

UC SANTA BARBARA

East Asian Languages & Cultural Studies



Department Newsletter

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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

Fabio Rambelli

We have produced this newsletter in the midst of a global pandemic, which is bringing untold suffering and misery to millions of people in this country and across the globe, and has affected all our lives in enormous ways, many of which are still hard to fathom. I am writing these notes in fear that this state of emergency might continue for a long time.

The university went in lockdown in the last week of the winter quarter, around mid-March; after that, all classes in the spring quarter and for Summer Sessions have been taught remotely. Every class in the fall quarter is also online. It is such a strange feeling to see our university and our department empty of people and closed to all activities.

I am deeply grateful to everyone—faculty, lecturers, staff, graduate students—for their passion, energy, and commitment. We all shifted to remote teaching (the first time we have ever done so) at the end of March, with only a couple of weeks to prepare, and we made an enormous effort to ensure the highest possible quality of education.

Our department, however, is strong and resilient, and we continue to grow and come up with new initiatives.

I would like to welcome our new colleagues.

Dr. Suma Ikeuchi joined us on July 1, 2020, as an assistant professor of Transnational Japanese Studies, as part of a Japan Foundation institutional Support Grant. Dr. Ikeuchi works on migrant communities from Brazil and the Philippines in Japan. (See page 12 in this issue for an interview with her.)

Masako Onakado, our new Japanese language lecturer, joined us in August 2020. She has an extensive experience teaching Japanese language at US universities, most recently at the University of Denver and at Arizona State University.

Tengfei Sun, our new Chinese language lecturer from Shandong University, joins us this fall. He is currently a Chinese language instructor in the International Education Institute of Shandong University (China) and has extensive experience teaching college students outside of China.

I would also like to express our gratitude to those who left us.

Chikako Shinagawa, Japanese language lecturer, retired in June 2020 after twenty years with us. Chikako was crucial to the development and success of our Japanese Language Program. We wish her all the best for the next stage of her life.

Xiaomin Gai, a visiting professor of economics, and Meng Chen, a Chinese language lecturer, left at the end of June 2020 to go back to Shandong University. We are grateful for the many ways they enriched the life of our department during their stay.

Several of our fantastic graduate students (Ursula Friedman, Carl Gabrielson, Linshan Jiang, Yiming Ma, Keita Moore, Kaitlyn Ugoretz, Wandu Wang) have achieved important accomplishments. You will find more in the special feature in this issue on page 23.

In terms of new initiatives, the COVID-19 emergency forced us to cancel and postpone a number of events, but we were able to organize some important events until early March. We are now planning a number of initiatives for this coming year and beyond (see the various features below).

Finally, a big thank-you goes to our colleagues Tom Mazanec and Sabine Frühstück for putting their swift and effective editorial capacities in this year's newsletter.

Above all else, on behalf of the entire department, I would like to express my gratitude to Katherine Saltzman-Li for her leadership as department chair in 2016-2020, and welcome Mayfair Yang, who will take over as our new chair in January 2021.



Fabio Rambelli

Japanese Language Program

Yoko Yamauchi

The year 2019–20 was a turning point in world history as well as for the Japanese Language Program (JLP) in EALCS. Before the pandemic engulfed the world, we organized various extra-curricular events such as the Extensive Reading Club (*Tadoku* 多読), sushi workshops, and the Japanese Language Café (JLC), through which students nourished not only their knowledge of the Japanese language but also their understanding of Japanese culture. It is our utmost hope that the world will swiftly overcome the current calamity so that we can resume our activities.

Japanese Language Café



Japanese Language Café at Goleta Beach

With the support of faculty advisor Yoko Yamauchi, the Japanese Language Café organized various events starting with a BBQ at Goleta Beach, karaoke nights, a language exchange event, and a tamago (egg) sandwich making workshop. The weekly meetings were held throughout the year and were truly convivial occasions. For some, JLC is a breathing space between classes; for others, it provides once-a-week occasions to catch up with fellow students; and for yet others, it is a place to make new friends, brush up on their Japanese, do homework, or exchange ideas about Japanese culture. It functions as a haven for students to enjoy at their own pace and in pursuit of their individual agendas.

Sushi Workshop

Japanese lecturer Chikako Shinagawa (featured on

pp. 6) hosted the sushi workshop in fall 2019. Local chef Fukiko Miyazaki conducted it. Believe it or not, for some students, sushi was the main motivation to study Japanese! The hands-on workshop is always popular. Students had a lot of fun learning how to make California rolls and the culture of Japanese food more generally.



Sushi Workshop

Japanese Extensive Reading Club (*Tadoku* 多読)

The club is a place where students enjoy reading Japanese books. Started in 2013, *Tadoku*, which means “to read a lot,” continues to attract a growing number of students along with collecting ever more books that are provided to students to read. The club was led by Japanese lecturer Hiroko Sugawara and met weekly. It offers students at all proficiency levels a unique opportunity that is impossible to provide in a regular class: students enjoy reading authentic materials in Japanese without using dictionaries in a totally relaxed environment. They pick up a book or *manga* that is suitable for their reading proficiency level and that satisfies their respective interests in Japanese culture and literature. While it may sound challenging, students often become so engrossed in reading that they lose track of time. This past year the *Tadoku* Club attracted more than a dozen students who took up this reading challenge every single week! Unfortunately,

Continued on page 27.

See **Japanese Language Program**.

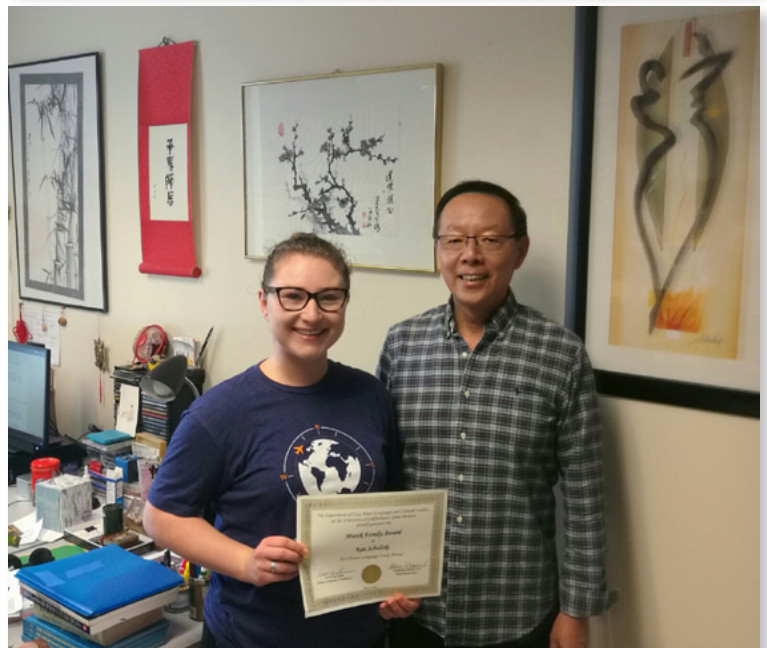
Chinese Language Program

Daoxiong Guan

The 2019–2020 academic year was full of activities and successes for the Chinese Language Program (CLP) in spite of interferences due to the COVID-19 pandemic. In addition to offering multiple levels of Chinese language courses, CLP also organized cultural events and extracurricular activities, including Mandarin Chinese speech competitions, Chinese character handwriting competitions, and workshops in traditional calligraphy (*máobǐ zì*), mah-jong, and dumpling-making. A newly redesigned language partner program (in collaboration with the Chinese Students and Scholars Association) attracted numerous participants, many of whom have become good friends.

Our senior lecturers Bella Chen and Daoxiong Guan attended the 2019 Annual Conference of the [Chinese Language Teachers Association, USA](#) (CLTA) in Seattle. Chen also participated in the CLTA-SC OPI (Oral Proficiency Interview) Workshop, and Guan in the 7th International Conference on Business Chinese Teaching and Intercultural Communication in Shanghai, China, presenting a paper on “Idiomatic Phrases and Proverbs in Business Chinese Instruction: Presentation, Practice, and Assessment” at that conference.

Due to the sudden interruption caused by the pandemic, all Chinese language classes were taught online during spring. With great support from our students, our lecturers strove to succeed in this suddenly-changed teaching environment, and continuously did their very best to meet the learning needs of our students. This year, a total of eleven students received awards, including the Murck Family Award, the Center for Taiwan Studies Award, and the UCSB Confucius Institute Award for their excellent performance in learning the Chinese language. Two students received the [Huayu Enrichment Scholarship](#) for studying Chinese in Taiwan for the academic year of 2020–2021.



Murck Family Award

Interview with Chikako Shinagawa

Ms. Chikako Shinagawa retired last spring after an extremely successful career as the creator of a Japanese language app, the author of widely-used textbooks, an energetic coordinator of the Japanese Language Program, and a beloved instructor of Japanese in EALCS for 20 years.

Sabine Frühstück: You just retired after a long, exceptionally successful career, much of which in EALCS. You have written widely-used textbooks and Japanese language learning apps. You have a following of devoted students. Looking back, what has been most rewarding about researching and teaching Japanese to undergraduate and graduate students?

Chikako Shinagawa: It gives me great pleasure when my students grow in knowledge, skills, and confidence. In a small way, I feel happy if my students learn something new by the end of each class. On a larger scale, I love to see my students showing more interest in and understanding of a different culture by learning Japanese. I believe that my students will remember the experiences they have had in my language classes. This experience of learning a language will help them in the long run towards making them well-rounded citizens. I am extremely fortunate to have been a language teacher.

When I think about my most rewarding teaching experience, I recall one of the very first students I taught as a teaching assistant. The first week of Japanese 1 class, he had a hard time pronouncing "Dō itashimashite," "You are welcome" in Japanese. We practiced the phrase for hours together. When he finally was able to say it three times in a row, he cried and cried. (Actually, I did, too.) I honestly thought he would drop the class. However, much to my surprise, he came to my office hour regularly and successfully made it to the end of the semester. It was very rewarding to see him build his confidence through taking a Japanese class. This was my starting point as a Japanese teacher.

SF: What will you miss most about teaching Japanese?

CS: I will miss teaching in person along with the daily interactions with students. We meet in class four times a week and get to know each other very well. Throughout the quarter, I can see my students struggle and then slowly overcome. It has been a privilege to see each one of my students grow as a person. I will



Chikako Shinagawa

truly miss them. They have become a part of my life.

There are also the daily interactions amongst colleagues; the conversations, interactions, and endless email exchanges among Japanese language teachers. I used to wake up daunted by the expectations of all these emails. But now strangely enough, I miss them.

SF: What are your plans for the next phase in your life? Have you begun new activities or do you have plans for the next decades?

CS: Everyone asks me "So what are you going to do?" My answer is "I don't know."

I used to think that I should retire only after I knew what to do next. However, at some point, I have come to realize that it is all right not to have any plans. Retirement is a phase.

I have been working since graduating high school. This is my first real big break. Fortunately, I have things to do related to the *Genki* textbooks which will keep me occupied for a couple more years. I don't feel like I'm suddenly lost.

