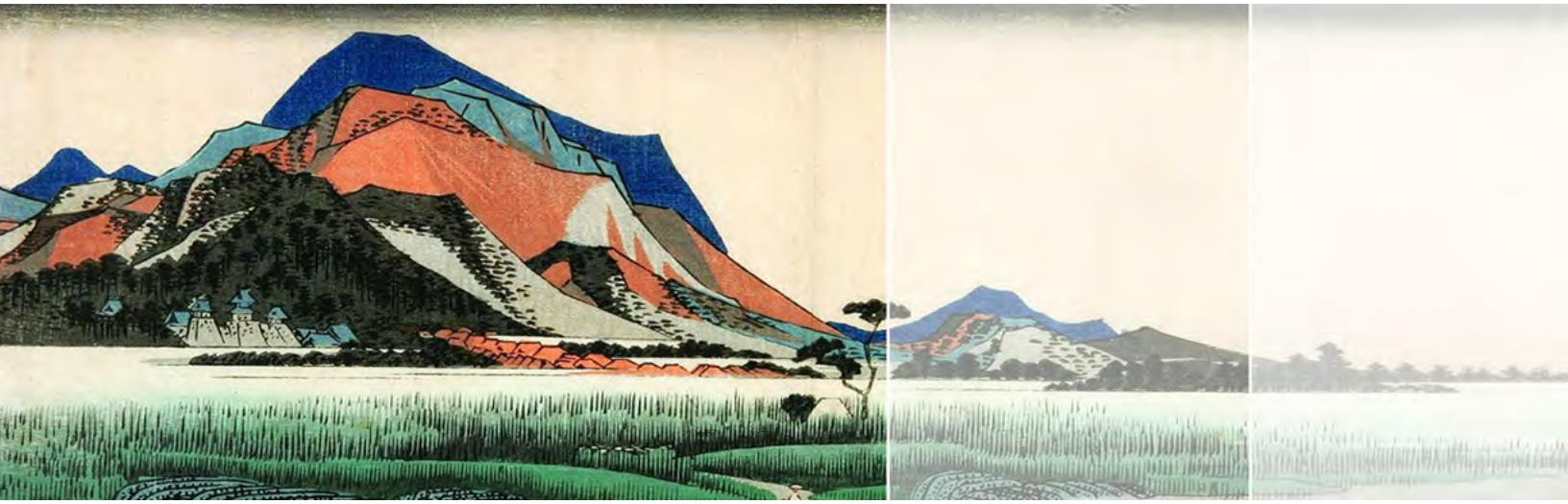


UNIVERSITY OF CALIFORNIA, SANTA BARBARA  
EAST ASIAN LANGUAGES & CULTURAL STUDIES



# Departmental Newsletter

Volume 7

Fall 2014



# EALCS

## 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 (but not limited to) languages, literature, history, society, politics, economics, religiosities, media, and art. In a world of increasing international cooperation and globalization, students will be prepared to face a society in which Asia is now a significant factor in the foreign relations of the United States, and the rest of the world.

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## Words from the Chair

At the end of this academic year, a tragic act of violence claimed the lives of six UCSB students, while several others were injured. Our deepest thoughts go to all those who have been affected by this cruel incident. In response to this unimaginable loss, the UCSB community has risen to the occasion and faculty, students, and administration have sought to respond with creative solutions for strengthening the relationship between UCSB and the neighboring Isla Vista community. We only hope that this suffering will not have been in vain, but will instead become an opportunity to find new solutions to the ongoing problems that caused it. I am proud to say that our university and our community, of which the Department of East Asian Language and Cultural Studies is an active member, have shown remarkable strength, compassion, and resilience.



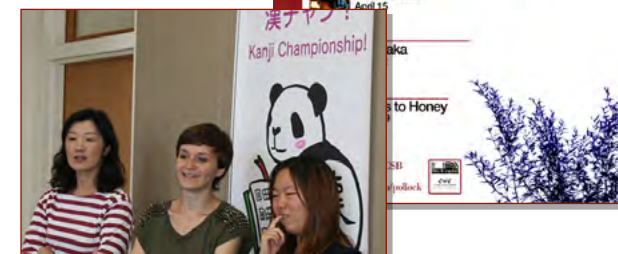
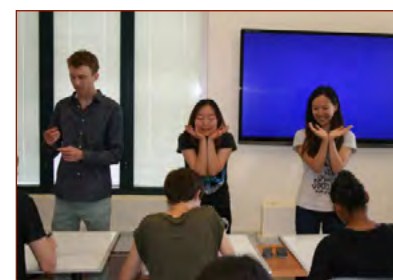
Fabio Rambelli - Chair

In this past year, we celebrated the 20th anniversary of the establishment of our department, and the 50th anniversary of the beginning of Chinese language and literature classes at UCSB. Very appropriately for such important anniversaries, EALCS has shown remarkable growth. The number of undergraduate EALCS majors are at a historical high, and this year we received nearly 100 graduate applications, a record number. We are very pleased that in September 2014 we are welcoming 3 new MA students and 5 new PhD students (including two central fellowship awardees.)

New people coming, some people going. Our colleague Corey Byrnes (Chinese literature) has left us for the Chicago area. We wish him all the best at his new job. We have also revised and expanded our Asian Studies Major in order to make it an even more inclusive educational hub and stimulating springboard for students to familiarize themselves with a number of matters related to East and South Asia. This new major will already be available for enrollment in Fall 2014.

We are also working on creating a high-proficiency track for our Chinese Studies Major, along the lines of a similar track already existing for our Japanese Studies Major. This new track will make it easier for students already fluent in Chinese to major or double major with us. We plan to have this new track available to students next year. In addition, all of our three majors (Asian Studies, Chinese Studies, and Japanese Studies) have been enriched with new, attractive courses.

Finally, in October 2014, a branch of the Confucius Institute will be established at UCSB and housed in our department. The Confucius Institute will further enrich our Chinese language course offering and will contribute to a better understanding of various aspects of the People's Republic of China. This event will further enhance the role and reputation of our department as an arena for discussion about East Asian cultures.



# TABLE OF CONTENTS

Volume 7 • Fall 2014

|   |    |
|---|----|
| Words from the Chair, Fabio Rambelli  | 2  |
| Faculty Feature:<br>Estimating Sōseki<br>John Nathan  | 4  |
| Japanese Corner:<br>Updates from the Japanese Language Program<br>Chikako Shinagawa   | 4  |
| Chinese Corner:<br>Updates from the Chinese Language Program<br>Shu-Chuan Chen  | 5  |
| East Asia Center Updates  | 8  |
| Shinto Studies Program:<br>Visiting Speaker Series (2013-14)<br>Fabio Rambelli  | 9  |
| Recent Activities and Publications<br>– EALCS Faculty<br>– Lecturers  | 10 |
| <b>SPECIAL PROGRAMS</b><br>“Master Artists of Japan” Series<br>Katherine Saltzman-Li  | 16 |
| “Think Locally, Act Globally”:<br>Nuclear Japan Filmfest Premieres at Pollock Theatre<br>Naoki Yamamoto                                 | 18 |
| Center for Taiwan Studies<br>News and Events (2013-14)<br>Kuo-Ch'ing Tu   | 19 |
| <b>NEW INITIATIVES:</b><br>“Reinventing Japan” Research Focus Group Expanded<br>as Graduate Seminar<br>Sabine Frühstück & Kate McDonald | 22 |
| Graduate Student Professionalization:<br>UC Scholars of Buddhist Studies Converge on UCSB<br>Dominic Steavu                             | 23 |
| <b>ALUMNI UPDATES:</b><br>Reflecting on an EALCS Degree<br>Alexis Agliano Sanborn   | 24 |
| <b>RECENT GRADUATES:</b><br>Thoughts on a Semester Abroad<br>Benjamin Longawa   | 25 |
| Dialogue Between Grad Students<br>Mae Chase Dunn &<br>Emm Simpson   | 26 |
| Research Resources  | 27 |



By Chikako Shinagawa

The Japanese Language Program is not just a series of language classes. With a dedicated group of lecturers and excellent teamwork, the program strives to go beyond the classroom and create a strong learning community.

We kicked off the Fall quarter with the Japanese Program orientation where students got a firsthand look at what our department and the Japanese Language Program was all about. Students not only learned about language courses, but were also introduced to our interdisciplinary courses including offerings in history, culture, literature, music, and film, through presentations made by various professors. They also found out about various Japan related organizations on campus such as the Japanese Students Association, the Anime Club, and the Kendo Club.



Tadoku Club reading examples

Japanese Tadoku Club (Extensive Reading Club in Japanese) was launched in Winter 2014 to help the students improve their reading skills with fun and interesting content. The members get together and read Japanese language books every Friday afternoon for 1 to 2 hours. Since the books for the Tadoku activity are graded into levels 0 to 5 based on the range of vocabulary and the complexity of structures, the members started with the appropriate level for their Japanese proficiency and have gradually improved their reading skills and cross-cultural competence as they spread the wings of their imagination in the world of the story. We are also seeking the best ways to incorporate other activities such as

continued on page 6

## “Estimating Sōseki”

This article is based on excerpts from a keynote address delivered at an international symposium on Natsume Sōseki, entitled “Sōseki’s Diversity,” held at the University of Michigan in May, 2014:



JOHN NATHAN

...In a recent review of Bernard Malamud, Cynthia Ozick wrote: “Every sovereign imaginative artist is obliged to be the sole heir to a singular kingdom.” I was pleased to read this because it seemed to me to point toward a powerful argument for exceptionalism, a much maligned notion that I endorse heartily. No one would deny that Natsume Sōseki is a “sovereign imaginative artist,” and it seems equally clear that he is “sole heir to a singular kingdom.” Our task as critics is to render an evocative description of that kingdom and to produce an analysis, an explanation if you will, of its singularity.

I would argue that evaluating a kingdom challenges the critic in an exceptionally difficult manner when its location, not to mention its architecture and even the language spoken in it, is positioned at a vast remove from anything we know intuitively. Even when we have solved the puzzle for ourselves, rendering it in terms that make any sense to foreign readers is an additionally difficult burden....

Two major obstacles confront us: the first is the existence of a canon of Japanese literature in translation, a reflection of the subjective taste of, initially, two zealots, Donald Keene and Edward Seidensticker. The effect of the canon, even today, is that teachers, generations of dissertation writers, and the literate reading public are inclined to approach Tanizaki, Kawabata, Mishima, and only latterly Ōe Kenzaburō uncritically as the principal serious writers who merit close attention.

Secondly, a twofold difficulty: Can we discern and measure Sōseki’s originality in Japanese so that we can hold it up against writing we intuitively comprehend? And can we translate it for Western readers, pry it loose from the singular kingdom it inhabits and haul it into the open where others can experience it in all the richness and complexity that is Sōseki’s challenge to his readers?

The task, as I have suggested, is establishing some system of comparative values; how, in other words, to arrive at an evaluation in terms that will make sense to Western readers without compromising, or indeed obliterating, the components of the novelist’s art which are ineffably rooted in Japanese culture and may well have no equivalent in Western narrative?

The question is intended to point toward the usefulness, or indeed, the critical importance, of some sort of comparative literary approach. The degree of Sōseki’s intersection, or at least propinquity to our own great literary tradition, is best illuminated by a comparison to what we already know.

I’d like to illustrate one approach to locating Sōseki on common ground with

a brief reading of *I am a Cat* and *Light and Dark*, the bookends of his oeuvre. Many theories of a model for “Cat” have been advanced, but let me propose the importance to it of Lawrence Sterne’s *Tristram Shandy*. In his 1899 essay, Sōseki likens “Tristram” to a “sea cucumber” distinguished by no form or shape, no beginning or end, no head or tail.” But this is not intended as criticism. He continues: “the work that insured a place in history for the compulsively perverse and morbidly neurasthenic Lawrence Sterne was the compulsively perverse and morbidly neurasthenic *Tristram Shandy*; no book plays men for clowns and fools so extravagantly, no other makes us cry so hard or laugh so loud....”

To an extent that exceeds several explicit allusions to it, *Tristram Shandy* is present in “Cat.” Both books proceed by detour and interruption; the tone and flavor of the satire are similar, and so is the often self-lacerative humor; and just as Sterne takes manifest pleasure in borrowing from everyone he has read from his beloved Cervantes to Rabelais to Shakespeare, Sōseki enriches “Cat” with a profusion of allusions to Aristotle, Tu Fu, the Heike, Beowulf, Shakespeare, Henry James and George Meredith and little known eighteenth century English poets....

I have written elsewhere about what I consider the unprecedented degree of interiority Sōseki achieved in his final novel, *Light and Dark*, unfinished at the time of his death in 1916, and based on that goal and its accomplishment I have suggested that it is properly viewed as the first, and possibly the last, “modern Japanese novel” in the Western sense of that term.

In this talk, I’d like to shift my focus to a consideration of Sōseki’s relationship to his principal characters in the book, Tsuda and his young wife O-Nobu, and to how the feelings about them that emerge in the course of the narration affect us as readers.

I’ll begin with Tsuda, who is easier to parse; the critic Hirano Ken called him a tsumarananbō—a non-entity: Handsome, capable of charm, a narcissist in constant search of signs of affirmation. We learn that Tsuda has married O-Nobu on the rebound and watch him, putty in Madam Yoshikawa’s hands as she leads him to the discovery that he is still attached to his former girlfriend, Kiyoko.

Tsuda’s cynicism where O-Nobu is concerned is laid out with disturbing clarity. He didn’t care for her to the extent people assumed he did, he tells us, but allowing the misunderstanding to obtain was in his best interest, because it amounted to currying favor with the people in a position to affect his future. No judgment is offered about this cold calculation; the reader is left alone to make of it what he likes.

More interestingly, what of the very young woman whose misfortune it is to be married to such a man? In Sōseki’s hands, O-Nobu emerges as a complex creature who conveys in equal measure astuteness and naiveté: on the one hand, she knows that Tsuda is not offering her the love she wants and feels certain she deserves. “Are husbands no better than sponges for soaking up their wives’ affection?” she asks herself. But her creator has saddled her with a passionate credo that allows her to live with her dissatisfaction and is designed furthermore to lead her to heartbreak. As she puts it to her young cousin, Tsugiko: “Just love the man and love him passionately enough and you will make him love you.”

