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MĀNOA

**SPAS Asian Studies Graduate Student Conference**

Provincializing Asia: Dismantling Pasts and Futures

Center for Korean Studies  
April 11-12, 2019

Program

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**Organized by:** University of Hawai'i at Mānoa's School of Pacific and Asian Studies.

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Julie Fujimoto  
Myra Yamamoto

Mahalo nui loa to all of our moderators and participants who made this conference possible!

## Conference Program

**Thursday, April 11<sup>th</sup>, 2019**

8:00-8:30 Registration and breakfast

**8:30-10:00 Panel 1: Language**

**Discussant: Dr. Zhai Zheng**

- Mattho Mandersloot (University of Oxford) – Korean Onomatopoeia in Translation: Negotiating between Meaning and Feeling
- Xiaolong Lu (University of Hawai'i, Mānoa) – Study on the Diminutive Word tsa<sup>42</sup> in Xianning Dialect
- Ying Wang (The University of California, Los Angeles) - The Biji xiaoshuo 筆記小說 Tradition and News Media: Dianshizhai Pictorial 點石齋畫報 as Case Study

10:00-10:30 Coffee break

**10:30-12:00 Panel 2: Space**

**Discussant: Dr. Patricio Abinales**

- Chui Wa Ho (New York University) – Listening to the city: radio and city space in Japan under the US occupation (1945-1952)
- Genta Kuno (Kyoto University) – Connection behind Segregated Security Zones: Everyday Politics Surrounding the Gates in Jakarta
- Harris Chowdhary (University of Texas at Dallas) – Making Cities, Making Citizens; Governmentality and the Politics of Space Along the China Pakistan Economic Corridor, a Comparative Urban Study of Shenzhen, Kashgar, and Gwadar

12:00-13:00 Lunch

**13:15-14:30 Panel 3: Film and Fine Arts**

**Discussant: Dr. Barbara Andaya**

- Kania Arini Sukotjo (National University of Singapore) – The Indonesian Creation of Utopia, Japan in Anime Festival Asia Jakarta
- Adrian Alarilla (University of Hawai‘i, Mānoa) – Imagining the Second Province: First-person documentary cinema and diasporic Filipinx history
- Zihui Amethy Liu (National University of Singapore) – 2.5-Dimensional Theater in China

14:30-15:00 Break

**15:00-17:30 Welcome from the organizers**

Thai music Ensemble

Dean’s Remarks

**Keynote address by Dr. Thongchai Winichakul**

17:30-19:00 Reception

**Friday, April 12<sup>th</sup>, 2019**

8:00-8:30 Registration and breakfast

**8:30-10:00 Panel 4: Literature and Philosoph**

**Discussant: Dr. Miriam Stark**

- Teppei Fukuda (Portland State University) – Dreams of a Young Girl: The Spring Moon in *Tangled Hair*
- Alana Alexis Brack (University of Colorado Boulder) – Re-evaluating Collective Memory Post-disaster in Hideo Furukawa's *Horses, Horses*
- Jitsuya Nishiyama (Portland State University) – Demonic Autumn Leaves: Visual representation off demons in Nobumitsu's demon Nō Momikigari and its Kabuki adaptation Mokuami's Momijigari
- Stefan Lüder (Humboldt Universität zu Berlin) – Beyond the 'Ahistorical Island': Jaya Prithvi Bahadur Singh and Himalayan Humanism in the Early 20<sup>th</sup> Century

10:00-10:30 Coffee break

**10:30-12:00 Panel 5: Gender and Sexuality**

**Discussant: Dr. Cathryn Clayton**

- Laura Becker (University of Hawai'i, Mānoa) – The Construction of Spy Cam Porn as a Moral Panic in South Korea
- Takeshi Shirakawa (University of Hawai'i, Mānoa) – Women/Gender, colonialism by Japan/America of Okinawa
- Angela Rosario (Ateneo de Manila University) – Pacific Stars and Stripes: The Representation of Yamato Nadeshiko

12:00-13:00 Lunch

**13:00-14:30 Panel 6: Social Issues**

**Discussant: Dr. Young-a Park**

- Lili Chin (University of Malaya) – Banning anti-personnel landmines: Humanitarian diplomacy at work in Japan
- Yi-Ting Chung (Yale University) – Power on the Edge: Im Tuuk and the Organization of Koreans in Taiwan (1937-1949)
- Tianpei Chen (University of British Columbia) – *The Imperially Commissioned Gazetteer of the Western Regions of the Imperial Domain: The First Qing Government-Sponsored Gazetteer of Xinjiang*

14:30-15:00 Break

**15:00-16:30 Panel 7: Nations**

**Discussant: Dr. Lonny Carlile**

- Janice Feng (University of Michigan) – Terra Nullius, “Savages”, and Desire: The Dutch “Civilizing Mission” in Seventeenth Century Formosa
- Makoto Kurokawa (University of Hawai‘i, Mānoa) – Nationalism and the islands dispute in the East China Sea- comparison of the situation between Taiwan-Japan and China-Japan
- Cheng-Cheng Li (University of Hawai‘i, Mānoa) – A perspective from Oceania: The Ever-increasing Diplomatic Tug-of-war between China and Taiwan in the Pacific
- Tomonori Teraoka (University of Pittsburg) – (Dis)Continuity of the Legacy: The Rhetorical Invention of Constitutional Legitimacy in Post-War Japan

