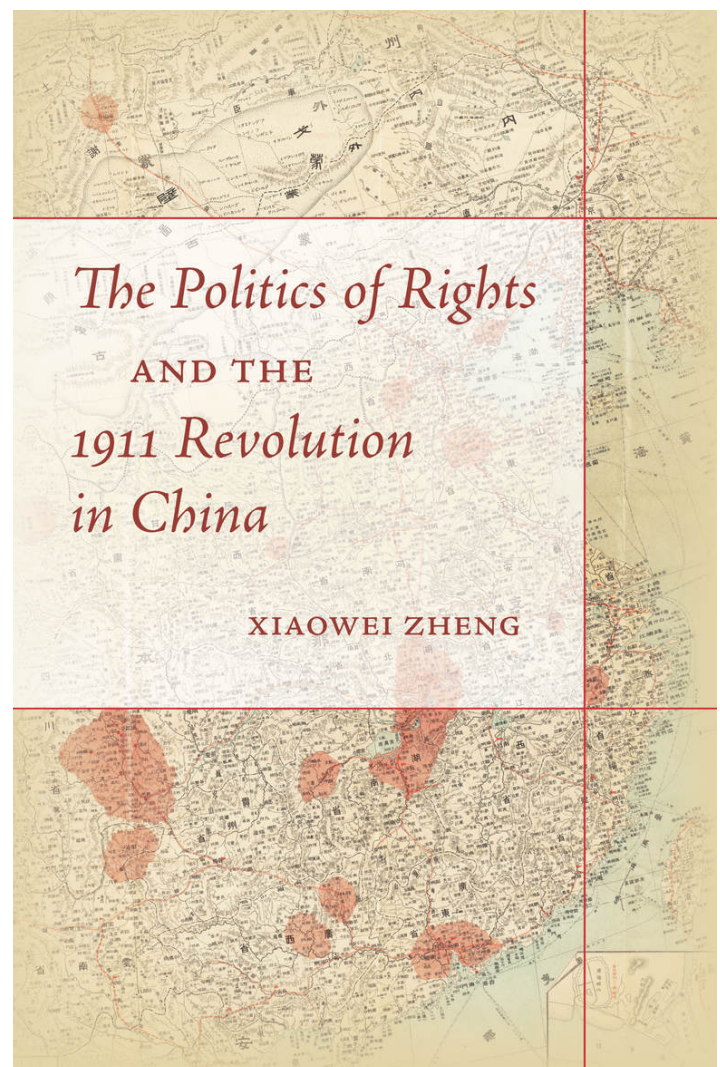
ment. Between 1860 and 1911, something fundamental had changed in Chinese political values, ideas, and culture, and that change deeply informs the question of how and why the revolution took place.

In *The Politics of Rights and the 1911 Revolution in China*, I sought to provide the first comprehensive study of the political culture of the 1911 Revolution, which witnessed the emergence of new rhetoric and unprecedented political mobilization that included mass media, demonstrations, and public meetings, all used to expeditious effect in confronting the Manchu government. This new rhetoric emphasized “rights,” both political and economic rights, and was closely linked to the notion of the sovereignty of the polity, that is, “the people as the masters of the nation.” This newly emergent political culture was enabled by the political elite—the constitutionalists in particular—but it took definitive shape only in the midst of revolution, when it was given voice and form by a larger political class, which was itself molded by its responses to the new discourse. By the end of the decade of revolution, more Chinese had learned a new set of political repertoires: competing ideologies challenged the traditional cosmology of order and harmony; propaganda became associated with political purpose; and mass mobilization became an effective means of conducting politics.

The 1911 Revolution has left an enduring but paradoxical legacy. The revolutionary process created a new, democratic political culture in which popular sovereignty and republicanism were indisputable political principles. However, it failed to build a viable, constitutional state. To begin with, Chinese constitutionalists had their own understanding of constitutionalism. For them, constitutionalism was a means to achieve popular sovereignty. It was aimed not at establishing a limited government but at strengthening state power, on the condition that the state would be led by them, or that sovereignty would lie with them. During the revolution, while claiming to represent the people, these leaders’ exercise of power was often unlimited and oppressive, and the valorization of “public opinion” spawned further scrambles for public office, with all contenders maintaining that they “embodied the people.” Key constitutional concepts of “separation of powers” and “limited government” were never implemented in any serious fashion. Impassioned public opinion rather than careful institutional design became the main mechanism for realizing political change.

This tension between the resilience of republican rhetoric and the failure of constitutional practice, which grew out of the 1911 Revolution, is still the very hallmark of Chinese politics to this day. Despite a succession of eleven central government constitutions written between 1908 and 1982, Chinese constitutions have not carried actual authority, the rule of law has yet to gain real purchase in the political system, and officials exercising governmental powers have not been amply bound to observe the limitations on power that are set out in the ostensibly supreme, constitutional law.

Nevertheless, if we view the political transformation in 1911 in the longer timeframe of twentieth-century Chinese revolutions, we see that the concept of rights was a paradigm shift that began among the elite but continued to gradually take root in the broader population. That shift laid the foundation for the subsequent popular revolutions in twentieth-century China. It is precisely the emphasis on equality and popular sovereignty that deepened the revolution’s hold on Chinese society, leading to the ultimate success of the Communist mass movement. A consistent theme running through constitutional reform, the 1911 Revolution, the Campaign to Defend the Republic, the Nationalist Revolution, the Communist Revolution, and finally, the Cultural Revolution, was a claim that “the people are the masters of the nation.” For many political leaders and activists, ideas about the people’s rights and sovereignty were central to the values and expectations that shaped their intentions and actions. In many ways, the 1911 Revolution inaugurated China’s modern era: it was through this revolution that modern Chinese politics came into being.



