

## Reviews

Robert Cribb, *Digital Atlas of Indonesian History*. Copenhagen, NIAS (Nordic Institute of Asian Studies) Press, 2010. ISBN: 978-87-91114-66-3. ([www.indonesianhistory.info](http://www.indonesianhistory.info))

Robert Cribb, a leading historian of Indonesia, was the author of the well-known *Historical Atlas of Indonesia* (Curzon Press, 2000), the publication of which Cribb describes in the most recent incarnation of his work as a “labour of love”. The *Digital Atlas of Indonesian History*, which incorporates the older publication, is much more than just another edition of that earlier work. First of all, rather than a large atlas of coffee table book size, the digital version is very compact and comes as a DVD computer disk with a short instruction booklet. The digital format opens up far greater possibilities. For one thing, there is a substantially greater number of maps (Cribb notes there are 150 additional such maps), which have been compiled by Cribb himself. These cover a large array of themes, to include (to give just a few examples from the contemporary maps), polling results, a comprehensive set of Indonesia’s administrative divisions, districts where Sharia-influenced by-laws have been enacted, major terrorist events, and ferry disasters. This format has allowed for a vast expansion of the core work. Second, the digital format allows for the incorporation of other information, including hyperlinks to five other collections as well as the inclusion of W. Van Gelder’s *Schoolatlas van Nederlandsch Oost-Indië* (1909). Third, the digital atlas interfaces with a website which will allow the owner to view any forthcoming updates.

Cribb notes at the outset that mapping is not a value-free exercise. Mapping is very often driven by political considerations, such as the need to exert government or colonial control, or to take the modern boundaries of the state and anachronistically apply them back through time. Cribb avoids the problem of the arbitrary colonial divisions that still demarcate the boundaries of maritime Southeast Asia, thus at times including, where historically appropriate to the topic, the whole of Borneo island, the Malay peninsula, and the Timor island. Cribb also notes that to mark an early kingdom on a map may conjure up modern concepts of political rule that are in fact alien to the way this was viewed at the time. As it would happen, this important observation applies to the consideration of one particular map in the digital atlas; Majapahit in the 14<sup>th</sup> Century, under Rajasanagara and Gajah Mada, is shown as stretching from Sumatra and the Malay peninsula in the west through to the Timor island in the east (although the eastern half of Timor is not included in the shaded area). Although there is reference in the Majapahit record to this expanse of territory, it has never been clear that this represented something like imperial overlordship, or even something like suzerainty. It may simply have represented navigational knowledge. Further on Cribb himself

questions the extent to which Borneo polities were the vassals that Majapahit histories declare them to be. Of course this did not prevent founding president, Soekarno, from using Majapahit to justify Indonesia's modern boundaries, and for the successor regime, under Soeharto, to use it to claim East Timor as a supposed rightful part of Indonesia.

The point of this is that the explanation of these maps becomes paramount—they do not necessarily speak for themselves. Cribb's narrative, written in concise fashion, suitable for both generalist and specialist audiences, is a very reliable guide to the course of Indonesian history. The reader will glean an understanding of important themes, like the shifting coast lines of the archipelago (as little as 17,000 years ago, a sizeable part of heartland Indonesia was connected to the Asian continent) or the impact of Indonesia's situation on the Pacific Ring of Fire—often a humanitarian and economic curse, but also the source of Indonesia's fertility and mineral wealth. From here readers will be guided through Indonesia's political history from the earliest known polities and kingdoms and outside influences, through the colonial period, into independence and on to the period of democratisation.

This format is not without its difficulties. Unfortunately some of the maps proved quite difficult to read. This is because the font size on the captions in a few cases is quite small, and when magnified there is a loss of resolution. In a handful of cases this means that picking through the detail is quite painstaking. There are also maps that are not fully elaborated on in the text. (To give one example, a graphic of human evolution mentions, with a question mark, the "Toba Bottleneck", but does not explain to the reader what this means or how this relates to Mount Toba super-eruption of 72,000 BC featured in a different section in the atlas—if that indeed is what is being referenced here.) Some of the maps appear to lack an obvious key to explain some of their shading and features.

But in summary, Cribb has generated a very valuable resource, which is both large and highly portable. In the age of the Kindle and the Ipad (and with students who are now seemingly reluctant to read non-digitised formats, such as books from the library), this edition of Cribb's atlas is a demonstration of the new possibilities that technology offers.

*Reviewed by ANTHONY L SMITH*

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Mary Farquhar and Yingjin Zhang, eds., *Chinese Film Stars*. London and New York: Routledge, 2010, xviii + 244pp. ISBN: 978-0-415-57390-0

In 1979, when I began what turned out to probably be the first doctoral thesis on the Chinese film industry since 1949 in any language (including Chinese), film studies in general were a relatively marginal area in the academy. Harvard did have a film studies department, housed in the only building in North America designed by Le Corbusier. The European origins of the building (distinguished by an elegant, sloping entrance ramp that turned treacherous in Boston's icy winters) echoed part of the work that took place inside. A focus on French and other European-language films seemed sometimes to be an effort to counter the perception that films were peripheral cultural items, barely worthy

of serious academic attention. Breathless movie star worship by fans was part of the problem. In the indexes of histories and other academic works, I had to look up the word cinema as well as film. The former perhaps had more intellectual weight than the latter.

Film studies have come a long way in the last thirty years, from the margins to closer to the centre of the humanities and social sciences. The field of Chinese film studies has been invented and mapped out in this period. Three decades ago, the words Chinese films elicited immediate references to Bruce Lee, martial arts, and little else. Non-specialists and viewers naturally thought in terms of movie stars, confirming the conservative dismissal of the art. In 1979 Richard Dyer's British Film Institute book *Stars* was the first attempt to engage with the social, cultural and aesthetic dimensions of the heart of the film experience. This present book is the first specialist collection to apply the concepts Dyer essayed to Chinese film history. The results offer a rewarding, new way to explore the industrial, audience and artistic interactions associated with films made in mainland China, Hong Kong and Taiwan and watched around the world. Bruce Lee is here, along with Jackie Chan and Zhang Ziyi, of *Crouching Tiger, Hidden Dragon* fame. Also included are less widely known actors: Lee Kangsheng of Taiwan (an art-house specialist), and stars of socialist Chinese cinema, Zhao Dan, Zhang Ruifang and Zhong Xinghuo. The fifteen chapters, each on aspects of an individual star, all show how these actors embody the contradictions and aspirations of their societies.

An excellent introduction by the two editors sets the scene, paying homage to Dyer and other pioneers and outlining the ways in which Chinese film stars have been regarded in Chinese contexts. Film stars as texts exist on screen, off-screen, and in a constant intertextual and transnational interaction with fans, industry and society. As several of the chapters show, stars are increasingly active participants in their own construction. Film viewers have always been fascinated by the links between on-screen persona and real-life personality, a phenomenon illustrated in the 1930s by Ruan Lingyu, who committed suicide, and Li Lili, whose athleticism embodied new ideals for women and the nation. These two actresses are the subject of chapters by Mette Hjort and Sean Macdonald respectively. The Internet is a new arena for the construction and elaboration of stardom, often with the in-put of the stars themselves, as Sabrina Qiong Yu's analysis of Jet Li's net presence vividly illustrates.

Two of the most accomplished chapters are by the editors themselves. Yingjin Zhang traces the curious parallels between the screen roles of sacrifice and martyrdom that Zhao Dan (1915-1980) played after 1949 and Zhao's own career struggles. When I attended the memorial meeting for Zhao in Beijing in late 1980, the hall was abuzz with excitement over his recently published artistic testament, a cry for artistic freedom. Jackie Chan, Hong Kong's most famous export, is the subject of Mary Farquhar's insightful analysis of the ways pain and bodily damage have been a constant trope in Chan's career. She does this through a reading of sequences in *Drunken Master* (1978), Chan's first star vehicle. Stars as hard working martyrs connect the Zhao and Chan chapters. Zhang Ruifang and Zhong Xinghuo, famously paired in the 1962 people's commune comedy *Li Shuangshuang*, represented a new kind of film star, the "film worker" of socialist cinema (there's that word). These two chapters are by Xiaoning Lu and Krista Van Fleit Hang respectively.

“Hong Kong and transnational cinema: action, gender, emotion” is the most satisfying of the four parts of the book: the others are on early, socialist and Taiwan cinema. In addition to the chapters on Jackie Chan and Jet Li, Brian Hu examines the life of “Bruce Lee” after the real Bruce Lee’s death, Lin Feng identifies the special but also appealingly ordinary qualities of Chow Yun-fat (which even survive his move to super-star vehicles), and Julian Stringer explores the sexual multi-dimensions of the late Leslie Cheung. Taiwan stands apart in not having as highly developed a concept of stars as the mainland and Hong Kong, though Tony Williams offers a brief overview of the transregional career and appeal of Brigitte Lin Ching-hsia.

The intelligence with which the fifteen authors consider their star subjects, the variety of approaches, and the care not to attempt a complete overview of their actors make this a stimulating and important contribution to Chinese film studies. The collection confirmed for me the need for much more work on reception and audience studies in the field, as the editors themselves note. The curious absence of more than a few illustrations is a commentary on the economics of publishing, not an index of the unimportance of these stars or the value of the book.

Reviewed by PAUL CLARK  
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Laurel Kendall, ed., *Consuming Korean Tradition in Early and Late Modernity: Commodification, Tourism and Performance*. Honolulu: Hawai’i University Press, 2011, viii + 258pp. ISBN: 978-0-8248-3393-0 (hbk.)

In the introduction to *Consuming Korean Tradition in Early and Late Modernity: Commodification, Tourism and Performance* Laurel Kendall writes “traditions serve national, local, or ethnic communities’ self-imagining as the claimed link to a common past experience, to that which is invoked as a common ‘culture’” (p. 4). Certainly an examination of how Koreans consume their tradition forms the core of chapters by Timothy R. Tangherlini, Okpyo Moon, Robert Oppenheim, Laurel Kendall herself, Kyung-Koo Han and Keith Howard. Chapters by Katarzyna J. Cwiertka and Judy Van Zile on the other hand approach the complicated desire of Koreans to find something new, beyond tradition and the chapter by Hyung Il Pai addresses the Japanese consumption of Korean tradition.

This volume is organized into four major parts with an introductory chapter and brief introductions to each part by the editor Laurel Kendall. Each section, “Modernity as Spectacle/Spectacular Korea”, “Korea as Itinerary”, “Korean Things” and “Korea Performed” contains two or three chapters. Each of the studies, originally papers at a 2006 conference, deals with a highly focused research question—these are not broad over-arching chapters that claim to discuss Korea-at-large—yet as a whole the volume gives enough examples and provides enough of a window into Korea that it would work well as an assigned text for an upper-division undergraduate course on Korean culture or Korean folklore. The book begins with Laurel Kendall’s introduction, “Material Modernity, Consumable Tradition”. In it she introduces the theoretical concerns that

bind the volume together, namely modernity as something that can be touched, sensed or experienced in the body—and what impact this modernity has on how tradition is defined, packaged and presented. Her organization brings “early modernity” into conversation with “late modernity” while highlighting the “nostalgic embrace of tradition” (p. 4) that is consumed, unselfconsciously, by modern Koreans. Patterns of consumption of tradition are brought to light through the nine scholars who contributed chapters to this volume.

Consumption of the representative Korean food, Kimchi, is the subject of Kyung-Koo Han’s examination of the “Kimchi Wars”. Han details how Kimchi, through its very ubiquity, is ordinarily overlooked yet simultaneously invested with deep meaning. The nostalgia for an era when women from several houses took over a courtyard and communally prepared huge batches of kimchi according to the family recipe is strong in Korea—impacting both what kimchi means to Koreans and how it is marketed. After explaining these background factors Han uses them to frame two incidents: Japanese marketing of *Kimuchi* and the presence of parasite eggs in Kimchi produced in Chinese factories for export to Korea. Han concludes that Koreans exhibit “anxiety about a globalizing world” (p. 163) through their reaction to the Japanese and Chinese Kimchi controversies; however the theme of authenticity in Korean life as manifested through changed treatment of Kimchi is the most fascinating aspect of the chapter.