This harmful certainty recalls another heroine whose creator has planted in her a germinal determination that in a similar way will rule and mar her life. I am speaking of Isabel Archer in Henry James’s *The portrait of a lady*: in his preface, James describes as the cornerstone of the work his notion of a certain young woman “affronting her destiny...”

continues on page 6

By Shu-Chuan (Bella) Chen

The Chinese Language Program provided various extra-curricular activities in the academic year 2013-2014 for enriching our language program in addition to our regular classes: Chinese 1-2-3, 4-5-6, 1NH-2NH-3NH, 4NH-5NH and Chinese 122A-122B-122C. We organized a Chinese table for 1st year Chinese students to have conversations with native Chinese speakers in the fall quarter. For cultural activities, highlights included a Chinese New Year’s celebration held at a local Chinese restaurant



Chinese New Year celebration

in February. Students not only had delicious Chinese food, but also conducted different performances, including singing Chinese songs, playing Chinese instruments such as Er Hu and Pipa, tongue twisters, and raffles. Then, in order to expand the students’ interests in Chinese culture, we continued with Mahjong workshops and practiced throughout the academic year; the students were coached by native Chinese speakers at UCSB. The students not only learned new Chinese characters, but also learned the rules of the game and acquired new skills. In addition, we offered a dumplings workshop in Fall quarter and Chinese onion pancake making and eating party in the Spring quarter for the 1st year Chinese students. We also kicked off the Spring quarter with a Hot Pot dinner. Tasting and making Chinese food was a lot of fun for our students. We hope that these extra-curricular activities on campus have piqued students’ interest in the Chinese Language Program at UCSB.

Congratulations to Rilla Peng, one of our 4th year students, for winning first place in the 39th annual CLTAC Mandarin Speech

continues on page 7



shadowing and group discussion into our club activities, so the members can improve other language skills as well.

Japanese Language Café (JLC) has



Japanese Language Club Karaoke event

served as the meeting ground not only for students of the Japanese language program but also Japanese students. Through the weekly meetings held by the students of the program, both our students and international students from Japan gather to share their passion of intercultural exchanges with each other. The weekly meetings give them opportunities to play games, watch Anime, or even just to relax with one another communicating in both English and Japanese. In addition to the weekly meetings, they successfully organized various events throughout the year such as a Karaoke party, movie night and many cultural exchange workshops. Credit for all this is greatly attributed to the hard work done by JLC student officers, Joseph De Rutte, Eric Lee, Anolin Ta, Hiroumi Jimbo and Leeanne Li. It is a great pleasure for the Japanese Language Program to see JLC functioning as the place where students meet with each other across their levels of courses and become one big family to share the love of learning about Japanese language, culture, and society.

The Sushi Workshop conducted by local chef Fukiko Miyazaki was another featured event. We offered sushi workshops in Fall and Spring quarter. Believe it or not for some students, sushi is the motivating factor for studying Japanese. The workshop is always popular and there are always "repeaters" who take the workshop again and again. Students had a lot of fun learning

continued on page 8

"Estimating Sōseki" - continued from page 6

Isabel's rejection of Lord Warburton's marriage proposal is early evidence of how this perverse determination affects her: the reader observes with mounting dismay as Isabel repeatedly turns away from the prospect of happiness she seems destined for.

There is no evidence that Sōseki read "Portrait." But there is a striking, uncanny degree of similarity in the circumstances, as well as the temperaments and behaviors, of these two heroines. To begin with, each is vulnerable to a conniving older woman who has the power to thwart the possibility of happiness in their lives, Madam Merle and Madam Yoshikawa. For example, it is Madam Merle who contrives to bring Isabel together with the perniciously destructive Gilbert Osmond; her motive in this, it develops, is that she is secretly the mother of Osmond's daughter, Pansy, and wants Isabel's fortune available to her. Madam Yoshikawa is drawn more ambiguously. But in her capacity to exercise a baleful influence on O-Nobu's life she resembles Madam Merle. Even Tsuda, who is capable of behaving like an emotional dunce, detects something unsettling in Madam Yoshikawa's assurance that she will make use of his secret meeting with Kiyoko as an object lesson for O-Nobu, training her, as she puts it, "to be more wifely, a better wife to you." Sōseki declines to elucidate her motive in this, although it seems clear that O-Nobu's best interests are not her concern....

But there is more to suggest similarity between these two heroines than the presence in their lives of destructive women. Both are bold and courageous, gallant even, and both reveal a fragility beneath the assured exterior they present to the world....

Notwithstanding the obvious similarities, there is at least one important difference between these two heroines: and that is how we are disposed to feel about them based on how they fare at their creators' hands.

Though he has consigned Isabel Archer to a life of misery, it seems clear that Henry James not only pities but even admires and possibly even loves her for the courage of her convictions, for her indomitable spirit, for her honesty. In the final pages of the novel when Isabel tears herself away from the white heat of Caspar Goodwood's passion that threatens to consume her and plunges back into the darkness that awaits her in Rome, we feel, James gives us to feel, an admixture of pity and admiration--in any event, we care, James has seen to that.

How, then, are we given to feel about O-Nobu? In the cruelest moment in the novel, tormented by the knowledge that there is, or has been, another woman in her



Natsume Sōseki

husband's life, O-Nobu appeals to Tsuda to allow her to feel secure:

"I want to lean on you. I want to feel secure. I want immensely to lean, beyond anything you can imagine... Please say it, 'feel secure.'"

Tsuda considered. "You can. You can feel secure"

"Truly?"

"Truly. You have no reason to worry."

Observing that O-Nobu's tension has eased, Tsuda feels relieved and turns to placating his wife, "abundantly employing phrases likely to please her." His conclusion: that women are easily consoled.

The reader is stunned to observe that this transparent ploy has been effective: "for the first time in a long while, O-Nobu beheld the Tsuda she had known before their marriage. Memories from the time of their engagement revived in her heart.

My husband hasn't changed after all. He's always been the man I knew from the old days."

We look for a hint from the narrator at this point, and discover that the narrator has slipped out of the room, leaving us to interpret the passage on our own. What are we to think? Are we to pity or condemn O-Nobu? We are left wondering uncomfortably.

But in the context of this inquiry I would put this another way: does Sōseki care? Surely if he doesn't it will be hard for us to. I've already touched on the deep vein of misogyny imbedded in a more generalized disillusionment with humanity in *I am a Cat*. Is that distaste being reflected in Sōseki's treatment of O-Nobu? In releasing his heroine into a gullibility as hopeless as this, as hapless and pathetic, is Sōseki revealing the same fundamental lack of respect, the contempt even, that colors Tsuda's attitude? Does Sōseki love or even pity his heroine, the only real, fully-fleshed heroine in his entire oeuvre?

In a letter to a certain Mrs. James, Lawrence Sterne declared that he had written Tristram Shandy "to teach us to love the world and our fellow creatures better than we do." Can we attribute the same motivation to Sōseki?

There may be no clear answer, but the question is nonetheless worth asking, because it serves as a bridge to a consideration, on equal and comparative terms, of two novelists, one an acknowledged master and the other a master who remains, not unnamed as does the *Cat*, but still unacknowledged in terms that will mean something to those who take Henry James' mastery for granted. Put another way, the question itself is a step toward relocating Natsume Sōseki's singular kingdom on a map shared by other great novelists in the Western firmament and thereby installing him in the position he deserves on an equal footing with his peers around the world.

**About the Author:**

John Nathan is Takashima Professor of Japanese cultural studies at the University of California, Santa Barbara. His published works include *Mishima, A biography*, *Sony: The Private Life*, and a memoir, *Living Carelessly in Tokyo and Elsewhere*. His translations of Ōe Kenzaburō are widely credited with having helped Ōe win the Nobel Prize. In 2013, Nathan completed a new translation of Natsume Sōseki's last novel, *Light and Dark* (明暗). He is currently writing a critical biography of Sōseki.



Hot Pot Dinner

Contest in the college level, advanced Chinese division this year. She was competing with students from prestigious universities in Northern California.

Congratulations also to the two recipients of scholarships from abroad: Suzanne Quon and Jack Wesley Jacob from our Chinese classes each received 6 months of the Huayu Enrichment scholarship for studying Mandarin in Taiwan.



Drew fund recipients

Congratulations to the eight Drew fund and CTS Language Award Recipients: Carolyn Mae Chase-Dunn, Cindy Thuy Linh Nguyen, Kira Emily Wyckoff, Alexander Kwoak Cheang Banos, Aura Grace Gilham, Kelly Lian Noah, Kirsten Jiexin Frank, and Anja Heppner.

These awards have been given to students with excellent academic achievement in Chinese language. The awards are made possible by the generous sponsorship of the Center for Taiwan Studies under the direction of Prof. Tu. Our heartfelt gratitude goes to Prof. Tu for his support of the Chinese Language Program.





Kanchan Kanji Championship

how to make California rolls and learning about the culture of Japanese food in this workshop.

This Spring, we had our third annual "Kanchan (Kanji) Championship." This year we had 41 participants. Prior to the event, contestants practiced kanji very rigorously in order to win. Congratulations to all the champions: Xiaotian Su, Youyunqi Wu (level 1), Rachel Cao, Yatong Wang (level 2), Pauline Ramette, Jialuan Ning (level 3) and Alisa Kubota (level 4). Whether they won or lost, everyone had a lot of fun testing their kanji knowledge in the games and eating Japanese snacks and baked delicacies. We hope that this will continue to motivate students to learn kanji. A special note of gratitude should go to the generous support from our department.

I would also like to make a special mention about Emi Okano, an EAP student, from International Christian University, Japan, who is majoring in Language Education. Emi did a great job as a remedial tutor. She will make an excellent Japanese teacher in the years to come. We wish her all the very best in her career as a Japanese teacher.

Congratulations to all the hard working students of the Japanese Language Program for their earnest efforts during the academic year. Special congratulations to

our student Mochizuki award recipient Katherine Nagy and outstanding student award recipients Benjamin Longawa and Joseph De Rutte for their excellent performance in studying Japanese.

Last but certainly not least, a heartfelt thank you to Professor Sabine Frühstück for her support of the Japanese Language Program.

## EAST ASIA CENTER YEAR IN REVIEW 2013-2014



The East Asia Center sponsored a series of dynamic events during the 2013-14 academic year that brought a wide array of speakers to UCSB, including writers, filmmakers, musicians, politicians and scholars. Continuing the EAC's longstanding mission of facilitating scholarly dialogue, some of the world's leading scholars working on East Asia visited campus for a series of lectures and workshops. These events included Jennifer Robertson (University of Michigan, Ann Arbor) on "Robot Caregivers and Robo-therapy in Japan: Treating the "Trauma" of Aging;" Peter Carroll (Northwestern) and Jun Yoo (Hawaii) on "Double Visions on Suicide: Symptoms of Modernity in Colonial Korea and Republican China;" Jeff Wasserstrom (UC, Irvine) on "The Chinese Boxer Crisis of 1900: Facts, Fictions, and Fantasies;" Martin Huang (UC, Irvine) on "Intimate Memory: Mourning and Remembering Deceased Wives in Late Imperial China"; James St. André (University of Manchester) on "Of Filial Sons and Copycat Pirates: The Urge to Understand Chinese Culture Through 'Key Concepts'"; Sakurai Yoshihide (Hokkaido University, Japan) on New Religions in Japan; Ji Jin (Suzhou University) on Contemporary Chinese Literature; Manduhai Buyandelger, (M.I.T.) on "The Social Life of Ghosts:

Shamanism, Buddhism, & Counter-Memory in Postsocialist Mongolia"; and Andrew Plaks (Princeton/Hebrew University of Jerusalem) on "Flying High: The Fantasy and Reality of Garden Swings in Classic Chinese Fiction."

EAC sponsored several forums, such as a roundtable with UCSB East Asian Studies Visiting Scholars to introduce their research and discuss new academic trends in China, Taiwan, and Japan. This interdisciplinary forum featured

Taiwan Children's Literature specialist Hiroko Matsuzaki, (Postdoctoral Fellow, Center for Taiwan Studies), Sociologist Lin Yi, (Xiamen University, Visiting Scholar, East Asia Center) and translation studies scholar Wu Yun, (Shanghai International Studies University, Visiting Scholar, Dept of East Asian Languages & Cultures). EAC also sponsored other forums, such as an informational session for the John Hopkins Nanjing Center.

In addition to this rich array of scholarly events, by collaborating with a broad array of campus organs (including EALCS, Center for Taiwan Studies, Arts & Lectures, and the UCSB MultiCultural Center), EAC also helped bring more than half a dozen other artists, writers, filmmakers, actors, politicians and other creative figures to

campus for a series of rich dialogues, lectures, and performances. Spearheaded by the Center for Taiwan Studies (and co-sponsored by EAC), UCSB Professor Emeritus Pai Hsien-yung, one of the most important stylists of Modern Chinese fiction and a major voice in the Taiwan Modernist Literary movement returned to campus to speak about his father, the influential Republican General Bai Chongxi. EAC also co-sponsored the "Master Artists from Japan: Living Traditions," which featured a series of events on Noh theater, Kyoto cuisine, Shrine rebuilding, which enriched campus with a week of performances, demonstrations, and exhibits. (See article on page 14.) "An Afternoon with Film Producer/Critic Peggy Chiao: Taiwan Cinema and Beyond" featured a special campus visit by Peggy Chiao. A powerhouse figure in the Taiwan film industry, Chiao helped reshape New Taiwan Cinema in the 1980s and 1990s as a critic, programmer, festival organizer, and professor. She is also the producer of over 20 features, 5 documentaries and 3 television series. One of China's best living writers Yan Lianke visited campus for a special dialogue on contemporary Chinese Literature at MCC where he spoke about his background, censorship, and gave an overview of his recent work. Finalist for the "Man Booker Prize" and Winner of the Kafka Prize, Yan is the author of such milestone novels as Lenin's Kisses, Serve the People and Dream of Ding Village.

Before her sold-out concert at Campbell Hall, singer/songwriter Abigail Washburn participated in a roundtable "Chinese Bluegrass and Beyond: Abigail Washburn in Dialogue with Jeff Wasserstrom (UC, Irvine) and Michael Berry (Director, EAC)," where they explored the intersections between politics, music, and activism in China. A critically acclaimed singer, composer and banjo player known for her collaborations with the Sparrow Quartet, the Wu Force, and her duet performances with Bela Fleck, she has performed extensively in China and collaborated with many

leading Chinese musicians. The EAC also sponsored a week-long residency with the father of Chinese queer cinema, Cui Zi'en. Known as a writer, director, actor, screenwriter, scholar, professor and activist, Cui has been one of the single most important voices in the Chinese queer rights movement for the past two decades. During his residency, Cui screening his documentary film "Queer China, Comrade China" at MCC and also took part in an extended 3 ½ hour dialogue on Chinese independent cinema with veteran screenwriter Ning Dai and UCSB students on Chinese independent cinema. Finally, EAC had the honor of hosting former Taiwan Vice-President Lu Hsiu-lien and her co-author Professor Ashley Esarey for a dynamic dialogue about her new autobiography, My Fight for a New Taiwan: One Woman's Journey from Prison to Power. In dialogue with Michael Berry, Lu and Esarey discussed her formative years, her instrumental role in Taiwan's feminist movement, and her time as a political dissident including her experience as Vice-President, with her candidly talking about a highly controversial assassination attempt on her life.



