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Overcome by Modernity: History, Culture, and Community in ...
Overcome by Modernity: History, Culture, and Community in Interwar Japan. Overcome by Modernity: History, Culture, and Community in Interwar Japan. Harry D. Harootunian. Overview. Author (s) Reviews 2. In the decades between the two World Wars, Japan made a dramatic entry into the modern age, expanding its capital industries and urbanizing so quickly as to rival many long-standing Western industrial societies.

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Japan's urban masses may be "overcome by modernity," but they seem to like it (p. 101). Typical are the views of Marxist Hirabayashi Hatsunosuke, endorsing the new emerging mass culture precisely because it is of the people. This noisy new culture (epitomized by radio and cinema) was characterized by speed and excitement.

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Vaša korpa je prazna! + Strani jezici. Nemački +. Udžbenici +. Poslovni, Stručni; Za decu i omladinu; Za odrasle

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Overcome by Modernity: History, Culture, and Community in ...
"Overcome by Modernity" is the product of a major scholar working at full stretch at the height of his career. It is informed by an astonishing breadth of learning and depth of reflection, and demonstrates a seriousness of intellectual engagement that can only be salutary in our current situation."--William Haver, Binghamton University

Overcome by Modernity: History, Culture, and Community in ...
Overcome by Modernity: History, Culture, and Community in Interwar Japan. By Harry Harootunian. Princeton, NJ: Princeton University Press, 2000. 414 pp. - Volume 3 Issue 3 - Lawrence Fouraker

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Overcome by Modernity: History, Culture, and Community in Interwar Japan lida, Yumiko 2005-01-01 00:00:00 Overcome by Modernity: History, Culture, and Community in Interwar Japan HARRY H AROOTUNIAN Princeton: Princeton University Press, 2000 Reviewed by Y UMIKO IIDA Washed out by the boundless waves of constant changes, interwar Japan was filled with foreign objects and ideas that replaced the familiar cultural order and urban landscape with an incessant flood of things modern. Caught ...

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In the decades between the two World Wars, Japan made a dramatic entry into the modern age, expanding its capital industries and urbanizing so quickly as to rival many long-standing Western industrial societies. How the Japanese made sense of the sudden transformation and the subsequent rise of mass culture is the focus of Harry Harootunian's fascinating inquiry into the problems of modernity. Here he examines the work of a generation of Japanese intellectuals who, like their European counterparts, saw modernity as a spectacle of ceaseless change that uprooted the dominant historical culture from its fixed values and substituted a culture based on fantasy and desire. Harootunian not only explains why the Japanese valued philosophical understandings of these events, often over sociological or empirical explanations, but also locates Japan's experience of modernity within a larger global process marked by both modernism and fascism. What caught the attention of Japanese thinkers was how the production of desire actually threatened historical culture. These intellectuals sought to "overcome" the materialism and consumerism associated with the West, particularly the United States. They proposed versions of a modernity rooted in cultural authenticity and aimed at infusing meaning into everyday life, whether through art, memory, or community. Harootunian traces these ideas in the works of Yanagita Kunio, Tosaka Jun, Gonda Yasunosuke, and Kon Wajiro, among others, and relates their arguments to those of such European writers as George Simmel, Siegfried Kracauer, Walter Benjamin, and Georges Bataille. Harootunian shows that Japanese and European intellectuals shared many of the same concerns, and also stresses that neither Japan's involvement with fascism nor its late entry into the capitalist, industrial scene should cause historians to view its experience of modernity as an oddity. The author argues that strains of fascism ran throughout most every country in Europe and in many ways resulted from modernizing trends in general. This book, written by a leading scholar of modern Japan, amounts to a major reinterpretation of the nature of Japan's modernity.

Few scholars have done more than Harry Harootunian to shape the study of modern Japan. Uneven Moments presents a selection of Harootunian's essays on Japan's intellectual and cultural history from the late Tokugawa period to the present that span the many phases of his distinguished career and point to new directions for Japanese studies.

In Marx After Marx, Harry Harootunian questions the claims of Western Marxism and its presumption of the final completion of capitalism. If this shift in Marxism reflected the recognition that the expected revolutions were not forthcoming in the years before World War II, its Cold War afterlife helped to both unify the West in its struggle with the Soviet Union and bolster the belief that capitalism remained dominant in the contest over progress. This book deprovincializes Marx and the West's cultural turn by returning to the theorist's earlier explanations of capital's origins and development, which followed a trajectory beyond Euro-America to Asia, Africa, and Latin America. Marx's expansive view shows how local circumstances, time, and culture intervened to reshape capital's system of production in these regions. His outline of a diversified global capitalism was much more robust than was his sketch of the English experience in Capital and helps explain the disparate routes that evolved during the twentieth century. Engaging with the texts of Lenin, Luxemburg, Gramsci, and other pivotal theorists, Harootunian strips contemporary Marxism of its cultural preoccupation by reasserting the deep relevance of history.

Tropics of Savagery is an incisive and provocative study of the figures and tropes of "savagery" in Japanese colonial culture. Through a rigorous analysis of literary works, ethnographic studies, and a variety of other discourses, Robert Thomas Tierney demonstrates how imperial Japan constructed its own identity in relation both to the West and to the people it colonized. By examining the representations of Taiwanese aborigines and indigenous Micronesians in the works of prominent writers, he shows that the trope of the savage underwent several metamorphoses over the course of Japan's colonial period--violent headhunter to be subjugated, ethnographic other to be studied, happy primitive to be exoticized, and hybrid colonial subject to be assimilated.

