

Discourses Of The Vanishing Modernity Phantasm Japan

Japanese architecture's commanding presence on the world stage can be traced to the struggles of earlier generations of Japan's modernist architects. This first book-length study of Maekawa Kunio (1905-1986) focuses on one of the most distinctive leaders in Japan's modernist architectural community. In a career spanning the 1930s to the 1980s, Maekawa's work and critical writing put him in the vanguard of the Japanese architectural profession. Jonathan Reynolds illuminates Maekawa's role as a bridge between prewar and postwar architecture in Japan, focusing particularly on how he influenced modernism's ambivalence regarding "tradition" and contemporary practice and the importance of technology in modernist design and ideology. Maekawa studied architecture at the prestigious Tokyo Imperial University before moving to Paris in 1928 to work with Le Corbusier. The latter experience had a powerful impact on Maekawa; he became an advocate for Le Corbusier and modernism when he returned to Japan two years later. Throughout his career Maekawa designed residential, commercial, and government buildings in Japan and abroad. He became particularly well known internationally for his approach to public architecture, especially museums and public spaces such as the Tokyo Metropolitan Festival Hall. These projects illustrated the principles that earned Maekawa the respect and admiration of architects the world over. Carefully researched, with numerous illustrations that complement discussions of Maekawa's principal projects, Reynolds's book will be welcomed in the fields of architecture

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and design. It will also attract readers interested in twentieth-century Japan, for in addition to highlighting Maekawa's architectural career, Reynolds portrays the broader cultural context within which Maekawa and other Japanese architects and artists sought to be heard and recognized.

A cutting-edge collection exploring identity-making in East Asia This is an interdisciplinary study of the cultural politics of nationalism and national identities in modern East Asia. Combining theoretical insights with empirical research, it explores the cultural dimensions of nationhood and identity-making in China, Japan, Korea, Hong Kong, and Taiwan. The essays address issues ranging from the complex relations between popular culture and national consciousness to the representation of ethnic/racial identity and gendered discourse on nationalism. The cutting-edge research on the diverse forms of cultural preacceptance and the various ways in which this participates in the construction and projection of national and ethnic identities in East Asia illuminates several understudied issues in Asian studies, including the ambiguity of Hong Kong identity during World War II and the intricate politics of the post-war Taiwanese trial of collaboration. Addressing a wide range of theoretical and historical issues regarding cultural dimensions of nationalism and national identities all over East Asia, these essays draw insights from such recent theories as cultural studies, postcolonial theories, and archival-researched cultural anthropology. The book will be important reading for students of Asian studies as well as for serious readers interested in issues of nationalism and culture. Kai-wing Chow is Associate Professor of East Asian Languages and Cultures. Kevin Doak is Associate Professor of History. Poshek Fu is Associate Professor of History and Cinema Studies. All three teach at University of Illinois, Urbana-Champaign.

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Becoming Modern Women: Love and Female Identity in Prewar Japanese Literature and Culture is a literary and cultural history of love and female identity in Japan during the 1910s-30s.

The book presents a unique combination of the study of contemporary and historical practices between Asia and Europe and brings forth some of the latest thinking on the subject. Recent debates have centered primarily on contemporary aspects of the Europe-Asia partnership in terms of international relations and economic linkages. The present volume complements this political and economic interest in Europe-Asia relationship by focusing on the academic, social and cultural connections between the two regions. The contributions in this volume have a contemporary focus but contextualize the themes within a historical perspective. They deal with academic discourses on the region, on modernity and entrepreneurship; they discuss the long-term exchange of knowledge in specific scientific fields; and they focus on the cultural interconnections in the area of film, literature and migration. The originality of this book lies in its interdisciplinary approach to the question of Asia-Europe and in its emphasis on the multifaceted complexity of the relationship between these two regions. It brings together the diversity of local histories, ideas, and agencies in both Europe and Asia into a universal project of knowledge formation in order to reveal their contribution to the making of the world we are in.

The history of Buddhism has been characterized by an ongoing tension between attempts to preserve traditional ideals and modes of practice and the need to adapt to changing cultural conditions. Many developments in Buddhist history, such as the infusion of esoteric rituals, the rise of devotionalism and lay movements, and the assimilation of warrior practices, reflect the

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impact of widespread social changes on traditional religious structures. At the same time, Buddhism has been able to maintain its doctrinal purity to a remarkable degree. This volume explores how traditional Buddhist communities have responded to the challenges of modernity, such as science and technology, colonialism, and globalization. Editors Steven Heine and Charles S. Prebish have commissioned ten essays by leading scholars, each examining a particular traditional Buddhist school in its cultural context. The essays consider how the encounter with modernity has impacted the disciplinary, textual, ritual, devotional, practical, and socio-political traditions of Buddhist thought throughout Asia. Taken together, these essays reveal the diversity and vitality of contemporary Buddhism and offer a wide-ranging look at the way Buddhism interacts with the modern world.

