

Session #3580

Panel 51 Negotiating Strategies for Remembering a Site: Art and Cartography in China from the 13th to the 20th Centuries

Session Abstract:

Maps and landscape paintings are understood as alternative if not contrasting modes of documenting topography— the former record information such as relative locations, distances, and place names, while the latter recreate and evoke memories of aesthetic appreciation and physical participation. The two modes of representation, however, move closer to each other in pictorial maps and topographical paintings. On the one hand, artists are known to have consulted maps in their depictions of topography. On the other hand, woodblock printed maps have become more “painterly” in their rendering of pictorial elements, composition, and format. This panel seeks to contribute new interpretations of this interaction by exploring the convergence of art and cartography as the negotiation of representational strategies to shape geographic knowledge and foreground historical, political, religious, cultural, or personal narrative.

Yanjie Mu examines Pingjiang map of Suzhou during the 13th Century, highlighting how local cartographic representations promoted imperial visions. Li-tsui Flora Fu studies the interaction between mapping and painterly representations of Mount Taibai from the 14th to the 18th centuries, treating these images as fields where representational strategies were negotiated in response to various personal, institutional, religious, and cultural agendas. Fongfong Chen studies the making of Hong Kong’s historic landscapes, examining how personal and cultural memories strategically contribute to their representations across different media.

Li-tsui Fu (Presenter), Hong Kong University of Science & Technology

Organized Panel Session Abstract:

This paper proposes to study the interaction between mapping and painterly representations of Tiantong Monastery, a Chan temple located in Mount Taibai to the east of Ningbo, Zhejiang province. Major materials for examination include Picture of Mount Taibi, a landscape handscroll attributed to the late Yuan and early Ming artist Wang Meng (1308-1385) in the collection of Liaoning Provincial Museum, and three map illustrations featured in Gazetteer of Tiantong Monastery published in 1630 and 1712. A close comparison reveals similarities as well as differences that gain significance when placed against the vicissitude of the site, linking them to cultural and social trends such as the expansion of travel, the proliferation of topographical pictures and literature, the prosperity of print culture, and the upsurge and decline of gentry patronage of Buddhist monasteries from the 14th to the 18th centuries. Seeking to move beyond evaluating these images in terms of fidelity to the physical site, or interpreting visual similarities as

simply signs of direct influence or access to shared pictorial and textual sources, this presentation treats these images as fields where representational strategies from landscape painting and mapmaking traditions were negotiated in response to personal memories as well as institutional, religious and cultural agendas. This will open up further inquiries into the manner of their production, intended function, and network of circulation, inviting us to explore in a more dynamic manner how each representation forefronts and documents knowledge about the site and contribute to the creation and preservation of its visual identity.

Fong Fong Chen (Presenter), Lingnan University

Organized Panel Session Abstract:

This paper investigates how artworks, physical sites, and documentary materials have preserved and reimagined the heritage of Sung Wong Toi in Hong Kong. Sung Wong Toi has been associated with literati gatherings since 1916 and with legends of the exiled Southern Song court. During the Yuan dynasty, a monolith carved with three Chinese characters meaning “terrace of the Song emperor” was placed on top of Sacred Hill in Kowloon City, and it became a famous scenic spot in the early twentieth century. After Sacred Hill was levelled during the Japanese occupation in the 1940s, the surviving fragment of the monolith was relocated to Sung Wong Toi Park. Though the original monolith has largely disappeared, and visitors do not flock to the park, the newly built Sung Wong Toi subway station, the archaeological discoveries in the Sacred Hill area, the historical and cultural memories surrounding the sites, and dedicated local communities have enriched and complicated our understanding of this place and its legacy. What do documents and artworks—whether abstract or representational—tell us about a place past and present? With reference to pictorial evidence, this paper emphasizes the physical environments, people, and events that are both inherent and situational in Sung Wong Toi’s cultural landscapes and communities. It argues that personal and cultural memories contribute to its representation across mediums as a sight and site of remembrance of the past.

Yanjie Mu (Presenter), University of Heidelberg

Organized Panel Session Abstract:

Afflicted by Jurchens’ invasion in the early 12th Century, the Song Imperium was forced to fledge from the Yellow River plain to the Yangtze River Basin. After the establishment in Hangzhou, the Southern Song court appointed officials to restore war-ravaged cities on the northern border. One of these cities, Suzhou, took one century to fully recover. The city’s map, Pingjiang tu, interacted with the urban restoration and implemented the new empire’s governance.

This research maps out the urban infrastructure and artefacts in Pingjiang tu and chronologizes the time periods of their reconstruction. Artefacts’ representation in the map is compared with that in the textual evidence. It discovers that the map

depicted not only what was built but also what was being planned but never carried out, as well as the un-restored historical sites. The artefacts' varying construction dates indicate that the map was a compilation of data collected from successive local officials. As a local report to the central government, the map reflected the imperial vision of frontier cities in aspects of military defence, transportation, and diplomatic ties. This study unpacks the multi-temporality of Pingjiang tu and the social context for its production. It reveals that mapping practices in imperial China assumed the triple roles as scenario, preservation, and restoration.

[Session #3602](#)

[Panel 52 Modernity through the Eyes of Civilians: Religion and Social Activism in Hokkaido, Taiwan, and Tokyo, 1900s-1950s](#)

Session Abstract:

In the nineteenth and twentieth centuries East Asian world, modernity was experienced largely through introduction of Western culture and socio-political systems. Moving into this current to establish a modern nation state, the Meiji government of Japan sought to expand its geopolitical influence in the region. At the same time, perceiving the potentiality of religion such as Christianity as a standard of code and unity, a regime centring on the pseudo-religion of emperor worship was laid out domestically. The annexation of Hokkaido, Ryukyu, Taiwan, and Korea, as well as the aggression from the 1930s have not only defined the nature of modern Japan as a colonial empire, but also led to the difficult ethnic relationship among the post-war East Asian countries. On the other hand, discourses and social activism by individuals and civil organisations from both Japan and its (former) colonies also explored modernity and/or modern values through varied religious and intellectual traditions, attempting to understand, interrogate, and overcome the issues of expansionism/colonialism, national unity, and ethnic relationship. To understand how these civilian movements unfolded, and how modernity was perceived by different actors throughout the first half of the twentieth century, this panel will explore (1) the ideas and practices of the fortune-teller and entrepreneur Kaemon Takashima regarding the reclamation of Hokkaido (1880s-1900s), (2) a Taiwanese Christian Tsiu Thian-lai's theological discussion on self-realisation and social betterment (1920s-30s), and (3) the American Friends Service Committee's efforts to reconcile East Asian countries through religious practices in occupied Japan (1945-52).

Soichi Tsuchiya (Presenter), Waseda University

Organized Panel Session Abstract:

This presentation examines the activities and thought of Kaemon Takashima, a

famous fortune-teller and entrepreneur in the Meiji period, especially his views on Hokkaido. He is known today as the founder of the Takashima Ekidan (Takashima Fortune-telling Association). He was, however, known not only as a fortune-teller, but also as an entrepreneur. From his base in Yokohama, he undertook projects such as land reclamation for the opening of railways, construction of gas lamps, and the establishment of Western style schools. It is said that he relied on Yijing divination in order to make business decisions. In his later years he was also enthusiastic about the development of Hokkaido. He put his own private fortune to open a farm in Hokkaido and moved to live there to manage it with his family. He also became president of the Hokkaido Coal Mine Railway and devoted himself to the development of Hokkaido. Moreover, he wrote a book on Yijing and published his fortune-telling results in newspapers so that many people would know the importance of Yijing. He also published his fortune-telling results in newspapers, including those of the Taiwan expedition and the Sino-Japanese War. There is no comprehensive study of this man who, like many people in the Meiji period, had to reconcile the “civilization and enlightenment” with the cultural and intellectual heritage of the Edo period. Taking his example as a point of departure, this presentation explores understand how people in that period thought about the relationship between tradition and modernity.

Kazue Mino (Presenter), Meiji Gakuin University

Organized Panel Session Abstract:

From the late nineteenth to the first half of the twentieth-centuries, Taiwan found itself being caught between Western and Japanese modernity. The advent of the former began in 1859, when the late Qing Taiwan started to receive their first modern Christian missionaries as the result of the Treaty of Tientsin (1858). The latter came through its cession to Japanese Empire in 1895, thus doubly marginalising the island as the object of both Western civilisation and Japanese colonialism. Against this background, however, Christianity came to play a unique role for some Taiwanese as they utilised the gospel message to advocate social betterment through promotion of modern values such as protection of individual person's dignity, as well as critically interrogate the social injustices of colonial context. These discussions were published in various church publications in Romanised Minnan Taiwanese, Han characters, and Japanese, against the background of the burgeoning Taiwanese church autonomy movements in the late 1920s and the 1930s. To closely examine the significance of this anti-colonial consciousness of the early twentieth-century Taiwanese Christians, this paper will specifically focus on the case of Tsiu Thian-lai 周天來 (1905-75), a merchant and a graduate of Tainan Theological College (est. 1887). While little is known about his background, Tsiu was a prolific writer characteristic with his series of theological discussions on social betterment. By analysing the characters of his articles, this

paper aims to clarify what significance did the act of discussing society bear for Taiwanese Christians under colonial rule.

Natsuko Godo (Presenter), Purdue University

Organized Panel Session Abstract:

After the Asian-Pacific War, Japan faced a sharp shortage of goods after the war. In that situation, LARA (Licensed Agencies for Relief in Asia) supplies were planned, mainly by private(civilian) American organizations, as relief supplies for Japan. One of the key organizations in this work is AFSC (American Friends Service Committee), the Religious Society of Friends organization. This organization was founded in 1917 and had been providing help to post-war Germany or Japanese Americans who were forced to relocate under World War two. Esther B. Rhoads (1896-1979), who has long experience in Japan as a missionary to facilitate LARA's work, was selected as AFSC's representative in Japan. To fulfill Japan materially and spiritually, many relief supplies were sent from the United State and South American Countries. The AFSC, led by Rhoads, conducted a series of International Student Seminars as a reconciliation program in addition to LARA relief supplies at Tsuda College in Tokyo in 1949. The seminars were attended by students from Japan and the U.S. and students from China, Korea, and other East Asian countries. The activity was considered an opportunity to overcome the war between nations on a personal level and to reconsider the role of Christianity in postwar Japan and, by extension, in East Asia. Therefore, this paper focuses on the International Student Seminars as a relief operation by the AFSC and seeks to clarify the significance of their reconstruction program of Japan and the accompanying reconciliation they aimed to achieve.

[Session #3636](#)

[Panel 53 Belated Remembrance of Things Past: Japanese Postcolonial Rewritings of Colonial Memories in East Asia](#)

Session Abstract:

From the end of the 19th century to the mid-20th century, many Japanese lived in the East Asian region under the Japanese colonial rule. Some of them gained a variety of experiences there, which very often deeply influenced their identity formations. This panel focuses on four Japanese intellectuals who experienced colonial East Asia before WWII: an active feminist writer who was born in Daegu, Korea (Kazue Morisaki), a Nagasaki-hibakusha novelist who had lived in the pre-WWII Shanghai (Kyoko Hayashi), a famous mystery writer who spent her childhood in Seoul, Korea (Misa Yamamura) and a translator of American literature who fought, as a soldier, against China (Takashi Nozaki) so as to examine how they expressed their experiences of East Asia in the "post-colonial" era and how

they came to understand the significance of Japanese colonial histories. What matters most in our panel is their long silence or hesitation about their pre-war experiences. Our examination of the significant experiences of East Asia by the two relatively well-studied Japanese writers (Morisaki and Hayashi) and by the less studied ones (Yamamura and Nozaki) as well as our critical scrutiny of their uniquely belated expression provides new perspectives for the study of Japanese post / colonial literature and culture.

Ryota Nishi (Presenter), Chuo University

Organized Panel Session Abstract:

Kazue Morisaki (1927-2022) was born into a wealthy Japanese colonizer family in Daegu, Korea, under Japanese occupation, and spent her early childhood there till she decided to “return” to Japan when she was 14 years old. She joined labour movements in Northern Kyusyu coalfield around the late 1950s, while enthusiastically wrote many poems and essays. Despite the enormous influence she left on the history of the labour movement and feminist theories in Postwar Japan, Morisaki’s early writings, including *Possession of Non-Possession* (1963) and *Struggle and Eros* (1970), have long been out of print, but recently republished one after another. These recent republications seem to prove people’s growing interests in her early works, even though these are extremely difficult to read, which mainly due to its combination of her unique terminology and personal memories of her childhood in Korea. The difficulty itself represents her struggle to create her own language to break down the amalgam of the problems of postwar Japan (remnants of traditional patriarchy, exclusionist nationalism, and racism toward non-Japanese citizens) into manageable segments. While much research on the importance of her childhood memories in these writings has already been done, the unique role of remembrance itself played in the texts has been rarely explored. In this presentation, I will focus mainly on those early writings and analyse the role of memories and remembrance there.

Hiroyo Sugimoto (Presenter), Tokyo City University

Organized Panel Session Abstract:

Misa Yamamura (1936-1996) was one of the most popular mystery writers in Japan in the 1980s, even called Japan’s Agatha Christie. Hardly anyone knows that she was born and lived in Keijo, Colonial Korea until the age of fourteen, returning to Japan with her family after Japan’s defeat in World War II. She carried with her memories of the rise and fall of the Empire of Japan, and she used those memories as a subject of her early works to launch a career as a writer. In her first novel, *Death of Keijo* (*Keijo no shi*, 1970), a Japanese woman, Ayako, visits Seoul in late 1960s to unravel her family’s secrets. This presentation focuses on how Ayako interprets the memory of the war, and how she behaves toward the

Koreans in Seoul. Ayako uses the term “etiquette” to suggest a way of dealing with contemporary Korean society. The term “etiquette” came to be used frequently in postwar Japan. Especially when the treaty of San Francisco was being signed, Japan was under pressure to show dignity as an independent nation to the Western nations. Newspapers and magazines took the topic in stride: What should we do? What is “diplomatic etiquette”? Ayako’s “etiquette” toward Koreans is confused with Japan’s protocol for the United States and Europe, transforming the memory of Colonial Korea in Japan. By discussing how Yamamura described the memory of the war as a mystery, I would like to reconsider the representation of the writer in postwar Japan.

Asako Nakai (Presenter), Hitotsubashi University

Organized Panel Session Abstract:

Born in Nagasaki, Hayashi Kyoko (1930-2017) spent her first fourteen years mostly in Shanghai, where her father was employed by Mitsui Bussan trading company. Hayashi returned to Nagasaki in early 1945, and was mobilized to work at a munitions factory where she met the atomic bomb attack on August 9. Her reputation as an “atomic bomb writer” was established by her first published work, *Ritual of Death* (*Matsuri no ba*, 1975), which won the year’s Akutagawa Prize. While writing extensively about the Nagasaki bomb attack and its aftermath, she also started writing stories based on her childhood experience in Shanghai. Most of Hayashi’s stories are written in a mixed style of reportage and memoir, based both on historical documents and on her first-hand experience. This paper proposes to read Hayashi’s early writings not as separate stories but as a continuous flow of text in which memories of different times and locations overlap with each other through layers of histories, personal narratives, recurrent metaphors and analogies. A particular focus will be put on the repeated appearance of sex workers: *karayuki-san*, or daughters of poor peasants in Nagasaki Prefecture who were illegally shipped to Shanghai in early twentieth century; *hibakusha* who became prostitutes for US soldiers in order to survive. I will argue that Hayashi’s sympathetic portrayal of those women lies at the core of her efforts in rediscovering intertwined histories of East Asia whose fragments was buried within her personal, distant memories.

Hajime Saito (Presenter), University of Tsukuba

Organized Panel Session Abstract:

A scholar of American literature and translator, Takashi Nozaki (1917-1995) is still remembered as a translator of J. D. Salinger’s *The Catcher in the Rye* (1951). This translation (1964) has been famous for Nozaki’s intentional use of the slangs of the 1960’s Japanese young people so that the translation caught the readers’ heart. It has been widely read and regarded as authoritative until the publication of Haruki

Murakami's new translation (2003). Nozaki has thus been recognized as a famous translator, although the relationship between his career and his translations has been least studied. This presentation focuses on Nozaki's serious experiences as a soldier in China. After returning from the battlefield of China to Japan, he began teaching English in a high school and universities while working on translations of American literature, but he had not forgotten his war experiences in China. In fact, Nozaki referred to his war experiences when GHQ planned to help Japanese national universities use John Hersey's *Hiroshima* (1946) as a textbook (he agreed on the plan). In this presentation, I will focus on Nozaki's "Commentary" (1984) on his 1964 translation of *The Catcher in the Rye* in which he wrote "it [the publication of the novel] was 1951, in the midst of the Korean War" by which he seemed to help the readers remember the wars in East Asia. This presentation touches on other important episodes to further explore how Nozaki has preserved and explored his war-time memories in his translations of American literature.

[Session #3666](#)

[Panel 55 Reconstructing Memories, Reshaping Histories: Photographs of the Korean War](#)

Session Abstract:

What is the role of photography in remembering the Korean War (1950-53), the impact of which continues to echo long after its provisional closure? How can the medium challenge the dominant narratives and official memory of the war and complicate the way we understand it? This panel explores photographic practices that dispute the sanctioned narrative and visualize divergent experiences and memories of the Korean War beyond the border of the Korean peninsula and the timeframe between its outbreak (1950) and the armistice (1953), during which the fiercest form of violence was witnessed. As Tessa Morris-Suzuki called it, "the misremembered war," rectifying the widespread notion of "the forgotten war," some histories of the war have been dismissed by others, the prevailing accounts that highlighted the binary opposition between South and North Korea, the United States and the Soviet Union, and capitalism and communism during the Cold War era. Presentations of this panel—addressing how photography was used for China's accusation of the US adoption of biological weapons during the war, war monuments by Korean authoritarian regimes that have propagated official memory, vernacular images that reveal the muted history of the black presence in South Korea, and the photographic portraits of the displaced family that provide their virtual reunion transcending the physical and temporal constraints—demonstrate how photography intervenes in the revision of the flattened history of the war and makes visible the spatial and temporal diversity of wartime experience and its impacts, positioning the war in a wider historical frame.

Yi Gu (Presenter), University of Toronto, Scarborough

Organized Panel Session Abstract:

North Korea and China's accusation of the US for biological weapon attacks has been a much-debated topic of the Korean War. The previous studies, often aided by the declassification of archives or the publication of witness confessions, have focused on the credibility of the accusation or the political and social implication of the Patriotic Hygiene Campaign, a mass movement to annihilate flies, mosquitoes, rats, and fleas to fend off the threat of germ warfare. The vast range of visual materials produced to substantiate the accusation of the use of biological weapons, although occasionally acknowledged, have rarely received scholarly attention. This paper examines the photographs "documenting" the alleged germ warfare, with a focus on their circulation. These photographic materials were reproduced widely in newspapers, presented in the international investigation team's report, and most importantly, prevalent in the newly consolidated infrastructure of visual communication of the new China such as publications, itinerant exhibitions, magic lantern shows, and scientific education films. Various photographic evidence, featured as the foundation for this visual campaign, were skillfully mobilized by the party to conflate the truth claim of photography with the credibility of the party state. Most importantly, the visual campaign of the germ warfare during the Korean War set up a precedent for a particular kind of knowledge presentation that firmly but discreetly cements the role of the state as the ultimate mediator of scientific knowledge.