For the next phase, I plan to spend more time in Japan and more time with my family, improve my cooking skills with Japanese and Indian food and of

course with swing dancing. Besides that, I would like to find somewhere that I can offer my skills, and where I too can learn from the experience. I have been a volunteer Japanese teacher to adult students for some time now. One of my students is a 98-year-old *Nikkei* (Japanese-American) lady. She is incredible strong, quiet, and tech-savvy. She knows how to use Zoom and is on Facebook. She was in an internment camp during World War II. Speaking Japanese for her is a way to connect with her parents who immigrated from Japan. Through her, I have learned a piece of history about Japanese-Americans. This class has given me a whole different perspective on the value and enjoyment of teaching.

SF: Can you tell us about your perspective on how Japanese language pedagogy has changed over the last twenty years or so, in part thanks to the incredible learning materials and tools you have created?

CS: The main change has been the shift from the translation method and the audio-lingual approach to the communicative approach. It was just when I was being trained to become a Japanese teacher that this shift occurred. The English education I received in Japan was very traditional with an emphasis on the repetition of words and sentences and a main focus on grammar and translation. I knew the rules and the vocabulary but I could still barely communicate with English native speakers.

As a novice Japanese teacher, I was very fortunate to have had a chance to use the very first major Japanese language textbook that was based on the communicative approach. I found students more engaged, connected, and enjoying their learning experience doing various student-centered activities. I also noticed that their communication skills improved. I was very impressed by this approach. However, accuracy was often lacking due to too much focus on fluency.

About ten years ago, the American Council of the Teaching of Foreign Languages (ACTFL) standards were introduced to Japanese language teaching. This has made a big impact on how language is taught and learned. In our Japanese Language Program, the textbooks we use are based on grammar-oriented syllabi. While we follow the textbooks, our instruction focuses on communication. We have developed teaching materials to build students' proficiency in language and culture and to foster critical thinking.

We try our best to implement the ACTFL standards in our curriculum. I am so proud to say that, over the years, our students' communication skills have improved dramatically.

Now due to the pandemic, we had to shift to remote instruction. I never imagined it would be possible to teach Japanese remotely. Although we have managed to do that, I firmly believe that language should be taught in a real interactive environment—a classroom. The silver lining of this pandemic is that language teachers are becoming computer-literate and more and more technology will be adapted to support student learning and classroom teaching in the post-pandemic period.

SF: If you were to advise your younger self (or a beginning Japanese language instructor today), what would you say?

CS: If I were to advise myself, a novice language teacher, I would say, "Look at things from the students' perspectives." When I started teaching, I was so very focused on what I had to cover in each class instead of what students needed to learn. One of my students I taught as a teaching assistant told me that my class was so hectic and that she could not relax. What she told me has become a good reminder to me when I make my teaching plans.

Additional advice would be, "Observe other teachers' classes and take another foreign language class." Observing another teacher's class has helped me evaluate my own teaching skills and find areas for further improvement. I know the difficulty of learning a foreign language. I have taken Chinese and Spanish classes. This has helped me understand the difficulties and fear of learning a foreign language, especially in a classroom setting.

It was not easy to accommodate students' needs all the time and be flexible in class. However, over the years, keeping in mind the students' perspectives has helped me to improve my teaching and to pay attention to each of my students. In the final analysis, students are the ones who made me a better teacher.

Lastly, I would like to express my sincere gratitude to my colleagues and students. I have been extremely fortunate and proud to have been a part of this dedicated department for twenty wonderful years. It truly has been fun while it lasted. Many, many thanks to every one of you. And ありがとうございます.

Interview with Hangping Xu

Assistant Professor of Modern and Contemporary Chinese Literary, Cultural, and Visual Studies

Thomas Mazanec: Welcome once again, Hangping! We are all delighted to have had you in the department for a year now. How have you found Santa Barbara life to be so far?

Hangping Xu: Thanks for taking the time to sit down with me. I am not going to shy away from expressing my fondness for this Santa Barbara life. Having lived in the Bay Area for five years, I must say that I am a Californian at heart. It felt absolutely wonderful to be able to move back to California. I have taken numerous long walks on the beach and explored many hiking trails in the area. Santa Barbara offers unparalleled access to these outdoorsy activities, which have helped keep my sanity during these strange times.

More importantly, I have found a true intellectual home at UCSB. My colleagues have been incredibly supportive, and I find them to be amazing scholars in their respective fields. And it has been a delight to work with and learn from our undergraduate and graduate students. So, yes, I feel extremely lucky to live and work in Santa Barbara.

TM: Tell us a bit about your book project.

HX: Sure! The project is tentatively titled *Broken Bodies as Agents: Disability Aesthetics and Politics in Modern Chinese Culture and Literature*. Although I was primarily trained in literary and visual studies, I consider myself an eclectic scholar that practices interdisciplinarity. As such, the project draws upon political and moral philosophy, literary and cultural studies, critical theory, and anthropology. It probes the narrative and symbolic centrality of disability in the Chinese political-moral imagination of the long twentieth century. It tracks the hegemonic establishment, following the birth of the modern Chinese nation-state when the scientific-medical paradigm gains currency, of what can be called the ideology of ability (or simply ableism); the cultural and symbolic fascination with the disabled body indexes the processes in which a normative collective articulates its moral identity and eases its political anxiety.

Here is the central argument that I am seeking to advance: disability serves to reify the ableist and often masculinist project of Chinese national



Hangping Xu

sovereignty; since its inception the Chinese nation-state has been shaped by biomedical and eugenic logics and premised upon a fantasy for a healthy, able body politic. Using modern China as a case in point, I ultimately use disability as a critical framework in order to challenge the autonomous liberal subject and posit an ethic of care that recognizes human finitude, vulnerability, and mutual dependence.

TM: What other research interests would you like to pursue as you look ahead to the next few years?

HX: I have been trained in Comparative Literature—which is a field that constantly reinvents its identities and questions the geopolitics of its knowledge production. I have a keen and ongoing interest in theories of comparative and world literature. I thus always situate China in the world and pay attention to the history of diaspora, dispersion, immigration, and globalization. To that end, I hope to make steady progress, for the next few years, on my second book project tentatively titled *The Event of Chinese Literature: On the Politics of World Literature*. It situates contemporary Chinese literature in the global system of recognition by examining several prize-winning authors such as Mo Yan, Liu Cixin, Hao Jingfang, Gao Xingjian, and Yang Lian.

Another research interest that I would like to further develop is to rethink the manners in which new media culture reshapes our social, civic, and literary lives. How have the new technologies of the internet altered literary production and consumption, for example? To what extent does social media restructure sociality and affect? How do we reconceptualize notions of textuality, narrativity, and performativity in this increasingly mediated era? Asking these questions also invites me to think about the place of theory. Post-structuralism, in its various persuasions, has for the past few decades made the linguistic turn extremely influential—and sometimes quite problematically so. The most recent few years, however, have witnessed a phenomenological, affective, and even post-humanist turn that argues for a critical account of meaning production beyond discursive hermeneutics. This turn complicates linguistic reductionism and in so doing enriches our understanding of the human experience. Thinking about the question of medium and meaning makes me become more self-aware about how we produce humanistic knowledge and why it matters. For the next few years, I would thus like to pursue these theoretical interests.



Hangping Xu hiking

TM: What courses did you teach last year at UCSB? Do you have any new courses you plan to introduce in the near future?

HX: I taught three courses: 1) “Queer China, Crip China,” which is a hybrid seminar that examines modern and contemporary Chinese culture through the lens of queer and disability studies; 2) a lower-division lecture course on modern Chinese literature in English translation; and 3) the most advanced Chinese course in which students read Chinese

literature in its original language. I enjoyed teaching them all. The hybrid seminar was quite a challenge. Thirteen graduate students and eight undergraduate students enrolled in this course. It took great effort to bring these two groups of students together as an intellectual community. I was very pleased that students rose to the challenge and made the class an incredibly rewarding experience.

For this Fall quarter, I am co-teaching an Engaging Humanities course: “Disability Aesthetics and Politics in Modern Chinese Literature and Western Music.” This will be a new course. For the near future, I would like to develop a new course on Chinese visual culture, a course on Chinese culture and the politics of globalization, and another graduate seminar on literary and cultural theory.

TM: In what other ways do you hope to contribute to the department? Do you have any thoughts on enhancing the strengths of the department?

HX: I would like to continue to make literature a prominent field in our department, but do so in highly interdisciplinary manners so as to enjoy a critical conversation with my colleagues across disciplines. In that spirit, I hope that our department will continue to embrace this dynamic interdisciplinary culture. In order to truly achieve this culture and better serve our graduate students who will go on to lead their respective fields, we can offer courses and organize events that generate an ongoing conversation on critical theory and the epistemology of knowledge in general. I hope that I can make a modest contribution by researching, teaching, and advising in such areas as theories of (Chinese) modernity, queer and crip studies, aesthetics, and transnationalism.

Finally, at the risk of sounding reactionary, I would like to emphasize the importance of primary texts, whatever that means to scholars of different fields, and the art of close reading. After all, what we do as humanistic scholars is deeply interpretive.

Shinto Studies Chair

Fabio Rambelli

The Shinto Studies Chair at UCSB continues its activities to promote a broad understanding of Japanese religious culture.

In addition to co-sponsoring various events on campus, we organized two guest lectures, one by Justin Stein (Bukkyo University, Kyoto), October 2019, on the formation of a transnational network of Japanese Buddhism in the early twentieth century, and the other by Kikuko Hirafuji (Kokugakuin University, Tokyo), February 2020, on the representations of Shinto gods in Japanese popular culture from the early modern period until today.

The main component of this year's activities, though, is new initiative centered on Gagaku, the music and dance of the imperial court and the main temples and shrines of Japan. Fabio Rambelli, chairholder, has negotiated a loan of a full set of Gagaku musical instruments from the Department of Ethnomusicology

at UCLA, which are now housed at UCSB, and has begun instruction on several instruments. Students are learning the *ryūteki* (flute), *hichiriki* (double reed wind instrument), and *biwa* (lute-like string instruments), in addition to Rambelli himself playing the *shō* (mouth organ). Instruction on other instruments (*koto* and percussions), and possibly courses on Bugaku dance, will be added this coming year. The goal is to create a full-fledged performing Gagaku ensemble at UCSB.

The centerpiece of this new initiative has been a series of events on campus in early March 2020, just before the lockdown, with leading master musicians of Gagaku from Japan giving two live performances and teaching ten workshops (see page 18).

Fabio Rambelli is currently in the process of curating an exhibition of Gagaku instruments and related materials at the AD&A Museum on campus.



East Asia Center

Leadership

Co-Directors: Luke Roberts (History) and Xiaorong Li (EALCS).

