
Review

Reviewed Work(s): East Asian National Identities: Common Roots and Chinese Exceptionalism by Rozman

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mand by gathering a collection of largely existing research papers into a single book which seeks to “provide a bridge into the critical understanding of modern art in China for those coming from an understanding of Western art” (p. 4). The book further aims to reposition the study of modern Chinese art within a global framework, and to reconsider the engagement of Chinese art with the world. This approach is thought to challenge the “more narrowly-conceived nationalist or culturally-essentialist accounts of Chinese art” (p. 4). Yet, throughout the book, these nationalist conditions in the production and reception of modern Chinese art remain particularly evident—from the use of portraiture “as the means of nationalistic content” (p. 106) to the role of the body and the nude as the “bearer of explicitly public meanings of a national nature” and as “an open attempt to call a nationally-conceived public into existence” (p. 132).

The six chapters (or research papers) for the book are divided into pairs and linked to three thematic sections presented in a general chronological order, starting in the late 18th century and moving into the 20th century and the start of the 21st.

The first chapter focuses on the Cantonese portrait modeler Chitqua, who traveled to London in 1769; this can clearly be considered the most significant chapter, covering 70 pages (one-third of the book’s main text)—the other chapters vary between 16 and 29 pages. The first chapter is also the only one based on previously unpublished research material, and contains some useful analysis of important collections of Chinese portrait figures in Europe that will be of particular interest to museum curators and collectors of these portrait figures. The remaining chapters will be interesting for readers with no prior knowledge of modern Chinese art, or those unfamiliar with Clarke’s work. The retail price of US\$40.00 is a very reasonable price to pay for a collection of research papers that examine early exchanges of modern Chinese art with Western art, and also important aspects of contemporary art and visual culture in Hong Kong and Macau.

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East Asian National Identities: Common Roots and Chinese Exceptionalism, edited by Gilbert Rozman. Washington: Woodrow Wilson Center Press; Stanford: Stanford University Press, 2012. xiv + 283 pp. US\$50.00 (hardcover).

This edited book offers a detailed, discerning analysis of national identities of China, Japan and South Korea with a potential bearing on East Asian international relations today. The book intends not only to grasp in-depth knowledge

of the three countries' national identity construction, but also to compare the similarities and differences between them in the way of "understanding what makes East Asia distinctive" (p. 2). The book is divided into two parts containing ten chapters: Part I (Chapters 1–4) is written by Gilbert Rozman, while Asian scholars (Chapters 5–10) contribute to Part II, with the exception of Chapter 7 by Rozman and Andrew Kim. Both parts start with a concise introduction by Rozman that sets out the main framework and arguments.

Opening the introduction of Part I by lamenting a lack of systematic comparative studies on Japanese, South Korean and Chinese national identities in East Asia, Rozman presents a six-dimensional framework to scrutinize East Asian national identities, which stands as original and comprehensive in the existing literature. This framework consists of the ideological, temporal, sectoral, vertical, horizontal and intensity (depth) dimensions of national identity (p. 9). Then, in Chapters 1, 2 and 3, Rozman applies this framework to analyzing how Japanese, South Korean and Chinese national identities have been shaped, while highlighting spikes in national identity in East Asia in the period after the Cold War. These chapters do a fine job of painting a broad picture of national identity formation in the three countries, particularly in an historical context. Chapter 4 identifies what Rozman calls the East Asian National Identity Syndrome (EANIS) which reveals how East Asian national identities have been formulated through stressing national uniqueness and superiority *vis-à-vis* their neighbors in the region. East Asian national identities become "unbalanced" (p. 102), and thus "EANIS is a principal factor behind intense regional distrust along with difficulties in relations with the United States" (p. 2). Considering trust-lacking East Asian international relations in the period after the Cold War, this point seems telling and persuasive.

Despite this, the six-dimensional framework appears to be both a strength and a weakness. The framework is too inclusive and vast. It attempts to explain almost everything from politics to history, culture, society, economy and so on. In a similar way, apart from national identity, there are many other forms of identity—such as collective, state, political, cultural, economic, historical and regional—mentioned in Chapters 1, 2 and 3, but without reasonably clear differentiation between them. Almost everything, and nothing in particular, ends up being an important concern for national identity. This inclusiveness leads to vagueness and a lack of conceptual and analytical coherence. Moreover, each dimension of the framework is treated as discrete, despite their apparent impact on each other in practice. The systemic elaboration of how each dimension is related to the others is a huge theoretical task which goes beyond the scope of this book.