Professor Michael Berry answers questions with the "father of Chinese queer cinema" Cui Zi'en

## SHINTO STUDIES VISITING SPEAKER SERIES

As part of its mission to promote research and understanding on Japanese religion and culture, the ISF Shinto Studies Chair co-sponsored various events on campus, particularly the series "Master Artists: Traditional Arts from Japan" (see page 14).

Additionally, as part of the UCSB Japanese Religions Series, we invited professor Sakurai Yoshihide (Hokkaido University, Japan) who gave a lecture about Japanese



Sakurai Yoshihide

new religious, and professor Roberta Strippoli (Binghamton University, State University of New York), who presented her ongoing research on the extra-textual afterlives of medieval literary heroines and their intersections with religious practices and cultural memory. Both professors Sakurai and Strippoli met with our graduate students to discuss research projects and methodologies.



Iwasawa Tomoko

Finally, Iwasawa Tomoko (Reitaku University, Chiba, Japan), visited our campus April 2014 to lecture on "Re-examining the Study of Japanese Culture: A Comparative Analysis of *The Chrysanthemum and the Sword* and *Mirror for Americans: Japan*." Her lecture provided an analysis of two historical examples that show how difficult it is to pursue a meaningful intercultural understanding in an actual historic-political context.



# RECENT ACTIVITIES & PUBLICATIONS FACULTY



## MICHAEL BERRY

### Publications

- *Zhuhai shiguang: Hou Xiaoxian de Guangying jiyi. (Boiling the Sea: Hou Hsiao-hsien's Memories of Shadows and Light)*. Traditional Chinese version, Taipei: INK, 2014; Simplified Chinese version, Beijing: Guangxi Normal University Press, forthcoming.

A book-length extended dialogue with award-winning filmmaker Hou Hsiao-hsien, who discusses his childhood, experience breaking into the film industry as well as all of his major works. The book also includes interviews with Hou's collaborators screenwriter Chu Tien-wen, actor Jack Kao, and writer Huang Chun-ming, and a preface by Jia Zhangke.

- "Face-to-face with Hou Hsiao-hsien" (in Chinese) China Film Director Association, 2014.
- In Memory of C.T. Hsia (in Chinese) in Caixin's Gaige Zhongguo, 2014.
- "My First Film: An Interview with Hou Hsiao-hsien and My First Film: An Interview with Chang Tso-chi" (in Chinese) in Young Filmmaker's Handbook Volume 6; China Citic Press, 2014.
- "China Is Near: The Game-changing power of the Chinese box office challenges Hollywood's way of doing business" in Film Comment Magazine, 2014.

- Book Review of "Structure, Audience, and Soft Power in East Asian Pop Culture" In Pacific Affairs, 2014.

### Lectures/Presentations

- "The Pitfalls of Chinese-English Literary Translation" and "Reflections on Exporting Chinese Culture" at the Chinese Ministry of Culture Forum, Beijing 2013.
- "Chinese Cinema with Hollywood Characteristics" University of Arizona, 2014.
- Hosted numerous public dialogues with Lu Hsiu-lien, Yan Lianke, Cui Zi'en, Ning Dai, Abigail Washburn, and others.

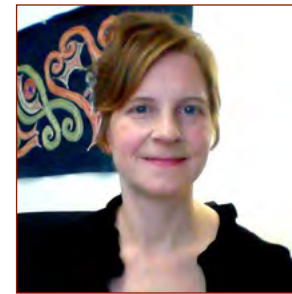
### Other Activities

- Served on the jury for the 2014 Dream of the Red Chamber Prize, Hong Kong Baptist University, 2014.
- Boiling the Sea selected as a Recommended Book of the Month, March 2014 by Unitas Bookstore, Taiwan's leading bookstore chain.
- Served as a regular Chinese-language columnist for The Beijing News and the Chinese Film Director's Association.



*Zhuhai shiguang: Hou Xiaoxian de Guangying jiyi. (Boiling the Sea: Hou Hsiao-hsien's Memories of Shadows and Light)* by Michael Berry

- Featured in numerous mainstream video, radio, and print media interviews with venues like The Wall Street Journal, NPR's On Point, Today and China Daily.



## ANN-ELISE LEWALLEN

### Publications

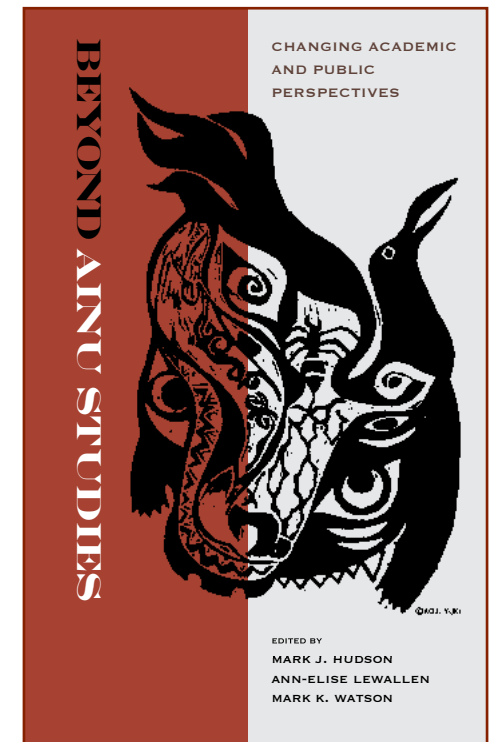
- *Beyond Ainu Studies: Changing Academic and Public Perspectives*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.
- "The Gender of Cloth: Ainu Women and Cultural Revitalization." In *Beyond Ainu Studies*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.
- "Introduction." Co-authored with Mark Watson. In *Beyond Ainu Studies*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.
- "Contemplating the Meaning of Resilience for Indigenous Peoples." Resilience: An Environmental Humanities Journal. (Jan. 2014) 1:1.
- "Bones of Contention: Negotiating Anthropological Ethics within Fields of Ainu Refusal." In *Critical Readings on Ethnic Minorities and Multiculturalism in Japan*. Ed. by Richard Siddle. Leiden and Boston: Brill, 2013.
- Foreword and Translation of chapter by Tsuda Nobuko. "Our Ancestors' Handprints: The Evolution of Ainu

Women's Clothing Culture." In *Beyond Ainu Studies*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.

- Translation of chapter by Deriha Kōji. "Trade and a Paradigm Shift in Research on Ainu Hunting Practices." In *Beyond Ainu Studies*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.
- Foreword to chapter by Sunazawa Kayo. "As a Child of Ainu." In *Beyond Ainu Studies*. Co-editor with Mark Hudson and Mark Watson. Honolulu: University of Hawai'i Press, 2014.

### Lectures/Presentations

- "'Indigenous Modernity,' Global Indigenous Art, and Contemporary Ainu in the Museum." Japanese Arts and Globalizations Conference, UC-Irvine, Irvine, CA. January 2014.
- "Indigenous, Female, Other: Ainu Women's use of Universal Language to gain Local Empowerment." Symposium: "Interrogating Intersectionality in North East Asia: How do Race, Gender and Class work in contemporary Japan, South Korea, and China?" University of San Francisco, April 3, 2014.



*Beyond Ainu Studies: Changing Academic and Public Perspectives*, co-edited by ann-elise lewallen.

- Discussant for "Ashes to Honey" screening for Nuclear Japan: Japanese Cinema Before and After Fukushima film series, April 29, 2014.
- "Global Cultures of Marginalization: Race, Gender, and Indigenous Women's Empowerment." UC-Center for New Racial Studies Conference, UC-Hastings, May 16, 2014.

continues on page 12





**XIAORONG LI**

Publications

- "Who are the Most Beautiful Women of China? : The 'One Hundred Beauties' Genre in the Qing and Early Republican Eras." *Frontiers of Literary Studies in China* 7.4 (December 2013): 617-53.
- "Xu Can (ca. 1610-1677+)." In *Women's Poetry of Traditional China* 历代女性诗词鉴赏辞典. Shanghai: Shanghai cishu chubanshe, forthcoming (August 2014).
- *Review of Women and the Literary World in Early Modern China, 1580-1700*, by Daria Berg (London and New York: Routledge, 2013). *Bulletin of the School of Oriental and African Studies in London* 77.1 (February 2014), 65-67.
- *Review of Reverie and Reality: Poetry on Travel by Late Imperial Chinese Women*, by Yanning Wang (Laham: Lexington Books, 2014). *Women and Gender in Chinese Studies Review*, forthcoming (December 2014).

Lectures/Presentations

- "Beauty without Borders: A Meiji Anthology of Classical Chinese Poems on Beautiful Women."
- Presentation at "Collecting Asia: A Global Asia's Symposium," Pennsylvania State University, Sept 27-30, 2013.

- "Sensualism or Sensationalism? : The Textual Politics of the Poems on the Beauty 美人詩 in the Late Ming." Presentation at the Annual meeting of Association for Asian Studies, Philadelphia, March 27-30, 2014.

Other Activities

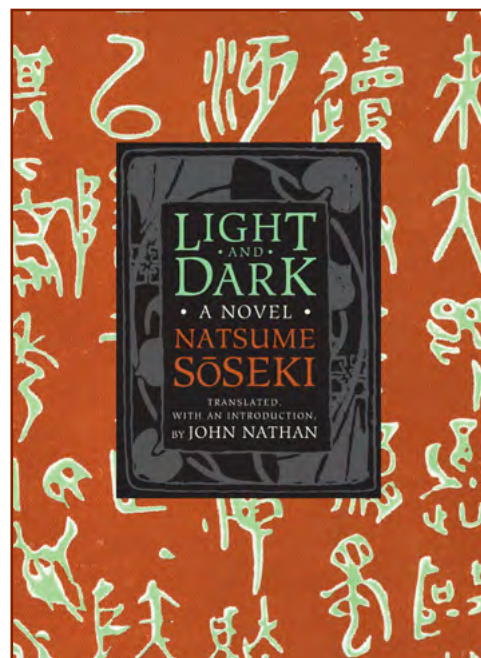
- External Examiner for the Honors Program at Swarthmore College, May 2014.



**JOHN NATHAN**

Publications

- *Light and Dark*. (明暗.) Natsume Soseki. Trans., with Introduction and Note on Translation, John Nathan. New York. Columbia University Press. Nov., 2013. 419pp. Soseki's final novel, his masterpiece though unfinished at the time of his death in December, 1916. A novel of Jamesian precisions, it achieves a degree of interiority that had no precedent in Japanese fiction and hasn't been equaled since. Hence Japan's first "modern novel" in the Western sense of that term, and possibly the last. A portrait of conflicting interests inside a haut-bourgeois family on the eve of WWI. The heroine, O-Nobu, emerges as the first three-dimensional female character in Japanese fiction.



*Light and Dark* a novel by Natsume Soseki - Translated by John Nathan

Lectures/Presentations

- Workshop/seminar on translating Japanese fiction. UC Berkeley. April 18, 19, 2013
- "Contending with Light and Dark: Conveying the author's voice."
  1. Invited talk at Harvard, Reischauer Institute. December 6, 2013.
  2. Invited talk at Columbia University. December 9, 2013.
  3. Invited talk at Yale University. December 10, 2013
  4. Invited talk at Princeton University. December 11, 2013.
  5. Invited talk at University of Indiana. December 16, 2013
  6. "Estimating Soseki." Keynote talk. "Soseki's Diversity," International conference at University of Michigan. April 19-21, 2014.

Other Activities

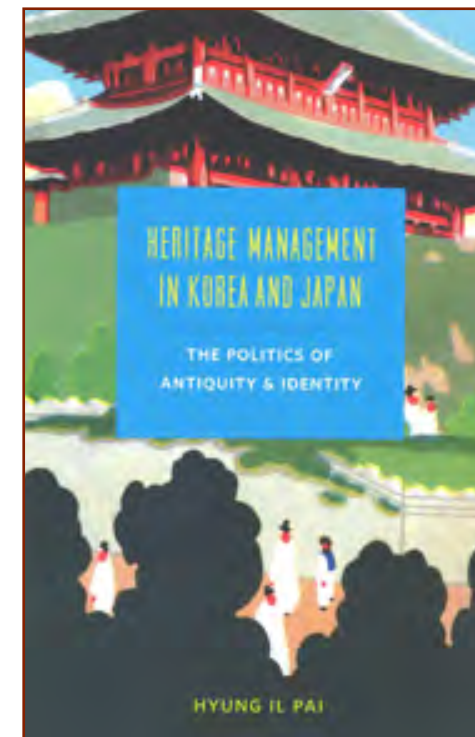
- Invited Jury Member; Fresh Wave Film Festival, Hong Kong, 2012.
- Invited Jury Member; Dream of the Red Chamber Award, Hong Kong, 2012.



**HYUNG-IL PAI**

Publications

- "Staging 'Koreana' for the Tourist Gaze: Imperialist Nostalgia and the Circulation of Picture Postcards." *The History of Photography Journal* 37 (3): 301-311, 2013 (article).
- *Heritage Management in Korea and Japan: The Politics of Antiquity and Identity*. University of Washington Press, November 2013.