Advisory Board

Professor Jia-Ching Chen, Global Studies
Professor Yunte Huang, English
Professor Jin-Sook Lee, Education
Professor Sabine Frühstück, EALCS
Professor Katherine Saltzman-Li, EALCS

Staff

Academic Coordinator: Lisa McAllister

Graduate Student Assistant Fall 2019 to Winter 2020:
Qin Zhi Lau (History)

Graduate Student Assistant Spring 2020: Lei Dou (History)

Mission

The East Asia Center (EAC) at the University of California, Santa Barbara promotes interdisciplinary research and cultural events on East Asia. It brings together UCSB faculty, students, and the wider local public with leading scholars and other creative individuals from other institutions in order to create a critical and nurturing community for the study of East Asia. EAC strives to collaborate with a range of departments, individuals and other units in the Humanities, Social Sciences, and beyond that are invested in education and public understanding of East Asia. EAC invests in relationships between UCSB and the East Asian region as well as the academy and the public. EAC is housed within the Institute for Social, Behavioral, and Economic Research (ISBER) at UCSB.

Accomplishments

One visiting fellow hosted: Ha Sung Hwang (Media and Communication, Dongguk University, 2019–2020)

One graduate student travel grant awarded: Yang Zhao (EALCS)



2019 - 2020 Events & Schedule Flyer

Nine talks organized (five postponed due to COVID-19):

- October 10, 2019: Elizabeth Tinsley (UC Irvine), Buddhism and Christianity in Japan's early twentieth-century sexual subcultures
- February 26, 2020: Katsuya Hirano (UC Los Angeles), Sovereignty and Emperor's Child: The Logic of Dispossession and Protection of Ainu Mosir
- March 5, 2020: Christopher Rea (University of British Columbia), On the Make: Chasing the Con Artist, from the Mississippi River to China's Rivers and Lakes
- March 11, 2020: Ha Sung Hwang (Dongguk

Continued on page 27.
See **East Asia Center**.

Introducing Suma Ikeuchi

Assistant Professor of Transnational Japanese Studies

Sabine Frühstück: Welcome to EALCS! You came to UCSB to take an entirely new position in Transnational Japanese Studies. What does it take to be a transnational scholar? How have you addressed the challenges of transnational research? What have you experienced as the biggest hurdles to overcome?

Suma Ikeuchi: Thank you! I am beyond excited to start working for EALCS and UCSB, and to move to sunny and beautiful Santa Barbara after the cold winters of the Midwest!

Curiosity, I think that's the backbone of what it takes to be a transnational scholar. Unbounded, overflowing curiosity that makes you want to expand your horizon infinitely instead of saying, "I'll just stay within these lines." For example, I had to be fluent in both Japanese and Portuguese to carry out my first research project about Japanese Brazilians in Japan. I'm a native speaker of Japanese, so that was no problem, but a lot of people were worried for me about the Portuguese part. It was hard but I did it and I spent a year living among the vibrant Brazilian migrant community in Toyota City. It was in Japan but my fieldwork was bilingual and bicultural. I'd say 60–70 percent of my daily interactions were in Portuguese and the rest were in Japanese. A transnational project seems daunting at times, but curiosity makes you thrive even when its complexity dizzies you.

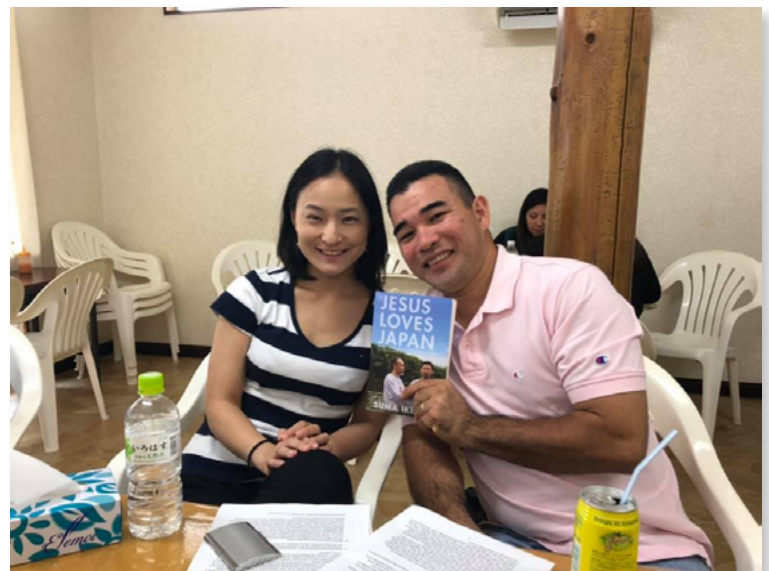


Fieldwork soccer viewing

That brings me to the challenges of transnational research. First, you have to pick an analytical lens that can illuminate the complexity of what you're

studying without oversimplifying. For example, my first project dealt with the sociohistorical contexts of both Japan and Brazil. That scope gives you a mountain of literature, so having the right focus was important. In my book, I picked religious conversion as the lens that allowed me to piece together one big coherent story.

Second, choosing and knowing your audience is tough for a transnational and interdisciplinary scholar. I often asked myself: Am I a Brazilianist/Latin Americanist, too? To my delight, some colleagues treated me as such. I also asked myself: Should I try to engage those disciplines more and attend their conferences, too? But my plate was quite full with Asian studies, religious studies, and anthropology, so I had to make some decisions about my primary audiences. Today I primarily think of myself as an interdisciplinary scholar of Global Asia, specifically of Transnational Japan.



Return trip to Toyota with the book

SF: Both in your first book project, *Jesus Loves Japan: Return Migration and Global Pentecostalism in a Brazilian Diaspora* (Stanford UP, 2019) and in your current project on Filipina caregivers and other care options in aging Japan, you have been crossing a number of national, linguistic, cultural, and geographical boundaries. How do you expect the current pandemic—a thoroughly transnational and global phenomenon—to impact ethnographic research in Japan and other parts of Asia?

SI: For a start, I had to postpone my fieldwork about caregiving in Japan. It was scheduled for this year, but

now it's not happening until 2021. Fingers crossed about that.

So, obviously, it's not going to be the same, at least not for several years. I'm afraid it's going to be extra hard for US-based scholars since—as of July 2020—many countries in Asia, including Japan, have travel bans for Americans due to the COVID-19 situation in this country. The situation probably impacts those of us who use ethnographic methods the most because we often study direct human interactions. The most ethical thing for ethnographers to do right now is to wait patiently until it's the right time again, although it is frustrating—especially for those in more precarious positions.

If there is a silver lining in all of this, though, it is that we can hopefully learn from the current situation and integrate it into their future endeavors. For example, during the stay-at-home order, I started tackling the Marxist Feminism literature about the gendered economy of care. It's relevant to my research because I'm studying eldercare—an area hit hard by this crisis. Moreover, the questions of gender, class, and care are more acute than ever right now in the middle of the pandemic as so many families—and especially mothers—struggle with childcare. Ethnography relies on our ability to learn from the ground. Although fieldwork itself must wait for now, I know that so many researchers including myself will speak powerfully about the ramifications of this pandemic in their future works.

SF: Before joining us, you have taught a wide range of courses at a number of institutions, including Emory University, University of Alabama, and the School of the Art Institute of Chicago. Please tell us about your experience of differences and commonalities across these institutions. What do you expect from teaching undergraduate and graduate students at UCSB?

SI: Yes, I've moved a lot, and each place taught me a lot. People joked to me that college football is a "religion" at Alabama, and it turned out to be kind of true!

On a more serious note, it's been challenging, but in a good way. It was as if each university had its own culture and I were conducting fieldwork. The changes I had to adapt to were geographical, institutional, and disciplinary. I moved from a big private university to a large state university to a small prestigious art school, teaching anthropology, religious



Fieldwork interview with Leila

studies, and liberal arts. I could assume so little at each place that making an active and conscious effort to learn who my students are became second nature to me as an instructor.

No matter how different they were, there was always a diverse group of students who taught me something. It's true! I had opportunities to converse at length with, for example, a white student from Mississippi, a Black student from Mobile, Alabama, a Latinx student from Pilsen (a Latino neighborhood in Chicago), and a "proud Chinese and white-passing" student (her words) from New York. I can go on and on. Whenever I saw their vibrant worldviews bloom into inquisitive scholarship in the classroom, I felt real joy as a professor.

I am excited to start teaching at UCSB, where the student body is so diverse. I expect to hear a lot of rich stories about diverse California and many other places! I've always had what I call "liaison meetings" in my pedagogy, during which I casually chat with students to understand where they're coming from and what their needs are. I intend to continue holding them here. Also, I look forward to teaching graduate students, with whom I want to go into the nerdy nitty-gritty of journal article submissions, grant writing, research methods, and the issues of the academic job market. I've been through what they're going through relatively recently, so I hope they can relate. I also think we can really explore the meaning of transnational scholarship together in grad seminars. Finally, as someone who studies Japan, I'm so happy to be finally teaching in a department that focuses on East Asia! I may be starting in the year of the pandemic, but my excitement remains unabated about joining such a fine community of people here at UCSB.

Introducing Yao Chen

East Asian Studies Subject Librarian

Thomas Mazanec: Welcome to UCSB! We are all delighted to have you joining us. When did you get to town, and how are you settling in?

Yao Chen: Thank you. I arrived in Santa Barbra with my family in mid-January after a long cross-country road trip from Minnesota, where I worked in the past seven and a half years as the East Asian Studies Librarian. We were very fortunate to barely escape the January winter storm on our way from the Midwest. We haven't yet had a chance to explore this beautiful city before the COVID-19 pandemic. I hope to be able to learn more after the pandemic is over.

TM: Tell us a little bit about your background, how you got into library science, and how you came to your current focus.

YC: I taught at a Chinese university for a few years before coming to the US. My teaching experience made me realize the importance and value of finding and assessing information in research and learning. The transition to working as a librarian was natural as I enjoy "teaching a man to fish." I went to library school and became an academic librarian after graduation.

Prior to coming to UCSB, I worked as the librarian for East Asian Studies, Linguistics, and ESL at the University of Minnesota. I have a strong background in teaching a diverse community through instruction, reference consultations, and partnerships.

I look forward to working with you online (for now) and in person soon.

TM: And we're looking forward to working with you! What projects are you working on right now that you're excited about?

YC: I'm wrapping up a Chinese rare book cataloging project I have worked on in the past two years. I recently signed a book contract, and the book is scheduled to publish with Zhonghua Book Company in 2021. I'm fortunate to have the opportunity to work with some rare materials and to develop my rare book expertise.

I started communicating with other UC East Asian librarians and investigating options to collaborate on



Yao Chen

our print collection development. UC has been doing a fantastic job building our e-resources collaboratively, but not so much on the print collection. Collaboration in print collection development ensures that UC East Asian libraries don't over-duplicate our collections. It is particularly important to provide access to a larger print collection for all UC East Asian scholars and students considering the predictable budget cuts to come in the next couple of years.

TM: Could you describe for us some interesting or underused library resources that most students and faculty might not know about?

YC: For Japanese scholars and students, I'd like to introduce the **BookPlus** database that I recently discovered was not listed in the database A-Z list nor the Japanese guide. The proxy access doesn't work for now, but the VPN access works fine. BookPlus indexes monographs published in Japan since 1926, often including tables of contents and summaries. This database comes in handy when print collections

are hard to access.

I'd like to emphasize the [Duxiu](#) database to Chinese scholars and students. Although UCSB has licensed this resource for several years, I have the feeling that it hasn't been fully utilized. Duxiu is like the Chinese version of Google Scholar, Google Books, and more combined. Many times I've found books, journal articles, thesis, and dissertations in here that patrons can't find elsewhere. Try this before requesting Chinese-language items through Interlibrary Loan.