16:30-17:00 Closing Remarks

**Panel 1: Language**

**Discussant: Dr. Zhai Zheng**

**Thursday, April 11<sup>th</sup>, 8:30-10:00**

**Mattho Mandersloot (University of Oxford) – Korean Onomatopoeia in Translation: Negotiating between Meaning and Feeling**

Operating at the intersection of Korean Studies and Translation Studies, this paper argues that prevalent attitudes surrounding the translation of Korean onomatopoeia into English are currently shifting. Whilst denotative meaning used to form the translator's guiding principle, 'emotional' or associative meaning is now held in increasingly high regard. To support this hypothesis, the author firstly makes a distinction between 'semantic' and 'sensory' approaches to translation, sampling strategies from various literary genres. Secondly, the underlying factors involved in the decision-making process are analyzed in light of norms theory. Attention is hereby paid to readability, translator's agency and audience expectations. Thirdly, by contrasting literary translations dating from prior to 2000 with several recently published works, the author goes on to claim that the preferred translation strategy has come to emphasize the expressive aspect of onomatopoeia, rather than meaning alone. This claim, finally, is reinforced by the results of a participant-oriented research. Through structured interviews with five renowned Korean-English translators, their concerns regarding the problematics of onomatopoeia are elucidated. Thus, it is argued that we may consider the shift in attitude a conscious decision on the translator's part. By way of conclusion, the implications of this shift in terms of future developments are briefly summarized and, as an opportunity for further research, the author suggests that the involvement of other actors in the publishing industry (editors, agents, etc.) is to be examined.



## Xiaolong Lu (University of Hawai‘i, Mānoa) – Study on the Diminutive Word *tʂa*<sup>42</sup> in Xianning Dialect

As a Chinese dialectal word, *tʂa*<sup>42</sup> “son or child” is a kind of diminutive address, it is widely used by speakers of Xianning city, a place in the southeastern part of Hubei Province, China. Traditionally this dialect belongs to the Datong subgroup of Gan Dialects (Xie, 2006; Li & Xiang, 2010). In this research I collect data from two native speakers by conducting online interviews. My research questions are:

- (1) What is the distribution (usage) of the word *tʂa*<sup>42</sup> in Xianning dialect?
- (2) What are the meanings and functions of the word *tʂa*<sup>42</sup> in Xianning dialect?
- (3) How can this word *tʂa*<sup>42</sup> be related to the diminutive address?

In previous studies, Wang (2007) examines this special word and observes that there are two different types of the word *tʂa*<sup>42</sup> (*tʂa*<sup>42</sup><sub>1</sub> and *tʂa*<sup>42</sup><sub>2</sub>), the word *tʂa*<sup>42</sup><sub>1</sub> can serve as a noun with a meaning “son” or “child”, while the word *tʂa*<sup>42</sup><sub>2</sub> can serve as a suffix of nouns with a diminutive denotation, etc. However, some special distribution for *tʂa*<sup>42</sup> has not been investigated, and the reason why the speakers of Xianning dialect tend to use this word as a kind of diminutive address has not been considered.

Building on problems from previous studies, I found: (1) The word *tʂa*<sup>42</sup><sub>1</sub> can be modified by the adjectives of quality<sup>1</sup> to describe specific characteristics of a child. (2) The word *tʂa*<sup>42</sup> can usually follow nouns concerning smallness and children, which include both lovely and derogatory things in the expressions of the native speakers. (3) I use the Markedness theory (Eckman, 1977) as well as Metaphor theory (Lakoff, 1987) to explain the reasons behind the usage of the word *tʂa*<sup>42</sup>.

**Ying Wang (The University of California, Los Angeles) - The Biji xiaoshuo  
筆記小說 Tradition and News Media: Dianshizhai Pictorial點石齋畫報  
as Case Study**

The *Dianshizhai Pictorial* was first published on May 8, 1884. During the next fourteen years, 528 issues of the pictorial were published. The modes of expression within the pictorial are highly varied, including stories about destiny, foxes and other spirits as well as current affairs and new knowledge. Its mixed modes indicate that writers in the burgeoning genre of news were trying to exploit the stylistic resources of traditional Chinese literature. As the news media were still not fully developed and reporters were not accustomed to the journalistic style, they frequently cited and retold Ming-Qing *biji xiaoshuo* (notebook-form literature). On the other hand, because selection of materials for the pictorial was guided by the idea of being “strange, interesting and delightful,” news was always converted into entertaining anecdotes. Therefore, a tension emerged between the mandate of truthfulness in news and novelty in anecdotes. *The Dianshizhai Pictorial* needed to maintain a balance between these two tendencies in narration. Further, lithography made it possible to copy and spread a large number of images. This new mode of production ensured that *the Dianshizhai Pictorial* could be created and published almost in the same breath, a speediness of turnaround that was bound to influence the relationship among different texts in the pictorial. This article explores how the *biji xiaoshuo* tradition and news expression merge and interact in the *Dianshizhai Pictorial*, and aims to establish a clear understanding of the process by which news media were formed in this pioneering stage of popular newspaper publishing.