This collection of essays challenges the notion that Japan's present cultural identity is the simple legacy of its pre-modern and insular past. Scholars examine "age-old" Japanese cultural practices and show these to be largely creations of the modern era.

The book represents a compilation of case studies about Japanese intellectuals' relationships to modernity in three major arenas of art (art and aesthetics, theater, and literature) beginning in the 1850s to the 1970s. It discusses how inevitable wave of modernity was responded to, discussed, assimilated, changed by some of the most notable practitioners of art and intellectuals in Japan during this period.

Dennis Washburn traces the changing character of Japanese national identity in the works of six major authors: Ueda Akinari, Natsume S?seki, Mori ?gai, Yokomitsu Riichi, ?oka Shohei, and Mishima Yukio. By focusing on certain interconnected themes, Washburn illuminates the contradictory desires of a nation trapped between emulating the West and preserving the

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traditions of Asia. Washburn begins with Ueda's *Ugetsu monogatari* (Tales of Moonlight and Rain) and its preoccupation with the distant past, a sense of loss, and the connection between values and identity. He then considers the use of narrative realism and the metaphor of translation in Soseki's *Sanshiro*; the relationship between ideology and selfhood in Ogai's *Seinen*; Yokomitsu Riichi's attempt to synthesize the national and the cosmopolitan; Ooka Shohei's post-World War II representations of the ethical and spiritual crises confronting his age; and Mishima's innovative play with the aesthetics of the inauthentic and the artistry of kitsch. Washburn's brilliant analysis teases out common themes concerning the illustration of moral and aesthetic values, the crucial role of autonomy and authenticity in defining notions of culture, the impact of cultural translation on ideas of nation and subjectivity, the ethics of identity, and the hybrid quality of modern Japanese society. He pinpoints the persistent anxiety that influenced these authors' writings, a struggle to translate rhetorical forms of Western literature while preserving elements of the pre-Meiji tradition. A unique combination of intellectual history and critical literary analysis, *Translating Mount Fuji* recounts the evolution of a conflict that inspired remarkable literary experimentation and achievement.

Discourses of the Vanishing Modernity, Phantasm, Japan University of Chicago Press
Translingual Narration is a study of colonial Taiwanese fiction, its translation from Japanese to Chinese, and films produced during and about the colonial era. It is a postcolonial intervention into a field largely dominated by studies of colonial Taiwanese writing as either a branch of Chinese fiction or part of a larger empire of Japanese language texts. Rather than read Taiwanese fiction as simply belonging to one of two

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discourses, Bert Scruggs argues for disengaging the nation from the former colony to better understand colonial Taiwan and its postcolonial critics. Following early chapters on the identity politics behind Chinese translations of Japanese texts, attempts to establish a vernacular Taiwanese literature, and critical space, Scruggs provides close readings of short fiction through the critical prisms of locative and cultural or ethnic identity to suggest that cultural identity is evidence of free will. Stories and novellas are also viewed through the critical prism of class-consciousness, including the writings of Yang Kui (1906–1985), who unlike most of his contemporaries wrote politically engaged literature. Scruggs completes his core examination of identity by reading short fiction through the prism of gender identity and posits a resemblance between gender politics in colonial Taiwan and pre-independence India. The work goes on to test the limits of nostalgia and solastalgia in fiction and film by looking at how both the colonial future and past are remembered before concluding with political uses of cinematic murder. Films considered in this chapter include colonial-era government propaganda documentaries and postcolonial representations of colonial cosmopolitanism and oppression. Finally, ideas borrowed from translation and memory studies as well as indigenization are suggested as possible avenues of discovery for continued interventions into the study of postcolonial and colonial Taiwanese fiction and culture. With its insightful and informed analysis of the diverse nature of Taiwanese identity, *Translingual Narration* will engage a broad audience with interests in East Asian and

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postcolonial literature, film, history, and culture.