The [Asian Digital Library](#) is a freely available online resource that aims to provide full-text access to scarce Chinese materials that are difficult to retrieve. Their early Chinese film collection is particularly impressive (although I have some copyright concerns).

I revamped the library guides for [Chinese studies](#), [Japanese studies](#), and [Taiwan studies](#), including all databases that we license and selected open-access e-resources. I highly recommend reviewing these guides to learn about databases that will be useful for your research. Some general databases are relevant to all researchers; some specialized databases are more useful for specific subject areas. I'd be happy to hear about your research projects and brainstorm about which electronic and print resources will be useful. If you know any crucial resource that will be useful to more people, I'm happy to add them.

TM: What are some of your main goals for developing the library's East Asian collection and engagement with it? How do you foresee your role and the materials you oversee developing in the future?

YC: My working philosophy is the patron comes first. My approach to collection management and user engagement is adaptive and collaborative.

As a service-oriented professional, knowing my audience is always the first and the most important thing for me. That said, my first goal is to get to know your research interests and projects. Knowing this will help me tailor the collection to suit your needs. I used to attend department talks and events to get to know my users, but unfortunately, that sort of valuable face-to-face communication isn't possible due to the COVID-19 pandemic. I'm more than happy to chat on Zoom if you'd like to talk about your research and classes.

In his *Digital Paper: A Manual for Research and Writing*

with Library and Internet Materials, Andrew Abbott talked about how librarians could support research. I encourage you to talk with different subject librarians when you need research assistance. I guarantee your time spent with us will be worthwhile. (If you are a student and would like to enhance your research and writing skills, Abbott's *Digital Paper* is a good read.)

My second goal is to secure funds and grants to grow the East Asian collection and provide outreach programs to engage both campus and community users. When I worked at the University of Minnesota, I successfully applied for a grant from the Korea Foundation, which was used to cohost a Midwest K-12 Korean educator conference, a series of talks, an exhibition, and an educational program designed for elementary Korean immersion school students. I look forward to working with you to develop new programs and events here.

My third goal is to conduct a comprehensive collection analysis and complete a weeding project to release stack space in the next three to five years. As you may already know, the East Asian Library has reached its maximum capacity. I understand the value of our collection and how important they are to you. But I'll have to make the call to withdraw items that are less used and/or easily retrievable from other UC campuses or shared storages. I'll share a list for you to review before I withdraw any item.

I believe that building a working East Asian collection that meets the current and future needs of our local researchers is more important than building a unique collection for a library of our size. You're more than welcome to participate in the collection work. I'm sure that our collaboration will help build a stronger collection that better meets your needs.

Confucius Institute Annual Report

Mayfair Yang

The UCSB Confucius Institute held several events in fall 2019 and January 2020, but had to cancel most of the events that had been planned for the remainder of 2020 due to the California lockdown prompted by the COVID-19 pandemic.

On October 17, 2019, the Confucius Institute screened two films by Chinese filmmaker Wu Hao who is now based in New York. The first was *All in My Family*, an autobiographical film about how Wu and his husband brought their adopted child back to China to visit Wu's parents. The film spins a lively and bittersweet story about how the couple awkwardly satisfied Wu's parents' desire for a grandchild, but they could not bring themselves to tell them that they were a gay couple. The second longer film, *People's Republic of Desire*, was screened at the Pollock Theater on campus, with the co-sponsorship of the *Carsey-Wolf Center*. This film is a dazzling documentary about the intense online and offline worlds of live-streamers who compete to become annual champions with the help of their loyal fan base who shower them with monetary rewards. The interviews with the media stars and some of their enthusiastic fans, along with the innovative deployment of 3-D animation, provided an invaluable window onto the rapidly changing contemporary Chinese consumer and youth culture.

On November 14, Professor *Jie Li* (Harvard University) gave a lecture on "Maoist Cinema as Spirit Medium." Through meticulous research of primary sources from the Maoist era, Li showed how grassroots audience participation was crucial in the projection of propaganda films. These village and town film-screening events were akin to a miraculous experience or ritual performance. The lecture was well-attended by the faculty and students of both EALCS and the Film and Media Studies Department. Li also held a discussion with graduate students on how to prepare for a position in academia.

The *International Conference on Chinese Religio-Environmental Ethics and Practice* was held on January 11-12, 2019, with participating scholars coming from East Asia, Europe, and the US. They delivered papers on how fengshui (Chinese geomancy) protects the landscape; Daoism helps to deter desertification; popular religion organizes tree-planting; ancient

dream interpretation practices avoided constructing the possessive individual subjectivity of modern consumerism; Buddhist rituals and ethics promoted compassion for animals, ecological tourism, and urban recycling; and Confucian ancestor rituals and tombs help to deter industrial expansion. The speakers included scholars from Nanjing University, National University of Singapore, Cambridge University, Chinese University of Hong Kong, Renmin University in Beijing, University of Southern California, and Vanderbilt University. Yang is now engaged in reviewing and commenting on each paper for revisions, bringing the papers together into an edited volume, and finding a publisher.

Our last event before the COVID-19 lockdown forced us to defer our events to an uncertain future was held on January 29. The environmentalist lawyer Barbara Finamore of the Natural Resources Defense Council (NRDC), an important NGO, gave a lecture that was co-sponsored by the *UCSB Bren School of Environmental Science and Management*. Finamore spoke about how China has been making great strides in solar power, electric vehicles, and wind power, while also decreasing its coal consumption, from her book *Will China Save the Planet?* Finamore's answer to this question was an optimistic and qualified YES.

Cancelled for year 2020 were the following events: Chinese New Year performances and banquet; the CI Summer Chinese language program in China; three lectures by Michael Szonyi (Harvard University), Hong Zhang (Sichuan University), and Yukiko Koga (Yale University) respectively; a workshop with Yomi Braester (University of Washington and Shandong University); and a conference on "Maritime Religiosities in the East Asian Seascape," co-organized by Yang and Fabio Rambelli.

Center for Taiwan Studies Annual Report

Director Kuo-Ch'ing Tu

The Center for Taiwan Studies had a productive 2019–2020 as it continued to pursue its mission to promote and further Taiwan Studies. Perhaps most importantly, our director and founder of CTS, Professor Kuo-Ch'ing Tu, announced his retirement at the end of Fall 2020. After seventeen years of service to CTS, more than forty years to UCSB as a professor, and a pioneer in Taiwan Studies in the West, Professor Tu will be greatly missed as CTS's director. The silver lining: he will continue as editor of the Taiwan Literature English Translation Series. To celebrate this milestone in both CTS's history and Professor Tu's career, a conference titled, "Taiwan Literature, Translation, and Cultural Vision" (台灣文學、翻譯、與文化視野) is planned for fall 2020. Sabine Frühstück, the Koichi Takashima Chair in Japanese Cultural Studies in EALCS, will be acting as Interim Director of CTS beginning fall 2020.

We are delighted to announce that in November 2019, CTS signed a new agreement with the Ministry of Education in Taiwan that constitutes another five years of support, 2019–2024. This will allow CTS to continue hosting visiting scholars, organizing conferences, supporting students, and organize many other important activities in Taiwan Studies.

This past year saw the publication of two issues of *Taiwan Literature: English Translation Series*. Issue 45 was a "Special Issue on New Generation Fiction Writers of Taiwan" and Issue 46 on "Contemporary Poetry from Taiwan."

On January 24–26, 2019, CTS hosted a conference in collaboration with the BK21 Plus Education & Research Group for Chinese & Japanese Language and Culture, Korea University at UCSB. The conference explored literatures written in Chinese that have developed in East Asia under the influence of the Chinese cultural sphere in the past and spread over the world since the last century to this day.

Two courses designed to bring Taiwan Studies to UCSB students were taught: "Chinese 35: Introduction to Taiwan Literature" was offered in Spring 2020, and "Chinese 138A: Special Topics in Taiwan Studies in the Humanities" was offered in Winter 2020. This latter course offers students the opportunity to learn about many different topics in Taiwan Studies, ranging from



Conference flyer

literature to history and politics. CTS was delighted to host the following guest lecturers:

January 15, 2020, Alenda Chang, Associate Professor in the Department of Film and Media Studies at University of California, Santa Barbara. Lecture Title: "Video Games in Taiwan as Evidence of Cross-Strait Relations?"

January 22, 2020, Guo-Juin Hong, Associate Professor in the Department of Asian and Middle Eastern Studies and Arts of the Moving Image at Duke University. Lecture Title: "Murmurs of Youth: Initiation as Historical Retrospection in Taiwan Cinema."

January 27 & 29, 2020, Tun-jen Cheng, Professor in the Department of Government at the College of William and Mary. Lecture Titles: "Taiwan's Democratization:

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Gagaku Project

Fabio Rambelli

Gagaku (lit. “elegant and appropriate music”) is the traditional music and dance of the imperial court and the main Buddhist temples and Shinto shrines in Japan for more than thirteen centuries; Gagaku is considered the oldest continuously performed instrumental music of the world.

Gagaku was introduced in Japan in the late sixth century. The Gagaku orchestra at the Imperial Palace of Japan was established in 701. Its current repertory, dating to the late Heian period (eleventh century), includes versions of ancient songs from Japan; instrumental music and dance pieces from China, Korea, India, Central Asia, and Vietnam; and Japanese compositions based on these different music cultures. Today, Gagaku music is recognized by the government of Japan as a national intangible cultural property, and by UNESCO as part of the intangible cultural heritage of humanity. Since the 1950s, Gagaku has attracted the interest of many contemporary composers across the world (Stanley Cowell and John Cage in the US, Karlheinz Stockhausen and Olivier Messiaen in Europe, Takemitsu Tōru and Ichianagi Toshi in Japan, to name just a few).

My first experience of Gagaku happened many years ago in college, at the University of Venice (Italy), where I also studied musicology and the performing arts of Japan. Music has always been a passion of mine (I have played in various contexts and groups over many years), and in the past few years, I have begun to study the role of performing arts in the history of Japanese religions, with a special focus on Gagaku music and Bugaku dance. Since 2017, I have been learning the *shō* (mouth organ), an ancient and unique instrument only used in Japan in parts of the Gagaku repertoire at the Ono Gagakukai, a private Gagaku academy established about 140 years ago at Ono Terusaki Jinja, a Shinto shrine in Tokyo. I have had the privilege to learn under Maestro Bunno Hideaki, 45th generation in a family of *shō* musicians at the Imperial Court of Japan since the late seventh century. I am also taking private lessons from Manabe Naoyuki, one of Maestro Bunno’s disciples, and I have received advice and guidance from Dame Miyata Mayumi, the foremost *shō* performer.

