Crossroads of East Asia:
The 17th Harvard East Asia Society Conference
February 21-22, 2014

Venue
Center for Government and International Studies (CGIS), South Building
1730 Cambridge Street, Cambridge, MA 02138
Introduction

A warm welcome to the 17th Annual Harvard East Asia Society (HEAS) Conference. Ever since its inception, the HEAS Conference has provided an interdisciplinary forum in which graduate students from all corners of the globe can exchange ideas and present their research in the field of East Asian Studies. This year, we have worked hard to design a conference program that pays special attention to the network of interactions stretching across a vast landscape of diverse nations, commodities, and cultures, and how these shape the field of East Asian regional studies. Our title, ‘Crossroads of East Asia, is a nod to the question of: how we can analyze these interactions and make sense of these movements across the cartographies of experience? After a competitive selection process in which we screened hundreds of abstracts, we chose papers that demonstrated original research, rigorous analysis, and pertinence to our theme.

We welcome almost forty speakers to the conference this year. For some, the journey to CGIS was a five-minute walk from campus, while others have travelled many hours, across multiple time zones, to participate. We are thrilled to have convened such a diverse group of scholars from the United States and beyond, and urge all our participants to take advantage of the rich scholarly and social opportunities presented by the weekend.

We are honored to welcome our keynote speaker Glen Fukushima, Senior Fellow at the Center for American Progress, Former Deputy Assistant U.S. Trade Representative for Japan and China, and Former President, American Chamber of Commerce in Japan.

We are also delighted to present this year’s academic workshop, which will be delivered by Professor Karen Thornber of Harvard’s Department of Comparative Literature and East Asian Languages and Civilizations.

We would like to take this opportunity to thank all the guests, faculty members and graduate students who have contributed their time, scholarship, and expertise to this year’s conference. We are very excited to present ‘Crossroads of Asia’ and wish all our participants an enjoyable, productive and intellectually stimulating weekend.

Best wishes,
2014 HEAS Conference Committee

Rachel Leng, Co-President
In Young Park, Co-President
Caitlin Casiello, Communications Committee
Kevin Wei Luo, Communications Committee
Bao Kham Chau, Treasurer/Head of Grants Committee
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Acknowledgements

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We would like to thank Mr. Glen Fukushima and Professor Karen Thornber for their invaluable contributions to the 2014 HEAS Conference.

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The committee extends deep thanks to all the professors and scholars who generously provided their time and knowledge in serving as panel discussants. The conference would not have been possible without their support.

PROFESSOR SHINJU FUJIHIRA, Director of Program on U.S.-Japan Relations at the Weatherhead Center for International Affairs, Harvard University
PROFESSOR DAVID DER-WEI WANG, Edward C. Henderson Professor of Chinese Literature, Department of East Asian Languages and Civilizations, Harvard University
PROFESSOR MARK ELLIOTT, Mark Schwartz Professor of Chinese and Inner Asian History, Department of East Asian Languages and Civilizations, Harvard University
PROFESSOR HUE-TAM HO TAI, Kenneth T. Young Professor of Sino-Vietnamese History, Department of History, Harvard University
PROFESSOR ALEXANDER ZAHLTEN, Assistant Professor, Department of East Asian Languages and Civilizations, Harvard University
PROFESSOR JIE LI, Assistant Professor, Department of East Asian Languages and Civilizations, Harvard University
DR. CASY SCHOENBERGER, Visiting Scholar, Department of East Asian Languages and Civilizations, Harvard University
DR. MIRYONG SHIM, Lecturer, Department of East Asian Languages and Civilizations, Harvard University
DANIEL KOSS, PhD candidate, Department of Government, Harvard University

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Special thanks to the following persons for their unwavering support:
C. ROSE CORTESE, Program Administrator, Regional Studies: East Asia
GEORGETTE MAYNARD, Staff Assistant, Regional Studies: East Asia
JUSTIN THOMAS, Harvard East Asia Society
Conference Schedule

DAY 1
FRIDAY, FEBRUARY 21ST

5.00 – 6.30pm  Registration
               Concourse

6.30 – 7.30pm  Conference Talk by Professor Karen Thornber
               Professor of Comparative Literature, Department Chair and
               Director of Graduate Studies, Harvard University
               Tsai Auditorium (S010)

7.45 – 8.30pm  Reception
               Concourse

DAY 2
SATURDAY, FEBRUARY 22ND

9.30 – 10.30am Breakfast
           Concourse

10.30 – 12.00pm Panel Session A

   Chinese Literature in Transition
   Discussant: Professor David Wang, Harvard University
               Belfer Case Study Room (S020)

Yun Bai, Yale University
   Finding a Place in “No Place”: Zhang Yu’s Wanderings in the Yuan-Ming Transition

Allison Bernard, Columbia University
   The Creative Paradigm of Re-writing: A Transmission History of Liuxie ji

Kuan-yen Liu, University of California Santa Barbara
   Cultural Translation/Appropriation of Darwinism in Chinese Revolutionary Manifestos – Zou
   Rong’s The Revolutionary Army and Sun Yat-sen’s Three Principles of the People

Guanchang Qian, Harvard University
The Animal Kingdom in Modern Chinese Literacy: Lu Xun’s Writings on Animals and Biopolitics in the Republican Period

Xi Liu, Harvard University

The Intersection of “Taiwanese” Modernism and “Chinese” Leftism: on Guo Songfen’s Fictions and Experience

Performing Nationality: Japanese Identity at Home and Abroad
Discussant: Professor Alexander Zahlten, Harvard University

CGIS Room S030

Youngbin Jun, University of Tokyo

Tourist Delusions: Japanese Tourism to Colonial Korea

Claire Kaup, Princeton University

A “Yellow” Man’s Discourse: Naturalism and Postcolonial Theory in Natsume Sōseki’s London Texts

Kyle Peters, University of Chicago

Recontextualizing Artistic Performativity in Nishida

Publics, Institutions, and Political Contestations
Discussant: Mr. Daniel Koss, Harvard University

CGIS Room S050

Kyle Shernuk, Harvard University

The Power to Speak: Postsocialist Public Spaces in the People’s Republic of China

Yifei Shi, Harvard University

At the Crossroads of Reform and Revolution: 1905-06 Chinese Constitutional Missions and Accommodative Discourses

Ching-Fang Hsu, University of Toronto

Characterizing Inter-Court Rivalry: A case study of Taiwan

12.00 – 1.30pm

Lunch

1.30 – 3.00pm

Panel Session B

Ethnicities and Identities at Crossroads
Discussant: Professor Mark Elliott, Harvard University

Belfer Case Study Room (S020)

Hyeju Janice Jeong, Duke University

From Shanghai to Mecca: Hajj as a Space of Encounters and Contestations-
John T. Chen, Columbia University

Re-Orientation: The Chinese Azharites between “Islamic World” and “Third World,” 1938-55

Stuart Wright, University of Sheffield

Climbing the mountain? Tibetan and Muslim views of education, inequality and opportunity in Amdo

Kelly Hammond, Georgetown University

Winning Hearts and Minds? – Japan’s Muslim Policy in North China

Terrence Tan, Chulalongkorn University, Thailand

Cultural Links between Early Myanmar and Crossroads of East Asia: The Golden Age of Ornaments in Early Myanmar

**Women, Culture, and Social Change**

**Discussant:** Dr. Miryong Shim, Harvard University

CGIS Room S030

A. Carly Buxton, University of Chicago

Opportunity, Restricted: English Language Ability in the Lives of Women in Wartime Tokyo

Jeong Min Kim, New York University

Wartime Black Market, Korean Women, and American GIs During the Korean War (1950-53)

Qianni Wang, Chinese University of Hong Kong

Guangchangwu: Popular Bodily Exercise Tells Secrets of Chinese Family

**Constructing Imageries: Visual Media in East Asia**

**Discussant:** Professor Jie Li, Harvard University

CGIS Room S050

Zhiyan Yang, University of Chicago

Ladies from Yuefenpai Calendar Posters: Image and the Imaginary in the Making of Chinese Modernity

Kathryn Page-Lippsmeyer, University of Southern California

A Space of Our Own: the Absent Body in SF Magazine Covers 1959-1969 (Japan)

