

HIST 855/E ASIAN 763
Mondays, 2:00-4:30

Fall 2017
Humanities 5245

Modern Japan as Chronotope

Steve Ridgely and Louise Young

Modern Japan as Chronotope is a team-taught course that examines the relationship between temporality and spatiality in Modern Japanese literature and history. This includes ways that time becomes indexed to history, to notions of past, present and future in literary space, and to forms of narration in both disciplines. The story of modern Japan is often framed as a literary narrative, just as studies of literature, art, and culture have taken a historicist turn. Both historical and literary imaginaries create chronotopes by linking particular places in space with specific moments in time—or more precisely, by refusing to conceive time without space or space absent of time. The course is organized around four sets of recently published books that allow us to discuss specific facets of the chronotope. We conclude with one class session devoted to student research projects. Requirements include: weekly readings of approximately 200 pages; weekly post to class list; a final paper 15-20 pages. Those who are interested are welcome to enroll in both courses for a total of 6 credits—the workload would then include all normal assignments plus a translation project of 15-20 pages.

Sept 11 Introduction

Part I. Science/Art/Crisis

Sept 18 Greg Golley, *When Our Eyes No Longer See*
Sept 25 Hiromi Mizuno, *Science for the Empire*
Oct 2 Joe Murphy, *Metaphorical Circuit*
(essay on modern science/time)

Part II. History/Literature/Narrative

Oct 9 Aimee Kwong, *Intimate Empire*
Oct 16 Michael Bourdaghs, *Sayonara Amerika, Sayonara Nippon*
Oct 23 Curtis Gayle, *Marxist History and Postwar Japanese Nationalism*
(essay on narratology)

Part III. Nation/Empire/Place

Oct 30 Kate McDonald, *Placing Empire*
Nov 6 Seiji Lippert, *Topographies of Japanese Modernism*
Nov 13 Yukiko Koga, *Inheritance of Loss*
(essay on post-colonialism)

Part IV. Asia/War/rupture

Nov 20 Yoshi Igarashi, *Homecomings*
Nov 27 Kuan-Hsing Chen, *Asia as Method*
Dec 4 Lisa Yoneyama, *Cold War Ruins*
(essay on critical geo-politics)

Part V. Chronotopes

Dec 11 student-led research projects conceptualizing the chronotope

Ideas from Steve's wrap up at Histories of the Present:

- Polarization, poster countries, emergent oppositions; polarize and pinch
- Predictability/teleology (climate science/crisis blows apart); 3 temporalities: historicism, presentism, futurism
- Bio-politics and embodied presents
- Center-periphery logics; logics of hegemony and regionalism

Possible Reading List

Greg Golley, *When Our Eyes No Longer See*

Hiromi Mizuno, *Science for the Empire*

Joe Murphy, *Metaphorical Circuit*

Kate McDonald, *Placing Empire: Travel and the Social Imagination in Imperial Japan* (UC, 2017)

Placing Empire examines the spatial politics of Japanese imperialism through a study of Japanese travel and tourism to Korea, Manchuria, and Taiwan between the late nineteenth century and the early 1950s. In a departure from standard histories of Japan, this book shows how debates over the place of colonized lands reshaped the social and spatial imaginary of the modern Japanese nation and how, in turn, this sociospatial imaginary affected the ways in which colonial difference was conceptualized and enacted. In so doing, it illuminates how ideas of place became central to the production of new forms of colonial hierarchy as empires around the globe transitioned from an era of territorial acquisition to one of territorial maintenance.

Yoshikuni Igarashi, *Homecomings: The Belated Return of Japan's Lost Soldiers* (Columbia U Press, 2017)

Soon after the end of World War II, a majority of the nearly 7 million Japanese civilians and servicemen who had been posted overseas returned home. Heeding the call to rebuild, these veterans helped remake Japan and enjoyed popularized accounts of their service. For those who took longer to be repatriated, such as the POWs detained in labor camps in Siberia and the fighters who spent years hiding in the jungles of islands in the South Pacific, returning home was more difficult. Their nation had moved on without them and resented the reminder of a humiliating, traumatizing defeat.

