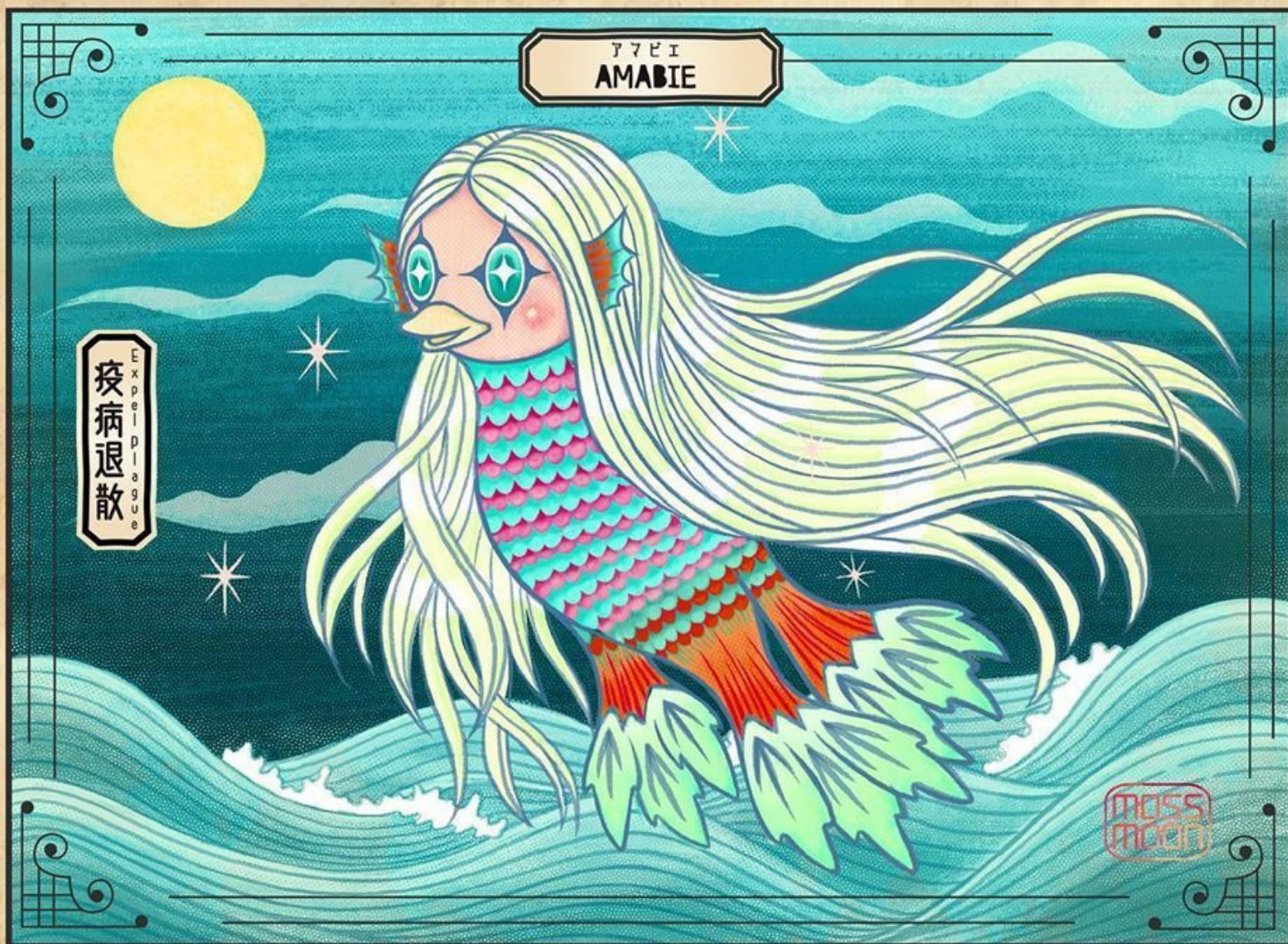


UC SANTA BARBARA

East Asian Languages & Cultural Studies



Department Newsletter

Volume 14

Fall 2021

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Mission Statement

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

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Words from the Chair

Mayfair Yang

This newsletter appears once again in the midst of uncertainty surrounding the COVID-19 pandemic. After a year of remote operation, students and faculty enjoyed Fall 2021's return to campus. While there have been hiccups in our return to in-person instruction, we have been delighted to see our students' excitement to interact with one another and us and learn as a community, face to face.

EALCS has recently seen the departures of several members of our community, whom we honored at an outdoor event in June 2021. Professor Kuo Ch'ing Tu has retired after a forty-year career at UCSB. We thanked him for his tireless service to EALCS, including his establishment of the Center for Taiwan Studies. We also gave praise and thanks to Professor Hsiao-jung Yu, retiring in Winter 2022, for her decades of teaching Chinese linguistics and language pedagogy in EALCS, and expressed appreciation to Ms. Hiroko Shinagawa for her many years of teaching Japanese to our students. We also bid farewell to Professor Ann-Elise Lewallen, anthropologist of modern Japanese and indigenous studies, who has departed to take up a new position at the University of Victoria. We also expressed our gratitude to Dr. Eunjin Choi, who served as Korea Foundation Visiting Professor from 2018 to 2020. We will miss you all!

With so many departures, EALCS is very glad to welcome some new arrivals. Professor Suma Ikeuchi came to us in Fall 2020, and her expertise in anthropology and modern diasporic Japan has already enriched our Department. Fall 2021 saw the arrival of Dr. Yurika Tamura, who will teach courses in modern Japanese literature, gender studies, and cultural studies this year. We are also happy to announce that we will soon search for a Visiting Assistant Professor of modern Japanese literature and cultural studies in 2022-2023 and possibly beyond.

After almost six years in operation, the Confucius Institute officially closed down in June 2021. It helped bring Chinese language lecturers and visiting researchers to our department, and sponsored many community-building events, including academic lectures, film screenings, and cultural events.

Thanks to a Korea Foundation grant spear-headed by

Professor Sabine Frühstück, we look forward to soon welcoming a new tenure-track assistant professor of Korean Cultural Studies. We are excited to see the beginnings of the renewal of our Korean Studies offerings.

Our faculty members and graduate students have continued to pursue important research in a variety of fields, publishing new findings in top academic venues, making scholarship accessible through Youtube videos and op-eds, organizing groups to pursue interdisciplinary research, and convening well-attended events on all sorts of topics. Our teachers have proven admirably flexible, adapting to remote instruction and back as needed, to deliver their classes on East Asian languages and cultures.

I became Chair of EALCS in January 2021 and will continue to serve for three years. I would like to thank Professor Fabio Rambelli for filling in as interim Chair in Fall 2020 and Professor Katherine Saltzman-Li for her generous service as our past Chair for four years prior. I am happy to collaborate with my colleagues—especially the co-directors of the East Asia Center, Professors Xiaorong Li and Luke Roberts, as well as the interim director of the Center for Taiwan Studies, Professor Sabine Frühstück—in continuing to offer robust programming for our EALCS community.



Mayfair Yang

Japanese Language Program

Yoko Yamauchi

Continuing from the previous year, the 2020-2021 school year was entirely on Zoom due to the coronavirus pandemic. The Japanese program instructors used the experience and knowledge they had gained during the previous school year, along with feedback from students, to develop online resources and further improve our Japanese program. Strangely, it is thanks to such circumstances that the Japanese program has evolved into something even more spectacular! According to Ms. Hiroko Sugawara, who retired in the spring, one student told her that, "Because of the pandemic and the move to online instruction, I thought that my Japanese classes would be affected the hardest. But of all my classes, Japanese was the best!" The Japanese program will continue to grow and develop, so continue to look out for new and exciting things from us!

Japanese Language Café



Japanese Language Café

Even though we were not able to meet in person throughout the pandemic, the Japanese Language Café (JLC) strove to make an online community by using Facebook and other social media sites to continue to talk and make content about Japanese culture. Starting in fall 2021, with the help of newly elected officers Tsai-Tzu Su, Xinzhuo Zhang, Lan-Anh Tran, Timo Roberts, and faculty advisor Yoko Yamauchi, JLC has once again started to hold weekly meetings and other quarterly events. For the first time since the pandemic, JLC has already held its first in-person meeting. Look forward to even more activities from JLC!

Hiroko Sugawara's Retirement

Ms. Hiroko Sugawara, who is loved and adored by many students, wrapped up a 22-year-long teaching career at UCSB in the spring of 2021. Her leadership has shaped the program, and she inspired not only her students, but her fellow instructors as well. Without her guidance, we are sure the Japanese program would not be as successful as it currently



Hiroko Sugawara

is. Along with extoling her countless achievements, we would also like to take this time to express our gratitude. Sugawara-sensei, thank you from the bottom of our hearts.

Japanese Extensive Reading Club (Tadoku 多読)

The Japanese Tadoku (多読) Club was originally started by a former Japanese lecturer Hiroko Sugawara in 2013, and was taken over by Masako Onakado who joined UCSB in Fall '20. Its activities were held entirely online with bi-weekly Zoom meetings and book reports on Gauchospace in Spring '21 due to the pandemic. The Tadoku Club is back in-person with its new members starting from Fall '21! The club kicked off with a book reading event right outside of HSSB in October 2021, and attracted not just the current students of Japanese but also students who previously took classes with us. Students enjoyed reading a variety of books, from graded readers and picture books to mysteries and famous Ghibli movie stories. The club will continue to offer students opportunities to read print books during in-person meetings as well as e-books through Gauchospace.