Report from the Shinto Studies Chair



Fabio Rambelli

Shinto Studies at UCSB is now firmly established as one of the most vibrant and innovative platforms for studying the Shinto tradition in its multiplicity outside Japan. Directed by Fabio Rambelli, Professor of Japanese Religions and Cultural History and International Shinto Foundation Endowed Chair in Shinto Studies, since 2010 it counts five full-time PhD students working on various aspects of the Japanese religious tradition, who are pursuing their research directions with a number of faculty members from a wide range of disciplines and methodologies. The Shinto Studies Chair at UCSB is always looking for promising your scholars for admission to the PhD program at UCSB, either in Religious Studies or in East Asian Studies.

In addition to co-sponsoring two postdoc scholars at UCSB for 2017-18 (Andrea Castiglioni, PhD Columbia University) and Carina Roth (PhD University of Geneva), and contributing to a number of Japan-related initiatives by various agencies on campus, the Shinto Studies Chair organized the large international conference titled “The World of Abhiṣeka: Consecration Rituals in the Buddhist Cultural Sphere—Kanjō no sekai” 灌頂の世界：仏教文化圏における通過儀礼の思想と実践 at UCSB on May 7th and 8th, 2018.

The Sanskrit term *abhiṣeka* (Japanese *kanjō*) refers to a vast set of rituals originally performed for the initiation and consecration of adepts to particular aspects of Buddhist teachings and ranks in the monastic hierarchy, especially in Tantric/Esoteric Buddhism (Japanese *mikkyō* 密教). In medieval Japan, Buddhist *kanjō* became perhaps the most important templates for initiations and consecrations of any kind, not only within Buddhist institutions (which created many new such rituals), but also and especially in the fields of the arts, crafts, and professional disciplines (from poetry composition to music practice, from martial arts to agriculture to the interpretation of ancient Shinto texts). The conference presented a vast selection of such Japanese rituals, their theoretical foundations and socio-historical background. Scholars from cultural traditions outside Japan (India, Tibet, China) also presented about the place of *abhiṣeka* rituals in their respective traditions. It was a way to establish a conversation among scholars working on different aspects within the larger Buddhist cultural sphere, a step toward overcoming the traditional insularity of their respective traditions.

Presenters included:

Abe Yasurō (Nagoya University, keynote speaker), Ryuichi Abe (Harvard University), Mori Masahide (Kanazawa University), Lucia Dolce (SOAS), Paul Groner (University of Virginia), Tomishima Yoshiyuki (Kyoto University), Kawasaki Tsuyoshi (Shujitsu University), Adam Krug (Colorado College), Itō Satoshi (Ibaraki University), Unno Keisuke (National Institute of Japanese Literature), Susan Klein (University California, Irvine), Inose Chihiro (Nagoya University), Chikamoto Kensuke (Nagoya University), in addition to Fabio Rambelli, Or Porath, Andrea Castiglioni, David White, and Dominic Steavu from UCSB.

The conference was organized by the UC Santa Barbara Shinto Studies Chair and the Nagoya University Research Center for Cultural Heritage and Texts (CHT), and co-sponsored by UC Santa Barbara’s Department of Religious Studies, Department of East Asian Languages and Cultural Studies, the Dalai Lama Chair, and the East Asia Center. There are plans to publish revised versions of the conference papers in an edited volume in the near future.

Interview with Fabio Rambelli

Fabio Rambelli, International Shinto Foundation Endowed Chair of Shinto Studies and current Chair of the Department of Religious Studies, returned to Santa Barbara this year after serving as the Director of the University of California Tokyo Study Center. EALCS graduate student Kaitlyn Ugoretz sat down to interview Rambelli and discuss his recent achievements, including his new book—*The Sea and the Sacred in Japan: Aspects of Maritime Religions*—along with upcoming projects.

Ugoretz: Good evening, Rambelli. I am honored to have the opportunity to ask you a few questions about your most recent achievements in the field of Japanese Religions. Beginning your studies in Italy, you are now one of just a handful of leading scholars outside of Japan to chair a program dedicated to Shinto studies. What prompted you to focus your research on Japanese religion and Shinto in particular?

Rambelli: Since high school, I was attracted by philosophical questions and different ways to look at the world. When I decided to enter the Department of Japanese Studies at the University of Venice in Italy, the possibility to discover alternative ways of looking at reality, and at the same time the possibility to experience a different way of life in Japan, was the main motivation behind that decision.

Initially, I was attracted by Buddhist thought—not so much “beliefs” we normally associate with Buddhism, but rather the ways in which various Buddhist authors conceived of language, communication, the nature of reality, and how they explained what happens in the world (in terms of karma and so forth). Zen Buddhism was very popular at the time, but I was fascinated by Esoteric Buddhism, especially in the version espoused by the Shingon tradition, for the richness of its semiotic systems. I should also tell you that I was very interested in semiotics, and I even sat in some classes by Umberto Eco, who was teaching in Bologna.

Gradually, I realized that a major aspect of Japanese Buddhism was the attention it gave to local cults, and how many authors tried to reconcile the Buddhist teachings with the ancient Japanese myths and Chinese thought; that prompted me to begin my exploration of the history of the Shinto tradition.

Ugoretz: You began publishing the first scholarly series on Shinto outside of Japan just two years ago in 2016. Since then, the series has expanded to include five volumes and continues to grow. Can you describe for us your original vision of the series and how it has developed since then?

Rambelli: While working on the history of the Shinto tradition, I noticed the lack of a real academic discipline of Shinto studies in the West, a lack that is motivated essentially by three main reasons, namely, the idea that Shinto is not a “religion” but simply a “tradition” or “way of life” on the one

hand, and the idea that Shinto embodies and represents the essence of Japanese culture in deeply nationalistic terms. In addition, the association between Shinto (well, a certain version of it) and the authoritarian, imperialist regime in Japan in the first half of the twentieth century, has also been a strong obstacle to critical scholarship.