The compromises and contradictions made in presentation of Korean tradition are artfully treated by Timothy R. Tangherlini and Okpyo Moon. In Tangherlini’s chapter we visit the folk museum at Seoul’s Lotte World, a museum sited within a giant shopping center and theme park that emphasizes “consumption and efficiency” (p. 42). Tangherlini describes the miniaturization and clichés within the museum, concluding that the museum has abandoned the struggle to present authenticity in favour of presenting an easily digested experience of Korean culture. At the opposite end of engagement with Korean tradition from the casual folk museum visitors stand the participants in the Confucian lineage house programs treated by Moon. The consumption of these programs requires prior planning as well as a greater investment of time and money, yet Moon exposes disturbing contradictions. She shows that involvement in mimicry of Confucian ancestral ceremonies in Andong lineage houses—although teaching participants about tradition—is simultaneously upsetting that tradition because “if they fully understood the meaning of what they were doing they would know that participating in other people’s ancestral ceremonies is a most inappropriate thing to do” (p. 101) and turning private family ceremony into public performance (p. 102). At the end of the article I was left wishing that Moon would drop her academic impartiality for a moment and baldly state her views on conversion of private ancestors to “every Korean’s common ancestors” (p. 102). What are the larger implications of individual identification with (Andong) Yangban culture? I hope for a follow-up piece that addresses whether and how these participants take their new understandings and apply it to ancestral rites in their own homes.

Tourism of Korean heritage is also treated by Hyung Il Pai and Robert Oppenheim. Pai utilizes extensive archival research to illuminate how Korea was packaged for Colonial Era Japanese tourists; not only in vocabulary and images in tourist brochures, but also in the ways that the Korean environment was reconfigured to show Korean

tradition through building tourism infrastructure including reconstruction of sites, excavation of treasures and the development of museums. Oppenheim describes present-day tourists who eschew packaged tours and brief labels in museums in favour of *tapsa*, amateur study-tours that combine lectures, note-taking and direct experience of place. He combines analysis of back-packing tours outside Korea and the *tapsa* tours inside Korea to theorize ways of consuming places, but the connection between the fieldwork (which seems confined to the study tours that he has written about before) and the theory utilized here is not fully developed.

Laurel Kendall's chapter on the *chansŭng* addresses the recent history and treatment of these cultural symbols. Kendall traces the changed perception and increasing commoditization of the spirit poles to their modern incorporation into high brow art. The tension felt by contemporary artists between the meaning *chansŭng* were invested with in the past and the way they create *chansŭng* today is brought alive through Kendall's fieldwork. Just as Kendall demonstrates new interpretations and manifestations of the *chansŭng*, Keith Howard investigates new *kugak*. Howard's article begins from the premise that *kugak* "struggles in the marketplace" (p. 195) yet is still a Korean "sonic symbol of identity" (p. 196). I found the most valuable contribution of this article to be Howard's analysis of consumption of *kugak* limited to a small group of insiders who attend the shows of the performers they personally know; however Howard does not specify if (and how) *kugak* fusion is consumed differently than *kugak*. The lion's share of the article traces *kugak* fusion, a topic Howard has addressed in previous publications, before concluding that changes to *kugak* are a reflection of multinational changes and part of a fight for survival. I was hoping to see an investigation of the belief that consumers want or prefer fusion *kugak*—do people indeed find it more approachable or is this just a belief that, because it is held by decision makers, is pushing current developments? An ethnography of the limited consumption of *kugak* would be of interest to scholars and useful for decision makers.

The conversation between tradition in "early modernity" and in "late modernity" becomes somewhat strained when including Katarzyna J. Cwiertka's chapter on the experience of eating in department store restaurants during the colonial era and Judy Van Zile's chapter on the noted early-modern dancer Ch'oe Sŭng-Hŭi. While the department stores were located in Korea, Cwiertka makes clear that the attraction of visiting them was related to their non-Koreanness. Cwiertka's chapter is a fascinating portrait of life in the colonial era and more such work will surely be well received, even if it does not fit the overall theme as well as the others. Van Zile's chapter on Ch'oe asks valuable questions—such as the meaning of tradition—and challenges the notion that tradition and modernity are a dichotomy; yet the subtitle of the chapter claims that we will learn about the "impact of Japanese Colonization and Ch'oe Sŭng-Hŭi on dance in South Korea today". Unfortunately this chapter seemed more like a rethinking of previous research published in Van Zile's *Perspectives on Korean Dance* incorporating this book's theme of consumption of tradition and only a page is devoted to speculation about Ch'oe's influence on Korean dance.

The book as a whole was incredibly thought-provoking and inspiring. It addresses both "early modernity" and "late modernity", giving the reader ample demonstrations

of cultural change while simultaneously showing that a core understanding of the importance of tradition, if not the meaning of tradition, endures. Although Cwiertka's department stores and their foreign restaurants still exist today, Han describes the emotional response to a perceived threat to traditional Korean Kimchi. Although Kendall's "national essentialisms" (p. 146) come to life in the *chansung* and in the music treated by Howard—the changes in carving and music-making still strive to honor the tradition from which they grew. Finally (and this is the largest contribution of the book) although Pai shows that tourism of Korea was developed for Europeans and Japanese, Oppenheim, Tangherlini and Moon detail different ways that Koreans now seek out touristic encounters with Korean tradition.

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Elizabeth Dorn Lublin, *Reforming Japan: The Women's Christian Temperance Union in the Meiji Period*. Honolulu: University of Hawai'i Press, 2010, xii + 252pp. ISBN: 978-0-8248-3522-4 (pbk.)

This is a valuable contribution to the literature on Japanese Christian women and middle-class reform activism in Meiji (1868–1912) Japan. Lublin describes how Christian women reformers envisioned a role for themselves in shaping their nation's progress through promoting social reform. Focused on the Women's Christian Temperance Union (WCTU), *Reforming Japan* offers a detailed insight into the efforts of a select group of middle-class women and their supporters to reform morals and shape public and private behaviour according to their religious convictions.

The book's six chapters are divided evenly into two parts. Part I comprises an organisational history of the WCTU in Japan, from the formation of the Tokyo WCTU in 1886 to the establishment of a national body seven years later. The picture that emerges is of the overwhelming influence of the World WCTU, based in the United States, and of individual American temperance workers who toured Japan to promote temperance and purity, and encourage local activism. Activity by Japanese women, in contrast, is depicted as organisationally-weak, factionalised, and lacking a consistent purpose. Lublin attributes the divided and weak state of the Tokyo WCTU to the personal acrimony and conflicting reform agenda of two key figures in its early years: Yajima Kajiko and Sasaki Toyoku. Yajima is depicted as a conservative who wished the Union to focus on reforming "the evil ways of society, cultivate morals, prohibit drinking and smoking, and promote women's dignity" (p. 32), while Sasaki is presented as a more aggressive figure who emphasised women's rights and encouraged blatantly political activism. Interwoven through this chronology are several narratives: the circumstances of the American Christian mission and Protestantism in Japan; relations between Tokyo WCTU members and male reformers; the changing editorial foci and design of the Tokyo WCTU journal; the evolving scope and emphasis of reform work; and the fluctuating popularity of the WCTU message and its membership figures. Biographical accounts of the founding members and central core of the Tokyo WCTU reveal the influence on their activist consciousness of access to education, abusive

and drunken husbands, and American Protestantism, particularly in the form of single female missionaries who ran girls' schools: they embodied the contribution that morally responsible and independent women could make in society.

In Part II, Lublin examines in closer detail three issues of particular concern to the WCTU: prostitution, temperance, and imperial loyalty. Three chapters provide an opportunity to analyse the protest methods unionists employed in their attempt to influence government officials and private individuals, and how their sense of national duty combined with their religious faith and reform advocacy. Chapter Four illustrates the careful balance Lublin achieves between criticising the WCTU for its lacklustre approach to relief work for former prostitutes and crediting it for what it did do. This points to how her argument could have been developed further. Lublin notes that economic and moral motives behind the WCTU's desire to reform prostitutes (and its establishment and operation of a rescue home) were clearly articulated in its journal—"prostitutes shamed the nation, weakened the hearts and minds of citizens (the young in particular), and diverted capital toward hedonistic pleasures that out to be used to fuel economic development" (p. 124). However, whether or not these economic motives also related to the circumstances of the prostitutes themselves or were founded in actual knowledge is unclear, as Lublin adduces no evidence of this. Did WCTU members apprise themselves of the extent of rural poverty or the actual financial circumstances of individual prostitutes and their families, or acknowledge the discriminatory attitudes that saw daughters sold into prostitution? The reader is left with the impression that the Unionists' own moral distaste of prostitution was a greater factor than their desire to eliminate the "structural cause of prostitution" (p. 124), and thus that the WCTU's middle-class identity itself may have limited the willingness with which it engaged in rescue and relief work. Lublin alludes to this conclusion when she attributes "the reluctance" of Ushioda Chiseko (an active WCTU member) to take up rescue work to her middle-class attitudes: it "stemmed partly from her own sense of moral superiority as a Christian woman and from the disdain she harboured for the prostitutes themselves, whom she believed were undermining women's status in society and the home and bringing shame to Japan" (p. 120).

Lublin warns that the criticism of the WCTU members' class diminishes the importance of their steadfast opposition to prostitution, and undermines their assertion "that they had a right and duty to influence public and private opinion and bring about a change in both government policy and personal behaviour" (p. 125). Her reflection on the scholarly analyses of this issue is largely relegated to the endnotes. Some of this interesting discussion could usefully have been incorporated into the body text.

The reader wonders how contemporary critics viewed the WCTU's anti-prostitution movement and whether or not the WCTU's activism in this and other areas empowered women. While Unionists "thrust themselves into debates about morality, the proper roles of men, women, and the state, civic responsibility, and national needs" (p. 125), did this expand the possibilities of women beyond the prevailing social norm of 'good wife and wise mother'? Other questions that remain unanswered relate to Lublin's repeated reference to Unionists' embodiment of the Victorian ideal of womanhood. How did this cohere with the Meiji state's vision of the 'good wife and wise mother'? Did this ideal imply a greater or lesser degree of permissible social activism or role in the public sphere than the 'good wife and wise mother' vision?



WCTU work developed its members' protest sensibility and activism consciousness. It led to collaboration with other Christian organisations and temperance workers, men and women alike, foreign missionaries, and youth. The speaking podium, public lectures and assemblies, journal editorials and contributions, and petitions and appeals, were all means to promote awareness of particular issues and publicise the organisation's agenda. They also provided practice with formulating and articulating opinions, and 'doing' politics. The WCTU's strategic approach to communicating its message is further evident in its loyal and patriotic service during the Sino-Japanese and Russo-Japanese wars discussed in Chapter Six. In this chapter, Lublin situates the WCTU's reverence for the imperial family in the Meiji-era institutionalisation of loyalty to the emperor, arguing that WCTU members were not exceptional but rather adhered to "stylistic norms" (p. 152) in their expression of loyalty. She also shows how such loyalty was reconciled with WCTU's Christian foundation. Instancing Yajima's reasoning, Lublin relates how Christian faith and loyalty to the emperor were reconciled through reconceptualising the emperor, not as divine, but as reigning "at God's behest" (p. 152). The WCTU's adherence to the requirement to revere the Imperial Household was also inflected by its pragmatically muted espousal of reform. Thus, for example, it joined in celebrating the crown princes' wedding, sending a gift decorated with the Union's symbol—the white ribbon—and depicting the royal wedding as an instance of marital fidelity, in line with its campaign for monogamy and against the practice of keeping concubines. The WCTU appropriated other imperial celebrations to advance its agenda, such as when it praised the substitution of traditional sake with non-alcohol related gifts as an endorsement of abstinence. It also sought to advance its agenda to improve women's status in society, for example, by calling for the empress' birthday to be designated a national holiday as was the emperor's. Other examples of pragmatism include the WCTU's mobilisation of the discourse of national progress in their justification of their activism and their arguments for reform: intemperance and prostitution were damaging Japan's chances of being accepted as a modern civilised nation.