I have decided to give in to this old passion of mine,



Manabe Naoyuki performing Hōhin

and I have tried to create a Gagaku ensemble here at UCSB. Thanks to the efforts of professor Scott Marcus in the UCSB Music department, I was able to secure a loan of a full set of Gagaku instruments from the Ethnomusicology department at UCLA. These beautiful instruments, originally acquired by professor Robert Garfias, a renowned specialist of Gagaku, are now housed at UCSB. Several students are learning the *ryūteki* (flute), *hichiriki* (double reed wind instrument), and *biwa* (lute-like string instruments), in addition to myself playing the *shō* (mouth organ). Instruction on other instruments (*koto* and percussions), and possibly courses on Bugaku dance, will be added this coming year. The goal is to create a full-fledged performing Gagaku ensemble at UCSB.

To me, Gagaku is not only a rich and unique musical genre. It is also a fantastic opportunity to explore the complex connections between the philosophy of music, ritual, and the sacred—in relation to the imperial court, Buddhism, and Shinto. Accordingly, this project has various components: performance studies (as a theoretical approach to Gagaku performances), poetry (for the study of classical songs, which are based on classical poetry in Chinese and Japanese), visual arts (for the study of the rich canon of artistic representations of Gagaku performances in premodern Japan), music, and, a recent academic development, cultural heritage studies that re-examine the role of Gagaku in the “canon” of

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Alumna Spotlight:

Cara Healey

Cara Healey received her Ph.D. from EALCS in 2017, focusing on modern and contemporary Chinese literature, with an additional emphasis in applied linguistics. She is currently BKT Assistant Professor of Chinese and Asian Studies at Wabash College. She recently spoke with Thomas Mazanec about her experiences in the department and her life since graduation.

Thomas Mazanec: Tell us a little bit about your research. What was your dissertation about, and where is your project headed from here? Are there any other research topics that are fascinating you right now?

Cara Healey: My research situates contemporary Chinese science fiction in relation to both Chinese literary traditions and global science fiction. My current project approaches Chinese sci-fi from the perspective of generic hybridity, focusing on how works combine, subvert, and reinterpret conventions of various genres. This is based on my dissertation, which I'm rewriting as a book manuscript. The process has involved cutting some chapters, rewriting others, and drafting some new chapters as well. I also have a few other projects in the works, including an essay comparing speculative re-imaginings of China's encounters with the West in the early-twentieth century and a chapter on the success of Chinese science fiction in translation.

TM: In addition to your scholarship, you're an accomplished translator of contemporary Chinese fiction. How did you get started as a translator? How has it shaped your teaching and scholarship?

CH: My first experience with translation was actually in the EALCS translation studies graduate seminar at UCSB. We each chose a story to translate and workshop in class, and it was a lot of fun. My professors encouraged me to reach out to the author, and I ended up publishing my translation in Pathlight. Once I was on their list of potential translators, they contacted me about once or twice a year with new projects.

Working with their editors was a great learning experience and a good way to earn a bit of extra income as a grad student. From there I started connecting with other scholars and writers in the field to join new translation projects. Translating has been a great way to read new short stories and meet authors and other translators. It's probably also made me more likely to remind students of the behind-the-scenes work

and decision making that goes into producing any translation that they might encounter.

TM: Tell us about your position at Wabash College. What kinds of classes do you teach? What aspects of your training at UCSB were most helpful in preparing you for your current job?

CH: Wabash is a small liberal arts college, so all faculty are generalists when it comes to teaching. I'm in the Modern Language and Literatures department, so I teach a mix of Chinese language courses and Asian studies courses (in English). The Asian studies courses cover a wide range of disciplines, including literature, film, history, and gender studies, and the interdisciplinary nature of EALCS at UCSB helped prepare me for that. I'm also really grateful to have had the opportunity to TA for a wide variety of courses. Finally, the courses I took in applied linguistics on language pedagogy have really helped, both in terms of designing course activities and in terms of sharing a common framework with my departmental colleagues in French, German, and Spanish.

TM: If you could advise your younger self when you were just entering UCSB, what would you say? What do you think you did well? What would you do differently?

CH: To be honest, I've been incredibly lucky. I'm grateful to have had such supportive faculty and classmates and access to funding when I was at UCSB and now to have found a job that I enjoy so much. My advisors always encouraged me to expand my



Cara Healey

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See **Cara Healey**.

Alumna Spotlight:

Emm Simpson

Emm Simpson graduated in June 2019 with a PhD thesis on “Crafting a Goddess: Divinization, Womanhood and Genre in Narratives of Empress Jingū” and is a Lecturer in the Department of Religion at Dartmouth College.

Greetings from Lebanon, New Hampshire! Like most of us, I now write from my home office rather than my old but charming office in the center of campus. When I graduated in June 2019, I could not have imagined how different the world would be a year later, and in many ways, I’m glad for that. Receiving the PhD after many years of effort, toil, rough patches and breakthroughs, is something eminently worth celebrating, no matter what plans (or lack thereof!) come next.

I was fortunate to secure a job as a lecturer in the Religion department at Dartmouth College. Though not a coveted tenure-track position, this was a good fit for me: a small liberal arts college, ever my preferred teaching venue, and in the northeast, where I grew up and still have friends and family. Career-wise, I hope that teaching in a Religion department will strengthen my application to other religious studies jobs, which I have found to be the majority of the positions I apply to. Moving cross-country with my spouse and cat, both California natives, was an adventure, but arriving in New England during the early autumn was a definite plus, and the winter was not nearly as bad as we had feared.

The perks of being a lecturer: lots of teaching experience and few additional demands. I have so far taught four new courses at Dartmouth, with a fifth planned for the fall, some of which I had wanted to teach for years. My syllabi were approved by my department, and faculty provided helpful suggestions, but these courses were entirely my own design. I was fortunate to have some practice at this thanks to UCSB, between the Writing TA Program and EALCS’s own generous support for advanced grads to teach as associates. My course enrollment has steadily grown over the year, and I’ve even started to have some repeat students and “groupies” who hang out after class to chat. Also, without committee obligations, I’ve been able to devote some time to giving guest lectures in other courses and participating in additional campus activities, from Japanese Table to Humanities Center

gatherings.

The downsides of being a lecturer: making time for research, and the continuous job application process. As a recent PhD, it’s incredibly important to publish right now, but it’s hard to carve out the time to do so when teaching and job application deadlines loom faster than deadlines you



Emm Simpson

set for yourself. After a couple of years on the job market, I know the game, but each application still takes time that I would rather spend on research and writing. I’m getting better at protecting my research time, but as we all know, it’s an evolving process that changes every quarter. (Despite my desire to return to the semester system, I’ve ended up at an institution with even shorter quarters than UCSB!) Conference presentations can help create hard deadlines, but turning conference papers into publishable material takes considerable time, too.

Of course, this was all before COVID-19. I’m sure all professors and graduate students teaching this past fall similarly had to scramble to move their classes entirely online at short notice. I was teaching two completely new courses, one of which I had wanted to teach for years and was completely ready for (Shinto) and one further from my comfort zone that required more groundwork (Buddhism in Korea and Japan). While both the transition to and the daily grind of remote teaching were challenging, it also forced me to be more efficient with lecture preparation, allowed me to assign videos I’d never have time to show in

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See **Emm Simpson**.

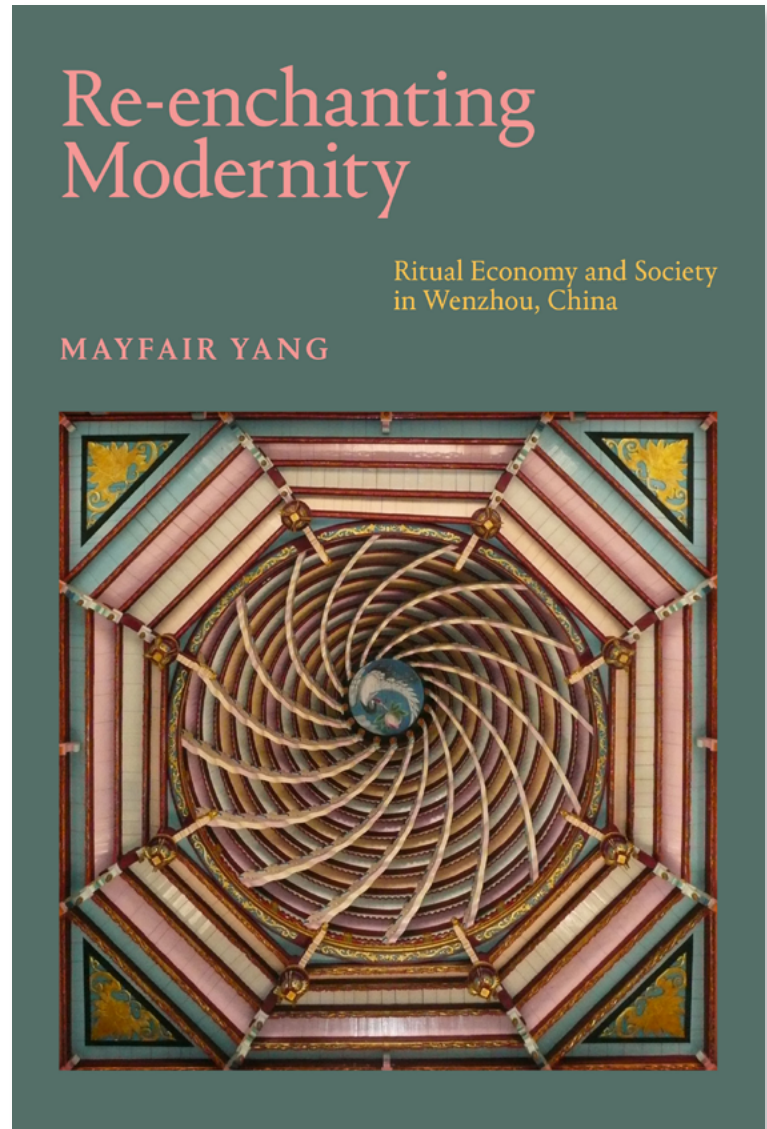
Re-enchanting Modernity: *Ritual Economy and Society in Wenzhou, China*