Jeehey Kim (Presenter), University of Arizona

Organized Panel Session Abstract:

This paper explores the ways in which photography intervenes in the mode of structuring the memory of the Korean War (1950-1953). How does photography challenge the state's various projects mobilized to construct the official collective memory of the war for both those who experienced the war and those who do not have any memory of the war? Can photography visualize silenced and forgotten memories of the war? This paper focuses on two photographic practices on the post/memory of the Korean War: one on war monuments and the other on black diaspora within South Korean society. Contemporary photographers make critical interventions into the post/memory of the war, including Yong-Suk Kang (1959-), who photographed Korean War monuments in South Korea built by authoritarian regimes to solidify the ideological stand against communism. The paper sheds light on the aftermath of the war by exploring private archives of vernacular photography, which were made by black U.S. war veterans and of children born to Korean women and black U.S. GIs.

Boyoung Chang (Presenter), Vanderbilt University

Organized Panel Session Abstract:

How does photography reconcile the past and the present of a traumatic historical moment? If photography imagines, not documents, a family that is not present anymore, how can we understand the family photograph? This paper explores the present of the Korean War and its memories, focusing on the photographic series *Eternal Family* (2015) by contemporary Korean photographer Byun Soon Choel (b. 1969). In the black-and-white photographs, elderly Korean people are holding pictures of their displaced families that they brought to South Korea during the Korean War (1950-53). For other images, based on old family photographs, Byun utilized a 3D age transformation technology and digitally rendered photographs in which the sitters stand alongside their separated family members being aged. Analyzing Byun's photographs, this paper examines how photography functions as a performative apparatus to facilitate an imaginary reunion of displaced families. The pictures of simple format, which provide a temporary reconciliation of the past and the present and the virtual and the real, are psychologically fully charged with grief, despair, and yearning caused by the tragedy. Beyond conveying visual affinities, Byun's constructed family photographs reactivate collective memories that gradually fade out and become a compelling reminder of the national trauma of loss, making the work a portrait of society.

[Session #3725](#)

[Panel 56 Re-Centering Women in Siam's Long Nineteenth Century](#)

Session Abstract:

With a few prominent exceptions, scholarship on Siam's long nineteenth century (1782-1932) pays little attention to women. Histories of nineteenth-century events are generally associated with male protagonists—especially royals, nobles, and missionaries—while discussions of cultural works or cultural change often ignore gender altogether.

Yet, as the papers in this panel will demonstrate, the art, literature, and documents produced in nineteenth-century Siam are teeming with female protagonists. A broad selection of poems, decrees, photographs, oral histories, and other sources reveal a nineteenth-century fascination with women's agency. Some of these female protagonists are depicted as worthy of praise, others as worthy of blame. And, despite the common scholarly perception that elite women's autonomy was more constrained than that of female commoners, our papers show that the choices and actions of palace women attracted outsized attention.

Why did this attention to nineteenth-century women wane in the twentieth? Why do our accounts of the period's history, art, and literature focus so

overwhelmingly on male creators and subjects? How does it help us better understand nineteenth-century Siam if we attend to the women who attracted so much attention in the past? This panel will re-center women in our understandings of Siam's long nineteenth century.

Pattaratorn Chirapravati (Presenter), California State University, Sacramento

Organized Panel Session Abstract:

Chao Chommanda Pae (1854-1943) was the first consort of King Chulalongkorn (r. 1868-1910). After King Chulalongkorn returned from his first trip abroad during 1871-72, he had the everyday outfits of court ladies re-designed to project an image of a modernized kingdom—a kingdom that was equal to any in the West. Chao Chommanda Pae, who was known for being stylish, volunteered to be the first to grow out her hair to shoulder length when the other consorts refused. She continued this leadership role throughout this reign. King Vajiravudj (r. 1910-26) elevated her royal title to Chao Khun, a rank equal to that of the second highest male official. Renamed Chao Khun Phra Prayurawongse, she was the only Siamese woman in the early twentieth century to receive such an honor.

At nearly ninety, Chao Chommanda Pae was asked by the Prime Minister of Thailand, Plaek Phibunsongkhram, to dress in a contemporary Western sartorial style. She agreed to dress in the newly mandated government-preferred style by wearing long hair, Western dress, and accessorizing with closed-toe shoes and hat. Photographs of Chao Chommanda Pae were published in various media, to which Siamese women reacted enthusiastically. Chao Chommanda Pae was invited to preside as president of new women's societies and foundations, which marked the new roles women played in the modern-style government. This paper focuses on the role of Chao Chommanda Pae as the first female model to help project new modern looks and female roles during the late 19th to early 20th centuries.

Matthew Reeder (Presenter), National University of Singapore

Organized Panel Session Abstract:

Throughout the nineteenth century, short historical narratives starring the women of early Bangkok's (1782-1868) elite households—from princesses to servants—proliferated in a variety of genres. Rather than glorifying male authority over women—and particularly the king's authority over the women of the Inner Palace—these narratives highlighted the resourcefulness and agency of their female protagonists. Several were oral histories later put down in writing. Others were taken from records kept by the female officials of the Inner Palace. Still more were conveyed in poems and genealogical records. The wily protagonists of these narratives are the uncontested agents, even though their behavior is not always above criticism. However, stories of unruly women and the sexual power dynamics of early Bangkok's elite households ran counter to revisionist attempts to re-center

historical narratives around the male figures of the monarchy in the early twentieth century. At this time, many of the female-centric historical narratives so popular in the nineteenth century were deleted, marginalized, or lost. The master historical narrative of the emerging Thai nation became, in the process, androcentric as well as royalist.

Arthit Jiamrattanyoo (Presenter), Chulalongkorn University

Organized Panel Session Abstract:

Following the Siamese monarchy's de-monopolization of female dance-drama in 1855, Siamese elite men began to boast female theatrical troupes whose performers were largely comprised of their own wives. Their families and collaborators played a crucial part in reinventing and commercializing the Siamese traditional theater in the latter half of the nineteenth century, giving rise to a number of new dramatic art forms. Such polygynous family troupes, however, gradually declined in the face of domestic and financial predicaments, anti-polygamous critiques, and the expansion of women's rights. This paper explores these peculiar sociocultural entities in nineteenth-century Bangkok at the nexus of theater studies, gender and family history, and the history of emotions and the senses. Socially speaking, the evanescent history of polygynous theatrical troupes offers a dramatic lens onto the lived experience and erosion of polygyny as a social institution during Siam's transition to modernity as well as the inarticulate lives of ordinary women, especially those abused or failed by the system. This shared history entailed offstage dramas such as jealousies, lawsuits, and scandals. Aesthetically speaking, their multifarious recreation of the Siamese theater also resulted in visual, sonic, and kinesthetic novelties. As sites of cultural innovation, the troupes endowed their female members with specialized skills favorable to their life-rebuilding vis-à-vis polygyny. In many cases, such embodied knowledge did advance women's agency, as it facilitated their remarriages and post-polygynous livelihoods, before modern education did so more expansively in the twentieth century.

Worathipa Satayanusakkul (Presenter), Thammasat University

Organized Panel Session Abstract:

Thai historiography pinpoints the reign of King Mongkut (Rama IV, r. 1851-1868) as the beginning of the transition from traditional Siamese society to "modern Siam." The status of women changed significantly during this time. These raise questions among historians whether the change actually elevated women's status or tightened control over their sexuality. This paper aims to understand the management of women's sexuality in King Mongkut's royal proclamations. It argues that the changing status of women not only resulted from an attempt to improve their social conditions in accordance with Western values, but also from changes within Siamese society, such as the conflict between the concepts of freedom and

sakdina (feudalism), the attempted resolution of gender and sexual problems, and the Siamese elite's sexual mores in the global context of colonial expansion.

Session #3738

Panel 57 Towards Broader Local, Gendered, and Cultural Knowledge of World War II in the Philippines

Session Abstract:

In October 2022, the Philippine Congress passed a consolidated bill titled “An Act Integrating a Comprehensive Study of Philippine History During World War II into the Higher Education Curriculum”. The intent of the bill is to challenge World War II narratives from the perspective of foreigners and integrate more narratives that highlight the heroism of Filipino guerillas and civilians. Should this bill be enacted, tertiary-level teachers are encouraged to allocate fifty per cent of their Philippine History courses to World War II discussions. An underlying dimension of the bill involves the use of research on World War II in the Philippines which currently remains limited to a handful of scholars. The minimal research on World War II by Philippine historians reflects the challenges of writing these histories that involve the use of primary sources that are written in Japanese or accessible only in foreign archives, the scarcity of local archival materials due to lack of conservation, and oral histories rooted in memories that are fading over time. Despite these challenges, this panel uses various interdisciplinary approaches to contribute new research on World War II.

Central to these studies involve the use of propaganda materials such as film (Ubaldo), essays (Cheng Chua), and newspapers (Redison) to unpack gendered and intellectual engagements that shaped Philippine and Japanese societies at war. Tanauan's local World War II history (Silva) contributes to expanding a community's memory of heroism and resistance. Collectively, this panel aims to broaden understanding of World War II in the Philippines.

Karl Ian Cheng Chua (Presenter), Hitotsubashi University

Organized Panel Session Abstract:

A well-known policy by the Japanese forces in the Philippines was the promotion of the national language. This was a means to mitigate the cultural influence of the Americans on Filipinos through their public education program. However, the Japanese policy was not as successful considering that English and Spanish were still used in media. While Philippine historians would negate these as “propaganda,” Filipino literature scholars praised the period as a time when Tagalog literature flourished due to this policy. Liwayway, a literary magazine publishing since 1922, became the conduit for this. Despite this re-evaluation,

Liwayway was still a space for Japanese propaganda which included sections on Japanese language lessons, and images of Japan. Interspersed in the magazine are articles written by military personnel. There would also be a number of pieces written by “people of culture” or bunkajin, writers and intellectuals from Japan who were sent to the Philippines as part of the propaganda machinery to influence the Philippine cultural space. Rather than dismissing these pieces as propaganda wholesale, this research would look at the content of published articles. Translated in Tagalog, the pieces offer a glimpse into the thought process of the bunkajin as they cautiously navigate this space, particularly when the readership can easily dismiss them as mouthpieces of Japanese propaganda.

Frances Anthea Redison (Presenter), University of the Philippines Visayas

Organized Panel Session Abstract:

During the Japanese Occupation of the Philippines (1941-1945), all forms of mass media including newspapers were under the strict censorship of the Japanese Propaganda Corps. Portraying normalcy was one of the goals of Japanese-sponsored periodicals that were allowed to operate in the course of the war. And yet, although these newspapers served as a propaganda tool for the Japanese, wartime newspapers in Iloilo document a women’s beauty pageant that revealed how the Japanese dealt with Filipino women’s civic roles while appeasing the elites. Using wartime newspapers of Panay Shu-ho and Panay Times, this study shows that some women enjoyed a position of privilege because of their social class, which permitted them to continue to practice their pre-occupation activities and maintain their public presence amid the war. Moreover, since the periodicals were published during the occupation, they are historiographically valuable in providing useful information on the lives of women compared to the notion of normalcy that the Japanese promoted. Not only did these wartime press include the situation of the war in Iloilo City, but they also contained news articles, advertisements, and sections that can provide insights into women’s experiences. Thus, these wartime newspapers are important primary sources for writing the women’s history in the period of national turmoil.

Abel Ubaldo (Presenter), Ateneo de Manila University

Organized Panel Session Abstract:

Cinema is one of the most effective tools in fostering group identities and propagating national narratives. Unlike print media, cinema does not rely on literacy to communicate images and ideas. Likewise, movies are produced in an industrial setup, making the reproduction of images efficient and their consumption more accessible to spectators in the public sphere (Shohat and Stam, 1996). Throughout the 20th century, nation-states utilized the power and convenience of moving pictures to mobilize individuals into a body politic. Such

practice was most evident during the Second World War. Allied and Axis Powers partnered with their film industries to produce pictures that identify the enemy, provide the ration d'être for war, and define the role of the national subjects in the conflict.

In the Philippines, the occupying Japanese forces used the silver screen to emphasize the shared 'oriental' identity of Filipinos and Japanese. Propaganda films such as Gerardo de Leon's *Tatlong Maria* (1944) highlighted the role of Filipinas in the liberation of the Philippines from the influences of American colonialism and the rediscovery of the nation's 'Asian' roots. This study will analyze the images of Filipinas in these propaganda materials through the lens of imagined family ties stemming from the Japanese vision of extending its national polity (*kokutai*) in Asia. The study looks at how Japanese and Filipino filmmakers adapted the gender relations coming from this narrative to the local context. The goal is to answer the question: what is the expected role of women in a fascist Philippine state?

Camille Silva (Presenter), National University, Manila and Lipa

Organized Panel Session Abstract:

The Japanese Occupation of the Philippines greatly affected the living conditions of the Filipinos. It was a period characterized by the lack of prime commodities and everyday needs, as well as of fear and unsettled living conditions. A number of sources talk about the Philippine history under the Japanese colonial years; however, only some of which in passing discuss the war experiences in the Philippine provinces like Batangas. Most of the written narrative presents a general and national political history of the Philippines, which is Manila-centric. Local history is another angle to the story which is very seldom given attention. This study aimed at analyzing the Japanese Occupation experience of Batangas, specifically the town of Tanauan (now a city). It traced the condition of the province and Tanauan from pre-war years, war years, and post-war years. Analysis of primary sources like archives which includes the 1930s- 1960s newspapers, war crime reports, Tanauan ledger, and the Historical Data Paper (HDP) were done in gathering data for this paper. This showed how the condition of Tanauan, and its people, changed from peacetime to war times. It also dealt with the Tanauan Massacre, and how the people survived and recovered from such an atrocious period through the locals' initiatives.

[Session #3763](#)

[Panel 58 Rodrigo Duterte's Impact on Philippine Politics](#)

Session Abstract:

Rodrigo Duterte, president of the Philippines from 2016 to 2022, will have his place

in history. Duterte presided over the backsliding of Philippine democracy into a non-democracy. In a 2022 *Journal of Democracy* article, Levitsky and Way consider the Philippines to now be a competitive authoritarian regime. Competitive authoritarianism refers to a distinct regime sub-type of an authoritarian hybrid—neither democracy nor autocracy—in which formal democratic institutions exist and are widely viewed as the primary means of gaining power but the electoral playing field is heavily skewed in the incumbents' favor. Moreover, civil liberties and political freedoms are heavily repressed. Violations of human rights may be systematic: for instance, the International Criminal Court Prosecutor is investigating Duterte's "war on drugs", which killed as many as 12,000 to 30,000 people, as a crime against humanity. What specific effects has Duterte had on Philippine politics, and will they last? In view of the return to power of the Marcos dynasty in the 2022 national elections—an outcome that Duterte enabled—this panel seeks to review Duterte's term in office in retrospect, present research that assesses the impact of his rule, and explain the factors that produced the Duterte presidency and sustained its popularity.

Patricio Abinales (Presenter), University of Hawai'i at Mānoa

Organized Panel Session Abstract:

The presidency of Rodrigo Duterte was not simply a populist moment in Philippine politics, it also symbolized the death of the Spirit of the 1986 People Power Revolution that ousted the dictatorship of Ferdinand Marcos. What is in place now is a political system kept in place by political clans and strongmen/women throughout their provincial fiefdoms. This paper looks at how this historic 30-year shift came about, looking at the balance of forces between rightwing, centrist and leftwing forces, the generational changes in political opinions and outlooks, and the increasing divergence between politics and economy. The paper also re-examines the question of just how transformative the 1986 Revolution was and how it may have created the conditions that brought about the dramatic ascension to power of then-Mayor Duterte.

Adele Webb (Presenter), Queensland University of Technology

Organized Panel Session Abstract:

In 1986 the world watched as Filipinos enacted an episode of protest that ended the autocratic regime of the late Ferdinand Marcos and cleared the way for the restoration of democracy. Since then, however, citizens in the Philippines (as in several other Asian democracies) have displayed complex preferences for democracy. According to the 2019 World Values Survey, two-thirds of university educated Filipinos are ambivalent about democracy, expressing a simultaneous preference for a democratic system of government and a 'strongman' autocratic form of rule. Such ambivalence about democracy explains the rise and popularity

of the Duterte presidency. Common understandings would pit the popular sentiments that inspired the “People Power” Revolution of 1986 in direct opposition to the “democratic ambivalence” reflected in the popularity of the Duterte presidency, with many scholars positing that the latter reflects a new wave of authoritarian nostalgia. This paper, however, questions this assumption. Using textual analysis of the language used in newspapers to memorialise the key propositions of “People Power”, the paper explores the continuity of ideas about democratic legitimacy and political authority between the “People Power” trope born out of events of 1986 and Duterte’s resonant political narratives. It suggests that rather than the antithesis of “People Power” and a rupture in history, the Duterte presidency may be the product of the same underlying ambivalence about democracy that inspired the dramatic expulsion of Marcos Sr., in the past.

Sol Iglesias (Presenter), University of the Philippines, Diliman

Organized Panel Session Abstract:

Former Philippine President Rodrigo Duterte delivered on his campaign promises of bloodshed. His government’s “war on drugs” killed an estimated 12,000 to 30,000 victims between 2016 and 2022. What was Duterte’s path to the presidential palace in Malacañang? Unlike explanations that examine the long arc of the post-dictatorship, democratic period since 1986, this paper investigates an alternative explanation. The paper traces the emergence of anti-crime violence by police and state-sponsored vigilantes in Duterte’s bailiwick of Davao City where he was a long-time mayor. The violence in Davao City only scaled up with the endorsement and collusion of then President Gloria Macapagal Arroyo in the early 2000s. Yet when she sought to crack down on the vigilantism to displace Duterte from his perch as mayor, she failed. This is partly due to the model of social control, electoral success, and violence that Duterte developed in Davao City. A draft chapter of a larger book project, the paper concludes by offering insight into novel central-local dynamics that subsequently produced an unparalleled level of violence in the country during the Duterte presidency.

[Session #3784](#)

[Panel 59 Memory and the Archive in Twentieth-Century Tibet](#)

Session Abstract:

This panel interrogates the intersections between the archives and memory in twentieth-century Tibet. From the fall of the Qing in 1912 to the PRC’s reforms in the 1980s and 1990s, Tibet occupied an uneasy place in the historical construction of ethnic identity in China’s borderlands. The Chinese Nationalist Party, the Chinese Communist Party, the Dalai Lama’s government, local power holders in Tibet as well as the Tibetans in exile have created an uneven documentation of

Tibetan history, often through conflicting narratives. The purpose of this panel is to examine how Tibet is remembered through different genres and mediums, and explore how the memory of Tibet has been documented and preserved in China, Tibet, India, and Taiwan. Victoria Liu's paper centers on the Tibetan government official Tsarong Dasang Damdul's little-explored photographic collection, which constructed a particular memory of the Thirteenth Dalai Lama's state. Elizabeth Reynolds examines memories of the powerful Dargye Monastery, which left conflicting legacies in the Chinese and Tibetan exiles' imagination of Tibet. Palden Gyal shifts the focus to the Tibetan exiles in Taiwan who opposed both the PRC and the Tibetan Government-in-Exile based in India, expanding the geography of Tibetan memory construction. Finally, Cameron Foltz discusses the rise of a new genre of Tibetan-language histories in China during the political and economic reforms beginning in the 1980s. Through examining the diverse mediums of memory production, this panel demonstrates the necessity to go beyond set narratives and sources to understand the scope of Tibetan experience in the twentieth century.

