

## Notes on Contributors

**Hiroto Kudo** completed his Master's Degree at the Graduate School of Language and Society at Hitotsubashi University in 2019. His Master's thesis is entitled "Melancholy and Imperialism in *The Light That Failed*" (2019). His research interests include postcolonial literature such as novels of *Rudyard Kipling*. He is currently working at a general hospital to support foreign patients who do not speak Japanese.

**Shihomi Kawashima** is a part time lecturer at Tokyo Women's Christian University, Showa University, and Kyoritsu Women's University. Her works include TUFs × Kanda English Language Modules (joined as a writer and translator). Her current research interests are twofold: one is cultural reception and translation studies in Japan after WWII, and the other is crosslinguistic influence and cognitive linguistics. She has also worked as a translator and her translation works include articles in *National Geographic*.

**Robin Weichert** is a PhD student at the Graduate School of Language and Society at Hitotsubashi University, Tokyo. His research interests center around questions of translation, the image, intermediality, and the senses.

**Itaru Honjo** is a PhD student of the Graduate School of Language and Society at Hitotsubashi University. His major research interest is queer theory (or thinking about the political and the social without bypassing the question of body and desire). His current research interest is to re-interrogate the national formations of post-war Japan from the perspective of trans-Pacific imaginations.

**Emiko Inoue** is a PhD student of the Graduate School of Language and Society at Hitotsubashi University. Her research focuses on the politics of artistic practice in the post-war era, both United States and Japan. Emiko presented “Abe Kōbō and Tōmatsu Shōmei, circa 1960: The Politics and Polemics of Eizō” in Professor Richard Calichman’s workshop which was based on her publication of “On Tsutomu Watanabe: A Photo Critic and His ‘Criterion’” (*Bulletin of Kawasaki City Museum* No.31, 2019). She also received America-Japan Association research grant twice (2017, 2018) to examine the conception of “information” under materiality / non-materiality in Osaka EXPO 70’ and Museum of Modern Art’s *Information* (1970).

**Kazuma Morita** is a PhD student of the Graduate School of Language and Society at Hitotsubashi University. His major research interest is the relationship between the narrative of traumatic experiences and the political situation in post-war Japanese and American literature. He published “A Study of ‘Testimony’ in Yoshirō Ishihara’s *Nostalgia and Sea*: in Comparison with *Man’s Search for Meaning*” in *Gensha* 12 (2018; written in Japanese) and “How Does He Embrace the Defeat?: Questions on Community in Shōhei Ōoka’s *Taken Captive: A Japanese POW’s Story*” in *Correspondence* 4 (2019).

**Nianzhou Ran** is a PhD student of the Graduate School of Language and Society at Hitotsubashi University. Her research is about Shanghai modernist literature in the 1920s and 1930s. She focuses on its emergence and development within the particular context of the settlement, and characteristic dimension of intertextuality within this milieu.

**Kei Yamaguchi** is a PhD student of the Graduate School of Language and Society at Hitotsubashi University. He is particularly interested in

examining the role of archives in colonial and postcolonial conditions with an emphasis on East Asia in the late nineteenth to early twentieth century. His other research interests include the relationship between representation and archives, broadly conceived, and aesthetic practices in transimperial spaces.

**Richard Calichman** is Professor of Japan Studies at the City College of New York. He is the author of *Takeuchi Yoshimi: Displacing the West* (Cornel University East Asia Series, 2004) and *Beyond Nation: Time, Writing, Community in the Work of Abe Kōbō* (Stanford University Press, 2016); the co-editor of *The Politics of Culture: Around the Work of Naoki Sakai* (Routledge, 2013). His works also include many English translation of Japanese literary or philosophical texts; writings by Takeuchi Yoshimi, *What is Modernity?: Writings of Takeuchi Yoshimi* (Columbia University Press, 2005); writings by Abe Kōbō, *The Frontier Within: Essays by Abe Kōbō* (Columbia University Press, 2016) and *Beasts Head for Home: A Novel* (Columbia University Press, 2017); the articles and the records of roundtable discussions held by *Bungakukai* (literary world) journal in wartime Japan called *Kindai no Chōkoku*, *Overcoming Modernity: Cultural Identity in Wartime Japan* (Columbia University Press, 2008); an anthology of essays by contemporary critical thinkers in Japan, *Contemporary Japanese Thought* (Columbia University Press, 2005). His most recent work is a critique of the Japan Studies Field, titled *Before Identity: The Question of Method in Japan Studies* (SUNY Press, forthcoming). He is currently finishing up a manuscript titled “The Coming Death: Traces of Mortality in East Asia.”