Angela Becher, SOAS, University of London

The Stadium Fries its Athletes: China’s Iconic Architecture in Animation Films

Barbara Leung, New York University

Looking at North Korea through a North American perspective via Instagram

3.00 – 3.30pm **Tea Break**

Concourse
3.30 – 5.00pm  **Panel Session C**

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**Drawing Lines: Regional Disputes and Nationalism**  
**Discussant:** Dr. Shinju Fujihira, Harvard University  
*Belfer Case Study Room (S020)*

Christopher Johnston, Georgetown University  
*A great power in search of a grand strategy: Chinese statecraft at sea*

Yun Wang, Waseda University; Rong Fu, Waseda University  
*Territorial Disputes Between China and Japan: Does Delay Work*

Steven Denney, University of Toronto  
*Political Attitudes and National Identity in an Era of Strength and Prosperity: A Primer on a New Nationalism in South Korea*

Derek Sheridan, Brown University  
*Uncle Sam said very clearly you are not a country: Deceptions and Revelations of the Imperial Imagination in Taiwan*

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**History, Narratives, and Memory Politics**  
**Discussant:** Professor Hue-Tam Ho Tai, Harvard University  
*CGIS Room S030*

Shu-wen Tang, National Chengchi University, Taiwan  
*The Violence of History, the Monopoly of Poetic: The narrative of the lack and the mystery in Taiwanese White Terror Literature*

Kristen Sun, University of California Berkeley  
*South Koreans Haunting South Koreans: Guilt and the Ghosts of Colonialism in R-Point*

Keung Yoon Bae, Harvard University  
*States of Incompletion: Female Ghosts as Agents of Heterogenization in Rouge and Epitaph*

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**Bridging Cultures: Linguistic and Aesthetic Encounters**  
**Discussant:** Dr. Casey Schoenberger, Harvard University  
*CGIS S050*

Elizabeth Emrich, Cornell University  
*Dueling exhibitions: Chinese Nationalist Performance on the World Stage*

Yiwen Shen, Columbia University  
*Liminality and Otherness in Minister Kibi’s Adventures in China*

Di Cui, Harvard University
An analysis of Translated American Literature during the Late Chinese Cultural Revolution Period With an Example of Zhaiyi 1973-1976

Tingting Zhao, Stanford University
Reconstructing Meaning: Modernizing Peking Opera through Montage

Jing Chen, Duke University
Re-Sinicization of Kunqu Opera: on Pai Hsien-Yung's Kunqu theory

Keynote Address
"The Asia Pivot, Rebalance, and Reality: Implications for Americans"
Mr. Glen Fukushima,
Senior Fellow at the Center for American Progress, Washington, D.C.
Former Deputy Assistant U.S. Trade Representative for Japan and China
Former President, American Chamber of Commerce in Japan
5.00 – 6.30pm, Tsai Auditorium (S010)

6.30 – 7.30pm Closing Reception and Address
CGIS Room 030

7.30pm Banquet
Russell House Tavern
Speakers & Discussants

Academic Address: Professor Karen Thornber

Karen Thornber is Professor and Chair, as well as Director of Graduate Studies, Department of Comparative Literature, Harvard University. She is also Chair of Regional Studies East Asia at Harvard and an affiliate Professor in East Asian Languages and Civilizations. Having earned her Ph.D. from Harvard’s Department of East Asian Languages and Civilizations in 2006, Professor Thornber specializes in world literature and the literatures and cultures of East Asia. She has written extensively on (post)colonialism, trauma, ecocriticism and the environmental humanities, and literature and medicine and the medical humanities. Professor Thornber is author of *Empire of Texts in Motion: Chinese, Korean, and Taiwanese Transculturations of Japanese Literature* (Harvard 2009) and *Ecoambiguity: Environmental Crises and East Asian Literatures* (Michigan 2012), both of which have won multiple international awards. She also has published an award-winning translation of the poems of the atomic bomb writer Toge Sankichi. In addition, Professor Thornber is guest editor of the Fall 2013 issue of *Literature and Medicine* (published by Johns Hopkins University Press). Professor Thornber has published or has forthcoming four dozen articles on a variety of topics, and has worked on texts (in the original) in 8 Asian and 6 European languages.

Keynote Speech: Mr. Glen Fukushima

Glen S. Fukushima is Senior Fellow at the Center for American Progress, a prominent public policy think tank headquartered in Washington, D.C.

From 1990 to 2012, Mr. Fukushima was based in Tokyo as a senior executive with several major multinational corporations: Vice President, AT&T Japan Ltd.; President, Arthur D. Little Japan; President & CEO, Cadence Design Systems Japan; President & CEO, NCR Japan; and President & CEO, Airbus Japan.

Before embarking on his business career, he was based in Washington, D.C. as Director for Japanese Affairs (1985-1988) and Deputy Assistant United States Trade Representative for Japan and China (1988-1990) at the Office of the United States Trade Representative (USTR), Executive Office of the President. In 1993 he was offered, but declined, an offer to be the U.S. Assistant Secretary of Commerce for International Economic Policy. He began his career as an attorney at a prominent Los Angeles law firm.
Mr. Fukushima served two terms as President of the American Chamber of Commerce in Japan, 1998-1999, and Vice President, 1993-1997. He has served on numerous corporate boards and government advisory councils in the United States, Europe, and Japan and on the Board of the Japan Association of Corporate Executives, America-Japan Society, Japan Center for International Exchange, Japan Society of Boston, Japan Society of Northern California, International House of Japan, Japanese American National Museum, U.S.-Japan Council, and Global Council of the Asia Society. He is a member of the Council on Foreign Relations, Tokyo Club, and Tokyo Rotary Club. Until June 2001, he served for eight years in the White House-appointed positions of Vice Chairman of the Japan-United States Friendship Commission and Vice Chairman of the U.S. panel of CULCON (Joint Committee on United States-Japan Cultural and Educational Interchange). He was Chairman of the Mori Art Museum Best Friends, a member of the Director’s Circle of the San Francisco Museum of Modern Art, and a member of the Tokyo Committee of Human Rights Watch.

Mr. Fukushima’s publications include *Nichi-Bei Keizai Masatsu no Seijigaku* [The Politics of U.S.-Japan Economic Friction], winner of the 9th Masayoshi Ohira Memorial Prize in 1993. He received the “Excellence 2000” Award from the U.S. Pan Asian American Chamber of Commerce in 1999, the “Alumni Hall of Fame” Award from Stanford University in 2002, and the “Person of the Year” Award from the National Japanese American Historical Society in 2008. Keio University awarded him the status of “Honorary Alumnus” in 2012.

A native of California, Mr. Fukushima was educated at Stanford University, Harvard University Graduate School of Arts and Sciences, Harvard Business School, and Harvard Law School. At Harvard, he was awarded a National Science Foundation Fellowship. He has studied and worked in Japan for over 20 years, including at Keio University, a daily newspaper, an international law firm, and as a Fulbright Fellow and a Japan Foundation Fellow at the Faculty of Law, University of Tokyo.
**Paper Abstracts**

**Chinese Literature in Transition**

**Discussant: Professor David Wang, Harvard University**

**Yun Bai, Yale University**

*Finding a Place in “No Place”: Zhang Yu’s Wanderings in the Yuan-Ming Transition*

Zhang Yu (1333-1385) was a talented poet from an official family of Xunyang. In his twenties, he travelled through Chuzhou, Huaiyin, and Ningbo, where he bore witness to the beautiful Yangtze sceneries that began to be tainted with political tensions. Later, he moved to Suzhou and made himself one of “The Four Masters in Wu Area” based on his poetry and painting. After the Hongwu emperor conquered Suzhou and established Ming dynasty, Zhang moved to Hangzhou, after which he was constantly requested to travel on official terms and finally threw himself into Longjiang River. In his former life when he travelled voluntarily, how did Zhang Yu find himself a place in the late Yuan chaos? When the Hongwu emperor forced official ends on his journey, how did Zhang Yu recreate his living space in the early Ming displacement? By a closing reading of Zhang Yu’s poems and paintings, this paper tries to explain the rationality behind. I argue that in the late Yuan political turmoil, Zhang Yu’s free journey helped him to enjoy the beautiful scenery and to create a poetic world and a painting realm as desired for. When such travel became impossible after the foundation of Ming, Zhang Yu’s forced official journey separated him from Wuxing, the place featured with his ties to his former literary life and his attachments to the previous dynasty. I hold that his later journey creates him a literary space to recollect his past life and reflect on previous dynasties. Struggling between the quietness and leisure in his previous trips and the fear, anger, and regret in his later travel, Zhuang Yu finally returned to the Chinese tradition and died a poetic death by throwing himself in the Longjiang river. Zhang Yu’s case provides us a chance to examine how geological movements help poets and painters to meet challenges and crisis when China reached a crossroad in the late Yuan and Early Ming period.