Chinese Language Program

Shu-chan (Bella) Chen

Autumn Festival: Tea Time Welcome Party

In the welcome back to Campus in Fall 2021, the Chinese Language Studies Committee members—Professor Hangping Xu, Professor Xiaorong Li, and Coordinator Bella Chen—organized a tea time welcome party for our Chinese majors, minors, and current students on Friday, October 22, 2021 in the HSSB courtyard. With a turnout of about 102



Tea Party at HSSB

students, the event was a resounding success. We had volunteers who efficiently set up the game tables, presided over the games, and served Boba milk tea and snacks. We also had a Chinese classical music ensemble, Jasmine Echo, performing wonderful music to enliven the gathering. At this warm community-building event, several of our faculty devoted time to introduce themselves and promote their courses,



Faculty Welcome Back to Campus

it gave our students a great opportunity to not only mingle with friends but also know more about the Chinese language program.

When COVID-19 shifted learning to remote settings, it was definitely a challenging for instructors and students; yet, with the continued support from Center for Taiwan Studies (CTS), Bella Chen was able to maintain high interactions with the Chinese language learning community and provide a fun and meaningful learning environment. During the 2020-2021 academic year, she organized various curricular-related and extra-curricular activities to encourage online learning and to motivate students' self-learning.

Curricular Activities

In Fall quarter, Bella Chen organized a spoken presentation competition for Chinese 4 and a Mulan Project competition for Chinese 4NH as a final project in Fall 2020. There were five outstanding language performance for Chinese 4 on the competition. The winners were Apuroop Harshith Chimata, Semin Kim, Richard Hettish, Nicholas Naclerio, and Sam Min. Each winner was awarded a gift card. Five students also achieved exception success in the Mulan project for Chin 4NH. The winners were Maya Yu-sen Chen, Leah Kefan Ku, Chelsey Liu, Justin Wei, and Nicole Page Ostrom. Each received a gift card.

In Winter quarter 2021, Bella designed a Master Chef competition for Chinese 5 as we were learning the grammar "ba" sentence pattern and the basic steps in making Kung Pao chicken. By the end of this lesson, students were required to make a video introducing one of their favorite dishes in Chinese language. All students voted for the master chefs, and each winner was awarded a paper medal, an apron, kitchen towels, and a packet of the famous Taiwanese instant noodles, A She. Award recipients are Grace Lim, Larry Huyhn, August Cohen, Semin Kim, Bella Genovese, Crystal Huang, and Richard Hettish.

As for Chinese 5NH, Bella Chen conducted an iTalk contest as a group project based on the topic we learned: "What are the trends?" Each student cooperated with a partner and talked about current trends. Their topics varied widely, including League of Legends, Tik Tok, social media influencers, and hot TV Series like The Queen's Gambit. The winners are Leah

Creating Scholarship for the Public

Kaitlyn Ugoretz

If someone had told me at the start of the COVID-19 pandemic that, within a year, I would cold email The New York Times with an op-ed pitch or be the face of a YouTube channel with over 1,500 subscribers, I would have laughed and said that was preposterous. In



Kaitlyn Ugoretz

2019, I was focused on the writing that mattered most at the time, the Three P's: personal statement, prospectus, and publications. Naturally, I assumed that these publications would be academic journal articles, read by relatively few people, but the ones that mattered most: scholars in my fields of research and hiring committees. However, in just one year, my perspective has shifted dramatically.

It started with a writing gig for YouTube. A friend recommended me to Dr. Andrew Mark Henry, a scholar of early Christianity who runs the popular educational channel [Religion For Breakfast](#). I was contracted to write a five-episode series introducing Shinto to the public in a conversational tone with limited jargon. Shinto studies is an incredibly small and isolated field outside of Japan, and though I am researching the growth of transnational Shinto communities online, I doubted whether there was an audience for this kind of content. I was shocked when the first video was released to see that thousands of people watched it within the first thirty minutes. As of writing in Fall 2021, almost half a million people have watched at least one of the videos I wrote about Shinto. Watching the view count and comments pour in, I realized that while I may never have the privilege to teach so many people in the classroom, there is a huge audience out there that is genuinely hungry to learn what we scholars know and to read what we write. The main issue is that our work is largely inaccessible to them.

I started my own educational YouTube channel, [Eat Pray Anime](#), in November 2020 as an exploration in alternative academic careers. The learning curve is incredibly steep, but over the past year I have published twenty videos on topics ranging from anime

pilgrimage to Shugendō in Marvel comics. Each video includes a bibliography, and many of my subscribers even ask for additional open access readings and links to public academic talks. It may be an unconventional form of teaching, but it is teaching all the same.

In Summer 2021, I participated in the [2021 Sacred Writes Public Scholarship program](#), which focuses on training religion scholars in how to write for and engage with the public in a variety of media. The lessons included how to convincingly articulate your expertise to people outside of academia, manage social media, brainstorm news hooks, pitch an explainer or op-ed to publications like Religion News Service, and prep for and perform live-work on television or podcasts. I took out of this experience greater confidence in my ability to write about significant and complex topics in an accessible way and shift public understanding on topics related to my research expertise. As a result, I successfully pitched and published an op-ed on the untidiness of organization maven Marie Kondo's personal brand of spirituality in [Religion News Service](#), which was then picked up by the Washington Post.



Eat Pray Anime Youtube Logo

I don't have the space here to list all the opportunities that have come my way thanks to my new public scholar profile. But each one has allowed me to reach new audiences, whether they be K-12 educators or gamers, and teach them something about the wonderful complexity of Japanese religions. These experiences have shown me that there are viable and impactful pathways to continue following my passion for research, writing, and teaching about Japanese religions adjacent to the academy in case the job market is unkind. I invite anyone who is interested in learning more about how to get more involved in public scholarship to send me an email or chat over a cup of coffee (over Zoom of course!).

A Story of Two Lives: Establishing East Asian Libraries in North America

Wandi Wang

EALCS graduate student Wandi Wang's book, *Shujian wanli yuan* 書劍萬里緣 / 书剑万里缘 (A Lifelong Romance Rooted in Books and the Sword), is a joint biography of Eugene W. Wu and Nadine L. Wu. Eugene W. Wu was a former curator of Harvard-Yenching Library at Harvard University and the first curator of the Chinese collection at the Hoover Institution at Stanford University. Wu is 99 years old, has served in World War II in both China and the U.S., and has built important East Asian collections at Harvard and Stanford over the course of 48 years in total. Wang wrote a detailed history of his legendary life and about how he contributed to creating a field and organization for East Asian libraries.



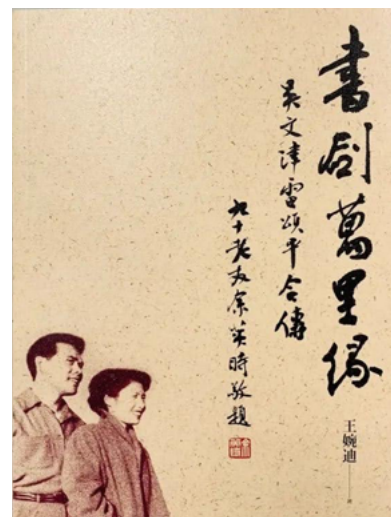
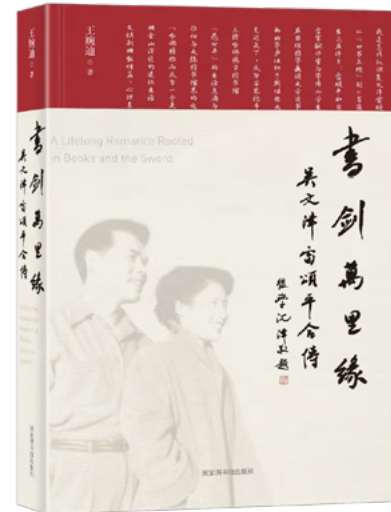
Wandi Wang

His wife, Nadine L. Wu, was an active social worker in Chinatown in Boston and has supported Eugene's career for over 70 years. This joint biography is also a detailed account of her contributions as a social worker and a wife and a mother. Since the Wus maintained close relationships with many influential scholars and historical figures, such as John King Fairbank, Hu Shih, Mary C. Wright, Chiang Ching-kuo, their memory is of great historical value.

The author decided on the Chinese name of the book in collaboration with the late Prof. Yu Ying-shih, who also wrote the calligraphy for the traditional character version. The English name of this book was suggested by Ronald Egan, EALCS Professor Emeritus, and Susan Chan Egan, former affiliate of the East Asia Center at UCSB, who also wrote endorsements. Other prominent scholars who recommended this book include Dongfang Shao (Chief of the Asian Division of the Library of Congress) and Shen Jin (the former Director of Harvard-Yenching's Chinese rare

book collection), who wrote the calligraphy for the simplified character version.

Many important journals from mainland China, Taiwan, and the U.S. reported on the book's publication, including the flagship *Journal of East Asian Libraries*, which introduced the traditional character version and will publish the information of the simplified character version soon. Reviews are forthcoming in prestigious journals such as *Rare Book Preservation and Studies* (古籍保护研究) in mainland China and *Bibliography Quarterly* (書目季刊) in Taipei. The preface to the book has been published in *Bibliophile* (藏書報), and further excerpts will appear in *The Paper* 澎湃新聞.



Cover of *A Lifelong Romance Rooted in Books and the Sword*

UCSB Shinto Studies Activities

Fabio Rambelli

The COVID-19 pandemic and the university closure has severely impacted also the activities on campus regarding Shinto studies. However, we have expanded our online activities and developed new collaborations.

In the spring of 2021, the International Shinto Foundation Chair in Shinto Studies, Professor Fabio Rambelli, coordinated a group of graduate students to translate and adapt in English the catalogue of the [exhibition](#) "What is Shinto?" that took place at the museum of Kokugakuin University in Tokyo (July 7 to September 11, 2021).



"What is Shinto?"