**Panel 2: Space**

**Discussant: Dr. Patricio Abinales**

**Thursday, April 11<sup>th</sup>, 10:30-12:00**

**Chui Wa Ho (New York University) – Listening to the city: radio and city space in Japan under the US occupation (1945-1952)**

This paper considers the role of sound media in (re)constructing city space in Tokyo under the US occupation (1945-1952). The landscape of Tokyo has undergone massive transformation at the time of Japan's defeat. Postwar reconstruction, redistribution of capital, and movement of people all contributed to the transformation and creation of new city spaces. Based on interviews and archival research, this paper explores how radio refamiliarized listeners with the transformed cityscape of Tokyo that has grown unfamiliar to them since the war and the occupation. I focus my discussion on “Gaitou Rokuon 街頭錄音” (Man on the Street), a reportage-documentary style radio program launched soon after the war. The program featured the reporter interviewing locals in different neighborhoods of Tokyo, sometimes using ethically dubious practices, such as recording with the equipment hidden from view, and the identity of the reporter concealed from the interviewees. Apart from providing a glimpse of everyday life of Tokyo-ites to the listeners, the program reconnected listeners with different city spaces and presented a quasi-voyeuristic “view” of the busy, chaotic streets and the people of Tokyo.

I argue that radio programs such as “Gaitou Rokuon” helped Japanese radio listeners navigate city spaces that have become transformed or even inaccessible to them since the occupation. I further argue that radio provided listeners access to these spaces, albeit to a limited extent. Drawing on media and sound studies (de Certeau 1984, Manabe 2015,

Mrazek 2015), my paper contributes to existing conversation that explores questions of media technology and sovereignty.

**Harris Chowdhary (University of Texas at Dallas) – Making Cities, Making Citizens; Governmentality and the Politics of Space Along the China Pakistan Economic Corridor, a Comparative Urban Study of Shenzhen, Kashgar, and Gwadar**

This essay interrogates the relationship between model cities, special economic zones, and governmentality in creating new classes of urban citizens across evolving contexts. Working across the geography and larger imaginary of the China Pakistan Economic Corridor (CPEC), it carries forth a comparative study of international development, citizenship, and modes of exception and domination in Shenzhen, Kashgar, and Gwadar as made legible by architecture and urban planning, police and military practices, and state and corporate mythologies. Though these cities emerge from specific circumstance and sit at different stages of their respective economic development, this article makes the case that by studying distinct yet co-related sites, the guiding principles and operating mechanisms of contemporary state sponsored development emerge, along with a history of their respective evolutions. Situated within the broader context of China's One Belt One Road initiative and the Chinese Communist Party's larger global vision, critical studies of CPEC and the "New Silk Road" open up the possibility of discussing the complexity of neo-imperialism, contemporary relations of core and periphery, and capital flows and migration. Mapping an interdisciplinary approach to studying the city – through its political climate, media aesthetics, daily life and more – further allows the consideration of this organism as an infinitely evolving and overlapping whole, thereby expanding the frontier for urban studies towards new understandings of territory, relationality, and justice in the context of Asian futures.

**Genta Kuno (Kyoto University) – Connection behind Segregated Security Zones: Everyday Politics Surrounding the Gates in Jakarta**

The *portal*—a semi-permanent gate that usually closes at night—is a ubiquitous object that can be seen in the corner of almost any kind of residential street in Jakarta. Despite the similarity, it cannot be fully considered as a form of neoliberal urban developments such as gated communities (Blakely and Snyder, 1995). Although researchers have observed the phenomenon of gated communities in emerging sub-urban areas in Indonesia (Leisch, 2002; Hishiyama, 2010; Taddie and Permanadeli, 2014; Weng, 2018), only a few have paid attention to the existence of the portal i.e. practice of gating itself (Kim, 2002; Simone, 2014). One of the characteristics of portals is that they proliferate in both wealthy and poor neighborhoods. The indiscriminate spread of security zones is said to have been caused by propagation of the sense of insecurity that does not recognize class (Blakely and Snyder, 1995; Hishiyama, 2010); and specifically, in Jakarta, the riots in May 1998 are assumed to be the trigger of the emergence of these exclusive spatial patterns all over the city (Colombijn, 2016; Kim, 2002; Taddie, 2009). However, the practice of gating is also related to neighborhood associations (RT/RW) that are widely present as the lowest administrative unit and which may exercise informal authority over their territories. This paper sheds light on the contested nature of the formation of the gate. Behind the segregation made by gates, there is a connection of infrastructure such as streets that generates each community unit into an urban majority (Simone, 2014). The connection invites initiatives with various scales and intends, which tends to lead to an overlapping of alley-levels authorities. Future research agendas are also elaborated in lieu of a conclusion.

**Panel 3: Film and Fine Arts**

**Discussant: Dr. Barbara Andaya**

**Thursday, April 11<sup>th</sup>, 13:15-14:30**

**Kania Arini Sukotjo (National University of Singapore) – The Indonesian Creation of Utopia, Japan in Anime Festival Asia Jakarta**