**Allison Bernard, Columbia University**

*The Creative Paradigm of Re-writing: A Transmission History of Liuxie ji*

It is widely recognized among literature scholars that the history of Chinese writing is best understood as a history of re-writing. Recurring motifs, recycled plots, and a stream of allusions populate the highly intertextual landscape of Chinese literary geography. Thus, the “stuff-material” of traditional stories often boasts many collateral existences, lived within a
range of fictional and dramatic contexts. By investigating points of literary intersection and variation, manifested in the movement of stories across genres and time periods, we can gain insight into how a storyline takes on new meaning in different reading and performance environments. This paper takes up the issues of intertextuality and re-writing by examining the transmission history of the story “Mai yanzhi” (Buying Cosmetic Pigment), commonly known by its zaju drama title, Liuxie ji (The Shoe Left Behind). This story exists in numerous forms, spanning adaptations in classical tales, vernacular fiction, and colloquial drama, which all draw on the universal appeal of the narrative’s obstacle-ridden romance. Through a close comparison of its diverse renditions, this paper investigates how the story’s content, structure, and language shift according to the writing conventions of different genres. Further, it analyzes how the act of revision exposes and poses solutions to ostensible problems in earlier versions -- specifically, the way that subsequent re-writings address the social and thematic issues that surround the story’s troublesome female merchant protagonist. As a case study, this paper reveals how the Liuxie ji story becomes a reusable framework for engaging questions posed in the text concerning gender, social status, family, the marketplace, and courtship propriety. Yet, it also considers the broader implications of this case for analyzing traditional narratives and writing practices beyond source study, as well as the interplay between literature and social concerns.

Kuan-yen Liu, University of California Santa Barbara

Cultural Translation/Appropriation of Darwinism in Chinese Revolutionary Manifestos—Zou Rong’s The Revolutionary Army and Sun Yat-sen’s Three Principles of the People

The late-nineteenth-and-early-twentieth century witnessed the infiltration of Darwinism into social and political thoughts not only in Victorian Britain but also in Late-Qing and Early-Republic China. After Yan Fu translated Thomas Huxley Evolution and Ethics into Tianyan lun, the discourse of Darwinism was invested with a strong sense of nationalism and patriotism. This paper is an attempt to deal with the acceptance of Darwinism in two seminal revolutionary manifestos, Zou Rong’s The Revolutionary Army and Sun Yat-san’s Three Principles of the People, from the perspectives of cultural translation and intellectual history. Expressing their thoughts in Darwinian terms, revolutionaries argued that Chinese had to struggle for existence by fighting against the Manchu people and imperial countries in order not to go into extinction. The analogy between animal competition and racial competition in Zou Rong’s and Sun Yat-san’s works is a cultural translation of the nature-society analogy, which is derived the animal-human analogy, in British Social Darwinism. While the nature-society analogy in British Social Darwinism was used to explain the operation of human society, the nature-society analogy in Chinese Social Darwinism was used to
encourage Chinese to fight against other races and sacrifice themselves for revolution. It is also worth mentioning that while Victorian British intellectuals had a debate over the applicability of biology to sociology, Late-Qing Chinese intellectuals, both revolutionaries and constitutionalists, unanimously applied Darwinism to their political thoughts. It can be argued that the Darwinian theory of “survival of the fittest” kindled in Chinese intellectuals an anxiety over the extinction of Chinese, and therefore Chinese intellectuals accepted Darwinism without resistance. Over all, this paper attempts to argue that the nature-society in revolutionary manifestos demonstrates how Late-Qing Chinese think of the question of race, the status of Chinese in the global world, and the way to save the country.

Guanchang Qian, Harvard University

The Animal Kingdom in Modern Chinese Literacy: Lu Xun’s Writings on Animals and Biopolitics in the Republican Period

Rooted in the rural culture of Zhejiang, Lu Xun kept a keen eye on the depictions of animals with which he implicitly divorces from classical literature and announces his modernity in his seminal vernacular fiction Diary of a Madman in 1917. Since then, Lu Xun intersperses various animal images in his imaginary works and reflects on the issue of animality in his discursive writings even though previous scholarship has scantily discussed this topic. Admittedly Lu Xun projects a human world full of moral and affective problems behind those dehumanized creatures since he calls his political enemy “fawning dog,” cusses a greedy cat bullying the innocent baby rabbits in “Cat, Dog and Mouse” and arranges a wild wolf to eat the abject female protagonist’s last hope, her son, in Sacrifice. However Lu Xun doesn’t satisfy with treating animals as mere transformed humankind for satire or justifying humanitarian purpose with personas of animals. Instead he attempts to explore the ontology of animality and comparatively examine humanity and biopolitics in the context of modern Chinese society. Therefore, he also investigates the role of evolution played in distinguishing human from animals, comments on animal training in circus and parallels exploitation of animals with humanistic injustice. I will argue that Lu Xun complicates his discourse on Chinese politics and modernity by constructing an animalistic world equal to, but alienated from, the human world. Besides explicating Lu Xun’s subversion of Confucian hierarchical views on human and animals and tracing his heritage of Japanese “the pathos of things” (“物の哀れ”) from the perspective of transnationalism and comparative aesthetics, this paper tries to initiate a dialogue between Lu Xun and philosophers of animal studies such as Jacques Derrida and Gilles Deleuze and reflect on the current scholarship of eco-criticism and environmental studies.
My paper is a sample-based exploration of the interplays among leftism, modernism and existentialism in Taiwan since the 1960s. The materials I refer to are basically the literary writings and historical documents of Guo Songfen (郭松棻) (1938-2005). He is one of the pioneers to introduce modernism and existentialism into Taiwan in the 1960s. In 1966 he left Taiwan to further his study in Berkeley. At that time, student movement was pervasive in the U.S. Leftism, Maoism, and the image of Red China were popular. Under this condition, Guo Songfen announced his belief in leftism, and studied Chinese modern history written by Communists. In 1971, in the movement of “Defense Movement of Tiao-yu Tai Islands Sovereignty” (保釣運動, thereafter Baodiao movement) burst out among Chinese students in the U.S. Guo Songfen, his friend Liu Daren, and Li Yu—she later became Guo Songfen’s wife—became the most radical leftists participants. The movement was intrigued by the dispute over the sovereignty of Tiao-yu Tai Islands. People’s Republic of China, Republic of China in Taiwan, and Japan all claimed their sovereignty over the islands. Chinese students studying in the U.S. also marched on the street to claim their patriotism. Guo Songfen and Liu Daren even sacrificed their Ph.D degree to support the movement. But the movement finally died down in mid-seventies when Chinese Cultural Revolution came to its end. Around this time, the three comrades were permitted to visit Mainland China. When they really saw the Communist China, they were deeply disillusioned. They quit the Baodiao movements, and one after another turned to literary writing. Today all three writers have been regarded as quintessential modernists, Guo Songfen being the most sophisticated and obscure one. His works is an entry for us to observe the heterogeneous modernism in Taiwan in the 1960s.
subversion, nonetheless simultaneously deluded themselves that they are the faultless modern with the power to judge the degree of modern tourism in colonial Korea. Notwithstanding that the constant enticement by Japan Tourist Bureau, the Japanese Government-General and private agencies, the logic mainly focused on the attempt to legitimize the colonial rule through tourism is not simply internalized by tourists. This paper defines distance measured by tourists in terms of coevalness, personal preference and traveling condition to understand them as voluntary being. Travelogues published after 1910s mostly not yet excavated so far offer clues to dismantle the tourist gaze tend to be characterized as the one of Orientalist. Not all of tourists do not justify the modernization in Korea implemented by Japan through visiting places where are to be modern such as museums. Rather, they complain about the modern in Korea where should be rather an exotic place. Expressing discontent over traveling Korea including the backwardness implies that Japanese tourists place themselves in the position of a complete modern. I argue that Japanese tourists deluded themselves into being modern in their everyday life through encountering less-modernized Korea without a direct confirmation for their reality. Indeed, magazines for the domestic tourists such as Ryoko Nihon reveals that tourism in Japan mainland has a long way to reach the western modern standard. Colonial Korea, in short, is a self-deceiving other beyond than a self-consolidating other. In doing so, Japanese tourists keep silence to their reality renouncing the possibility of subversion in their gaze into colonial Korea.