*Reforming Japan* would be a more satisfying book if the discussion was less speculative and more evidence adduced in the early chapters. Lublin's reliance on one secondary source for her account of Sasaki's motivation seems inadequate (as with the anecdote on p. 48). The re-iteration in the concluding statements of these chapters that WCTU members claimed new places in the public sphere for women and asserted their right to influence public policy seems weak when not solidly substantiated in the preceding discussion. However, the book is clearly structured and accessibly written. Historical overviews in each chapter provide helpful contextualisation so readers unfamiliar with Meiji Japan will not be disadvantaged. Focussed case studies ensure that the later chapters avoid being overwhelmed by detail. *Reforming Japan* will be a valuable addition to reading lists in courses on modern Japan, and scholars interested in women's activism, and the social and political role of Christianity and the middle-class in the Meiji era will be interested to track the extensive body of Japanese-language primary and secondary sources used.

Reviewed by VANESSA B WARD  
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Andreas Marks and Sonya Rhie Quintanilla, eds., *Dreams and Diversions: Essays on Japanese Woodblock Prints from the San Diego Museum of Arts*. San Diego and Seattle: The San Diego Museum of Art and University of Washington Press, 2010, 216pp. ISBN: 978-0-937108-47-5 (hbk.)

No aspect of Japanese visual arts has received more critical attention than the *ukiyo-e* woodblock print. The literature is extensive, and has enjoyed a sustained popularity since the later nineteenth century. The question for any new contribution is what novel perspectives new publications can bring to readers. *Dreams and Diversions* provides a fulsome response to this question. It presents new and older *ukiyo-e* readers with a diverse range of papers on *ukiyo-e* subjects, themes and preoccupations, and welcome new accounts of histories of trans-cultural engagement, acquisition, philanthropy and curatorial attention.

This volume of essays was published to accompany a successful exhibition from the extensive collections of *mokuhanga* Japanese woodblock prints of The San Diego Museum of Art that ran between November 2010 and June 2011. The curatorial and editorial teams were led by Sonya Rhie Quintanilla and Andreas Marks. Quintanilla's curatorial forward introduces the collections and the rationales for this exhibition and publication, and acknowledges the contributions of the extensive community that supported their development. As she notes from the outset, the projects were designed to inform both specialists and newcomers to the subject. As such they need to bring new knowledge to both audiences, and in an engaging and accessible way. The publication reviewed here does so—and in a most attractively presented and readable package.

Howard Link provides an historical overview context for the evolution of *ukiyo-e* prints, illustrated entirely from the San Diego collections, drawing together both well circulated classics and works never seen publicly before. He situates the *ukiyo* 'floating world' between Buddhist sensibilities of impermanence and sorrow and the lightly hedonistic pleasures of Edo entertainments. He constructs an orthodox historicist development from linear and hand coloured Torii School prints through the popularisation of *nishiki-e* polychrome compositions, an elegant 'golden age' of Utamaro and his contemporaries, through the changing fortunes of the Utagawa School and the later flowering of Hokusai and Hiroshige. This reconstruction of the mainstream evolution of *ukiyo-e* printmaking provides a vehicle for the illustration of a range of pictorial themes of the Kabuki theatre, of *bijin-ga* images of beautiful women and the world of the brothel quarters, literary subjects, and the genre and landscape themes that occupied *ukiyo-e* artists.

Though Link's historical construction traces an orthodox trajectory, he explores less familiar territory in this volume in his chapter on *harimaze* or multiple picture prints that became popular during the nineteenth century. Each *harimaze* was routinely cut up to provide four or more smaller separate compositions, so few survive, and they are rarely exhibited. Link discusses the origins of the *harimaze*, its conventional forms, and the economical practicalities they offered publishers. By developing a catalogue list of Hiroshige's serial publications in the format he is able to classify the range of subjects they embraced, from Chinoiserie, comical genre scenes, *meishō-e* landscapes, *sumi*-style calligraphies or nature themes, to Kabuki drama and historical or mythological subjects.

The distinctive pictorial format of *harimaze* is one of the less familiar today, for Japanese or international readers. Andreas Marks takes on an equally novel, but popular, subject in his description of *musha-e* representations of the Chinese military hero General Guan Yu (Kan U) and the *Romance of the Three Kingdoms*. Chinese subjects, technical modes and stylistic idioms have long had a formative impact on Japanese artistic tropes, but as Marks explains here, images of the great fearless exploits of Chinese military luminaries found close correspondence in Japan with samurai ideals of loyalty, courage and bravery. Marks' close focus explores this popular subject in relation to the contexts of both literary/mythological and historical evidence, and explains the complex iconographies that developed around the subject.

As Marks acknowledges elsewhere in this volume, Edo tastes extended well beyond an enthusiasm for things Chinese. Similar allusions could be found in natural history iconographies of subjects like carp (courage and perseverance) or tigers (strength and courage—and also a non-Japanese motif). As Marks illustrates, the broadly inclusive category of *kachō-e* 'bird and flower pictures' embraced also satirical and humorous compositions, and alluded to seasonal, poetic or spiritual themes that found—and still find—deep resonance in Japanese appreciations of nature and the inevitable passage of time.

Marks' other two chapters in this book examine themes of *Genji monogatari* and Meiji period representations of Japanese military heroes. These themes, still popular amongst *ukiyo-e* audiences today, appealed to appetites for humour, novelty and literary re-invention, gripping action, glory, and high drama. They provided ample material for the development of subjects through extended variations, whether in the sequential novel format of *Genji monogatari* or in the serial print publications popular with Edo audiences.

As his account of the prints of Japanese heroes demonstrates, the technical and stylistic modes of Edo period *ukiyo-e* retained their popularity well beyond the end of the era. Edo subjects and tastes survived well into the Meiji period decades of Westernisation and modernisation. Here Hiroko Johnson acknowledges one locus of the transition from early relationships with the West through the wholesale enthusiasms of the later nineteenth century in her account of Yokohama-e prints. Johnson's is a narrative of trade and diplomacy that embraces both commercial and cultural exchange within the new port city. It is also one of artistic exchange in which Japanese artists quickly embraced topographical and representational conventions of European origin, while Western visitors provided audiences and enthusiastic markets for Yokohama-e and other Japanese crafts—including, quite possibly, works from the Cora Timken Burnett collections presented here.

These Western-style conventional modes were to meld well with both *ukiyo-e* *meishō-e* landscape subjects and Japanese woodblock print techniques. Ōkubo Jun'ichi (translated here by Nishimura Masato) describes this emergence of the modern *shin-hanga* (new print) successors to *ukiyo-e* through the oeuvres of Kobayashi Kiyochika and Kawase Hasui. He establishes the skilled adaptation of perspective devices into Japanese views by Hokusai and his successors. As he explains however, it was not simply the acceptance of Western-style linear perspective that distinguished the

development of a modern vision. Kiyochika's *kōsen-ga* 'light pictures' introduced entirely new ways of suggesting the subtle relations of light and atmospheric effect or chiaroscuro contrasts for describing three-dimensional depth or form. These modes were perfected in the striking synthesis of optical fidelity and lyrical sensibilities of Hasui's popular views of famous places.

Each of these contributions brings a new perception to *ukiyo-e* studies. One further contribution from this publication, and some other recent studies developed around private or regional collections of Japanese prints, is the acknowledgement of patterns of interest and acquisition that have informed the accumulations we are able to enjoy today. Here Michael Shigeru Inoue contextualises the collections gathered in this volume and in its attendant exhibitions within the histories of relations between San Diego, Japan and Mexico. Hiroko Johnson provides a comprehensive account of the genesis and formation of the collections that were eventually to form the Cora Timken Burnett Bequest to the San Diego Museum of Art. These are engaging surveys, as interesting in themselves as the *ukiyo-e* they have left us. They tell stories of rich, and reciprocal, cultural exchange. In doing so, they answer questions about the manufacture and cost of *ukiyo-e* and the changing values associated with them. These are histories of commercial exchange, political, maritime and diplomatic relations, and technological and intellectual exchange in which San Diego performed a significant role. These are also narratives of wealth, influence and social intercourse, and of the ways these, together with the international engagements they embraced, informed the developments of North American tastes for things Oriental, and most especially for the collection of *ukiyo-e*. Most importantly, these are tales about, and warmly deserved acknowledgements of, the sense of philanthropy that informed the wonderful generosity of the Burnett Bequest and others represented here—a philanthropy repeated in so many other North American museums.

In all of these ways, *Dreams and Diversions* makes a fresh, and rigorously informed, beautifully presented, and very readable contribution to *ukiyo-e* studies. It is a welcome addition to the literature.

Reviewed by DAVID BELL  
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Ōki Yasushi and Paolo Santangelo, *Shan'ge, the 'Mountain Songs': Love Songs in Ming China*. Leiden and Boston: Brill, 2011, xii + 600pp., illustrations. ISBN: 978-90-04-18900-3 (hbk.)

This book, by two established scholars of late imperial Chinese literature, offers a translation and study of a set of 340 of the 386 popular songs edited and transcribed (in Wu dialect) by the late Ming dynasty Suzhou man-of-letters Feng Menglong 馮夢龍 (1574-1646) under the title *Shan'ge* 山歌 [Mountain Songs]. The work is part of a large and ambitious project on the part of Paolo Santangelo, and is the second volume in a series jointly edited by Santangelo (Sapienza University of Rome) and Cheuk Yin Lee (National University of Singapore). The earlier volume, entitled *Materials for an*

*Anatomy of Personality in Late Imperial China* and published in 2010, was reviewed in the pages of this journal (by Orion Lethbridge) in the June 2011 issue. In this case too, for all the intrinsic interest of the body of material addressed in this book, and the “conceptual sophistication and the originality of the book” (as Lethbridge puts it), one rather feels that the ambition rather overshadows the actual strengths of either the translations offered or the analysis provided.

Firstly, the focus of this volume of the project. Feng Menglong is a truly remarkable figure, as much for the range of the content, genre and language of his works as for their quantity. He is now perhaps best known for his three collections of short-stories: *Yushi mingyan* 喻世明言 [Clear Words To Instruct the World] (originally entitled *Gujin xiaoshuo* 古今小說 [Stories Old and New]; *Jingshi tongyan* 驚世通言 [Common Words to Warn the World]; and *Xingshi hengyan* 醒世恆言 [Constant Words to Awaken the World], first published between 1620-1627. Apart from the *Sanyan* 三言, however, as these collections are known collectively, Feng Menglong, as editor, compiler or original writer, can be credited with as many as forty additional titles. His examination specialty was the *Spring and Autumn Annals* (*Chunqiu* 春秋), and the early 1620s saw the publication of a series of handbooks of critical exegesis on this Confucian classic. At the very end of his life, Feng compiled a number of accounts of the tumultuous events of the year 1644. His short stint as magistrate of Shouning 壽寧 county in Fujian between 1634-1638 resulted in both a *Guide to the Four Books* (*Sishu zhiyue* 四書指月) (now only partially extant) and a local gazetteer, entitled *Shouning daizhi* 壽寧待志 [Provisional Gazetteer of Shouning County], in which he includes his own angry denunciation of the practice of female infanticide. Under the collective title *Ink-Crazy Studio's Established Play Texts* (*Mohanzhai dingben chuanqi* 墨憨齋定本傳奇) he issued exquisitely produced critical and annotated texts of fourteen *chuanqi* dramas, a number of which he had himself written. Feng Menglong was also much involved both in the production and editorship of the early full-length Chinese novel and in the developing critical awareness of the nature and value of this hitherto half-formed genre, as is widely attested in the writings of his friends or near contemporaries. Li Yu 李漁 (1611-1680), the Qing dynasty novelist and playwright, putative author of the highly pornographic novel *Roupu tuan* 肉蒲團 [Carnal Prayer Mat], for instance, in a preface to his critical edition of *The Romance of the Three Kingdoms*, informs us that Feng Menglong had said of the four major Ming dynasty novels (that is, *Water Margin*, *The Journey to the West*, *Jin Ping Mei*, and *The Romance of the Three Kingdoms* itself), that they constituted the “Four greatest and most remarkable books in the world” (*si da qi shu* 四大奇書). The playwright, Xu Zichang 許自昌 (1578-1623) tells us of Feng's editorial involvement in Yuan Wuyai's 袁無崖 1614 edition of the *Water Margin*, an edition of the novel that purported to carry a commentary by the Ming philosopher Li Zhi 李贄 (1527-1602). Working with others, Feng is meant to have checked the text a number of times, and removed its mistakes. Feng Menglong's involvement in the early textual history of the *Jin Ping Mei* was in all likelihood even more extensive. Shen Defu 沈德符 (1578-1642), in an early note about the manuscript version of the novel, relates how he finally managed to obtain a complete copy of the book from Yuan Zhongdao 袁中道 (1570-1623). He continues:

My friend Feng Youlong [Menglong] was so impressed and delighted when he read [*Jin Ping Mei*] that he approached a bookstore with the suggestion that they purchase it from me at a high price and publish it.