The spread of Japan's Soft Power constructed the imagination of Japan to many Indonesians, especially those living in the capital city, Jakarta, where Japanese delicacies, brands and entertainment are commonplace. The introduction of manga and anime in the early 1990s allowed many Indonesians to grow up with Japanese entertainment, inspiring them not only to consume more of the narrative content, but to be interested in Japanese language and Japan's culture. However, some anime and manga contexts are controversial in Indonesia, such as sexual and erotic content, as they fall into conflict with the nation's religious values. Therefore, in public, anime and manga themed comic events, such as Anime Festival Asia (AFA) Jakarta, highlights Japan delicacies and entertainment to cover controversial contexts. Using Jean Baudillard's theory on Simulacra (1994) on Jakarta's AFA, the event creates an "ideological blanket", highlighting Japan's Soft Power and masks undesirable content for an ideal imagination of the country for Indonesian visitors. Food stalls provide a variety of Japanese-branded restaurant chains, exhibitor booths showcase Japanese products and education opportunities and "stage specials" provide attendees with anime theatrical movies. With additional fees, visitors may choose to watch Japanese musicians perform in stage concerts. In the event, Japan brands itself not only as the destination of fun and new discovery, but also safe and approachable, distancing themselves from topics that are controversial in Indonesia. This paper analyzes how AFA Jakarta highlights Japanese delicacies, branded products and entertainment to

present the nation as a destination utopia, while veiling the sexual and erotic content that is popular among Indonesian anime and manga fans.

**Adrian Alarilla (University of Hawai‘i, Mānoa) – Imagining the Second Province: First-person documentary cinema and diasporic Filipinx history**

When asked about what the title of her 2017 narrative film was referring to, filmmaker Zorinah Juan said that “just as urban residents of Manila usually had a second home to go to in the province, diasporic Filipinx had two or more homes spanning the ocean.” Picking up from this diasporic, oceanic point of view that “provincializes” the two poles of the Philippines and “abroad”, this study traces the history of subjective first-person filmmaking within the diasporic Filipinx context(s). Documentary photography and filmmaking, traditionally thought to be objective and impartial in capturing truths about the world, was used in the turn of the 20th century to represent those who cannot represent themselves. But feminist historian Donna Haraway argues that empirical, scientific ‘Objectivity’ is impossible and tainted by one’s perspective and background, therefore positing an alternate concept of ‘Situated Knowledges’. This idea is helpful in examining the rise of what filmmaker Alisa Lebow calls the ‘first-person film’ in the Filipinx diaspora. Aided by more accessible digital technology and the democratization of film, Filipinx filmmakers are turning their cameras onto themselves, self-reflecting about their own perspectives, while at the same time teasing out the socio-political issues in the background that shape their intersecting identities. We consider various films made by diasporic Filipinx across time and space, from 1970s France to contemporary Saudi Arabia. When taken individually, these tiny, great realities map out filmmakers’ subjective spaces and ‘situated knowledges’ within the Filipinx diaspora. Analyzed together and set in conversation with each other, they become a visual archive of diasporic Filipinx experience that

looks beyond nation and state in order to more completely describe the multi-faceted nature of transcendent Filipinxness.

### **Zihui Amethy Liu (National University of Singapore) – 2.5-Dimensional Theater in China**

In this paper, I will study the reception of Japanese 2.5-dimensional theater performed in China. The term “2.5-dimensional theater”, which is sometimes called 2.5-dimensional musical, or 2.5D theater for short, refers to the manga/anime/video games adapted theater that has become extremely popular in Japan in the recent two decades. With its success in Japan, the 2.5D industry is now eagerly expanding into East Asian and Southeast Asian countries. In 2014, one of the most influential pop culture related performance production companies Nelke Planning established its China branch, and have presented 13 plays in the “Greater China” area. I will analyze the play *Onmyōji ~Heian Emaki~* (2018, hereafter *Onmyōji*), a theatrical version of the Chinese mobile game *Onmyōji (Yinyangshi)*. As the first ever 2.5D play collaborated by Japan and China, this production by Nelke was not well received in China, despite the game’s phenomenal influence in China.

Based on the interviews I conducted with the staff of Nelke Planning and Nelke China, and the performance analysis from phenomenological perspective, I argue that there are two main reasons behind *Onmyōji*’s failure. One is that although Nelke wanted to attract a broader audience group other than the fans of 2.5D theater and Japanese manga/anime, ordinary Chinese gamers of *Onmyōji* the game was not ready for the 2.5D performing style. Another reason is that, aside from avid 2.5D fans who are familiar with musical elements, many Chinese audience members are disturbed the singing and dancing added into a drama. Based on this case study, I propose that Japanese 2.5D theater will not see a rapid increase in China in the near future – its entrance into the China market will be a



gradual process, and non-musical 2.5D plays will probably be better accepted than the musical ones.

**Panel 4: Literature and Philosophy**

**Discussant: Dr. Miriam Stark**

**Friday, April 12<sup>th</sup>, 8:30-10:00**

**Teppeï Fukuda (Portland State University) – Dreams of a Young Girl:  
The Spring Moon in *Tangled Hair***

It is no understatement to say that the four seasons occupy a significant place in Japanese poetry. Words in classical Japanese waka (31-syllable poetry) typically have a specific season, and the moon is one of the most important seasonal words. Although the moon can be enjoyed throughout the year, in waka it also is associated with a specific season, autumn. It functions to elicit one's feeling, often melancholy. Waka poets have used the autumn moon thus for nearly a thousand years. Yosano Akiko (1878-1942), one of the most important poets of the modern period (1868-1945), gained notoriety for her radical expressions of love and desire in her first collection of tanka (modern waka) called *Midaregami* (*Tangled Hair*, 1901), which was considered very sensational and innovative for its time. Always a trailblazer, Akiko preferred the moon on spring evenings to best capture the flowery excitement of young romance. At least in her earlier career, spring--not autumn--is the season that appears most frequently in her moon poems in *Midaregami* and she often associated the moon with romantic emotions, not melancholy. Like traditional poets, Akiko used the moon as a focus for of her feelings; yet, her moon elicits something new, something modern: a beautiful sense of romance, and, at its most extreme, sometimes even a narcissistic and optimistic image, rather than a melancholic one. Akiko jointly used of the moon, romantic feelings,

and spring in her short, 31-syllable *Midaregami* poems to temper poetic tradition and refashioned it in a modern light.