Acclaimed historian Harry Harootunian calls attention to the boundaries, real and theoretical, that compartmentalize the world around us. In one of the first works to explore on equal footing European and Japanese conceptions of modernity—as imagined in the writings of Georg Simmel and Walter Benjamin, as well as ethnologist Yanagita Kunio and Marxist philosopher Tosaka Jun—Harootunian seeks to expose the problematic nature of scholarly categories. In doing so, History's Disquiet presents intellectual genealogies of such orthodox notions as "field" and "modernity" and other concepts intellectuals in the East and West have used to understand the changing world around them. Contrasting reflections on everyday life in Japan and Europe, Harootunian shows how responses to capitalist society were expressed in similar ways: social critics in both regions alleged a broad sense of alienation, particularly among the middle class. However, he also points out that Japanese critics viewed modernity as a condition in which Japan—without the lengthy period of capitalist modernization that characterized Europe and America—was either "catching up" with those regions or "copying" them. As elegantly written as it is controversial, this book is both an invitation for rethinking intellectual boundaries and an invigorating affirmation that such boundaries can indeed be broken down.

In the summer of 1942 Japan's leading cultural authorities gathered in Tokyo to discuss the massive cultural, technological, and intellectual changes that had transformed Japan since the Meiji period. They feared that without a sufficient understanding of these developments, the Japanese people would lose their identity to the reckless and rapid process of modernization. The participants of this symposium hoped to settle the question of Japanese cultural identity at a time when their country was already at war with England and the United States. They presented papers and held roundtable discussions analyzing the effects of modernity from the diverse perspectives of literature, history, theology, film, music, philosophy, and science. Taken together, their work represents a complex portrait of intellectual discourse in wartime Japan, marked not only by a turn toward fascism but also by a profound sense of cultural crisis and anxiety. Overcoming Modernity is the first English translation of the symposium proceedings. Originally published in 1942, this material remains one of the most valuable documents of wartime Japanese intellectual history. Richard F. Calichman reproduces the entire proceedings and includes a critical introduction that provides thorough background of the symposium and its reception among postwar Japanese thinkers and critics. The aim of this conference was to go beyond facile and unreflective discussions concerning Japan's new spiritual order and examine more substantially the phenomenon of Japanese modernization and westernization. This does not mean, however, that a consensus was reached among the symposium's participants. Their tense debate reflects the problematic efforts within Japan, if not throughout the rest of the world at the time, to resolve the troubling issues of modernity.

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The kinds of punishment used in a society have long been considered an important criterion in judging whether a society is civilized or barbaric, advanced or backward, modern or premodern. Focusing on Japan, and the dramatic revolution in punishments that occurred after the Meiji Restoration, Daniel Botsman asks how such distinctions have affected our understanding of the past and contributed, in turn, to the proliferation of new kinds of barbarity in the modern world. While there is no denying the ferocity of many of the penal practices in use during the Tokugawa period (1600-1868), this book begins by showing that these formed part of a sophisticated system of order that did have its limits. Botsman then demonstrates that although significant innovations occurred later in the period, they did not fit smoothly into the "modernization" process. Instead, he argues, the Western powers forced a break with the past by using the specter of Oriental barbarism to justify their own aggressive expansion into East Asia. The ensuing changes were not simply imposed from outside, however. The Meiji regime soon realized that the modern prison could serve not only as a symbol of Japan's international progress but also as a powerful domestic tool. The first English-language study of the history of punishment in Japan, the book concludes by examining how modern ideas about progress and civilization shaped penal practices in Japan's own colonial empire.

Using ceremonials such as imperial weddings and funerals as models, T. Fujitani illustrates what visual symbols and rituals reveal about monarchy, nationalism, city planning, discipline, gender, memory, and modernity. Focusing on the Meiji Period (1868-1912), Fujitani brings recent methods of cultural history to a study of modern Japanese nationalism for the first time.

Sixty years on from the end of the Pacific War, Japan on Display examines representations of the Meiji emperor, Mutsuhito (1852-1912) and his grandson the Showa emperor, Hirohito who was regarded as a symbol of the nation, in both war and peacetime. Much of this representation was aided by the phenomenon of photography. The introduction and development of photography in the nineteenth century coincided with the need to make Hirohito's grandfather, the young Meiji Emperor, more visible. Photo books and albums became a popular format for presenting seemingly objective images of the monarch, reminding the Japanese of their proximity to the Emperor, and the imperial family. In the twentieth century, these 'national albums' provided a visual record of wars fought in the name of the Emperor, while also documenting the reconstruction of Tokyo, scientific expeditions, and imperial tours. Drawing on archival documents, photographs, and sources in both Japanese and English, this book throws new light on the history of twentieth-century Japan and the central role of Hirohito. With Japan's defeat in the

Pacific War, the Emperor was transformed from wartime leader to peace-loving scientist. Japan on Display seeks to understand this reinvention of a more 'human' Emperor and the role that photography played in the process.

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