Claire Kaup, Princeton University

A “Yellow” Man’s Discourse: Naturalism and Postcolonial Theory in Natsume Sōseki’s London Texts

Images of trains, “modern” characters, and other elements of the industrializing Meiji period world all come to mind when one hears the name Natsume Sōseki—twentieth century England is likely not the most common association. However, Sōseki’s time in England had a significant impact on the depth and nuance of his work. This project considers that Natsume Sōseki achieves the unexpected by anticipating the tenets of postcolonial theory in his early 1900s writing. Rey Chow would write in 1993 that the “production of the native is in part the production of our postcolonial modernity.” What Chow did not acknowledge was that a clever, self-described “yellow man” would be constructing this same modernity vis a vis depicting himself as “lacking native” in his own writing well before postcolonial thought was a recognized discipline. After all, vital to Sōseki’s London writings is the question of how Sōseki can find a way to speak for himself as a racial “other” in a country so isolated from his own—implicit themes of “otherness” and cultural authority cannot be avoided. I argue that by manipulating the tenets of naturalism (neither buying into naturalism wholesale, nor wholly rejecting it), Sōseki is able to make clear underlying elements of postcolonialism in his own texts. In this project, I will explore the complexities of naturalism, postcolonialism,
and Orientalism in Sōseki’s London texts, with the intention of determining the ways in which Sōseki’s theoretical insights brought depth and complexity regarding contemporary themes (such as modernity and urbanization) to his works. Specifically, through Sōseki’s manipulation of fantasy/reality, East and West relations, and the dynamics of power structures, I hope to articulate the ways in which Sōseki is able to create a more nuanced and revealing narrative of the twentieth century’s racial anxiety surrounding modernity and industrialization in Japan and beyond.

Kyle Peters, University of Chicago
*Recontextualizing Artistic Performativity in Nishida*

This paper attempts to recontextualize the way in which artistic production and reception has been understood in the philosophy of Nishida Kitarō. The dominant approach is restricted insofar as it interprets artistic performance according to an authorial Zen Buddhist framework, which takes Nishida’s Zen meditative practice and the interpretation of his students as authoritative. This paper challenges such an interpretation through a genealogical investigation into the endemic and introduced aesthetic trends which structure Nishida’s views. In particular, this paper recontextualizes Nishida’s aesthetics according to its historical development out of European and post-Meiji era conceptions of art. In many ways this historical approach aims to situate Nishida’s writings on aesthetics as a microcosm of his understanding of artistic performance. Grounding itself in both genealogical trends and Nishida’s larger corpus, this paper argues that Nishida’s account of art is born out of a more primordial conception of creative performativity in which the most fundamental structure of reality is a historically and corporeally constrained yet creative actualization of the present. That is, it claims that reality consists not only in the past determining the future, but also in a first order novel performativity where the present creatively determines itself. Artistic performativity is situated in a larger continuum of performative possibilities where it operates as a creative enhancement of a certain novel potential implied in the basic expressivity of the world. In being situated thusly, this paper argues that Nishida’s account of artistic performance does not spontaneously express the Zen spirit but rather creatively reconfigures the historical body.

Publics, Institutions, and Political Contestations
*Discussant: Mr. Daniel Koss, Harvard University*

Kyle Shernuk, Harvard University
*The Power to Speak: Postsocialist Public Spaces in the People's Republic of China*

The swift ascension of the People’s Republic of China (PRC) to the world stage over the
course of the last two decades has given rise to an increasingly important debate among scholars concerning the underpinnings of such a feat. One aspect of this debate is the potential for, existence, and function of what is called the public sphere. Discussed in a variety of terms and with a variety of definitions, it has become a slippery catch-all that people tend to refer to as a historical background that has precipitated other phenomenon. Or in cases where it is addressed directly, it is often portrayed as a timeless, transcendental object that China must slowly unlock in order to join the linear, progressive modern world. A portion of my talk is therefore dedicated to breaking apart this progressive model and parsing out the viable arguments in such discussions by historically situating them in the context of contemporary China. It is my argument that, despite possessing features whose functions parallel those of a public sphere, there is no such thing as the public sphere in China. Instead, I will argue for an alternative understanding, namely the existence of postsocialist public spaces that are constituted by various and intersecting arrangements of power. My argument will be divided into two parts. The first will engage with the current literature and look at instances where scholars have proclaimed the existence of a/the public sphere in China and to expose the corrective logics necessary to “find” the public sphere. The second section will explore the concept of public spaces as an alternative framework and to defining some of key characteristics, with a case study from the contemporary period.

Yifei Shi, Harvard University

*At the Crossroads of Reform and Revolution: 1905-06 Chinese Constitutional Missions and Accommodative Discourses*

In the summer of 1905 imperial edicts were issued to appoint five special commissioners to study political systems abroad in order to prepare the Qing constitutionalism. Divided into two groups, the commissioners spent more than a year visiting Japan, the US, Britain, and European countries. Upon their return, they submitted their travel diaries to the court and memorialized about the reform policies regarding implementing constitutional monarchy. The missions spawned piles of political writings circulated in the court, among the officials and in society. This paper defines their memorials and travel accounts not only as travel writing but political discourses as well. The uniqueness of their writings stems from the mixed political ideologies demonstrated in the texts: on the one hand, the commissioners, representing the interests of the court, genuinely attempted to become as powerful as the Western countries; on the other, they maintained reservations in Westernizing China. The imbricate motivations and purposes molded the missions and their writings into an internationally staged performance and official political discourses. By close textual analysis of their writings, this paper attempts to explore the reason why the court chose those five ministers and sent them abroad. Previous studies on the missions generally suggest the determinative influence they had on the court’s constitutional reform. However, from the
preceding reforms in various realms and the discussions in court, sending out the missions is more symbolic and discursive than substantial in the whole constitutional process. Thus this paper, for their reservation and moderately conservative attitude towards constitutional reform, argues that the missions were more of a tentative negotiation with both the West under the new global power hierarchy and the Chinese revolutionaries; and the writings of the commissioners are the political discourses reflecting the official ideologies when the Qing was at the crossroads of reform and revolution.

Ching-Fang Hsu, University of Toronto

*Characterizing Inter-Court Rivalry: A case study of Taiwan*

The judiciary, although a collective actor in constitutional design and governmental institution, is neverhomogeneous. Different courts argue with each other, sometimes collide. Why do courts disagree with each other? What are the types of interaction between different courts? What are the factors that determine which court wins? These are the three questions this paper asks. I start with the typology that categorizes the interaction among different courts into four patterns. First, the legalistic model claims that unclear and contradictory legislation is the reason why courts have the space to disagree. Second, the institutional model argues that different courts are designed for distinct purposes with various political and social context; thus it is nature for courts not to be on the same page. Third, the generational model usually appears in nascent democracies where senior judges, coming from an authoritarian professional background, are reluctant to accept progressive legal doctrines. Fourth, the strategic model argues that intercourt rivalries appear when different courts try to expand its own power over legal norms, procedural matters, and enforcement. Next I will use Taiwan as a case study to show that the four types of collision appear in various political and social contexts that do not necessarily take place in a chronologic order. I draw onto constitutional interpretations and petitions, legislation and collective actions taken by judges, such as signed petitions, press conference, or editorials written by judges to present various contentions among the Constitutional Court, the Supreme Court and district courts. In the third section, I will propose four factors that determine the winner in an intercourt rivalry: (1) public opinion, (2) support from the political actors (3) the legal community and (4) legal norms. I will use examples from different legal systems to demonstrate the mechanisms that influence the war of courts. Tentatively, examples include Russia, Spain, Taiwan, and the U.S. I will finally conclude this paper with the paper’s theoretical contribution and implication on the role of courts in political and social change.
Ethnicities and Identities at Crossroads
Discussant: Professor Mark Elliott, Harvard University