Homecomings tells the story of these late-returning Japanese soldiers and their struggle to adapt to a newly peaceful and prosperous society. Some were more successful than others, but they all charted a common cultural terrain, one profoundly shaped by media representations of the earlier returnees. Japan had come to redefine its nationhood through these popular images. Yoshikuni Igarashi explores what Japanese society accepted and rejected, complicating the definition of a postwar consensus and prolonging the experience of war for both Japanese soldiers and the nation. He throws the postwar narrative of Japan's recovery into question, exposing the deeper, subtler damage done to a country that only belatedly faced the implications of its loss.

Kuan-Hsing Chen, *Asia as Method: Toward Deimperialization* (Duke, 2010)

<https://chinaperspectives.revues.org/6214>

Centering his analysis in the dynamic forces of modern East Asian history, Kuan-Hsing Chen recasts cultural studies as a politically urgent global endeavor. He argues that the intellectual and subjective work of decolonization begun across East Asia after the Second World War was stalled by the cold war. At the same time, the work of deimperialization became impossible to imagine in imperial centers such as Japan and the United States. Chen contends that it is now necessary to resume those tasks, and that decolonization, deimperialization, and an intellectual undoing of the cold war must proceed simultaneously. Combining postcolonial studies, globalization studies, and the emerging field of "Asian studies in Asia," he insists that those on both sides of the imperial divide must assess the conduct, motives, and consequences of imperial histories.

Chen is one of the most important intellectuals working in East Asia today; his writing has been influential in Taiwan, South Korea, Hong Kong, Japan, Singapore, and mainland China for the past fifteen years. As a founding member of the Inter-Asia Cultural Studies Society and its journal, he has helped to initiate change in the dynamics and intellectual orientation of the region, building a network that has facilitated inter-Asian connections. *Asia as Method* encapsulates Chen's vision and activities within the increasingly "inter-referencing" East Asian intellectual community and charts necessary new directions for cultural studies.

Lisa Yoneyama, *Cold War Ruins: Transpacific Critique of American Justice and Japanese War Crimes* (Duke, 2016)

<http://blogs.lse.ac.uk/lsereviewofbooks/2016/11/22/book-review-cold-war-ruins-transpacific-critique-of-american-justice-and-japanese-war-crimes-by-lisa-yoneyama/>

In *Cold War Ruins* Lisa Yoneyama argues that the efforts intensifying since the 1990s to bring justice to the victims of Japanese military and colonial violence have generated what she calls a "transborder redress culture." A product of failed post-World War II transitional justice that left many colonial legacies intact, this culture both contests and reiterates the complex transwar and transpacific entanglements that have sustained the Cold War unredressability and illegibility of certain violences. By linking justice to the effects of American geopolitical hegemony, and by deploying a conjunctive cultural critique—of "comfort women" redress efforts, state-sponsored apologies and amnesties, Asian American involvement in redress cases, the ongoing effects of the U.S. occupation of Japan and Okinawa, Japanese atrocities in China, and battles over WWII memories—Yoneyama helps illuminate how redress culture across Asia and the Pacific has the potential to bring powerful new and challenging perspectives on American exceptionalism, militarized security, justice, sovereignty, forgiveness, and decolonization.

Yukiko Koga, *Inheritance of Loss: China, Japan, and the Political Economy of Redemption after Empire* (University of Chicago, 2016).

How do contemporary generations come to terms with losses inflicted by imperialism, colonialism, and war that took place decades ago? How do descendants of perpetrators and victims establish new relations in today's globalized economy? With *Inheritance of Loss*, Yukiko Koga approaches these questions through the

unique lens of inheritance, focusing on Northeast China, the former site of the Japanese puppet state Manchukuo, where municipal governments now court Japanese as investors and tourists. As China transitions to a market-oriented society, this region is restoring long-neglected colonial-era structures to boost tourism and inviting former colonial industries to create special economic zones, all while inadvertently unearthing chemical weapons abandoned by the Imperial Japanese Army at the end of World War II.

Inheritance of Loss chronicles these sites of colonial inheritance--tourist destinations, corporate zones, and mustard gas exposure sites--to illustrate attempts by ordinary Chinese and Japanese to reckon with their shared yet contested pasts. In her explorations of everyday life, Koga directs us to see how the violence and injustice that occurred after the demise of the Japanese Empire compound the losses that later generations must account for, and inevitably inherit.