Cameron Foltz (Presenter), Academia Sinica

Organized Panel Session Abstract:

Beginning in the early 1990s, Tibetans began writing a new genre of local history that centers on the village or "tribe," and they employed this genre to document and preserve the history of their communities in a period of rapid political and economic transition. While the upheavals of the so-called Democratic Reforms, collectivization, and the Cultural Revolution eliminated the political power of monasteries and repressed displays of ethnic identity, the Reform and Opening Period introduced political and economic liberalization. These reforms, on the one hand, allowed new economic opportunities and relaxed political restrictions, while on the other hand, also posed novel threats to Tibetan communities. In pastoralist communities, common pasture was parceled out to individual families for the first time, economic inequality soared, and out-migration increased. In short, while the social context of the 1980s and 1990s gave rise to anxieties about community preservation, Tibetans availed themselves of the liberalizing political environment to document their own histories. Building on the work of scholars who have examined Tibetan literary output during the Reform and Opening Period, this paper will focus on the contemporary, less studied genre of community histories. Situating these works in the political and economic context of the 1980s and 1990s, I argue that they attempt to document and preserve community memory in the face of considerable social change and anxiety regarding community survival.

Palden Gyal (Presenter), Columbia University

Organized Panel Session Abstract:

Working with archival and historical materials that became accessible only recently, this paper attempts to construct a history of Tibetan elites in exile in Taiwan, lay and clerical, who envisioned a different political future for Tibet given their past relations with the Manchu rulers or the Republican Government. Not only did they join the Chinese nationalists who founded the Republic of China in Taiwan, but they also mobilized a political movement that attempted to undermine and delegitimize the Exile Tibetan Government in India. While it discusses the historical context of some of these actors and events which culminated in the founding of a 'Tibetan Cabinet' in Taipei, it mainly focuses on the life and work of the 7th Changkya Khutuktu (1891-1957) who was the most important Tibetan Buddhist figure at the Qing court during its collapse in 1911. Changkya Khutuktu continued his political and religious activities in exile until his death in 1957 in Taiwan.

Yuyuan (Victoria) Liu (Presenter), Columbia University

Organized Panel Session Abstract:

This paper revolves around Tsarong Dasang Damdul (1888-1959) and his layered identities as the Commander in Chief of the Tibetan Army, a close friend of the theocratic leader-in-power 13th Dalai Lama, an ardent modernizer, and an enthusiast for photography. As the main collaborator under the governance of the 13th Dalai Lama, Tsarong brought out sets of modernization projects covering civil services and hosted many gatherings with foreign officials who frequented Tibet. While he was confronted with criticism from monastic conservatives in the Tibetan government, Tsarong's political authority had granted him special access to various technological novelties imported into Tibet including cars and cameras. Along with his son Dundul Namgyal, Tsarong gradually developed a photo-enthusiastic social circle of aristocratic officials and high monks who actively photographed, subsequently forming a proliferated repertoire of photographs taken of Tibetans and by Tibetans. Through a close reading of biographies written about Tsarong by his descendants, travel diaries of western guests who documented their stay at the Tsarong's and photographs taken of and by the Tsarong's, I argue that photography for Tsarong served as a binder for social diplomacy with officers and guests in the cosmopolitan atmosphere of twentieth century Lhasa. Investigating the representation of Tibetan individuals in photographs, documents, diaries and later biographies, I explore the particularity of photography and literature as devices of documentation and the indexical quality of photography as memory in a Tibetan context as the potency and failure of memory influence how twentieth century Tibet was remembered and would be remembered.

Elizabeth Reynolds (Presenter), Weatherhead East Asian Institute

Organized Panel Session Abstract:

This paper surveys Dargye monastery in history and memory from the 1930s through the 1950s. As one of the most powerful monasteries in the Tibetan region of Kham, Dargye occupies a contested place in the history of the Sino-Tibetan borderlands. Despite its importance as one of the most powerful monasteries in the region during these three decades, archival sources are hard to come by. Instead, our knowledge of this period largely comes from oral histories conducted from the 1980s onward. Based on these histories, Dargye had a different value for different actors: For the 13th Dalai Lama, it was a military outpost; for the Chinese Nationalists, it was a business in need of protection; for the Chinese communists, it was a remnant of the feudal past; and for the local Khampas, it was a base for anti-communist liberation. How do these divergent narratives of Dargye Monastery help us understand the changes that Tibetan monasteries went through during the pivotal decades of the twentieth century? How can the impossibility of divorcing history from memory force us to reconceptualize the monastic past? This paper attempts to respond to these questions and open a space for writing a history of monasteries through the incorporation of conflicting memories.

[Session #3786](#)

[Panel 60 Resistance in the Age of Pandemic: Dangerously Speaking of Thai Youth Uprising and Anti-Monarchy Movements](#)

Session Abstract:

This panel explores the political landscape of Thai Youth Uprising and anti-monarchy movements that has changed drastically over the last three years. Even the Thai authoritarian government tried to suppress any possible uprising and shut down any possible challenge, the Thai Youth Movements have emerged and called for their demands to draft a new constitution, abolition of the Senate, and Monarchy Reformation. Such demands are simple but impossible to get positive response from Gen Prayuth Chan-o-cha government. In return, the Prayuth government deployed well equipped and militarized crowd control units to suppress the youth movement. Thus, the Thai Youth Movements did not surrender to its brutal response. They retaliate against the government with creativity and aestheticized protests.

This panel highlights wide range of resistance movement from the underground anti-monarchy movements, anti-royalist movement, Youth Movements to an anti-royal sentimental action. The first paper by Thanapas Dejpawuttikul highlights the underground movements and its anti-intellectual characters. While the second paper by Khorapin Phuaphansawat attempts to unpack the ideological landscape from Red Shirt Movement in 2010 to the Thai Youth Uprising in 2020. Whereas

Pandit Chanrochanakit's paper calls for attention to the aesthetics quality of the demonstration, in which he argues that the resistance movement have already dominated the field of aesthetics and narrative. Lastly, Kittsak Sujittarom's paper suggests that cinema could be a site of resistance.

Thanapas Dejpawuttikul (Presenter), Walailak University

Organized Panel Session Abstract:

Existing studies on political movements after the 2006 coup in Thailand mainly pay attention to social movements that either being Pro or Anti-Thaksin Shinawatra. These two distinct groups are the so-called the red shirt and the yellow shirt, respectively. The former has been opposing against military supported or junta governments, while the latter despised elected governments. Most of previous studies on this issue in a past decade, both Thai and English literatures, have focused on street protests and social medias, or new generation's movements. However, there is an area that has been neglected from scholars casually known as the underground movement that includes the Thai Federation, a political activist group that has been relying on several social media platforms. It aims at mobilizing mass-support to topple the government and establish the new Thai state along federalism ideology.

This study examines the origins, political ideology, and internal divisions of this movement and highlights the movement's three significant strategies: the first strategy by using imagination of creating a decentralized Thai state and suggesting a pro-revolutionary method. Secondly, their call for anti-politician and academics. And lastly, the reproduction of anti-monarchy ideology through new media. This paper suggests that the "Thai Federation Movement" have become a new political identity of the former red shirts. Besides, this novelty identity rapidly expanded to the extent that Thai authorities caught their eyes on the movement and try to suppress it.

Khorapin Phuaphansawat (Presenter), Department of International Relations

Organized Panel Session Abstract:

This paper examines politics of anti-royalism in Thailand from 2010s to 2020s. It aims to compare and contrast the Red Shirts' anti-royalism during 2006-2014 and the 2020-2022 youth movement's challenges against the Thai monarchy. First, the paper will focus on the continuity of anti-royalist politics. In 2020, young protesters were playing tribute to the Red Shirts as their democratic predecessors. They also shared the same rhetoric with the Red Shirts' for example the metaphor "sky" which referred to the unspeakable monarch. Moreover, the recent movements have been led and participated by activists who involved in radical fractions of the Redshirt movement. Next, the paper will focus on the break and the novelty of the recent wave of Thailand's anti-royalism. The anti-royalism of

2020 is distinct from the Red Shirts in its overt and straightforward expression. The young protesters, to use their language, have dared to “shatter the ceiling (thalu pedan).” This term referred to an act of pushing the limit of what was speakable regarding the Thai monarchy. Since February 2020, creative signs, codenames, and subversive phrases were evident at protest sites. The paper will show how the current protest movement in Thailand is breaking new political ground through various forms of resistance ranging from symbolic placards and creative performance to the explicit demand for monarchical reform and street poll.

Pandit Chanrochanakit, (Presenter), Chulalongkorn University

Organized Panel Session Abstract:

In the midst of Covid-19 outbreak and the government's strict measurements, the youth movements and Thai activists started embracing more creative and artistic strategies into their demonstrations. The Thai Youth movements demand for abolition of the Senate, a new constitution, a general election and the Monarchy reformation. Because of the hyper-royalist government, any question and critique of the monarchy could be charged with lèse-majesté law, the youth movements need to find a way to enunciate their voices. To emphasize the call for monarchy reform, they have become more creative and cautious.

This paper explores how the Thai youth uprising incorporated artistic practices and aesthetic quality as an effective protest strategy. The Thai Youth movements utilize art and performance strategies in their protest signs, placards, T-shirts, and other available media. With helps from famous artists include Khaimaew, Theerawat Mulvilai, and late Thanom Chapakdee, they created logos and performances as a model for the movements. The monuments such as Democracy Monument is also a target of wrapping as Christo and Jean Claude wrapped Reichstag. In some cases, a monument of Field Marshal Sarit Thanarat, a Thai dictator during the Cold War, was wrapped with a Northeastern Thai traditional skirt to shame Thai dictators. It should be noted that the LGBTQ movement also plays a crucial role in mobilizing mass against patriarchy.

This paper suggests that the aesthetic of resistance plays a crucial role to enable them to speak of the unspeakable. Hence, the protest and art are essentially intertwined.

Kittisak Sujittarom (Presenter), Department of History

Organized Panel Session Abstract:

Derived from a British custom, the act of paying respect to the Thai monarchy in the theater is perceived by most Thais as a compulsory practice, especially during the era of popular King Bhumibol Adulyadej (Rama IX, r.1946-2016). Cinemagoers

who did not comply with the practice risked being accused of a serious offense to the king. In post-2006 Thai politics, not standing up in the cinema during the royal anthem became a controversial legal issue. Consequently, the activists who were accused of insulting the king launched the campaign 'Not Standing is No Crime.' After that, however, the public prosecutor dropped the case, which became a legal reference for the resistance's legitimacy. This article examines how the struggle in defiance of royal dominance has been enacted at the leisure site of cinema in post-2006 Thailand. It shows how the protesters employed not standing up during the royal anthem as a means of passive resistance against the mandatory practice. Meanwhile, Twitter's 'cancel culture' hashtagging was used to pressure the cinema companies that did not protect their customers. Recently, the unexpected emergence of youth-led protests calling for reform of the monarchy in 2020 to challenge the new monarch (Rama X, r. 2016-present) has encouraged the refusal of such a practice. Although the street protests declined, the quiet resistance in the cinema goes on powerfully. The discourse of individual rights and freedom, this paper argues, has become a new form of reasoning against the royal compulsory practice in the cinema.

[Session #2889](#)

[Panel 61 Transcending Space and Time: Analyzing Racial Representations in Modern Japan](#)

Session Abstract:

The idea of race has played a critical role in determining notions of Japan and Japaneseness throughout modern history and have survived major historical ruptures to persist in various media forms throughout the modern period. From the multi-racial population representations of Imperial Japan to the postwar national identity built upon a homogenizing understanding of race, race-based distinctions in cultural and scientific representation have long acted as a key apparatus of power that configures how people perceive themselves in relation to "Others." This panel considers how race configures Japaneseness as a particular positionality within cultural and scientific knowledge production, drawing upon different analytical frameworks and disciplinary backgrounds to explore the literary, scientific, and digital articulations of Japaneseness across two centuries.

Otta's research provides a transnational analysis of how one of the most popular writers of adventure fictions during the Meiji period appropriated the Filipino anti-colonial movements to express his imperialistic aspirations. Tan argues how blood group research in the colonies played an important role in the construct of race in both the imperial and postwar periods. Moore explores the racial representations in a contemporary popular Japanese videogame that reveal the complex issues of racial perception in today's game industry. By examining how

racial issues have been represented at various historical junctures since Japan embarked on its modernization project, this panel maps different modalities of constructing and representing race—literary, scientific, and ludic—alongside the shifting sociocultural and political stakes of these constructions as they have transcended territorial boundaries and cultural mediums.

Yoshiaki Otta (Presenter), Meiji University

Organized Panel Session Abstract:

Since the middle of the Meiji period (1868–1912), representations of Southeast Asian anti-colonial resistance movements were a constant recurrence in Japanese literature. The Philippine Revolution and the subsequent Philippine–American War (1899–1902) caught the attention of Japanese writers as seen in various writers including Oshikawa Shunrō (1876–1914). Yearning for Asianist solidarity, these writers sympathetically narrate the struggles faced by the leader of the Philippine Revolution, Emilio Aguinaldo (1869–1964), and other Filipino revolutionaries in fighting for independence from Spain and the U.S. By representing revolutionary figures, these writers simultaneously construct revolutionary movements in the Philippines as an ideal model to be used by the Empire of Japan.

In considering modern Japanese literature’s surging interest in the Filipino political situation, this paper focuses on Oshikawa Shunrō’s adventure fiction *Eiyū shōsetsu: Shin Nihontō* (A Novel of Heroism: New Island of Japan, 1906). This work envisions Japan’s ideal regime by depicting the process of forming “Eastern alliance” (*tōyō danketsu*), a political community in which Japanese characters work together along with the heroic figures such as Aguinaldo to challenge the Western hegemony. By tracing the text’s reconfiguration of Aguinaldo and his role in the imagined racial conflict, this paper argues that literary appropriation of Aguinaldo and the colonized others’ anti-colonial struggles in *Shin Nihontō* emerged as a response to a widely-shared racialized desire for an ideal self-image of the empire in the global politics of the time. This paper aims to reveal new features in modern Japan’s empire-building from the perspective of literary studies.

Isaac C.K. Tan (Presenter), Columbia University

Organized Panel Session Abstract:

In October 1919, a medical survey based on the hitherto largest scale of blood sampling ever conducted gave rise to new conceptualizations of population differences and ethnogenesis. Driven by both the expanding imperialist ambitions of the empire and the growing momentum of scientific racism within Japanese academia, bloodtype research was fast emerging as a new academic field that had inter-disciplinary implications, especially in the new subfield of seroanthropology. A new form of knowledge, bloodtype studies bestowed scientific legitimacy to political aspirations—albeit with mixed implications.

This paper looks at how bloodtype studies were incorporated into anthropological studies in Japan, especially data collected from its colonial territories. From medical investigations on relations between bloodtypes and disease susceptibility to verifying hypotheses on the origins of the Japanese “race,” I analyze in particular the bloodtype distribution data that were collected from the colonial populations of Korea, Taiwan, Manchuria, and the South Seas. While these surveys reflected the agenda of justifying Japanese supremacy and authority, the sheer volume of data collected often produced contradictory and inconclusive results. Nonetheless, despite criticisms on these deficiencies, Japanese scientists appropriated these results to advance their various agenda. I argue that bloodtype research in the colonies were especially crucial in not just negotiating power dynamics between the different races within imperial Japan but also carrying implications that outlived the empire such as the articulation of Japanese identity today. Hence, the examination of bloodtype research from the colonial perceptive sheds new insights on the understanding and production of scientific knowledge.

Keita Moore (Presenter), University of California, Santa Barbara

Organized Panel Session Abstract:

The critically and commercially successful stealth videogame Metal Gear Solid 2: Sons of Liberty (Konami: 2001) has been hailed for undercutting the naturalization of militarism, masculinity, and digital play. While the game’s narrative involves two covert operatives infiltrating terrorist-held facilities, the plot critiques the role of videogame play in digitized practices of warfare. As a product of Japanese game designers, it has also received praise for its translation of a postwar liberal critique of war into an interactive medium, frequently narrated through director Kojima Hideo’s anti-war, anti-nuclear pronouncements.

This paper reconsiders this message from the perspective of race, analyzing how the game creates a ludo-disciplinary player position through reiterating the view that race and war are alien to the postwar Japanese context. Key to this ludo-disciplinary perspective is the game’s two-part structure. Each has its own protagonist, who are differently racialized: the first, Solid Snake, is half-Japanese, while the latter, Raiden, is Caucasian. The paper examines how the player’s choice between lethal and non-lethal play hinges on the game’s construction of Japanese biraciality as proximate to, but never identical with, Japaneseness, in juxtaposition to a militarized Euro-American whiteness. The game’s inclusion of a quasi-Oedipal narrative between the two characters allows Japan itself to vanish from the ludo-representational matrix, instead assuming a (super)position that defines Japanese absence from race and war as normative and moral. Through racial representation, this ludo-disciplinary positionality defuses the game’s central critique and maintains the inconsequentiality of digital play.

Session #3027

Panel 62 Orthographic Plurality: Case Studies from Mainland Southeast Asia's Borderland Part 1 of 2

Session Abstract:

The technology of writing in Southeast Asia remains understudied. Since the nineteenth century, efforts have been made to devise writing systems for previously unwritten languages, and to improve systems already in place. This panel explores the historical development of orthographies, focusing on the uplands of the Greater Burma Zone, an area encompassing much of western Mainland Southeast Asia, which through cultural, linguistic, political, and religious networks, loosely connects Burma/Myanmar to neighboring Northeast India, Yunnan, Bangladesh, northern Thailand, and western Laos.

We have considered the question, how have these communities engaged with developing or reforming orthographies? The panel brings together scholars from various disciplines to present case studies of languages from the region, including Lahu, Meiteiron (Manipuri), the languages of Laos, and the Tai languages. For some communities, new orthographies emerged after the arrival of Protestant missionaries in the nineteenth century. For others, the promotion of literacy led to the revision of earlier scripts, or to the abandonment of previous scripts for nationalist reasons. The process of developing new orthographies, however, is fraught: from a technical standpoint, it requires resources and expertise, from design through to adoption and implementation in education. From an ideological standpoint, societies often find much to contest, such as whose speech forms the “standard,” not to mention technical questions. Ideological differences have often led to competing orthographies. This panel examines a range of the hurdles and consequences, some unintended, of creating new orthographies.

Yoichi Nishimoto (Presenter), Kanazawa University

Organized Panel Session Abstract:

I take the cases of the Traditionalist and Christian Lahu groups in northern Thailand and examine various aspects of literacy among them and their perspectives on writing.

As an upland ethnic minority living in mountainous regions of Yunnan and northern Thailand, the Lahu historically possessed no writing. They have traditionally been “monotheistic animists,” but part of the population has converted to Christianity since the early 20th century. The Christian churches developed orthographies to translate the Bible into Lahu and publish religious literature by the middle of the 20th century. The Church has also emphasized literacy and formal education in its general policy to promote development. Lahu living in Thailand have daily contact with the Thai language and script. While Christian Lahu use the Lahu script

mainly for religious reasons, Traditionalist Lahu rarely do so.

