



Sayonara Amerika, Sayonara Nippon A Geopolitical Prehistory of J-Pop Asia Perspectives History, Society, and Culture

By Michael Bourdaghs

Columbia University Press. Paperback. Book Condition: New. Paperback. 304 pages. Dimensions: 8.9in. x 5.9in. x 0.4in. From the beginning of the American Occupation in 1945 to the post-bubble period of the early 1990s, popular music provided Japanese listeners with a much-needed release, channeling their desires, fears, and frustrations into a pleasurable and fluid art. Pop music allowed Japanese artists and audiences to assume various identities, reflecting the countrys uncomfortable position under American hegemony and its uncertainty within ever-shifting geopolitical realities. In the first English-language study of this phenomenon, Michael K. Bourdaghs considers genres as diverse as boogie-woogie, rockabilly, enka, 1960s rock and roll, 1970s new music, folk, and techno-pop. Reading these forms and their cultural import through music, literary, and cultural theory, he introduces readers to the sensual moods and meanings of modern Japan. As he unpacks the complexities of popular music production and consumption, Bourdaghs interprets Japan as it worked through (or tried to forget) its imperial past. These efforts grew even murkier as Japanese pop migrated to the nations former colonies. In postwar Japan, pop music both accelerated and protested the commodification of everyday life, challenged and reproduced gender hierarchies, and insisted on the uniqueness of a national culture,...



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