My idea to create an academic series dedicated to the study of Shinto is an attempt to question these three assumptions. The books I have been publishing are all original, innovative studies that contribute to a new image of Shinto as a multifarious, polycentric, diverse, and creative tradition, always open to and in conversation with outside ideas and ways of life. Several authors are now working on monographs that they would like to see published in the series, and I am looking forward to new developments in the study of Shinto and Japanese religions in general.

Ugoretz: I understand that the most recent volume added to the series this July, *The Sea and the Sacred in Japan: Aspects of Maritime Religion*, is the first book to focus on the role of the sea in Japanese religions. The sea makes up an integral part of the Japanese archipelago’s geography and coastal life. Why hasn’t there been a major scholarly work on the subject before, and how does the singular focus of your edited volume add to the field?

Rambelli: The lack of sufficient focus on the sea in the study of Japanese culture in general, and religion in particular, has always puzzled me since my undergraduate years. My teacher in Venice, Massimo Raveri, was an expert in mountain religions (Shugendō), and so was my predecessor here at UCSB, Allan Grapard. Since the beginning of my study of Japanese culture, I was repeatedly exposed to the idea that mountains are central to the Japanese worldview. While their importance cannot be denied, one cannot ignore that the sea also constitutes a major component of the Japanese religious landscape.



There are many reasons why the Japanese, and scholars in particular, have turned away from the sea. For example, emphasis on rice cultivation as a determining factor of Japanese identity (which was in turn related to early modern Confucian economic views), a sense of cultural isolation (fostered mostly in the modern period), and industrialization (which most affected the coastal areas with reclamation projects and construction of industrial sites, roads and railways along the coasts).

For my edited volume, which results from a conference I organized here at UCSB in 2016, I asked many scholars from various countries to think about the role of the sea from the perspectives of their own academic research trajectory, and the results have been, in my opinion, quite outstanding. We have found alternative cosmologies, important sea deities, sea-related rituals, and more generally, a novel role for the sea as the site of sacredness. I really hope that this book will become a starting point for new and exciting lines of research.

Ugoretz: In addition to publishing a new work in your series, this year you organized an international and interdisciplinary conference on Japanese consecration rituals with UCSB's own PhD candidate Or Porath. What can we expect to learn from the upcoming conference publication?

Rambelli: Consecration rituals are widespread among all cultures that have been influenced in a significant way by Buddhism. In premodern Japan, Buddhist consecration rituals (which in fact originate in ancient Brahmanical ceremonies from India) became the templates for a number of rituals used for the transmission of knowledge, status, and prestige. In the conference, as well as in the book we are planning with Or Porath, we plan to accomplish two things: to present a wide range of such Japanese ceremonies that are still not well-known outside of Japan, and to place them in a broader Asian perspective. I very much believe in this type of comparative endeavor, in which the study of transformations of common elements in different cultural contexts can offer important heuristic contributions to deeper understanding.

Ugoretz: You've surely been busy, as you have also edited a special issue of a journal on Shinto in the Muromachi period this past year! What is characteristic or distinctive of Shinto during this period?

Rambelli: In the past few years, I have decided to work more and more on blind spots and missing links in existing studies of Japanese religious traditions. The role of the sea is one them, as is the Shinto tradition in the Muromachi period. The Muromachi period is an era of great transformations and bold experimentations on all cultural levels; it is the time when ancient and early medieval traditions and forms are questioned, transformed, and ultimately, abandoned, and many people attempted to create new systems of symbols and modes for practice. In an important way, Shinto as we know it today is a product of the Muromachi period, in the form of the so-called Yoshida Shinto. Almost forgotten

today, it was extremely influential until the mid-nineteenth century, to the point that it shaped a common understanding of the gods separate from Buddhist interpretations that had been circulating in Japan for many centuries. The articles in the special issues all explore aspects of experimentation and innovation—in written and visual representations of the gods, in the creation of new gods, and in the ways in which these newly created understanding of Shinto are placed in relation with other religious traditions (Buddhism, Confucianism, Christianity, etc.) in the later Muromachi period and later.

Ugoretz: Over the past few decades, the field of Shinto studies has grown tremendously. How do you envision the future of Shinto studies outside of Japan and as a whole?

Rambelli: In the past several years, Shinto studies has grown in close collaboration between Japanese and non-Japanese scholars, and I see this tendency growing even more. I see old texts being rediscovered and studied, and already known texts being subjected to new scrutiny from new perspectives. The complexity and diversity of Shinto in modern and contemporary Japan will also be studied more in depth.

I plan to continue collaborative work in conferences and edited volumes, by bringing together scholars to explore new directions and phenomena. In particular, I have begun a new research project on gagaku (the music of the imperial court of Japan) and its role in religious ceremonies in premodern and contemporary Japan. In this way, I can bring together my old passion for music with my interdisciplinary academic interests.

Ugoretz: Thank you very much for this fascinating window into your research.



Interview with EALCS Japanese Major Xueyi Wang, Class of 2018

Xueyi Wang is a graduate of the class of 2018. She recently spoke with EALCS chair Katherine Saltzman-Li about her experiences in the department and her life since graduation.

Saltzman-Li: Congratulations on your graduation last June! How is post-college life so far?

Wang: I started my business this January, so I got on to my project as soon as I got back to Shanghai. Since July, I have also started a part-time job as an English writing tutor and another as a piano teacher. Now I can afford the cost of my project (so far mainly spent on technical development) with the income from my part-time jobs.

In the meantime, I still spend considerable amounts of time on my hobbies. I go to my painting teacher's studio once a week to study watercolor. Generally speaking, I am a bit busy now but I think I am still adjusting to post-graduation life. I am considering going to business school for an MBA in the future (probably 3-4 years from now). But it really depends on how my business goes.

Saltzman-Li: Please tell us about your business.

Wang: My business, which I founded while at UCSB, has two parts. The first is a project-based online platform where artists can find other artists to cooperate with. It will be open and free to all artists. This platform is special because it does not place limits on the kind of art. So a painter can find a composer to complete an integrated art project, including both painting and music, for example.