While Karnatic music, a form of Indian music based on the melodic principle of raga and time cycles called tala, is known today as South India's classical music, its status as "classical" is an early-twentieth-century construct, one that emerged in the crucible of colonial modernity, nationalist ideology, and South Indian regional politics. As Amanda J. Weidman demonstrates, in order for Karnatic music to be considered classical music, it needed to be modeled on Western classical music, with its system of notation, composers, compositions, conservatories, and concerts. At the same time, it needed to remain distinctively Indian. Weidman argues that these contradictory imperatives led to the emergence of a particular "politics of voice," in which the voice came to stand for authenticity and Indianness. Combining ethnographic observation derived from her experience as a student and performer of South Indian music with close readings of archival materials, Weidman traces the emergence of this politics of voice through compelling analyses of the relationship between vocal sound and instrumental imitation, conventions of performance and staging, the status of women as performers, debates about language and music, and the relationship between oral tradition and technologies of printing and sound reproduction. Through her sustained exploration of the way "voice" is elaborated as a trope of modern subjectivity, national identity, and cultural authenticity, Weidman provides a model for thinking about the voice in anthropological and historical terms. In so doing, she shows that modernity is

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characterized as much by particular ideas about orality, aurality, and the voice as it is by regimes of visibility.

An ethnography that examines the culture of beauty and plastic surgery in Brazil.

Focusing on Japan, scholars of history, literature, film, art history, and anthropology demonstrate the necessity of understanding fascisms cultural manifestations.

Examines the events of 1974 from Maale as well as from Addis to give a view from the margins of the state.

This collection of essays by twenty-one distinguished American historians reflects on a peculiarly American way of imagining the past. At a time when history-writing has changed dramatically, the authors discuss the birth and evolution of historiography in this country, from its origins in the late nineteenth century through its present, more cosmopolitan character. In the book's first part, concerning recent historiography, are chapters on exceptionalism, gender, economic history, social theory, race, and immigration and multiculturalism. Authors are Daniel Rodgers, Linda Kerber, Naomi Lamoreaux, Dorothy Ross, Thomas Holt, and Philip Gleason. The three American centuries are discussed in the second part, with chapters by Gordon Wood, George Fredrickson, and James Patterson. The third part is a chronological survey of non-American histories, including that of Western civilization, ancient history, the middle ages, early modern and modern Europe, Russia, and Asia. Contributors are Eugen Weber, Richard Saller, Gabrielle Spiegel, Anthony Molho, Philip Benedict, Richard

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Kagan, Keith Baker, Joseph Zizak, Volker Berghahn, Charles Maier, Martin Malia, and Carol Gluck. Together, these scholars reveal the unique perspective American historians have brought to the past of their own nation as well as that of the world. Formerly writing from a conviction that America had a singular destiny, American historians have gradually come to share viewpoints of historians in other countries about which they write. The result is the virtual disappearance of what was a distinctive American voice. That voice is the subject of this book.

Modern Japanese Theatre and Performance is a collection of sixteen essays on Japanese theatre, including historical overviews of twentieth century theatre, analyses of specific productions and individuals, and consideration of the intercultural nature of modern Japanese theatre. Also included is a new translation of a 'Superkyogen' play. An introduction to the theatrical art of comic storytelling that originated in the Edo period, Rakugo sheds light on Japanese culture as a whole: its aesthetics, social relations, and learning styles. Enriched with personal anecdotes, Rakugo explicates the art's contemporary performance culture: the image, training and techniques of the storytellers, the venues where they perform, and the role of the audience in sustaining the art. Laurie Brau inquires into how this comic art form participates in the discourse of heritage, serving as a symbol of the Edo culture, while continuing to appeal to Japanese today. Written in an accessible manner, this book is appropriate for all levels of student or researcher.

As the twentieth century drew to a close, the unity and authority of the secularist Turkish state were challenged by the rise of political Islam and Kurdish separatism on the one hand and by

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the increasing demands of the European Union, the International Monetary Fund, and the World Bank on the other. While the Turkish government had long limited Islam—the religion of the overwhelming majority of its citizens—to the private sphere, it burst into the public arena in the late 1990s, becoming part of party politics. As religion became political, symbols of Kemalism—the official ideology of the Turkish Republic founded by Mustafa Kemal Atatürk in 1923—spread throughout the private sphere. In *Nostalgia for the Modern*, Esra Özyürek analyzes the ways that Turkish citizens began to express an attachment to—and nostalgia for—the secularist, modernist, and nationalist foundations of the Turkish Republic. Drawing on her ethnographic research in Istanbul and Ankara during the late 1990s, Özyürek describes how ordinary Turkish citizens demonstrated their affinity for Kemalism in the ways they organized their domestic space, decorated their walls, told their life stories, and interpreted political developments. She examines the recent interest in the private lives of the founding generation of the Republic, reflects on several privately organized museum exhibits about the early Republic, and considers the proliferation in homes and businesses of pictures of Atatürk, the most potent symbol of the secular Turkish state. She also explores the organization of the 1998 celebrations marking the Republic's seventy-fifth anniversary. Özyürek's insights into how state ideologies spread through private and personal realms of life have implications for all societies confronting the simultaneous rise of neoliberalism and politicized religion.

