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Imperial Genus The Formation And Limits Of The Human In imperial genus the formation and limits of the human in modern korea and japan by travis workman abstract imperial genus begins with the turn to world culture and ideas of the generally human in japans

A free ebook version of this title is available through Luminos, University of California Press's open access publishing program for monographs. Visit www.luminosoa.org to learn more. Imperial Genus begins with the turn to world culture and ideas of the generally human in Japan's cultural policy in Korea in 1919. How were concepts of the human's genus-being operative in the discourses of the Japanese empire? How did they inform the imagination and representation of modernity in colonial Korea? Travis Workman delves into these questions through texts in philosophy, literature, and social science. Imperial Genus focuses on how notions of human generality mediated uncertainty between the transcendental and the empirical, the universal and the particular, and empire and colony. It shows how cosmopolitan cultural principles, the proletarian arts, and Pan-Asian imperial nationalism converged with practices of colonial governmentality. It is a genealogy of the various articulations of the human's genus-being within modern humanist thinking in East Asia, as well as an exploration of the limits of the human as both concept and historical figure.

In Imperial Romance, Su Yun Kim argues that the idea of colonial intimacy within the Japanese empire of the early twentieth century had a far broader and more popular influence on discourse makers, social leaders, and

intellectuals than previously understood. Kim investigates representations of Korean-Japanese intimate and familial relationships—including romance, marriage, and kinship—in literature, media, and cinema, alongside documents that discuss colonial policies during the Japanese protectorate period and colonial rule in Korea (1905–45). Focusing on Korean perspectives, Kim uncovers political meaning in the representation of intimacy and emotion between Koreans and Japanese portrayed in print media and films. *Imperial Romance* disrupts the conventional reading of colonial-period texts as the result of either coercion or the disavowal of colonialism, thereby expanding our understanding of colonial writing practices. The theme of intermarriage gave elite Korean writers and cultural producers opportunities to question their complicity with imperialism. Their fictions challenged expected colonial boundaries, creating tensions in identity and hierarchy, and also in narratives of the linear developmental trajectory of modernity. Examining a broad range of writings and films from this period, *Imperial Romance* maps the colonized subjects' fascination with their colonizers and with moments that allowed them to become active participants in and agents of Japanese and global imperialism.

Asia was the principle focus of empire-builders from Alexander and Akbar to Chinggis Khan and Qianlong and yet, until now, there has been no attempt to provide a comprehensive history of empire in the region. *Empire in Asia* addresses the need for a thorough survey of the topic. This volume covers the long 19th century, commonly seen in terms of 'high imperialism' and the global projection of Western power. This volume explores the dynamic, volatile and often contested processes by which, by the early years of the 20th century, Asian states, space and peoples became deeply integrated into the wider dynamics of global reordering. Drawing on case studies from across Asia, the contributors discuss key themes including ideology, concepts of identity, religion and politics, state building and state formation, the relationships between space, people, and sovereignty, the movements of goods, money, people and ideas, and the influence and impact of conflict and military power. The two volumes of *Empire in Asia* offer a significant contribution to the theory and practice of empire when considered globally and comparatively and are essential reading for all students and scholars of global, imperial and Asian history.

In *Promiscuous Media*, Hikari Hori makes a compelling case that the visual culture of Showa-era Japan articulated urgent issues of modernity rather than serving as a simple expression of nationalism. Hori makes clear that the Japanese cinema of the time was in fact almost wholly built on a foundation of Russian and British film theory as well as American film genres and techniques. Hori provides a range of examples that illustrate how maternal melodrama and animated features, akin to those popularized by Disney, were adopted wholesale by Japanese filmmakers. Emperor Hirohito's image, Hori argues, was inseparable from the development of mass media; he was the first emperor whose public appearances were covered by media ranging from postcards to radio broadcasts. Worship of the emperor through viewing his image, Hori shows, taught the Japanese people how to look at images and primed their enjoyment of early animation and documentary films alike. *Promiscuous Media* links the political and the cultural closely in a way that illuminates the nature of twentieth-century Japanese society.