A number of studies have been done on Lahu literacies: Lahu people's view of the Shan script as esoteric (Kataoka 1998); Lahu literacy and orality in Yunnan (Horie 2019); Lahu orthography and "proprietary literacy" (Pine 1999); and the politics of Lahu orthographies (Walker 2003, Pine 2015). I review these studies and reconsider them against such concepts as autonomous models of literacy, ideological models, and restricted literacy. Based on my long-term fieldwork among the Traditionalist and Christian Lahu, the I point out that both Traditionalist and Christian Lahu view literacy and writing as somewhat evil.

Mio Horie (Presenter), Gifu University

Organized Panel Session Abstract:

I discuss how education using the new Lahu script, the most recently-created orthography for speakers of the Lahu language living in the mountainous uplands of Yunnan, Myanmar, and Thailand, has affected the Lahu people, who live under China's complex policies towards ethnic minority cultures.

Like many of the upland peoples of the region, the Lahus historically did not have written language. When Christian missionaries arrived during the nineteenth century, they enthusiastically encouraged the creations of a Lahu script, but the primary use for the reading and writing in the new script was limited to Christian activities. In contrast, the new Lahu orthography, created in China based on the earlier missionary orthography, has been used for educational purposes under China's ethnic minority policies. However, due to repeated policy changes, the results have been inconsistent, and today there is an intergenerational gap between literate and illiterate people in China. In addition, recently, the spread of literacy in Chinese and the need to preserve traditional ethnic minority culture have both put the new Lahu orthography in a delicate position.

Based on my long-term fieldwork in a Lahu village in southwestern Yunnan, I examine the complex experience of the Lahu people in using and valuing the new orthography.

Nathan Badenoch (Presenter), Villanova University

Organized Panel Session Abstract:

The vast majority of the linguistic diversity among the fifty official ethnic groups of Laos remains firmly in the realm of orality. Through state education and other forms of the "official," the speakers of these languages come into contact with written Lao and its cultural landscapes. Speakers of minority languages are not encouraged to write their languages. However, mobile phones have provided an opportunity for ground-up experimentation in writing minority languages outside of

the realm of official Lao literacy. I explore some innovations I have encountered while researching upland languages in northern Laos. Speakers of these languages experiment with Lao, Thai and roman scripts to represent their languages when texting. Because there is a basic misfit between local sound systems and the Lao script, speakers of other languages must devise orthographic conventions to represent their languages. I draw on data from texting between myself and speakers of Bit and Phong, two Austroasiatic languages spoken in northern Laos. I also draw on texting practices of speakers of Sida, a Tibeto-Burman language, and of Mun, a Hmong-Mien language. The practices that people have devised highlight how they interact with literacy in their primarily oral worlds, and provide insights on various frameworks of metalinguistic knowledge and notions of graphic representation.

Deepak Naorem (Presenter), University of Delhi

Organized Panel Session Abstract:

I examine the history of script reform and script-making in borderlands. I conceptualise script reform as interventions by state and non-state cultural-literary institutions in writing systems, between spoken languages and script and orthography. The process also refers to recasting orthographies for writing a particular language, to harmonize with the ideologies. Script-making refers to the invention or appropriation of older scripts on the frontiers of the British empire since the late 19th century to assert autonomy. I engage with recent work in linguistic anthropology and history that studies writing systems beyond their literary or documentary practices, but in identitarian movements in the India-Myanmar-Bangladesh borderland. I consider whether script reforms have been driven by language and script practices, or by ideologies of the local states and cultural-literary organisations.

I focus on the history of script reform of Meeteilon (Manipuri), a Tibeto-Burman language of Manipur and beyond. Colonial administration and Christian Missionaries carried out the earliest script reforms, which included developing orthography appropriate for representing the sounds of Meeteilon, either by appropriating neighbouring scripts or using the Roman alphabet. The result was competing scripts and orthographies, which in turn emerged as a site for linguistic and socio-political movements. Some promoted a given script as *yelhou* or “indigenous” and rejected others as *miyan* or “foreign.” This contestation suggests that the choice of a particular script is central to negotiations of political power, ethnic and national identities, and hierarchies in the region.

[Session #3029](#)

[Panel 63 Re-Assembling Gender and Sexuality in Global Asia: An Ongoing Quest of the Pursuit of Desire, Pleasure and Subjectivity through Manga in Contemporary](#)

Japan

Session Abstract:

Popular culture in Asia has always been subject to social challenges. The region has harvested extremely complex cultural diversity while undergoing significant transformations in the course of modernization across the centuries. This historical transition has resulted in a dual effect in the region: the rapid disappearance of traditional societies and the vitalization of unexpected subjects and groups within these normative traditions. Debates over current controversies that challenge the “tradition” in contemporary Asia, as the forefront of the globalization, can explain this disentangled process in the practice of the production and consumption of popular culture in everyday life in particular.

On this premise, this session will discuss the quest of gender and sexuality in popular culture in contemporary Japan. Specifically, as the most dynamic but incommensurable site of the contestation, it covers the selection of recent texts and works that have been involved in public moral-political debates. Importantly, it not only analyzes the representation of the oppressive values of gender and sexuality encoded in the texts, but, by taking into account a wider range of surrounded practices in writing, reading, translation, and other social incidents of moral panic, it also reveals how contemporary manga and related texts implicitly or explicitly dismantle desire and pleasure and reproduce normative or even oppressive codes of gender in the dynamic course of the reconstruction of “tradition” in contemporary Asia reframed in the global context.

Fusami Ogi (Presenter), Chikushi Jogakuen University

Organized Panel Session Abstract:

In the last two decades, Manga culture expanded globally. One sign is the Japan Media Arts Festival by the Agency of Cultural Affairs, which started in 1997. The Festival was specifically categorized in terms of nationality: Art, Entertainment, Manga and Anime. The manga boom has been noted for its stimulation of the female market. Both American Comics and B.D. were previously male-centered, especially in the post-colonial arena. Since the 1970s shōjo manga has constructed an arena where almost all artists have been girls of the same age as their target readers. I would submit that after decades, during which young people, especially girls, who began to create comics, it might be a good time to reconsider the legacy and effect of women’s manga worldwide. In 2022, the Festival is to be ended and the manga division gave a Grand Prize to a shōjo manga. This victory may unveil some problematic history, which did not just celebrate women’s comics. Ozawa Yuki, a Jury Member, notes: The Grand Prize is awarded in the hope that this pioneering woman’s manga will prompt the re-acknowledgment and onset of the entire woman’s manga genre. Ozawa shows her anxiety that fewer women’s

manga in Japan have received significant awards like this. Women' status in Japan has remained low. The Gender Gap Report shows Japan ranked around 120 among 150 countries. However, the manga boom has stimulated female markets globally and glocally. Participants into this new field may be challenged to creative expressions of their own.

Kazumi Nagaike (Presenter), Oita University

Organized Panel Session Abstract:

The overall discourse concerning the LGBTQ phenomenon has become a key staging ground for the increasing number of LGBTQ-themed popular cultural products in Japan. If we recognize such media-specific LGBTQ possibilities, we can also presuppose that manga as a medium creates its own media-specific expressions in the form of LGBTQ narratives. In this presentation, I will focus on the ways in which specific manga frame structures function to dramatize the LGBTQ-themed narratives in several manga works. In doing this, I will expand upon Eve Sedgwick's "beside" theory, in which queerness emerges from the very process of merging and competing forces of both permeability and impermeability. Thus, the frame structure of LGBTQ-themed manga sometimes rejects any simple or harmonious juxtaposition ("besideness") of frames. This example of an (im)permeable "besideness" can be used occasionally to relocate the inherent capacity of manga frame flexibility, in order to displace the apparent harmony of frames placed side-by-side. Examining Kabi Nagata's Harvey Award-Winning *My Lesbian Experience With Loneliness* (2016) and Gengoro Tagame's Eisner Award-Winning *My Brother's Husband* (2014-2017) may enable us to realize that the contact moment when manga frames meet LGBTQ characters and narratives can be reimagined on the basis that manga frames often invoke the idea of transfiguration. Consequently, I would also like to analyze how this queer "besideness" in LGBTQ-themed manga works should be accommodated into the current overall discussion of censorship of manga, which tends to limit recognition of the transfigurative potentials of manga expressions, especially in terms of LGBTQ representations.

Jessica Bauwens-Sugimoto (Presenter), Ryukoku University

Organized Panel Session Abstract:

When the 25th Media Arts Festival's award-winning works were announced on March 13 2022, in the manga division, *The Best We Could Do* by Thi Bui won one of the Excellence Awards. The Japanese translation by Shiina Yukari was published in 2020, two years after the original. Apart from the popular works by Marjane Satrapi, it is noteworthy to say one of the few foreign autobiographical works of sequential art available on the Japanese market. Within Japan and worldwide, non-fiction works, in particular autobiographical, biographical, and essay-form

manga, graphic novels, and bande dessinée, have become increasingly popular. Recent publications as such in Japan, including Japanese translation, are varied like Rokudenashiko's *What Is Obscenity?* (2016, trans. Anne Ishii), which covers her arrest for her "manko" art as well as Kondou Marie's manga version of her bestseller book, *The Life Changing Manga of Tidying Up* (2019, trans. Cathy Hirano). In France, after decades of female creators being ignored by the industry and major awards, the culture is slowly changing, but awards for works by women authors have been criticized for apparently only being given when the work covers existential crises particular to women. More works focus on the author's experience, on female historical figures, and on the ancestors of minority authors. This presentation explains how the global rise in popularity of shoujo and women's manga in the 1990s has impacted women's ability to carve out their own space in the sequential art industry in other countries and cultures.

Takeshi Hamano (Presenter), University of Kitakyushu

Organized Panel Session Abstract:

It is necessary to understand contemporary Asian popular culture as a dynamic social practice whose economic and political value has been frequently amalgamated beyond its aesthetic value. In addition to the historical location of the culture, the deterritorialization of its expansion may give rise to a political contestation with hitherto moral codes regarding representation, distribution, and consumption. In postwar Japan, the controversy over the regulation of sexual expression in representational culture has traditionally been described between the two codes of freedom of expression and obscenity, with the postwar Constitution as the basis for this interpretation. In the 2000s, however, attitudes toward the social vulnerability of women and children rapidly transformed due to the growth of the Japanese cultural industry in the domestic and global markets. Employing a critical social constructionist approach, this presentation determines how three significant normative codes, sometimes in conflict and sometimes in agreement, have been re/encoded to socially identify "the obscene" sexual expressions to be regulated in public. It also emphasizes how the globalization of Japanese popular culture has included transnational norms. This study of the controversy over the regulation of sexual expression concludes with a new insight on cultural politics in contemporary Asia, shedding light on the relationship between popular and social cultures in a globalizing Asian nation.

[Session #3045](#)

[Panel 64 Gender-Based Violence across Asia and the Diaspora I: \(Dis\)Empowering Women through Laws, Activism, and the Economy](#)

Session Abstract:

This is the first of two panels exploring the intricacies of gender-based violence across Asia and the Asian diaspora, including the impact of laws, activism, economy, and geopolitical formations on violence against women, as well as the media's proliferation of harms among women and LGBTQ+ (Lesbian, Gay, Bisexual, Transgender, Queer) individuals. In what ways does state power facilitate gender-based discrimination in different Asian countries? How does digital media and technology shape and engender new intersectional forms of violence? Our first panel focuses on state discourse that perpetuates women's suppression in Asian countries today, whereas our second panel investigates the latter topic through ruminations on the media as a site of violence for Asian and Asian diasporic peoples. In the first panel, Sara D'Attoma illuminates the power of language in enabling judicial discourse regarding domestic/family violence and divorce in Mainland China. Sungmin Rho draws on multi-methodological research to investigate how the labor market influences anti-feminist sentiment and verbal aggression and violence among angry young men in South Korea. Esli Chan theorizes the future of Hong Kong's feminist movement following the 2020 National Security Law's implementation and its intersection with misogynistic rhetoric and gendered violence. Saiful Islam and Hazirah Abdullah delve deeper into microcredit loans offered to women in Bangladesh as a potential form of domestic abuse and disempowerment beyond the often-trumpeted positive, empowering depictions of such loans. This panel contributes to academic research on gender-based abuse, violence, and discrimination, an oft underresearched topic in the Asian context.

Sara D'Attoma (Presenter), University of Verona

Organized Panel Session Abstract:

The expression "domestic abuse" has been introduced in the Chinese legal system in the Nineties and for the first time in a national law in 2001. Two decades after the UN Conference on Women held in Beijing in 1995 and many campaigns carried on by women associations, the Chinese lawmaker released a specific law to fight against domestic abuses in 2016. The discourse about domestic violence focuses on power and control by the abuser among the victim through different means, one of those is the language. Besides the domestic walls within the abuses are perpetrated, a more institutional and usually regulated language on family violence is traceable in the public discourse, specifically in the People's Court judgments. In cases regarding family matters, especially divorce proceedings, Chinese judges do often use paternalistic and educational language towards the couple in rejecting applications. According to the China Justice Big Data Service Platform (2018), domestic violence is the second most common ground for divorce among first-degree divorce proceedings in China, and 91.43 % of them are violence against women. The aim of this paper is to carry out a preliminary research on the

judicial discourse about domestic violence in order to evaluate to what extent, how and whether paternalistic and educational nuances emerge in the language and statements used by judges. This research will be firstly carried on through the building of a corpus of judgments involving “domestic violence” matters and then comparing data and analysing the specific use of language by the authority.

Sungmin Rho (Presenter), The Graduate Institute of International and Development Studies

Organized Panel Session Abstract:

This paper investigates how structural changes in the labor market contributes to the rise of anti-feminist movement from the theoretical lens of moral emotions. During the last ten years, young male citizens in South Korea have increasingly displayed antagonism towards feminism and young women in general; the growing verbal aggression and violence, particularly in online spaces, has largely been attributed to youth unemployment. Existing studies have argued that structural labor market changes have led to the rise of right-wing authoritarianism in other parts of the world. Yet, the studies have mainly focused on Western Europe and the United States and do not take into account different social contexts that give rise to the moral emotions commonly assumed to induce right-wing authoritarianism. I argue that when we focus on how social environment shapes moral emotions---shame and pride in particular---we can understand the political consequences of structural market changes with a more integrative framework. Utilizing a mixed-method approach by combining a nationally representative survey of Korean citizens with qualitative evidence from in-depth interviews, the paper argues that young male citizens' emotional antagonism is influenced by how they process social cues. Their increasing discontent about feminism and me-too movement can be explained by their negative moral emotions, which are shaped by the perceived social expectations about success, most notably in relations to marriage.

Esli Chan (Presenter), McGill University

Organized Panel Session Abstract:

This paper will investigate the theoretical and operational future of the feminist movement in Hong Kong following the imposition of the National Security Law in 2020. It will (1) explore the limits and strategies of feminist activism, (2) identify the impacts of protracted gendered violence, and (3) re-conceptualize feminist ideology within the cultural influences and institutional constraints faced by Hong Kong feminists. Hong Kong's pro-democracy movement was notable in its ability to mobilize resources and individuals; this research will evaluate the parallels in strategies used by the pro-democracy and the feminist movement. It will explore how feminist activists have adapted their techniques following the increase of

authoritarian control. While the #MeToo movement coincided with the pro-democracy movement in Hong Kong, scholars have argued that misogynistic rhetoric and gendered violence remained a characteristic of the pro-democracy movement. This study will investigate the roots of gendered violence in the pro-democracy movement and the implication of these occurrences to the advancement of the feminist movement. Hong Kong straddles both Western and Chinese influences; the reception of feminism in these cultures is differentiated by perceptions of family values, individualism, and national identity. This research will question how this unique conceptualization of feminism in Hong Kong will theoretically change in the post-National Security Law era. It will consider how the concurrence of the pro-democracy movement and Mainland China's increasing authoritarian control can shape the future of feminism.

M. Saiful Islam (Presenter), University of Dhaka

Organized Panel Session Abstract:

One important argument of women's overall devalued position in the Third World societies is their poverty, underprivileged access to resources and economic dependency on men. It is argued that if women are given microcredit, a small collateral-free loan pioneered by Grameen Bank in Bangladesh, that would enable them to grow small enterprises which will financially support them to enhance their decision making power in the family, and improve their overall social status. At this backdrop, this paper examines whether microcredit has any positive impact on the lives of the women in Bangladesh. Does microcredit empower women, bring about their socio-economic changes, or enhance their overall social status? Ethnographic findings of this study suggest that, contrary to widespread assumptions, microcredit further marginalizes women by enhancing domestic violence on the question of controlling and using of the loan. Women are abused physically and forced to join an NGO to bring loans to be used by the husband or male members of the family. In the name of empowerment, microcredit has in fact appeared as a means of controlling women and a new trap, which reduces women's role just to be a borrower of the loan to be used by the male members of the family. Our ethnographic findings reveal that the other narratives of microcredit unintentionally disempower women and escalate domestic violence in the very name of empowerment.

[Session #3109](#)

[Panel 65 Transgressing the Homelands: Zainich's Koreas Under the Cold War Regimes](#)

Session Abstract:

This panel explores the Zainichi Korean's passions and frustrations for reviving

the forbidden ties to the homelands in the context of post-colonial and Cold War East Asia. To Zainichi Koreans who have lived as ethnic minority under the direct Japan's cold war nationalism, the question of homelands has never reached a clear-cut resolution because the homelands have become pluralized and incoherent through the territorial division and the political circumstances changed the Zainichi's relationship with the homelands over time. Sometimes, the connections with the homeland was politically mobilized through the organized repatriation, such as to North Korea, at the peak of Cold War. Sometimes, Zainichi Koreans, not allowed to visit their homeland South Korea due to their political affiliation to North Korea, created emotional and economic connections to the homeland by shipping gifts that could contribute to the poor homeland's economic betterment. Sometimes, Zainichi Koreans have created a new political space through collaboration with multiple political organizations to highlight the diversified political voices. Yet, we also look into the multilayered construction of Zainichi Korean's minority-ness between empires—between Japan and the US. The four different papers in this panel reveal the process in which the imaginary of and the actual connections to the homelands continued to be revived and transgressed through new political narratives and economic engagement—not only through a singular national term, but also through different scales of affiliations.

June Kwon (Presenter), California State University, Sacramento

Organized Panel Session Abstract:

This paper examines the social history of tangerine trees that played a critical role in revitalizing the forbidden and broken connections between Koreans in Japan and Jeju Island at the peak of the Cold War—from the 1960s to the 1980s. Due to the proximity and economic disparity between Jeju and Japan, Japan was considered an ideal place for Jeju people to migrate to in pursuit of better lives during the colonial era. In particular, the April 3 Incident of 1948 caused by the strong anti-communism politics and the arbitrary state violence toward the ordinary citizens pushed another wave of migration to Japan. However, from the early sixties when the Park Chung Hee regime began inducing the foreign investment to execute the planned economic development, those who could not return to the devastated homeland collectively sent money to build Jeju infrastructures and shipped tens of thousands of tangerine trees for Jeju farmers to transform their farming lands from subsistence farming to growing cash crops. These tangerine trees have contributed to rapidly increasing the farmers' incomes and reshaping the ecology of Jeju, an exemplary tourist destination with a culture, history, and ecology distinct from the rest of Korea. By relying on the public narratives that appeared in the magazines and policy papers, and the personal histories from collected interviews, I investigate the evolution of diaspora's gifts to commodities and the new social relationships created by the new farming in Jeju in overcoming

the long economic impoverishment and political isolation in South Korea.