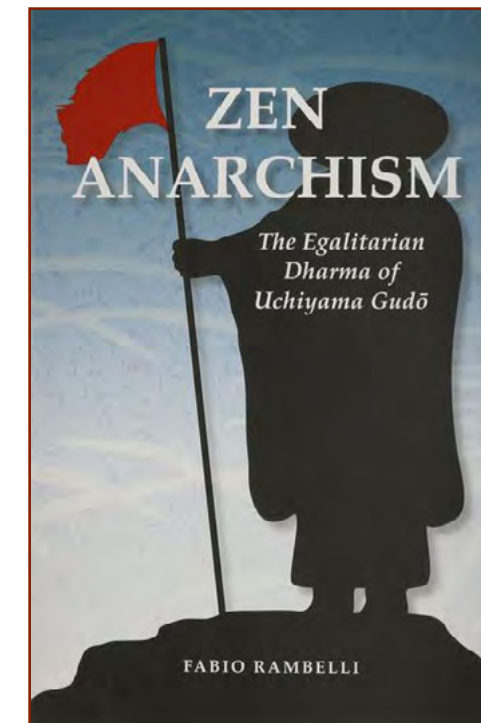
*Heritage Management in Korea and Japan: The Politics of Antiquity and Identity* by Hyung Il-Pai



**FABIO RAMBELLI**

Publications

- *Zen Anarchism: The Egalitarian Dharma of Uchiyama Gudō (1874-1911)*. Berkeley: Institute of Buddhist Studies (Contemporary Issues in Buddhist Studies series), 2013.
- Paperback edition of *Buddhism and Iconoclasm in East Asia: A History*. Written with Eric Reinders. London and New York: Bloomsbury, 2014 (originally published 2012)
- "The Buddha Head at Kōfukuji Temple (Nara, Japan)" (co-written



*Zen Anarchism: The Egalitarian Dharma of Uchiyama Gudō* by Fabio Rambelli

continues on page 14



with Eric Reinders), in *Striking Images: Iconoclasm Past and Present*, ed. Stacy Boldrick, Leslie Brubaker, and Richard Clay. London, Ashgate, 2013, pp. 39-46.

- "The Idea of India (Tenjiku) in Premodern Japan: Issues of Signification and Representation in the Buddhist Translation of Cultures," in *Buddhism Across Asia*, ed. by Tansen Sen. Vol. 1, pp. 259-290. Singapore: Institute of South East Asian Studies Publishing, 2014.
- "Buddhist Environmentalism: Limits and Possibilities," *Poetica* 80 (special issue on "Japan and Ecocriticism," eds. David Bialock and Ursula Heise), 2013, pp. 21-49.

#### Lectures/Presentations

- Invited presenter (paper on Ise Shinto as a Floating Signifier) at the International Symposium on Ise Shrine, Nihon bunka kenkyūjo, Kyoto (July 26-27, 2013)
- Invited presenter at a symposium of the Iconoclasm Network, London, October 2013
- Invited presenter at the International Shinto Studies Association, International Shinto Seminar, Tokyo, October 26, 2013 (paper on cosmological and geopolitical constructs of sacred space in Ise and Izumo shrines)
- Invited presenter at the international symposium "Buddhist Modernities," Oslo University, December 3-4, 2013 (paper "Confronting Modernity, Embracing Modernity: The Cases of Sada Kaiseki and Ito Shoshin")
- Groningen, May 2014, co-organizer of and presenter at the panel "The Matrix of Buddhist Capitalism in East Asia" (paper "Japanese Buddhism Confronts Capitalism: Sada Kaiseki's Buddhist Economics")



### KATHERINE SALTZMAN-LI

#### Lectures/Presentations

- Asian Studies Conference Japan, Summer 2013. Tokyo, Japan. ORGANIZED PANEL: Kabuki and History: Reconsiderations and New Considerations of Jidaimono TALK: "Temporal-Social Settings for Kabuki Play Genres."
- Japanese Theatre Symposium, Spring 2014. Yale University. INVITED TALK: "From Actors to Theatre: Transitioning Positions in Kabuki Production-related Criticism"

#### Other Activities

- Master Artists from Japan: Living Traditions. See article on page 20.
- Chair, Steering Committee, Global Performing Arts Consortium. <http://www.glopac.org/> A website with digitized materials and resource centers related to theatre: please visit us!



### Hsiao-Jung Yu

#### Publications

- "Lilun yu shishi—Yuyan jiechu shijiao xia de Zhongguyijing" (Theory and fact—a study of the translated Buddhist sutras of the Mediaeval Period from the perspective of language contact) (revised and reprint), collected in *Hanyi fodian yufa yanjiu lunji* (2013): 260-270. Beijing: Shangwu yishuguan.
- "Zaitan Zhonggu yijing yu Hanyu yufashi yanjiu" (Revisit the language of Medieval Chinese Buddhist texts and the historical Chinese syntactical studies) (co-authored) in *Han yi fodian yufa yanjiu lunji*, (2013): 46-69. Shangwu yinshuguan.
- "Contact and Change in the History of Chinese Language," in *Breaking down the Barriers: Interdisciplinary Studies in Chinese Linguistics and Beyond*, ed. by Guangshun Cao, Hilary Chappell, Redouane Djamouri and Thekla Wiebusch, (2013): 485-501. Taipei: Academia Sinica.

#### Lectures/Presentations

- Shanghai University, Shanghai, June-July, 2013

#### Other Activities

Conference organized: The Sixth International Symposium on Language Contact in Chinese History and the Northwest Dialects, UCSB, March 2013.



### XIAOWEI ZHENG

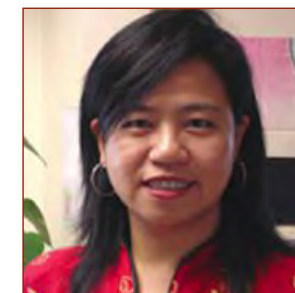
#### Publications

- "Life and Memory of Sent-down Youth in Yunnan." In James Cook, Joshua Goldstein, and Sigrid Schmalzer, eds., *Visualizing China: Image, History and Memory in China 1750-Present* (Roman & Littlefield), forthcoming in 2014.
- "Jiangou xinde lixian guojia: Xuantong yuannian Sichuan Ziyiju de taolun." In *Zhongguo shixuehui* ed., *Jinian Xinhai geming yibai zhounian guoji xueshu yantaohui lunwenji* (Beijing: Shehui kexue wenxian chubanshe), forthcoming in 2014.
- Review for Joel Andreas, "Rise of the Red Engineers: The Cultural Revolution and the Origins of China's New Class" (Stanford: Stanford University Press). In *Journal of Asian Studies*, 73.1 (February 2014).
- "Configuring a Constitutional State: Officials and Assemblymen at the 1909 Sichuan Provincial Assembly Meeting." *Twentieth-Century China* Vol. 38, No. 3 (October 2013): 230-253.

#### Other Activities

- Participated in "China and the Chinese World Order in the 1950s: A Research Workshop" (August 2013).

## LECTURERS



### BELLA CHEN

#### Lectures/Presentations

- Keynote speaker, Training Chinese Teacher Workshop 2013.
- Instructed Chinese language teachers for Chinese schools in Michigan region. Program was organized by the Michigan Chinese School Association.

#### Other Activities

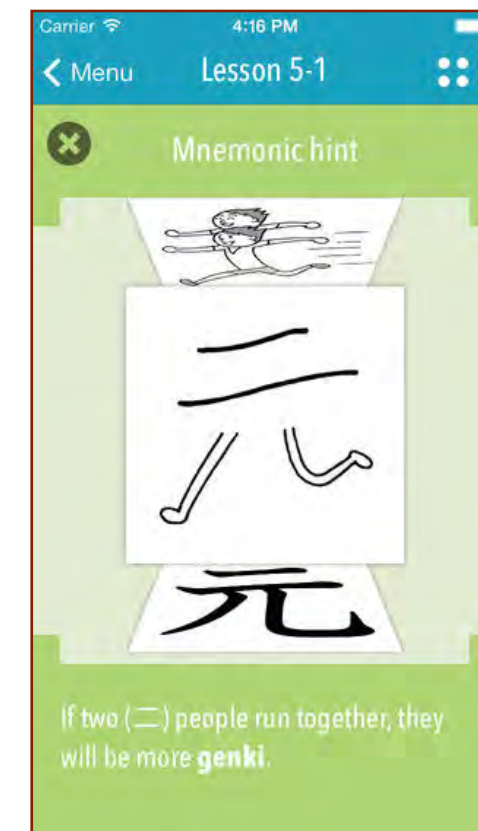
- The 39th Mandarin Speech Contest Committee Member and Judge, CLTAC.
- Non-senate faculty professional development fund recipient.
- Board member and Vice President of the Chinese Language Teachers' Association of Southern California (CLTA-SC).



### CHIKAKO SHINAGAWA

#### Publications

- *Genki Kanji Cards: Learning Basic Kanji through Vocabulary* iPhone app (co-authored), The Japan Times, 2014.
- *Genki Vocabulary Cards: Japanese Words Essential for Beginners* iPhone app (co-authored), The Japan Times, 2014.



*Genki Kanji Cards: Learning Basic Kanji through Vocabulary* iPhone Learning App screen capture



# Master Artists: Traditional Artists from Japan

By Katherine Saltzman-Li

At the end of January, EALCS, the entire campus, and the Santa Barbara community welcomed three remarkable artists from Japan for a week of performances, demonstrations, and exhibits. Master Artists from Japan: Living Traditions, was organized around the expertise and artistry of a noh actor, a Kyoto homestyle cuisine expert, and a photographer. Over the five days of programming, Santa Barbara audiences were privileged to witness the cultural traditions and innovations demonstrated by these three distinguished visitors.

Son and grandson of Living National Treasures (father, noh actor Katayama Kuroemon IX, and grandmother, the late Kyoto Kyomai dance master Inoue Yachiyo IV), Katayama Kuroemon X is one of today's most prominent actors of noh, a masked form of Japanese drama that features dance-like movement, chanted text, a chorus, and instrumental accompaniment. Multiple award winner, and director of important Kyoto noh associations, Mr. Katayama performs as a primary actor (shite) in the traditions of his 400-year old acting line of the Kanze School of noh. Assisted by Aoki Michiyoshi, a prominent Kanze School primary actor, playwright, and award winner in his own right, audiences were treated to demonstration/workshops and performances, including a noh chant workshop and performances in two roles: a celestial maiden, and the technically highly-demanding Lion Dance, which Mr. Katayama performed in plain kimono (rather than costume and mask.) This was a rare opportunity to see the actor's body and face as he executed the stylized, but clearly leonine movements demanded by the role.

Mr. Katayama's gift of communication and his genuine pleasure in sharing his art were evident in his demonstrations and in the post-performance Q&As. Aside from a full performance schedule, Mr. Katayama devotes considerable time to educational activities, spreading the art of noh through school visits and various publishing and digital projects. Santa Barbara audience



Graduate students Emm Simpson (EALCS) and Travis Seifman (History) interpret Noh master Katayama Kuroemon X's explanation of Noh dramatic performance.

members were able to experience his marvelous ability to convey the beauty, practice, and significance of noh, through his performances, demonstrations, and genuinely-engaged responses to audience questions.

Sugimoto Setsuko is the foremost proponent of obanzai cuisine, traditional Kyoto-style home cooking. Her teaching, cookbooks, and television appearances have made her Kyoto's foremost expert in obanzai, which promotes delicious taste and nutrition, as well as principles of simplicity and economy achieved through the use of seasonal ingredients and long-established techniques. Sugimoto-sensei offered a hands-on cooking demonstration of three basic preparations. With the help of volunteers from the Santa Barbara Japanese Community Association, this class in foundations was a lively, delicious success in introducing Japanese cooking skills to the full house of students, faculty, and community members in attendance.

The Sugimoto Family Residence in Kyoto - Sugimoto-sensei's home, designated by the Japanese government as an Important Cultural Property - is one of the largest and best preserved

Kyoto townhouses (machiya) remaining from the Edo Period. The house and its contents are the concrete inheritance from Sugimoto-sensei's merchant family past; as the next head of the Sugimoto household, Sugimoto-sensei also strives to preserve, maintain, and promote the customs associated with everyday living and the festival life of the ten generations of her family that have inhabited the residence. In addition to the lessons in obanzai principles, Sugimoto-sensei spoke about the contents of a precious family notebook that has been handed down from generation to generation through the female heads of household. This exceptional notebook records customs associated with daily life and annual events, as practiced by her family, and that were typical of Kyoto merchant families in the Edo Period. The same principles of simplicity and thrift that underlie obanzai cooking are central to these customs, principles that Sugimoto-sensei compellingly advocates for today.

From assistant photographer at Vogue Paris to photographs of Post-Impressionist European sculpture to his latest project of photographing the rebuilding and rededication processes of the great Japanese

Imperial shrines, photographer Masuura Yukihito shared his latest project through an exhibit of some of his photographs from "Shrines of the Gods." From 2006 to culminating ceremonies in 2013, Masuura-sensei followed the coinciding reconstructions at the Ise Grand Shrine (a complete rebuilding) and the Izumo Grand Shrine (major repairing.) The former is conducted once every twenty years and the latter irregularly, not having last taken place for sixty years. Masuura-sensei's photographs document various ceremonies and moments during the multi-year process, which begins with careful management of sacred forests for lumber supply and ends with the ceremony to mark the transfer of divine powers from the old to the renewed shrine buildings.

The theme of preservation and renewal in Sugimoto-sensei's work can be seen in the practices that Masuura-sensei documents of rebuilding or repairing sacred shrines. But his photographs are not just documents. Printed on creamy, delicate Japanese rice paper bound with pearl powder and glue to hold the grey-tones of the black and white images, each photograph revealed the remarkable content of the ceremonies through striking compositions of drama and beauty.

A highlight of the week took the program to the Santa Barbara Museum of Art for an evening program, "Master Artists from Japan: Theater, Culinary Arts, and the Rebuilding of the Shrine." All three artists collaborated in a multimedia evening of video presentations, talks, and a magnificent, fully-costumed performance of the Lion Dance that Mr. Katayama had performed (uncostumed) at UCSB. The presentation was followed by a grand reception in the Asian Galleries of the museum. We are very grateful to Santa Barbara Museum of Art's Friends of Asian Art for co-sponsorship of the museum event, and to Susan Tai, Elizabeth Atkins Curator of Asian Art, for her important role in helping arrange this event.

Traditional shrine building techniques have been passed down among specialists

for over 1,300 years; Katayama-sensei's art goes back not just the 400 years of his particular acting line, but over 600 years to the foundations of noh as we know it; and Sugimoto-sensei's family customs and cooking techniques have a several-hundred year history. The topic of transmission of knowledge and methods in each of these arts, indicated by the subtitle of the program, "Living Traditions," was frequently addressed in the presentations of these remarkable and eminent artists,

running of specific events. Interpretation for the actors at the Q&As was provided by graduate students Emm Simpson (EALCS), Travis Seifman (History), and Or Porath (Religious Studies). Cade Bourne (EALCS) reactivated his training and skills as stage manager/theatre technician to run the noh performances in the College of Creative Studies Little Theatre. Diamante Waters (Religious Studies) also lent a technical hand at the Kyoto Traditional Cuisine Lecture Presentation. Emm Simpson translated the written materials for Mr. Masuura's exhibit. Finally, the overall program of near fully-reserved events owes much of its success to the organizational skills of graduate student Suzy Cincone (EALCS.) Suzy's attention to details large and small, from logistics to website design to campus receptions for each artist, is most gratefully acknowledged.