Mayfair Yang

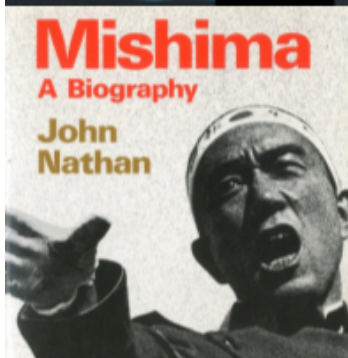
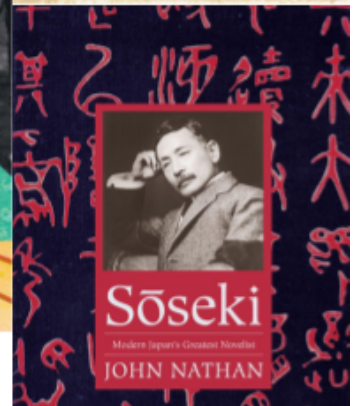
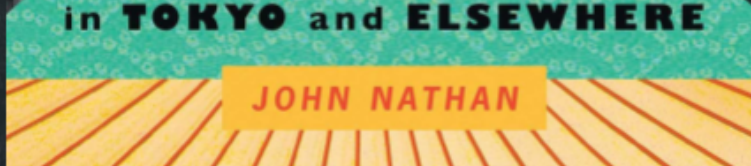
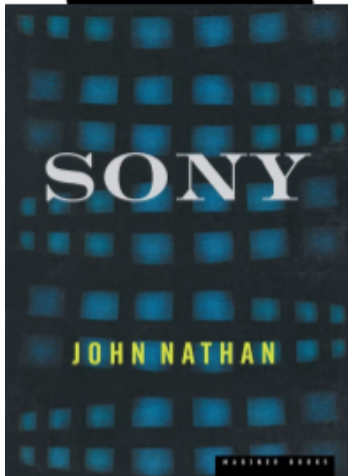
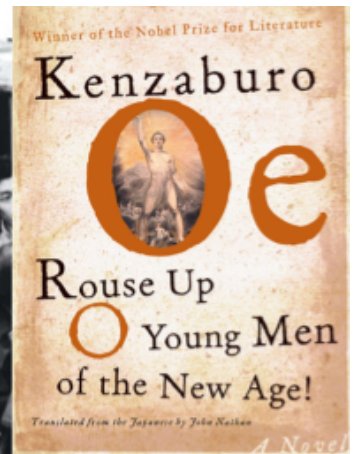
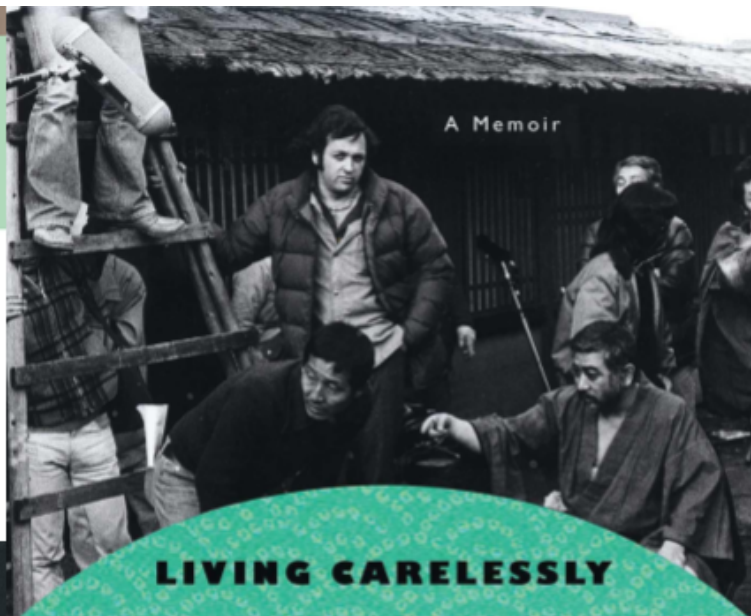
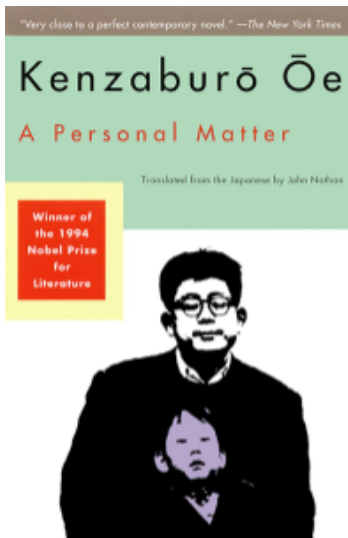
Professor and incoming Department Chair Mayfair Yang's new book, Re-enchanting Modernity: Ritual Economy and Society in Wenzhou, China, was recently published by Duke University Press.

In *Re-enchanting Modernity*, Mayfair Yang examines the resurgence of religious and ritual life after decades of enforced secularization in the coastal area of Wenzhou, China. Drawing on twenty-five years of ethnographic fieldwork, Yang shows how the local practices of popular religion, Daoism, and Buddhism in Wenzhou are based in community-oriented grassroots organizations that create spaces for relative local autonomy and self-governance. Central to Wenzhou's religious civil society is what Yang calls a "ritual economy," in which an ethos of generosity is expressed through donations to temples, clerics, ritual events, and charities in exchange for spiritual gain. With these investments in transcendent realms, Yang adopts Georges Bataille's notion of "ritual expenditures" to challenge the idea that rural Wenzhou's economic development can be described in terms of Max Weber's notion of a "Protestant Ethic." Instead, Yang suggests that Wenzhou's "ritual economy" forges an alternate path to capitalist modernity.

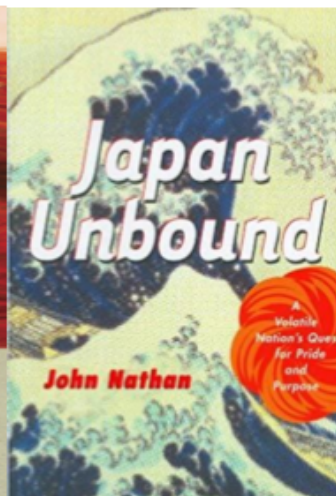
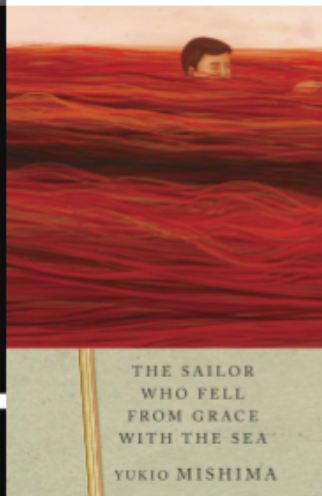
To hear more about the book in Professor Yang's own words, please listen to her interview with Victoria Oana Lupascu for the New Books in East Asian Studies podcast, available here: <https://newbooksnetwork.com/mayfair-yang-re-enchanting-modernity-ritual-economy-and-society-in-wenzhou-china-duke-up-2020/>.



A Tribute to John Nathan



In November 2019, **John Nathan** bid UCSB farewell to begin a new phase in his life. Fifty years after leaving a professorship at Princeton to become an Emmy Award-winning producer, director and screenwriter and the chairman of a film production company, and after 25 years as Koichi Takashima Professor of Japanese cultural studies at UCSB: retirement. As a student of Japanese literature and culture from 1960s Japan onward, as a translator, critic or biographer of Japan's leading men of literature (Mishima, Ōe, Abe, Sōseki), as a revered teacher and master storyteller to countless others, Nathan made it all his own. Ruthlessly true to himself, sensibility and elegance have always seemed to come easy. Surely, there is another book or two in you, John!



Graduate Student Activities

This year, **Ursula Friedman** published "*Limbo*," a translation of Hao Jingfang's sci-fi novelette 生死域 in the MCLC Resource Center's Web Publication Series and "浅谈社科文献中'传播'一词的英译" (Translating *Chuanbo* in Chinese Social Sciences Texts) in 对外传播 (International Communications). Friedman's joint translation of Zhang Xiping's 20 世纪中国古代文化经典在域外的传播与影响研究 (*A Study on the Influence of Ancient Chinese Cultural Classics Abroad in the Twentieth Century*) is forthcoming by Springer Nature. Friedman presented "From *Traduttore, Traditore* to *Traduttore, Creatore*—A Case-Based Analysis of Infidelity in Literary Self-Translation" at USC's Comparative Studies in Literature and Culture Symposium, and spent the summer translating for China's Central Compilation and Translation Bureau and a New York educational nonprofit.

Having just returned from a year of fieldwork in Okinawa, **Carl Gabrielson** spent his fifth year focused on writing his dissertation. Over the course of the year, he also served as a mentor for incoming graduate students through the [UCSB Graduate Scholars Program](#) and a research mentor for a high school student via the [UCSB Research Mentorship Program](#). He underwent pedagogical and mentorship training for working with undergraduate humanities students as a Fellow in the Mellon [Engaging Humanities Initiative](#) of the UCSB Interdisciplinary Humanities Center. In the spring, he was awarded a Japan Society for the Promotion of Science short-term research grant for up to seven months of additional fieldwork in Tokyo, which he plans to conduct in 2021. In the summer, he was instructor of record for the upper-division course "Japan 165: Popular Culture in Japan."

Linshan Jiang has been working on her dissertation during her fourth year at UCSB. She presented two papers this year, "Individual Trauma and National Trauma: Women Dealing with Rape in Hayashi Fumiko's *Floating Clouds* and Zhang Ling's *A Single Swallow*" at the 73rd Rocky Annual Convention of the RMMLA in Texas and "Wandering and Turning: Hayashi Fumiko and Her Reflection on War Responsibility" at the conference organized by UCLA Working Group in Memory Studies on memory and political responsibility. Her first peer-reviewed article, "[Transforming Emotional Regime: Pai Hsien-yung's Crystal Boys](#)," was published by *Queer Cats Journal of LGBTQ Studies*. She was a graduate fellow of the UCSB [Engaging Humanities Program](#), was

awarded a Humanities and Social Sciences Research Grant, and plans to do fieldwork about Hualing Nieh Engle in Iowa if circumstances permit.

In his first year, **Yiming Ma** took a range of courses on East Asian literature and cultural studies. He also explored research methods through seminars on media history and sociology. He will conduct archival research in Japan with the support of a 2020 [Japan Foundation/UCSB Research Accelerator Award](#).

Keita C. Moore began his third year in the PhD program doing preliminary dissertation research in Japan over the summer thanks to a 2019 Japan Foundation/Graduate Research Accelerator Award. He presented a paper on posthumanism and masculinity in *FINAL FANTASY VII* at DiGRA at Ritsumeikan University and co-organized a panel for the Popular Culture Association on gamic media in social times and spaces (cancelled due to COVID-19). Keita was the co-convenor of the [Parameters of Play Research Focus Group](#), an IHC-sponsored collective dedicated to bringing interdisciplinary perspectives on video games together from across the campus. In terms of community engagement, Keita interpreted [an NPR interview](#) and public lecture by Miyajima Tatsuo, a visiting artist at the Santa Barbara Museum of Art. Having passed his exams, he is eager to begin his fieldwork with the support of a year-long grant from the Japan Society for the Promotion of Science and the 2020 Koichi Takashima Graduate Research Grant.

In her third year, **Kaitlyn Ugoretz** applied for fellowships and passed her qualifying exams. She presented on the globalization of Shinto at the American Academy of Religion's Annual Meeting and organized one of the Association for Asian Studies's first Digital Technology panels (cancelled due to COVID-19). Kaitlyn contributed entries to the forthcoming *Bloomsbury Handbook of Japanese Religions* and *The New Nanzan Guide to Japanese Religions*. As for public scholarship, she has written for blogs on religion and Japanese media and scripted a series on Shinto for the educational YouTube channel, "[Religion for Breakfast](#)." In March, she participated in a short-term study program at Kogakkan University in Ise, Japan. Kaitlyn served UCSB graduate students as co-convenor for the Graduate East Asian Research Society (GEARS) and the [Graduate](#)

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See [Graduate Student Activities](#).

Faculty Activities

Eunjin Choi: This was my second year of teaching at UCSB. I am happy to confirm that there was a growing interest in Korean pop culture classes among students, and that students' enthusiasm and active participation have increased as well. In the first year, there were 40 students in upper division courses, but in the second year, the number increased to 100. This is a milestone that means a lot to me. Classes were diverse and always lively. It was interesting to see how students became more deeply involved with Korean culture through class activities and interactions.