In *Resurrecting Nagasaki*, Chad R. Diehl explores the genesis of narratives surrounding the atomic bombing of August 9, 1945, by following the individuals and groups who contributed to the shaping of Nagasaki City's postwar identity. Municipal officials, survivor-activist groups, the Catholic community, and American occupation officials all interpreted the destruction and reconstruction of the city from different, sometimes disparate perspectives. Diehl's analysis reveals how these atomic narratives shaped both the way Nagasaki rebuilt and the ways in which popular discourse on the atomic bombings framed the city's experience for decades.

How Chinese characters triumphed over the QWERTY keyboard and laid the foundation for China's information technology successes today. Chinese writing is character based, the one major world script that is neither alphabetic nor syllabic. Through the years, the Chinese written language encountered presumed alphabetic universalism in the form of Morse Code, Braille, stenography, Linotype, punch cards, word processing, and other systems developed with the Latin alphabet in mind. This book is about those encounters—in particular thousands of Chinese characters versus the typewriter and its QWERTY keyboard. Thomas Mullaney describes a fascinating series of experiments, prototypes, failures, and successes in the century-long quest for a workable Chinese typewriter. The earliest Chinese typewriters, Mullaney tells us, were figments of popular imagination, sensational accounts of twelve-foot keyboards with 5,000 keys. One of the first Chinese typewriters actually constructed was invented by a Christian missionary, who organized characters by common usage (but promoted the less-common characters for “Jesus” to the common usage level). Later came typewriters manufactured for use in Chinese offices, and typewriting schools that turned out trained “typewriter girls” and “typewriter boys.” Still later was the “Double Pigeon” typewriter produced by the Shanghai Calculator and Typewriter Factory, the typewriter of choice under Mao. Clerks and secretaries in this era experimented with alternative ways of organizing characters on their tray beds, inventing an input method that was the first instance of “predictive text.” Today, after more than a century of resistance against the alphabetic, not only have Chinese characters prevailed, they form the linguistic substrate of the vibrant world of Chinese information technology. *The Chinese Typewriter*, not just an “object history” but grappling with broad questions of technological change and global communication, shows how this happened. A Study of the Weatherhead East Asian Institute Columbia University

With the outbreak of the Sino-Japanese War in 1894, Japan embarked on a policy of territorial expansion that would claim Taiwan and Korea, among others. Assimilation policies led to a significant body of literature written in Japanese by colonial writers by the 1930s. After its unconditional surrender in 1945, Japan abruptly receded to a nation-state, establishing its present-day borders. Following Korea's liberation, Korean was labeled the national language of the Korean people, and Japanese-language texts were purged from the Korean literary canon. At the same time, these texts were also excluded from the Japanese literary canon, which was reconfigured along national, rather than imperial, borders. In *Colonizing Language*, Christina Yi investigates how linguistic nationalism and national identity intersect in the formation of modern literary canons through an examination of Japanese-language cultural production by Korean and Japanese writers from the 1930s through the 1950s, analyzing how key texts were produced, received, and circulated during the rise and fall of the Japanese empire. She considers a range of Japanese-language writings by Korean colonial subjects published in the 1930s and early 1940s and then traces how postwar reconstructions of ethnolinguistic nationality contributed to the creation of new literary canons in Japan and Korea, with a particular focus on writers from the Korean diasporic community in Japan. Drawing upon fiction, essays, film, literary criticism, and more, Yi challenges conventional understandings of national literature by showing how Japanese language ideology shaped colonial histories and the postcolonial present in East Asia. A Center for Korean Research Book