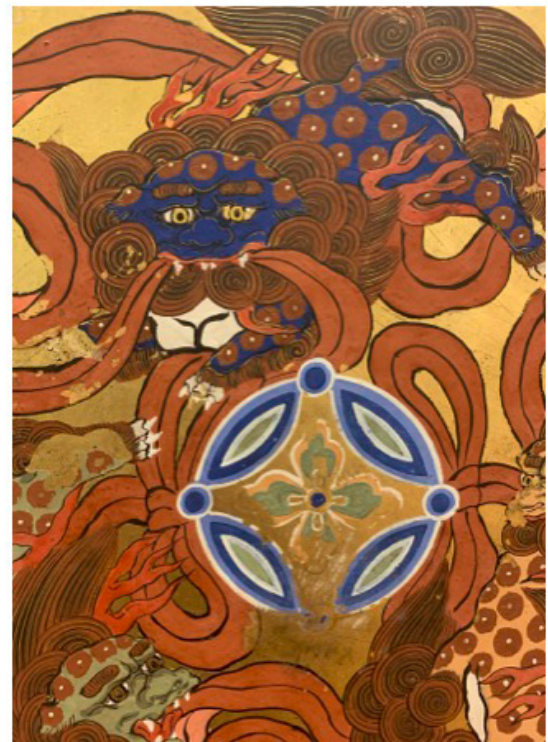
In June 2021, Rambelli organized and presented an [online conference](#) (Critical Intervention Lab) on the cultural history of Gagaku entitled "Gagaku: Cultural Capital, Cultural Heritage, and Cultural Identity." The conference, supported by a [Japan Foundation Institutional Project Support grant](#), brought together many of the leading international experts on Gagaku, who presented their most recent research. We also had three online workshops, in which scholars from Japan read a range of original sources; and two online prerecorded performances by two prestigious

ensembles, the Hideaki Bunno Gagaku Ensemble and Tennōji Gakuso Garyōkai. Rambelli plans to collect the papers presented at the conference in a collective volume.

Rambelli has continued to lead an online Gagaku music practice workshop. Several graduate students and one visiting scholar have been meeting regularly online from the fall of 2020, learning a number of compositions from the classical repertory. We also established a collaboration with the Gagaku ensemble at Columbia University, and several students in our group joined their online rehearsals. The group has now resumed in-person rehearsals.

Another centerpiece of the Gagaku project was the [exhibition](#) "Sound of A Thousand Years" which opened on September 25, 2021 at the AD&A Museum on campus. The exhibition included musical instruments, dance costumes and masks, paintings, manuscripts, and other objects from the rich material culture of this ancient art form. Several graduate students and visiting scholars have contributed to the exhibition by writing explanatory material. The exhibition will continue until May 1, 2022.

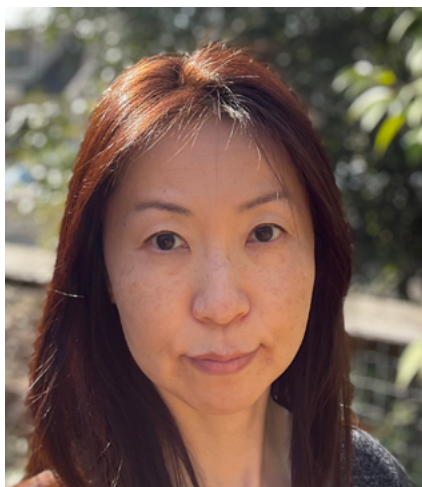
Sound of a Thousand Years
Art, Design & Architecture Museum
UC Santa Barbara
September 25, 2021 - May 1, 2022



Introducing Yurika Tamura

Lecturer in Japanese Cultural Studies

Dr. Yurika Tamura earned her Ph.D. in Women's and Gender Studies at Rutgers University. Her doctoral dissertation, "Community of Non-Belonging, Bodies for Non-Philosophy: Intercultural Performance and a Sense of Coexistence," was guided by Elizabeth Grosz, a philosopher and prominent scholar of the study of the body, sexuality, space, time, and materiality. Tamura's dissertation examined the corpo-materialist ethics of sound and sensation in Ainu music activism. Her book project, which developed from the dissertation, is entitled "Vibration of Others: Resonation and Corporeal Ethics of Transnational Indigenous Soundscapes," and is currently under review. She has also published articles on sexuality, ethnicity, and immigration in Japan in a range of feminist journals, including *Feminist Formations* and *Frontiers: A Journal of Women Studies*. Tamura has taught gender and ethnic studies-based Japanese cultural studies courses at Rutgers University, Rice University, and UC Riverside.



Yurika Tamura

After teaching in a liberal arts college, she is excited about returning to the University of California and especially about coming to Santa Barbara. "I love my courses, 'Japanese Cinema' and 'Advanced Japanese Readings' this quarter," she reported at the beginning of the 2021-22 academic year. UCSB students have great energy and questions, and passionate ways of learning. "The Advanced Readings course is really rewarding because I get to witness how students courageously explore ways to read and translate better. In the cinema class, I enjoy seeing how collaboratively the students bring their perspectives and knowledge to engage in elaborate film analyses. I admire the responsiveness and curiosity in all the students here! I feel so honored to be part of the wonderful community of colleagues and graduate students in EALCS."

Korean Studies Initiative

Sabine Frühstück

Even prior to the premature passing of our late colleague, Professor Hyung-Il Pai—then the only Korean Studies specialist in EALCS—Dr. Wona Lee began teaching introductory and intermediary Korean (since Fall 2017). She has been teaching hundreds of students since. In 2020-21 alone, as a key component of EALCS's Korean Studies Initiative, close to 200 undergraduate students and a handful of graduate students took her first- and second-year Korean courses. Thanks to a Korea Foundation Visiting Professor grant that was renewed for a second year, Dr. Eunjin Choi, a specialist of Film and Media Studies, complemented both the Korean language course curriculum and the EALCS curriculum overall by teaching a range of Korean Cultural Studies courses in EALCS (2019–21). In 2020, EALCS was awarded another five-year grant by the [Korea Foundation](#) at the level of \$427,000, designed to facilitate the establishment of a professorship in Korean Cultural Studies. The search for a tenure-track Assistant Professor position in Korean Cultural Studies is currently in its final stages. The department hopes to attract an outstanding scholar working in the Humanities or interpretive Social Sciences with expertise in any historical era. This is high time for such a hire since interest in Korean language and culture have tremendously increased in recent years, not only at UCSB but nationwide, resulting in Korean being one of the fastest-growing languages in the country and worldwide. The new Korean Cultural Studies faculty member will consolidate the basis for a Korean Studies Program down the line along with our current majors in Asian studies, Chinese studies, and Japanese studies. It will also allow EALCS to synergize even better with scholars in other Humanities and Social Sciences departments who do not primarily identify as Korean Studies specialists but whose scholarly expertise lies in part in things Korean.

Koichi Takashima Chair in Japanese Cultural Studies

Sabine Frühstück

Professor Sabine Frühstück, the Koichi Takashima Chair in Japanese Cultural Studies, presented the Inaugural Koichi Takashima Lecture, which was delivered by Gennifer Weisenfeld (Duke University) on "Electric Design: Light, Labor and Leisure in Prewar Japanese Advertising." Honoring the late Koichi Takashima, the annual Lecture brings eminent scholars of Japanese Studies to the University, aiming to enhance and highlight the vitality of Japanese Studies at UCSB along with its commitment to bridge-building across disciplines and nationalities. In addition, the new series, Takashima Talks in Japanese Cultural Studies,

INAUGURAL KOICHI TAKASHIMA LECTURE

ELECTRIC DESIGN

Light, Labor and Leisure in Prewar Japanese Advertising

Gennifer Weisenfeld
Duke University

Electricity is a powerful enabling technology. It is also a social and cultural force of unparalleled proportions that has forever altered the landscape of daily life around the world. Certainly electricity produced bright lights in big cities; it was the visual language of the modern urban metropolis; burlesque, cinema, and illuminated signboards. It also facilitated the production of modern domesticity through the purveying of goods in the burgeoning consumer market. Nevertheless, electricity did not market or sell itself. Two companies at the forefront of creating this market that were actively engaged in innovative advertising design throughout the twentieth century were Toshiba and Matsushita.

This presentation explores the industry's important cultivation of a nascent consumer market for electrical goods in the prewar period, and the role of graphic design and advertising in aestheticizing, visualizing, and commodifying the seemingly transformative social powers of electric energy.

WED., FEBRUARY 24
4-5:30 PM

Zoom link:
bit.ly/TakashimaLecture

The Koichi Takashima Lecture in Japanese Cultural Studies brings eminent scholars of Japanese Studies to the University of California at Santa Barbara. Honoring the late Koichi Takashima, the annual lecture aims to highlight the vitality of Japanese Studies at the University of California, Santa Barbara along with its commitment to bridge-building across disciplines and nationalities.

TAKASHIMA TALKS IN JAPANESE CULTURAL STUDIES

ANIMAS TRUJANO

MIFUNE TOSHIRO'S PERFORMATIVITY OF RACE IN ÁNIMAS TRUJANO

This talk interrogates the connection between visuality and performativity in the production of epistemologies on race, nationality, and indigeneity by analyzing the *Rashōmon* and *Seven Samurai* actor Mifune Toshiro's starring role in a film by the Mexican director Rafael Rodríguez, *Ánimas Trujano: El Hombre Importante* (Ánimas Trujano: An Important Man, 1961). Specifically examining this film as a product of discursive transpacific exchanges about racial and national identity evinces how the film becomes a space to animate the dominant myths of "Mexico" and "Japan" as modern nation-states built through what could be called "imperial nationalism."

ANDREA MENDOZA
received her PhD from Cornell University and is now Assistant Professor of Japanese and Comparative Literatures in the Department of Literature at UC San Diego, where she serves as affiliated faculty in the Critical Gender Studies, Latin American Studies, Japanese Studies, and Asian American and Pacific Islander Programs. She is currently working on her first monograph, tentatively titled *Transpacific Nonencounters*, which analyzes cultural discourses on race in twentieth century Japan and Mexico. From 2021-2024, she will be serving as a representative for the LLC Japanese since 1600 forum at the Modern Language Association's Delegate Assembly.

**WED, MAY 26
4-5:30 PM**

Zoom link:
bit.ly/TakashimaTalks

Takashima Talks in Japanese Cultural Studies feature cutting-edge scholarship that probes the field's methodological and boundaries. This talk is co-sponsored by the Center for Black Studies Research, the Department of Spanish and Portuguese, and Silvia Bermúdez's Research Funds.