Master Artists was organized by EALCS, in collaboration with the Kofuku Taishi project of Felissimo, Japan, which seeks to share traditional Japanese culture in a spirit of friendship and ambassadorship by facilitating international visits by some of Japan's finest artists. One of the great pleasures of producing this program from the Santa Barbara side was the opportunity to collaborate with the dedicated and talented professionals from Felissimo. EALCS is very grateful for the many campus co-sponsors who made this program possible, with special thanks to David Marshall, Dean of Division of Humanities and Fine Arts, the UC Institute for Research in the Arts, the Interdisciplinary Humanities Center, the UCSB Art,

Design, & Architecture Museum, Shinto Studies Chair Endowment, East Asia Center, and the Departments of Religious Studies and Theater and Dance. The cooperation of the College of Creative Studies and the Multicultural Center in providing venues is gratefully acknowledged.

For more on the program and artists, visit the website:

[masterartistsfromjapan.weebly.com](http://masterartistsfromjapan.weebly.com)

## Master Artists from Japan: Living Traditions

|  |  |  |
|--|--|--|
| PHOTOGRAPHER<br><b>MASUURA</b><br>Yukihito | NOH ACTOR<br><b>KATAYAMA</b><br>Kuroemon | CUISINE EXPERT<br><b>SUGIMOTO</b><br>Setsuko |
| assisted by<br>Aoki Michiyoshi             |  |  |

SHRINE REBUILDING    NOH THEATER    KYOTO CUISINE

Three great artists from Japan, each representing a cultural tradition and its living practices, present a week of performances, demonstrations, and exhibits.

Join one event or all with these master artists and their masterful offerings.

|  |   |
|--|---|
| <p><b>MONDAY JANUARY 27, 3:30 pm</b><br/>Noh Demonstration/Workshop<br/>UCSB College of Creative Studies,<br/>Old Little Theater</p> <p><b>MONDAY JANUARY 27, 7:30 pm</b><br/>Shrine Photography Exhibit,<br/>Opening and Gallery Talk*<br/>UCSB College of Creative Studies Gallery<br/><i>*The exhibit will remain on view until Friday January 31*</i></p> <p><b>TUESDAY JANUARY 28, 7:00 pm</b><br/>Noh Performance<br/>UCSB College of Creative Studies,<br/>Old Little Theater</p> | <p><b>WEDNESDAY JANUARY 29, 5:30 pm</b><br/>Master Artists from Japan: Theater, Culinary Arts, and the Rebuilding of the Shrine<br/>Santa Barbara Museum of Art,<br/>Mary Craig Auditorium</p> <p><b>THURSDAY JANUARY 30, 4 pm</b><br/>Kyoto Traditional Cuisine Demonstration<br/>UCSB MultiCultural Center Kitchen &amp; Lounge</p> <p><b>FRIDAY JANUARY 31, 4 pm</b><br/>Kyoto Traditional Cuisine<br/>Lecture Presentation<br/>UCSB McCune Conference Room,<br/>HSSB 6020</p> |
|--|---|

For more information, including seat limitations, please visit:  
[www.eastasian.ucsb.edu](http://www.eastasian.ucsb.edu) and click on the link.

This program is co-sponsored at UCSB by the Department of East Asian Languages and Cultural Studies, Shinto Studies Chair Endowment, Division of Humanities and Fine Arts, UC Institute for Research in the Arts, East Asia Center, Interdisciplinary Humanities Center, College of Creative Studies, Department of Theater and Dance, Department of Religious Studies, UCSB Art, Design & Architecture Museum, and the MultiCultural Center, as well as by Felissimo, Japan and Santa Barbara Museum of Art's Friends of Asian Art.

whose work demonstrates the vibrancy of ongoing cultural traditions. Interacting with artists of such stature was exciting and inspiring for students in classes with linked assignments, as well as for the broader UCSB and Santa Barbara communities. It was a great honor to observe the passion, desire, ability, and ingenuity of the artists in finding ways to share their arts with new audiences.

Several of our graduate students contributed significantly to the smooth



Think Locally, Act Globally:

A Report On “Nuclear Japan: Japanese Cinema Before and After Fukushima”

By Naoki Yamamoto (Film and Media, UCSB)

On March 11, 2011, a 9.0-magnitude earthquake struck the Tohoku region of northeastern Japan, followed by massive tsunami attacks that washed away more than twenty thousand people living on the coastline. However devastating or merciless this was, it was just the beginning of a much more severe catastrophe: the power of the tsunami was so strong that it resulted in the meltdown of three reactors at the Fukushima Daiichi Nuclear Power Plant, which made it the worst nuclear disaster in history since Chernobyl. Just as “Hiroshima” and “Nagasaki” have served as a reminder of the first occasion of the A-bomb being dropped on human beings in the past century, the term “Fukushima” has now become a watchword for nuclear disasters in the 21st first century, whose outcomes we have just begun to recognize.

From April 15 to April 19, 2014, a special film series entitled “Nuclear Japan: Japanese Cinema before and after Fukushima” was held at the Pollock Theater. Cosponsored by the Carsey-Wolfe Center, the Department of Film and Media Studies, and the Department of East Asian Languages and Cultural Studies, the series brought to UCSB three recent Japanese films dealing with issues related to the ongoing nuclear disaster in Fukushima and beyond. With the growth of digital devices, we now have greater access to a torrent of spectacular images captured directly at the sites of destruction. But news cameras are more often than not dismissive of the actual lives of countless people affected by the disaster and its aftermath, and of the complex reasons behind their suffering. In contrast, the three films in the series depicted Japan’s current situation in a way very different from what major news media have told us, reflexively questioning what roles film can or should play in mediating, commemorating, and reflecting upon the traumatic experience of the disaster.

HERE AND THERE—ARE WE REALLY FAR FROM FUKUSHIMA?

As a specialist of Japanese cinema, I served as the main programmer of this film series. Having said that, I never intended to take the position of a “native informant,” or someone who is more knowledgeable about the current situation in Japan. When the earthquake-tsunami-nuclear triple disaster hit Japan, I was in the United States wrapping up my dissertation. Needless to say, I was really utterly shocked by the news and did my best to collect information about its aftermath since my parents live in Ibaraki Prefecture, only 100 miles away from the Fukushima Daiichi. At the same time, however, my physical distance from the actual sites of destruction had prevented me from embracing whatever was happening in Japan as my own, making it ethically unacceptable to address Japanese people’s sufferings from the position of an outsider.

Then, how did I come up with the idea of showing recent Japanese films on nuclear issues at UCSB? My distanced relationship with post-3.11 Japan began to take on a new meaning when I moved to Santa Barbara last September. First, like most areas in Japan, Santa Barbara has been under the constant threat of earthquake, as exemplified by the one that completely destroyed the city’s historic center on June 29, 1925. Second, along with other cities located on the West Coast, Santa Barbara directly faces the Pacific Ocean, where radiation-contaminated water leaking from Fukushima Daiichi could potentially cause serious problems to its ecosystem. Third, and most importantly, Santa Barbara is just 90 miles away from the Diablo Canyon Power Plant in San Luis Obispo County, the only nuclear plant still functional in the state of California.

Taken together, it is these geographical features of Santa Barbara that provided me a unique and opportune juncture to reconnect myself to Japan’s current situation. Given the growing concerns about nuclear problems among Japanese residents, whatever is happening in Fukushima and other areas in Japan reappears before us as an urgent problem that we should take seriously as our own. Consequently, the main objective of “Nuclear Japan: Japanese Cinema before and after Fukushima” was not limited to providing some insider’s views on Japan’s ongoing disaster; I also envisioned it as an open space for self-reflection, a space in which all participants were encouraged to think and discuss what the films told us in light of our living environment. To this end, I invited three Japan studies specialists who gave insightful lectures and handled the Q & A sessions following each screening. Also, I designed this film series to be part of my upper-level undergraduate



“Nuclear Japan” Film series brings Japan’s post-3.11 cinema to UCSB

seminar “Disasters in Japanese Cinema,” so that the students were also able to take part in discussions both inside and outside the classroom.

FUKUSHIMA: MEMORIES OF THE LOST LANDSCAPE

The first film of the series, Fukushima: Memories of the Lost Landscape, poignantly told us that the physical and emotional distance I felt about the ongoing disaster was also shared among residents of Japan themselves. The film’s director, Matsubayashi Yoju, was in his apartment flat in Tokyo when the earthquake hit. In the following weeks, he was already on a trip to Fukushima and other affected areas in the Tohoku region to make a documentary film titled 311 together with the renowned filmmaker Mori Tatsuya and others. Having appeared as one of the “first” documentaries on the issue, 311 succeeded in getting much critical attention. However, Matsubayashi was far from satisfied with the film’s result because he felt it approached disaster victims from the position of an “outsider.” For this reason, he decided to make another documentary on his own, and this time he began by actually “living” with a group of people forced to evacuate from their hometowns that are located within the 20 km exclusion zone around the Fukushima Daiichi Power Plant.<sup>1</sup>

This is the back-story of Fukushima: Memories of the Landscape. Shot entirely on the digital video camera Matsubayashi carried with him all the time, the film captures an intimate but always respectful relationship he established with the people sheltered at the evacuation center. Unlike the majority of news reports or TV documentaries that tend to shed light on children as “innocent” victims of the disaster, his attention goes in particular to elderly villagers, including a memorable couple who refused to leave their home because of the sickly wife, all of whom had witnessed their hometown’s long-term commitment to the nuclear industry. Behind this particular attention is perhaps the director’s reluctance to accept an easy and judgmental distinction between victims and victimizers. As clarified near the beginning of the film, the electric power generated at the Fukushima Daiichi was used not in the local host communities but instead channeled to meet the huge energy demands in the Tokyo area, and as one of many residents of this capital city, Matsubayashi tries to confront his own responsibility through his devotion to the lives of those evacuees.

In many ways, Fukushima: Memories of the Lost Landscape follows the legacy of postwar Japanese documentary filmmaking, which self-consciously challenged the hierarchical relationship between filmmakers and filmed subjects.<sup>2</sup>

1 Matsumaru Akiko, “Intabvū 69: Matsubayashi Yōju-san, Sōma kanka daiichibu: Ushinawareta tochi no kioku kantoku” [Interview with Matsubayashi Yoju, director of Fukushima: Memories of the Lost Landscape], *Realtokyo*, May 21, 2012, [http://www.realtokyo.co.jp/docs/ja/column/interview/bn/interview\\_069/](http://www.realtokyo.co.jp/docs/ja/column/interview/bn/interview_069/) (accessed June 11).

2 For more on this legacy, see Abé Markus Nornes, “The Postwar Documentary Traces: Groping in the Dark,” *Positions: East Asia Critique* 10, no. 1 (Spring 2002): 39-78; Justin Jesty, “Making Mercury Visible: The Minamata Documentaries of Tsuchimoto Noriaki,” *Mercury Pollution: A Transdisciplinary Treatment*, ed. Sharon I. Zuber and Michael C. Newman (Boca Raton, FL: CRC Press, 2011), 139-160.



Fukushima: Memories of the Lost Landscape, an inside view of evacuation life

The year has been very active for the Center for Taiwan Studies (CTS). In addition to hosting the International Conference on Taiwan Studies at UCSB in December, CTS provided editorial assistance for the publication of the 33rd issue of the *Taiwan Literature: English Translation Series*, and sponsored a number of talks as well as held its first mini film festival to celebrate Taiwanese American Heritage Month in May.

On October 19th, CTS sponsored a talk by Kenneth Hsien-yung Pai, Professor Emeritus of Chinese Literature at UCSB, who spoke to a packed audience of over 150 people in the Multi-Cultural Center Theater. Kenneth Pai is an eminent Chinese fiction writer and pioneering figure in Taiwan’s Modernist literary movement as well as the recent revival of the classical Chinese opera form, kunqu. Renowned author of *Taipei People*, he discussed his most recent work, *My Father and the Republic of China*, a photo-biography of his father, Bai Chongxi, whose life and career mirror the rise and fall of the Republic of China.

On December 6th and 7th, CTS hosted the 2013 International Conference on Taiwan Studies at UCSB, entitled *Inter-flow and Trans-border: Ocean, Environment, and Cultural Landscapes of Taiwan*. Participants from the U.S., Taiwan, China, Korea, Japan, and Canada came to discuss the geography, history, society, and culture of Taiwan, which since the 17th century has been an important trading outpost between East and West and whose society has been characterized by records of travel, exile, migration and immigration with multiple foreign cultural influences. This subject offers multiple avenues for deep interdisciplinary exploration into social, cultural, historical, environmental, economic, political, colonial and postcolonial aspects of Taiwan’s...

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Matsubayasi presents his work as a product of collaboration, whose contents are completely contingent upon the experiences he had with the evacuees during the six months of his shooting. As a result, he invites the viewers to learn and understand the actual situation of Fukushima through the unreserved voices of his filmed subjects, rather than imposing his own interpretation of the ongoing disaster. Moreover, he often allows his filmed subjects to take pictures of him making a film about them so as to objectify his privileged position as a filmmaker.

This approach might seem passive and elusive at first glance, but I must emphasize that it also reflects the director's distrust of major news media and in particular of their overconfidence in the power of the camera. In one scene in the film, Matsuyabashi gets close to the very entrance of the Fukushima Daiichi and captures a group of workers and policemen accoutered in the protective suits. Despite his physical proximity to the site of destruction, however, his camera shows nothing but the invisibility of radiation and its potential danger. How then should he, as a filmmaker, deal with the people's struggle with the nuclear disaster without being able to give shape to its principal cause? This is the question Matsuyabashi repeatedly asks himself through his filmmaking. But because he also recognized that this is the question that he cannot answer in a short term, he has already decided to go back to the lives of the evacuees and keep making films on and with them.