A preface attached to the earliest printed edition of the novel, signed with the pseudonym “Pearl-playing Guest of Suzhou” (*Dongwu Nongzhuke* 東吳弄珠客) and dated 1617, is often attributed to Feng Menglong. Given Feng Menglong’s evident interest in the aesthetics of the novel and life-long involvement on the periphery of its production, it is not surprising that he should have himself been also responsible for the final form of several novels, the *New History of the States* (*Xin lieguo zhi* 新列國志) and the *New Version of Quelling the Demons’ Revolt* (*Xin pingyao zhuan* 新平妖傳).

Collections of poems and songs, in both classical Chinese and the vernacular of his day, a series of anthologies including the *Classified Outline History of Love* (*Qingshi leihue* 情史類略) and a much abbreviated edition of the Song dynasty encyclopedia *Taiping guangji* 太平廣記, all served to establish Feng Menglong’s reputation as a versatile writer with a pronounced interest in popular literature. So much was this the case, in fact, that in keeping with the commercial *milieu* of late Ming and early Qing publishing, his name became attached to numerous works which he certainly had nothing to do with, including, for instance, a series of letter-writing handbooks.<sup>1</sup>

Understandably, research into Feng Menglong’s literary activities, both within China and elsewhere, has tended to concentrate upon his vernacular short-story collections, and more recently, upon his dramatic criticism and his *Shan’ge*. In the latter case and in the Western-language secondary literature, apart from Patrick Hanan’s insightful early work, we have both a German translation and study of the collection (Cornelia Töpelmann, *Shan-ko. Von Feng Meng-lung. Eine Volksliedersammlung aus der Ming-zeit*) and Kathryn Lowry’s recent *The Tapestry of Popular Songs in 16<sup>th</sup>-and 17<sup>th</sup>-Century China: Reading, Imitation, and Desire* (Leiden: Brill, 2005).

Now, to the book at hand. As the authors of this volume point out, the songs, most of which are mildly obscene and which concern themselves with love, largely illicit, and all of which derived from the brothels of Suzhou, are fascinating, from a range of perspectives, linguistic and historical as much as literary. Feng Menglong’s “Preface”, along with his interlinear comments on the songs, lend the collection an additional level of interest: giving expression to contemporary anxieties about authenticity (*zhen* 真) and falsity (*jia* 假) that were eventually to give rise to the great 18<sup>th</sup> century novel *Honglou meng* 紅樓夢 [Dream of the Red Chamber/Story of the Stone], the collection was intended, he argues, to “employ the authentic love between men and women to expose the false medicine of Confucianism” (借男女之真情發名教之偽藥). For

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1 For a recent treatment of some of the problems associated with Feng Menglong’s authorship or otherwise of various works attributed to him, see Pi-ching Hsu, “A Reconsideration of Some Mysteries Concerning Feng Menglong’s authorship”, *Chinese Literature: Essays, Articles, Reviews*, 28 (2006): 159-183, a reference, oddly, not found listed in the bibliography of the book under review.

the purposes of this book, both authors supply introductions to the collection, dealing with aspects of the songs. In the case of Ōki Yasushi, this introduction is based on his extensive Japanese-language scholarship on Feng Menglong. These introductions are followed by the translations of the songs—rarely better than serviceable paraphrases—along with useful notes on the poems (pp. 66-289). The remainder of the book (pp. 291-579) comprises a glossary, arranged alphabetically according to a series of headwords in Pinyin, of words and phrases from the songs and repeating (with the occasional and unexplained differences) sections of the translations of the songs. All this is designed to contribute to Santangelo’s project of mapping the mental structure of Ming and Qing China, with a particular focus on states of mind and emotion. Although I am myself somewhat skeptical that this elaborate apparatus contributes much more to our humanistic engagement with a mental world so far removed in time from our own than does the main body of the book, nonetheless the glossary will doubtless serve some of the purposes intended by its authors.

*Reviewed by DUNCAN M CAMPBELL*  
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M. Cody Poulton, *A Beggar’s Art: Scripting Modernity in Japanese Drama, 1900-1930*. Honolulu: University of Hawai’i Press, 2010. xv + 280pp. ISBN: 978-0-8248-3452-4 (pbk.)

The most surprising thing about this anthology of translations, *A Beggar’s Art*, is that it is an anthology of translations. The title and cover present the book as a critical study of early 20<sup>th</sup> century Japanese drama and mention of translations only appears in the blurb on the back cover, where they are characterised as “accompanying” the study. While the book *does* contain two very strong full-length chapters tracing the forces shaping Japanese drama from early Meiji to 1924 and another, shorter, chapter on post-quake drama, the bulk of the book is comprised of nine excellent translations of plays, spanning the period from 1912 to 1933.

The preface sets out the author’s justification for the book, and it is a compelling one. That is, although virtually every major Japanese author in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries at one time or another wrote plays, and although drama was at the centre of some of the key debates and movements of early modern Japan—including the definition of a modern standardised vernacular language, a modern literature and a modern self—it is sadly underrepresented in English language studies. What is more, the period that the author has chosen to focus on—1900 to 1930—represents a critical era in Japanese drama. It was then, Poulton writes, that, “we see drama’s rise but also its demise in Japan, at a point when it had just begun to find itself in the works of dramatists like Kishida Kunio and Kubota Mantarō” (ix). Within this period of thirty years, Poulton’s selection of plays was guided by a desire to both provide a “representative sample” of one-act plays while also giving the reader, “...a sense of the development from early experiments in the form to works that... stand head to head with the best of twentieth-century drama anywhere” (xiii).

The plays that Poulton sees as fulfilling these criteria are Okada Yachiyo's *The Boxwood Comb* (*Tsuge no kushi*, pub. 1912), Izumi Kyōka's *The Ruby* (*Kōgyoku*, pub. 1913), Kikuchi Kan's *Father Returns* (*Chichi kaeru*, pub. 1917), Suzuki Senzaburō's *The Valley Deep* (*Tanizoko*, pub. 1921), Akita Ujaku's *The Skeletons' Dance* (*Gaikotsu no buchō*, pub. 1924), Kubota Mantarō's *Brief Night* (*Mijikayo*, pub. 1925), Kishida Kunio's *Two Men at Play with Life* (*Inochi o moteasobu otoko futari*, pub. 1925), Hasegawa Shigure's *Rain of Ice* (*Kōri no ame*, pub. 1926) and Tanaka Chikao's *Mama* (*Ofukuro*, pub. 1933). The mix of playwrights and plays is impressive and one is delighted to see that, through this eclectic mix, Poulton embraces the diversity and range of early 20<sup>th</sup> century Japanese drama. While the plays have been arranged chronologically, the decision to put Izumi Kyōka's exciting and experimental *The Ruby* directly before Kikuchi Kan's somewhat more conventional (at least to the twenty-first century reader) *Father Returns* emphasises the vibrancy and energy of the first decades of the twentieth century Japanese theatre.

Though the form and style of the various plays differ dramatically, they are largely unified in terms of their thematic content. All but two plays—Akita Ujaku's *The Skeletons' Dance* and Kishida Kunio's *Two Men at Play with Life*—centre on domestic relations and, more specifically, domestic strife. Infidelity, broken or breaking marriages, jealous spouses, wastrel fathers, dissipated husbands and clutching mothers populate the plays. Through this thematic confluence the reader is able to sense both the universal problems that surround human relations as well as concerns more specific to early twentieth century Japan. Perhaps reflecting the enormous impact of Ibsen—Poulton discusses this influence at length in the critical sections of the book—several of the plays focus on the dilemmas faced by women. In both *The Boxwood Comb* and *The Valley Deep*, the main female characters object not so much to their betrayal and abandonment, but to the fact that they were given a taste of something more before being thrust away. If only they had been mistreated from the start, they seem to say, they could have endured. *Mama*, in turn, is defined by the tension between a mother who struggles to remain part of her adult child's life and a son seeking to break free of the obligations of a rigid family structure. The plays highlight the fluid and unstable position of women in both family and—as is bitterly demonstrated in *Rain of Ice*—in society. Though they have been given a glimpse of what it means to be individuals in their own right, they nevertheless remain at the mercy of a highly patriarchal system.

The translations themselves are eminently readable and accessible to readers without Japanese language background. Comparing three of the texts with the originals (Kikuchi's *Father Returns*, Izumi's *The Ruby*, and Kishida's *Two Men*), the translations proved to be highly accurate and, while some stylistic liberties were taken, very faithful to the original. The sole quibble this reviewer had was with an excessive tendency toward sometimes jarring colloquialisms that were not necessarily supported by the original text. While the translator no doubt saw these colloquialisms as serving to recreate the general atmosphere of the text and the voices of the characters—or were perhaps alluding to the fact that the 'characters' speaking are crows—the rendering of “*kawaii*” as ““Cor, ain't you cute?”” (p. 83) and “*tamaranu nioi da*” as ““Cor, what a pong!”” (p. 83) in Izumi's play seems overdone. While these are extreme examples, a



similar tendency toward the colloquial can also be seen in the other two texts. This is a fairly minor issue, however, and as a whole the translations are not only accurate and true to the original but also very successful and engaging as English works.

More significant is the tendency to downplay the significance of translation in the book—ironic given how much attention is paid to the role of translation in Japanese drama. Nowhere in the text does the author attempt to outline his approach toward the translation process and/or how he addresses some of the key problems and/or choices he no doubt confronted while translating. As the author notes in the critical sections of the text, language and the development of a new vernacular was a central problem for many of the early playwrights. Even when the vernacular had become more firmly established, how playwrights manipulated language and the specific literary voice they tried to create remained central to their works. To be sure, the translator has done an impressive job and at least manages to allude to those elements of the original which rarely, if ever, survive the translation process intact. However, more discussion of the translations *as translations* would have been useful—particularly if the text is to be used in an undergraduate classroom where readers might be less aware of the unavoidable transformation texts undergo during the translation process.

However these are minor issues when compared to what the book accomplishes. It presents a compact, cogent and contextualised outline of the development and transformation of Japanese drama from the late 19<sup>th</sup> to the early 20<sup>th</sup> centuries. It provides self-contained introductions to each play and a range of high quality translations of plays never before seen in English. In doing so Poulton opens up a new field of dramatic literature to the English reader and, hopefully, stimulates further translations and research into this oft and unjustly neglected branch of modern Japanese literature.

*Reviewed by* MARK GIBEAU  
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Jennifer S. Prough, *Straight from the Heart: Gender, Intimacy, and the Cultural Production of Shōjo Manga*. Honolulu: University of Hawai'i Press, 2011, x + 184pp. ISBN: 978-0-8248-3457-9 (hbk.); 978-0-8248-3528-6 (pbk.)