Teaching remotely in spring meant watching students scatter all over the world while studying in remote classes, and exchanging ideas, findings, and opinions through forums and projects. Students connected to me and their classmates from their homes. I really do hope that learning Korean pop culture through remote classes will enhance their cultural openness in this new era.

The Second Korean Lunar New Year Celebration brought together the students and instructors of Korean language classes, Korean culture classes, and the UCSB "K-pop Club Seoul'd Out" was a truly memorable event. Around 80 students participated in a Korean culture party, ate a rice cake soup called Ddeokguk, played the traditional Korean game Jegi Chagi, tried on the traditional Korean Hanbok, and took part in K-pop quizzes—we had a great time! It was not only good education but also an opportunity to enjoy various aspects of everyday culture. I look forward to continuing to advance Korean Studies at UCSB this year.

For **Sabine Frühstück**, 2019-20 was a year of new rewarding global collaborations. She was invited as the **2019 Shinhan Distinguished Faculty** in the Underwood International College of Yonsei University, Seoul. In addition to giving a number of talks at the Republic of Korea's premier research institutions, she also had the pleasure of co-teaching with Helen J.S. Lee, Tomoko Seto, and Howard Kahm a global seminar on "How Children Make War." Frühstück also collaborated with a group of young scholars based in Tokyo and Singapore respectively for a special feature on "Queer Lives in Contemporary Japan" that appeared in *Asian Anthropology* 19/2; additional articles of hers appeared in a special issue of *Childhood* 27.3 and *ASIANetwork Exchange: A Journal for Asian Studies*

for the Liberal Arts 27.2 respectively while another was accepted by the journal *Emotions: History, Culture, Society*. In her role as East Asia Center Director (2016–19), Frühstück brought close to one million dollars in funding from Japan Foundation and Korea Foundation along with matching funding from UCSB to East Asian Studies. She was appointed Koichi Takashima Chair in Japanese Cultural Studies.

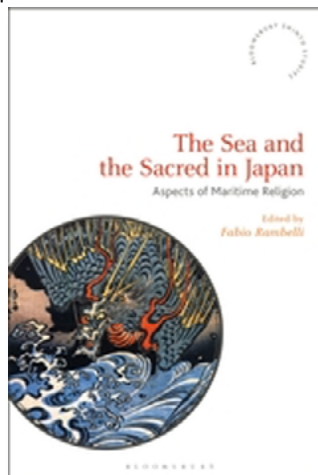
This past year provided many opportunities for growth for **ann-elise lewallen**. She published a research article, "Gendered Technologies of Resistance: Centering Ainu Women's Responses to the Sexual Colonization of Ainu Mosir" in the journal *Critical Asian Studies* (October 2019). In this article, lewallen engaged with Indigenous Ainu women artists, activists, and scholars through the **Hokkaido@150** workshop at the University of British Columbia. Her 2016 book, *The Fabric of Indigeneity: Ainu Identity, Gender, and Settler Colonialism in Japan* (School for Advanced Research and University of New Mexico Press) was featured in the New Books in Asian Studies podcast. Meanwhile, lewallen has maintained her presence as a public scholar, facilitating dialogue between Asian academics and environmental activists, culminating in her translation of *The People of Asia Say No to Nuclear Power* (Yoda Press, 2019) featuring trans-Asian grassroots movements around environmental justice. In September, she launched the book at the Taiwan Environmental Protection Union's conference, also serving as an interpreter. With the arrival of the novel coronavirus, she has expanded her research horizons and serves as the Head PI for "Understanding Indigenous-centered Resilience during a Global Pandemic," a multi-disciplinary project combining geospatial analysis and remote research to analyze Indigenous resilience and vulnerability to COVID-19.

In addition to teaching and serving as the director of graduate studies in EALCS as well as the co-director of East Asia Center, **Xiaorong Li** was professionally active in the year 2019-2020. She was invited to present at "Crossing Boundaries: An International Symposium on Chinese Literature and Culture," held at Indiana University and in the Chinese Language and Literature Zoom Lectures organized by the Chinese University of Hong Kong. She was a discussant at the workshop, "An Emotional Revolution: Loves and Loyalties in Imperial Japan, 1868-1945," held at UCSB. She also published a research article, "Locality, Gender, and 'National

Essence': The Politics of Local Poetry Anthologies in China (1767-1919)," in *Nan Nü: Men, Women, and Gender in China* 22.2 (2020, forthcoming). Her new book, *The Poetics and Politics of Sensuality in China: The "Fragrant and Bedazzling" Movement (1600-1930)* (Cambria, 2019), has been well received with many positive reviews in prestigious journals. She is now working on her next book on anthologizing and intellectual trends in the Qing and Republican China, along with other ongoing projects.

Thomas Mazanec remained active during an usual academic year. He published one major article in 2019, "How Poetry Became Meditation in Late-Ninth-Century China" in *Asia Major*, and has a second forthcoming, "Of Admonition and Address: Right-hand Inscriptions (Zuoyouming) from Cui Yuan to Guanxiu" in *Tang Studies* in 2020. Most significantly, he completed his book manuscript, *Poet-Monks: The Invention of Buddhist Poetry in Late Medieval China*, which is currently under review. He continued to teach courses and advise students in Chinese literature and translation studies, and developed a new graduate seminar on the poetry found among rare manuscripts unearthed in the Silk Road town of Dunhuang. He is currently working on an anthology of "bad" Chinese poetry, several large-scale translations of medieval Chinese poets, as well as his second monograph, tentatively titled *Beyond Lyricism: Chinese Poetry in Other Modes*. In January 2020, his second child, a son, was born.

This past year, **Fabio Rambelli** published the chapter, "In the Footprints of the Buddha: Ceylon and the Quest for the Origin of Buddhism in Early Modern Japan" in Birgit Kellner, ed., *Buddhism and the Dynamics of Transculturality* (De Gruyter, 2019). The chapter deals with how premodern Japanese made sense of information from and about Ceylon (Sri Lanka) regarding the origin of Buddhism. A part of his ongoing research on the cultural and intellectual history of Gagaku court music, "Cosmic Sound, Emptiness, and the Path to the Pure Land: Buddhist Conceptualizations of Music in Japanese Gagaku" appeared in Michimoto Tesshin 道元徹心, ed. *Nihon bukkyō no tenkai to sono zōkei* 日本仏教の展開とその



The Sea and the Sacred in Japan
Book Cover

造形 (Hōzōkan, 2020) while the article, "The Mystery of Wealth and the Role of Divinities: The Economy in Pre-Modern Japanese Fiction and Practice," one of Rambelli's longstanding interests in issues of the materiality of Japanese religions came out in *Hualin International Journal of Buddhist Studies*, 2.2 (2019). In addition, the paperback edition of *The Sea and the Sacred in Japan* (Bloomsbury) came out in January 2020.

In June 2020, **Katherine Saltzman-Li** completed a term of four years as EALCS Department Chair. 2019-2020 was a year of remarkable challenges, needless to say, but otherwise, she continued work with colleagues in Japan on the Japanese Performing Arts Research Consortium (JPARC) website, and close to home, she participated as a discussant at the workshop, "An Emotional Revolution: Loves and Loyalties in Imperial Japan, 1868-1945," held at UCSB. She also put final touches on two articles recently accepted for publication: "From 'Ataka' to 'Kanjinchō': Adaptation of Text and Performance in a Nineteenth-century Noh-derived Kabuki Play," and "Performing Trauma and Lament: Gendered Scenes of Samurai Anguish on the Eighteenth-century Kabuki Stage." The latter will be one chapter in the volume *Cultural Imprints: War and Memory in the Samurai Age*, which she is also co-editing for Cornell University Press. Saltzman-Li heads into two quarters of research sabbatical, during which she also looks forward to working with her current and incoming graduate students.

Peter Sturman published two research articles in 2019: "**Su Shi Renders No Emotion**" in the *Journal of Chinese Literature and Culture* for a special issue on emotion and visibility in Chinese literature and culture, and "**Citing Wang Wei: Mi Youren and the Temporal Landscape**" in *Ars Orientalis*. Both articles draw from Professor Sturman's continued research on literati culture of the Song dynasty and his book project, *Form and Shadow—Painting and the Literary Mind in Song Dynasty China*. He also published a review of **Craig Clunas's Chinese Painting and its Audiences**. Professor Sturman presented "Xu Wei's Calligraphy in Jail" as the featured speaker of the Sammy Yukuan Lee Lecture Series at UCLA. He also spoke at Academia Sinica (Taiwan) on the topic, "Signatures and Inscriptions of the Song Literati." In addition to his work on Song painting and the calligraphy of the Ming-dynasty polymath Xu Wei, Sturman is also engaged with a project on texts on calligraphy of the Tang dynasty.

As the Lai Ho and Wu Cho-liu Endowed Chair and

Director of the Center for Taiwan Studies **Kuo-ch'ing Tu** has continued to pursue his vision of introducing Taiwan literature to international audiences. In July, the 44th issue of the journal *Taiwan Literature: English Translation Series*, which he has edited and published for more than two decades, came out with a special issue dedicated to English translations of a selection of Tu's poetry, essays, and critiques. This special issue demonstrates his contributions to poetic theory and practice, especially the manner in which he has combined Eastern traditions with Western modernist notions. In addition, a volume of his collected essays, *Pushing Open the Window, Gazing at the Moon* (推窗望月), was published by National Taiwan University Press in August. This prose collection reveals in two parts the relationship between life and the outside world. The external chapters, "Pushing Open the Window," review scenery outside a window through the lens of translations. They include the literary activities of a poet and translator. The internal chapters, "Thoughts Conjured up While Moon Watching," describe the inner world of life and spirit. There are also explorations of nature's mystery by the creative mind, and reflections on the secrets of poetic art.

After seventeen years of service to the Center for Taiwan Studies, and more than forty years to UCSB, he has decided to retire in Fall 2020, but will continue as editor of the *Taiwan Literature English Translation Series*. A special issue (#45) on New Generation Fiction Writers of Taiwan in collaboration with the guest editor Chen Wei-lin of Tsing Hua University in Taiwan came out in January 2020. Currently he is working on the 47th issue of the journal on classical Chinese poetry in Taiwan in collaboration with guest editor Mei-o Huang (Graduate Institute of Taiwan Literature, National Taiwan University), to be co-published with NTU Press in February 2021.

Hangping Xu had a very rewarding first year at UCSB despite the dramatic turn of events. His publications on modern Chinese literature and culture appeared (or are forthcoming) in such venues as *Transnational American Studies*, *International Comparative Literature*, and *Dictionary of Literary Biography: Chinese Poets Since 1949*. He received competitive fellowships to support his current book manuscript, *Broken Bodies as Agents: Disability Aesthetics and Politics in Modern Chinese Culture and Literature*, which he is currently completing. Among these fellowships were a Junior Faculty Career Development Award and an *Interdisciplinary Humanities Center Faculty Fellowship*.