STARTING OVER IN MEIJI JAPAN

THE LIVES OF A FORMER SAMURAI AND HIS EX CONCUBINE

To watch Marnie Anderson's talk before joining us for the live Q&A
bit.ly/EACAndersonTalk

This talk examines the lives of two reform-minded individuals during Japan's Meiji period (1868-1912): Nakagawa Yokokura (中川 陽太郎 [1836-1903]) and Sumiya Koume (清宮 小梅 [1850-1920]). I contend that this era of rapid modernization and social upheaval offered each of them a new start and the chance to create a new identity. In 1868, Nakagawa, a samurai bureaucrat bought out Sumiya's geisha contract and made her his concubine. After moving in with Nakagawa and his wife, Sumiya gave birth to a daughter. Nakagawa then became interested in Christianity, and he sent Sumiya to Kobe College, an institution run by western missionaries. Ultimately, Sumiya decided that concubinage was sinful, converted to Christianity, and left Nakagawa, leading him to complain that "Jesus stole my mistress." After their breakup, both played prominent roles as local reformers.

Together their stories shed light on how individuals in late nineteenth-century Japan forged new gender roles and created a new world.

JOIN US FOR A LIVE Q&A
1.20.2021, 4PM TO 5PM (PST)
ZOOM: [BIT.LY/EACTALKS](https://bit.ly/EACTALKS)
(ZOOM ID: 925 5728 2471)

Marnie Anderson is Associate Professor of History at Smith College. Her recent publications include "The Forgotten History of Japanese Women's History and the Rise of Women and Gender History in the Academy," *Journal of Women's History* (2020) and "Cliquing Concubinage: Sumiya Koume (1850-1920) and Changing Gender Roles in Modern Japan," *Japanese Studies* (2017). She is completing a book manuscript about Okayama-based activists including Sumiya and Nakagawa entitled *In Close Association: Local Activist Networks in the Making of*



East Asia Center
UC Santa Barbara

Sponsored by the UC Santa Barbara East Asia Center and the Koichi Takashima Chair in Japanese Cultural Studies.

featured Andrea Mendoza (UCSD) who spoke about "Animacies of Imperial Nationalism: Mifune Toshiro's Performativity of Race in Ánimas Trujano," and Marnie Anderson (Smith College) who gave us a peak preview of her new book via a presentation on "Starting Over in Meiji Japan: The Lives of a Former Samurai and His Ex Concubine." The 2021 Koichi Takashima Graduate Research Grant was awarded to Winni Ni, PhD candidate in EALCS (see p. 12 of this Newsletter)

Koichi Takashima Graduate Student Grant 2021 awarded to Winni Ni



Winni Ni

Every year, the Koichi Takashima Graduate Student Grant is given to one of the most promising or accomplished graduate students in Japanese Cultural Studies. This year, Winni Ni impressed the selection committee with her pursuit of an exceptionally innovative and theoretically sophisticated dissertation titled, “Forms of Relating –The Representation of Intersubjectivity in Contemporary Border-crossing Literature (ekkyō bungaku) in Japan.” Border-crossing literature by contemporary authors who are non-native Japanese speakers, she writes, is commonly known for its polyphonic texts. Scholars have argued that authors create polyphonic texts to mirror and express the multi-lingual identities that resist being pinned down to any given category. This dissertation proposes to radically rethink border-crossing literature by focusing

on the representation of relationships between the self and others within a community. Ni examines the narrative’s representations of ways of relating in various border-crossing contexts, exploring how the characters’ self-perceptions are co-constructed with other subjects in the present and in the past. She asks how border-crossing literature represents that process of co-construction using specific rhetorical forms and linguistic expressions, and how it creates a body of knowledge of intersubjective encounters across social, cultural, and linguistic boundaries.

Through close readings of the border-crossing fictions by Yang Yi (b. 1964), On Yūjū (b. 1980), and Sagisawa Megumu (1968–2004), Ni aims to elucidate the literary rendering of self-emergence through constant and dynamic exchanges with others. She argues that border-crossing literature provides an alternative cultural notion of happiness—one that is grounded in mutual recognition, psychological belonging, and trust. Border-crossing literature achieves this by representing moments of mutual recognition as transformative, enlivening, and deeply pleasurable: they are what the narratives and the characters return to again and again, through highly stylized plots and affectively engaging expressions. Combining literary analysis with psychological and social theories of self-formation, Ni intends to open up new perspectives on Japanese border-crossing literature and to encourage others to use these polyphonic narratives to imagine how individuals could live with their explicit differences—better and together.

Center for Taiwan Studies

Sabine Frühstück, Interim Director

In December 2020, Kuo-Ch'ing Tu, a pioneer in the field of Taiwan Studies and the founder of the Center for Taiwan Studies, stepped down as director after seventeen years of service to the Center and many more to the university. I am honored to serve as Interim Director with a mandate to diversify CTS's activities and increase both its local impact and global visibility. To that effect, CTS launched a number of activities, including [TaiwanTalks](#), a series of expert panel discussions, [Sounds, Screens & Stages from Taiwan](#), initially coordinated by Hangping Xu (EALCS) and currently coordinated in collaboration with Alenda Chang (Film & Media Studies), and the [Taiwan Studies Workshop](#), founded by Linshan Jiang (EALCS), Yi-Yang Cheng (Linguistics), and Kandra Polatis (History).

CTS also established the [Undergraduate Student Taiwan Studies Writing Award](#), the [Graduate Student Taiwan Studies Writing Award](#), and the [Graduate Student Summer Dissertation Research Grant](#). I am delighted to report that, this past year, Morgan Christen, a major in Anthropology and minor in German Studies, received the Undergraduate Student Taiwan Studies Writing Award 2021 for her interview and associated paper, "A Tale of Two Taiwans." The selection committee found her work "exceptionally thoughtful and mature" and deemed the interview in particular "more than worthy to serve as a model for the growing [Made in Taiwan](#) archive." Morgan produced the interview and paper as assignments in the UCSB methods course, Anthropology 129, under the guidance of Dr. Silke Werth (Anthropology) in spring. Dr. Werth is teaching the same course again this fall and we are looking forward to more such high-quality contributions. I am also pleased to share that EALCS graduate student Ursula Friedman was the recipient of a CTS Graduate Student Summer Dissertation Research Grant for her project, "Creative Subversion in Self-Translation: Pai Hsien-yung, Ha Jin, Regina Kanyu Wang, and Rosario Ferré."


The CTS team warmly welcomes three new scholars to the Taiwan Studies community at UCSB. [Beth Tsai](#), Visiting Assistant Professor in Taiwan Studies (EALCS, 2021-22), is teaching two entirely new upper-division courses, "Advanced Readings in Taiwan Literature" (Chin 126A) and "Special Topics in East Asian Studies" (EACS 181A) in Fall (see [p. 16-18](#) of this newsletter).

TAIWAN TALKS

Rethinking Imperial Wartime: Anti-Colonial Insurgency in Taiwan as Japanese Military History

Paul D. Barclay

Tuesday April 20, 2021 4-5:30 p.m. PST



Paul Barclay considers so-called "small wars" against Taiwanese anti-colonial armed forces as neglected episodes in modern Japanese military history. Barclay will discuss the records of the Bureau of Merit and Awards (shōkunkyoku) to understand how brutal asymmetrical campaigns throughout the empire were branded as exercises in national defense. In Taiwan, the Government General's system of awards and bonuses compensated Japan's Taiwanese allies at lower rates than their Japanese comrades-in-arms. The military award system is considered as both an inclusionary and exclusionary device in the making of imperial Japan's multi-ethnic empire.

Paul D. Barclay is Professor and Head of the History Department at Lafayette College in Easton, PA. He is the general editor of the East Asia Image Collection and author of *Outcasts of Empire: Japanese Rule on Taiwan's "Savage Border" 1874-1945* (University of California Press, 2018). He is currently researching Japanese military/police campaigns in Korea, China, Taiwan and the Soviet Union from 1894 to 1934 for a project called "Imperial Japan's Forever Wars."

<http://bit.ly/TaiwanTalks>

Center for Taiwan Studies
台灣研究中心
University of California at Santa Barbara

Taiwan Talks

[Li-Ting Chang](#), a new graduate student in EALCS with interests in Chinese and Taiwanese Literature as well as Gender Studies, is assisting with CTS projects throughout the year. And, last but not least, Karanina (Laszlo) Zim, a major in Computer Science and minor in Chinese, will beef up our data management capability as CTS Intern.

As planned, we have launched [Made in Taiwan](#), an archive of childhood memories shared by people who grew up in Taiwan that we are taking global this year. Please stay tuned!

A Tribute to Kuo Ch'ing Tu

Katherine Saltzman-Li

Kuo Ch'ing Tu, a renowned expert on Taiwan literature, Chinese poetry and poetics, and world literatures in Chinese, retired in June 2021. Tu studied English literature as an undergraduate at National Taiwan University, received his M.A. in Japanese literature from Kwansei Gakuin University in Japan, and received his Ph.D. in Chinese literature from Stanford University. During his decades at UCSB, he taught Chinese poetry, comparative poetry, Taiwan literature, Taiwan Studies, and Chinese literary translation. Trilingual, his professional talks and publications have been in Chinese, English, and Japanese, and he has translated English, Japanese, and French works into Chinese as well as contemporary works of Chinese into English. Equally important, he is a very accomplished and prolific poet, author of numerous books of poetry in Chinese.

In 2003, Tu established the Center for Taiwan Studies (CTS) in EALCS. CTS organizes and hosts cultural and scholarly events related to Taiwan's literature, history, culture, and society. CTS has been generously supported by the Taiwan Studies Project funded by Taiwan's Ministry of Education, and most recently, the Ministry renewed its support in 2019 for another five-year term.