Another function we're developing is also a web-based platform. Here one can post one's need for a customized work of art. For example, one can order a song and specify what to include. We will make a system to recommend artists to our customers according to their preferences and projected costs; or they can invite artists they like for the task. We charge the artist a service fee at a fixed rate (at this point, we are imagining a 10-20% rate) and adjust it according to customers' responses. As an artist myself, I want this platform to be enjoyable and meaningful for everyone.

Saltzman-Li: You graduated having studied several languages at UCSB, modern and classical, and a range of coursework in different departments. You also chose more than one major. Tell us about this approach to college and being a double major, especially with one major from EALCS.

Wang: Studying multiple languages can be tough, but I found it quite interesting and helpful in many ways. It's also a good way to know different kinds of people. For example, after learning Latin, I improved my English in both vocabulary and grammar. I did not have the chance to study ancient Greek, but I think it would have been useful as well. Sanskrit is thought to be related to Latin and ancient Greek. I studied both Sanskrit and Latin,



Xueyi in Kobe, 2019

and I found them to be related in many ways. This is very exciting to me because I am very much interested in how civilizations are connected, although they can be very distant and distinct. This also relates to my interest in Japan. In the long history of China, the governmental and nongovernmental diplomatic relationship to Japan is one of the most important ones that the Chinese people have had. It's valuable to me to study Japan as an avenue toward understanding China. Also, in the US, these studies are seldom politicized. Yet, sometimes I am puzzled by average young people's ignorance about WWII history, no matter whether Chinese or American.

Besides Japanese, I majored in psychology as well. I learned about different theories of human behavior and why people engage in certain behaviors. The shared realm of my two seemingly distinct interests is my interest in human beings. I am very curious about what culture means to people. Is it divisive? How much impact does one's culture have on a person? I don't think I came to any conclusions but I learned how to think about them. This is the main reason for me to really appreciate my double major experience at UCSB.

Saltzman-Li: Are there other reasons you decided to choose a major in EALCS? Has your major with us contributed to the work you're doing now and/or the goals you've set yourself?

Wang: I started learning Japanese by myself in middle school. At first, I just wanted to be able to read manga and bbs in Japanese so I could see the updates faster. But later, my interest in Japanese culture made my self-learned Japanese insufficient and I started to feel that my knowledge about Japan was really too narrow and too shallow. I have a long list of favorite classes that I took in the department. One was EACS 218: Translation in Theory and Practice with John Nathan. I applied for this graduate seminar. It was very challenging because it required a lot of background knowledge, but it was a very impressive course both with regards to its design and the materials that

Continued on page 31. See [Xueyi Wang](#).

Conference Report: Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier

On February 9–10, 2018, UCSB hosted “Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier,” an international conference organized by Thomas Mazanec.

The conference brought together a coalition of twelve sinologists from North America, Europe, and Asia who specialize in literary studies, linguistics, computer science, and history. The goal was simple: to highlight some exemplary ways in which the digital humanities are being applied to the study of classical Chinese literature. The presenters used a wide range of digital sources and methods in their work, but, rather than focus on theory or methodology, they provided concrete case studies that offered new insights driven by digital tools and databases. The presentations did not just promise to open up new avenues of inquiry but represented tangible efforts to make good on that promise. They put forth bold conclusions about the history of traditional Chinese literary culture, showing how those technologies can help support and extend the traditional concerns of philology and literary studies: to re-examine classical literary texts within the contexts of their production, reception, and circulation.

Though bad weather in the midwest and sluggish consulates abroad threatened turnout, the conference nevertheless featured two days of lively discussion. The eleven presentations were organized into panels on bibliography, rhetoric, language choices, text reuse, and social networks. Using both pre-existing software and new tools designed by the presenters, they showed the ways the abundantly textualized premodern Chinese literary tradition is ripe for digital analysis. Their studies demonstrated that such tools can make strong contributions to all manner of literary research—not only in the macroanalysis of large corpora and social-geographic networks, but also in the microanalysis of linguistic allusions and phonetic patterns.

In addition to the panels, the conference featured a keynote by Michael Fuller (UC Irvine) on the philosophical roots of the digital humanities in German philology, as well as a concluding roundtable discussion on common themes, problems, best practices, and future developments in the emerging field of digital sinology.

Papers from the “Patterns and Networks” conference were collected, reviewed, and revised for inclusion in a special issue of the *Journal of Chinese Literature and Culture*, titled *Digital Methods and Traditional Chinese Literary Studies*, edited by Thomas Mazanec, Jeffrey Tharsen (University of Chicago), and Jing Chen (University of Illinois, Urbana-Champaign), published in 2018.

The conference received external sponsorship from the Forum on Chinese Poetic Culture and internal sponsorship from the Interdisciplinary Humanities Center, the College of Letters & Science, Humanities and Fine Arts, the Center for Taiwan Studies, the East Asia Center, the Center for Information Technology and Society, and the Departments of East Asian Languages & Cultural Studies, Comparative Literature, Linguistics, and History.