After the screening, David Novak, associate professor in UCSB's Music Department, gave a guest talk on his current project on post-3.11 Japan, which revolves around the Japanese musician Ōtomo Yoshihide (widely known in Japan as the composer of the main theme song of Ama-chan, the NHK's popular TV drama series which also dealt with the events of 3.11) and his commitment to the anti-nuclear movement. Due to a problem with flight connection, Novak was not able to present at the screening and joined us via Skype instead. Although his talk was not directly related to the film itself, he nonetheless succeeded in connecting with the audience by drawing their attention to another significant question: how do Japanese people living outside the affected areas come to term with or take action against the ongoing nuclear disaster in Fukushima? As we will see below, this question reemerged as the central motif of Odayaka, the second installment of the film series.

ODAYAKA

Directed by Uchida Nobuteru and released in 2012, Odayaka is one of the few Japanese fiction films dealing with Fukushima and its aftermath, and I was very proud that our screening at UCSB was the West Coast premier of this outstanding film. Although it was made as a fiction on disaster, Odayaka is neither a spectacular sci-fi/monster film nor a heartwarming human drama that foregrounds the characters' recovery from the trauma. Rather, it squarely addresses both the invisibility and ubiquity of radiation in the space of everyday life by powerfully articulating ordinary people's different reactions to it through the lens of gender dynamics. The film's original Japanese title, Odayaka na nichijo, can

be translated as "tranquil everyday life," but the real intention behind this ironic title is to disturb the notion that anyone can resume a normal life in post-3.11 Japan as if nothing has happened in Fukushima and other areas.

The film depicts stories of two young Japanese women, Saeko and Yukako, who happen to live next to each other in a suburb of Tokyo but equally have a hard time coping with the harsh reality of post-3.11 Japan. Saeko, left by her husband on the day of the earthquake, becomes a target of bullying by the other mothers at her daughter's kindergarten who accuse her of stirring up "unnecessary" fear about their children's exposure to radiation. Yukako, also panicking about possible effects of radiation on food products, feels lonely and ignored when her husband shows reluctance at her request to move to a much safer area in Western Japan. In this film, too, the characters' distance from the actual sites of the disaster attains a special meaning. Physically, Tokyo is far from the 20km evacuation zone in Fukushima; yet psychologically, it is still close enough to induce paranoia among its residents, especially if they wish to protect their loved ones from the potential danger of nuclear fallout.

Among the strengths of Odayaka is its strategic use of fiction to give shape to the social atmosphere of post-3.11 Japan and its psychological impacts on individuals. Rather than offering an objective or truthful depiction of everyday life, the director Uchida provides an extreme dramatization of it by putting his two female protagonists into a deadlocked situation where they go so far as to suffer from mental breakdown due to society's complete silencing of their voices and ignorance about the dangers of radiation. In reality, they should quite handily find support from those involved in the anti-nuclear movement. But this film does not give them such an easy or realistic solution so that viewers can perceive certain emotional truths by observing the characters' despair and solitude. The film also adds some artificiality in its visual field. Drawing upon a Dogme 95-like hand-held camerawork and location shooting, Uchida's camera presents Tokyo's suburb in an extremely bleak, almost dreamlike color scheme. Needless to say, this is not how this area actually looks, but is rather consistent with the director's desire to visualize Japanese people's collective angst about their exposure to invisible radiation.



Okayaka, a feminist critique of post-Fukushima Japan

Besides its status as a fiction film, Odayaka is also one of the rare and prime examples of "woman's cinema" on nuclear crisis. The key player in this regard is Sugino Kiki, who, on top of her breathtaking acting in the role of Saeko, also served as the producer of this project. When Uchida approached her for the first time, his original script had only the story of Yukako and her husband. So, it was her decision that brought Odayaka to follow the parallel stories of two young women, which eventually lead to the formation of a solid and empowering solidarity between the two.<sup>3</sup> Naturally, the film's particular gender dynamics became the main topic for the discussion and Q & A session moderated by Professor Margherita Long (UC Riverside, CompLit and Foreign Languages) and myself. Long is a specialist of modern Japanese literature, film, and feminist politics and theory, and is currently working on a book manuscript entitled Post-Fukushima Public Intellectuals and the Problem of Eco-Feminism.

Long also admitted that what Odayaka presented us was not always true. But the film, she argued, can also be read as realistic insofar as it addresses on its narrative level three mythologies that constitute the grotesque reality of post-Fukushima Japan. The first myth is that domestic food products, including vegetables and fish, are immune to high-level radiation. And by ignoring radiation measurement reports provided by independent researchers, the Japanese government is now playing with a vulgar patriotism that equilibrates support for domestic products with the reconstruction of disaster-affected areas. The second myth is that the stress of worrying about radiation is worse than the radiation itself, and this view is often and mistakenly used to attack women's overreaction, in particular through their roles as caregivers to young children. The third myth is that responsibility for these and other related things should always be left to the government. Because it allowed for personal identification with the characters, Odayaka succeeded in stimulating very positive and passionate reactions from the audience. But with the recognition of these misguided ideas, such an emotional viewing experience also turned into a site of intellectual learning.

ASHES TO HONEY

Originally released in 2010 as the third installment of the acclaimed female director Kamanaka Hitomi's nuclear trilogy, Ashes to Honey is not a film about post-3.11 Japan. However, the film still deserves to be the last film in our film series because it rightfully encourages us to ask whether it is relevant to set up a clearcut distinction between before and after Fukushima, especially in light of Japan's long-term confrontation with nuclear problems. When the triple disaster struck Japan, Ashes to Honey was still being shown at local theaters and community centers, reflecting the director's strong will to use her film to bring people together and speak with them directly after each screening. The film was then brought to



Ashes to Honey, Rural Japan's approach to sustainability

<sup>3</sup> Tomita Yūko, "Odayaka na nichijō, Uchida Nobuteru kantoku & Sugino Kiki-san intabyū" [Odayaka: Interview with the Director Uchida Nobuteru and Ms. Sugino Kiki], *Eigato*, December 20, 2012 (accessed June 11).

engagement with the outside world, while also accounting for the profound impact of democratization and globalization over the last and current centuries. The CTS cosponsored this event with the Graduate Institute of Taiwan Literature, National Taiwan University and the Education Division of the Taipei Economic & Cultural Office in Los Angeles. The proceedings will be published this summer.

On February 13th, CTS sponsored a talk by Dr. Momoko Kawakami from the Institute of Developing Economies, Japan and a visiting scholar of Research on Labor and Employment at the University of California, Berkeley. Her talk, "Changing Roles of Taiwanese Firms in Global Innovation Networks: The Case of the Electronics Industry," explored the emergence of a number of Taiwanese 'System on Chip'(SoC) firms into platform vendors which outcompeted powerful SoC firms from Silicon Valley. Dr. Kawakami's talk explored the underlying mechanisms that made this emergence possible.

On February 26th, CTS cosponsored a talk organized by the UCSB East Asia Center, *An Afternoon with Film Producer/Critic Peggy Chiao: Taiwan Cinema and Beyond*. Peggy Chiao is a film producer, professor and writer based in Taiwan. She has 20 features, 5 documentaries, 3 television series and 70 publications under her belt. On April 18, the CTS co-sponsored another talk organized by the East Asia Center given by the former Vice President of Taiwan, Annette, Lu, an activist and author, along with Professor Ashley Esarey. She discussed her book *My Fight for a New Taiwan* to a full house at the Multicultural Center Theater.

In the Spring quarter, Professor Kuo-ch'ing Tu embarked on a sabbatical to Taiwan and Professor Pei-te Lien from the Political Science Department took over the helm as Acting Director for the quarter. Under her leadership, CTS held its first mini film festival to celebrate Taiwanese



# New Initiatives: "Reinventing Japan" Research Focus Group expanded as graduate seminar

by Sabine Frühstück and Kate McDonald

In Fall 2014, professors Kate McDonald (History) and Sabine Frühstück (EALCS) are convening the first ever combined IHC-sponsored Research Focus Group *cum* Graduate Seminar (HIST 287J/JAPAN 287J). We come together as an interdisciplinary group of graduate students and faculty members from the departments of History, East Asian Languages & Cultural Studies, Religious Studies, Music, and Film & Media Studies to examine, discuss and analyze a singular topic: the reinvention of Japan.

"Reinvention" and "renewal" have been prominent themes in Japanese religion and philosophy. They repeatedly got hold of public discourse throughout history, ranging from the Edo-period world renewal movements, a complex of carnivalesque religious celebrations and communal activities that were often fashioned as social or political protests, to Japan's late nineteenth-century dramatic turn to the West, on to the *quasi*-fascist imperialist program of the 1930s and early 1940s, the rise from the ashes of the Asia Pacific War in the 1950s, the revolutionary era of the 1960s and 1970s, up to the current call to renew Japan after the 2011 disaster in Northeastern Japan.

Our theme serves as a frame for engaging in a multi-disciplinary conversation about how the idea of



History Professor, Kate McDonald



EALCS Professor, Sabine Frühstück

reinvention has motivated political action at moments of crisis in Japanese history and, following what has become known as the "triple disaster" of 2011, how it is again doing so. We will meet twice a quarter to workshop work-in-progress by graduate students (dissertation proposals, prospecti, conference papers, etc.) and faculty members alike.

Our goal is to share our ongoing work with other "Japan" graduate students and faculty on campus in an effort to better understand what kind of research projects we are currently engaged in, better integrate our graduate students into an ongoing conversation about scholarship in the making, and to identify overlapping interests and possible future collaborations.

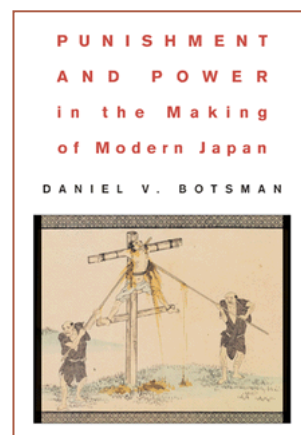
In Fall 2014, we meet biweekly on Wednesdays, 4–5pm, beginning on October 8. For each meeting, a speaker pre-circulates a draft of her/his ongoing work and we then comment and discuss the work for about an hour. Presenters receive guidance from faculty they would not normally encounter, gain valuable feedback on their own work, and, most important, interact with faculty and

other graduate students in an intellectually stimulating yet low stress environment. ABD students are especially welcome. If you are interested, please simply enroll and join us on October 8. (Contact: Kate McDonald at [kmcdonald@history.ucsb.edu](mailto:kmcdonald@history.ucsb.edu) or Sabine Frühstück at [fruhstuck@eastasian.ucsb.edu](mailto:fruhstuck@eastasian.ucsb.edu)).

## WORKSHOP SPEAKER:

Daniel Botsman, Professor of History at Yale University, teaches courses on the history of Japan from 1500 to the present. His publications include a translation of the memoirs of a prominent post-war foreign minister, *Okita Saburo: A Life In Economic Diplomacy* (Canberra: Australia-Japan Research Center, 1993), and a study of the history of punishment from the 16th to the 20th centuries, *Punishment and Power in the Making of Modern Japan*. His is current research examines the impact that Western ideas about slavery and emancipation had on Japanese society in the second half of the nineteenth century,

focusing particularly on the experiences of Japan's outcaste communities. Professor Botsman's study of the meaning of "freedom" in late nineteenth century Japan was recently published in the *American Historical Review*, as "Freedom without Slavery? 'Coolies,' Prostitutes, and Outcastes in Meiji Japan's 'Emancipation Movement'" (2011). We believe that Professor Botsman's research will have a broad appeal both within our RFG and across campus.



*Punishment and Power in the Making of Modern Japan* by Daniel Botsman

For more information about Daniel Bostman, visit

<http://history.yale.edu/people/daniel-botsman>

# GRADUATE STUDENT PROFESSIONALIZATION: UC SCHOLARS OF BUDDHIST STUDIES CONVERGE ON UCSB

By DOMINIC STEAVU

In March, the Department of East Asian Cultural Studies and the Department of Religious Studies were honored to host the bi-annual UC Buddhist studies graduate student conference. The event brought together graduate students and faculty from top-tier Buddhist studies programs at UC Berkeley, UCLA, UCSB, UCSC, and Stanford. Over two full days, March 8th and 9th, students presented cutting-edge dissertation research, benefitting from hands-on advice and insightful discussion papers delivered by internationally renowned scholars of Buddhism. Robert Sharf, Jake Dalton, Alexander von Rospatt, and Ryan Overbey visited from Berkeley; Robert Buswell, William Bodiford, and Natasha Heller represented UCLA; Raoul Birnbaum made the trip from UCSC, and Paul Harrison and John Kieschnick, from Stanford. As for the UCSB contingent, our chair Fabio Rambelli hosted, together with David White and Dominic Steavu.

The topics were as captivating as the presenters impressive, boding well for the future of this dynamic field. Various aspects of Indian, Tibetan, Chinese, Japanese, and Vietnamese Buddhism were examined and discussed. Some of the best papers were presented by UCSB graduate students: Emm Simpson from EALCS gave a riveting talk on how the semi-mythical Empress Jingū of Japan was re-cast as a Buddha, a cakravartin, and a sacred-mother



bodhisattva. Joel Gruber (Religious Studies) discussed the hagiographies of Vimalamitra, a renown Tantric hero of Tibet. Peter Romaskiewicz (Religious Studies) provided a fascinating glimpse into the world of Buddhist and Taoist uses of incense and aromatics, elaborating on their therapeutic, apotropaic, meditative, and even salvific applications.

The conference was a success, highlighting the strength of Buddhist Studies in the UC system and Stanford, and cementing the place of UCSB students and faculty among the premier programs in the world. The next meeting, scheduled for 2016, will take place at Stanford University. The event was graciously funded by the Department of East Asian Cultural Studies and the Department of Religious Studies, the International Shinto Foundation Endowed Chair in Shinto Studies, the Dalai Lama Chair of Tibetan Buddhism and Cultural Studies, and the Division of Humanities and Fine Arts and the College of Letters and Science of the University of California, Santa Barbara.

American Heritage Month in May. The first event, on the evening of May 8, was a documentary viewing and lecture by Anita Chang from the University of California Santa Cruz. She presented her documentary film *'Tongues of Heaven': Indigenous Articulations from Taiwan to Hawai'i*, which explores the questions, desires, and challenges that young indigenous people when learning the languages of their forebears – languages that are endangered or facing extinction. And, on May 9, *The Rainbow Bridge* was shown in the Multicultural Center Theater, the second part of Wei T-Sheng's epic four and half hour film *Warriors of the Rainbow*, Seediq Bale.