Hyeju Janice Jeong, Duke University

From Shanghai to Mecca: Hajj as a Space of Encounters and Contestations

My project examines Chinese Muslim pilgrimage (hajj) accounts published in 1930s and 40s, along with the articles written on the Yuehua journal (月华), a periodical targeted towards Muslims (published between 1929 and 1948). I focus on two writers, Zhao Zhenwu (赵镇武) and Pang Shiqian (庞士谦). Through these accounts and the articles in Yuehua, I explore the issue of Islamism in the age of nationalism and imperialism, in relation to resources that became available along with the technological developments at the turn of the century. Hajj undertaken by editors and scholars of the Yuehua journal represented certain Chinese Muslim religious leaders’ efforts to unify different groups of Muslims in China. Such stance exemplified the group’s partaking in the nation-building process against Japanese imperial presence, and also their efforts to enhance their status as a newly-defined ethnic minority. At the same time, their activities were geared towards establishing diplomatic, scholarly and print networks with the broader Islamic world, prompted by developments in mass printing and steamship routes. The details of their networks abroad serve as the main lens through which I analyze the writings of Chinese Muslims. I demonstrate that Mecca signified not only the sacred place to fulfill five pillars of Islam, but also a world platform at which Muslims from different parts of the world gathered, where issues pertaining to both the Chinese nation and Islam in China could be presented, propagated, and debated. The sea route to Mecca itself, which coincided with the existent, historical Muslim networks, became a space of encounter and network-building outside the purview of the nation.

John T. Chen, Columbia University

Re-Orientiation: The Chinese Azharites between “Islamic World” and “Third World,” 1938-55

From 1938 to 1947, a Chinese Muslim scholar named Muhammad Tawāduʿ Pang—known in China as Pang Shiqian—lived and studied at al-Azhar, Cairo’s famed center of Islamic learning, as part of a set of interwar Chinese Muslim missions to Egypt. In Cairo, he produced his Arabic-language magnum opus, China and Islam, published by the Muslim Brotherhood in May 1945. This book was the most remarkable work in a bilingual corpus of Islamic thought produced by the prolific “Chinese Azharites.” My paper maps Tawāduʿ Pang’s understanding of Islamic reformist concepts—part of a larger Chinese Muslim attempt to stake their claim within the broader Islamic world, and to make China safe for Islam. At a time of acute geopolitical and existential crisis brought by the Ottoman Empire’s collapse, China’s war with Japan, and the rapid rise of secular ideologies and institutions in both Asia
and the Middle East, the Egypt missions provided an opportunity to “re-Orient” Chinese Islam on a more auspicious path. I argue that Islamic reformist thought articulated in the Arab Middle East—stressing both reason and revival—formed the spring from which flowed the Chinese Azharites’ hopes for self-understanding and sociopolitical progress. Despite its ambivalent, selective stance toward the nation-state, elements of this thought were nevertheless soon co-opted by the nascent Afro-Asian Movement, illustrating the often-overlooked intellectual debt of Third Worldism to Islamic reformism. Utilizing rare Arabic and Chinese sources and building on diverse fields including Chinese, Islamic, and global history, this paper decouples Chinese Muslim history from narratives of marginalization, and decouples histories of China and the Middle East from the fraught encounter between “West” and “non-West.” My larger dissertation project examines how the Chinese Azharites translated Islamic reformist thought from Arabic to Chinese, and the afterlives that endeavor experienced in both Chinese and global contexts.

**Stuart Wright, University of Sheffield**

*Climbing the mountain? Tibetan and Muslim views of education, inequality and opportunity in Amdo*

This paper explores the relationship between education and the reproduction of inequality in a cultural 'crossroads' frontier area of Western China / northeastern Tibet. China views education as essential for ‘development’ and ‘modernisation’, as well as a means of ‘civilising’ ethnic minorities who are often represented in policy discourse as ‘backward’ populations belonging to ‘underdeveloped’ areas. China’s compulsory nine-year education policy precedes the United Nations’ Millennium Development Goal (MDG) for education. This paper will question the assumed ‘good’ of ‘education for all’ through a cross-cultural study of education issues in the multi-ethnic context of eastern Amdo (eastern Qinghai province and southwestern Gansu province). This historical Sino-Tibetan frontier, described as a ‘crossroads of civilisations’ – Tibetan, Mongolian, Islamic and Chinese – is inhabited by several different ethnic minorities, including the Tibetans, Hui and Salar who are the subjects of this paper. State education in these areas generally follows a model of ethnic segregation and, as this paper will show, state education policies affect each group differently. I will explore the relationship between education and the reproduction of inequalities between and amongst each group and in relation to the majority (Han) Chinese through three key issues: education enrolment and related boarding school policies; language of instruction; and access to tertiary level education and subsequent employment. I will argue that we need to reconsider our assumptions of the ‘good’ of education for all by considering local contexts within which education policies and practices are undermining culture and mother language, and improvements in educational quality are questionable. The research is based on over seventy semi-structured interviews and ethnographic data collected during fifteen months of
fieldwork in Qinghai and Gansu provinces, 2012-2013. I also use available qualitative data to contextualise the study (e.g. university entrance data, and teaching and civil service job availability for graduates).

Kelly Hammond, Georgetown University

*Winning Hearts and Minds?—Japan’s Muslim Policy in North China*

From the late nineteenth century, emerging nationalisms in China and the threat of outside aggression problematized the identity of Muslim populations in the region. The Japanese began asserting themselves in China through linkages with Muslims, and by the China War (1931-1945) they were actively collaborating with them. Probing into Japan’s quest to legitimize themselves within the Islamic sphere, this paper will explore the dynamic interactions between Muslims living under occupation who collaborated with the Japanese, the Japanese imperial state, and the Muslim intellectuals who fled to Kunming or Chongqing and resisted the Japanese along with the Nationalist government during the war. I will examine the theological justifications for both resistance and collaboration presented by Muslim intellectuals involved on both sides of the war. The paper will then explore how the China War impacted the expressions of Islam in China by looking at the ways Islam was practiced, thought about, learned, and shared during the war. Examining how the war and collaboration with the Japanese was justified or opposed through theological explanations gives us new ways to think about how minorities in China mediated this tumultuous time in their everyday lives. The history of Muslims in China is not a story of a group that was isolated from Chinese culture, but rather, it is a story of integration, assimilation, accommodation, and compromise. The case of China's Muslims offers a challenge to the reductionist approaches of the collaboration/resistance dichotomy in ways that are more complicated and nuanced than focusing solely on the Han Chinese. Furthermore, examining the relationships between Chinese Muslims and the Japanese Empire provides an alternative vision to the ways that religious nationalisms were invented and expressed within China and across borders in the early twentieth century. Minorities and Han living in the same regions also experienced the war differently: by focusing on marginalized participants, new perspectives on the war will be gleaned.

Terrence Tan, Chulalongkorn University, Thailand

*Cultural Links between Early Myanmar and Crossroads of East Asia: The Golden Age of Ornaments in Early Myanmar*

The focus of this paper is in the tracking of ornaments and artifacts which brought about the changes in belief, rituals, social and cultural aspects from the prehistoric to proto-historical period in early Myanmar and cultural links between China and Myanmar. Links between China and Myanmar could be identified from evidence of bronze artifacts and stone beads
from the Samon Valley. Beads from the Samon Valley Bronze-Iron culture (circa 700 BC – 100 AD) are undeniably linked to the Western Zhou Dynasty where metal figurines of “tiger with cub in mouth” stand as proof of the association. Although the figurines are of different material (justifiably so with semi-precious stones available in abundance in Myanmar) the basic concept is observed to be the same. Culture and trade relationship can be inferred from other evidences such as bronze artifacts. Gradual changes led the Samon Culture into the Pyu Era (200 BC - 900 AD), a contemporary of the Dvaravati Kingdom in Thailand, and Champ and Funan Kingdom in Vietnam. In the eyes of historians, the Pyu civilization bridges the Bronze-Iron Age to the early Buddhist period of Myanmar. This transition period shifts the focus from China in the east to India in the west of Myanmar and links with the silk road of Asia. All these links and their changes merging into one unique culture could be seen as a basic and crucial ingredient in the formation of the Pyu Culture (200 BC – 900 AD).