Kyung Hee Ha (Presenter), North Carolina State University

Organized Panel Session Abstract:

Since the early 2000s, Korean schools in Japan have been subject to state sanctions, hate speech/crimes and media misrepresentation due to their ties with a pro-North Korea organization in Japan known as Chongryun. Among their various efforts to continue ethnic education rooted in decolonizing theory and praxis, this presentation examines what I call the “triangular collaboration” where Korean residents in Japan, Japanese citizens and South Korean supporters came together to hold a charity concert in Hiroshima in August 2014. Under South Korea’s National Security Law (1948~current) which prohibits its citizens from “contacting North Korean residents,” it has been challenging for South Koreans to interact with the members of the Korean school community as they can be defined as “North Koreans.” In the triangular collaboration, the Japanese civic groups played a crucial role in creating the space and means for a rare diasporic encounter by easing tensions involving the two Korea states. The space of temporal reunification enabled Koreans in Japan to (re)claim material, emotional and ideological ties with their homeland(s) as diasporic subjects and assert their full membership as ethnic minorities in Japan simultaneously. This event not only promoted ethnic minority rights to education but also resisted the forceful erasure of histories and memories of Koreans in Japan that directly speak to Japan’s imperial past, the unending Korean War and escalating anti-Korean racism and hate.

Hyo Kyung Woo (Presenter), Edward Waters University

Organized Panel Session Abstract:

This paper explores Korean American writer Min Jin Lee’s novel *Pachinko* in terms of transpacific postcolonial literature and experiences of Zainichi Koreans. *Pachinko* is the first Asian American novel dealing with Zainichi Koreans. It tells stories of a Korean immigrant family in Japan across four generations as they leave their homeland of colonial Korea for Japan. It brings together diasporic experiences of different characters based in South Korea, Japan, and the U.S. who survived and thrived at a transpacific intersection of colonialism, violence, and migration. Putting these keywords into dialogue, this paper aims to explore how Zainichi Korean ethnic businesses, such as *Pachinko* or ethnic food shops, assisted them to survive between transpacific empires despite their consistent effort to erase their Korean identity. This paper asks the following questions: How does the transpacific turn in Asian studies allow us to produce new knowledge on these colonial relationships in East Asia? How can we understand an attempt to connect scattered stories of Zainichi Koreans across the Pacific? What role does the U.S. as an invisible yet obvious transpacific imperial power, influence the way Zainichi

Koreans negotiate their identity and build their ethnic businesses in the Japanese empire? This paper, moving beyond nation-centered narratives, focuses on the representation of ethnic businesses of the Zainichi Koreans during and after the colonial era throughout the novel.

Joowhee Lee (Presenter), Australian National University

Organized Panel Session Abstract:

This paper explores the experiences of Zainichi Korean families living in Japan from 1945 to the early 1960s, which led them to believe that repatriation to North Korea was a compromise option to resolve political and socioeconomic life problems caused by the post-colonial process and the Cold War. About 600,000 ethnic Koreans residing in Japan—who were rendered stateless after the Treaty of San Francisco—suffered from discrimination, surveillance, and economic hardship. Instead of repatriating to South Korea, where they were born, as many did after liberation in 1945, some Zainichi Koreans started repatriating to North Korea in 1959. Based on the interviews of escaped returnees from North Korea and a literature review on Zainichi Korean studies, I analyze the meaning of gohyang [hometown or homeland] for the first-generation Zainichi Koreans, who were mostly born in South Korea, moved to Japan during the colonial era, and eventually decided to repatriate from Japan to North Korea. Here, I focus on the early memories of the second-generation Zainichi Koreans, who repatriated to North Korea with their parents. My interviews will reveal how this group perceived and accepted the realities of post-war Japan. Drawing on the cold war and post-colonial East Asia political context, I argue that many Zainichi Korean families viewed repatriation as a pragmatic solution that would mitigate their contradictory existence as someone who did not belong to any nation states, and as a result, the idea gained widespread support throughout the ethnic community.

[Session #3118](#)

[Panel 66 The Lost Ones: Forgotten Figures in East Asian Traditional Theatre](#)

Session Abstract:

Only a fraction of the past makes its way into history by being documented, and only a fraction of these documents is used when the historical narrative is being created, the process of selection usually determined by powerful political and economic factors. This panel aims to shed some light on how the process of official history creation works, by considering the significance of forgotten historical figures in East Asian traditional theatre by looking at various primary sources documenting them.

Kim Hunter Gordon will look at the process of practicing kunqu as a mutating archive, where routines are canonized, but performance practices still interrupted

and lost. Josh Stenberg will discuss how the burlesque elements of kunqu clowns were purified by the communist party when kunqu was transformed into cultural capital sanctioned by the state. Robin Ruizendaal will consider the techniques used by the ladies embroidering puppet costumes in Fujian and Taiwan, how they are documented and in what shape they are passed on to following generations. Kaori Fushiki will take the discourse to Indonesian Wayang Potehi theatre, and the religious elements erased from its performance traditions. Tove Björk will consider the documentation of the sole female owner of an early modern Japanese kabuki theatre and discuss how and why women were erased from the official historical narrative during the Meiji restoration.

Though these five 15-minute case studies, the panel will through discussion search for common elements in the creation of a 'tradition' in traditional East Asian theatre.

Kim Hunter Gordon (Presenter), Duke Kunshan University

Organized Panel Session Abstract:

Innovations are often made to kunqu's choreographic routines by senior and recognized actors, indeed it is often necessary for these actors to distinguish their versions by doing so. If a particular version becomes generally accepted as authoritative, students usually "inherit" it with the innovations, making the "traditional" distinct from the "original". While this process ensures that performance is living and changes with times, it also means that older choreographies are in fact no longer performed and claims to authenticity, at least of being a window onto the past, are not credible. In this paper I present several examples of choreographic moments of performance from repertory kunqu scenes, present in either textual choreographic scores or early video, that are now no longer performed by current generations of actor. Conversely, I note, expanding technologies of archival (the instinct was ever there but not always the means), particularly digital recordings, are already having the converse effect. By providing a genuine window on the performances of previous generations, claims of authenticity and originality become one in the same yet the dynamic living nature of tradition ceases to function.

Josh Stenberg (Presenter), University of Sydney

Organized Panel Session Abstract:

In this presentation, Josh Stenberg discusses the transformation of a particular character in the classical genre of kunqu. This character, a novice monk in the comic scene Descending the Mountain had in the Republican period been depicted as a disgusting lecher. PRC reforms in the 1950s, however, sought to reframe the young monk as a victim of religious oppression, having been abandoned at a

monastery as a young baby. His desire to pair with a young nun, also an escapee, is therefore no longer a piece of lascivious flirtation between two low-class young people from the margins of society, but the legitimate desiring of young people to love and make a family in the ordinary world. This recasting of the character had implications for the make-up, costuming, stage business, and script. These differences are largely captured through interviews with actors or older audiences, since the staging will usually be given as representing 'tradition' without further explanation. In this instance as in many others, tradition is deployed to achieve legitimacy for the theatre while the adjustment of repertoire to remove 'unhealthy' elements is known but not highlighted. Actor accounts are therefore primary in retaining knowledge of such transformations, which are seldom available in other text genres.

Robin Ruizendaal (Presenter), National Taiwan Museum

Organized Panel Session Abstract:

Glove puppet theatre, budaixi (potehi in the local Minnan language), is one of the most popular forms of theatre in southern Fujian and Taiwan. The genre developed in the region as early as the 16th century. The research on the human aspect of the glove puppet theatre has mainly focused on the lives of performers and carvers, who are all male. The thousands of beautifully embroidered puppet costumes that were produced over the years have not been the subject of research and even less the women who produce(d) them. Embroidery has always been a predominantly female art and pattern books were often part of the bridal truss. However, the hundreds of professional female embroiderers and costume makers have been all but forgotten. In this paper the author charts the life history of female embroiderers and costume makers, based on fieldwork, from the 1920s to the present, recording several examples of their work, patterns, costume making and unique ritual practices, as well as the companies that employed them. This will shed a light on the world of these female costume makers and the social changes they went through in the China and Taiwan of the 20th century. As part of his research the author also had access to the collection of over five hundred traditional glove puppet theatre costumes in the collection of the National Taiwan Museum in Taipei.

Kaori Fushiki (Presenter), Taisho University

Organized Panel Session Abstract:

Wayang potehi is a glove puppet theatre in Indonesia that have its roots in China and was brought by Chinese migrants a few centuries ago. Because of the Indonesian Orde Baru policy, every Chinese culture in Indonesia had been repressed from a late 1960s to 2000, and wayang potehi also had to be changed to suit the policy. During this time, to keep their performance tradition alive, people

who were continuing wayang potehi had to hide some important religious practice and elements from the view of politicians and audiences. When Kaori Fushiki visited Gudo in 2013, she found a kind of mantra to purify the puppets stages before the performance which had been kept in secret for decades. One puppeteer remembered it with Chinese characters, another one remembered it just as a sound.

Although they lost and most of the members forget another religious practice, such as the belief of the theatre god, they, just only two, still remember it and did the practice in their performance. But after their death, it looks there is no one know about the things. Someone near with the wayang potehi do some religious practice right now, however, it is not same with the last one. This presentation will clarify the importance of the lost religious practice in wayang potehi.

Tove Bjoerk (Presenter), Saitama University

Organized Panel Session Abstract:

The historical narrative of kabuki begins with a woman by the name of Izumo no Okuni, who performed a flamboyant cross-dressing act in Kyoto in 1603. After that, the narration continues that her popular dance was copied by prostitutes in Kyoto, but that women were forbidden from the kabuki stages in 1629. After this, women disappear from the narrative. However, when investigating early modern primary documents, we find documents depicting women working as teachers for kabuki actors, professional performers on private stages, financial backers for the professional stages and, in one case, even a female owner of a kabuki theatre, the Kiri za theatre.

This presentation will on the one hand scrutinize magistrates' records, playbills and actor's reviews from the 17th to the 19th century to map the activities of several generations of female kabuki theatre owners wearing the name Kiri Ogura Myo-on, to clarify their historical importance, focusing especially of Myo-on IVs achievement of obtaining the right to act as alternate theatre for the Ichimura za theatre in 1734, an achievement which in itself must be considered a contributing factor for the survival of kabuki itself up until modern times.

On the other hand, the presentation will ponder on the question on why the historically unique features of Kiri Okura Myo-on and other professional women in the world of kabuki were omitted when the official historical narrative which defined Kabuki as traditional art during the Meiji restoration, and again after the Second World War.

[Session #3119](#)

[Panel 67 The Making of Modern Nursing Professions in the East Asia during the Late Nineteenth Century to Twentieth Century](#)

Session Abstract:

Modern nursing profession was introduced to the East Asia during the late nineteenth century caused by the foreign or colonial power who initiated reforms of public health services. Nursing then became a new profession in the Asian communities. Following the enforcement of public health and maternal services in western countries, nurses has played a significant role, such as being the agent of scientific knowledge, as well as the role model of modern women. However, there were many challenges in both their workplaces and communities. Facing keen competitions between the traditional indigenous medicine and Western medicine, these indigenous women practicing modern nursing techniques were thus involved in this battle. Their practices, in most cases, were regarded as the living examples of the triumph of Western medicine over traditional indigenous medicine. Also, these rising number of nurses presented strong cases of gender concerns, leading to a wide range of issues from women's social roles to the changing socio-economic structures of the communities. On the other hand, the government medical policies and political reasons accounted for the changes in the evolution of nursing system.

Bangweon Lee (Presenter), Ewha Womans University

Organized Panel Session Abstract:

In 1887, Meta Howard, a member of the Woman's Foreign Missionary Society of Northern Methodist Episcopal Church, established PO KU NYO KWAN(普救女館), Korea's first women's hospital. Margaret J. Edmunds opened Nurses' Training School of PO KU NYO KWAN in late December 1903.

Nurses' Training School of PO KU NYO KWAN held first capping ceremony (January 25, 1906) and first graduation ceremony (November 5, 1908) for nursing students. The first graduates from the Nurses' Training School were Martha Kim and Grace Lee, who were also the first nurses in Korea.

In addition to nursing outpatients, inpatients, and out-call patients at PO KU NYO KWAN, they also served as visiting nurses at foreigners' and Koreans' houses and missionary hospitals across the country. Students actively participated in tour of Japan, year-end and New Year's events, and treatment of wounded soldiers in dispersion of army in 1907. After the graduation, the graduates worked as a chief nurse, teacher and super intendent in nurses' training school. Nurses at PO KU NYO KWAN organized the 'Severance Hospital Nurses' Association' in June 1910 and formed the 'Severance Hospital Nurses' Alumnae Association' in June 1911 to conduct various activities.

Nurses' Training School of PO KU NYO KWAN was the first modern nurses' training institution in Korea. Nurses who were educated here, improved their

capabilities through "modern experiences", and were at the center of treating women's health and minds.

Shu-Ching Chang (Presenter), Chang Gung University

Organized Panel Session Abstract:

The history of nursing in China and Taiwan is dramatic and complex. By 1945, Taiwan was ruled under Japan and carried out the healthcare model as same as in Japan, otherwise the Chinese Government applied Anglo-American healthcare model mostly. After 1949, many Chinese nurses retreated to Taiwan with the Republic of China government. Most of these Chinese nurses were nurse elites. They graduated from the School of Nursing of Peking Union Medical College or a nursing school created by a foreigner. During their studies in the nursing school, they learned American-style nursing models, and those who performed well might get scholarships to study in the United States. During the Sino-Japanese war, they were put into battlefield for rescue works. These Chinese elite nurses played an important role on nursing education, clinical nursing, and public health nursing after they moved to Taiwan.

Drawing upon extensive archival documents, interviews, diaries, and memoirs. I will use Mei-Yu Chow, Dao-Zhen Yu and Ai-Zhu Xu as research cases to analyze how these Chinese elite nurses brought American nursing expertise and technology to Taiwan in this paper. Meanwhile, how these Chinese nurses made impact on nursing education and nursing professions in Taiwan. Expanding upon on works exploring the Chinese experience across the Taiwan Strait, I will portray the push and pull factors driving transregional migrations of Chinese elite nurses between mainland China and Taiwan, as well as the renegotiation of racial boundaries, knowledge hierarchy.

Yuen Han Law (Presenter), Hong Kong Baptist University

Organized Panel Session Abstract:

Nursing education and profession play a significant role in the medical history of Hong Kong after WWII. The demand of medical care service suddenly increased in view of the influx of refugees after WWII, hence government-subsidized hospitals were re-built to boost the capacity of hospitals to provide proper and sufficient in-patient treatments to the mass population. Moreover, these hospitals expanded their nursing school to training more professional nurses, and trained probationers became essential source of manpower in the hospitals. During this period, nursing profession has been growing rapidly in Hong Kong, and has become a promising career option for Chinese women. Furthermore, the advancement of medical science required more specific techniques that fostered the development of specialized nursing practices. Hence, professional nurses earned a higher reputation in the community, bringing good impacts to the rise of women status in

Hong Kong. On the other hand, nurses who worked for government-subsidized hospitals fought for equal salary and benefit with those working in government hospitals, as they were all recognized under the same ordinance. Taking Kwong Wah Hospital Nursing School as a case study, this paper examines the evolution of nursing education and profession in Hong Kong after WWII through the study of oral history, archival documents and memories.

Jing Zhao (Presenter), Shanghai Academy of Social Sciences

Organized Panel Session Abstract:

The life story of Florence Nightingale (1820-1910) was introduced into China through her biography at the turn of the 20th century. The evolution of her image has three connotations in modern China: a representative of women stepping out of their families and serving the society; a pioneer of professionalization of nursing and the high social status of nurses; and a symbol of mobilizing the public especially women to participate in the second Sino-Japanese war (1937-1945). The spread of Nightingale's image was closely related to the development of medical books, mass newspapers and magazines, films, literary works and other media in modern China. Since the 1920s, the celebration of Nightingale had been gradually promoted. The Nurses' Day, to commemorate her birthday on May 12, became a national holiday, especially during the second Sino-Japanese war and the followed civil war (1945-1949). Both the Kuomintang (Nationalist Party) and the Communist Party regarded the commemoration of Nurses' Day as an important part of respective military mobilization. However, behind the positive and consolidated aspects, the connotation of Nightingale's image is somehow contradictory. How could she realize her family responsibility as a single woman who had never married? This was one of the major debates on gender issues in modern China, that is, how women should balance the contradiction between career and housework. These twists and turns reflect the complexity and multifaceted nature of the evolution of Nightingale's image in different historical periods of modern China.

[Session #3161](#)

[Panel 68 Archiving Chinese Independent Cinema: Preserving the Past for the Future](#)

Session Abstract:

As China tightens its grip on media and artistic expression, Chinese independent cinema is becoming increasingly inaccessible. It is increasingly unlikely that a form of independent Chinese filmmaking which defies censorship can survive domestically. Therefore, the archiving of Chinese independent films and the preservation of their legacy have become a pressing issue. With the forced closure

of the only independent film archive in China, alternative collections inside and outside the country have become particularly important. The aim of this roundtable is to discuss archival practices within and without China, such as Caochangdi Workstation, Newcastle University's Chinese Independent Film Archive (CIFA), and the YAMAGATA Documentary Film Library, both theoretically and practically. It will address the following questions: What are the cultural and political implications of archival practices within and outside China? How do archives preserve and use Chinese independent films and related materials in the long term? What films have been archived as part of the film heritage of independent cinema? How do the archives transform the past into history and the future of Chinese independent cinema? Our discussants will explore these issues from the following perspectives: the cultural geography of CIFA; CIFA's curatorial collaborations with other archives, museums and television programmes; Caochangdi Workstation as a living archive and its community building; the politics of film preservation at CIFA; and through comparisons with other film archives in Asia and beyond.

[Session #3201](#)

[Panel 69 The Politics of Aspiration and Transnational Mobility in Post-Reform Vietnam Part 1](#)

Session Abstract:

Transnational mobility has been on the rise in post-reform Vietnam. Apart from a visible global diaspora, a growing number of Vietnamese are moving around the globe for different purposes not limited to work, education, tourism, and resettlement. These different mobility trajectories arguably share an underlying occupation with aspirations for the good life and the desire to become part of the global world. While aspirations and desires are often considered individual and private matters, we suggest that they are implicated in broader systems of governance and meaning that promote market-oriented visions of the good life and people's "will to improve" as the driving force of national development and well-being. While the Vietnamese on the move might find in these systems the social space for meaning-making and value creation, they often find themselves realizing these aspirations largely on their own, which, as recent cross-border fatalities in Europe showed, has even cost people's lives. Aspirations and the anxiety of falling behind thereby come to be mutually constituted in people's struggles and negotiations between social and economic hierarchies across national borders. Showcasing up-to-date empirical and theoretical analyses, this panel delves into the complex relationship between aspiration and transnational migration in post-reform Vietnam to reflect on how such politics of aspiration are configured in diverse trajectories of cross-border migration and mobility and how they unfold

at the individual, interpersonal, and structural levels.