This dissertation examines the processes through which the works of W.B. Yeats, as representative of Irish folklore generally, became absorbed into Japanese modernism. The *Celtic Twilight*, as one example, had enormous appeal to Japanese literary figures, including Akutagawa Ryûnosuke, Yanagita Kunio, and Tanizaki Jun'ichirô, particularly in his famed

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essay, *In 'ei raison* [In Praise of Shadows]. Such authors were intrigued by Yeats's evocations of the ancestral as a phantasmal resonance through which cultural memories, and social histories, could be accessed and questioned. Overall, the notion of *Keruto* [the Celt] to the Japanese imagination provided alternative case studies of European-ness, ones that challenged developing prejudices in Japan at that time. Gaelic languages and cultures, geographically and sociologically marginal, embodied the tensions between an ancestral past and a non-descript flitire in a provocative way. Yeats's poetry and prose, exploring this growing fissure in modernity, made frequent use of what Marilyn Ivy terms the discourses of the vanishing. And, such ancestral vanishings, recognisable in many Japanese texts as both poetic allegory and social reality, draw much of their conceptualization from Irish examples. Previous readings of Yeats's connections to Japan have focused on a sense of his bungling reinvention of *no* drama: an Orientalist example of mishandled Asian-European unidirectional discourse. However, by considering the intercultural dialogue taking place, I wish to offer more complex readings, ones that account for the enormous scholarly activity between Ireland and Japan at that time. Yeats's *no* (a term he rarely used himself) can best be understood in comparison to his Japanese contemporaries. For example, Yeats's drama, in terms of style and content, influenced the works of Izumi Kyôka's *neo-nô* [kindai no]. As in Yeats, the ancestral is invoked, and interrogated, through the chronotopic performance of *neo-nô*. Cultural memory, e.

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What to do with the dead? In Imperial Japan, as elsewhere in the modernizing world, answering this perennial question meant relying on age-old solutions. Funerals, burials, and

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other mortuary rites had developed over the centuries with the aim of building continuity in the face of loss. As Japanese coped with the economic, political, and social changes that radically remade their lives in the decades after the Meiji Restoration (1868), they clung to local customs and Buddhist rituals such as sutra readings and incense offerings that for generations had given meaning to death. Yet death, as this highly original study shows, was not impervious to nationalism, capitalism, and the other isms that constituted and still constitute modernity. As Japan changed, so did its handling of the inevitable. Following an overview of the early development of funerary rituals in Japan, Andrew Bernstein demonstrates how diverse premodern practices from different regions and social strata were homogenized with those generated by middle-class city dwellers to create the form of funerary practice dominant today. He describes the controversy over cremation, explaining how and why it became the accepted manner of disposing of the dead. He also explores the conflict-filled process of remaking burial practices, which gave rise, in part, to the suburban "soul parks" now prevalent throughout Japan; the (largely failed) attempt by nativists to replace Buddhist death rites with Shinto ones; and the rise and fall of the funeral procession. In the process, Bernstein shows how today's "traditional" funeral is in fact an early twentieth-century invention and traces the social and political factors that led to this development. These include a government wanting to separate itself from religion even while propagating State Shinto, the appearance of a new middle class, and new forms of transportation. As these and other developments created new contexts for old rituals, Japanese faced the problem of how to fit them all together. What to do with the dead? is thus a question tied to a still broader one that haunts all societies experiencing rapid change: What to do with the past? *Modern Passings* is an impressive and far-reaching

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exploration of Japan's efforts to solve this puzzle, one that is at the heart of the modern experience.