**Alana Alexis Brack (University of Colorado Boulder) – Re-evaluating Collective Memory Post-disaster in Hideo Furukawa’s *Horses, Horses***

This paper explores the instability of historical and collective memory as demonstrated through Hideo Furukawa’s *Horses, Horses, in the End the Light Remains Pure: A Tale That Begins with Fukushima* (2011). Through this text, Furukawa puts forward the notion that the history we know from textbooks is the history of the victor and, often times, is biased and exclusive. Writing of Tohoku, a region that has been historically marginalized and silenced, Furukawa raises the question of “how should one recover this lost voice?” My paper thus argues that suppressed, erased, and silenced memory can be recovered through the re-evaluation of collective memory and the re-activation of hidden past. The fact that this novel/novella was written immediately following the events of 3/11 also proves significant as a result of its post-disaster setting. The “suspension of time” (*kamigakari no jikan*) Furukawa experiences directly following the collective trauma in *Horses, Horses* is further complicated by the author’s reincorporation of his pre-3/11 novel *Sacred Family* (*Seikazoku* 2008) into the current text. By way of Tohoku’s misrepresented (or unrepresented) history, Furukawa’s *Horses, Horses* calls attention to how crisis forces people to re-evaluate boundaries of time, space, and their own memories. Characters and events from *Sacred Family* are dispersed throughout *Horses, Horses*, and accompany Furukawa in his quest to recapture the voice of living things left voiceless in the wake of disaster. Hence, through a close examination and analysis of this intertextual inquiry, it is apparent that said characters and events take on a much different function than they did in the 2008 text.

**Jitsuya Nishiyama (Portland State University) – Demonic Autumn Leaves: Visual representation of demons in Nobumitsu's demon Nō Momikigari and its Kabuki adaptation Mokuami's Momijigari**

All performing arts utilize imagery of representation created by cultural constructs in a regionally specific manner. Many imageries in *nō* drama and Kabuki, two distinctive Japanese traditional musical theater genres, derived from the unique cultural construct of the demonic. One of *nō*'s distinguishing characteristics is the use of masks to represent supernatural beings. This portrayal impacted Japanese people's mental image of these supernatural beings, and this, in turn, impacted later musical theater, Kabuki.

One of the most frequently presented *nō* plays is *Momijigari*, written by Kanze Nobumitsu (1435-1516). In *Momijigari*, the demon is an evil female demon, Momiji. This demonic image of Momiji was adapted into Kabuki, written by Kawatake Mokuami (1816-1893), with a different technique of stylized face painting called *kumadori*. The physical representations of the demonic in both forms of Japanese theater share many features such as long unkempt hair and two horns on her head.

This paper will argue that the imagery of supernatural beings in Japan was reinforced with these two types of theater, as we can see in these examples of the demon Momiji's plays. I will show the cultural construct of demonic imagery by examining the features of demons, represented in the play of Momiji in both *nō* drama and Kabuki.

**Stefan Lüder (Humboldt Universität zu Berlin) – Beyond the ‘Ahistorical Island’: Jaya Prithvi Bahadur Singh and Himalayan Humanism in the Early 20<sup>th</sup> Century**

Generally, the Himalayan region continues to be perceived as an isolated and remote region with extremely difficult terrain - a natural, almost insurmountable border between the Tibetan plateau and the subcontinent of South Asia. In academia the region is always located in the periphery of discursively defined sub-divisions of Asia, between South Asia, Southeast Asia and Central Asia. Meanwhile, historiography and historical research in the Himalaya remains largely within national narratives, thereby, ignoring historical interconnections, entanglements and interdependencies transcending imagined regional and national boundaries. All these factors combined contribute to the image of the Himalaya as an ahistorical island surrounded by a sea of historical activity.

In an attempt to dismantle this misleading image, my paper follows the life and works of a Himalayan intellectual by the name Jaya Prithvi Bahadur Singh. Today, his name as well as most of his ideas are almost completely forgotten in Himalayan History while historians of Global History have never heard of him. Therefore, my paper seeks to address the following research questions: Who was Jaya Prithvi Bahadur Singh and why is his life and work relevant to dismantle hegemonic national narratives of the past in Asia? I will argue that the exploration and analysis Jaya Prithvi's life and work will contribute to overcome the insular perspective and perception of Himalayan History and Historiography, render translocal, transregional and even global historical entanglements with the rest of the world visible and, finally, enrich broader issues and debates that animate scholarship beyond Asia, e.g. Global Intellectual History.

**Panel 5: Gender and Sexuality**

**Discussant: Dr. Cathryn Clayton**

**Friday, April 12<sup>th</sup>, 10:30-12:00**

**Laura Becker (University of Hawai'i, Mānoa) – The Construction of Spy Cam Porn as a Moral Panic in South Korea**

With the overarching research problem of the role played by the Korean news media in contemporary society and feminist movements, this study examines how the Korean news media constructs spy cam porn as a moral panic.