The Center for Taiwan studies is active in forwarding the endeavors of students who want to pursue studies in Taiwan and in the Chinese language. This spring, seven students were recognized for their academic achievements with the CTS Award for Excellence in Chinese Language Acquisition. The award recipients this year are Alexander Kwoak Cheang Banos, Kirsten Jiexin Frank, Aura Grace Gilham, Anja Hepner, Kelly Lian Noah, Kira Emily Wyckoff, and finally, Rilla Peng, who was the First Place winner in the 39th Annual CLTAC Mandarin Speech Contest in the College Level Advanced Chinese Division. Also, two UCSB students won the Taiwan Ministry of Education's Huayu Enrichment Scholarship this year. Those award recipients are Suzanne Quon and Wesley Jack. And finally, the test results for the 2014 Taiwan Mandarin Chinese Test (TOCFL) revealed that ten out of the sixteen participants passed the test. Victoria Chen, Wesley Aaron Jacks and Michelle Huan Wang passed the advanced Level III, three students passed Level II, and four other students passed level 1.

It has been a very active year at CTS, and we are looking forward to more events in the coming months.



ALEXIS  
AGLIANO  
SANBORN



I graduated from Santa Barbara in 2008, during what would now be called the 'Financial Crisis' or 'The Great Recession.' It was a difficult time to make one's way in the world, but I consider every success I currently claim due to the strong foundations gained through UCSB. My years there transformed an adolescent fascination with Japan into a comprehensive and interdisciplinary understanding of Japan and East Asia through classes with Professor Michael Berry, Sabine Frühstück, Katherine Saltzman-Li, and John Nathan. Following graduation in 2008, I applied to the Japan Exchange Teaching (JET) Program with the hope of building on my knowledge of Japan. Much to my chagrin, I was not accepted into the program and spent a gap year working in my hometown of Sacramento, California. Despite my frustrations and anxieties over the setback, in hindsight I realized that the year afforded me an opportunity to consider my trajectory more thoroughly. I was also reminded of this simple fact: sometimes things don't turn out as planned. I had previously learned this lesson at several distinct points during my time at UCSB, but somehow had muddled through, emerging stronger and more capable.

...My stumbling block with JET was just another example. Without my academic and personal failures and struggles, success would not have tasted so sweet when I achieved it.

As fate would have it, my second time around applying for the JET Program proved successful, and beginning in August 2009 I set off for Shimane Prefecture. As it turned out, rural, traditionally-oriented, sparsely populated, and difficult-to-access Shimane was just what I needed as a Japan specialist. Only in a place so removed -- and yet deeply connected to the foundations of Japanese culture -- did I feel able to discover the true nature of the country. While living in Japan, I was able to explore domestically and internationally, traveling to Kyushu, Hokkaido, and Shikoku, as well as Korea, Taiwan, Hong Kong, and Taipei. I left the program forever changed in terms of how I viewed Japan and myself in relation to the country.

Following JET, I entered Harvard University's Regional Studies of East Asia Master's Program -- but entirely uncertain as to what my focus area would be. Fall semester found me in Professor Bestor's 'Food, Culture and Society' class. An entirely new discipline opened up to me, and in due course I gobbled up the readings. When it came time for my term paper, my experiences with the Japanese school lunch system seemed like an excellent jumping-off point for research. Once I delved into the topic, I discovered there was little English-language academic work on the school lunch system in Japan. It was only on completion of the paper that I realized how much more research was truly necessary to properly present this subject. I had only just begun. It was then that I decided that food studies and the Japanese school lunch system would be the focus of my Master's thesis, and with that I began afresh.

I spent the summer of 2012 working at the U.S. Consulate in Nagoya. All in all, my ten weeks living abroad in this often overlooked industrial (and downright hot in the

summer!) city taught me that there was a lot to love about the region. Work was also a pleasant surprise. As an intern in a small office I was challenged in new ways, including participating in internal research, official consular activities, social media campaigns, and more. I was part of a team, an active member valued for my knowledge of Japan and my creativity. During my downtime outside of the office, I continued my research on the school lunch system in preparation for my thesis.

My second year of graduate school was a whirl of classes, writing, and researching. I also began working at the Reischauer Institute of Japanese Studies. This was an excellent opportunity to engage with many of the post-doctoral students, as well as learn more about the broader field of Japanese Studies, as professors regularly visited for presentations and lectures. 2012-2013 was an amazing year that solidified friendships, research, and allowed me to feel truly engaged and active as part of the Harvard community. When it came time for graduation in 2013, I was sincerely sorry to leave Cambridge behind. The friendships, scholarship, and inclusion in that community helped create the best two years of my life and to this day, a year later, I miss them terribly.

After an exhaustive job search, I ended up at the Asia Society in New York working as an Executive Assistant under the Vice President. As an institution, Asia Society is an amazing place to work. What we try to accomplish, the countries we work with, and our truly global vision of connecting the United States with Asia is admirable. My current role provides me an excellent opportunity to be engaged across many departments, and to have a bird's eye view of many of the goings-on of the institution and our external constituents. As for what my next adventure will be, only the future can say! However, for the time being, I consider myself extremely fortunate for all my adventures and opportunities thus far. Please keep an eye on my articles and art at my website: [alexisaglianosanborn.squarespace.com](http://alexisaglianosanborn.squarespace.com)

Benjamin Longawa was one of the outstanding students in our Japanese Language Program. He started studying Japanese as a freshman in fall quarter, 2011. After finishing 5 quarters of Japanese here, he went to Japan as an EAP student to study at Doshisha University in Kyoto for one semester, where he made remarkable progress learning Japanese. After coming back to UCSB, he skipped third year Japanese and was placed into 4th year Japanese. Ben graduated from UCSB in winter, 2014 and is currently working as an English teacher in Otsu, Japan.

### What originally interested you in taking a Japanese language class at UCSB and what made you continue studying Japanese?

I was introduced to anime by a friend in the summer after I had finished the eighth grade. I was absolutely fascinated by the language and thought that it was so beautiful and interesting. Born and raised in Southern California, there's not as much of a use for Japanese in everyday interactions, so I studied Spanish for my four years of high school. Having knocked that off my list, I decided that Japanese would be the primary language I would study during college. I'm no longer as interested in anime or Japanese pop culture, as my interests have shifted more toward Japan's history, its people, and its traditional culture. But the passion is still there. Japan has an absolutely fascinating history, culture and people, and I think that's why so many people—myself included—are so drawn to study Japanese.

### You went to Doshisha University in Japan for one semester as an EAP student. Why did you choose Doshisha University?

I knew for a fact that I wanted to primarily study the language while studying abroad in Japan. There are two Language & Culture programs through the UC Education Abroad Program, one of which is at Doshisha University in Kyoto, the other at Tsuru University in the more rural Yamanashi Prefecture. Knowing that I wanted to study in a more populous area, I opted for Doshisha, and I couldn't have made a better decision. Kyoto is an absolutely amazing city, rich with culture, beautiful scenery, and an active nightlife and big-city vibes when you want that. Likewise, Doshisha has an absolutely amazing Japanese program. I'm so drawn to Kyoto that I looked for work specifically in the region after returning to the U.S.—it's by far my favorite place in Japan.

### What did you do besides taking courses in Japan?

One of my favorite things to do (before summer rolled in and it became way too hot) was to ride my bike long distance out of Kyoto. You can head in just about any direction out of the city and for hours have

a unique experience with different scenery and nature every which way. I also joined the campus cricket club (as in the sport—not the bug!), and volunteered to help students refine their English language skills in the classroom and in a club called the English Workshop. Everyone on campus was so friendly and it was easy to quickly develop a great circle of friends.

### Describe in brief your positive experiences in Japan.

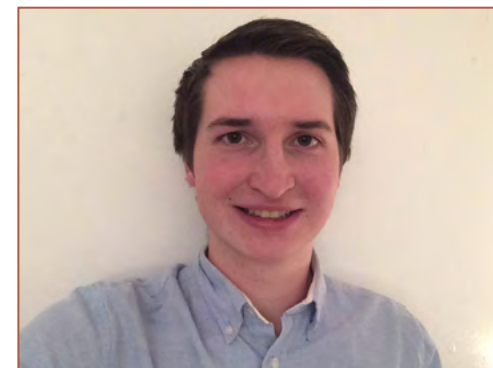
It's really hard to answer this question, because all the time I spent there as a whole was a positive experience. Even the times I embarrassed myself culturally, made an embarrassing mistake in the language, or could not understand or be understood by someone for the life of me, I was learning and ultimately becoming more skillful in the language and culture. I think anyone who has been to Japan can confirm that it is a culture that can only be understood by experiencing it firsthand. It's a truly amazing country, with great people, a fascinating culture, and utterly delicious food. Everything was a positive experience.

### Is there anything you could have done differently?

I like to think of myself as someone who lives his life with no regrets. Compared with how much I study my Japanese now, the amount I studied outside of class while studying abroad was almost laughable. I did the bare minimum and that was generally it. But I was always out and talking to natives in Japanese. That's the best part about being in a foreign country: every interaction—checking out at the grocery store, asking for directions on the street, or even going out to bars and chatting up the locals—counts as studying, as long as you're using a different language. I could try and say perhaps I should have studied from books a bit more—but I think it's more important while abroad to immerse yourself in the language and culture firsthand, rather than keeping your head buried in a textbook.

### You have improved your Japanese tremendously. What is the secret of your achievement?

I think the biggest factor in my improvement is that I spoke Japanese, with Japanese people, every single day. A lot of students are scared to practice their Japanese, or whatever language they're learning, with native speakers. We get scared we'll make mistakes and be laughed at. But the fact of the matter is that the native speaker understands that we're doing our best. They understand that it's not our native language and they are patient and correct us when we're wrong, not laugh at us. Learning a language in the classroom is nowhere near as effective if you don't apply what you've learned in real interactions. You don't even have to live in Japan to do this. There are groups and clubs



for this purpose, as well as Japanese exchange students on campus, and tons of resources online for how to meet and communicate with people in a foreign language over the web. The classroom and the textbook is where your knowledge takes its start, but the human interaction is where it really gets drilled into your brain.

### How would you imagine your professional future?

At this point, the future is wide open—I'm playing everything by ear. As long as I can do something involving foreign languages and communication, I'll be happy. I absolutely love foreign languages, they're my passion. Lately, I've been dabbling in very basic Korean, and aim to improve my Spanish, which has been rusty since I've taken up Japanese. After a few years in Japan, I'll assess my language skills and make a move from there. But as long as I can do something positive with my language skills, I'll be more than content.

### What advice do you have for students in the first year and the second year Japanese classes? What would benefit them from taking Japanese?

My biggest advice would be simply keep going—because it only gets harder from here. But the deeper you get into the language, the more you can see your progress coming to life. I would emphasize that regardless of their level, students should start speaking today. Join a club, meet an exchange student, research how to communicate with Japanese people online—whatever works for you, but the earlier you start, the faster you'll improve. Japanese is by no means an easy journey, but the rewards are incredible. Many of my closest friends today only speak Japanese, and I'd not have been able to develop those relationships had I never made the decision to study the language. By learning Japanese, you become able to communicate with the 127 million people that live in Japan. That's 127 million new stories, 127 million friendships awaiting you. Learning Japanese will make you a more valuable asset when looking for work, but beyond that, it opens the door to truly experiencing Japan. A lot of students get discouraged and give up when the going gets rough. Instead, I encourage you to get speaking today, and when it gets tough, keep going—the rewards are well worth it.



## Dialogue Between EALCS Graduate Students:

### Mae Chase-Dunn in conversation with Emm Simpson

**Mae Chase-Dunn, who has just completed her first year of graduate studies in the EALCS Department, is spending the summer immersed in Chinese language and culture at the Princeton in Beijing Intensive Chinese Language Program. Emm Simpson, a third year student in the EALCS PhD program, chatted with Mae about her initial impressions of UCSB and the EALCS department via Skype.**

E: The EALCS department was delighted to welcome Mae to our MA program a year ago. Mae, what brought you to grad school and specifically to UCSB?

M: Thanks Emm! I took a bit of a detour in my route to to graduate school. After graduating from UCSD in 2008 I explored a few different careers, from librarian to paralegal, and also taught English in China for a year in a small developing city named Lianyungang. These experiences helped cement my passion for China studies and when I returned to the States I decided to go back to grad school. After exploring a variety of programs UCSB's EALCS program seemed like the perfect fit. I knew that I wanted to study modern Chinese society, but I wasn't sure exactly what topic I would study and was still unsure about what discipline I wanted to enter. This program offers students a lot of freedom to explore their individual interests and that freedom really helped me figure out what topics and disciplines I was passionate about.

E: This certainly rings a bell: I took a few years off after undergrad and first worked as a corporate librarian, then taught English in Japan for a year in a small city (really, four towns combined) called Shikokuchuo. I found that some time away from academia and some time in Japan, reconnecting with my interests, solidified my decision to apply to graduate school. Though I ended up rekindling my interest in early Japanese shamanism

and kingship, the multidisciplinary aspect of our program allowed me to take my research in new directions. Not that it's always been an easy road! Since coming here, what has surprised you? What have you found most challenging?

M: That's so funny! We've had many conversations but I didn't realize how much we had directly in common until now! I think when I first visited, I was most pleasantly surprised by how welcoming and helpful the EALCS department is. This really allows students to find professors and students that have similar interests. Even professors and graduate students whose interests are quite different from mine have been so generous with their time and advice! I think the most challenging thing for me has been readjusting to being a student. After four years in the workforce, going back to being a student feels a bit strange. What about you?

E: It was four years for me, too, actually! I was really excited to become a student again, but I certainly struggled with time management. It's easy to get wrapped up in the immediate class deadlines and put your own work on the back burner, but it's not a habit you want to develop. When you add in teaching, presenting at conferences, and writing or translating formally, it just gets trickier, but I think we all learn how to juggle our obligations as best we can. Now I probably struggle most with formulating a working plan for my dissertation, as I've never worked on such a big project before, and that's a whole different form of juggling. But I've been pleasantly surprised by the amount of guidance I've gotten from professors and senior graduate students alike. Our graduate student colloquium does a lot of things--everything from mock conference presentations to social events--but workshops dealing with these very questions have been enormously helpful. Even some of our required graduate seminars have helped many of us find new approaches to our work.



*Mae Chase Dunn pauses while trekking along China's Great Wall.*

Which ones have you taken so far, Mae?