Minh Nguyen (Presenter), Bielefeld University

Organized Panel Session Abstract:

Adopting a dynamic notion of kinship as a constantly transforming institution and relation of relatedness, I examine the connection between kinship, transnational mobility and aspiration through an ethnographic study conducted in rural central Vietnam, where many villagers engage in transnational migration, especially to Europe. The ethnography indicates that the idioms and practices of kinship are at the heart of the expanding transnational economic network built up by people from the region in the last decades as they search for ways to fulfil their family's aspirations for the good life. Transnational mobility, with all its precarious conditions, becomes more viable as a pathway to a better life, sometimes also wealth accumulation, thanks to people's access to this network via moral and economic claims based on kinship terms, which in turn consolidates the social and economic significance of kinship in the region and more generally. Kinship and economy in this context are mutually reproducing in ways that facilitate people's pursuit of the good life. At the same time, both kinship and aspiration are problematic social arenas whose imperatives, shaped by state and market discourses of developmentalism and entrepreneurism, put enormous pressures on transnational migrants to be economically successful against all odds, at times even at the cost of their lives.

Tamsin Barber (Presenter), Oxford Brookes University

Organized Panel Session Abstract:

The plight of undocumented Vietnamese migrants in the UK has featured regularly in international news media and in UK public policy debates. The focus on issues such as modern slavery, 'illegal' border crossings and labour exploitation were intensified by the Essex Lorry Tragedy in 2019 where 39 Vietnamese nationals lost their lives. However, little attention has been paid to the subjective experiences and sense-making processes among Vietnamese migrants embarking on such risky journeys. Vietnamese migrants coming to the UK to work or study face a complex array of uncertainty surrounding the respective costs and risks related to a chosen migration route, and these must be weighed against both personal and collective aspirations for a better life. Decisions to migrate are further compounded by a continuously changing and highly stratified UK borders and immigration regime which renders migrants more vulnerable due to restricted rights and increased surveillance.

This presentation explores the role of 'risk', 'luck' and 'bravery' in migrants' accounts of their migration decisions as they weigh up the opportunities for transforming family livelihoods and quest for personal adventure with

precaritisation at the UK borders. We draw upon in-depth interviews with Vietnamese migrants who have already crossed the UK border and those intending to migrate. We argue that while the politics of aspiration is derived collectively (through well-established imaginaries of opportunities to transform rural life and through neoliberal imaginations of the 'good life' in urbanising regions) it also becomes internalised and manifests powerfully through an increasing individualisation of the migration journey.

Dan Le (Presenter), Kanazawa University

Organized Panel Session Abstract:

Since the 1986 Doi Moi reform, an increasing number of labour migrants and students leave Viet Nam every year for better opportunities abroad. During the same period, members of the diaspora have been making return trips back to the country. According to government estimates, over 500,000 Vietnamese return to Vietnam each year to work, live, and retire. This paper examines the varied aspirations of ethnically similar, yet culturally different ethnic return migrants. Notably, it investigates the relationship between information communication technologies (ICTs) and daily life to explore the on/offline ambitions of this diverse group. Drawing on off/online interviews and observations with 35 2nd and 2.5 generation Vietnamese

living in Viet Nam, from 11 disparate Western countries, I explore the social-cultural, ethno- national, politico-economic aspirations held by this hierarchically stratified, multiple-minority coethnic group. By examining the narratives of returnees through a lens of capital and hierarchy, this study explores the aspirations within the ethnic homeland. As such it asks, what are the aspirations of ethnic return migrants? How are aspirations among these coethnics played out off/online and what are the reasons for these them? What are the tensions that exist within this cohort in off/online groups?

[Session #3216](#)

[Panel 70 Migration, Mobility, and Networks in Urban Asia: Hong Kong and Beyond, 1890s-1980s](#)

Session Abstract:

Since its founding in the mid-nineteenth century, Hong Kong was and remains East Asia's port city par excellence, at once deeply embedded in its hinterland and firmly cosmopolitan in its outlook. Through the lens of migration and mobility, this panel adopts an unconventional approach to the history of colonial Hong Kong. Arranged chronologically, its constituent papers explore Hong Kong as either the point of departure or destination of various migrants in Asia. Whether by accident or design, the people who sought to better their lives either by leaving or entering

the city also wove a dense fabric of connections across Asia. The papers in this panel focus on Hong Kong's ties to British Borneo, Shanghai, the Straits Settlements, and the United States. By placing the city either at the centre or edges of their foci, these papers offer a unique perspective on the history of Hong Kong that transcends its officially defined limits. Although all cities have transboundary histories, these connections have only recently come to the fore in the study of urban Asia. At a moment when Hong Kong is torn between competing visions of the future, this panel offers an insight to the myriad historical connections, identities, and possibilities that the city's urban spaces and networks offered to sojourners and settlers.

Bernard Keo (Presenter), La Trobe University

Organized Panel Session Abstract:

The cosmopolitan entrepôts of the Straits Settlements—Malacca, Penang, and Singapore—can perhaps best be characterised in terms of dynamism during British colonial rule. As a centre for the circulation of goods, people, ideas, and culture, the Straits Settlements were intrinsically connected not just to Southeast Asia but beyond it as well. By the end of the nineteenth century, Malacca, Penang, and Singapore were home to groups originally from the Malay World, East Asia, South Asia, and Europe as well as mixed-race communities borne of intermarriage between these various groups. This paper focusses on the ways in which one particular mixed-race community, the Peranakan Chinese travelled between the Straits Settlements and Hong Kong, navigating the fluid sociocultural boundaries within the British Empire. Eschewing the conventional focus on the movement of imperial actors between the metropole and colonies within the historiography, this paper focusses on how colonial subjects like the Peranakan leveraged a diverse array of intersecting networks within, between, outside empires to enhance their physical and sociocultural mobilities. In doing so, I provide an important intervention for the necessity of reconceptualising the relationships between both colonial port-cities like the Straits Settlements and Hong Kong as centres rather than peripheries.

Michael Yeo (Presenter), Nanyang Technological University

Organized Panel Session Abstract:

During the early twentieth century, Sandakan was a small but bustling port town, specialized in the export of tobacco, timber, and exotic commodities. As the administrative and commercial capital for the State of North Borneo, it also occupied a place of modest significance in the British Empire. However, it had a role in enabling human mobility across its wider region. In particular, Sandakan became a hub for the clandestine movement of goods and people between Hong Kong and the southern Philippines, especially after the extension of the U.S.

Chinese Exclusion Act to the American Philippines in 1902. In 1931, the British Consul-General in Manila observed that the port town had become a “regular bridge” that Chinese migrants crossed to enter the Philippines illegally. How did this seemingly quaint port emerge as a site of interconnection? Why did Sandakan become infamous for “illicit” mobility?

This paper explores the people, politics, and policies associated with itinerant travel in Sandakan. It begins by tracing how groups with various agendas exploited the port’s location and connections. Traders, travellers, and theatre troupes used it as a brief stopover, while smugglers—often taking along opium or human “cargo”—treated the port as a springboard into black markets near and far. Colonial officials struggled to police the movement of this latter group, who deployed indigenous seafaring knowledge to their advantage. Ultimately, the paper demonstrates how these entanglements at Sandakan shaped the nature of migration and mobility in this relatively understudied zone between East and Southeast Asia.

Catherine Chan (Presenter), University of Macau

Organized Panel Session Abstract:

The Macanese are typically defined as Luso-Asians with Macau origins that have their own creole Patuá language and hybrid cuisine. This study complicates how we have long perceived the Macanese as a homogeneous entity, suggesting instead that Macanese communities spread across the world have evolved according to the local circumstances of their migrant cities. Through the lens of the Macanese in early twentieth-century Hong Kong and Shanghai, I look at the varying degrees of freedom the Macanese experienced in these two Chinese port-cities. While the Macanese of Hong Kong gradually integrated into the British colony, those in the Shanghai International Settlement continued to pledge their loyalty to the Macau government. This resulted not only in the shaping of two conflicting Macanese communities that carried differing degrees of attachment to the colony of Macau and the Portuguese nation, but also in the sprouting of new dynamics and interaction between foreign-controlled port-cities in China initiated by a community that lived on the margins of Hong Kong and Shanghai.

Katon Lee (Presenter), Hong Kong Baptist University

Organized Panel Session Abstract:

Hong Kong was once renowned for its worldwide story about serving as a Sino-western suit centre, so much that Americans dubbed it ‘the Tailor of the Pacific’ in the Cold War. Through problematising the emergence and global development of Hong Kong suit culture from the mid-1940s to the 1980s, this article seeks to show the power of transnational connections of the Chinese tailors in Hong Kong and America in contributing to the place identity of Hong Kong. The

article will first explore the migration and transnational businesses of the Chinese tailors in Hong Kong and America, showing how they served as the nexus of contacts in the two places. While it will pay particular attention to the commercial practices of the tailors in constructing, preserving, and showcasing the presence of 'Hong Kong features' in their suit products, it will also address how such 'Hong Kong-ised' suits created by the tailors were further framed by the Hong Kong Tourist Association as a cultural emblem of the colony during the late 1960s and the 1970s. It argues that through the transnational businesses and cross-border interaction between Hong Kong and America, a unique sense of 'Hong Kong-ness' was generated that pulled societies in Hong Kong and America closer to form a wider Sino-western cultural web outside of the framework of 'nation' during the Cold War.

[Session #3266](#)

[Panel 71 The Global in the Local: Transnational Masculinities and Neoliberal Consumerism in East Asia](#)

Session Abstract:

The panel examines the ways in which masculinities are being produced, circulated, interrogated, and negotiated in a transnational context in East Asia, with a special focus on China, and considers the ways in which such representations and constructions can be understood in relation to global consumerism and neoliberal subject-making.

Through critical readings of two TV dramas, Zhang elucidates a new form of Thai Boys' Love (BL) culture that dynamically combines queer elements of Japanese and Korean pop culture with distinctive Chinese characteristics. This masculinizing move serves the agenda of both the state and capital. Song focuses on the Pet Man image in Chinese digital entertainment, a copycat of the "older woman-younger man" romantic pattern in Korean and Japanese popular culture, and explores how this image negotiates with a Chinese-style neoliberal subjectivity. By examining secondary school students' engagement with the NBA in post-reform China, Peng demonstrates how global sports and consumer culture are reshaping the traditional wen-wu paradigm of masculinity. Finally, Lee addresses masculinities in Hong Kong by focusing on the Canto-pop sensation Mirror, which shows the discernable influence of K-pop in terms of the aesthetic of male beauty. The ways in which Mirror is consumed and received bespeak masculinity as resistance in present-day Hong Kong.

Together, the panel's four papers constitute a much-needed dialogue and explore from different perspectives the hybridized masculinities produced by the dynamic interplay between neoliberal consumerism and nationalism in East Asia, a

phenomenon that can be fruitfully analyzed as “the global in the local.”

Charlie Yi Zhang (Presenter), University of Kentucky

Organized Panel Session Abstract:

This paper focuses on two Thai Boys’ Love (BL) TV dramas, *I Told Sunset About You* (Line TV, 2020) and *To Sir, With Love* (GMM One, 2022), to probe the cultural and politico-economic dynamics shaped by China’s “Belt and Road” initiative to increase its presence in Southeast Asia. The Thai BL genre has emerged as a prominent player in transnational queer fandom and the queer cultural industry by integrating the hyper-romanticized queerness popularized by Japanese BL and androgynous masculinity featured in Korean pop culture into its ostensibly gay-friendly sociocultural milieu. My analysis of these TV shows indicates that by centering on Chinese diasporic communities and foregrounding the fragile, scholarly style of manhood central to the Confucian tradition, the Thai BL genre has acquired new features with Chinese characteristics, allowing it to attract an enormous number of Chinese fans. This masculinizing move, I argue, should be critically evaluated in the context of China’s recent global outreach. On the one hand, it recreates linguistic, cultural, and ethno-racial ties with the motherland to build a “home from afar,” which appeals to the new generation of Chinese citizens encultured in the nationalistic frenzy promoted by the party-state. On the other hand, this gendered “home from afar” provides a platform for Chinese media conglomerates such as Tencent Video and iQiyi to increase their overseas investment and strengthen the relationship between China and the Chinese diasporas in Southeast Asia to sponsor the state’s geostrategic agenda in the region.

Geng Song (Presenter), University of Hong Kong

Organized Panel Session Abstract:

In most cultures, it is commonly acceptable for an older man to date a younger woman, whereas the other way around is taboo. In China, a love story between a woman and a man more than ten years her junior would have been unthinkable on the small screen even just a few years ago. Influenced by the *toshishita* romantic motif in Japanese and Korean popular culture, however, the “older woman-younger man” story pattern has recently emerged as a new heterosexual romance trend in Chinese digital entertainment, TV dramas in particular. This article focuses on the image of the younger, “pet” boyfriend in such a relationship, known as the “milky puppy” (*xiao naigou*), and delves into the transnational flow and cultural translation of the Pet Man imaginary in East Asia. The bodily rhetoric of “milky puppy” represents a Chinese variant of *moe* culture and a reversal of gender roles in a consumerist society. The article offers critical readings of two recent Chinese TV dramas within this romantic subgenre, namely,

Find Yourself and The Rational Life, and compares them with the South Korean drama Something in the Rain. Through this comparative study, the article seeks to uncover the distinct Chinese characteristics in the representation of Pet Man masculinity. Engaging with feminist and governmentality theories, the study points out that the dramas examined exhibit both the female gaze and the resilience of the male gaze and patriarchal gender order, with their male images demonstrating neoliberal subjectivity in postsocialist China.

Altman Peng (Presenter), University of Warwick

Organized Panel Session Abstract:

This paper analyzes how performatively heteronormative male teenage fans in China consume sports through the prism of masculinity, using secondary school students' engagement with the NBA as a case study. Drawing on focus group interviews, the research shows that male teenage sports fans constantly invoke elite NBA athletes as male ideals to define a desirable, heteronormative wen-wu masculinity specific to the post-reform era. The post-reform specifics of this masculinity model are most tellingly revealed by the redefinition of wu in socioeconomic terms and the embodiment of wen through appearance management, showcasing the reshaping of Chinese gender norms by global neoliberal consumer culture. Interestingly, while defining their male ideals in their own eyes, these teenagers often engage in a double standard, manifesting their appropriation of CP (coupling) rhetoric to "ship" (create imagined romantic relationships between) elite athletes and their problematization of heterosexual women and LGBTQ fans' similar usage of the CP rhetoric. Such a double standard is informed by the teenagers' alignment of their personal fate as individual men in everyday life with the leadership role of the nation-state on the world stage. Such alignment alludes to an emphasis on male subjectivity, which is central to heteronormative Chinese men's negotiation of gender identity within a neoliberal economy and their understanding of good citizenship within an authoritarian regime. The research findings underscore how aspects of teenage sports fandom culture reflect the gender politics currently unfolding in Chinese society, where neoliberal consumer culture and the authoritarian political infrastructure weave a tangled web.

Tracy Lee (Presenter), Chu Hai College of Higher Education

Organized Panel Session Abstract:

This paper delves into the Canto-pop sensation Mirror and the aesthetic of male beauty the band embodies. The 12-member boy band has taken Hong Kong by storm since its premiere in 2018 amid political upheaval and the Covid-19 shutdown. Mirror has been described as "a bright light amid the gloom of the world," and is particularly popular among youths and female fans. Showing the

discernible influence of K-pop, the appearance of Mirror's members embodies an effeminate male beauty and is in line with a transnational trend known as "Pan East-Asian soft masculinity." This aesthetic has been variously attributed to the *kkonminam* (flower boy) type of male beauty in the Korean Wave and to the androgynous *bishōnen* (beautiful boy) aesthetic in the Japanese BL/Yaoi subgenre of *shōjo* manga (girls' comics), as well as to the consumerist idol production system and fandom culture. At the same time, however, masculinities in contemporary Hong Kong society are closely intertwined with the dynamics of resistance and modernity. Drawing on data generated by focus group and individual interviews, the article situates the consumption and reception of Mirror and their connection to the wider processes of identity, subject, and subjectivity formation in the context of the social crises in post-movement Hong Kong. It examines how the cult of male effeminacy in Hong Kong marks a conspicuous quest for a different cultural identity. Thus, through the lens of masculinity, the study addresses how transnational popular culture constructs Hongkongness and gives expression to associated sentiments.

Session #3310

Panel 72 Digital Spaces of Visibility and Counter-Hegemonic Discourses: The Use of Social Media As a Site of Resistance and Negotiation in East Asia and the Arab Gulf

Session Abstract:

Social media is ubiquitous, connecting online and offline realities, in a myriad of forms across a multitude of geographical locales. It allows for the constructions and negotiations of subjectivities in digital spaces of visibility and counter-hegemonic discourses. Yet at the same time, social media can also be a site of censorship and hate speech, reinforcing power relations that already exist in offline spaces. In this panel, we take a global and interdisciplinary approach at examining how social media is employed in resistance and negotiation by marginalized groups and also how it is utilized to reinforce hegemonic sociocultural norms by majority groups in East Asia and the Arab Gulf. Alkhaja explores the use of social media as a tool to demonstrate agency and autonomy by looking at Saudi influencer Amy Roko's transgressive and resistant practices that challenge dominant gendered narratives. Jia He examines the strategies that Hui Muslims utilize online to express, maintain, and negotiate their identities and faith in the face of the Sinicization of Islam, censorship, and the rise of Islamophobic hate speech in Chinese social media. Yi focuses on negative interactions between Muslims and non-Muslims on social media in Korea, highlighting how Muslims in Korea express their religious identities online and offline and how some Koreans use social media as a form of counter-activism against Muslims, spreading fake

news and hate speech. Yamashita investigates the representations of Muslims in online and offline spaces in Japan by analyzing emerging (counter-)discourses about Islam on social media and traditional media.

Jia He (Presenter), Chinese University of Hong Kong

Organized Panel Session Abstract:

With the conclusion of twentieth party congress in Beijing, it is not a surprise to see that Sinicization of Islam remains the irreplaceable project for the People's Republic of China (PRC) in the coming five years. Since instated as government policy in 2016, Sinicization of Islam has gained the full support of Chinese academia. Meanwhile, scholars overseas tend to criticize this imposed policy by revealing how the Arabic mosque architectural style and Arabic language have been removed from Muslim, particularly Hui Muslim communities. Attention is also given to cyberspace, scholars observe the recent rise of Islamophobic hate speech in Chinese social media with the deepening of Sinicization of Islam project. Under these overall tense circumstances, both online and offline, how do Hui Muslims respond and continuously express/perform their identity? How do Hui Muslims utilize social media in cyberspace, where it is seen as relatively freer than the material world, to negotiate their identities? How do they navigate through the growing rigidity of censorship online? To answer these questions, the paper examines the rise and fall of a well-known Hui Muslims based online platform in Chinese cyberspace named Shanjing, which was founded in 2018, terminated eternally in 2021 on WeChat and came back with its own website and email in 2022. This paper traces the strategies that Hui Muslims apply online to continuously express and maintain their identity and faith, and argues the malleability and resilience of Hui Muslims under top-down Sinicization.

Soojeong Yi (Presenter), Sogang University

Organized Panel Session Abstract:

This research examines the interactions between migrant Muslim and non-Muslim residents on social media in Korea. The Muslim community has expanded in Korean society rapidly. They started expressing their identity in society, both online and offline. Social media especially became a way to show what Islam is and who they are. After COVID-19, members of the Muslim community publicly started to share their religious identities -Shariah, Customs, Stories, etc.- using social media. As much as Muslims talk about their stories in Korean society, non-Muslim residents react against Muslim activities. Most Koreans have the view that they should live together in society due to the reduction of the Korean population and labor forces. However, some Koreans believe that the Muslim community threatens the security, culture, and purity of Korean society. Some Koreans also use social media to share their judgments and thoughts against the

Muslim community as a form of counter-activism toward the Muslim community. Sometimes it contains fake news and hate speech. Hence, this research analyzes the activities of Muslim and non-Muslim communities on social media, focusing on negative interactions. It examines the role and effect of social media in developing the relation and reflection between the Muslim and non-Muslim communities in Korea.