In the sociology of deviance literature, social issues are constructed according to the norms of society, and the framing of a social issue determines how it will be addressed. In South Korea, domestic violence has been defined as a crime for three decades and has been framed as a threat to the traditional form of the family. While there is a body of literature on domestic violence, there is no scholarly research on digital sexual crime, or spy cam porn, defined as photographs or videos either taken and distributed without the subject's consent or taken with consent only to be shared without consent. Spy cam porn is being referred to by the Korean corporate news media as an epidemic, characterized by several high-profile cases and a series of large-scale protests in 2018. Stanley Cohen's framework of moral panics is a useful means of characterizing the reactions of the media, the public, and agents of social control, such as law enforcement, policymakers, and politicians, to the phenomenon of spy cam porn.

This literature review is rooted in the sociology of deviance and contributes to the bodies of literature on moral panics, and Korean gender equality more specifically, by exploring the history of framing in women's movements in Korea and corporate news media's construction

of spy cam porn. While the moral panic functions to draw awareness to gender inequality, the next several years will reveal the lasting functions and dysfunctions of the framing of the spy cam issue as a moral panic.

**Takeshi Shirakawa (University of Hawai'i, Mānoa) – Women/Gender, colonialism by Japan/America of Okinawa**

Current issues in Okinawa, such as new U.S. base construction and high sexual assault rate by the U.S. military personnel, reflect not only the U.S.'s visible imperialist agenda but also the endo-colonial attitude of Tokyo. This paper explores different gendered colonial technologies of governance that the U.S. and Japan respectively impose on Okinawa; on the one hand, the U.S. controls intimate sentiments through so-called marriage package by the U.S. military in order to make a clear distinction between the colonizer and the colonized, and, on the other hand, Japan enshrines and monumentalizes vulnerability of Okinawan women in its own manipulative terms in order to justify its nationalist assimilation project and to sustain paternal center-periphery relationship. Before investigating these different forms of colonialisms, first, I briefly illustrate two feminist theoretical frameworks: rearrangement of intimate sentiments in everyday life constituting 'appropriate' colonial relationship and utilization of vulnerability of women. Control of intimacy and vulnerability of women would be to sustain the power of dominant groups. Then, I will look into two exemplary biopolitical technologies; one is transnational marriage instruction and premarital seminar provided by the U.S. military that make an 'appropriate' colonizing population, i.e. superior U.S. husbands, and colonized population, i.e. subordinate Okinawan wives. This marriage package sustains patriarchal power domination of the U.S. in Okinawa by inferiorizing Okinawa and Okinawan women. Another is monumentalization of Himeyuri school girls, who, caught in the battle between the U.S. and Japanese military during WWII, were forced to kill

themselves; enshrinement of their 'souls' at Yasukuni shrine in Tokyo both defines the victims as loyal 'daughters' protected sacredness of their virginhood and justifies paternal protection of 'daughterly' Okinawa as one of 'us.' These colonial biopolitical technologies reveal that the U.S. and Japan are accomplices in deciding what to do with inferiorized Okinawa.

**Angela Rosario (Ateneo de Manila University) – Pacific Stars and Stripes: The Representation of Yamato Nadeshiko**

Japanese women's roles have been often dictated by the government. The Ryōsai Kenbo, meaning "good wife, wise mother," became a popular state definition of women in which determined and emphasized Japanese women's role as homemaker and became deeply ingrained into Japanese women's lives. However, after World War II, Japan was occupied and came under the direct control of the General Headquarters of the Allied Powers (GHQ) in which sought and brought great changes in the Japanese constitution in its pursuit to "help" Japan and "liberate" Japanese women through the enactment of policies.

Media was one way for GHQ to disseminate information effectively without the knowledge of Japanese as it was held tight and carefully by GHQ during this time. For this study, Pacific Stars and Stripes, a newspaper born out of the needs of the GHQ army, was chosen as it was owned and under the direct control of GHQ. Thus, with these in mind, this study seeks to answer the question, after the implementation of the major policies by GHQ catered towards Japanese women, how did they represent women in their own newspaper?

The study seeks to look at how the GHQ-enacted policies, specifically the Equal Rights Amendment, influenced the notion of Ryōsai Kenbo in the newspaper, and therefore possibly consequently affects its

representation of women. By probing and analyzing the contents of the newspaper, the study expects that it should be able to mirror, not only Japanese women but women themselves, in a way that captures the goal of the policies.