The Lai Ho and Wu Cho-Liu Endowed Chair in Taiwan Studies was established along with the founding of CTS. Tu held the Chair from its inception until his retirement. The Chair was named in honor of two major twentieth-century Taiwanese literary figures, Lai Ho (1894-1943), a pioneer of Taiwan literature, and Wu Cho-Liu (1900-1976), a novelist and journalist who also devoted himself to promoting Taiwan literature. In his capacity as the Lai Ho and Wu Cho-Liu Chair, Tu realized the goals and wishes of the endowment, "to help position [UCSB] as an international center for the exploration of Taiwan's literature, history, and culture." The original endowment gift came from a number of individual donors associated with the Taiwanese American Foundation of San Diego. That they set up the endowment at UCSB rather than closer to home attests to Tu's excellence and his unique and pioneering status in the field of Taiwan Studies.

As a central endeavor of CTS, Tu founded the journal *Taiwan Literature: English Translation Series*, published



Kuo Ch'ing Tu

by the Forum for the Study of World Literatures in Chinese at UCSB. He initially co-edited the journal with the late Robert Backus, EALCS founding professor of Japanese literature, and later took on sole editorship. Scholars and lovers of Chinese literature worldwide have been grateful for this important journal and its introduction in English to many works and authors from Taiwan.

Tu has received numerous research grants from such prestigious organizations as NEH, the Chiang Ching Kuo Foundation, and the Toyota Foundation, and he also received an Award for Lifelong Achievement in Translation from the Council for Cultural Affairs, Republic of China. In another mark of his stature, the press of his alma mater in Taiwan has been publishing his collected works, and it honored him a few years ago with a dedicated conference. Perhaps it is better to say, however, that it is Tu who has honored his alma mater by his illustrious career and the bright reflection he has cast back on his undergraduate institution.

During my tenure as Chair of EALCS, I worked with Tu on many department matters, especially those related to CTS programming and the renewal of the Taiwan Ministry of Education support for another 5-year term. Tu was dogged, and thankfully so, in his determination to carry out the very complex task of the renewal, involving many discussions and approvals from around campus and with the Ministry. CTS is an important part of our department definition and profile, all a result of Tu's steadfast vision in the

initial set-up of the Center and in the negotiations for its continual funding and planning. Tu and I also collaborated on a week-long program in honor of the 80th birthday of our illustrious Emeritus Pai Hsien-Yung. Working with Tu on some of the films, talks, roundtables, exhibitions, and celebrations for that event was a highlight of my time as Chair and a wonderful opportunity to witness the great admiration and appreciation Tu received from the Taiwan and academic communities as he participated in several events to honor Pai's remarkable lifelong creative and scholarly accomplishments.

As the last of the early founders of EALCS, Tu's retirement is an especially poignant moment for the department. We are forever grateful for the work that he and his earlier colleagues did to inaugurate a program in East Asian Studies at UCSB and to put it on the solid ground that eventually led to the establishment of EALCS. The current strength of our department is due to the excellence and devoted work of our predecessors. Tu, as a one-time Chair of the department and in his tireless work for CTS, was particularly instrumental in building the department and its programs.

Over Tu's many years of working at UCSB, there was no time of day or evening that you were unlikely to run into him in the department. We will all miss him greatly, but personally, I will miss him most when I pop into the department at an odd hour and his old office door isn't propped slightly open to let me know I have company. We all feel the privilege of having worked with Tu for our entire UCSB careers to date, and we wish our cherished colleague a rich and productive retirement. Congratulations, KC!



Kuo Ch'ing Tu at a Dinner Party

New Faculty Spotlight: Kana Pierce



Kana Pierce

EALCS is proud to welcome Kana Pierce, the newest member of the Japanese Language Program! Pierce hails from Nagasaki, Japan. She acquired a Bachelor's Degree of British and American Literature at Meiji University and taught Junior and Senior High School English for eight years at the same school she graduated from. After moving to the USA, she acquired a Master's Degree of Japanese Pedagogy at Columbia University. Before coming to UCSB in Fall 2021, she taught Japanese at the Rochester Institute of Technology in New York for five years. Asked about what she finds most rewarding about teaching Japanese at the college level, she responded, "They will be the future leaders of tomorrow. I would like them to take their ability in Japanese language, cultural skills, and knowledge learned at UCSB, and use them in real world scenarios." Pierce's first impressions of students in her classes? "I see politeness, passion, curiosity, and smiley faces in them, just like the sunshine in Santa Barbara!" Welcome, Pierce-sensei!

Introducing Beth Tsai

Visiting Assistant Professor of Taiwan Studies

EALCS: Welcome to Santa Barbara! We are all delighted to have you in our Department. How are you settling in to Santa Barbara life?

Beth Tsai: I must admit it wasn't easy. Having lived on the East Coast for seventeen years, this is my first venture out in the west (aside from the occasional tourist visits and attending weddings). Everything feels so different—the sun, the air, the breeze, the culture, the food, and even the size of the city (of Santa Barbara). I'm very much used to New York City and even enjoyed driving there, but out here I'm as timid as a mouse and would prefer to walk everywhere (probably a very New Yorker thing). The Pacific Sea breeze and the abundant Asian food stalls take me back to the memories of Taiwan. Although the sun and the heat are too much for me to take—no wonder most people either bike or skateboard. Maybe I'll try to learn skateboarding too—someday.

EALCS: Tell us a little bit about your intellectual background. What first drew you to the study of Taiwanese literature and film? How has your perspective evolved throughout your scholarly career so far?

BT: I have always been an avid reader and a cinephile. Growing up, I actually read more American and British novels than literature by Taiwanese or Hong Kong writers. Some of my all-time favorites—I mean I read them over and over again and would never get tired—are the *Sherlock Holmes* Series (for the longest time I dreamt of living in London), Jane Austen's novels, and children mystery books such as *The Hardy Boys* and the entire collection of R. L. Stine's *Goosebumps* (yes, I read ALL of them). I wasn't into classic Chinese literature at all, so I tend to follow more contemporary novelists in terms of Taiwanese writers. One of my favorite authors is Hsiao Yeh (小野): funny story, he actually lived near my childhood home. I remembered on a regular Sunday when I was in middle school, my friend and I went to ring his doorbell asking for an autograph. Back then, people weren't as suspicious or guarded. He was so warm and welcoming that he invited us into his home to meet his family. He also shared stories of his writing process and inspirations,



Beth Tsai

although I don't remember much of the conversation. Hsiao Yeh is a well-respected novelist and screenwriter and is considered one of the "pushing hands" behind the success of Taiwan New Cinema. He was part of the young, inexperienced filmmakers' group that initiated and gave rise to the New Wave Cinema movement in Taiwan, yielding to many canonical works that came to define the movement and the era, such as *Growing Up* (小畢的故事1983), *The Sandwich Man* (兒子的大玩偶1983), and *That Day, on the Beach* (海灘的一天1983). As a twelve-year-old kid at the time, I didn't know his involvement in a movement that later came to be the focus of my research subject and attached to my scholarly career. Maybe he incepted my subconscious and planted the idea when we encountered years ago ...

As for my love for cinema, I remembered the first time I went to the theater was with my mom and my younger sister. She took us to a nearby theater (which later was torn down and turned into a parking garage) to watch the classic 1990's film *Ghost*—with Patrick Swayze, Demi Moore, and Whoopi Goldberg. I remembered back in the days when you went to see a film in Taiwan, and you had to stand up in the auditorium and listen to the national anthem before the theater played the movie. It was ridiculous. But they also had this "early cinema" vibe when the theater would project fine print messages on the margins of the screen to either make an announcement (like a newsflash) or advertise products. My memory is a bit fuzzy now, so I'm not sure if this was common back in the days or was specific to the movie theater (寶宮戲院) my family and I frequented.

Going back to *Ghost* I'm not sure if it's because of this experience or the fact that I've always been obsessed with ghost stories, the fantastic, anything mysterious and supernatural. But that first movie-going experience, along with the 1988 *Child's Play*—a film that haunted me for so long—came to be the source and the inspiration for my early academic career where I was interested in analyzing and deconstructing the horror genre, drawing a comparative and feminist approach to the iconic Japanese horror film *Ringu* (1998) and its subsequent remakes movement (across Asia and in Hollywood).

EALCS: In addition to being a scholar of Taiwanese literature and film, you're also a filmmaker yourself. Can you tell us a little bit about your creative work and how it relates to your scholarship?

BT: I wanted to learn all the nitty-gritty details of filmmaking when I first read Christian Metz's film theory in graduate school. I was confused by terms such as perforations (sprocket holes), Steenbeck, optical printing, splicing, superimposition, etc. I figured the only way to fully understand his theory was to get my hands on the equipment and experiment. The University at Buffalo happened to be one of few institutions that pioneered experimental film and video (Hollis Frampton, Tony Conrad, Paul Sharits, Gerald O'Grady), so I was fortunate enough to familiarize myself with 16mm filmmaking, and I absolutely loved my experience working as a film editor. This was way before the invention of the iPhone, which brought lightweight, portable, low-budget filmmaking to a whole new level. Before coming to U Buffalo, I also made a short film with a DV camera and learned to edit it in iMovie, which was considered an amateur/home movie kind of editing software.

Today I think more and more people have access to and can benefit from a mobile phone or DSLR filmmaking because it allows users to create cinematic-looking, high-quality work at a fraction of the cost that is usually needed to make a feature-length film or a documentary in the industry. It also allows more agency to marginalized groups—racial, gender, economic, historically underrepresented—and amplify their voices. But that doesn't mean it costs *nothing* to make a film or other kinds of video work. I'm sitting on this ethnographic project (about migrant workers in nail salons) for years—an idea that was first conceived about three years ago, and I'm still looking for grant support.

EALCS: What research project is exciting you right now, and how did you arrive at that topic?

