

CTCS 510 – **Imagining Asia**
Spring 2013
W: 10-1:50p (SCA 216)

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(o) W: 2-4 (SCA 317)

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Description

This course investigates the production and the multiple meanings of Asia as a mediated concept, examining sites of linkage and tension between ‘East’ and ‘West’, as well as exploring the possibilities of rethinking (if not transcending) these longstanding binaries.

What is the conceptual future of Asia, given frictions between the local, regional and the global? We will focus on how film and media have engaged the imagination of Asia as a way to *reorient* the organizing tenets of contemporary global capitalism, from tradition and modernity to materiality and spirit.

The present and historical condition of Asia as form, method, theory and practice will frame our inquiry. Required readings are drawn from a broad tradition of interdisciplinary inquiry, extending outward from film and media studies to the broader arts, humanities and social sciences. As participants in a graduate seminar, you are obliged to come prepared to every session, having read and assimilated the assigned material prior to our discussions.

Required Texts

1. Anne Allison, *Millennial Monsters: Japanese Toys and the Global Imagination*. California, 2006
2. Rey Chow, *Entanglements, or Transmedial Thinking about Capture*. Duke 2012
3. Bishnupriya Ghosh, *Global Icons: Apertures to the Popular*. Duke 2011
4. Kyung Hyun Kim, *Virtual Hallyu: Korean Cinema of the Global Era*. Duke 2011
5. Aman Sethi, *A Free Man: A True Story of Life and Death in Delhi*. Norton 2012
6. Wang Hui, *The Politics of Imagining Asia*. Harvard 2011

All other required readings will be made available on course Blackboard site

Assessment

One 10-minute in-class presentation:	10%
Six short responses (300-500 words), posted to Blackboard:	6x5%=30%
One position paper/project (abstract + 3000 words or equivalent):	40%
Active class participation/discussion:	20%

Course Schedule

Session 1 – January 23

Introductions

See: *Gangs of Wasseypur* (Anurag Kashyap, 2012) 159m

Session 2 – Jan 30

One Direction: Imagining Asia from the West

Read: 1. and 2. Jeanette Roan, "Asia in Early American Cinema: From Street Scenes to War Stories" and "Knowing China: Accuracy, Authenticity and *The Good Earth*." *Envisioning Asia: On Location, Travel, and the Cinematic Geography of U.S. Orientalism*. Michigan, 2010. 69-155.

3. Christina Klein, "Sentimental Education: Creating a Global Imaginary of Integration." *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961*. California, 2003. 19-60.

See: *Aradhana* (Shakti Samanta, 1969) clip
The King and I (Walter Lang, 1956) clip
Japanese Village (Edison, 1901)
Beautiful Japan (1918) clip
The Good Earth (Sidney Franklin, 1937) 138m

Session 3 – Feb 6

Another Direction: Imagining Asia from the East

Read: Wang Hui, *The Politics of Imagining Asia*

See: *Zuì hǎo de shí guāng* (*Three Times*, Hou Hsiao-Chen, 2005) 140m

Session 4 – Feb 13

Comparison and Limit

Read: 1. Gayatri Spivak, "Our Asias – 2001: How to Be a Continentalist." *Other Asias*. Malden: Blackwell, 2008. 209-238.

2. Arif Dirlik, "Asia Pacific Studies in an Age of Global Modernity." *Inter-Asia Cultural Studies* 6.2 (2005): 158-70.

3. Kuan-Hsing Chen, "Asia as Method: Overcoming the Present Conditions of Knowledge Production." *Asia As Method: Toward Deimperialization*. Duke 2010. 211-256.

See: *Phantom India: The Impossible Camera* (Louis Malle, 1969) 55m
Through Chinese Eyes (Mayfair Yang, 1997) 57m

Session 5 – Feb 20

Other Orients

Read: 1. Sara Ahmed, "The Orient and Other Others." *Queer Phenomenology: Orientations, Objects, Others*. Durham: Duke University Press, 2006. 109-156.

2. Homa King, "The Shanghai Gesture." *Lost in Translation: Orientalism, Cinema, and the Enigmatic Signifier*. Duke, 2010. 44-74.

3. Jane Chi Hyun Park, "Martial Arts as Oriental Style." *Yellow Future: Oriental Style in Hollywood Cinema*. Minnesota, 2010. 125-162.