**Panel 6: Social Issues**

**Discussant: Dr. Young-a Park**

**Friday, April 12<sup>th</sup>, 13:00-14:30**

**Lili Chin (University of Malaya) – Banning anti-personnel landmines: Humanitarian diplomacy at work in Japan**

A diplomacy driven by humanitarian impulse has emerged, aiming to reduce human suffering in armed conflicts and other humanitarian emergencies. Coined as humanitarian diplomacy, it became noticeable when an international treaty banning anti-personnel landmines was adopted in 1997- *Convention on the Prohibition of the Use, Stockpiling, Production and Transfer of Anti-Personnel Mines and on their Destruction*. It was a victory for an unusual coalition of organizations and states, especially small and middle powers, that worked together to ban landmines out of humanitarian consideration. The Convention, commonly known as the Ottawa Treaty or Mine Ban Treaty, has not only changed the way diplomacy works but also the actors involved. It proved that non-state actors can play a significant role in the diplomatic world. It gave confidence to small and middle powers frustrated with inaction of big powers on important issues that usually followed a top-down approach. With the involvement of non-state actors, a bottom-up approach is now possible by collaborating with the support of the general public. In the campaign for banning landmines, Japan had initially kept a distance due to the opposition from the United States, as well as for the reason of its national security. However, humanitarian organizations in Japan, in particular those with operational activities in



landmine affected countries, began campaigning to ban landmines. Their efforts paid off when they received support from key political leaders especially the then Foreign Minister Keizo Obuchi who eventually signed Ottawa Treaty on behalf of Japan in 1997 despite opposition from the US and more importantly within the country, particularly from the Ministry of Defense. Japan's signing of Ottawa Treaty shows that a diplomacy driven by humanitarian impulse is most effective when humanitarian organizations and political leaders join forces for a humanitarian goal.

**Yi-Ting Chung (Yale University) – Power on the Edge: Im Tuuk and the Organization of Koreans in Taiwan (1937-1949)**

Most literature on Japanese colonialism so far has focused on the vertical relationship between Japan proper and the colonies, but research on the horizontal relationship between the colonies is also called for. This paper is therefore an attempt to seek connectivity beyond the traditional boundaries of the nation-state and national history by examining the experiences of ethnic Korean residents in Taiwan, a minority group barely noted in the English-language literature.

Although the trend of Korean immigration to Taiwan can be traced back to the colonial period, the number of Koreans in Taiwan remained limited. After the war, while some Koreans were able to return, many stayed in Taiwan, wittingly or not.

Koreans in postwar Taiwan were on the edge of empires both temporally and spatially; located in Taiwan, they were placed under the imperial forces of China and the U.S., all while being haunted by the profound influences of Japanese colonialism. Such liminality of Koreans in postwar Taiwan was conditioned by various factors: the Republic of China's attitude toward the postwar Korean leadership, the rising civil war in China, and the problem of repatriation all across East Asia. While the

chaos derived from the change of international order plunged many minorities, like Koreans in Taiwan, into despair and poverty, there were also those who managed to take advantage and thrive in the disarray. Im Tuuk was such a figure. Not only was he the head of the postwar Korean community in Taiwan, but he was also engaged in the wartime organization and mobilization of Koreans in colonial Taiwan. Through narrating Im Tuuk's eventful life, this paper will explore the history of the postwar Korean resident organizations in Taiwan and the conditions necessary to acquire power on the edge with extensive use of first-hand governmental documents.

**Tianpei Chen (University of British Columbia) –*The Imperially Commissioned Gazetteer of the Western Regions of the Imperial Domain: The First Qing Government-Sponsored Gazetteer of Xinjiang***

In the past decade, following in the footsteps of the New Qing history, a growing number of historians have investigated the incorporation of various borderlands into the Manchu Qing empire to dismantle a Sinocentric narrative in Qing history by 'provincializing the Qing.' Because reconstructing Qing history beyond a Sinocentric narrative would help understand how the Qing dynasty and Manchus redefined the meaning of China and Chinese in the late imperial era in Chinese history or the early modern period in global history. Hence, it is essential to examine the process of the Qing incorporating borderlands including the Western Regions or called Xinjiang later into the empire's map. This essay examines the compilation of *the Imperially Commissioned Gazetteer of the Western Regions of the Imperial Domain*, the first Qing government-sponsored gazetteer of Xinjiang. By studying the way in which *the Commissioned Gazetteer* was compiled by the Qing empire, this essay argues that the Qing empire incorporated the Western Regions and non-Han people into the empire by collecting and normalizing local knowledge of the Western Regions to serve the imperial needs of the

Manchu Qing empire. Particularly, based on the analysis of the gazetteer's volume dealing with music, this essay shows how the compilers compiled *the Commissioned Gazetteer* as part of imperial project of the Qing empire: the compilers recognized that the Western Regions was part of the Qing empire by interpreting local music of Xinjiang in the musical philosophy of Confucianism, which was part of Chinese political systems to legitimize a unified bureaucratic state.

**Panel 7: Nations**

**Discussant: Dr. Lonny Carlile**

**Friday, April 12<sup>th</sup>, 15:00-16:30**

**Janice Feng (University of Michigan) – Terra Nullius, “Savages”, and Desire: The Dutch “Civilizing Mission” in Seventeenth Century Formosa**

This paper proposes that instead of studying Taiwan as either imperial periphery or contested territory, we should approach it first and foremost as Indigenous land and recognize the diverse cultural and political orders Indigenous Taiwanese/Formosans have cultivated and sustained through Dutch, Qing, Japanese and current ROC settler-colonial rule. While settler colonial studies have made major critical impact in challenging the assertion that we live in an age of postcoloniality by drawing attention to ongoing settler colonization and denial of Indigenous sovereignty in many difference parts of the world, Taiwan has yet to be included in the critical conversation.

To remedy this unfortunate omission, I engage with settler-colonial theory to examine the historiographical work on the “Civilizing Process” of Indigenous peoples in the short-lived Dutch Formosa colony in the seventeenth century. I show that just like Dutch and French colonial rules in North America, gender and sexuality were deployed to transform Indigenous cultural and social norms in Dutch Formosa. Colonial rule and

settlement took place through the forging of a dense web of affective web that bounded Dutch, Indigenous, and Han men and women together, within which desire and violence were inherently intertwined.