The poster features a network diagram with nodes representing names and dates, connected by lines. The names include 李方泰 (Li Fangtai), 周於禮 (Zhou Yuli), 周於智 (Zhou Yuzhi), 周於禮 (Zhou Yuli), 周於智 (Zhou Yuzhi), 周於禮 (Zhou Yuli), 周於智 (Zhou Yuzhi), 周於禮 (Zhou Yuli), 周於智 (Zhou Yuzhi). The dates include 1721-1786, 1741-1788, 1721-1790, 1741-1788, 1721-1790, 1741-1788. The poster also includes the following text:

INTERDISCIPLINARY Humanities CENTER

FEB 9-10 2018

FRI 9:00 am – 6:00 pm
SAT 9:00 am – 1:00 pm
McCune Conference Room, 6020 HSSB

Conference participants include:

JING CHEN (University of Illinois, Urbana-Champaign),
TIMOTHY CLIFFORD (Bryn Mawr College), MICHAEL FULLER (UC Irvine), YI-LONG HUANG (National Tsing Hua University), CHAO-LIN LIU (National Chengchi University, Santa Barbara), THOMAS MAZANEC (UC Santa Barbara), EVAN NICOLL-JOHNSON (University of Alberta), DONALD STURGEON (Harvard University), JEFFREY THARSEN (University of Chicago), ZHAOPENG WANG (South Central University for Nationalities), BINGYU ZHENG (Princeton University), MARIANA ZORKINA (Universität Zürich)

Sponsored by the Interdisciplinary Humanities Center, the College of Letters & Science, Humanities and Fine Arts, the Journal of Chinese Literature and Culture, Center for Taiwan Studies, the East Asia Center, the Center for Information Technology and Society, and the Departments of East Asian Languages and Cultural Studies, Comparative Literature, Linguistics, and History.

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Interview with Wona Lee

After a brief absence, UCSB's Korean language program is back and thriving under the auspices of Wona Lee (Ph.D. 2018, UCSB). As the popularity of the hallyu phenomenon seems to grow on a global scale, Lee met with EALCS Ph.D. student Keita C. Moore to discuss the present and future of Korean Studies at UCSB.

Moore: Welcome to EALCS... is what I would say had you not already been an honorary, integral member of the department up until this point! Given your long experience with language pedagogy, as both a researcher and educator, how has teaching Korean been so far?

Lee: It's been a valuable experience for me as a teacher and researcher. When I started my Ph.D. training in the Education Department at UCSB, I never thought I would have an opportunity to teach Korean here. Although language education is my specialty, previously no Korean classes were being offered at UCSB and so I was enormously grateful for this opportunity. Along with my personal excitement, I was overwhelmed by the fact that many students were actually waiting for Korean classes. When we listed Korean 1 last year, there were more than 60 students on the waitlist! I tried to accommodate as many students as possible and ended up with 31 students.

Although I do have teaching experience, this was different. When I taught Korean at San Diego State University, where I did my master's in applied linguistics, most of the students spoke English as their dominant language. So I got used to teaching Korean to English native speakers. Throughout my previous experience, I was able to learn what kinds of difficulties and challenges students might face while learning Korean. However, UCSB students' linguistic backgrounds are more diverse. Moreover, I recognized that it's quite challenging to access students' perspectives when teaching Korean language and culture. I share their experience as an active learner, so I can sympathize with their perspectives without much difficulty when teaching content classes. However, as a native speaker who was born and raised in Korea, I found it difficult to fully grasp Korean language learners' perspectives in terms of the challenges they might encounter throughout their learning process. As I got to know students with various linguistic and cultural backgrounds last year, my dissertation writing became more meaningful for both my teaching and my research.

Moore: That's quite interesting, that your encounters with more varied linguistic backgrounds would inspire your dissertation research. Could you speak a little bit more to what you have been working on and how it relates to teaching Korean?

Lee: Basically, learning can take place through interactions of both teacher-learner and learner-learner. Teachers play a critical role in language classes because they are only 'experts' when considering the ultimate goal of language learning, namely to achieve a close-to-native proficiency. Teachers are commonly considered the only class participants who can produce the correct target language. Students come with various proficiency levels even in the very first beginners' class. Therefore, I attempted to examine teachers' perceived proficiency of students and how this perception influences teaching and learning practices.

I adopted the concept of perceived proficiency, i.e., that

language proficiency is perceived by participants who constitute learning through interaction. In particular, my dissertation focused on bilingual teachers' perceived proficiencies of students in a Korean/English Two-Way Immersion (TWI) program. By analyzing classroom interaction data and in-depth interviews with two teachers about four first-grade focal students, I found that the teachers focused on academic language and knowledge—rather than communicative competence—in evaluating students' language proficiencies in both Korean and English.

Moreover, I observed that teachers' perceived proficiencies influenced turn-taking practices during Korean instructional time when both teachers expressed their insecurities about teaching content in Korean. Consequently, the teachers operationalized their perceived proficiencies of their students and their own to make pedagogical decisions during Korean instructional time in a Korean-English TWI program, where both teachers and students with varying proficiency levels interact with each other to teach and learn content in Korean.

Although the data for my dissertation were from an elementary school setting, I began to pay attention to how I perceived the proficiency of students in the Korean class in EALCS. In order to expand the range of my perceptions, I have been trying to develop various new ways of assessing proficiency. If I can evaluate my students in a comprehensible way by using four areas—speaking, listening, reading, and writing—I think I will be able to have a fuller understanding of their abilities. Based on my teaching experience, I am aware that students can exhibit strength in different areas from the very start. Therefore, it's extremely important for me to have a well-balanced perceived proficiency of my students.

Moore: That sounds like it would be very helpful for students, particularly those who have a higher communicative competency and a lower academic one. Do you think that working in the department will help inspire further research in this vein?

Lee: I am currently interested in the effectiveness of learning management systems such as GauchoSpace. It's hard to implement different assessment tools in a large language class. This is why I use GauchoSpace to evaluate my students. Last year, I created online quizzes with audio/video attachments. For example, students listen to my recorded Korean words and match them with the correct spelling when they learn Hangeul, the Korean alphabet. GauchoSpace not only produces the grades but also analyzes student performance. So I can see which question makes my students stumble the most without having face-to-face interaction. This enabled me to figure out what I need to emphasize in the classroom. Students can also upload audio or video recordings of peer conversations or skits when we don't have enough time for everyone in the classroom. It's been beneficial for me in managing a large class with 33 students this year, too. However, I also wonder if it's effective for students' learning process. Because of this, I'm thinking about a systematic way to evaluate the effectiveness of GauchoSpace for various assessment methods.