Part II provides rich historical description of East Asian national identities and their impact on diplomacy. In Chapter 5, Kazuhiko Togo discusses chronologically how Japanese national identity has evolved or oscillated in the context of "the three factors (Western, Asian, and Japanese)" (p. 147) traditionally

seen as the major determinants of its national identity. He also points out that the search for Japanese identity aims at “something uniquely Japanese that also meets some requirement of becoming a global standard” (p. 166). In Chapter 6, Yuichi Hosoya first presents the three basic pillars of Japan’s postwar diplomacy: “membership in the United Nations, maintenance of the US–Japan alliance, and inclusion in Asia” (p. 170). By tracing back the interpretation and transformation of these principles, he explains how Japan’s government has shaped its national identity through “Americanism, Asianism, and internationalism” (p. 190). Japanese governments have sought to build Japan’s place in the world in striking a balance among the three aspects. Both chapters on Japan are informative, complementary and particularly helpful in reading Japanese identity construction at home.

In Chapter 7, Rozman and Kim offer an historical essay on South Korean national identity with its related diplomatic challenges. Here they focus on the tension between ethnic (*minjok*, nation) and civic (*gukmin*, state) forms of national identity in today’s South Korea (p. 215). In Chapter 7 this *minjok–gukmin* interplay is further analyzed by Chung-in Moon, who takes a different tack. According to Moon, *minjok* is losing its binding power, while *gukmin* is more prominent: “Patriotism has become more influential than ethnic nationalism in affecting [domestic and foreign] behavior” (p. 222). Despite the subtle difference in their arguments, both chapters on South Korea aptly capture the unique nature of South Korean national identity.

In Chapter 9, Jin Linbo depicts the Chinese perception of the world through its national identity and foreign policy. He argues that, although China’s “isolationist and inward-looking tendency” (p. 239) traditionally informed its foreign policy, China has recently faced the question of “how to blend support for the international system . . . with memories of victimization and rising nationalism” (p. 252). Similarly, China’s juxtaposition “between the traditional Chinese worldview and modern Western perceptions” (p. 253) will remain significant for both China and the world. In Chapter 10, Ming Wan discusses how Chinese national identity has shaped Beijing’s adoption of the principle of non-interference. He argues that non-interference “has reduced the tremendous uncertainties resulting from transitions in Chinese domestic politics and world affairs” (p. 257). Yet, considering China’s growing international standing and interest in other countries’ domestic issues, “China’s adherence to the nonintervention principle will now be further tested” (p. 270). In spite of their different research focus, both China chapters nicely detail China’s thinking on national identity while revealing a similar concern for its need to balance inward-looking perspectives with its national interests in world affairs.

In sum, this book is a timely and welcome addition to studies on identity and security in East Asia. Despite some shortcomings in the six-dimensional frame-

work, it is a noteworthy initiative for its systematic, comparative study of Japanese, South Korean and Chinese national identities, and their importance for today's East Asian diplomacy. Given the historical nature of most chapters, this book can also be used to teach advanced undergraduate and postgraduate students.

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China Orders the World: Normative Soft Power and Foreign Policy, edited by William A. Callahan and Elena Barabantseva. Washington: Woodrow Wilson Center Press; Baltimore: The Johns Hopkins University Press, 2011. xvi + 280 pp. US\$55.00 (hardcover).

This book edited by William A. Callahan and Elena Barabantseva features a collection of thought-provoking essays that challenge conventional views on the sources of contemporary Chinese foreign policy. Dealing with an understudied and highly complex subject matter, *China Orders the World* seeks to interrogate how historical Chinese political thought has influenced Chinese worldviews and foreign policy in the 21st century. Accordingly, each of the essays attempts to demonstrate the relationship—both potential and existing—between traditional Chinese culture and foreign policy. In particular, Chapters 5 (Callahan), 6 (Christopher R. Hughes), 8 (Barabantseva) and 9 (Sebastien Billioud) illustrate how such linkages can be distilled from official, popular and intellectual discourses (which, it should be noted, often intersect with one another), where references to “idealized” representations of the Chinese past become attached to visions and policy prescriptions for the country's future.

The book consists of ten chapters, including the Introduction and Conclusion (it deserves note that six of these chapters were previously published as journal articles in other outlets, though some have been slightly revised and updated). Following on from Callahan's introductory remarks, which outline the key arguments and questions driving subsequent chapters, Zhao Tingyang advances in Chapter 2 a striking model for world order and governance premised upon the ancient Chinese idea of *tianxia* or “All-under-Heaven”. Here, the concept of *tianxia* holds three meanings: first, it can refer to the “Earth” (literally, all that is under heaven); second, it can signify the “hearts of all peoples” (*minxin*); and third, *tianxia* can denote a “world institution, or a universal system for the world, a utopia of the world-as-one-family” (p. 22). Needless to say, Zhao's essay is highly philosophical in its nature and focus, as he puts forward the *tianxia* model as a better alternative to current international institutions like the United Nations, given its greater