**Makoto Kurokawa (University of Hawai'i, Mānoa) – Nationalism and the islands dispute in the East China Sea- comparison of the situation between Taiwan-Japan and China-Japan**

China, Taiwan, and Japan have claimed sovereignty of the tiny, inhabited islands in the East China Sea for a long time. Since Japan found the Chinese vessels entering the sea around the islands in 2008, both Japan and China have adapted more contentious ways to insist their own sovereignty over the islands. On the other hand, Taiwan and Japan reached the Fisheries Agreement in 2013. I argue that although there are various reasons why the islands dispute has escalated between China and Japan but not between Taiwan and Japan, the key factor for analyzing the situation is that the islands are a symbol of nationalism between China and Japan. If a country loses the control over the islands, it will lose its exclusive rights of resources. However, since the national prides of the country will also get hurt, this islands dispute is facing a difficulty to be resolved. The nationalism which negatively impacts the islands dispute is originated from the history of the World War II.

From the conflict and dispute resolution perspective, I would argue that the peaceful resolution for the dispute is to shelve the issue of the sovereignty. By flaming the issue and not focusing on the sovereignty over the islands, the nationalism between China and Japan would be eased and they would be able to reach the agreement regarding the islands like the fishery agreement between Taiwan and Japan.

**Cheng-Cheng Li (University of Hawai'i, Mānoa) – A perspective from Oceania: The Ever-increasing Diplomatic Tug-of-war between China and Taiwan in the Pacific**

People's Republic of China (PRC) is increasing its presence in Oceania. The One Belt and One Road Initiative, making PNG the first country in the Pacific to join this initiative to date. As the China's influence in global affairs has extensively grown, Republic of China in Taiwan (ROC) is reduced to official recognition by 18 independent states worldwide—six of those governments are from countries in the Oceania (Kiribati, Solomon Islands, Palau, Marshall Islands, Tuvalu, and Nauru), while a further seven (Papua New Guinea, Samoa, Tonga, Cook Islands, Fiji, Vanuatu, and the Federated States of Micronesia) have formal relations with China. Different to China's diplomatic strategy, Taiwan positions its Austronesian historical roots, and contemporary languages and cultures as valuable peaceful and sustainable development tools for the islands interconnection across Oceania. Taiwan seek to consolidate the partnership and collaboration through their association with the common cultural heritage. For China, the issue of Taiwan's sovereignty is extremely important and relevant to the Oceania. Ever since the founding of China in 1949, it has been involved in a fierce diplomatic tug-of-war with Taiwan. The revitalization of diplomatic competition between China and Taiwan will have considerable impacts on the region. The two sides have started to seek more diplomatic support from Oceania. Analysisists contend that a variety of domestic characteristics that make the island states particularly vulnerable to China's and Taiwan's power influence. They consider small island states face the problems arising from smallness itself, dependence on export market and foreign aid, lack of natural resources, and the failure of institutions of governance. However, this paper argues that derogatory and belittling views of the politics of Oceania have downplayed the current active role and interconnectivity of Pacific states in the international system. Under

China and Taiwan's discourse, the Oceania become the diplomatic tug-of-war area of two regional powers. Following the logics, the national governments and internal diplomacy present the political future of the Oceania as well as the market, society and culture have been planned and determined. They fail to understand that within Oceania, people are once again circulating in increasing numbers and frequency in every aspect of their life.

**Tomonori Teraoka (University of Pittsburg) – (Dis)Continuity of the Legacy: The Rhetorical Invention of Constitutional Legitimacy in Post-War Japan**

The fundamental question that a constitution must answer is its own legitimacy: How can a constitution convincingly lay claim to its fundamental legitimacy within itself? This project answers to this question through the case study of Japanese political thought. This self-referential difficulty of constitution legitimacy must ask for the help of rhetorical narratives which create communal beliefs and faith, or what I label as "myth" in order to establish the constitution's stability and the foundation of political order.

The rhetorical concern of constitutional legitimacy becomes most apparent when a constitution radically changes its characteristics, which is exemplified in Japan's constitutional transition from the Meiji Constitution to the Constitution of Japan. In such a transition, the (dis-)continuity of previous constitutional legitimacy, historical memory, and political thought becomes a significant intellectual issue, in which the rhetorical invention of new legitimacy is required. Japan's post-war constitution promulgated in 1947 confronted this painstaking intellectual task. A particular conundrum lies in the legal-logical impossibility of transforming the theocratic constitution with the emperor's sovereignty (the Meiji constitution) into the democratic

constitution with the people's sovereignty (the Constitution of Japan). Thus, I ask by what rhetorical tropes and narratives Japan's post war intellectuals responded to this conundrum in order to invent new constitutional legitimacy. In particular, I focus on examining the rhetorical concerns of communal faith and ethos and audience among both of liberal and conservative intellectuals, who actively engaged with the issue of legitimacy for several years after the establishment of the new constitution. Accordingly, I argue that while the post war conservatives insisted that its legitimacy exists in the eternal continuity of the emperor system historically embedded in traditional Japanese culture, the liberals emphasized the radical discontinuity of the legitimacy of the previous constitution.