See: *The Big Sleep* (Howard Hawks, 1945 pre-release version) clip
The Shanghai Gesture (Josef von Sternberg, 1941) clip
Dòng Máu Anh Hùng (*The Rebel*, Charlie Nguyen, 2007) 103m

Session 6 – Feb 27

Modernity, Adaptation, Resource

- Read: 1. John Nguyet Erni, "Enchanted: Harry Potter and Magical Capitalism in Urban China." *Chinese Journal of Communication* 1.2 (October 2008): 138-155.
2. Laikwan Pang, "Photography, Performance, and the Making of Female Images in Modern China." *Journal of Women's History* 17.4 (Winter 2005): 56-85.
3. Kajri Jain, "The Efficacious Image and the Sacralization of Modernity." *Gods in the Bazaar: The Economies of Indian Calendar Art*. Duke, 2007. 269-313.
- See: Attend Duong and Valverde talk, "Transnationalism and Vietnamese Studies" 12-2pm, Kaprelian 460, RSVP vnguyen@usc.edu

Session 7 – Mar 6

Circulation and the Social/Trace

- Read: 1. Lesley Stern, "How Movies Move." In Natasa Durovicova and Kathleen Newman, eds., *World Cinemas, Transnational Perspectives*. Routledge, 2010. 186-216.
2. Lotte Hoek, "Cut-Pieces as Stag Film: Bangladeshi Pornography in Action Cinema." *Third Text* 24.1 (January 2010): 135-148.
3. Alan Klima, "Introduction." *The Funeral Casino: Mediation, Massacre, and Exchange with the Dead in Thailand*. Princeton, 2002. 1-28.
- See: *Bu San (Goodbye, Dragon Inn, Tsai Ming-liang, 2003)* 82m

Session 8 – March 13

Bollywood and the Global Cultural Economy

- Read: 1. Ranjani Mazumdar, "Film Stardom After Liveness." *Continuum* 26.2 (2012): 833-844.
2. Tejaswini Ganti, "Sentiments of Disdain and Practices of Distinction: Boundary Work, Subjectivity, and Value in the Hindi Film Industry." *Anthropological Quarterly* 85.1 (2012): 5-44.
3. Ashish Rajadhyaksha, "The 'Bollywoodization' of the Indian Cinema: Cultural Nationalism in a Global Arena." *Inter-Asia Cultural Studies* 4.1 (2003): 25-39.
- See: *The Inner and Outer World of Shah Rukh Khan* (Nasreen Munni Kabir, 2005): 140m

No Class March 20 – Spring Recess

Session 9 – March 27

Cool Capitalism and the Body Rebuilt

- Read: Anne Allison, *Millennial Monsters*
- See: *Kyojin to Gangu (Giants and Toys, Yasuzo Masumura, 1958)* 95m

Session 10 – April 3

Degradation, Chic

- Read: 1. Aman Sethi, *A Free Man: A True Story of Life and Death in Delhi*
2. Katherine Boo, *Behind the Beautiful Forevers: Life, Death, and Hope in a Mumbai Undercity* (Selection)
3. Ashis Nandy "A Slum's Eye View of Politics." In Ashis Nandy, ed., *The Secret Politics of Our Desires: Innocence, Culpability and Indian Popular Cinema*. 1999. 1-18.
- See: *Slumdog Millionaire* (Danny Boyle, 2008) clip
The Real Slumdogs (National Geographic, 2010) clip
Dharavi (Sudhir Mishra, 1991)

Session 11 – April 10

The Korean “Wave”

- Read: 1. Kim, *Virtual Hallyu: Korean Cinema of the Global Era*
2. Akoijam Sunita, “Korea comes to Manipur,” *The Caravan*, October 1, 2010. Available at:
<http://www.caravanmagazine.in/Story/522/Korea-Comes-to-Manipur.html>
- See: *Salinui Chueok (Memories of Murder, Bong Joon-ho, 2003)*

Session 12 – April 17

Affect, Picture, and Global Public

- Read: Bishnupriya Ghosh, *Global Icons: Apertures to the Popular*
See: TBA

Session 13 – April 24

Graphing and Contamination (Redux)

- Read: Rey Chow, *Entanglements, Or Transmedial Thinking about Capture*
See: TBA

Session 14 – May 1

Position Paper/Project Roundtable