Japan today is haunted by the ghosts its spectacular modernity has generated. Deep anxieties about the potential loss of national identity and continuity disturb many in Japan, despite widespread insistence that it has remained culturally intact. In this provocative conjoining of ethnography, history, and cultural criticism, Marilyn Ivy discloses these anxieties—and the attempts to contain them—as she tracks what she calls the vanishing: marginalized events, sites, and cultural practices suspended at moments of impending disappearance. Ivy shows how a fascination with cultural margins accompanied the emergence of Japan as a modern nation-state. This fascination culminated in the early twentieth-century establishment of Japanese folklore studies and its attempts to record the spectral, sometimes violent, narratives of those margins. She then traces the obsession with the vanishing through a range of contemporary reconfigurations: efforts by remote communities to promote themselves as nostalgic sites of authenticity, storytelling practices as signs of premodern presence, mass travel campaigns, recallings of the dead by blind mediums, and itinerant, kabuki-inspired populist theater.

“Redacted is a major work of original scholarship and a signal critical accomplishment. With impressive daring and persistence, Jonathan Abel has investigated rarely used archives to open a body of materials virtually unknown to English-language readers. This is a stunning achievement, and it is sure to change the landscape of Japanese literary studies.” - Marilyn Ivy, author of *Discourses of the Vanishing: Modernity, Phantasm, Japan* “A masterful blending of incisive, close textual analysis, subtle situating of literary texts in their historical moments,

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attention to the very materiality of book culture, Redacted is a truly original thinking about how literature is formed and malformed, written, received, and read, under the pressure of censorship. It does nothing less than reveal a complex but hidden history of modern Japanese literature. A thrilling example of literary historical scholarship that combines the palpable excitement of archival work and the elucidating intensity of close reading.” - Alan Tansman, author of *The Aesthetics of Japanese Fascism*

Over the last two decades, Japanese filmmakers have produced some of the most important and innovative works of cinematic horror. At once visually arresting, philosophically complex, and politically charged, films by directors like Tsukamoto Shinya (*Tetsuo: The Iron Man* [1988] and *Tetsuo II: Body Hammer* [1992]), Sato Hisayasu (*Muscle* [1988] and *Naked Blood* [1995]) Kurosawa Kiyoshi (*Cure* [1997], *Seance* [2000], and *Kairo* [2001]), Nakata Hideo (*Ringu* [1998], *Ringu II* [1999], and *Dark Water* [2002]), and Miike Takashi (*Audition* [1999] and *Ichi the Killer* [2001]) continually revisit and redefine the horror genre in both its Japanese and global contexts. In the process, these and other directors of contemporary Japanese horror film consistently contribute exciting and important new visions, from postmodern reworkings of traditional avenging spirit narratives to groundbreaking works of cinematic terror that position depictions of radical or `monstrous? alterity/hybridity as metaphors for larger socio-political concerns, including shifting gender roles, reconsiderations of the importance of the extended family as a social institution, and reconceptualisations of the very notion of cultural and national boundaries.

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Horror in Sato Hisayasu's Naked Blood and Muscle Ghosts of the Present, Spectres of the Past: The kaidan and the Haunted Family in the Cinema of Nakata Hideo and Shimizu Takashi
A Murder of Doves: Youth Violence and the Rites of Passing in Contemporary Japanese Horror Cinema
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Asian Futures, Asian Traditions is a collection of conference papers by scholars of Asian Studies, who explore the topics of continuity and change in Asian societies through essays in history, politics, gender studies, language, literature, film, performance and music.

"Probably the most important historian of Africa currently writing in the English language. His intellectual reach and ambition have even taken influence far beyond African studies as such, and he has become one of the major voices contributing to debates over empire, colonialism and their aftermaths. This book is a call to reinvigorate the critical way in which history can be written. Cooper takes on many of the standard beliefs passing as postcolonial theory and breathes fresh air onto them."—Michael Watts, Director of the Institute of International Studies, Berkeley "This is a very much needed book: on Africa, on intellectual artisanship and on engagement in emancipatory projects. Drawing on his enormous erudition in colonial history, Cooper brings together an intellectual and a moral-political argument against a series of linked developments that privilege 'taking a stance' and in favor of studying processes of

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One of the world's leading social theorists provides a monumental synthesis of Japanese history, religion, culture, and social organization. Equipped with a thorough command of the subject, S. N. Eisenstadt focuses on the non-ideological character of Japanese civilization as well as its infinite capacity to recreate community through an ongoing past.