Moore: That sounds fascinating—let us know what you find out! Thank you for sharing your experience.

K. C. Tu, Director

CTS had many highlights during the 2017-2018 academic year. Key among them were the guest lecturers invited for the winter quarter course Chinese 138b: Special Topics in Taiwan Studies and a conference on social movements in China, Taiwan, Hong Kong, and Korea.

As part of the Chinese 138 series, the Center for Taiwan Studies invited James Gerien-Chen, Columbia University, to speak on "Colonial Taiwan and the Japanese Empire: History and Historiography." Tse-min Lin, University of Texas at Austin, spoke on "The Prisoner's Dilemma and Taiwanese Films." Shawna Yang Ryan, University of Hawaii at Manoa, spoke on "Narratives of Taiwan in the United States." Terry Russell, University of Manitoba, gave two lectures on "Indigenous People in Taiwan." Andrew Morris, Cal Poly, San Luis Obispo, talked about "Anti-Communist Righteous Men (反共義士): PLA Defectors to Taiwan, 1960-1977." Lien Pei-te, University of California, Santa Barbara, lectured on "Identity and Citizenship Education in Taiwan" and Nancy Guy, University of California, San Diego, gave a presentation on "Music and Environmental Awareness in Taiwan."

On May 31 and June 1, 2018, CTS sponsored a conference on the theme of Social Movements in Postcolonial East Asia, titled "Spring Comes Around Again: Social Movements in Postcolonial East Asia." Jia-Ching Chen of UCSB, Eli Friedman of Cornell University, and Shawna Yang Ryan of the University of Hawai'i helped determine invitees and panels.



Kuo-ch'ing Tu gave opening remarks emphasizing CTS's role in contributing to Taiwan scholarship, as well as acknowledging recent contributions from the field at large to East Asian scholarship. Many Asian countries or regions, including Taiwan, Korea, Hong Kong, and the Southeast Asian countries went through a distinct historical process as they transitioned from colonial rule to developed modern societies after World War II. The impact of colonial imperialism on those

countries and regions has proved to be an exemplary subject within the context of global colonial and post-colonial studies. Transnational cultural studies in the post-colonial East Asia context, with a focus on Taiwan and its cross-cultural interactions with other parts of East Asia, has thus attracted considerable scholarly attention in recent years. This year's conference built upon our ongoing efforts to pursue Taiwan Studies in relationship to diverse contexts and perspectives through the lens of sociology.

In this vein, the four panels "Resistance, Sparks, Beginnings," "Movement Shifts," "Repression & Right Turns," and "Identities & Representations" were held. Participants included Kuo Ch'ing Tu (Center of Taiwan Studies, Department of East Asian Languages & Cultural Studies, UCSB), Jia-Ching Chen (Department of Global Studies, UCSB), Ching-Kwan Lee (Department of Sociology, UCLA), Wang Dan (independent scholar, leader of the Chinese Democracy Movement, and founder of a China Democracy Think Tank in the US),

Youngju Ryu (Department of Asian Languages and Cultures, University of Michigan), Ho Fung Hung (Department of Sociology, John Hopkins University), Eli Friedman (Department of International and Comparative Labor, Cornell University), Anthony Spires (Centre for Contemporary Chinese Studies, University of Melbourne), Hwa-Jen Liu (Department of Sociology, National Taiwan University), Hae Yeon Choo (Department of Sociology, University of Toronto), Jin Hee Kim (American Studies, Kyung Hee Cyber University), Paul Amar (Department of Global Studies, UCSB), Evans Chan (director of Raise the Umbrella), Mingsho Ho (Department of Sociology, National Taiwan University), Namhee Lee (Asian Languages & Cultures, UCLA), Maggie Clinton (Department of History, Middlebury College), Edmund Cheng (Government and International Studies Department, Hong Kong Baptist University), Sherene Seikaly (Department of History, UCSB), Mark Harrison (Department of Politics and International Relations, University of Tasmania), Mei Wa Lo (Kong Kong poet).

Publications

CTS provided editorial assistance for Taiwan Literature: English Translation Series: Issue 40, "Special Issue on Pai Hsien-yung" (July 2017), and Issue 41, "Special Issue on Animal Writing in Taiwan Literature" (January 2018), which were co-published by the US-Taiwan Literature Foundation and National Taiwan University Press with the goal of promoting Taiwan Literature in English translation and of providing teaching materials much needed in the field.

Other Activities Organized by CTS

On October 6, 2017, CTS co-sponsored a lecture on "Disaggregating the East Asian Developmental State Model:

Continued on page 31. See [Taiwan Studies](#).

Interview with Jessica Nakamura, Assistant Professor, Department of Theater and Dance, and EALCS Affiliate

Conducted by Rebecca Wear, Ph.D. student in the Department of Theater and Dance.

Wear: You recently completed your first year at UCSB. How has the transition been?

Nakamura: It's been great! Along with Theater and Dance, my home department, EALCS welcomed me with open arms. There are a number of Japan specialists at the university in multiple departments, so I find myself having exciting, interdisciplinary conversations. These connections have already led to projects that I never thought I would have worked on before I arrived here. For instance, thanks to an invitation from Kate Saltzman-Li, Andrea Castiglioni, and Carina Roth, I'm writing an article about Butoh dancer Murobushi Ko's inspiration in the yamabushi ascetic figure.

Wear: I understand your current research project is based on your dissertation. Can you tell me a bit about it and how it has grown to its current state?

Nakamura: Yes, my current research project began as my dissertation at Stanford University—actually, I had my initial idea for it as a seminar paper in my first year there. I wrote about the work of Nakahashi Katsushige, a Japanese sculptor who creates life-sized World War II plane replicas out of photographs. He begins with a small plastic model of an airplane and takes thousands of photographs with a macro-lens. The artwork starts in the gallery space, where Nakahashi invites volunteers to tape together sections of the plane and talk about their family's experiences of the war. I was curious that Nakahashi, several generations removed from the war, initiated this dialogic process, and that he ended his exhibitions by burning the life-sized plane replica. Nakahashi's work raises questions about the relationship between younger generations in Japan—those born in the economically prosperous postwar period—and the war's legacy.