Drawing Lines: Regional Disputes and Nationalism
Discussant: Dr. Shinju Fujihira, Harvard University

Yun Wang, Waseda University; Rong Fu, Waseda University
Territorial Disputes Between China and Japan: Does Delay Work
This paper is to investigate the role of strategic delay in the negotiation of territorial dispute between China and Japan. Theoretically, since war is costly and long suffering, the time of war is crucial in expected value of initiating a war. Same as many other game-theoretic models of crisis bargaining, we assume that each player owns private information of its war cost. Furthermore, we take the time cost of war into consideration as well, and assume that it is positively related to the cost of each bargaining state. It is showed that not only the value of disputed area, but also the saving of total war costs of the two bargainers is part of the gain of agreement. Therefore, the time delay before each offer or counteroffer made, which will be demonstrated in the paper, is a credible signal to reveal one’s cost of war. Separate equilibrium is achieved where the player with higher cost is more impatient and thus makes offer earlier than the one with lower war cost. An agreement can be made peacefully if war avoidance has positive benefit. On the basis of this model, an empirical analysis is implemented to derive the correlation of war time and its cost for each country. Specifically, in addition to GDP, arm level and other national

Steven Denney, University of Toronto
Political Attitudes and National Identity in an Era of Strength and Prosperity: A Primer on a New Nationalism in South Korea
Political attitudes have changed significantly in South Korea since the transition to
democracy more than twenty-five years ago. In the developmental era, the struggles against
an authoritarian government created a highly contentious state-society relationship and a
conflicted national identity. Many perceived the “border” that divided a single nation into two
parts as more fiction than fact. Although there is still tension, state-society relations are
fundamentally different from the developmental and democratic transition eras. When other
ideational and material changes are accounted for, the structure of the post-
democratic transition relationship can be said to have produced a “new” nationalism: a new
national identity and policy preferences markedly different from Korea’s developmental and
post-democratic transition eras. Whereas in times past ethno-nationalism held sway over
national identity, data suggests ethnic-based identity is on the decline. This shift are seen
most drastically amongst the youngest South Koreans, giving reason to suspect that a new
national identity is taking shape in South Korea. Those with a new national identity are less
likely to see North Korea as being part of the same nation and are increasingly being
perceived as a legitimate threat. With this new national identity are new policy demands. This
paper will investigate the shift in South Korean national identity and policy preferences,
focusing specifically on the way people in the South see themselves vis-à-vis other countries
in the region, especially North Korea.

Christopher Johnston, Georgetown University

A great power in search of a grand strategy: Chinese statecraft at sea

Nationalist rhetoric, revisionist maritime borders and regular confrontations at sea undermine
China’s dream of a 'peaceful rise' to pre-eminence. Is the People's Republic an emerging
belligerent or will it truly seek peaceful co-existence? China has certainly sent mixed
messages. A problematic charm offensive has given way to real antagonism over disputed
territories. For the Philippines, Japan and the US, it is hard to see past the gunboats and
nationalist rhetoric to discern any meaningful Chinese commitment to international norms.
Why can't China just say what it wants? The answer is: because it hasn't yet figured it out. A
historical analogy could be drawn with the Meiji restoration in Japan: China has identified a
path to national greatness without comprehending what the destination might look like. Like
Japan at the turn of the last century, China has committed to national renewal. After the
ruinous internal fixations of the Mao era, Deng Xiaoping reintroduced China to the
international economy. Yet China has under-invested in the instruments of sound foreign
policy. Last May Xi Jinping tasked his favourite think tank to figure out what his Chinese
Dream might look like — the report is still pending. In the meantime, it is easy for outsiders
to mistake military capability development for national strategy. This is dangerous. In the
absence of effective statecraft, military objectives can all too easily become national policy.
This was the fate that befell imperial Japan. China is a great power in search of a grand
strategy, but is certain to seek reunification with Taiwan. Its attachment to the nine-dash-line
in the South China Sea is another bellwether of conflict. All nations will benefit from asserting the primacy of international law. ASEAN should stand squarely behind the Philippines in its quest to have the UN rule on China's extravagant maritime claims.

**Derek Sheridan, Brown University**

*Uncle Sam said very clearly you are not a country: Deceptions and Revelations of the Imperial*

Imagination in Taiwan

Starting in 2006, a group of Taiwanese activists led by a 56 year old man named Roger Lin unsuccessfully attempted to sue the American government to recognize jurisdiction over Taiwan and assume its duties as an occupier. In 2008, his group formed a Taiwan Civil Government (TCG) recognizing the authority of a phantom United States Military Government. In this paper, based on ethnographic fieldwork among pro-independence activists in Taiwan, from which Lin drew both supporters and detractors, I use the TCG as a lens to explore the formation of political subjectivity through mapping one's place within empire. Given Taiwan's ambiguous legal status, there is a community of activists who research, interpret, discover and debate this status through a close examination of ambiguous political, legal and diplomatic texts; constituting a small discursive tradition building imaginative cosmologies out of Taiwan's historical entanglement in the contingencies of overlapping imperial projects. Beliefs that the Taiwan government's claim to exist is a “deception” encourages attempts to discover new ontologies through interpretations of Taiwan's legal status that are occasionally believed capable of reversing history itself. The United States, particularly its words, having critically shaped Taiwan's recent history, acquires semi-divine status within imagined political cosmologies. The TCG is distinctive for attempting to actualize the legal potential of American sovereignty in Taiwan through the creation of the flags and passports of a phantom American occupation. The claims of the Civil Government themselves engendered "deception", illuminating the paradoxical nature of both political belief and the contradictions of (anti-)imperial imaginations.

**History, Narratives, and Memory Politics**

*Discussant: Professor Hue-Tam Ho Tai, Harvard University*

**Shu-wen Tang, National Chengchi University, Taiwan**

*The Violence of History, the Monopoly of Poetic: The narrative of the lack and the mystery in Taiwanese White Terror Literature*

This paper centers on several former imprisoned or exiled left-wing Taiwanese writers (novelists-witnesses), analyzing the symptom of White Terror trauma mediated in their
fictional representations of the state violence, along with the collective memory/amnesia in “the (un)seen” and “the (in)visible” in these stories. Through focusing on two typical narrative modes in Taiwanese White Terror writings–i.e. the narrative of “deficiency” and of “opacity”–, this paper illustrates that, the focus of these works is not “witness/testimony” but “the loss of witness/testimony.” What these novels take pains to record is not so much “collective memory” as “a state of collective amnesia.” Therefore, the poetic as a device representing the collective trauma has dominated and even monopolized the novels of witness in Taiwan. With the approach of Althusser’s “symptomatic reading,” this paper will go further to expose the confrontation and competition between “the political” (ethics) and “the poetic” (aesthetics). On the crossroad of the past and the future, by comparing Taiwan texts with works from other Sinophone literature regions, conclusion of this paper shows that, Taiwan White Terror novelists-witnesses, with their aesthetic height and profound thought, have surpassed both the anti-communist novels across the strait and the red canons on the continent. They have founded a unique literature of trauma in Sinophone literature. On the one hand, their political “passivity” in their writings perhaps demonstrates precisely some “activity” that is not cheapened and rigidified in literature. However, on the other hand, one cannot deny the fact that, their skepticism and passivism might witness to an era of literature bearing no witness to history.