Presence Through Sound narrates and analyses, through a range of case studies on selected musics of China, Japan, Korea, Taiwan, and Tibet, some of the many ways in which music and ‘place’ intersect and are interwoven with meaning in East Asia. It explores how place is significant to the many contexts in which music is made and experienced, especially in contemporary forms of longstanding traditions but also in other landscapes such as popular music and in the design of performance spaces. It shows how music creates and challenges borders, giving significance to geographical and cartographic spaces at local, national, and international levels, and illustrates how music is used to interpret relationships with ecology and environment, spirituality and community, and state and nation. The volume brings together scholars from Australia, China, Denmark, Japan, Korea, Taiwan, and the UK, each of whom explores a specific genre or topic in depth. Each nuanced account finds distinct and at times different aspects to be significant but, in demonstrating the ability of music to mediate the construction of place and by showing how those who create and consume music use it to inhabit the intimate, and to project themselves out into their surroundings, each points to interconnections across the region and beyond with respect to perception, conception,

expression, and interpretation. In *Presence Through Sound*, ethnomusicology meets anthropology, literature, linguistics, area studies, and – particularly pertinent to East Asia in the twenty-first century – local musicologies. The volume serves a broad academic readership and provides an essential resource for all those interested in East Asia.

This in-depth exploration of culture, media, and protest follows South Korea's transition from the Korean War to the start of the political struggles and socioeconomic transformations of the Park Chung Hee era. Although the post-Korean War years are commonly remembered as a time of crisis and disarray, Charles Kim contends that they also created a formative and productive juncture in which South Koreans reworked pre-1945 constructions of national identity to meet the political and cultural needs of postcolonial nation-building. He explores how state ideologues and mainstream intellectuals expanded their efforts by elevating the nation's youth as the core protagonist of a newly independent Korea. By designating students and young men and women as the hope and exemplars of the new nation-state, the discursive stage was set for the remarkable outburst of the April Revolution in 1960. Kim's interpretation of this seminal event underscores student participants' recasting of anticolonial resistance memories into South Korea's postcolonial politics. This pivotal innovation enabled protestors to circumvent the state's official anticommunism and, in doing so, brought about the formation of a culture of protest that lay at the heart of the country's democracy movement from the 1960s to the 1980s. The positioning of women as subordinates in the nation-building enterprise is also shown to be a direct translation of postwar and Cold War exigencies into the sphere of culture; this cultural conservatism went on to shape the terrain of gender relations in subsequent decades. A meticulously researched cultural history, *Youth for Nation* illuminates the historical significance of the postwar period through a rigorous analysis of magazines, films, textbooks, archival documents, and personal testimonies. In addition to scholars and students of twentieth-century Korea, the book will be welcomed by those interested in Cold War cultures, social movements, and democratization in East Asia.

Today, the People's Republic of China is North Korea's only ally on the world stage, a tightly knit relationship that goes back decades. Both countries portray their partnership as one of "brotherly affection" based on shared political ideals—an alliance "as tight as lips to teeth"—even though relations have deteriorated in recent years due to China's ascendance and North Korea's intransigence. In *A Misunderstood Friendship*, leading diplomatic historians Zhihua Shen and Yafeng Xia draw on previously untapped primary source materials revealing tensions and rivalries to offer a unique account of the China–North Korea relationship. They unravel the twists and turns in high-level diplomacy between China and North Korea from the late 1940s to the death of Mao Zedong in 1976. Through unprecedented access to Chinese government documents, Soviet and Eastern European archives, and in-depth interviews with former Chinese diplomats and North Korean defectors, Shen and Xia reveal that the tensions that currently plague the alliance between the two countries have been present from the very beginning of the relationship. They significantly revise existing narratives of the Korean War, China's postwar aid to North Korea, Kim Il-sung's ideological and strategic thinking, North Korea's relations with the Soviet Union, and the importance of the Sino-U.S. rapprochement, among other issues. *A Misunderstood Friendship* adds new depth to our understanding of one of the most secretive and significant relationships of the Cold War, with increasing relevance to international affairs today.

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