*Shōjo manga* is *manga* for girls. Its target audience is young pre-teen and teenage girls. The term *shōjo* refers to schoolgirls in general, and specifically also to those located in the interstices between childhood and adulthood. Through the intimate link between the production of *shōjo manga* and youth markets and commodification the word has become synonymous also with youth consumerism. As any visitor to Japan will readily observe, along with *shōnen* (boys) *manga* and adult pictorial literature and graphic novels, these publications are wildly popular. Prough describes the preoccupation of *shōjo manga* with *ningen kankei* (human relations) framed particularly through themes of *yūjō* (friendship) and *ren'ai* (romance) and distinguished by sensibilities of *waku waku* ('thrilling or exciting'), *doki doki mono* ('things that make your heart race') or 'the *fushigi* (mysterious) things that girls like' (pp. 1-4). They frame sensibilities of 'girlishness' 'cute' and 'innocence' through idealised constructions of dramatic

or romanticised narrative. The pervasive presence of *shōjo manga*, their intimate engagement with pre-teen and teenage girl preoccupations with emotionally and socially significant phenomena, informs the deeply affective power of the genre. The role of *shōjo manga* for shaping pre-teen constructions of gender identity and associated tropes for social interaction, for informing patterns and habits of consumption, and for framing understandings of interpersonal relations, both romantic and sexual, are, as intimated by the book's title, the central themes of this study.

The research underpinning this work has examined the relationships between editors and artists of *shōjo manga* and their audiences through an analysis of historical and contemporary relations of production and through an extensive programme of interviews with the artists (often quite young women themselves), the editors of this genre, and scholars in the field. Prough develops her study through four clearly defined phases. In the first she contextualises *manga* history through the post-war years, and subsequently examines the themes and stylistic character of the *shōjo manga* genre itself.

Second, Prough subjects the medium itself to close critical analysis. Her survey targets monthly serialised *manga* for girls aged 5-18, categorised into a three-tier arrangement of media aimed at young school girls, junior high students and secondary school and college audiences. She examines the historical development of the institutional structures of the *manga* industry, framing the intimate functional and symbiotic relationships between all participants as a cyclic construction of the interests of editorial staff, artists and audiences. Prough situates the emergence of the *shōjo manga* within the broader development of educational and entertainment agendas of childrens' magazines during the post-war publishing boom. Within this broader context she traces the shift from male illustrators to female artists more empathetic with the dreams and sensibilities of young girls, and also the evolution of expressive and coherent pictorial dramatic narratives catering specifically to the interests and growing consumer power of their young girl audiences. She describes the development of the form's own distinctive graphic conventions—big eyes, the dissolution of the frame—and the growing tensions between *kawaii* cuteness and more adult sexual themes.

That *manga* are big business is stating the obvious; that they play significant social roles is perhaps less so. Prough explores the functional underpinnings of the spectacular successes the genre has enjoyed. These include the multi-dimensional appeal of their contents—pictorial narratives and serials, and also the promotional matter, *ankēto kenshō* survey prizes, *furoku* supplements, character goods or *zenin sābisu* mail order offerings included in *shōjo manga*. The reciprocal, reflexive relation between editors and artists and their audiences is less apparent. Customer loyalty is more than simple commercial common sense. The preoccupation with human relations that informs so much of its content conditions also the intimate, osmotic, relation between producers and audiences invited through the popular 'readers pages' and other opinion polling devices. The remarkable process by which the 'Manga School' system generates artists from its readership is in itself a reason for their sustained popularity. Later in the text Prough notes the final question asked in her interviews with those in *shōjo manga* publication: "What is *shōjo manga*?" The answer, repeatedly, was "*shōjo manga* is what girls want". The implication is clear, that the readers themselves shape the themes,

styles and tropes of *shōjo manga*, and its publishers embrace both what girls want, and what they believe to be appropriate for them into the fabrication of their characters, pictorial representations and narratives.

Prough subsequently moves to a finer focus on the ways girls' sexuality is represented through *shōjo manga* like "Gals!" and the ways these representations inform senior school readers' constructions of intimacy and sexuality. The allusive, and sometimes explicitly framed, sexual themes and impetuous, wide-eyed *kogyaru* 'high school gal' characters may seem inconsistent with the *kawaii* innocence and romantic ideals of *manga* for younger girls, but Prough explains precisely how each participant in the *shōjo manga* community contributes to these representations, finding reciprocal interests consistent with those forged between producers and younger audiences. Examining the tensional territory between engaging and responding to the immediate interests of older readers, their close relation with sexual motifs in Shibuya street culture, consumerism and media representations, and *manga's* apparently incongruous role as a vehicle for moralising messages of safe sexual behaviours, she emphasises again the reciprocal relation between constructing and responding to readers' worlds.

The final section draws together the threads indicated on the book's title of the ways popular media like these inform the experiences of gender, social and intimate human relations and patterns of consumerism within the context of the twenty-first century. Today, *shōjo manga* has become a global phenomenon. Electronic media, Internet, international marketing of toys, videogames and anime linked to the genre have engaged new audiences, infiltrated fine arts practices and become legitimised in art world events. Despite its international popularity however the production of *shōjo manga* is still inwardly directed towards its own audiences of young girls in Japan. Within this ambivalent positioning Prough describes *manga* today as an "emissary" or "mediator of Japanese culture in this global context" (p. 145). This text certainly contributes positively to the ways Western audiences can bring their own critical eye to the engagements these media offer.

This is not another *manga* picture book; indeed it is sparsely (though purposefully) illustrated. It is an ethnographic study of the history, institutional relations and affective significance of this medium. Prough's explanations avoid orthodox (and tenuous) explanations of *manga* like these as modern derivations of *ukiyo-e* prints. Instead she takes her lens to the institutions of production and consumption, to focus on the ways a phenomenon like *shōjo manga* can condition patterns of human relations and the ways girls' identities, values and behaviours are shaped by visual and narrative media. In doing so, this publication makes a serious contribution to studies in cultural anthropology and popular culture in the Japanese visual and popular literary fields.

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Stella R. Quah, *Families in Asia: Home and Kin*. 2<sup>nd</sup> Edition, Oxon: Routledge, 2009, xiii + 212pp. ISBN: 13: 970-8-0415-45568-8 (hbk.); 978-0-4154-5570-1 (pbk.); 978-0-2038-8850-6 (ebk.)

In light of the present debates over the affordability of superannuation in New Zealand and ongoing concerns about the wellbeing of our families, the second edition of Stella R. Quah's, *Families in Asia*, provides some illuminating insights into family life in the region. Although the primary audience for this book is scholars interested in Asian families, much of the content is relevant to New Zealand given our increasing Asian population, nearly one in five people in Auckland city being of Asian ethnicity. The strength of this book is that it provides an accessible introduction to family studies in general and Asian families in particular. The author mixes quantitative and qualitative analysis extremely well, making extensive use of charts to explain 'big picture' trends and complementing this with case studies which say something of the everyday reality of family life in Asia. Each chapter begins with a conceptual overview of the subject before proceeding to more country-specific analysis of key trends. Following the introduction, successive chapters discuss family formation, parenthood, the influence of grandparents and inter-generational dynamics, gender, divorce and government and, finally, social policy. The overall theme of the book is continuity amidst change, the author demonstrating that 'traditional' Asian views and practices inform family life today.

The introduction clearly outlines the subject and approach of the book. The author acknowledges the difficulty of defining family, but settles (p. 2) on defining the family as "a social group" with four key characteristics: intergenerational, biological, affinal and with connections to a larger group. Having defined 'family' for the purposes of her study the author usefully discusses the state of research on families. Acknowledging that 'Asia' is an extremely diverse region, she explains that the book is based on her analysis of six South-east Asian countries: Singapore, Vietnam, Thailand, Malaysia, Indonesia and the Philippines; and four East Asian countries: China, Hong Kong, Japan, and South Korea. The availability of comparative data is identified as an important factor in the selection of countries.

Chapter Two provides an interesting analysis of family formation. The author makes a convincing argument that traditional values remain an important influence in determining marriages. Although arranged marriages in the traditional sense may not be as common, family and peers are important influences in matchmaking. For this reader, one particularly interesting feature of this chapter is the discussion of the way the Singaporean Government involves itself in matrimonial matters via its Social Development Unit (SDU) which offers computer matchmaking and a professional advisor to "highlight the best matches for you based on your needs and preferences" (SDU 2008 cited in Quah, p. 19). Unlike Western societies, 'cohabitation', generally referred to as 'living together' is uncommon in Asia, most people choosing to marry. Quah demonstrates that marriage remains popular, although there is a trend towards delaying marriage, more than 80% of men and women between 30 and 44 being married in the ten countries studied.

Chapter Three discusses parenthood. The overall trend noted is a steady decline in the crude birth rate. Consistent with other regions, wealthier countries tend to have a lower birth rate. Quah attributes this to educated women having a more positive perception of themselves, as a consequence of which they tend to delay marriage until they find a partner with the right attributes. The chapter also includes an extensive discussion of Government involvement in parenthood. In this regard, the comparative analysis of “parenthood-related policies” presented in table form between pages 58 and 63 provides an excellent snapshot of a very complex area.

Chapter Four focuses on the role of grand-parents in family life. Much of the analysis is framed in terms of social capital, which is extensively discussed at the beginning of the chapter along with what Quah perceptively identifies as the “international negative visualization of seniors” (p. 172). By this she means that an ageing population is invariably presented as a problem rather than an opportunity to utilise the talents seniors’ possess. She observes that in Asia trend people are living longer, are having smaller families and the elderly tend to be increasingly well educated and less likely to be engaged in the workforce. Despite these changes, there remain many links to tradition three-generational families being common. It will interest many western readers to learn that 73.8% of seniors in Singapore live with their children. Most families, she demonstrates are either three generation families or what she terms “modified extended family”. Overall it is clear that Grandparents continue to play a significant role in looking after children and transmitting values and culture to them.

Chapter Five discusses gender. The key trend Quah identifies here is a transition from the “one-role ideology” which saw women restricted to the domestic sphere to “two-role ideology” where it is socially acceptable for women to combine working with raising their family. There are, however, caveats. Women, she argues are expected to give their domestic roles priority if there is any perceived conflict between the two. It seems governments want women to work where their labour is in the national interest but do not want women’s employment to undermine the dominant position of men. In terms of division of labour, the traditional divisions largely remain: men focus on the financial domain, paying bills and taxes while women are primarily responsible for domestic tasks such as washing, cleaning and attending to the needs of family. The overall argument of the chapter is aptly summarised in conclusion which argues women are “liberal in thought” but “traditional in action” (p. 128).

Chapter Six, entitled “Conflict, Divorce and the Family Court”, begins with an extensive discussion of the family court. Turning her attention to the family court in Singapore she argues that it emphasises mediation and counselling. Overall, she finds a “general steady increase in divorce rates” has occurred but suggest divorce is more likely to occur at a younger age in poorer countries.

The final chapter, “Home, kin and the state in social change”, analyses the role of government in family life. Here the author moves beyond analysis of trends to recommending social policy initiatives, identifying four key priorities of government in the family sphere: to provide a satisfactory standard of living for families, avoiding “excessive state intervention”, ensuring families do not become dependent on

government support and recognising the existing role of familial and social networks. The second section of this chapter provides a wealth of comparative analysis of human development among the selected nations. The table on p. 169 comparing total area, population, life expectancy, percentage of urban population, population density, average household size, GDP per capita and UN Human Development Index rankings affords at a glance an excellent overview of the respective societies. In the concluding section of the chapter, the author makes a powerful argument for the social benefits of gender equity.