1. Introduction: Colonial Inheritance and the Topography of After Empire
2. Inheritance and Betrayal: Historical Preservation and Colonial Nostalgia in Harbin
3. Memory, Postmemory, Inheritance: Postimperial Topography of Guilt in Changchun
4. The Political Economy of Redemption: Middle-Class Dreams in the Dalian Special Economic Zone
5. Industrious Anxiety: Labor and Landscapes of Modernity in Dalian
6. Epilogue: Deferred Reckoning and the Double Inheritance

Nayong Aimee Kwong, *Intimate Empire: Collaboration and Colonial Modernity in Korea and Japan* (Duke, 2015)

In *Intimate Empire* Nayoung Aimee Kwon examines intimate cultural encounters between Korea and Japan during the colonial era and their postcolonial disavowal. After the Japanese empire's collapse in 1945, new nation-centered histories in Korea and Japan actively erased these once ubiquitous cultural interactions that neither side wanted to remember. Kwon reconsiders these imperial encounters and their contested legacies through the rise and fall of Japanese-language literature and other cultural exchanges between Korean and Japanese writers and artists in the Japanese empire. The contrast between the prominence of these and other forums of colonial-era cultural collaboration between the colonizers and the colonized, and their denial in divided national narrations during the postcolonial aftermath, offers insights into the paradoxical nature of colonial collaboration, which Kwon characterizes as embodying desire and intimacy with violence and coercion. Through the case study of the formation and repression of imperial subjects between Korea and Japan, Kwon considers the imbrications of colonialism and modernity and the entwined legacies of colonial and Cold War histories in the Asia-Pacific more broadly.

Melissa Gregg & Gregory Siegworth, eds., *The Affect Theory Reader* (Duke, 2010)

This field-defining collection consolidates and builds momentum in the burgeoning area of affect studies. The contributors include many of the central theorists of affect—those visceral forces beneath, alongside, or generally *other than* conscious knowing that can serve to drive us toward movement, thought, and ever-changing forms of relation. As Lauren Berlant explores “cruel optimism,” Brian Massumi

theorizes the affective logic of public threat, and Elspeth Probyn examines shame, they, along with the other contributors, show how an awareness of affect is opening up exciting new insights in disciplines from anthropology, cultural studies, geography, and psychology to philosophy, queer studies, and sociology. In essays diverse in subject matter, style, and perspective, the contributors demonstrate how affect theory illuminates the intertwined realms of the aesthetic, the ethical, and the political as they play out across bodies (human and non-human) in both mundane and extraordinary ways. They reveal the broad theoretical possibilities opened by an awareness of affect as they reflect on topics including ethics, food, public morale, glamor, snark in the workplace, and mental health regimes. *The Affect Theory Reader* includes an interview with the cultural theorist Lawrence Grossberg and an afterword by the anthropologist Kathleen Stewart. In the introduction, the editors suggest ways of defining affect, trace the concept's history, and highlight the role of affect theory in various areas of study.

Contributors

Sara Ahmed

Ben Anderson

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Andrew Murphie

Elspeth Probyn

Gregory J. Seigworth

Kathleen Stewart

Nigel Thrift

Ian Tucker

Megan Watkins

Noriko Aso, *Public Properties: Museums in Imperial Japan* (Duke University Press, 2013)

In the late nineteenth century, Japan's new Meiji government established museums to showcase a national aesthetic heritage. Inspired by Western museums and expositions, these institutions were introduced by government officials hoping to spur industrialization and self-disciplined public behavior, and to cultivate an "imperial public" loyal to the emperor. Japan's network of museums expanded along with its colonies. By the mid-1930s, the Japanese museum system had established or absorbed institutions in Taiwan, Korea, Sakhalin, and Manchuria. Not surprising, colonial subjects' views of Japanese imperialism differed from those promulgated by the Japanese state. Meanwhile, in Japan, philanthropic and commercial museums were expanding, revising, and even questioning the state-sanctioned aesthetic canon. *Public Properties* describes how museums in Japan and its empire contributed to the reimagining of state and society during the imperial era, despite vigorous disagreements about what was to be displayed, how, and by whom it was to be seen.