Supported by another IHC research grant, he co-founded the *Disability Studies Initiative* in an on-going effort to bring crip theory to greater prominence at UCSB. He got to teach his first ever graduate (hybrid) seminar "Queer China, Crip China" in which he had the pleasure of working with fifteen incredible graduate students. As he made his transition to this great institution, he wishes to express his gratitude to his colleagues and the EALCS community for their warm welcome, generous support, and intellectual stimulation.

Mayfair Yang spent part of her Fall 2019 sabbatical doing fieldwork in Wenzhou, China, on her new research topic of Chinese religious environmentalism. She taught a new freshman honor's seminar on religion and environmentalism in China and the U.S., and will develop this class into a new graduate seminar. She also taught her class, "Religious Practice and the State in China," on Zoom for the first time. Her new book, *Re-enchanting Modernity: Ritual Economy and Society in Wenzhou, China*, was published by Duke University Press. In June 2020, Yang also published the article, "From Sovereignty to Governmentality and Back: China and the U.S." in *Social Anthropology / Anthropologie Sociale*, in a special issue on COVID-19. Finally, before anyone even imagined that COVID-19 would arrive in the U.S., she worked with the disaster aid NGO Direct Relief to ship masks and medical protective suits to Wenzhou, China. Later, after COVID-19 inundated the U.S., she also made a small shipment of masks to the Los Angeles Community Hospital, an underfunded hospital in downtown L.A.

Xiaowei Zheng remained active and reflective during this unusual academic year. She expanded her article finished in 2019 into a 42,000-word research article, "The Current Debate in China on Despotism" (关于“中国专制论”的辩论). This article was published in August 2020 by Peking University Press. She signed the book contract for the Chinese version of her first monograph, *The Politics of Rights and the 1911 Revolution in China*, forthcoming in 2021 or 2022. She continued making progress on her second book manuscript, a conceptual history on the key terms in modern Chinese political discourse. Most significantly, she finished teaching her first two online courses with excitement and success, and continued to advise students working on modern China. She also developed a new lecture course designed to help international students transition more smoothly to the U.S. research university.

Continuations

Japanese Language Program

Continued from page 4.

we could not meet in Spring 2020 due to the COVID-19 pandemic. We hope to be able to resume the club meetings soon.

Moving to Remote Instruction in Spring 2020

Who would have thought we would learn Japanese remotely? We know that remote learning has been difficult for many students. We would like to thank all of our students for your patience and understanding and congratulate you on your efforts throughout spring quarter. It was not easy either to teach in a physical classroom one day and turn it into a virtual class the next. However, all Japanese lecturers have done their best to help maintain academic excellence for our students. We will continue working hard to create an effective learning environment as we move into 2020–21, too!

Shinagawa-sensei's Retirement

We share this news about the retirement of one of our wonderful colleagues, Ms. Chikako Shinagawa, with mixed feelings (see feature on p. 10). Shinagawa-sensei has been a Japanese lecturer at UCSB for twenty years, and this year she has decided that the time has come for her to retire. Shinagawa-sensei's career is well-known thanks to *Genki: An Integrated Course in Elementary Japanese* (Japan Times), the textbook series that JLP has been using since its initial publication. The series has been co-authored by Shinagawa-sensei together with colleagues in Japan. It has been so popular among Japanese learners and instructors in the world that its third edition has just been published this year. Her excellence in teaching in JLP and her many contributions to the field of Japanese language education more broadly were also recognized in 2015 when she received the *Academic Senate Distinguished Teaching Award*. Shinagawa-sensei has been a blessing not only to students who study Japanese but to her colleagues as well, especially the Japanese language instructors who were fortunate enough to work with and learn so much from her. We wholeheartedly thank Shinagawa-

sensei for her invaluable contributions and will dearly miss seeing her.

East Asia Center

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University), I'm Happy Because of BTS: Exploring Emotional Attachment between BTS and ARMYs

\$5,500 in co-sponsorships awarded (\$1,300 additional co-sponsored events postponed due to COVID-19):

- Japan Foundation Institutional Development Grant (\$3,000)
- Talks and workshops:
 - » October 18, 2019 – Talk by Matthew Fraleigh (East Asian Literature and Culture, Brandeis University), *Approaching Classical Chinese Poetry in Early Modern Japan: Intralingual and Interlingual Translation Strategies in Japanese "Remarks On Poetry"*
 - » November 23, 2019 – Talk by Jie Li (Harvard University), *Film as Pseudo-religion in Maoist China*
 - » December 16, 2019 – Workshop, *An Emotional Revolution: Loves and Loyalties in Imperial Japan*
 - » March 5, 2020 – Workshop, *Gagaku Workshops: Court Music and Dance from Japan*

Center for Taiwan Studies

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How Did It Come About? and "Taiwan's Political and Economic Development in Comparative Perspective."

February 3, 2020, Lingchei Letty Chen, Associate Professor of Modern Chinese Literature in the Department of East Asian Languages and Cultures at Washington University in St. Louis. Lecture Title: "Remembering China: Taiwan's Anticommunist Literature of the 1950s and 1960s."

February 5, 2020, Fang-yu Li, Assistant Professor of Chinese Language and Culture in the Division of Humanities at the New College of Florida. Lecture Title: "On Happiness Road: Identity Formation in 21st

Century Taiwan"

February 10 & 12, 2020, Tun-jen Cheng, Professor in the Department of Government at the College of William and Mary. Lecture Titles: "Political Discontents in Taiwan and South Korea" and "Is Democratization in Taiwan Replicable in China?"

February 19, 24, 26, 2020, Terence Russell, Senior Scholar in the Asian Studies Centre at the University of Manitoba. Lecture Titles: "Introduction to the Indigenous peoples of Taiwan," "Natives and Nationalism in Taiwan," "Indigenous Encounters with the Modern State in Taiwan."

March 2, 2020, Yao-Yuan Yeh, Assistant Professor of International Studies at the University of St. Thomas. Lecture Title: "Religious and Cultural Foundation in Taiwan: Confucianism, Taoism, Buddhism, and Folk Religions."

March 4 & 6, 2020, Julia Huang, Adjunct Faculty in the Department of Anthropology at DePaul University. Lecture Titles: "Taiwan Buddhism on the Globe" and "Dying to Give: Modern Buddhism and Donation to Science in Taiwan."

Although our planned activities were curtailed in spring 2020 due to COVID-19, in February, CTS sponsored a graduate colloquium titled "Memory, Agency and Posthumanity in Taiwanese Literature, Visual Culture, and Performance Body," and on March 8, we sponsored the film screening of the Taiwanese Film, *Girlfriend, Boyfriend* (女朋友男朋友) with the Taiwan Students Association (TSA).

Gagaku

Continued from page 18.

"traditional" forms of Japanese culture.



Matsuhisa Takao teaching Bugaku dance

Because of its interdisciplinary and transnational nature, Gagaku and its diverse culture is a fantastic way to bring together faculty and students (graduate and undergraduate) on campus belonging to different departments and with little or no common platforms to carry out projects together. It exposes students to a fascinating and interdisciplinary subject; it brings a practical, sensorial component into the study of Japanese culture, especially its ritual and philosophical aspects related to music and dance; and it constitutes a way to bridge various cultures across East Asia where Gagaku is practiced (in addition to Japan, China, Taiwan, Korea, and Vietnam) and beyond, with contemporary developments in music and dance.

This project involves instrument learning, academic courses (I just taught a graduate seminar on the cultural history of Gagaku), and public performances.

On March 5-6, 2020 we hosted an extraordinary **series of events**. Maestro Hideaki Bunno's New Gagaku Ensemble, composed of 17 multi-instrumentalists and dancers from Japan and produced by Maestro Manabe, gave two performances which presented



Maestro Hideaki Bunno's New Gagaku Ensemble at UCSB

a variety of genres in the repertory (including secret music from the imperial court liturgies and a new arrangement of a classical dance suite). In addition, they offered 10 workshops, in which they explained the history of Gagaku, presented the beautiful and elaborate dance costumes, introduced the basic techniques of each instrument, and taught students the choreography of two dance pieces. The two performances had a combined audience of almost 300 spectators, and the workshops attracted more than 130 participants.

These events were made possible by the enthusiasm

of Maestro Bunno and Mr. Manabe, and were supported by Nora McNeely Hurley and the Manitou Fund; Japan Foundation, Tokyo; Arts Council Tokyo (Tokyo Metropolitan Foundation for History and Culture); Association for Asian Studies/Northeast Asia Council; and the Interdisciplinary Humanities Center at UCSB; and co-sponsored at UCSB by the ISF Endowed Chair in Shinto Studies, the Department of Religious Studies, the Department of Theater and Dance, the East Asia Center, the Department of East Asian Languages and Cultural Studies, and the Museum of Art, Design, & Architecture, UCSB.

We are now in the process of preparing an exhibition of Gagaku instruments and related materials at UCSB's Museum of Art, Design, & Architecture.



Ōta Yutaka teaching the biwa (interpreter is Mason Johnson)

Cara Healey

Continued from page 19.

network to include peers and mentors beyond UCSB, and they also encouraged me to think from the very beginning about how my time in school could be applicable to the job market. Those were both great bits of advice.

In terms of what I would do differently, it's tempting to say that I wish I had taken more seminars and read even more widely, but that's probably me being overly nostalgic, imagining I had more free time than I actually did. In all seriousness, I'm glad that I was able to make time for breaks and work at a (more-or-less) sustainable pace through grad school. These days I'd like to do a better job at staying connected with my former classmates, since now we're all spread out and it's easy to lose touch.

Emm Simpson

Continued from page 15.

regular class, and design assignments that worked with the online learning situation rather than against it. I've had students create videos, podcasts, apps, and websites, some of which rival actual websites and videos I've seen on YouTube.

Beyond the classroom, COVID-19 has posed huge challenges to our lives and professions in numerous ways. As I go on the job market this fall yet again, I'm sure that I'm not the only one occasionally feeling despondent about the state of academia and the world at large. But I think it's important to remind ourselves that in teaching language and cultural studies, we are doing vitally important work. In a time of heightened nationalism, racism, and inequality, coursework that contributes to cross-cultural understanding and critical thinking is essential. In my classes, I get to watch students broaden their horizons and their understanding of how people can live, think, and understand things differently than they do. At the end of the day, I get paid to do a job I love and see my work make a difference. While there is much to be discouraged about, I find this encouraging.

Graduate Student Activities

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Student Resource Center's Funding Peer Adviser. She looks forward to conducting her fieldwork with the support of a year-long grant from the Social Science Research Council and Japan Foundation.

Wandi Wang spent a year before and another year after she came to UCSB writing a biography of Eugene W. Wu, a former curator of Harvard-Yenching Library at Harvard University and the first curator of the Chinese collection at the Hoover Institution at Stanford University. Wu is 98 years old, has served in World War II in both China and the U.S., and has built important East Asian collections at Harvard and Stanford over the course of 48 years in total. Wang wrote a detailed history of his legendary life and about how he contributed to creating a field and organization for East Asian libraries. At the end of the first year of her Ph.D. study, Wang signed a contract with Linking Publishing in Taiwan to publish the biography and has already been receiving invitations from prestigious publishing houses from mainland China.

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