For the most part, the book is well produced and the writing style is commendably accessible to non-specialist readers. There are some areas which might have been improved. The many charts provide a wealth of knowledge but in some instances the shading on the graphs is difficult to make out and the typescript inside some charts is in very small type and difficult to read (e.g. pp. 33, 36, 37, 54, 136). For readers not used to in-text citations, reading publication dates in brackets is somewhat jarring. An unwitting reader, upon seeing “Weber (1978)” for the first time on p. 44 might well assume they are reading the work of a late 20<sup>th</sup> century scholar, although the reader is informed on p. 48 that Weber’s life spanned the late 19<sup>th</sup> century and early 20<sup>th</sup> centuries. Perhaps the original date of publication might be cited in such instances. Despite these minor reservations, *Families in Asia* is an engagingly written and well argued book. Rewarding to both the specialist and the general reader, it would be a useful addition to any university library.

*Reviewed by GEOFF WATSON*  
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Ronit Ricci, *Islam Translated: Literature, Conversion, and the Arabic Cosmopolis of South and Southeast Asia*. Chicago: University of Chicago Press, 2011), xxi + 313 pp, maps, index. ISBN-13: 978-0-226-71088-4 (cloth)

The great strength of the orientalist tradition was its careful attention to texts, typically comparing multiple extant manuscripts in search of the closest approach to an original, authentic composition. The model was of course Biblical scholarship, the techniques of which enriched the study of a diversity of other classical texts including those in Asian languages. Such demanding textual scholarship is rare today, and we can be the more grateful to Dr Ricci for developing the tradition in novel ways to suit the postmodern times. She gives us both less, and much more, than her orientalist predecessors. Less, in that she does not present, edit or translate any version of the text that is her subject; but more, in that she examines the processes of translation and retelling, in a manner that assumes the equal validity of each of the “tellings”—a term she prefers to translations, as closer to what the writers believed they were doing.

The tradition she is concerned with is that conventionally called ‘The Book of a Thousand Questions’ (although the conventional Malay telling actually had 1404), about a conversation between a prominent Jewish scholar, Abdullah Ibnu Salam, and Muhammad. After hearing the Prophet’s authoritative answers to these questions, Ibnu

Salam agrees to embrace Islam with his followers. Tellings of this story are known in Arabic from the 10<sup>th</sup> Century, and were printed at least three times in that language in modern times. It became regarded as the most central pedagogical text for Muslim neophytes, and was rendered into many languages, including the three with which Dr Ricci is primarily concerned—Tamil, Malay and Javanese. It was also one of the earliest Muslim writings to be read in Europe, translated into Latin in 1143 as *Doctrina Mahumat* and printed in various European languages in the 16<sup>th</sup> and 17<sup>th</sup> centuries. The Dutch scholar-official G.F. Pijper published a study of the Malay version and its Arabic antecedents in 1924. Arguably, the book is therefore sufficiently known already. Dr Ricci's task is not to explore it per se, but to use it to advance our understanding of the processes of translation and conversion, and the Muslim perception of Jews.

On the translation process she has many perceptive things to say. Among them is the untranslatability of the term 'translate' itself. Her texts do not use the term itself, but rather some term that means to "Javanize" (*njawakan*), "to move into Malay" (*pindahkan kepada bahasa Jawi*), or "to make a text Tamil". Neither the verbal accuracy of the translation, nor the identity of the translator, is stressed as much as in the European tradition of translation from classic or Biblical texts. Rather it is a retelling in ways that are culturally congenial. The Javanese texts tend to accept the mystical assumptions as well as metre of the form of Javanese verse known as *suluk*, itself meaning "traversing the Sufi path" in Arabic. The questioner's Jewish identity is suppressed in most of the Javanese versions, whereas the distinction is made repeatedly between everyday understandings of Islamic teaching and the inner mystic truths revealed only to the *ahlullah*, or Sufi adepts. The Malay texts are in prose with short sentences, and closer to Arabic and Persian models both in vocabulary and style. The Malay offers salvation to anyone who says the *Shahada* (confession of faith) in Arabic, without even explaining its meaning (pp. 144-5).

A second part of the book covers questions of how conversion to Islam was negotiated and clothed in language. The particularly important role of Arabic language and script in embodying the Qur'anic revelation is discussed with erudition in Chapter Six, showing how, even when mediated through Persian or Malay, Arabic profoundly infused and altered the languages it interacted with. The following chapter introduces a wide range of indigenous narratives about conversion to Islam, most insightfully in relation to the semi-legendary *wali* of Java. Only one fragment of her Thousand Questions texts links to the walis, by making Raden Rahmat, the warrior king and *wali* who conquered Hindu Majapahit, as also the translator who "Javanised" the Thousand Questions story (202-3). She even takes us as far as Sri Lanka, where a Malay text of 1897 tells the story of one of the Javanese walis, Sunan Giri, in an intriguing way that links themes familiar to Tamil Muslims, Malays and Javanese (pp. 209-12). If this eclectic survey brings something new to the long history of interpreting the Islamisation process, it is its rich variety both in inculturating into many diverse idioms, and in seeding Arabic words and concepts into those idioms. The tension with which she ends this section is that between the often reiterated idea that external observance by reciting the *shahada* is sufficient for salvation, and the equally widespread condemnation as dangerous *munafik* (hypocrites), of those who only accede externally. Rather than

giving us a new paradigm, a reading of this immensely rich book will be a corrective to those who believe they have understood the process through any one explanation.

The third theme, the perception of Jews in these varied tellings of the Thousand Questions story, is of particular interest to Ricci as Israel-born cosmopolitan. Chapter Eight contrasts the almost uniformly positive depiction of the wise and learned Ibnu Salam, in her varied tellings, with the negative stereotypes of Jews in the majority of other classic Islamic sources. The story represents not only the peaceful path of persuasion as opposed to violent jihad, but a model for enlightened Jews to acknowledge the foretelling of the role of Muhammad in their own scripture.

Ricci's virtuoso linguistic performance in reading and translating from Arabic, Tamil, Malay and especially Javanese (she earlier translated a Tamil novel into Hebrew) would not normally be recommended to graduate students. The dangers seem immense. Yet as far as this reviewer's more limited capacities can judge, she appears to have pulled it off spectacularly, in a way that does justice to both common themes and cultural diversities. Her exceptional language endowment pays off in delineating the concept of an "Arabic cosmopolis", to which she returns in the conclusion after sketching it in the Introduction. Inspired by Sheldon Pollock's "Sanskrit cosmopolis" of an earlier period, she shows how the introduction of a universal, prestigious "language of the gods" can interact with, transform, and even give birth to vernaculars. A salutary corrective both to ideas of indigenous or Southeast Asian "uniqueness" and of derivative Arabization, this splendid book should be widely read.

*Reviewed by ANTHONY REID*  
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Janette Ryan, ed., *China's Higher Education Reform and Internationalization*. London and New York, Routledge, 2010, 262 pp + xvii. ISBN: 978-0-415-58225-4 (hbk.)

This edited volume resulted from a conference on educational reform in China supported by funding from the Contemporary China Studies Program of Oxford University. Janette Ryan has thoughtfully structured the volume into four parts. The first three parts consist of three chapters each while the fourth part contains four chapters. The first part focuses on "the 'top' structural, policy and systematic levels of the internationalization and reform of higher education in China" (p. 172). Chapter One records the Chinese efforts to internationalize its higher education since China's implementation of the open-door policy. Chapter Two contains a detailed account of the history of Chinese higher education system and urges Chinese higher education leaders that in the course of making policies and decisions, instead of simply replacing the Chinese with American models, they learn and understand the cultural roots and contemporary complexities of both China and the West first. Chapter Three continues to address the issues associated with China's higher education reform by presenting an insider's account of how to measure and assure the quality of China's higher education in the context of its rapid expansion and development.



The second part of the book focuses specifically on the programmes, curriculum and pedagogies in the East-West contexts. Chapter Four is a case study of liberal arts education at Sun Yat Sen University; and Chapter Five examines the three-year cross-cultural teaching project sponsored by the Lingnan Foundation, and presents Western teachers' experiences in the Chinese classroom. Chapter Six describes and analyses a 2+2 joint undergraduate degree programme between a Chinese and a British University. The third section then continues to address the theme of internationalization through case studies of Chinese students' experiences overseas. Chapter Seven reviews Chinese students' experiences and expectations at a Canadian university, and Chapter Eight reports Chinese students' social and academic experiences at British universities. Chapter Nine proposes the "two way" flow of knowledge in the education of Chinese students in Western higher education institutes. The final part, entitled "Intercultural education", includes Chapter Ten on the relationship between western supervisors and their Chinese research students in an Australia context; and Chapter Eleven on Western teachers of English at a Chinese university context. Chapter Twelve provides an account and analysis of Chinese postgraduate students' experiences at an elite British university while the final chapter examines the relationship between Chinese students overseas and their parents.

It is always a challenge to edit conference proceedings, as individual papers, with different qualities and approaches, can appear fragmented. The structure of this volume, along with Ryan's introductions to each section, summarising the chapters and highlighting the main arguments presented, link each paper into a coherent volume that addresses the broad theme: China's higher education reform and internationalization.

Like many conference proceedings, this volume touches upon many aspects of this broad theme and demonstrates the complexity and diversity of the internationalization of China's higher education. Most chapters in this volume are case studies, and the different contexts and methodologies used in research may result in different outcomes. Based on a case study of a 2+2 joint programme between China and United Kingdom, Chapter Six concludes that the gaps between China and United Kingdom appear to have become smaller due to the rapid changes in China and the influence of globalization, while the findings in Chapter Seven provide a contrasting picture in which Chinese students experienced cultural shock and encountered problems in their new learning environments. The different findings in these two chapters may illustrate the complex nature of case studies in this area. However, the conclusion of Chapter Six was drawn from an articulation programme in which Chinese students became the majority in the classroom in the UK partner university and "actively influenced the teaching and learning practices in the university" (p. 117). The researchers did not investigate or did not inform us how Chinese students in this case study felt about the situation in which they could just use Chinese to communicate at a UK university. The questions are: are these students happy being isolated from local student body? What benefits do they obtain from studying in the UK when they do not have to speak English? Can this kind of unusual environment for international students be viewed as the evidence of a closing gap between East and West?

In contrast to most of the chapters in this volume, the first two chapters make efforts to connect the current internationalization and reform of China's higher education to its historical and cultural roots. It should be noted that the search for historical roots can only be meaningful as an aid to addressing the current issues. I feel that Yang Rui, the author of Chapter Two, meaningfully employed the history of China's higher education system to enhance his call for China "to look at knowledge and its production outside China more critically" (p. 43). Although this is not an entirely new point, it is a timely reminder that a deep understanding of the cultural heritage and educational traditions in both China and the West is not only essential but critical for China's further reform in the higher education sector.

On the back cover of this book, it states: "Despite radical and fundamental reform of the Chinese higher education system, very little is known about this outside China". I do not think this is a very accurate statement. In fact, there are numerous works and studies on China's reform and changes in education, including higher education. Of course, each study can only add a piece to a big picture of China and China's education, and at the moment this picture is not yet complete. From this perspective, we can say that this volume has contributed a valuable piece to this picture.

*Reviewed by LIMIN BAI  
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Shao Dan, *Remote Homeland, Recovered Borderland: Manchus, Manchoukuo, and Manchuria, 1907-1985*. Honolulu: University of Hawai'i Press, 2011, xii + 413pp. ISBN: 978-0-8248-3445-6 (hbk.)

There is an obvious need for a book such as this. Manchu studies and studies of Manchuria, or the Japanese colonial regime of Manchukuo, are both growth areas in Asian history, but have been proceeding along parallel tracks. Manchu studies remains focused on the Qing, Manchukuo studies on Sino-Japanese relations. This is unfortunate, because the fate of the Manchus raises important questions about twentieth-century China. Clearly the Manchus, and their native land of Manchuria, have been an awkward fit into post-imperial conceptions of group identity and space in China. Despite now ranking as the second largest national minority in China, they still lack the territorial recognition accorded much smaller groups, such as the Mongols of the Inner Mongolian Autonomous Region. Shao Dan poses the question in these terms: "how does the past failure of an ethnic people to maintain sovereignty over their homeland influence their contemporary reconfigurations of their ethnic and national identities?" (p. 1). The link between identity and the territory of Manchuria, construed variously as the Qing heartland, a colonial Manchukuo, or a Chinese periphery, lies at the heart of this book.