BT: I'm currently writing my first book on Taiwan New Cinema and film festivals, and in my manuscript, I have a chapter on sleeping in the cinema. I'm hoping to expand this topic by tackling more broadly the notion of sleep and ecocinema; the idea that we should think more philosophically about the subject of the sleepy spectator and the Anthropocene. By sleepiness I refer to both onscreen and offscreen spectatorial sleep (like when audiences nod off during the screening). I am interested in examining the relationship between affects, tiredness, duration, spectatorship, and site-specific video installation at museums and elsewhere. The film/video I plan to examine includes work from Malaysian/Taiwan-based Tsai Ming-liang (slow walk, barren wasteland in *Sand* and the Sand-Dune exhibition), Thai film director Apichatpong Weerasethakul (sleeping sickness in *Cemetery of Splendor*), and Taiwanese women artists

such as I-Chun Chen and her work *Do You Dream of Electric Sheep?*

EALCS: What courses are you teaching this fall? What other courses are you planning to teach this year?

BT: I'm currently teaching "[Advanced Reading in Taiwan Literature](#)" and a special topic course on "[Transnational East Asian Cinemas and Food Culture](#)." I have to admit I'm more excited about the special topic course because I devised the idea for this course at one of the institutions I previously worked at, and unfortunately, I didn't get the chance to teach it. I'm glad I was given the opportunity here.

I also have a "Taiwan New Cinema" course lined up for the winter quarter, another "Taiwan Literature" course, and a graduate seminar in Spring. I haven't finalized the topic for the graduate seminar yet; it will probably be something related to visual culture, unless people are interested in taking a class about "sleep."

EALCS: Who is your favorite author/filmmaker to read/watch or teach? What makes their work so engaging?

BT: I remembered being asked this question one time by the U.S. Border Patrol officer and I always hated this type of question. A cinephile doesn't have a "favorite filmmaker"! [Laughs]. That said, I can give a few recommendations for favorite Taiwanese women writers: Chu T'ien-wen (朱天文) and Lin Haiyin (林海音). I love the way they play with words and connotations, their stylistic syntax, how they describe food (and the consumption of food), and the symbolic meaning of these local delicacies.

For films, I always go back to *What Time Is It There?* (你那邊幾點, 2001). It feels both simple and melancholic, making it heavy in reception and emotion. I also like how the film is a dialogue with French New Wave: the cinematography, the inclusion of French and streets in Paris, juxtaposed by the ubiquitous clocks and timekeeping through the streets of Taipei. Another filmmaker I love is Midi Z, a Myanmar-born Taiwanese director.

I also enjoyed watching all of last year's new releases of Taiwan cinema. I recommend checking out the 2020 films *Dear Tenant* (親愛的房客), *I Weir Do* (怪胎), *Little Big Women* (孤味), *Classmates Minus* (同學麥娜絲), *A Leg* (腿), and *My Missing Valentine* (消失的情人節).

A couple of non-Taiwanese filmmakers and personal favorites that frequently make the cut in my teaching: Luis Buñuel, Bong Joon-ho, Wes Anderson, Satoshi Kon, Maya Deren, and Agnès Varda.

EALCS's Thriving Graduate Students

[Meagan Finlay](#) entered the program in Fall 2020 and, due to the pandemic, spent her entire first year on Zoom, taking seminars and being a Teaching Assistant for the Japanese Language Program. Not only this, she did it all from thousands of miles away in Japan. Navigating the time difference, teaching Japanese classes online, and trying to actually “feel” like she was a member of the program was not easy, but her professors and fellow graduate students made her feel welcome even while being this far away.

Now in her second year, Meagan is finally(!) on the UCSB campus. Between moving across the Pacific, COVID-19 fears, and a lack of affordable housing near campus, the transition from Japan to California was somewhat stressful and anxiety inducing. The transition from Zoom to in-person courses, however, was much more fun and exciting. Meagan continues to pursue research in Japanese theatre (primarily kabuki), anthropology, media studies, and performance studies. She is very grateful to be able to get to know everyone better through spontaneous after-class coffee dates and group study sessions at the library, and looks forward to taking full advantage of all that being physically on campus has to offer.

During her second year in the PhD program, [Ursula Friedman](#) published [Creative Subversion in Hao Jingfang's Shengsi Yu \(生死域\)](#) “ in the August 2021 issue of *Translation Review*, in which she decodes the process of translating Hao's [novelette Limbo \(生死域\)](#) into English. She also discussed her creative revisioning of the novelette in the SF In/of China Seminar at the virtual 2021 ACLA annual meeting and through the online [Jill! A Women+ in Translation Reading Series](#). Ursula participated in the Foundations in the Humanities [Prison Correspondence Program](#) as a 2020-2021 Interdisciplinary Humanities Center (IHC) Graduate Teaching Fellow, and was awarded dissertation research funding for her project on literary self-translation across the Sinosphere and Latinosphere from UCSB's Confucius Institute and the [Center for Taiwan Studies](#). Ursula has a book chapter, “From *Traduttore, Traditore* to *Traduttore, Creatore*: Creative Subversion in the Self-Translations of Ha Jin and Pai Hsien-yung,” forthcoming in John Benjamin's *Humor and Self-Translation* series.

[Linshan Jiang](#) has been working on her dissertation during her fifth year at UCSB. She organized for the

first time a panel at the annual conference of the Association of Asian Studies entitled “‘Infrastructures’ of Memory in Literature, Performance and Museums: Narrating Violence in Modern Japan and Taiwan” in March 2021. She also participated in the annual conference of the Memory Studies Association and presented a paper entitled “Rewriting War Memory and Negotiating Chineseness in Nieh Hua-ling's Three Lives.” She also started to explore her second project which will be related to queer memory studies and presented a paper entitled “Queering the Intergenerational Remembrance of the Martial Law Period” in “Remembering Taiwan's Martial Law Conference” organized by the Australian National University. For the first time, she taught two independent courses in Spring and Summer Session B, namely, “Voices: Gender and Sexuality in Taiwan and Beyond” and “Memory in the Literatures and Films of East Asia.” She also worked as a research mentor for the [Research Mentorship Program](#) at UCSB in which she taught high school students interested in academic research—a rewarding experience.

In her fifth year, [Winni Ni](#) passed her qualifying exams and defended her dissertation prospectus on the representations of intersubjectivity in modern Japanese border-crossing literature (*ekkyō bungaku*). Over the year, she served as the EALCS Department Lead TA. She organized the annual incoming TA training and offered individual teaching consultations to graduate students. She also underwent rigorous pedagogical and mentorship training for undergraduate humanities students as a Mellon Engaging Humanities Fellow at the UCSB Center for Innovative Teaching, Researching, and Learning (CITRAL). She was the instructor of record for the upper-division course “Japan 160: Topics in Japanese Culture” and taught about the representations of minority identities in modern Japanese literature in the spring. She was also the instructor for the introductory course “EACS 4B: Intro to Modern East Asia” in the summer. She looks forward to continuing her dissertation research and writing next year and extending her passion for equity as a selected graduate participant of CITRAL's Community of Practice (CoP) project.

In the past year, [Olivier Teernstra](#) completed two chapters of his dissertation, which is a study of nihilism in contemporary Chinese thought. The two

chapters make the case that the ideology of scientism, upon its introduction into Chinese thought in the late nineteenth century, produced a fundamental conceptual transformation within its adherents similar to that which occurred in Russia in the late nineteenth century. Many Chinese intellectuals came to be convinced that human existence could be completely objectified, deconstructed, rationalized, and governed by the methods of science. On this basis, they came to virtually the same existential and ontological conclusions as that reached by the Russian nihilists, the intellectual forebears of Bolshevism. For this reason, when Bolshevism came to China in the early 1920s, it was interpreted not only through a Confucian-Legalist lens, but a nihilistic one. The rest of the dissertation, which he plans to complete this year, traces the theoretical and empirical consequences of this interpretation through the twentieth century to today.

Though PhD candidate [Kaitlyn Ugoretz](#) was unable to enter Japan to conduct field research, she remained an active researcher and writer through the COVID-19 pandemic. With the support of a Japan Foundation/UCSB Graduate Division Research Accelerator grant and an SSRC-IDRF fellowship, Kaitlyn conducted digital ethnographic research on transnational Shinto shrines' adoption and adaptation of ritual and technology in response to the pandemic and social distancing restrictions. After writing an Introduction to Shinto series for the educational YouTube channel "[Religion For Breakfast](#)," she started her own channel, "[Eat Pray Anime](#)" (now 1,500+ subscribers) which explores Japanese religion and history scholarship through Japanese popular media. As a [2021 Sacred Writes](#) Public Scholarship Fellow, she received training in various forms of public work, ranging from op-eds to Twitter threads to podcast interviews. This year, Kaitlyn published in *The Washington Post* (via [Religion News Service](#)), *Critical Asian Studies*, *Asia-Pacific Perspectives*, and the *Bloomsbury Handbook of Japanese Religions*. She is organizing an online interdisciplinary videogame studies hub called GAMING+ which PhD candidates Keita Moore (EALCS) and Daigengna Duoer (Religious Studies). Kaitlyn is also consulting on trading card game and animation projects, which she would love to tell you about after she is released from her NDA.