Yoko Yamashita (Presenter), Sophia University

Organized Panel Session Abstract:

Although Muslim-Japanese relations that flourished in the pre-war period largely faded from Japanese collective memory, Muslim communities have continued to exist in Japan and the current Muslim population is expected to grow continuously. There have been contradictory trends that mark the ways in which Muslims are represented and perceived in Japanese society. On the one hand, Muslims who negotiate their Muslimness as (good) foreigners or tourists are welcomed and tolerated in Japanese multicultural freedom because Islam is often constructed as a foreign “culture” that belongs to the “Other.” On the other hand, biopolitical control has been exerted over the (dangerous) Muslim “Other” through surveillance and media representations that focus on wars and terror attacks. This paper examines the (self-)representations of Muslims in online and offline spaces in contemporary Japan through textual analysis of the emerging discourses and counter-discourses about Islam on social media as well as traditional media. It seeks to delineate the discursive landscape of Islam and Muslims in Japan and explore whether social media reinforces dominant ideas that are (re)produced in traditional media or it creates space for voices that resist hegemony, be it the normative view of a homogenous Japan or stereotypical portrayals that associate Muslims with fundamentalism. In particular, it looks at how Japanese scholars of Islamic thought with a strong social media presence disseminate their ideas about the “truth” and “otherness” of Islam and also how Japanese Muslim teachers and scholars and Muslim organizations in Japan directly and indirectly resist these ideas online and offline.

[Session #3431](#)

[Panel 73 Technologies of Literacy in Modern China: Late Qing to Mid-Twentieth Century](#)

Session Abstract:

This panel explores the reading revolution from the late nineteenth- to mid-twentieth-century China. From trans-cultural and cross-disciplinary perspectives we examine how China (re-)appropriated scientific discourses to fashion technologies of reading and literacy for the nation’s nascent

modernization. The first two papers focus on conflict between traditional reading modes and the demands of modernity. Lu Yin probes how new print technologies borrowed from Japan in the late Qing challenged and reconfigured the customary system of annotated reading called quandian. Fu-ming Lee examines the game-based pedagogy developed for “independent reading,” to track how silent reading superseded traditional recitation to finally dominate China’s school curricula. The third and fourth papers attend to technology flows and their localized implementation. Uluğ Kuzuoğlu situates China’s character simplification movement from the 1910s to 1930s in the trans-Pacific circulation of behavioral psychology. Anatoly Detwyler, through case studies from the 1920s and 1970s, examines the interplay between techniques for counting words and demographic sciences that rationalized language as quantifiable units. In these papers, the aim is not to retell the familiar narrative of China learning from the foreign, of tradition transforming into the modern, but to recognize a non-linear history of science and literacy characterized by complex mediations and divergent re-appropriations. This panel addresses questions such as: How did technologies of literacy urge modern Chinese to rethink the transmission and reception of knowledge? How should we understand modern China’s reading revolution in terms of global technology flows and a broader history of science not centered around the West?

Yin Lu (Presenter), Peking University

Organized Panel Session Abstract:

Adding Quandian 圈點(circle annotations or marking points) between lines was a reading and printing technique prevalent in ancient East Asia. The present paper studies the printed matter circulated in late Qing China, tracing the extension of such a traditional technique into new intellectual media such as periodicals and typographic/lithographic printing books. Adding Quandian, as a basic reading method, had been gradually systematized since the Song and Yuan Dynasties and persisted for an extended long period even after the rise of western style periodicals and the introduction of machinery printing technology in late Qing. Before the popularization of Western-style punctuation marks, Quandian worked as an effective device for sentence segmentation, level marking and concept highlighting; in the meantime, the traditional art of composition attached to Quandian had a profound impact on the states of mind of Chinese intellectuals admitting modern media. Early typographic and lithographic books had reduced Quandian for a time in their dense typesetting, but the printing techniques and the textual formats for Chinese began to feel the impact of Meiji Japan’s new experience in late 1890s. There remained a number of formal elements from ancient East Asian world in Meiji Japan’s printing industry, including Quandian. The so-called “new experience” turned out to effect the preservation of the “old

technique”.

Fu-ming Lee (Presenter), National Taiwan University

Organized Panel Session Abstract:

The transformation from reading aloud to silent reading is central to modern China's reading culture, as it fashioned new forms of literary aesthetics, knowledge distribution, and school curricula. As reading moved away from recitation competence to reading comprehension, methods were needed for creating new reading masses. Focusing on the silent reading movement in China from 1920s to 1940s, this paper discusses the promotion and practice of “independent reading.” “Independent reading” encourages children to read on their own with minimal assistance from adults, relying heavily on techniques of game-play. The study engages the current discourse about the “sound” of modern Chinese literature – how literature should sound and resonate; while silent reading has dominated modern China's reading culture, it has been inadequately researched. This paper also explores modern China's programs of linguistic and literary education, which aimed to transform words and texts in print into live pedagogical scenes modeled on children's games, a phenomenon that has hitherto not received scholarly attention. The paper argues the testing culture that characterized the silent reading movement since the 1920s was translated and transformed into a game-based pedagogy and competitions that stressed fun and active learning. It was the conceptual and practical promotion of this pedagogy that redefined the meaning of reading, the relationship between instructors and students, and gave rise to a new and independent young readership.

Uluğ Kuzuoğlu (Presenter), Washington University, St. Louis

Organized Panel Session Abstract:

“Humans are reading animals,” wrote Zhang Yaoliang in 1918, a pioneer of psychology in China who was among the first to scientifically examine Chinese characters. “The increasing part played by reading in the life of civilized man is a striking characteristic of modern culture,” wrote Zhang: “When everybody reads, and some do scarcely anything else, and the amount to read increases daily, it is highly desirable that reading should be made as easy and rapid as possible.” The solution to this modern pressure, according to him and the first generation of Chinese psychologists, was to reengineer the physical architecture of the page through experimenting with the direction of reading, punctuation marks, textual signs, and, most importantly, the simplification of Chinese characters.

This paper situates the trans-Pacific circulation of behavioral psychology at the center of the character simplification movement in China. While generally considered as a communist project of the 1950s, the simplification of Chinese characters in fact started as an extension of American behavioral psychology, the

methods of which aided the Chinese reformers to tackle with the issue of efficiency in reading and writing in the 1910s, and within a couple of decades, character simplification became a social movement with dozens of reformers claiming a stake in it. And yet, in 1936, the ruling KMT abruptly banned the project. From its trans-Pacific beginnings to its demise under a growing fascist regime, this paper demonstrates the centrality of character simplification in the web of science and ideology.

Anatoly Detwyler (Presenter), University of Wisconsin, Madison

Organized Panel Session Abstract:

This paper examines two pivotal episodes in the encounter between statistics and writing in twentieth-century China. The first is the early enumeration of word frequencies in contemporary Chinese newspapers and literature undertaken by the developmental psychologist, Chen Heqin (1892-1982) during the 1920s. Though part of the wider “testing movement” amid the institutionalization of psychology in modern China, Chen’s project was unique in its scope and material practice, as he worked by clipping texts into individual words and cataloging them in room-sized system of containers. The birth of “stylistics” in the late 1970s forms the second episode, when research teams and individuals undertook systematic enumeration of various literary and political-philosophical corpora for the sake of analyzing their lexical density. In neither case was the project’s aim purely descriptive. Rather, such statistical analyses of written language represent approach text as a population, subjecting it to a suite of biopolitical tools and techniques: enumerators see language “like a state” and accordingly survey it to produce normative, average-based models and otherwise rationalize and manage it. By doing so, these projects lay the groundwork for the technocratic and surveillance-based logic of today’s digital humanities methods.

[Session #3436](#)

[Panel 74 Memory in Motion: Contesting Memory on Screen in Asian Society](#)

Session Abstract:

Engaging directly with this year’s theme of “Asia in Motion: Memory, Preservation, and Documentation,” this panel examines the role of film and television in exploring the workings of memory in addressing the trauma, violence, war, and crises of Asia’s past. A transnational, trans-Asian and multidisciplinary panel that brings together presenters of diverse nations, disciplines, and academic ranks, “Memory in Motion: Contesting Memory on Screen in Asian Society” will explore topics and media ranging from Malaysian documentary, Filipiniana archives, Indonesian popular cinema, and the South Korean television series *Squid Game* (2021). How does a Chinese-Malaysian re-edit of a British documentary film of a

massacre foreground the role of memory in activism? Similarly, how is audiovisual archival content about the Philippines being employed to negotiate the nation's authoritarian past? How has nostalgia become a dominant mode through which Indonesian cinema remembers the recent history of the New Order period (1960s-1990s)? And how does a recent South Korean global smash hit, *Squid Game*, register national memories of the Asian Financial Crisis (1997-2001) in its portrayal of economic-racial power as necropolitical power - only to reify the global economic order by its very success? Despite its diversity, the presenters are united in their explorations of the relationship between memory and film/television as they consider questions of colonization, authoritarianism, contestation of nationalism, the role of geopolitical influence and race on screen representations of memory.

Chrishandra Sebastiampillai (Presenter), Monash University

Organized Panel Session Abstract:

In 1992, the BBC aired a documentary titled *In Cold Blood* under its *Inside Story* series about “an alleged British Army massacre” that took place on 11-12 December 1948 during the very early period of the Malayan Emergency (BFI Collections Search). The event is known as ‘The Batang Kali Massacre’ and has been dubbed ‘Britain’s My Lai’ (Hale, 2013). 24 unarmed men were killed by British soldiers from the Scots Guards on suspicion of being or aiding Communist “bandits”. Attempts by surviving family members to hold a public hearing have been repeatedly rejected by British courts. In 2008, an official blog was published by surviving family members in their quest for justice, containing a YouTube link to a 2013 re-edited version of *In Cold Blood* that runs for less than half of its 40 minute BBC original duration.

This paper explores the second iteration of the documentary and its role in the context of the survivors’ trauma, memory, and struggle for justice. This paper examines the role of the original documentary in reigniting investigations into the massacre and the British legal response to its claims. I will explore the framing of the Malaysian re-edit and how the survivors and British army veterans returning to the village in 1992 are [re]represented to a modern primarily Malaysian audience on YouTube.

Rosemarie Roque (Presenter), Polytechnic University of the Philippines

Organized Panel Session Abstract:

Audiovisual materials may serve as historical and social documents (Lavender, 1997; Chapman, 2012). Given the “contestation over the memory” (Philippine Studies: Historical and Ethnographic Viewpoints, 2016) on the period of Philippine history related to the Marcos dictatorship, the role of audiovisual archives, whether local and foreign, is important for truth-seeking, most pressing

considering the massive disinformation and historical revisionist maneuverings in the Philippines.

Locally, there are existing audiovisual collections, including those made by alternative filmmakers, covering the Philippines under the Marcos dictatorship, though are still direly needed to be comprehensively mapped out. Thus, equally important are AV materials found in foreign archives, especially with Marcos Sr's Letter of Instruction No. 1 suppressing the local media upon the imposition of Martial Law in 1972 and onwards, foreign journalists who documented the country's affairs played vital roles in creating historically important AV works.

In the Netherlands Institute for Sound and Vision, an interesting find is the TV documentary "Thrilla in Manilla: De Filipijnen onder staat van beleg" by André Truyma broadcasted by KRO on May 1976, shot around October 1975, just three years after Marcos declared Martial Law in the Philippines. Equally important is BBC TV's 50-minute TV documentary "Third Eye: To Sing Our Own Song" (1982/1983) safekept in the BBC Archives, but is also available, for example, in the archive of the Flemish public TV network VRT.

These AV materials, in and out of the Philippines, speak much about the country's past and contribute to the pursuit of social justice.

Tasia Khoo (Presenter), Monash University

Organized Panel Session Abstract:

Upon Soeharto's resignation, Indonesia's film industry experienced a cinematic renaissance as Reformation-era filmmakers began exploring the diverse narratives of Indonesia's past to circumvent the New Order's conceptualisation of history. This paper questions how contemporary popular Indonesian cinema continues this legacy through its engagement with memory and nostalgia to portray the New Order past, its associated sentiments and memories. The research explores key themes on the contemporary construction of the New Order by conducting textual analysis on three popular Indonesian films released in the 2010s: *Habibie & Ainun* (Faozan Rizal, 2012), *Surat dari Praha* ("Letters From Prague", Angga Dwimas Sasongko, 2016) and *Dilan 1990* (Pidi Baiq & Fajar Bustomi, 2018). These key themes encompass the entwinement of history, memory, fiction and romance in filmic renditions of the past, the aesthetics of memory and nostalgia as both immersive and self-reflexive, and the dynamic remediation of memory. The way these films have constructed the past suggests an ever-growing constellation of New Order memory that expands narratives of the past rather than a narrowing down of history. Aside from that, the framework of these films such as romance, nationalism and trauma indicates prevailing modern anxieties that require an escapism or reconciliation through memory and nostalgia to be appeased.

Susanna Lim (Presenter), University of Oregon

Organized Panel Session Abstract:

This paper examines the television series *Squid Game* (Ojingö Keim 2021) as an articulation of South Korean anxieties and contradictions following the Asian Financial Crisis (1997-2001) and the consequent restructuring that transformed Korean society two decades earlier. A searing critique of capitalism whose main interest lies not in the transformation of capitalism but rather in the increased global power of the Korean contents industry through partnership with U.S. media platforms, *Squid Game* may well deserve Slavoj Žižek's dubbing of it as a "fake anti-capitalist" show. Questionable progressive credentials notwithstanding, however, I argue that an analysis of both the show's narrative and its trajectory of global success offscreen may help us understand South Korea's emergence as a subempire crucially fueled by racial capitalism. Koreans' naming and remembering of the 1997 crisis as the "IMF" crisis suggest that, more than a product of Korean overreach, the restructuring as it impacted businesses and families was the economic manifestation of U.S. hegemonic white supremacy vis-à-vis South Korea, as well as the reaffirmation, post-Cold War, of the transnational racial-economic hierarchy. At the same time, the visceral memory of the economic crisis and workers' struggles stands in tension with *Squid Game*'s own ambiguous position in the U.S.-dominated media universe and Korean triumphalism regarding the rise of Korean cultural power in global capitalism.

[Session #3458](#)

[Panel 75 Memory As Queer Media: Queer Asian Cinema and Media across Time and Space](#)

Session Abstract:

Queerness is reimagined and recontextualized across time and space. Queer relations in Asia have also been affected and negotiated by the historical and political vicissitudes in the region. Hence, mediating queer memory is one of the salient tasks of queer Asian media. The five papers that constitute this panel explore the multifariousness of queer Asian media through the lens of memory. First, Ungsan Kim examines the political manifestation of queer temporality in Kim Dujin's digital media artworks. He argues that the temporal disorientation in Kim's works critiques heteronormative and progress-driven Korean history. Hoang Tan Nguyen analyzes the political and stylistic tactics of Thunskā Pansittivorakul's experimental films. Nguyen argues that his films not only stimulate reflections on politics and deviant sexualities among the viewer but also advance the critique of Thai nationalism. Shi-Yan Chao also reads two recent queer Taiwanese films against the backdrop of their historical and cultural situatedness. Chao argues the films engage with the history of the tongzhi movement and marriage equality

campaign, while reflecting the new wave of nationalism in Taiwan. Drawing from studies on queer temporality, Lucetta Yip Lo Kam traces the affective dimension of memories of queer migrant women from Hong Kong. Examining memorial objects and personal belongings, Kam illustrates that queer memory transcends time and space. Finally, Dredge Byung'chu Kang historicizes two different moves in the proliferation of Thai boys love genre films. Kang argues that the reception of two films released in 2007 epitomize queer Thai films' thematic inclination to Asian cultural specificities.

Ungsan Kim (Presenter), University of Washington

Organized Panel Session Abstract:

The prevalence of digital technology in the 2000s has offered more opportunities to queer filmmakers and media art practitioners in South Korea. The optimism around the production in queer cinema and digital videos was further encouraged and fostered by the rapid penetration of the Internet in the following decades. Several queer independent filmmakers and artists in South Korea, including Im Cheol-min, Siren Eun Young Jung, Kim Kyung-mook, Kim Dujin, and Oh Inhwan, made the most of this vibrant digital turn and experimented with digital formats and editing techniques to articulate their artistic visions and what can be termed queer aesthetics.

This paper, in particular, analyzes the peculiar temporality as a means of critiquing and deconstructing the heteronormative and progressive flow of the national time in Kim Doo-jin's digital paintings and media artworks. Kim, who is currently one of the most representative queer artists in contemporary South Korea, has deflected from traditional fine art paintings to digital media arts in the early 2000s. Kim's digital media artworks deliberate on self-reflective motifs and themes, including the ghostliness of queer subjects, backwardness, queer archives, and the critique of progressive time, which I understand as manifestations of queer temporality. Kim's stylistic investment in queer temporality is, I argue, an artistic and political tactic that challenges the ideological linkage between the national time of progress and the assimilative desire of hetero- and homonormativity.

Hoang Nguyen (Presenter), University of California, San Diego

Organized Panel Session Abstract:

In a series of videos produced during the 2000s, Thai filmmaker Thunska Pansittivorakul presents highly personal narratives detailing unrequited love, longing, and desire within the public contexts of Thai political unrest and uncertainty. In such titles as *Unseen Bangkok* (2004), *Middle-Earth* (2007), *This Area Is under Quarantine* (2008), and *Reincarnate* (2010), Thunska employs explicit depiction of male body parts—most notably, the penis—and gay male sex acts to

highlight political repression and cultural censorship. Significantly, his political critique is launched at the level of film form: these films destabilize common oppositions of performer and director, documentary and reenactment, and visibility and opacity by rendering the viewer wholly complicit with the camera's intense voyeurism and exhibitionism. In doing so, they enact a model of queer critique that acknowledges the roles of proximity, complicity, and abjection in the formation of politically dissident and sexually deviant subjects, in contradistinction to the traits of distance, purity, and morality that commonly serve to shore up heteronormative Thai national identity.

Shi-Yan Chao (Presenter), Chulalongkorn University

Organized Panel Session Abstract:

This paper examines Taiwan queer cinema vis-à-vis the marriage equality campaign accelerated in the mid-2010s. It first unpacks the idea of the Chinese queer diasporic imaginary and its underpinning family-state discourse by identifying the dual forces of the tongzhi/queer movement and the Taiwanese consciousness, with the former having led to a rethinking of the discursive figuration of the family while the latter having lent a crucial intervention into the discursive construct of the state. It, then, underlines the synergy of these two forces during the more recent marriage equality campaign through what has become known as homonationalism. Although *Dear Tenant* (2020) and *Your Name Engraved Herein* (2020), the two best-known tongzhi films since marriage equality, do not overtly celebrate gay marriage, they nonetheless foreground the lived experiences of being tongzhi in earlier time periods. While *Dear Tenant* focuses on the socio-familial issues pertinent to the contemporary tongzhi rights movement, *Your Name* gravitates to an unrequited gay love drained by the sociopolitical ambient of the time. The latter notably also features a dual temporal structure that reshapes queer temporality while gesturing at a belated redemption enabled only by the recent marriage equality. Aside from the tongzhi movement/politics that helps rewrite the family definition to include tongzhi, the two films also underscore varied aspects of Taiwanese identity/experience, which, I contend, manifests the Taiwanese awareness at once underpinning the changing public opinions about the statehood and merging through homo(trans)nationalism to challenge the Chinese queer diasporic imaginary.