Kristen Sun, University of California Berkeley

South Koreans Haunting South Koreans: Guilt and the Ghosts of Colonialism in R-Point

R-Point (Kong Su-chang, 2004) is a South Korean war/horror film that portrays a platoon of South Korean soldiers on a mission to find out the whereabouts of another missing platoon. The film takes place in 1972 during the Vietnam War. This paper explores the generic slippages of this film - at times, it falls within the horror ghost film genre (featuring a Vietnamese woman ghost with long black hair and dressed in white) and at times it falls within the war film genre - to address the themes of guilt, haunting, and ghostliness that resonate throughout the film. I argue that R-Point follows along conventional American films about the Vietnam War such as Platoon, Apocalypse Now, and Casualties of War, which all depict the "real" enemy as the internal enemy - the American soldier who either turns on his fellow soldiers or commits such unspeakable acts of horror (indiscriminate murders, torture, rape, etc.) that fellow American soldiers have but no choice to turn on them. Similar to these American films, R-Point demonstrates that the true horror of the Vietnam War for Korean soldiers are Korean soldiers themselves, as one-by-one, each soldier dies by their own devices or they are killed by their fellow soldiers. What type of guilt is at play here when the ghosts that are haunting
the South Korean soldiers are their own missing soldiers? By rewriting the trope of victimhood so that the victims are refigured as South Koreans rather than Vietnamese, South Korean guilt and culpability in the participation of an imperialist war can be erased. I also draw comparisons to two other South Korean films - Joint Security Area (2000) and Silmido (2003) - to reflect on South Korean-on-South Korean violence as a manifestation of guilt in the broader context of the Cold War.

Keung Yoon Bae, Harvard University
*States of Incompletion: Female Ghosts as Agents of Heterogenization in Rouge and Epitaph*

The female ghost is an oft-seen and powerful trope in Chinese and Korean pre-modern culture, appearing in innumerable works of literature and folklore; today, it is still a palpable presence in popular culture and visual media. In my paper, my goal is to show how the pre-modern female ghost in Korea and China, despite the different narratives they comprise, are representations of women as incomplete social entities, and then illuminate in what ways the modern female ghost in the East Asian cinematic medium have inherited this quality from pre-modern manifestations. In the context of modern film, ‘incompletion’ as a defining quality of the female gender and female social status is appropriated to communicate problems and issues in contemporary society, and draw attention to the ‘incomplete’ status of what we perceive to be truth and reality. I aim to draw on two films, Epitaph (2007, Korea) and Rouge (1988, Hong Kong) and analyze their utilization of female ghosts as a national allegory against a colonial/post-colonial backdrop, namely, Rouge in the face of Hong Kong’s 1997 Handover and Epitaph as a retrospective of Korea’s colonial past. I will also demonstrate how the quality of ‘incompletions’ has been applied not only to specific socio-political situations, but also how it permeates the very structure of narrative and style, thereby destabilizing pre-established totalizing discourses on the historical events that the films refer to.

Constructing Imageries: Visual Media in East Asia
Discussant: Professor Jie Li, Harvard University

Zhiyan Yang, University of Chicago
*Ladies from Yuefenpai Calendar Posters: Image and the Imaginary in the Making of Chinese Modernity*

This paper explores the presence of women in the newly-popularized art form of yuefenpai, or calendar posters in the urbanizing areas (mostly Shanghai) of China roughly from 1910s to 1930s. As part of the visual culture of the newly found Republican China, the images of
yuefenpai served as both a powerful end product and a means of documentary, bearing witness to the ideological, socio-political, and cultural transformations the country had gone through since the Opium Wars. How were women realized and represented as a chain of the marketing schema in the context of a thriving cosmopolitan culture? How were they shaped and oriented by the political discourse? What different impacts did yuefenpai have on different social groups? How relevant were yuefenpai in terms of the campaign of achieving “modernity” in China? Aim at answering those questions, this paper approaches the topic from two aspects: on the one hand, beautiful ladies in yuefenpai as a recurring subject matter adopted a certain pattern of social and cultural identities, and by recognizing the patterns in comparison with the ongoing discourse of feminism and other social endeavors to elevate women’s social status can one understand how yuefenpai responded to the discourse for its own agenda. On the other hand, as a medium mainly invented for commercial uses in the milieu of urban circumstances, yuefenpai will be interpreted as a new way of constructing visual images and cultural messages, which would in turn reinforce the notion of modernity in the Republican China. The conclusion reveals that yuefenpai should not be oversimplified merely as another form of commodification of women and reinforcement of patriarchal control by the male gaze. Instead, it managed to adopt a wide range of visual languages that spoke to a variety of consumers from all kinds of social background.

Kathryn Page-Lippsmeyer, University of Southern California

A Space of Our Own: the Absent Body in SF Magazine Covers 1959-1969 (Japan)

Science fiction illustration is characterized by art historian George Slusser as a medium that uses the formal tools of other schools of art to purposefully situate the human body and human experience at the center of technological imagination. Into this body-dominated visual culture, the cover illustrations of Japan’s first commercial and longest running science fiction magazine, SF Magazine, present a variety of distinct spaces where the body is largely absent. The contributions of the visual space created by the first ten years of the magazine’s covers require we modify our understanding of the aesthetics of science fiction illustration to incorporate bodiless space. Guided by the visual studies scholarship of Zahid Chaudhary and Michael Saler, who investigate strategies of representing the invisible, I compare these covers with covers from the American sister publication The Magazine of Fantasy and Science Fiction to read the first ten years of SF Magazine’s cover artwork as attempting to create a visual representation of Japanese science fiction itself. I argue SF Magazine’s cover artists imagined a bodiless landscape of science fiction in Japan, creating a visual “space” those participating in the subculture both as writers and fans could inhabit and make their own. SF Magazine was at the center of what Bolton et. all characterize as the "organized movement" of Japanese science fiction, and these covers made visible a distinct Japanese genre while contributing to the transformation of science fiction as a new subculture in Japan. We must
consider not simply the contents of this publication, where most major science fiction writers published at least one story, but also the visual representation created by its covers and the conversations these cover artists were engaging in with American publications to fully explicate an aesthetics of science fiction illustration.

Angela Becher, SOAS, University of London

The Stadium Fries its Athletes: China’s Iconic Architecture in Animation Films

In recent years, particularly big, tall and glitzy buildings have emerged in Chinese cities, turning Chinese architecture into objects of visual consumption. The present paper scrutinizes how the ‘spectacularization’ of the built environment is transferred into the visual imaginaries of two Chinese animation films. The first, Restart, (2010, 14’) by Miao Xiaochun, transposes Michelangelo's painting Last Judgment (1541) into a three-dimensional space into which Miao transports Beijing’s Grand National Theatre and Olympic Stadium. While the mountainous theatre containing uncannily swaying marionettes divides the landscape, the Olympic Stadium is imagined as a heated pan that melts its sculpted athletes like pieces of butter. In Mist (2008, 34’), Zhang Xiaotao’s negotiation of architecture is no less pessimistic. He relocates the built environment of Chongqing, Shenzhen and Beijing to within a society of ants and iguanas where moments of life and death alternate just like the demolition and reconstruction cycles of the contemporary Chinese city. Eventually, Zhang lets all skyward architectural aspirations perish when a monumental glass and steel Tower of Babel ceremoniously falls to pieces and buries the city beneath its rubble. Accompanied by epic Western (style) classical music, both animation films playfully render landmark buildings ‘non-objectual’ and rather turn them into an experience of sound, shape and colour, creating an alternative—and disturbing—landscape. Based on the semiotic assumptions of Charles Sanders Peirce and taking into account architectural theory, cultural, and urban studies, the paper looks at the symbolism of the representations of architecture. It aims to show that behind the frightfully beautiful images in these two films lays an immanent criticism of politics and social inequalities that defies the splendour usually associated with architectural iconicity.

Barbara Leung, New York University

Looking at North Korea through a North American perspective via Instagram

With the democratization of photography through venues, such as Instagram, the curiosities of the daily life of North Korea has been captured and shared across the web. The democratization and shift in authority of the “photographer” has resulted in what we may consider to be the more “authentic” version of the quotidian in one of the most closed-off nations. What I propose to examine is the presentation of North Korea through Instagram photographs between a popular user (@drewkelly, who teaches English in the state) and
National Geographic. Premised on the consideration that Instagram aims to please the eye, the questions that I seek to answer include: how does aesthetic play a role in presentation of daily life; how does this popular user’s aesthetic differ from National Geographic’s (which journalist Andy Grundberg identified as always pleasing to the eye); how do these images position North Korea as the other; and how does it differ from other media representations of North Korea (both pre- and post- Kim Jong Il)? In order to answer these questions, a close examination and understanding of social network sites (through the writings of danah boyd and Nicole Ellison) along with the concept of archiving and memory is needed. The methodology will consist of a comparison model, examining these images and highlighting the points of difference and similarities of the aforementioned “publishers.” This close look at North Korea in photographs through popular platforms has yet to be performed given its recentness. Looking at the nation through a North American lens will provide a perspective on the new Other and how the unknown (and previously forbidden) is approached in the 21st century.