This is an extension of an issue that dominates study of the Manchus during the Qing: the link between institutions and subjectivity, between the banner ordinances that kept alive the "Manchu way" and the sense of belonging to a Manchu community. Shao Dan shares the Western consensus that the Manchus were never fully Sinicized;

more controversial is the relationship between banner status and Manchu (in Chinese, *manzhou* or *manren*) ethnicity, an issue discussed in the opening chapters. Where Mark Elliott has written of the “merging” of the terms “Manchu” and “bannerman”, Shao Dan argues that Manchu-Han distinctions remained pertinent inside the banners until the end of the dynasty. But “merging” does not necessarily imply identity; clearly these categories were linked in complex ways, functioning side by side throughout the Qing-Republic transition. Although Republicans posited the *Man* 滿 as one of the nation’s five races (*zu* 族), the late Qing also saw the politicisation of a common banner identity that transcended ethnicity: the *qiren* 旗人. In the chaos of the early Republic, Manchu bannermen were more likely to advocate for the interests of this united community of *qiren* than to adopt a specifically Manchu speaking position. At times they adapted their language to the dominant discourse of race, becoming the “banner race” (*qizu*), but in the colloquial language they were just “those in the banner” (*zaiqi*). Shao Dan advances our knowledge of these issues considerably by drawing on a wide range of sources.

The middle chapters of the book are a series of studies of the construction of the Manchus and the Manchu homeland in the rhetoric of outsiders. Chapter Three deals with scholarly polemics between Chinese and Japanese over the history and identity of Manchuria. Chapter Four focuses on the view from within colonial Manchukuo. Chapter Five narrates the efforts of Chinese borderland scholars to reframe Manchuria as China’s northeastern frontier (*bianjiang*).

This section of the book contains much good research, and will no doubt be of interest to scholars of modern China and Japan. Yet the paucity of Manchu voices presents a challenge to the author’s aim of combining the top-down geopolitical perspective with the local Manchu standpoint. The impression one gets is not of any strong Chinese or Japanese interest in defining identities in any particular way, but of a common disregard for the Manchus as a living community. From the author’s survey of the abundant Japanese scholarly and journalistic literature on Manchuria in this period, she concludes that “few treated the Manchus as a living ethnic people rather than a historical ruling group” (p. 124), and that the Japanese “systematically suppressed Manchu identity” (p. 157). Talk of Manchu “self-determination” was short-lived; if anything, Manchus were discriminated against in Manchukuo’s ruling institutions and the army. In this period, *Man* identity became synonymous with Manchurian identity, and *Manwen* meant the Chinese language, not Manchu. Chinese scholars, too, treated the Manchus as if they were fully Sinicised; late Republican ethnographic surveys of the northeast do not even include the Manchus as a category of the population. We have only glimpses of the day-to-day negotiations that studies of ethnicity usually dwell on, and these are mostly limited to the lives of the aristocracy, e.g. Puyi’s awkward encounter with dog meat (p. 208), or the famous trial of Aisin Gioro Xianyu described in Chapter Seven. Analysis of Mu Rugai’s nostalgic historical fiction is a highlight (pp. 252-57), but there is little sense of any kind of debate among ordinary Manchus as to how to position themselves through the bumpy transitions dealt with here. Partly this can be attributed to people “hiding” Manchu identity for political reasons, but just how much? How strong was the stigma of the Qing, and from the 1930s onwards, the stigma of Manchukuo?

I cannot fault the author too much for the limitations of a body of sources which is in other respects highly informative. Yet without a clear accounting for the bureaucratic eclipse of the Manchus, our ability to interpret the contemporary explosion of Manchu identity is limited. How do we go from a situation in which Manchus did not even register on the radar of Chinese scholars, to the Manchus becoming the second largest national minority in China today?

The Manchus were formally recognized as one of China's *minzu* in 1952. It is not stated, but presumably Manchu identity conformed better to the Stalinist criteria for nationality than did the category of *qiren*—even if the latter still had more currency than *Manzu*. All bannermen and their descendants were able to register as Manchu, though there was no rush to do so at the time (there were still less than 2.5 million registered Manchus in China in 1978). Only in the final chapter do we start to see genuine expressions of Manchu identity by Manchus themselves. In the 1980s the first autonomous county for the Manchus was recognised, and a rediscovery of Manchu identity set the population on a growth spurt that is still continuing. But why has this happened? Are economic considerations involved? Was it simply a desire to take advantage of preferential policies (as many in China believe)? Or is this a genuine re-emergence of repressed national feeling, made possible by political opening-up and the political rehabilitation of the Qing emperors in the 1980s? These are all mentioned as factors, but readers may be left looking for a more decisive analysis.

Finally, a query on terminology. The author uses “Manchu” to refer to the Qing community, but “Manzu” for the ROC and PRC periods. To my reading this contrast emphasises the constructed, theoretically determined nature of twentieth-century ethnic categories—but is not the “Manchu” of the Qing equally a construction (if not more so)? Such wording also conflates the *zu* of the Republic with *minzu* of the PRC, something which the author presumably did not intend. I wonder too whether the author's choice of Chinese terminology reflects something specific to the Manchus, or contains a principle that should be generalised. Should English-language scholarship refer to the Uyghurs of Xinjiang since the founding of the PRC as *Weiwuerzu*, the Mongols of Inner Mongolia as *Mengzu*? This use of *Manzu* seems to raise as many questions as it solves.

Shao Dan is to be credited for the depth of research in archives and hard-to-find periodicals on display here. If her book fails to fully elucidate the trajectory of post-imperial Manchu identity, it is not for want of trying. Its main contribution is to the study of the political and intellectual dimensions of rival Chinese and Japanese nation-building projects in Manchuria, and for this it should attract a wide audience. Formulating the book's guiding questions in these terms, instead of centring it on the search for a highly elusive notion of Manchu identity, would have given the work greater coherence.

Reviewed by DAVID BROPHY  
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Jing Tsu and David Der-wei Wang, eds., *Global Chinese Literature: Critical Essays*. Leiden and Boston: Brill, 2010, ix + 231pp. ISBN: 1876-3847 (hbk.); ISBN: 978 90 04 18765 8 (pbk.). Volume Three of the *Chinese Overseas: History, Literature, and Society* series.

The objective of this anthology is clearly stated in its Introduction: “to make explicit the conceptual, disciplinary, historical, linguistic, and geographic tensions that occasion the emergence of Sinophone literature (*huayu yuxi wenxue* 华语语系文学)” (p. 1). The ensuing ten chapters, penned by writers and academics, set out to do exactly that, each dealing with a critical issue (Chapters 2-5 by Kim Chew Ng, Shu-mei Shih, Sau-ling C. Wong, Tee Kim Tong, and Jing Tsu), or a case analysis of sites or modalities of Sinophone production (Chapters 6-11 by Carlos Rojas, Rey Chow, David Der-Wei Wang, Andrea Bachner, and Julia Lovell). This is followed by Eric Hoyer’s commentary (Chapter Twelve), which is positioned as “an outside response”. Hoyer summarises: “[w]hat everyone in this book does agree on is the importance of resisting ‘the hegemonic focus of a ‘national’ Chinese literature’”. But the authors here adopt quite different positions with respect to the relation between traditionally conceived Chinese literature and the field of play potentially addressed by the Sinophone’ (p. 222). So, what are the “tensions that occasion the emergence of Sinophone literature” and what are the “quite different positions” the authors adopt? In what follows, I offer my reading and interpretation, as a linguist, of some of the tensions and differences. I delve into the authors’ different takes on the label of ‘Chinese’ because I see them as being at the core of the conceptual issues that this volume deals with, influencing the differing stances these authors take as to how to conceptualise what can be loosely termed ‘global Chinese literature’. By proceeding from what the authors see in the label of ‘Chinese’, my discussion is inevitably directed towards those chapters that specifically address conceptual issues, and draws on my own understanding of what concepts such as ‘Chinese’ might mean.

The programmatic call for a ‘Sinophone literature’ is mostly associated with Shu-mei Shih (e.g. *Visuality and Identity: Sinophone Articulations Across the Pacific*. Berkeley/Los Angeles: University of California Press, 2007). In Chapter Three (“Against Diaspora: the Sinophone as Places of Cultural Production”), Shih further explains why the concept ‘Sinophone’ is needed and why the term ‘Chinese’ should be rejected in its entirety. Shih sees two problematic elements in the label ‘Chinese’. One relates to the monolithic territorial China (*Zhongguo*). Its sheer size would cause any literature from outside geographical China proper to be viewed or treated as secondary, trivial and inconsequential. The other is the Han ethnicity, and anything that goes with it, which, in her opinion, has become a dominant reading of ‘Chinese’. She argues, in my view convincingly, that “a Uyghur from Xinjiang province, a Tibetan from Tibet and surrounding regions, or a Mongolian from Inner Mongolia who has immigrated out of China is not normally considered part of the Chinese diaspora” (p. 30). “Chinese”, therefore, Shih asserts, “is a national marker passing as an ethnic, cultural, and linguistic marker, a largely Han-centric designation” (p. 30). It is only logical, then, that ‘Chinese’ literature produced outside China proper be not read as “the Chinese diaspora literature”, because for it to be conceptualised as such, it would always assume

the centrality of Han-Chinese literature coming from the geographic China and be cast in its shadow. By shifting from ‘Chinese’ to ‘Sinophone’, Shih could be said to want the Chinese diaspora literature to be freed from all the territorial and ethnic baggage carried by the word ‘Chinese’ and from a way of looking at and thinking about it conditioned by the very term ‘Chinese’. ‘Sinophone’ for Shih, therefore, stands for anything that the word ‘Chinese’ does not. It is conceived as an autonomous conceptual category only designating linguistic communities, and is plural in nature. As Shih explains, it is “multilingual in and of itself by virtue of the simple fact that the Sinitic language family consists of many different languages” (p. 41). Shih translates ‘sinophone literature’ as *Hanyuyuxi wenxue*, literally *hua-language family literature*. Clearly, Shih anchors her theory in the *yu*, the spoken language of the writers. An interesting question then arises—how does this work? How can the diversity of the tongues, which are often mutually unintelligible, be written down in a shared script, often known as ‘Chinese characters’ (or ‘Sinographs’ as referred to in this volume), which are themselves symbols of meaning and culture? Shih does not elaborate on this point. She only mentions in passing that ‘Sinophone literature’ can be written “alongside the standard Hanyu” and she mentions the newly invented Minnan script (p. 41). Yet, this crucial point concerning the medium of Sinophone production cannot be passed over, if ‘Sinophone literature’, as envisioned by Shih, is to be read, understood, and appreciated by speakers of any variety of the Sinitic language family. This is especially so if Sinophone literature strives to have a global audience. As Julia Lovell (Chapter Eleven) puts it, “[i]t seems logical that a global Chinese literature cannot exist without reference to a global audience” (p. 197). I will return to this point about the medium of Sinophone production later.

Shih’s rejection of such concepts as ‘the Chinese’ follows a long tradition in postmodern cultural studies, and, more recently, transnational literary critique, and in the context of ‘the Chinese diaspora’, the ‘deChineseness’ position closely associated with the Java-born, Dutch-educated, Australian cultural theorist Ien Ang (e.g. *On Not Speaking Chinese: Living Between Asia and the West*. New York: Routledge, 2001). (See also Tu Weiming’s “Cultural China” articulation, Tu, ed. *The Living Tree: The Changing Meaning of Being Chinese Today*. Stanford: Stanford University Press, 1994).

Most of the other authors in the volume do not appear to take the stance that Shih does, pitting ‘Sinophone’ against ‘Chinese’. It seems that they still see ‘Chinese’ as a useful working notion, especially in the literary context. Of the three readings the label ‘Chinese’ can have—‘from China’, ‘by Chinese’ and ‘in Chinese’—they see the last one, ‘in Chinese’, as the least problematic for categorising the body of literature in question. For most authors, ‘Sinophone’ appears to be synonymous with ‘Chinese’.