Steinberg, Alexander Zahlten, eds., *Media Theory in Japan* (Duke, 2017)

Providing an overview of Japanese media theory from the 1910s to the present, this volume introduces English-language readers to Japan's rich body of theoretical and conceptual work on media for the first time. The essays address a wide range of topics, including the work of foundational Japanese thinkers; Japanese theories of mediation and the philosophy of media; the connections between early Japanese television and consumer culture; and architecture's intersection with communications theory. Tracing the theoretical frameworks and paradigms that stem from Japan's media ecology, the contributors decenter Eurocentric media theory and demonstrate the value of the Japanese context to reassessing the parameters and definition of media theory itself. Taken together, these interdisciplinary essays expand media theory to encompass philosophy, feminist critique, literary theory, marketing discourse, and art; provide a counterbalance to the persisting universalist impulse of media studies; and emphasize the need to consider media theory situationally.

Preface / Akira Mizuta Lippit xi

Introduction / Marc Steinberg and Alexander Zahlten 1

Part I. Communication Technologies

1. From Film to Television: Early Theories of Television in Japan / Aaron Gerow 33

2. Architecture as Atmospheric Media: Tange Lab and Cybernetics / Yuriko Furuhata 52

3. The Media Theory and Media Strategy of Azuma Hiroki, 1997-2003 / Takeshi Kadobayashi 80

4. The *InterCommunication* Project: Theorizing Media in Japan's Last Decades / Marilyn Ivy 101

Part II. Practical Theory

5. McLuhan as Prescription Drug: Actionable Theory and Advertising Industries / Marc Steinberg 131

6. The Culture Industries and Media Theory in Japan / Miryam Sas 151

7. Girlscape: The Marketing of Mediatic Ambience in Japan / Tomiko Yoda 173

8. 1980s "Nyu Aca": (Non)Media Theory as Romantic Performance / Alexander Zahlten 200

9. Critical Media Imagination: Nancy Seki's TV Criticism and the Media Space of the 1980s and 1990s / Ryoki Misono 221

10. At the Source (Code): Obscenity and Modularity in Rokudenashiko's Media Activism / Anne McKnight 250

Part III. Mediation and Media Theory

11. An Assault on "Meaning": On Nakai Masakazu's Concept of "Mediation" / Akihiro Kitada 285

12. Much Ado about "Nothing": The Kyoto School as "Media Philosophy" / Fabian Schäfer 305

13. Kobayashi Hideo and the Question of Media / Keisuke Kitano 328

14. Media, Mediation, and Crisis: A History—and the Case for Media Studies as (Postcultural) Anthropology / Tom Looser 347

Afterword. The Disjunctive Kernel of Japanese Media Theory / Mark N. B. Hansen 368

Contributors. Yuriko Furuhata, Aaron Gerow, Mark Hansen, Marilyn Ivy, Takeshi Kadobayashi, Keisuke Kitano, Akihiro Kitada, Thomas Looser, Anne McKnight,

Ryoko Misono, Akira Mizuta Lippit, Fabian Schäfer, Marc Steinberg, Tomiko Yoda, Alexander Zahlten

William Marotti, *Money, Trains and Guillotines: Art and Revolution in 1960s Japan* (Duke, 2013)

During the 1960s a group of young artists in Japan challenged official forms of politics and daily life through interventionist art practices. William Marotti situates this phenomenon in the historical and political contexts of Japan after the Second World War and the international activism of the 1960s. The Japanese government renewed its Cold War partnership with the United States in 1960, defeating protests against a new security treaty through parliamentary action and the use of riot police. Afterward, the government promoted a depoliticized everyday world of high growth and consumption, creating a sanitized national image to present in the Tokyo Olympics of 1964. Artists were first to challenge this new political mythology. Marotti examines their political art, and the state's aggressive response to it. He reveals the challenge mounted in projects such as Akasegawa Genpei's 1,000-yen prints, a group performance on the busy Yamanote train line, and a plan for a giant guillotine in the Imperial Plaza. Focusing on the annual Yomiuri Indépendant exhibition, he demonstrates how artists came together in a playful but powerful critical art, triggering judicial and police response. *Money, Trains, and Guillotines* expands our understanding of the role of art in the international 1960s, and of the dynamics of art and policing in Japan.