**Bridging Cultures: Linguistic and Aesthetic Encounters**

**Discussant: Dr. Casey Schoenberger, Harvard University**

**Elizabeth Emrich, Cornell University**

*Dueling exhibitions: Chinese Nationalist Performance on the World Stage*

In 1934, two exhibitions took place simultaneously in Paris: the first to open, in February, was Modern Japanese Prints and their Origins at the Musée des Arts Décoratifs, while the second, smaller show, Painters and Printmakers from Revolutionary China, organized in part by Lu Xun, opened in March at the Galerie Billiet–Pierre Vorms. Each of these exhibitions was an attempt at nationalist positioning and performance on the part of Chinese and Japanese artists, politicians, and intellectuals, intended to demonstrate each country’s strength, modernity, and deep cultural history. It is in this international contest of ‘soft power,’ supported at home in China as well as abroad in Chinese student groups and expatriate societies, that we find politically significant decisions being made over what type of artwork should represent the nation. Clearly, given the depth of artistic Sino-Japanese exchange taking place concurrently in China and Japan at this time, it would be disingenuous to characterize all facets of their international relationship as competitive. However, in the context of Europe, it is clear that Chinese artists (if not the Chinese government) recognized artistic production as a cultural market to be cornered. Capitalizing on the long and well-respected narrative of Chinese history and tradition, prominent artists and intellectuals, including Xu Beihong, Liu Haisu, and Lu Xun, attempted to differentiate China from Japan through art exhibitions and to characterize it as a modern nation deserving of respect not only for its cultural tradition, but
for its ongoing innovations in artwork. Rather than presenting a syncretic, overarching sense of the China’s nationhood or modernity, these international art exhibitions ultimately imagined a pluralistic sense of these concepts, as promoted by individuals and the organizations and elite networks in which they were involved.

**Yiwen Shen, Columbia University**

*Liminality and Otherness in Minister Kibi’s Adventures in China*

The Illustrated Handscroll of Minister Kibi’s Adventures in China is a twelfth-century Japanese textual and pictorial account of the anecdotal adventures of Kibi no Makibi (693-775). Kibi, who historically was an envoy to China, is depicted as imprisoned in a haunted tower by the Chinese who are jealous and embarrassed on finding his proficiency in various intellectual accomplishments. With the aid of the demonic postmortem transformation of Abe no Nakamaro (698-770), another Japanese envoy starved to death in the tower by the Chinese, and of the Japanese gods, Kibi passes three rigorous challenges and eventually causes an eclipse of the sun and moon in China in order to get back to his homeland of Japan. In this paper, I will discuss the multiple dimensions of liminality represented in the scroll and explore the process by which the handscroll visually constructs China as a familiar Other. In addition, I will show that its critical attitude towards China is not only to bolster Japan’s own cultural identity but also to condemn the Taira clan, which was opening the way for renewed official contact with China.

**Di Cui, Harvard University**

*An analysis of Translated American Literature during the Late Chinese Cultural Revolution Period With an Example of Zhaiyi 1973-1976*

Almost none of the translated foreign literature during the Chinese Cultural Revolution (1966-1976) was officially published in Mainland China, leaving a pre-conceived notion to many that no foreign literature was translated and introduced during the ten years under the extreme pressure of ideological control. Given the fact that the control of power and ideology over translation had reached an extreme degree during the Chinese Cultural Revolution, which is manifested both in the biased samples of translated literature and discrepancies in translation practices, a considerable amount of selected foreign literature was still translated and introduced to Mainland China. Considering the interplay of political power control over discourse during the Chinese Cultural Revolution as well as intersections of cultural production and social action, this research is based on a combined methodology of statistic approach and specific case study in relation to translation practices, hoping to provide a general picture of foreign literature introduction as well as to restore the struggle of translation practices and experimental writing as a whole during the late Chinese Cultural Revolution First, through the perspectives of circulation and translation strategies, this
research examines the features of American literature introduced in Zhaiyi or Selective Translation during 1973-1976 with a statistic method. The research then focuses on concrete translation practices through comparative textual analysis of When I was Lost (James Baldwin), during which translators’ individuality interplay with ideological control, resulting in discrepancies between the translation and the original work. Finally, the research explores the selection of texts through interviews with editors of Zhaiyi to explore Zhaiyi’s value as the only magazine introducing foreign literature that circulates within certain groups (or Nei Bu Fa Xing) during the 1970s in Mainland China.

Tingting Zhao, Stanford University

Reconstructing Meaning: Modernizing Peking Opera through Montage

At the dawn of the 20th century, Peking opera, a form of traditional Chinese theater, faced an unprecedented crisis: people were disengaged from this form of entertainment. At its core, this crisis of Peking opera was a crisis of meaning making at the threshold of modernism. In other words, the meanings that traditional Peking opera transmitted were no longer appreciated by modern urban dwellers: the conventional plots reinforced Confucian values, the speech annunciated non-vernacular language, and the wardrobe reinforced class and gender roles. Two important figures in Peking opera, Mei Lanfang and Qi Rushan, took upon themselves the responsibility of addressing this crisis. Through their montage-like approach to theater, they transformed Peking opera into a new artistic form that catered to modern audiences. Essentially, montage deconstructs and reassembles elements of traditional opera -- such as gestures, mise-en-scene -- in order to make it relevant for modern values while keeping intact its traditional essence. Critically examining and modernizing the traditional form, Mei and Qi successfully elevated Peking opera's status to that of national drama during the 1930s. Moreover, the use of montage has further implications. In 1935, when Mei performed in the Soviet Union, the use of montage construction in his performance resonated with the Soviet filmmaker Sergei Eisenstein and German dramatist Bertolt Brecht, who also applied montage in their own film and theater. This paper seeks to investigate Mei and Qi’s scholarship so as to underscore how Peking opera forged a new visual taste and cultivated an opera criticism community. Additionally, this paper also provides a new account of the connections between Eisenstein, Brecht, and Peking Opera, so as to explore the strong correlations between artistic forms and montage across borders.

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Re-Sinicization of Kunqu Opera: on Pai Hsien-Yung's Kunqu theory

This essay analyzes Taiwanese American writer Pai Hsien-yung’s theory on Kunqu Opera, and particularly how he elaborates his adaptation of The Peony Pavilion, which performed in top ranked universities in China. First, Pai titles his adaptation “Youth Edition” to attract the
young generation as targeted audience by choosing young actors to rejuvenate Kunqu Opera as a cultural heritage. Furthermore, Pai considers the return of Kunqu Opera in 2004 as representing a prelude to Chinese traditional culture renaissance. Despite the popularization of Kunqu, Pai argues for the constitution of an elite group who will act as leaders to this renaissance. Additionally, Pai connects the Youth Edition of The Peony Pavilion and Kunqu Opera to Chinese civilization in order to help contemporary Chinese to rediscover their cultural identities. For Pai, Kunqu performance represents the national spirit of China that should be popularize abroad among overseas Chinese as well as non-Chinese. In this regard, Pai’s adaptation represents not only the modernization of Kunqu Opera, but also the re-sinicization of traditional Chinese culture in a global context. I argue that Pai’s theoretical discussion on Kunqu Opera provides a new paradigm for reunifying the PRC and Chinese civilization by disassociating the memory of communism in order to promote a sense of a pan-Chinese cultural nationalism within China and in the greater Sinophone world. Though an analysis of Pai’s Kunqu theory, this essay will investigate how one may understand Pai’s Kunqu reformulation and how this adaptation might be related to questions of cultural nationalism, knowledge production, and Chineseness. For the younger generation who, in Pai’s view, are rapidly becoming westernized, does the revival of Kunqu Opera constitute a possible articulation of de-westernization? Can Pai’s new elitism function as a corrective to the rampant commodification while simultaneously popularize traditional Chinese culture?