Notably, Nakahashi does not engage with the past by addressing empirical evidence or "objective fact," issues central to contentious public debates about WWII remembrance in the contemporary period in Japan (1989-present). At this time, survivors of Japanese aggression testified about their experiences, but conservatives in Japan refuted their testimonies on the basis that there is little to no official, written documentation ordering war crimes, including military violence against civilians and sexual slavery. After further investigation, I discovered several theater makers and performance artists who reconnected with the war past in various ways, all privileging performance's ephemerality and de-emphasizing traditional modes of historical documentation.

Research into this topic has produced several articles (one on



Jessica Nakamura

Nakahashi), book chapters, and my in-progress book manuscript, *Transgenerational Remembrance: Responsibility, Performance, and the Asia Pacific War*. The book examines a number of performances about topics that were previously ignored or underrepresented before the contemporary period, including Japanese imperialism, "comfort women" military sex slaves, and the Battle of Okinawa. Developing the dissertation to a book manuscript is its own long, involved process, where it transforms from a document read by four people—the dissertation committee—to a document read by a larger audience. For me this meant honing the argument, expanding artistic and historical contexts, and developing the manuscript's theoretical framework.

Wear: You recently returned from a trip to Japan. Where were you and what kind of work were you seeing/doing there?

Nakamura: I was in Tokyo, mostly at Waseda University's Tsubouchi Memorial Theatre Museum—where I took the accompanying picture. I spent most of my time conducting initial research for my second book project about representations of the domestic on the Japanese stage from the early 20th century to the present. Western realistic plays—most notably Henrik Ibsen's *A Doll's House*—appeared in translation in Japan in the early 1900s. At the same time, public discourses grappled with concepts of private, public, the citizen, and individual, ideas heavily inspired by Western notions of civilization, democracy, and nation. Theatrical realism shifts the attention in Japanese theater to the domestic, and I am interested in the role these staged representations had in shaping larger societal ideas of home, individual, and family. And, I'm curious how later portrayals of the domestic onstage in the postwar and contemporary periods may

Continued on page 32. See [Jessica Nakamura](#).

Interview with Cori Montgomery, Director of the Humanities and Social Sciences Building Administrative Support Center (HASC)

Cori Montgomery is a fourth-generation resident of Santa Barbara, and graduated from UCSB with a degree in Sociology and Art History. She joined HASC in June 2017, after 18 years on campus. Her previous positions include Health Professions Advisor in the College of Letters & Science, Undergraduate Advisor and Financial Analyst for the Department of Religious Studies, and management positions for the Global & International Studies Program, the Department of Music, and the Kavli Institute for Theoretical Physics. She sat down for a short conversation with Sabine Frühstück.

Frühstück: HASC supports four very different departments, namely Classics, Religious Studies, History, and East Asian Languages & Cultural Studies. In your role as Director, you collaborate with four department chairs and manage 17 staff members who handle these departments' finances, academic advising, academic personnel, technical support, and a range of other administrative duties. What do you find to be the most challenging aspects of your position? What are the most rewarding?

Montgomery: Joining HASC has been a unique experience. I've had the opportunity to learn the ins and outs of four departments and one administrative unit, instead of just one department/unit. Getting to know each department's individual business practices, governance processes, research and instructional needs, graduate students, and faculty has been an absolute pleasure. It's also been a great honor to work with such an interesting, dedicated, and hardworking staff of 17. I have the best job on campus.

Frühstück: What made you choose the university over the corporate world?

Montgomery: While pursuing my undergraduate degree it became clear that I wanted to work in higher education and contribute to the educational and research mission of a great university. I've been fortunate to have such a fulfilling career here at UCSB where I've made close friends and worked for departments that have exposed me to numerous fascinating topics.

Frühstück: How do you like best to relax and recharge?

Montgomery: In my free time I enjoy hiking the local trails, heading to the beach with my two teenagers, participating in sporting events, go on road trips, and travel internationally.

Frühstück: Thank you so much for your insights and leadership!



Cori on one of her international adventures at Wat Phra Singh in Chiang Mai, Thailand

Confucius Institute

Continued from page 14.

world, such as Beth Digeser, Brice Erickson, and Peter Wells provided valuable discussion and commentary.

On April 23rd, we organized another Chinese language competition to commemorate the United Nation's "Chinese Language Day." Students gave speeches in the Chinese language on such topics as "My Favorite City," "My Study Trip to China," and "Famous Historical Personages in Chinese History."

On May 17th, we invited Richard von Glahn from the UCLA History Department to give a lecture titled "Twelfth to Fourteenth Century Commercial and Cultural Exchange between China and Japan." We were glad to have so many UCSB faculty show up for the discussion. von Glahn also met separately with a few Ph.D. students who are interested in the history of Sino-Japanese religious and economic interactions.

Furthermore, the Confucius Institute organized our third year of summer school in China, held July 14-August 1, 2018. Eighteen UCSB students embarked on this exciting trip that included three days visiting the sites in Beijing, then two weeks of Chinese language and cultural studies at Shandong University, a visit to Qufu, Confucius' hometown, and a two-day visit to Shanghai. Upon their return in the Fall Quarter 2018, the students can receive course credit for their study by enrolling in Chinese 180 and turning in a written assignment and giving an oral class presentation. The two weeks at Shandong University, including instruction, accommodations, domestic transportation, and meals were covered by the Office of Hanban in Beijing.

Finally, the Confucius Institute also awarded a travel grant to Henning von Mirbach, a Ph.D. candidate in History of Art & Architecture Department, for archival research and study of paintings and calligraphies by the 17th-century Chinese painter Fa Ruozen at the Cleveland Museum of Art and the New York Metropolitan Museum.