[Wandi Wang](#) wrote a biography of Eugene W. Wu and it is published in both simplified and traditional characters in 2021 by two prestigious publishing

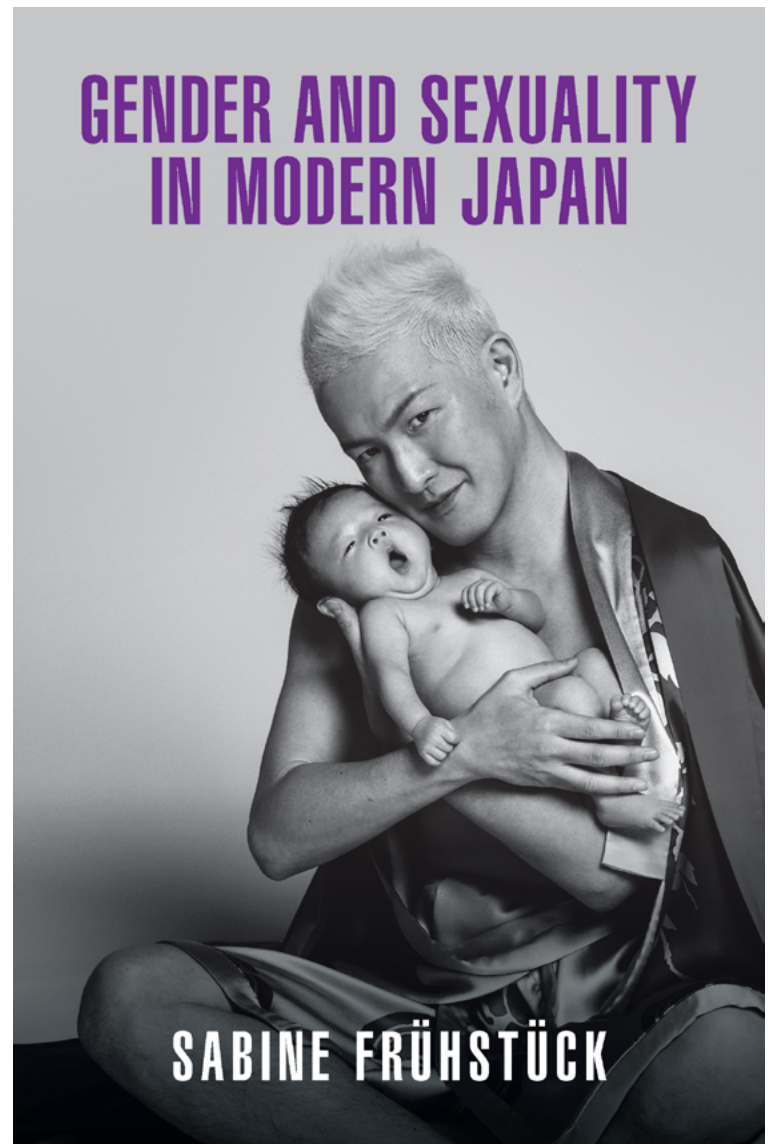
houses, the National Library of China Press in Beijing and Linking Publishing Company in Taipei (see [pp. 8](#) for more). Wang has been on the Spotlight Writer List of Linking, one of the best publishing houses in Asia, for longer than eight months. Wang has spent the summer of 2021 working with Shen Jin, the former Director of Harvard-Yenching's Chinese rare book collection, one of the largest of its kind in the Western world, who is a distinguished professor from Fudan University now. She has finished the draft of her second book about making the best use of Chinese rare books in East Asian studies. She continues to be a journalist for important Chinese newspapers such as *The Paper*.

[Teng Xu](#) stayed in China in the past year after his fieldwork, due to COVID-19 travel restrictions. He started to draft two chapters of his dissertation, each on a recent Chinese film that propagates nationalism. By comparing the films with earlier ones in the same genre, as well as by looking at viewer comments, Teng seeks to understand how contemporary Chinese nationalism is aestheticized and perpetuated. One of the drafts is scheduled to be presented via Zoom this year at conferences organized in Japan and Germany. Teng also did fellowship applications last year and received awards from the UCSB Graduate Division and the Walter H. Capps Center. As for public scholarship, Teng served as interviewer and copyeditor for an oral history project in Guangzhou, which has published the interviews in a local magazine last year. Teng is now excited to be back on campus, working on the pictures he took from museums in Guangzhou, hoping to shift gears from film to museum analyses and to pursue the same theme of nationalist aesthetics. He is also currently teaching Chinese for the first time for EALCS.

Faculty Activities

Will Fleming has continued to work on the usual projects since the last iteration of this newsletter: these include book chapters, an article, two book manuscripts (one currently under review), and a revised edition of an earlier book. The most “fun” item for general readers might be two chapters with translations that will eventually appear in a series of volumes from Routledge devoted to *kusazōshi* (including the *kibyōshi*)—Japan’s eighteenth- and nineteenth-century precursors to manga. In the 2019-20 year he was the recipient of a Hellman Family Faculty Fellowship to work on a literary biography of a Japanese teenager who studied in the US in the 1870s, becoming one of the first foreign students at the US Naval Academy, and who died in the Satsuma Rebellion at the young age of twenty upon his return to Japan; the materials he left behind include a sizable body of Sinitic verse (*kanshi*) related to his experiences abroad. Will was planning to complete some key archival research on this project in the summer of 2020, but Japan has been closed to non-Japanese since that time, and two deferrals later the project remains on hold.

Sabine Frühstück’s new book, *Gender and Sexuality in Modern Japan*, to be published by Cambridge University Press in April 2022, will feature kabuki and film actor Nakamura Shidō on its cover and artwork by Rokudenashiko (along with other unique visual culture) within its pages. Her article, “The Currency of Innocence: Children’s ‘Emotional Capital’ in the Japanese Empire” appeared in *Emotions: History, Culture, Society* (2020). Two of her books—*Uneasy Warriors* and *Playing War*—are currently being translated into Russian (Academic Studies Press) and Japanese (Jinbun Shoin) respectively. As PI of a Korea Foundation grant, Frühstück brought over \$420,000 to the university in an effort to facilitate the funding of a new tenure-track position in Korean Cultural Studies. She has also continued to administer a three-year Japan Foundation Institutional Project Support Grant, “Japanese Culture En Route: Transnational Currents and Connections in Japanese Performance Traditions,” currently in its second year. In 2020-21, the grant funded the *Gagaku Lab*, directed by Fabio Rambelli (see p. 9 for a report in this Newsletter), and the *Japanese Cinema Lab*, directed by Naoki Yamamoto (Film & Media Studies), along with four Graduate Student Research Accelerator Awards that



were given to Erin Trumble (History), Sabra Harris (EALCS), Nirupama Chandrasekhar (History), and Felicity Stone-Richards (Political Science). Frühstück presented her research at Brown University, Chicago University, and USC in addition to a number of zoomed conferences. The first three volumes in her open-access book series, *New Interventions in Japanese Studies* (University of California Press), have appeared—Reginald Jackson’s *A Proximate Remove: Queering Intimacy and Loss in The Tale of Genji*, Atsuko Ueda’s *Language, Nation, Race: Linguistic Reform in Meiji Japan (1868–1912)*, and Edward Mack’s *Acquired Alterity: Migration, Identity, and Literary Nationalism*, with several more in various stages of review and production. Since winter 2020, Frühstück has been serving as interim director of the *Center for Taiwan Studies* (see CTS report, p. 13).

Suma Ikeuchi received two book awards for her first monograph, *Jesus Loves Japan: Return Migration and Global Pentecostalism in a Brazilian Diaspora* (2019 Stanford University Press). The book won the 2020 Hsu Book Prize from the Society for East Asian Anthropology and the 2020 Geertz Book Prize from the Society for the Anthropology of Religion. Both societies are part of the American Anthropological Association (AAA), the largest professional organization for anthropologists in the nation. The prize committees commended the book's elegant prose, analytical precision, and dynamic transnational storytelling. Ikeuchi also gave invited lectures, online due to the pandemic, at three universities such as the Oxford Brookes University in the UK (2020) and



Geertz Prize Announcement

Waseda University in Japan (2021). She also published one peer-reviewed article titled "Saudade: A Story of Japanese Brazilian Diaspora" (2021) in *Anthropology and Humanism*, a flagship journal of the Society of Humanistic Anthropology in AAA. Additionally, her reviews of several cutting-edge books in her fields appeared in journals such as the *Journal of Asian Studies*, *The Hispanic Review*, and *Contemporary Japan*. Lastly, with the generous support from the Academic Senate Research Grant at UCSB, Ikeuchi carried out archival research in Japan in the summer of 2021.

During the past year, **Xiaorong Li** devoted most her time and energy to teaching and helping her students deal with various challenges brought about by the pandemic. She also published two research articles, "Imperial Authority, Locality, and Gender: The Political Dynamics of Poetry Anthology Compilation in China (1776-1919)," *Nan Nü: Men, Women and Gender in China* 23.1 (2021): 35-78; and 2) and "Dongya Hanyu quan zhong de kua wenhua shiren zhuti ji biaoda: yi Qiaoben Rongtang wei li" 東亞漢詩圈中的跨文化詩

人主體及表達: 以橋本蓉塘 (1844-1884) 為例 (Cross-Cultural Subjectivity and Expression in Sinitic Poetry/Kanshi: The Case of Hashimoto Yoto (1844-1884)), *中國文學學報 Journal of Chinese Literature* 11 (2021): 63-76. In addition, she also co-organized with Thomas Mazanec and Hangping Xu the "Worst Chinese Poetry" workshop (April-May, 2021).

With his first book manuscript (*Poet-Monks*) in the long process of review and revision, **Thomas Mazanec** spent the 2020-21 academic year developing new projects, including his second monograph *Beyond Lyricism: Classical Chinese Poetry in Other Modes*. He published or had accepted three articles related to this book: "Of Admonition and Address: Right-Hand Inscriptions (*Zuoyouming*) from Cui Yuan to Guanxiu" (*Tang Studies*, 2020), "Literary Debts in Tang China: On the Exchange of Money, Merit, and Meter" (*Monumenta Serica*, forthcoming), and "On Translating Lyric as *Shuqing* in Chinese" (*Comparative Literature Studies*, forthcoming). In spring, he organized a series of workshops on "The Worst Chinese Poetry" with Xiaorong Li and Hangping Xu, which he discussed in interviews in English [here](#) and in Chinese [here](#) and

THE WORST

CHINESE POETRY

A VIRTUAL ROUNDTABLE



June 1 & 2, 2021
5-7PM Pacific Time
 Register: tinyurl.com/WorstPoetry

Sponsored by the Department of East Asian Languages & Cultural Studies at UCSB. This event is open to the public. It lasts two days (June 1-2), and you are welcome to choose either day, or both, to attend.