The urban centers of Morocco, Algeria, and Tunisia are home to performance traditions whose practitioners trace them to al-Andalus, or medieval Muslim Spain. According to its devotees, the repertoire was passed down over the centuries from master to disciple. Today it is ubiquitous in the Maghreb and its diaspora, and is held up as a quasi-official classical music that expresses an abiding link to a prestigious precolonial past. Despite its deep roots, Andalusí music has also profoundly changed in the past one hundred years, and it is now considered a threatened art. In "The Lost Paradise," Jonathan Glasser accounts for the longevity of Andalusí music's revivalist project through ethnographic and archival research carried out in Algeria, Morocco, and France. He treats Andalusí music as a circulatory practice that privileges the transmission of embodied knowledge from master to disciple. The genealogical model embeds Andalusí music in social relations, closely linking it to the cultivation of old urban identities that reach across North Africa and into al-Andalus. At the same time, it is precisely the genealogical model that makes the repertoire so elusive as a social practice, giving rise to both the longstanding claim that some masters withhold valuable

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songs and the efforts to counteract alleged hoarding via the printed word. By looking to the performative, textual, institutional, and emotive practices surrounding Andalusí music, Glasser evokes a tradition animated by subtle tensions between secrecy and publicness, keeping and giving, embodiment and detachment."

During the long dry season, Tupuri men and women in northern Cameroon gather in gurna camps outside their villages to learn the songs that will be performed at widely attended celebrations to honor the year's dead. The gurna provides a space for them to join together in solidarity to care for their cattle, fatten their bodies, and share local stories. But why does the gurna remain meaningful in the modern nation-state of Cameroon? In *Journey of Song*, Clare A. Ignatowski explores the vitality of gurna ritual in the context of village life and urban neighborhoods. She shows how Tupuri songs borrow from political discourse on democracy in Cameroon and make light of human foibles, publicize scandals, promote the prestige of dancers, and provide an arena for powerful social commentary on the challenges of modern life. In the context of broad social change in Africa, Ignatowski explores the creative and communal process by which local livelihoods and identities are validated in dance and song. The author argues that lived religion in Japan functions as an integral part of daily life; any apparent lack of interest masks a fundamental commitment to participating regularly in diverse, though diffused, religious practices. The book uses case studies of religious sites at two representative but contrasting Tokyo neighborhoods as a basis for reflecting on this apparently contradictory quality.

Examining the representations of citizenship-as-friendship in four films--*The Big Chill*, *Thelma*

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& Louise, *Lost in Translation and Smoke*--the author argues that critics have misunderstood liberal democracy's resilience and capacity for self-revision and the cultural resonance of its model of citizenship.

West looks at the process from which coffee is grown, gathered, sorted, shipped, and served from the highlands of Papua New Guinea to coffee shops in far away places. She shows how coffee becomes a commodity, the different forms of labor involved, and the way that coffee shapes the lives and understandings of those who grow, process, export, sell and consume coffee.

Culture, Empire, and the Question of Being Modern explores the problematic formation of national culture within modern English society. In this ambitious work of post-colonial and cultural theory, C. J. Wan-ling Wee investigates the complex interaction between a modern, industrialized, metropolitan, and progressively rational English national culture and a nationalistic imperial discourse interested in territorial expansion and the valorization of an idealized agrarian past. Starting with the Victorian era, the work documents the complex relationship of concepts such as 'home' and 'frontier' and 'English' and 'colonial' through an analysis of key literary-cultural figures in their historical contexts: Rudyard Kipling, Charles Kingsley, T.S. Eliot, and V.S. Naipaul. Wee brings the discussion of modernity into the present with a consideration of post-imperial Singapore--a neo-traditionalist modern society that reworks many of the colonial tropes and contradictions--to investigate the ambiguities and contradictions revealed in the West's engagement with modernity.

In *Beyond the Metropolis*, Louise Young looks at the emergence of urbanism in the interwar period, a global moment when the material and ideological structures that constitute "the city"

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took their characteristic modern shape. In Japan, as elsewhere, cities became the staging ground for wide ranging social, cultural, economic, and political transformations. The rise of social problems, the formation of a consumer marketplace, the proliferation of streetcars and streetcar suburbs, and the cascade of investments in urban development reinvented the city as both socio-spatial form and set of ideas. Young tells this story through the optic of the provincial city, examining four second-tier cities: Sapporo, Kanazawa, Niigata, and Okayama. As prefectural capitals, these cities constituted centers of their respective regions. All four grew at an enormous rate in the interwar decades, much as the metropolitan giants did. In spite of their commonalities, local conditions meant that policies of national development and the vagaries of the business cycle affected individual cities in diverse ways. As their differences reveal, there is no single master narrative of twentieth century modernization. By engaging urban culture beyond the metropolis, this study shows that Japanese modernity was not made in Tokyo and exported to the provinces, but rather co-constituted through the circulation and exchange of people and ideas throughout the country and beyond.

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