M: So far I've taken the Modern Cultural Studies and Translation Theory seminars, both of which, while not directly related to my research topic, have given me new perspectives to consider and some very useful general knowledge background. When I first came to UCSB I knew I was interested in modern Chinese society and current issues, but beyond that I have so many different interests that I had a hard time figuring out what I wanted my thesis topic to be. Thanks to the help of several professors in our department I've decided to study human animal relationships in modern China. For example, I want to explore changing attitudes and definitions of animal subjectivity. EALCS also encouraged me to enroll in Chinese language classes, since one of my priorities is developing my language skills. I've found our Chinese language program here very effective and welcoming to graduate students, which helped prepare me to enter Princeton in

Beijing, an intensive summer language course. I've also had the opportunity to audit several additional classes and TA a course, helping me develop my general knowledge and teaching skills. Also, since our department is very flexible, it's allowed me to take several classes on anthropological methodology and theory. Since I'm considering pursuing a PhD in Anthropology, this has been incredibly useful for me. While I haven't had a chance to take advantage of it yet, I know EALCS is also really good about promoting conferences and other speaking opportunities. You've participated in a few right?

E: I've gotten a lot of encouragement and opportunities to present through my advisors. There have been a number of conferences and symposiums right at UCSB organized or supported by EALCS; I was able to present at the New Perspectives in Buddhist Studies conference this past March and meet a lot of important people in my field, right here in California. I'm also presenting on a panel with my main advisor, Professor Fabio Rambelli, at the European Association for Japanese Studies this summer. We get a lot of notifications about upcoming conferences from professors and from groups like the East Asia Center: we're kept well-informed! And there are a lot of ways to practice and improve on any papers and presentations in the works: again, our grad student colloquium and the Reinventing Japan Research Focus Group, open to students and professors in all departments who work on Japan, are notable examples. What's your impression on grad student life and support so far?

M: I've definitely really enjoyed the camaraderie among the grad students here as well as how helpful and welcoming all of the professors and staff have been! Everyone in our department has been incredibly approachable and genuine which has been invaluable. I've also had the opportunity to TA, which allowed me to fund my summer language program so that was extremely helpful.

E: We've certainly had considerable

growth in the number of classes requiring TAs in the department, which offers grad students both funding and experience. I've been really pleased with the range of courses I've been able to teach and learn from. But the people involved in the program are by far the best resource we've got, and the number of social events we have during the course of the year really showcases this. In addition, there's a ton of support available for graduate students in general, notably from the Graduate Student Association. Even if you chose not to take advantage of such things, I've found there are a lot more opportunities to meet grad students from outside the department than I expected, especially if you live in some form of university housing. For example, I love singing, and I've been in a graduate student choir for almost three years now. Also, there are a lot of perks just to living in Santa Barbara; we all complain about the rent and cost of living, but there's so much to do outside and year round that makes it worth it for me. How have you enjoyed living in SB, Mae?

M: To be honest, my family is nearby so I frequently go home on the weekends, but when I don't go home I am an outdoorsy kind of person so I like to go to the cliffs and go for hikes. I also recently joined a local Crossfit gym and have been to downtown Santa Barbara a few times to go out with friends. Isla Vista and downtown Santa Barbara both have some great eateries and our beaches here are fantastic! For me, being able to walk out my door and have the beach and beautiful scenery just a 10 minute walk away has been great when I need a study break!

E: I know some people can study on the beach, but I also prefer it as a little getaway. It's certainly one of our greatest perks! Thanks for your time, Mae. We're so glad you've joined us!

M: I'm so happy to have had the opportunity to be a part of the EALCS department. I am looking forward to an awesome second year and meeting all of our new incoming graduate students!

#### BUILDING PROJECT:

With the start of the Davidson Library renovations and an overdue seismic retrofit starting in Fall 2013, the East Asia Library had a dynamic year. The Library building project is ongoing. However, the seismic retrofit project in the existing building and the renovation of the East Asian Library have been completed. The eight-story tower walls have been re-enforced with concrete and iron to ensure building safety during an earthquake. The fifth floor where the East Asian Library is located was closed in April 2014 to allow construction workers to install the sprinkler system inside the stacks and in the office area. The top shelves in the stacks were removed to make room for the sprinklers. As a result of the building project, close to 30,000 volumes of Chinese books and journals and some Japanese journals and newspapers have been relocated to the off-campus storage Annex. All relocated books were published prior to 1990 and have not been circulated since 2000. They can be retrieved from the Annex within 24 hours. Most of the relocated journals and newspapers have an electronic version available through the Library's online catalog or website.

#### NEW EAST ASIAN STUDIES

##### DATABASES:

##### JAPANESE STUDIES:

[Bungei Kurabu](#) 文芸倶楽部 is an online version of the journal. It offers easy access to 284 issues published between 1895 and 1912 in 108,070 pages, comprising articles by approximately 2,600 authors, including Higuchi Ichiyo, Izumi Kyoka, Ozaki Koyo, Tayama Katai, and Yamada Bimyo. In addition to literary texts, the journal also features front cover illustrations designed by well-known artists of the time. As such the journal is useful not only for literary research but also for art and art history.

[Nikkei Telecom 21](#) 日経テレコン is a reputable newspaper database in business

*continues on page 28*



and economics from Japan. It offers Japanese and English articles in full text and statistics, as... well as corporate information from numerous sources, including the following:

- Nihon keizai shinbun* 日本經濟新聞  
= *The Nikkei*: Oct. 1981-present, and the archive (including the earlier title of *Chūgai bukka shinpō* 中外物価新報): Dec. 2, 1876-Dec. 31, 1958
- Nikkei sangyō shinbun* 日經產業新聞  
= *Nikkei Business Daily*: Oct. 1981-present
- Nikkei ryūtsu shinbun* 日經流通新聞  
= *Nikkei MJ*: Oct. 1985-present
- Nikkei kin'yū shinbun* 日經金融新聞  
= *Nikkei Financial Daily*: Oct. 1987-Jan. 31, 2008
- Nikkei Magazine*: Mar. 2005-present
- Nikkei Plus 1*: Apr. 2000-present
- Nikkei Company Profile*: 30,000 company profiles
- Corporate Financial Summary*: latest 3 fiscal years of 1,700 listed companies except banks, securities, insurance
- Nikkei Who's Who*: 20,000 corporate executive profiles
- Nikkei English News*: last 7 days
- Major Articles (English):  
From the *Nikkei*: Nov. 11, 1986-present  
From the *Nikkei VERITAS*: May 16, 1988-present  
From the *Nikkei Business Daily*: May 16, 1988-present  
From the *Nikkei MJ*: Feb. 1, 1991-present  
*The Nikkei Weekly*: July 5, 1983-present

**CHINESE STUDIES:**

[Dacheng Old Journals Full-text Database](#) (Late 19th century to 1949) 大成老期刊全文数据库 provides access to over 6,000 journals published between 1883-1949. It is an essential research tool for studies of the late Qing Dynasty and the Republican era. This full-text database is searchable by author, journal title, or article title.

[China Population Census 2010 Database](#) 中国人口普查数据库 includes 91 titles, 215 volumes of statistical yearbooks and 28459 entries (including 26364 statistical charts) in

*continued on page 31*

*"Nuclear Japan" - continued from page 21*

the US and shown in April 2011 at the Japanese film festival in Los Angeles to accommodate American people's growing concerns about Fukushima and nuclear fallout. It is rather ironic that the majority of people came to recognize this film somewhat retrospectively, as it preemptively exposed the lies behind myths about the safety of nuclear power plants. But, as long as we wish to avoid making the same mistake again, it is never too late to think and discuss, along with this film, how we might envision a sustainable future by making a shift from nuclear power to renewable energy sources.

Ashes to honey is a document on the people of Iwaishima island in the Inland Sea of Japan, who for 28 years have actively opposed the construction of a nuclear plant across the bay. While those protesters are composed mostly of elderly fishermen, the film foregrounds the story of Yamato Takashi, the youngest on the island. Takashi has recently returned to the Island not only to join the struggle led by his father, but also to establish a sustainable living based on the abundance of natural resources available there. On its narrative level, the film's climax comes when the Chugoku Electric Power Company tries to fill in the bay to inaugurate groundwork for the planned nuclear plant. The people of the island, together with a number of green activists from across the country, set sail to the bay with their fishing boats to stop the construction. The film captures this dramatic confrontation solely from the side of the protesters, collectively accusing the company of irreversible environmental destruction.

Like Fukushima: Memories of the Lost Landscape, Ashes to Honey presents itself as the work of the mutual collaboration between the filmmaker and her filmed subjects. And yet the director Kamanaka takes a step further to insert her own reflection and findings, regarding the question of how we can stop using destructive nuclear power and move to more eco-friendly sustainable energy. Kamanaka finds a practicable answer for this through her visit to Sweden, where she encounters people and communities that have successfully converted to the systematic use of renewables. Besides several innovative technologies that can generate power from natural sources such as wind and biomass, one significant lesson she learns there is the need to change the highly monopolistic structure of the electric power industry in Japan itself. That is to say, if one aims to bring an end to the use of nuclear power, it is not enough to stress the danger of radiation and its harmful effects on the ecosystem; on a more practical level, we also need to set out the deregulation of the electricity market so as to affirm our basic rights as customers to purchase and live with clean energy from a reliable supplier.

The screening of Ashes to Honey at the Pollock Theater became memorable to everyone, as Kamanaka herself joined us via Skype for the post-screening discussion and Q & A session. In response to questions prepared by Professor ann-elise lewallen (UCSB, EALCS), Kamanaka explained how she came to work on the issues of nuclear power and weapons, which has resulted in three feature-length documentary films to date.<sup>4</sup> Her venture began in the late 1990s when she went to Iraq to make a TV documentary and discovered the exceptionally high rate of cancer among local children there who had regularly been exposed to radiation from depleted uranium bombs used during the First Persian Gulf War. Although she intended to use footage of those victims for the documentary, her idea was rejected because the major media industry including her TV Station had collusive relationships with the nuclear industry. This and other obstacles she experienced eventually led her to go independent. She has

<sup>4</sup> Her "nuclear" trilogy consists of *Hibakusha: At the End of the World* (2003), *Rokkaso Rhapsody* (2006), and *Ashes to Honey*. In addition to these, Kamanaka also directed short or medium-length documentaries on nuclear issues including *Surviving Internal Radiation Exposure* (2014).

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since been making it clear through her filmmaking that as long as the nuclear industry is premised on the exploitative logic of capitalism, there is no ethical or political difference between the use of nuclear weapons and that of nuclear power.

As a way of conclusion, Kamanaka advised us to read and discuss her work in relation to our own local context. She is currently working on her forthcoming film, *A Canon of Little Voices*, in an attempt to raise public awareness on the health effects of radiation on children in Fukushima and other affected areas. By the same token, Kamanaka urged us to take collective action to shut down the Diablo Canyon Power Plant, for this is what we could—or should—do as residents of the nearby area to prevent any more possible nuclear disasters. "You need to have knowledge," said Kamanaka to the audience, "Radiation is invisible. If you learn and study what it is, then you can understand how you should act when accidents happen."<sup>5</sup> Obviously, there is no better statement than this to conclude our film series for its promotion of self-reflection as a pedagogical tool.

#### THE AFTERMATH ACROSS THE OCEAN

As I mentioned earlier, the Pollock Theater film series "Nuclear Japan" ran concurrently with my undergraduate seminar "Disasters in Japanese Cinema." So I want to conclude this report with some of my students' responses to the series. The majority of my students were film and media studies majors who had little knowledge about either Japan or nuclear issues before taking the seminar. Reflecting that common background, quite a few students found this film series "eye-opening," an intellectually rewarding experience to gain knowledge about what is happening across the sea. "Before the film series," one student wrote, "the earthquake, tsunami and the following nuclear meltdown were not something that I paid much attention to. Now, after watching these films and gathering further information on the disaster and its victims, a new awareness has been created. The impact of the film series has been overwhelmingly positive, to say the least."<sup>6</sup> Furthermore, it is noticeable that my students also attempted to reflect on what they learned from the series as something closely connected to their own living environment. As another student stated, "Fukushima calls on not only the Japanese, but all of humanity, to come together and find safer alternative power sources in order to save our planet."<sup>7</sup> Explicit in these engaging comments, I contend, should be a lesson instructive to anyone working on global issues: Whether it be Fukushima or Santa Barbara, their mode of thinking is still based on the local context; but in the meantime, they have already began addressing issues related to nuclear disasters on the global level, adequately surpassing the alleged distance between here and there.

#### About the Author:

Naoki Yamamoto is an assistant professor in the Department Film and Media Studies at UCSB, where he teaches film theory, Japanese cinema, and political and documentary films. He has published in both English and Japanese on a variety of topics, including the reception of early Hollywood cinema in 1910s Japan, wartime German-Japanese co-productions, and early works of the Japanese New Wave filmmaker Yoshida Kijū. He is currently completing a book manuscript entitled *Realities That Matter: The Development of Realist Film Theory and Practice in Japan*.

<sup>5</sup> Kamanaka's statement here is quoted from Gilberto Flores, "Nuclear Japan Concludes with 'Ashes to Honey,'" *The Bottom Line*, May 7, 2014, <http://thebottomline.as.ucsb.edu/2014/05/nuclear-japan-series-concludes-with-ashes-to-honey> (accessed June 11, 2014). As a staff writer for this student-run newspaper at UCSB, Flores wrote wonderful first-hand reviews of all three screenings of the film series.

<sup>6</sup> Erin Dodd, "Fukushima: The Nuclear Disaster Radiating the World" (midterm paper submitted for my undergraduate seminar "Disasters in Japanese Cinema," UCSB, Spring 2014).

<sup>7</sup> Patrick Riley, "Odayaka" (midterm paper submitted for my undergraduate seminar "Disasters in Japanese Cinema," UCSB, Spring 2014).

both Chinese and English from the China 2010 census.

[WiseNews](#) 慧科新聞 provides access to more than 600 newspapers, magazines, and websites from China, Hong Kong, Macao, and Taiwan as well as some regional newspapers from the U.S. There is also a "company search" function for locating information on Hong Kong listed companies. This full-text database is in Chinese and English.

For a complete list of East Asian studies resources, see: <http://guides.library.ucsb.edu/eastasia?hs=a>

#### SCHOLARLY COMMUNICATION:

Scholarly Communication Express  
The Library has made available the [Scholarly Communication Express](#) service. It provides 15-minute presentations on trends in academic publishing such as "open access policy" and "understanding article publication agreements". They can be delivered to campus departments or groups upon request at <http://www.library.ucsb.edu/15>.

#### OPEN ACCESS FUND PILOT PROGRAM

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# EALCS

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