Xueyi Wang

Continued from page 25.

were presented. I loved Sabine Frühstück's Japanese 162: Representations of Sexuality in Modern Japan. Her course was so rich in materials and opinions. I also liked the course design very much. Gregory Hillis taught me EACS 21: Zen Buddhism. Greg is really cool and knows Tibetan and Sanskrit. I later started learning Sanskrit with him just because of his dense and interesting way of instruction. Finally, Japanese 181: Classical Japanese, with you (Katherine Saltzman-Li) opened another world for me, namely classical Japan. It was quite challenging but worth taking.

Talking about the value of my Japanese major, I think it lies more in how I improved as a person than in the knowledge I obtained. Classes in the Japanese major are always diverse and

challenging. They forced me to think from different perspectives, especially as I was learning through a second language. I sometimes feel that English has forced me to come out of my shell in a good way and to see and to more self-consciously think about others and myself too.

Saltzman-Li: What was your experience as an international student in the department and at UCSB?

Wang: Generally speaking, I think UCSB is a great place, diverse and respectful toward all kinds of populations. A couple of times I felt discriminated against or stereotyped but I don't think UCSB was to blame. My friends and professors at UCSB all helped me to get through these hard times, and they were always supportive of my feelings.

I had an excellent experience in EALCS. As an international student, and maybe because many Chinese students are interested in all kinds of EALCS classes, I always felt respected and welcome to share my knowledge and opinions. All the professors I had courses with in this department are nice and warm. This is very important to me, because after all, I was thousands of miles away from home.

Saltzman-Li: Thank you so much Xueyi. It was wonderful having you as a student in EALCS. All best wishes for your exciting

Taiwan Studies

Continued from page 28

Are South Korea and Taiwan Siamese Twins or Kissing Cousins?," organized by the Department of Political Science, UCSB. On February 9, 2018, CTS co-sponsored a conference on "Patterns and Networks in Classical Chinese Literature: Notes from the Digital Frontier," organized by Tom Mazanec. On February 16, 2018, CTS supported a Lunar New Year party for students in the EALCS Chinese Language Program, organized by Bella Chen in collaboration with the Taiwanese Student Association at UCSB. On May 24, 2018, CTS was delighted to support a Dumpling Party for 50 students in the EALCS Chinese Language Program, organized by Jennifer Hsu.



Lunar New Year's celebration

Taiwan Studies and Chinese Language Undergraduate Awards



UCSB language faculty and language award winners

The Center for Taiwan Studies was able to support undergraduate students who want to pursue studies in Taiwan and the Chinese language. With the joint efforts of Chinese language instructors Jennifer Hsu and Bella Chen, we were pleased to announce the UCSB recipients for the 2017 Ministry of Education Huayu Enrichment Scholarship. Two UCSB students were selected: Megan Julia Ikea and Dasha Ha Mi Depew. CTS also offered Taiwan Studies Undergraduate Awards for excellence in coursework in Chinese language acquisition and for outstanding research papers. These awards are intended to encourage excellent undergraduates to continue their interest in Taiwan-related studies in the future. In 2018, CTS recognized eight students with the CTS Award: Kelly Giang, Wendy Zanker, Angelica Ruiz (all first-year), Kennard Petters (first-year NH track), Heather Wang (second year), Aidan Powers-Riggs, Esme Brumer (third year), and Kandra Polatis (fourth year).

Jessica Nakamura

Continued from page 29.

reiterate or challenge these past ideas. My work at Waseda was to assess what was out there, so I spent lots of time among books and viewing videos in Waseda's amazing collection—a welcome, air-conditioned break from the heat this July!

Wear: What are the forms your past artistic work has taken, and how has it informed your contemporary scholarship?

Nakamura: In college, I wanted to be a director, and I hold a Masters in Fine Arts from University of Hawaii Manoa in Asian Theater with an emphasis on directing. When I approached directing a show, I was interested in theater's relationship to its audience: the many ways theatrical style works to develop meaning and how the audience might understand meaning. I would say that I'm interested in these same questions as a

scholar in my work on performance and politics. I kept my artistic practice fairly separated from my scholarly interests until a couple of years ago, when I translated and directed *Family Portrait*, a play by Japanese contemporary director/playwright Matsui Shu, at my previous job at University of Nevada, Reno. I found myself approaching the play in different ways than I would reading or seeing it; this opened up several lines of inquiry that I hope to pursue when I write about *Family Portrait* as part of my next research project. *Family Portrait* was also a great pedagogical experience because my old department hosted Matsui for an artist talk and playwriting workshop.

Wear: I had the pleasure of taking a graduate seminar on Performance Historiography with you this past winter. What other courses, undergraduate or graduate, would you like to teach here?

Nakamura: There are so many I want to teach! I'm excited about the courses I'm teaching this year—a graduate seminar on Critical Theory and Performance, an undergraduate lecture course on Asian Theater, both in the fall, and a course on Performance and Politics in Contemporary East Asia in the Winter. I'm looking forward to the last course because I'll be bringing a video and performance artist, Kondo Aisuke, to UCSB during the Winter, and I'll incorporate some of Kondo's visit events into the syllabus.

Two courses I want to teach in the near future are an undergraduate course on Japanese Theater, where I combine artistic practice with critical inquiry. For instance, when we learn about Noh's historical development, we will also learn the form's style of walking. I taught a similar course at University of Nevada, Reno, and artistic exploration made the forms come alive for the students. Another course I want to teach is a graduate seminar on Asian Performance Theory. The seminar will investigate the long history of performance theory writings from Asia, from the Indian *Natyasastra* and Zeami's Noh treatises to contemporary theorizations by Asian scholars. Nonwestern performance forms were vital in the development of Western experimental theater and performance, but nonwestern critical writings have long been ignored in scholarship; this course is one way for me to bring these traditions into scholarly conversation.



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