This event is phase two of "The Worst Chinese Poetry: A Virtual Workshop" held by the Department of East Asian Languages and Cultural Studies at UCSB.

- **Day 1 (June 1)** will feature four thematic roundtables based upon our larger workshop held in April.
- **Day 2 (June 2)** will begin with a reflection on the workshop by our three headliners, then will shift to a free-form discussion open to all.

RONALD EGAN
RICHARD JOHN LYNN
MICHELLE YE
 NICK ADMUSSEN
 GRAHAM CHAMNESS
 ANGIE CHAU
 SOOHYUN LEE
 XIAORONG LI
 THOMAS MAZANEC
 KEITH MCMAHON
 MADDALENA POLI
 JASON PROTASS
 SIXIANG WANG
 HANGPING XU
 MEIMEI ZHANG
 YUNSHUANG ZHANG

BASED ON THE CONTRIBUTIONS OF

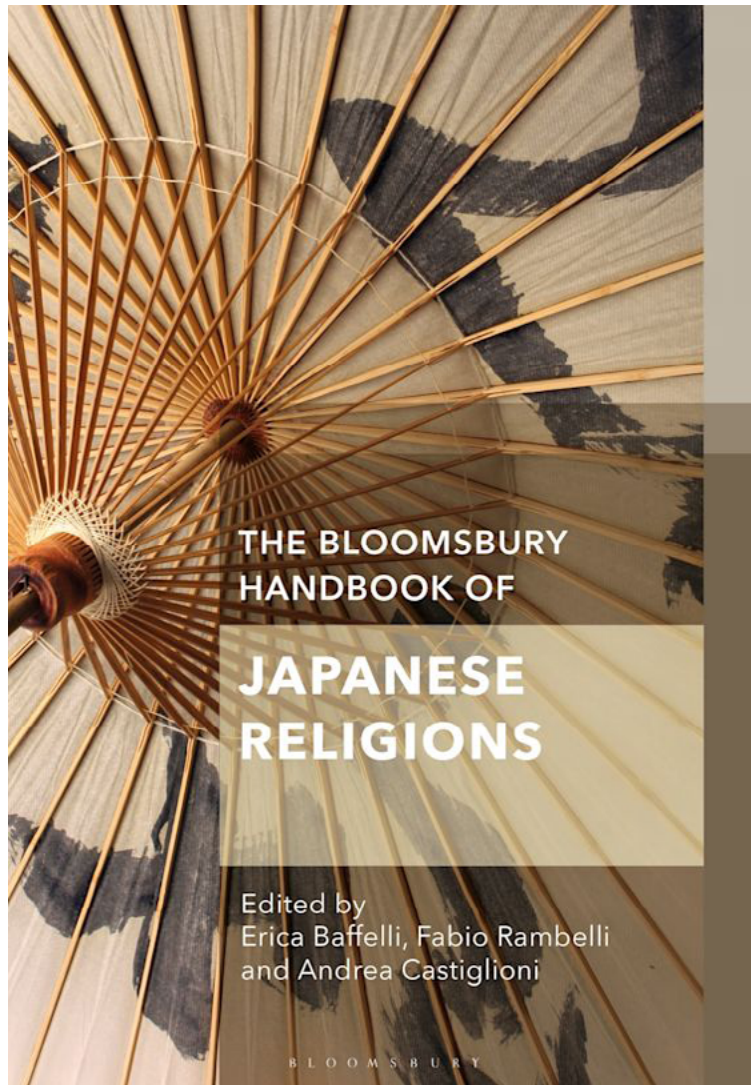
Lucas Bender • Po-hsi Chen
 Jing Chen • Kaijun Chen
 Anatoly Delinger • Kay Duffy
 Vincent Durand-Dastes • Chloe Estep
 William Fleming • Matthew Fraleigh
 Yixin Gu • Jonathan Henshaw
 Yurle Huang • Yueling Ji
 Corinne Jortay • Antonio Luggieri
 Chao Ling • Diego Louisa
 Xiaoyan Mi • Karin Myhre
 Chin-fang Ng • Hui Chen Ngai
 Xiao Rao • Paul Verthaler • Di Wang
 Yugen Wang • Yuanfei Wang
 Jinghua Wangling
 Nicholas Karon Williams
 Wai-ho Wong • Li Xia • Ying Xiang
 Zhan Yan • Zhiyi Yang • Huanyu Yue
 Chen Zhang • Yiyen Zheng
 Bingyu Zheng • Xi Zhu

Worst Chinese Poetry

Faculty Activities

[here](#). They are currently editing a critical anthology based on the workshops. He also gave invited presentations on historical network analysis for UC Berkeley and Oxford University, delivered talks for the American Academy of Religion and the American Oriental Society's national meetings, and served as a discussant for an Association for Asian Studies panel. Looking ahead, he is also working on several books of medieval Chinese poetry translations.

[Fabio Rambelli](#) devoted most of the year to his ongoing Gagaku project: he directed online music learning workshops, organized an online conference on the cultural history of Gagaku, and curated an exhibition on Gagaku at the AD&A Museum at UCSB. For details, see UCSB Shinto Studies. He published a book, the [Bloomsbury Handbook of Japanese Religions](#), co-edited with Erica Baffelli and Andrea Castiglioni. London and New York: Bloomsbury, 2021,



Bloomsbury Handbook Cover

and several articles: "A Buddhist Book of Genesis (1879): Sada Kaiseki," in *Buddhism and Modernity* (University of Hawaii Press); "Umi no kanata, taikai e: Umi no Nihon shūkyōshi e no kōro" 海の彼方、大海へ: 海の日本宗教史への航路, in *Gendai Shisō* 現代思想; "The Dharma of Music: Gagaku and Buddhist Salvation in Medieval Japan," in the *Japanese Journal of Religious Studies*; and "The Sutra of Druma, King of the Kinnara and the Buddhist Philosophy of Music," in *Itineraries of an Anthropologist. Studies in Honor of Massimo Raveri* (Edizioni Ca' Foscari). He also recorded some music on the shō, including a CD of original music, [Neo Archē](#), with Rory Lindsay (gaku-biwa and samplings); and the premiere recording of Alan Hovhaness, [Sonata for Ryūteki \(or Flute\) and Shō \(or organ\)](#), with A. Lish Lindsey (ryūteki).

Besides working on his book manuscript on disability aesthetics and politics in modern China, [Hangping Xu](#) published a book chapter on Yu Xiuhua and Chinese internet literature as well as a review essay on socialist cosmopolitanism. He began co-editing a special issue titled "Chinese Poetry in/and the World," forthcoming from *Prism: Theory and Modern Chinese Literature*, which will include his own article on poetry translation as performance. Together with Professors Thomas Mazanec and Xiaorong Li, he also co-organized a conference on the "Worst Chinese Poetry" which brought together prominent scholars of Chinese literature from around the world. For his work on global disability studies, The Society for Disability Studies awarded him the Honorable Mention for the [Irving K. Zola Award for Emerging Scholars in Disability Studies](#). Other recognitions that he received include the Hellman Family Faculty Fellowship and the Engaging Humanities Fellowship, the latter of which led to co-teaching a first-year seminar titled *Disability Aesthetics and Politics in Chinese Literature and Western Music*. For Spring quarter of 2022, he looks forward to teaching his first graduate seminar CHIN 263: *World Literature and Modern China*, as well as his first Chinese film class CHIN 176: *Chinese Cinema: Nationalism and Globalism*.

[Mayfair Yang](#) published her book [Re-Enchanting Modernity: Ritual Economy & Society in Wenzhou](#), China in 2020, garnering an Honorable Mention for the Clifford Geertz book prize of the Society for Anthropology of Religion. She also published

an edited volume, *Chinese Environmental Ethics: Religions, Ontologies, and Practices* in 2021, to which she contributed an introduction and a co-authored chapter. She also wrote a chapter on "Chinese Popular Religion and Economics" for the *Oxford Handbook of Religion and Economic Ethics*, edited by Albino Barrera and Roy Amore (forthcoming). As tight Covid travel and visa restrictions prevented her from conduct more fieldwork in China, she is currently working on an article comparing the theories of Marcel Mauss and Georges Bataille, commissioned for the new journal *Mauss International*. She is also writing a Chapter on masculinity and media in East Asia, to be published in *Routledge Handbook of Gender and Sexuality in China*, edited by Hongwei Bao & Jamie Zhao (forthcoming 2024). Besides serving as Chair, she taught a new graduate seminar "Religious Environmentalism in the Anthropocene," and co-taught the EALCS core course "East Asia Modern." She lectured twice in Chinese at Fudan University in Shanghai and three times at Renmin University in Beijing, and also at Yale University and the Higher School of Economics in St. Petersburg, all remotely on Zoom.

Xiaowei Zheng received competitive fellowships to support her current book manuscript, *Demystifying Modern Chinese Political Discourse: "Autocracy," "Democracy" and "Constitutionalism" in Twentieth Century China*, which she is currently devoted to completing. Among these fellowships were a UCSB Regents Humanities Faculty Award and a UCSB Academic Senate Research Fellowship Award. In addition, supported by another IHC research grant, she co-founded the *Transregional East Asia* Research Focus Group (RFG) with Will Fleming to foster a deep understanding of the transregional linkages within East Asia both historically and in the present. A conference on transnational intellectual and cultural exchange supported by the RFG grant is in the making. Xiaowei presented her research at a number of international conferences and served as discussants at two roundtables. She reviewed for *China Quarterly*, *Late Imperial China*, *Third World Politics*, *Journal of the Royal Asiatic Society*, Harvard University Press, and Brill. She also supported five graduate students of hers in becoming ABDs and PhDs. In Summer 2021, she launched her new course to help international students to be active thinkers and researchers at UCSB. As she is transitioning to build the Chinese History program and be a full-time faculty member

in the History Department, she wishes to express her heartfelt gratitude to colleagues and friends in the EALCS community for their understanding, support, love and intellectual inspiration.

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