For example, in Chapter Four, Sau-ling C. Wong, an authority on Asian American literature and ethnic studies, cautions against “naming/renaming pre-existing cultural productions”. She emphasises “how naming is not merely labeling but also creating” (p. 51). Although Wong does not find applying the term ‘Sinophone’ or ‘Anglophone’ to her field problematic, she obviously feels most comfortable when she sees it classified as ‘Chinese American literature’. Wong lists 14 terms which, according to her, can classify what she tentatively refers to as ‘Sinophone Chinese American literature’. Of these, she discloses that she is most committed to ‘Chinese American literature’

and intrigued by ‘*Shijie huawen wenxue* and *Shijie huaren wenxue*’. For Wong, it is imperative that the term ‘Chinese’ in ‘world Chinese literature’ be read as denoting “in Chinese” and “by Chinese” simultaneously, and not be reduced to “by Chinese” (*huaren*), the ethnicity reading, only. In this regard, she questions the political motive behind the recent move among the literary critics in Mainland China from talking about ‘*haiwai huayu wenxue*’ to ‘*haiwai huaren wenxue*’ and takes it as echoing “a national desire to maximize evidence for Chinese global power” (p. 69).

In Chapter Five, “(Re)mapping Sinophone Literature”, Tee Kim Tong, a Taiwan-based critic of Malaysian Chinese literature, puts forward the notion of “New Chinese Literatures” or “New Literatures in Chinese” (*xinxing huawen wenxue* 新兴华文文学), referring to “the writings in Chinese produced in the diasporic Chinese communities, which form a deterritorialized and reterritorialized space in the postcolonial and postmodern age” (p. 85). For Tee, it is important that both ‘Chinese’ and ‘literature’ be read as plural (i.e. ‘Chineses’ and ‘literatures’), because, in his view, a fundamental characteristic of Sinophone literature is what he calls “Sinophone writers” Chinese in difference’ (85), and because each ‘new Chinese literature’ can be thought of as a ‘minor literature’ (*littérature mineure*) that has its own centre, with many of them then forming a mega-polysystem. On the face of it, Tee’s theory is closer to Shih’s than to other theorists of ‘Sinophone literature’, such as Dominic Cheung, David Der-wei Wang, and Yu Kwang-chung, whose visions of ‘Sinophone literature’ would include literature from China. However, there is a crucial difference between the two: Tee’s theory is ultimately anchored in the written language (*huawen*), not in the spoken *huayu*, as Shih advocates. Furthermore, Tee regards “writing in Chinese” as a self-defining, identity-constructing act, which helps carve out its own cultural space for its writers, and not as a tool for resistance (to literature from China and the national literature where the writer resides). Tee points to Sinophone Malaysian literature as an example, where many “Sinophone writers in Malaysia write to express their life in the country where their ancestors fought to gain independence from British colonialism. They write (or choose to write) in Chinese because such an act helps manifest their self and cultural identities as well as community consciousness” (p. 84).

Again, the question arises, how can the plural linguistic ‘Chineses’ be realised and reflected in written language? This, I believe, forms an underlying theme of many of the case analyses of ‘Sinophone literature’ in the volume, where the author explores how the linguistic and cultural identities of the writer(s) are reflected in and negotiated through the written language including the multiple layers of meaning and symbolism reflected in the ‘Sinographs’.

However, it is Jing Tsu’s chapter “Sinophonics and the Nationalization of Chinese” (Chapter Six) that stands out, because it compels researchers of Sinophone studies to square the tension between ‘sound’ and ‘script’, standard language and dialects, dealing, therefore, with the possibility of a global Chinese literature in terms of its most fundamental linguistic roots. In her incisive essay, Tsu charts a different way of looking at the relations between them, arguing for the ‘phone’ in Sinophone to be taken seriously. She sees a parallel between the ‘dialect question’ or the issue concerning the multiplicity of the Sinitic tongues in discussions of overseas Chinese

literature and culture, and the much overlooked movement of script reforms in the late nineteenth century. By exploring the “tremendous implications” the latter holds for the former, she places contemporary Sinophone and diasporic studies in a broad context, in an attempt to provide “a historical understanding of what one means by the Chinese language when studying modern Chinese literature and culture” (p. 93). Tsu gives a detailed account of early attempts to devise a universal sound system, a phonetic script, to write dialects. She also explains how “[d]ialects became subsidiary to the Mandarin-based common language, even though they all began as dialects, or “native tones”, in the original consideration” (p. 114). Nationalism is but one step away from nativism in any standardisation of language. In this light, Tsu cautions that ‘native speakers’, or nativism, ought not be politicised, but be protected. She writes:

Nativism, after all, has been one of the most powerful notions deployed against the nationalism narrative. One might do better to safeguard it than to point out its possible complicity, because it is perhaps the last conceptual refuge for minority literatures and peripheral writings that are seeking to regain footing. However, one might also recall that nativism has served the pretext of nationalism equally well throughout the twentieth century. In order to maintain its conceptual freedom, one must locate it in the language one speaks and writes rather than the amorphous identity one feels. The entanglement between language and tongues, sound and writing, offers a historical witness to the contingency of power, formulated in opposing terms only to pass into a different guise of standardization. Whether the Sinophone becomes another Chinese, in both the political and the linguistic sense, is a question that will perhaps keep us vigilant in charting out this new terrain. (p. 114)

In the *Oxford English Dictionary* (online), the term *Sinophone* is nowhere to be found. Neither can examples of its use be found in the *Collins Wordbanks Online*. Sinophone studies truly chart out new territory, and it is not baseless when Sau-ling Wong cautions that “naming is not just labeling but creating” (p. 51). The history that Tsu excavates can offer invaluable lessons.

What I find extraordinary is that although much of the current discussions of Sinophone studies hinge on the concept of ‘Chinese’, the term itself has not been subject to rigorous meaning analysis. In many ways, the term ‘Chinese’ behaves just like any other place-related concept in the English language, such as ‘Japanese’ and ‘French’. They are all polysemous, which can have ‘place’, ‘people’ or ‘language’ reading. When used as language concepts, words like ‘Chinese’ are intrinsically linked to names of ‘places’ (often names of countries) and names of people living in these places. The inherent ambiguity of ‘Chinese’-like terms is itself a reflection of European cultural and political history, where languages, in particular print-languages, play a crucial role in nation formation (e.g. Anderson, Benedict *Imagined Communities* (Revised edition). London/New York: Verso, 1991). It also reflects a way of looking at the relations between territory, people, and language that is characteristic of a European perspective. Therefore, one can expect that the meaning of the English term ‘Chinese’ does not match the Chinese experience.



The inherent ambiguity in the term ‘Chinese’ is immediately dispelled when translated into Chinese. But one is faced with choices and dilemmas of a different kind. The following terms, *hanyu*, *zhongwen*, *huayu*, *huawen*, and *guoyu*, can all be used to translate ‘Chinese language’, however, each suggests a different way of conceptualizing the Chinese language. Shih, for example, translates ‘Sinophone literature’ as *huayu yuxi wenxue* (lit. ‘hua-language family literature’). But what is in the Chinese label? Historically, *hua* was used by (Han) Chinese people to refer to themselves. It was pitted against *yi* (‘barbarians’, especially from the East), and has a strong connotation of ‘being civilised’ in the sense of being well-clothed. In modern Chinese, *hua* can refer to China (e.g. *huadong* ‘East China’; *huabei* ‘North China’), but it also has ‘cultural’ and ‘national’ senses. For example, *zhonghua minzu* refers specifically to ‘China citizens’ nation’. *Yu* (‘spoken language’) can be problematic, too. It implies a certain degree of standardization and that the ‘tongue’ has also gained certain official status. It is the modern Chinese emulation of the European idea of *language*. Much of the ‘Sinophone articulation’ is constructed in and out of, and made possible and facilitated by, the English language.

In spite of the controversies surrounding how to label ‘Chinese diaspora literature’, what is crystal clear is the centrality of the role of language in self-definition. This thought-provoking anthology has opened up many fascinating questions. Although its intended readership is scholars from literary studies, anyone who is interested in the interplay between language, ethnicity and identity should not miss it.

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Michael Wesley, *There Goes the Neighbourhood: Australia and the Rise of Asia*, Sydney: New South, 2011, vii + 195pp. ISBN 9781742232720

Michael Wesley is the Executive Director of the Sydney-based foreign policy think-tank, the Lowy Institute for International Policy, and a former Professor of International Relations at Griffith University, Queensland and official in one of Australia’s intelligence agencies.

The first thing to say about Wesley’s book is that it is a riveting read. He takes the history and power shifts of the Asia region and turns them into the page-turner that they are. His book is neatly divided into six chapters: Australia rising, the great convergence, the geometry of power, the psychology of power, insular nation, and here comes the world.

And this is a book, by the author’s own admission to this reviewer, designed for airport bookstores. Readers’ who take this book expecting scholarly analysis, nuanced arguments, engagement with a wide range of sources from Australia, Asia and beyond, will be disappointed. This is a book without footnotes (though accompanying notes to each chapter are appended at the end) and heavily reliant on anecdote and selective statistics. While there is an index, it is limited: New Zealand appears too briefly in this book, but not as brief as its index entry suggests.

Nevertheless, despite the general readership it is aimed at, this book has upset some academics, who don't see it as scholarly enough, and some Australian diplomats, who feel that their efforts in the region have both been ignored and slighted (especially in the book's final chapter). Some of these complaints are certainly sour grapes and professional jealousy. But Wesley isn't after nuance: his is a grand argument, a big story, "shock therapy" (according to journalist Paul Kelly's quote on its cover). You'll either read this book and be converted or you'll read it and think it a load of tosh. It's that kind of book.

Wesley relies a lot on hyperbole and sweeping generalisation; he is never without an adjective or three. His creative writing sometimes gets the better of him: the term "shyster" should probably be avoided anyway, but it is especially out-of-place when put alongside "Chinese" (p. 78). Australia as the 'lucky country' is attributed with much more than it probably deserves and as a continuous ringing bell in the book might not resonate beyond Australian readers: it sounds appealing and patriotic, but is hard to prove.

One of the flaws of Wesley's generalisation is his tendency to talk of 'Asians' as if they are homogenous. For example, "The inequalities and indignities that Asian countries faced internationally sat uncomfortably with the pride in their civilisational history they were fostering internally... even under colonial rule; Asian societies preserved their inner sense of cultural and spiritual distinctiveness and superiority..." (p. 107). Such rhetoric comes very close to the 'Asian values' debate, which Wesley criticises later in the book. Moreover, to use this comment as just one example, these generalisations also lead to a slippery kind of history: not all Asian societies were "under colonial rule" nor did they all experience "struggles for independence" (*Ibid.*)

The second half of his book, and especially the final chapter, is the most engaging. Where Wesley discusses the fundamental and significant challenges of a rising Asia he does so noting the many nuances, multi-layered alliances and inherent tensions for all countries in the region.

So, given the book's strong Australia-orientation, what might New Zealand readers take from this book? Well, there's much in Wesley's thesis that applies to New Zealand: the shifting power relations in the region, the economic integration with the region, and the increasing prospect of instability both within and between Asian countries. Other themes will resonate less. New Zealand does not have the thick ties with the United States that Australia does, nor does it spend anywhere near as much money or time on defence.

Some of these differences are a factor of New Zealand's small size; others, a factor of a different national identity. While much New Zealand's interaction with the region is hyphenated with Australia, New Zealand's "soft power" is demonstrably its own asset. And it is on national identity where New Zealand readers will want to depart furthest from Wesley. The significant and geographically concentrated minority of ethnically Asian New Zealanders, the importance of biculturalism, and its diverse and changing demographics generally, are all distinctive features for New Zealand and its place in the world. The rise of Asia is no less important for New Zealand than for

Australia, and this book charts this rise in a readable and engaging way. Next time you board a plane buy this book and read it.

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