Lucetta Kam (Presenter), Hong Kong Baptist University

Organized Panel Session Abstract:

Hong Kong is a city characterized by frequent incoming and outgoing population flows. Political and economic uncertainty led to a major wave of emigration before the city's handover of sovereignty in 1997. In the post-colonial period, large-scale political movements triggered new waves of emigration. There was a net outflow of

49,900 Hong Kong residents in 2020 and 89,200 in mid-2021, both representing a sharp rise as compared to the previous years (24,300 in 2017 and 20,400 in 2018) (Hong Kong Census and Statistics Department).

This paper is part of my project of understanding the experiences of queer women emigrants from Hong Kong where personal anxieties and political uncertainties have given rise to waves of transnational migration in the recent decade. Major research sites will be Britain and Taiwan, two most popular destinations of Hong Kong emigrants. It will look for efforts of preserving and building memories by queer women emigrants that relate to self-identity, home and belonging, gender and sexuality during their migration process. In addition to queer women's verbal presentation of their experiences through qualitative interviews, objects that carry memorial values such as those they put in their luggages to the host country, those they used to decorate their new home, and the writings and video works by Hong Kong diasporic queer women migrant artists will be studied. The paper will draw on theories of queer temporality to understand how (queer) memories are transported, restored and re-invented in the process of migration.

Dredge Kang (Presenter), University of California, San Diego

Organized Panel Session Abstract:

Two prominent gay films were released in 2007: *Love of Siam* and *Bangkok Love Story*. The latter was hailed as Thailand's *Brokeback Mountain*, showing a relationship between two masculine men. The former was a teen love story, putatively heterosexual, but centering on the love between the two boy characters. The latter flopped at the box office, while the former became a local and international award-winning hit. I argue that *Love of Siam*, as an adaptation of the boys love genre, represents a Thai tilt towards East Asian media at the same time that *Bangkok Love Story*, with its Western imagery failed. In particular, *Love of Siam*'s genre conventions of boys love and its plot focus on family and sacrificial love points to an Asian interpretive framework for gay relationships. That is, the Thai gay re-orientation towards Asia is epitomized in the differential content and reception of *Bangkok Love Story* and *Love of Siam*: 2007 represents a pivotal moment in Thai queer cinema when it tilts east to Asia.

[Session #3522](#)

[Panel 76 Memories Written, Oral and Visual in Timor-Leste, Part 1](#)

Session Abstract:

How does Asia's newest country remember and reconstruct its past? History is everywhere present: in politics, in the landscape of the capital city and regions, in the movements and life stories of individuals.

We examine the intersections of memory and historical preservation through

multiple types of sources: archives, written or digitized documents, oral histories, cultural practices, memorials and other visual markers. Timor-Leste as an object of study is both local and global, both fixed to generations and inter-generational. We explore connections and transmissions to trace a story of shifting memory and contested attempts to preserve visions of the past.

Our first part begins by observing in a Naueti speaking village, using visual imagery of the revival of tradition in one local space. We then move to the circulation of stories and people, analyzing three generations of diaspora and return by Timorese-Australians. Finally, new Portuguese and Japanese archival sources challenge dominant representations of East Timorese history and highlight continuities.

The second part examines memorialization and historical memory. Memorials built throughout Dili, the capital city, problematically shape assumptions about the past. A diverging case of a memorial built by Timor-Leste's Chinese minority illustrates memorialization and diaspora connections. Memorialization and oral histories have connected in an 'intergenerational archive of histories,' shaping East Timorese identity in unexpected ways. Physical and digital archiving practices preserve new sources but also construct privileged archival spaces.

All these acts of memorialization and preservation affect images of the East Timorese past and present.

Josh Trindade (Presenter), Independent Scholars of Asia

Organized Panel Session Abstract:

In the post-independence Timor-Leste, after five decades of Portuguese colonization and twenty four years of brutal military occupation by neighboring Indonesia, Timor-Leste is now the newest country in Asia. During two colonial periods, Timorese culture and traditions and its practices were attacked, degraded, banned and put in inferior position. Since gaining independence in 2002, communities across the country try to revive their cultural practices for reconnecting to their ancestor, rediscovering their traditional way of life, reinstates their connection with nature such as land and environment as a whole. Rediscovering their cultural practices also considered as a way to heal the fractured relationships amid colonization. This article aims to display documentation of cultural activities in the village of Babulo, a Naueti speaking village in the Administrative Post of Uatulari, Viqueque Municipality.

Vannessa Hearman (Presenter), Curtin University

Organized Panel Session Abstract:

Since 1975, thousands of people of East Timorese descent have been living in Australia, refugees from internal civil conflict followed by an occupation by Indonesia that lasted until 1999. Estimated at around 20,000 people in 2002 when Timor-Leste became independent, some returned to Timor-Leste, while others have remained in Australia after independence. This paper is part of a larger project on memory and senses of belonging in a Southeast Asian diasporic community. There has been no recent historical study of East Timorese-Australians since independence, in particular one that includes returnees who now live in Timor-Leste, and the second and third generations, born in Australia. This paper discusses preliminary findings from the oral histories collected from interviews with East Timorese living in Australian cities and in Dili, the capital of Timor-Leste, showing the diversity of life trajectories after independence and examining the frameworks of memory, intergenerational transmission of memory and the renegotiation of relationships with the homeland after independence.

Kisho Tsuchiya (Presenter), Kyoto University

Organized Panel Session Abstract:

In Anglophone scholarship on East Timorese history, last three decades of Portuguese rule (1945-1975) is often depicted as “peaceful,” “tranquil,” “orderly,” “idyllic,” and “calm.” Such depictions of the period partly derived from a few Australians (e.g. former Australian consul, James Dunn’s), and have functioned to emphasize the historical change from the supposedly “peaceful” Portuguese period to the “brutal” Indonesian Occupation.

This presentation reconsiders such depictions by means of Japanese archives and Portuguese secret police sources of the period from the WWII to the 1960s. Being “colored” foreigners in Timor, Japanese invaders and post-war researchers became keenly aware of Portuguese colonial social order, mode of racism, social tensions and Timorese and ethnic Chinese resentment in Portuguese Timor. The Portuguese authority in Timor too was highly aware of such tensions. The secret police sources that became available after the Carnation Revolution (1974) and retrieved files of Governors in the National Archives of Timor-Leste reveal post-WWII anxieties of the European Portuguese in Timor surrounded by potentially hostile “black natives,” Indonesians, Japanese, and ethnic Chinese in the age of anti-colonialism. Seen through such archives, the mid-twentieth century in Portuguese Timor emerge as a period of post-WWII Portuguese consolidation and creation of new social tensions that underlined the upheaval in the 1970s.

Furthermore, this interpretation of the mid-twentieth century visualizes repetitive patterns/continuities of modern East Timorese history from the Portuguese colonial wars to our time.

Nuno Rodrigues (Presenter), Independent Scholars of Asia

Organized Panel Session Abstract:

Shortly after the Indonesian occupation many children were stolen and forcefully taken out of Timor-Leste. This act of taking children out of the territory by military, government and religious institutions is part of integration strategy in making them Indonesians.

Most of the stolen children are from families that resisted against the Indonesia illegal occupation, and after being abducted they lost contact with their relatives. These children are most vulnerable members of society whose perspective is often ignored in national histories. There have been a lot of attention to personal experiences and preservation of memory of those involved in resistance movements in the literature. This study is an endeavor to explore stolen children memory and representation of their experiences during their living time in Indonesia and in Timor-Leste post-independence in the midst of dominant narrative of heroism.

[Session #3535](#)

[Panel 77 Cultural and Material Interactions between Tibet and Its Neighbors](#)

Session Abstract:

Tibet has maintained its image as an isolated and out-of-reach domain for some time. In reality, however, it has been an indispensable node for the interactions and development of Asian civilizations. Without the hermeneutical and philological contributions to Buddhism of Tibet, we could have not witnessed the diversity in Buddhist tradition we much appreciate now. Had it not been for Tibet's political innovation of the preceptor-donor relation, many of Central Asian polities would have had much monotonous stories in their religio-political histories. This panel has been organized to further our understanding of the significance of this Tibetan civilization, especially from the perspective of the relationship with its neighbors. Four scholars from different fields will present mutually supportive but discretely in-depth research results of the topic. Nai-hua Chen discusses the spread of Tibetan art from a historical perspective. By tracing the trajectory of Tibetan art exchanges, Chen expands the horizon of our understanding of the Sino-Tibetan relations. Seongho Choi has his focus on the concept of "science" in Tibet, which originated but evolved from Sanskrit. Choi's exploration will shed new light on the role played by Yogācāra Buddhism in Tibet. Hanung Kim turns our attention to the Tibetan culture of historical writings. His investigation into an example from the 18th century will show aspects of cultural exchange in Tibetan historiography. Jiwon Yu takes the parinirvāṇa paintings to elucidate the artistic exchanges among Tibet, Korea, and Japan. Yu's juxtaposition of elements from the paintings reveals commonality shared by Tibet and its neighbors.

Nai-hua Chen (Presenter), National Chengchi University

Organized Panel Session Abstract:

Buddhism is seen as an open system, and the position of social groups is to place its symbolic order through the establishment the system. The ups and downs of Tibetan art are determined by the relationship between the donor and the abbot, the emperor and the lama. Tibetan art spread in Central Asia from the tenth to eleventh centuries AD, and from the thirteenth century onwards, sophisticated techniques were mastered by the Mongolian and Tibetan families. From the cooperation between the Sakya sect headed by Phasiba in the Yuan Dynasty and the Mongolian Yuan regime, it continued to the Ming and Qing dynasties. Especially in the early Qing Dynasty, under the basic national policy of "respecting the Yellow Sect to reassure Mongolia" and respecting the Gelug sect of Tibetan Buddhism, the Tibetan Buddhist monasteries were overhauled in the Central Plains to expand their ruling power through religious belief, and a large number of monasteries were built, which also formed contacts. In the meantime, there are groups of artists who perform. As a result of the Qing Dynasty, religious art activities supported by the state prevailed, and a large number of artist groups flowed. At this time, the Sino-Tibetan art exchange was carried out through the mechanism promoted by the upper level, all of these promoted the formation of an active "dynamic field" in Tibetan art.

Seongho Choi (Presenter), University of Leipzig

Organized Panel Session Abstract:

The Tibetan concept of rig-gnas ("science") originates from the Sanskrit term vidyāsthāna and is used for categorizing the Buddhist literature transmitted, translated, and composed in Tibet. The science consists of five fields: the science of Buddhist doctrine, the science of medicine, the science of logic, the science of language, and the science of mundane arts and crafts. Tibetan Buddhists describe these five subjects as the essential requirement for scholarly perfection. According to this description, Buddhists should not limit themselves to learning only the Buddhist doctrine and meditation techniques but master the other four knowledge to protect Buddhism.

Previous studies elucidate the fact that these five fields of science were established by an Indian Mahāyāna Buddhist group, the Yogācāra. Textual evidence demonstrates that the Yogācāra Buddhist was in competition with other Indian philosophical and religious groups and emphasized learning all five sciences for proselytizing people. According to this explanation, the Buddhist doctrine is not enough to lead people into the faith toward Buddhism. The skills to persuade and benefit people are in need, and all these skills are included in the other four knowledge. Moreover, Bodhisattva is defined as the Buddhist with this proselytizing ability.

In ancient India, various models for categorization existed, and this five-science model was adopted only by the Yogācāra. However, this model was considered standard in Tibet, and many Tibetan Buddhist sectors developed it in their ways. The Tibetan adoption of rig-gnas can be another window to research the influence of the Indian Yogācāra Buddhism in Tibet.

Hanung Kim (Presenter), Korea University

Organized Panel Session Abstract:

Writing history is a universal phenomenon in all the intellectually advanced human societies. As a civilization with a long history of literary development, Tibet also has possessed and advanced a culture of historical writings of its own at least since the 9th century CE. However, it was no earlier than the 16th century that Tibet's historical writings had any meaningful cultural influence on outsiders beyond the Tibetan Plateau. And, expanding its contacts with eastern and northeastern neighbors, the culture began to be tinged with different colors. This paper investigates one example from the 18th century to discuss some aspects in such a culture of Tibetan historical writings. In 1748, Sumpa Khenpo, an incarnate lama with a Mongolian family background, finished Pagsam Jönzang, the history of Buddhism in India, Tibet, and Mongolia. This historical work is interesting in several aspects: first, it sets a new stage for the history of Buddhism in Mongolia although its narrative style follows cultural predecessors in Tibet. Therefore, the work became a harbinger for Mongolian historical works in later generations. Second, the author has an inclination toward using numbers as significant factors in his historical writing. Third, its active utilization of tables and tree diagrams shows another aspect of innovation. Whether these two aspects are reflection of a modernizing trend remains to be analyzed. In conclusion, I argue that Pagsam Jönzang's characteristics represent both succession and innovation in the culture of Tibetan historical writings during this crucial time of Tibet's cultural expansion toward its neighbors.

Jiwon Yu (Presenter), Dongguk University

Organized Panel Session Abstract:

This paper examines the universality and specificity of parinirvāṇa paintings depicting the Buddha's death. In particular, this study explores how the motifs shared by parinirvāṇa paintings in Northeast Asia, including Tibet, are described in the mahāparinirvāṇa texts and how these motifs are reproduced in a new cultural context beyond the scope of religious art. Based on the texts, the posture of Buddha, "lying on his right side between a pair of sal trees," is compared to a lion, the king of animals, and connected to "mindfulness" and "clearly knowing." In addition, it is noteworthy that a sal tree is traditionally compared to a king or

symbolizes a divine tree with healing powers due to its size and utility in literature and art. The legacy of the parinirvāṇa image across time and space discussed in this paper highlights the expansion of the religious visual culture left unaddressed in textual discourses. This paper provides, firstly, a view of the development of Northeast Asian parinirvāṇa paintings, which have not been tried so far. Secondly, it analyzes the posture of Buddha's parinirvāṇa specified in the mahāparinirvāṇa texts and a pair of sal trees that captures the temporality of the parinirvāṇa in order to understand its symbolism and interpretation. Lastly, based on this analysis, it seeks to lend assistance to deriving the shared symbolism of the parinirvāṇa paintings of the same era despite originating from different regions and cultural contexts.

[Session #3557](#)

[Panel 78 Taiwan through Sound: Three Perspectives on Postcolonial Experiences and Sonic Memories from the 1920s through Today](#)

Session Abstract:

How can music, sound, and voice be mobilized to rethink colonial memories and highlight individual experiences throughout shifting governmental regimes? This panel considers this overlying question in the context of Taiwan's layered colonial histories. In 1999, Taiwan literature scholar Ping-hui Liao wrote that Taiwan's multiple and at times contesting colonial histories provide grounds for rethinking the concept of post-colonialism beyond the European context in which it was formulated. We take this suggestion one step further by considering key perspectives from postcolonial Taiwan studies in combination with music and vocal communication. Seungim Seo listens to the archives of music education in Taiwan under Japanese colonization, bringing attention to student-teacher kinship relationships to reveal long-lasting cultural hierarchies in music education. Shura Taylor considers how re-composed Pinuyumayan lyrics and localized practices of knowledge transmission can be adapted to revitalize Taiwanese indigenous language and traditions. Sarah Plovnick explores the use of audio social media among individuals in Taiwan and the People's Republic of China (PRC), listening beyond the restrictions of the Great Firewall to consider how people connect with one another through sound. Taken together, these perspectives highlight the ways in which thinking through sound can shed new light on established Taiwanese and East Asian historical narratives and contribute to postcolonial discussions by bringing attention to individual experiences.

Seung Im SEO (Presenter), National Taiwan University

Organized Panel Session Abstract:

This presentation examines the colonial history of Taiwan through the sonic memories of Taiwanese women who graduated from girls' schools in the 1920s and 1930s. These women's collective memories present valuable documents to explore a phase of cultural, musical, and linguistic bonds between Taiwanese and Japanese before Taiwan was placed under Kuomintang rule in 1949. Music education at the Taipei Municipal Third Girls' School drastically changed in the early 1920s following the enactment of the Second Education Ordinance in 1922 and a visit by the Imperial Highness of Japan in 1923. This change entailed a shift in using music at the Third Girls School not only as a discipline but also as a public demonstration of the level of women's education in colonial Taiwan. Here, female Taiwanese students were the critical musical agents, constantly negotiating their identities in relation to colonial music education. Alumni magazines written and published by Third Girls' School graduates from the 1960s to the 1990s provide several Japanese-language essays depicting a profound impression of music class and a sense of kinship with Japanese teachers during the colonial period. This profound sense of kinship suggests that sonic environments in the colonial school system, including music education and language, have had a long-lasting impact on Taiwanese cultural hierarchies through the present day.

Shura Taylor (Presenter), National Taiwan University

Organized Panel Session Abstract:

Pakawyan Akawyan is a dedicated Pinuyumayan music and language instructor and promoter in Puyuma village, one of the 10 Pinuyumayan indigenous villages in Taitung, Taiwan. Born in 1938 during the Japanese Colonial Period (1895-1945), she attended Japanese elementary school and is fluent in Pinuyumayan, Japanese and Mandarin Chinese. Pakawyan often re-composes lyrics to Japanese and Chinese children's songs, as well as Puyuma vocable folk tunes, and teaches them to elementary school students. These newly composed lyrics range in topic from basic vocabulary words to Puyuma historical stories and cultural knowledge. Historically, Taiwan indigenous people didn't have writing systems. Transferring of knowledge depended on oral transmission within a close-knit society. For the Pinuyumayan people, irairaw, a form of lengthy musical chant, was used for documenting important events and cultural practices, but because of the loss of language and culture due to policies of the Japanese and the Nationalist government (after 1945) over the past century, irairaw is no longer an efficient method of knowledge transfer. I argue that Pakawyan's way of music-making and transmission is not only a tool in language teaching, but also is becoming a new way of Pinuyumayan cultural knowledge transfer. Building on my observations and interviews with Pakawyan since 2021, I will discuss how these newly composed lyrics 1) articulate

Pakawyan's memories of her past and her people; 2) serve as a new form of cultural and historical documentation, and 3) serve as a new way of transferring cultural knowledge in Pinuyumayan society.

Sarah Plovnick (Presenter), University of California, Berkeley

Organized Panel Session Abstract:

This presentation explores the recent history of the Taiwan Strait (1949-today) from the perspective of audio communication. A focus on sound provides a means to reconceptualize the region, moving beyond the limitations of political borders to highlight salient moments in which individuals formed connections despite communication restrictions. These moments range from the iconic voice of Teresa Teng emanating from loudspeakers and radios in the 1970s, to the boom of the Taiwan-based Mandopop industry in the 1990s, to more recent social media interactions. Specifically, in February 2021, the audio-centered social media app Clubhouse surged in popularity in the Mandarin-speaking world, temporarily providing a space of exchange for participants within and outside of the People's Republic of China (PRC). This "Clubhouse moment" provides a case study to explore the role of both voice communication and language in the space of the Taiwan Strait, a rare opportunity for open communication in the context of the PRC's highly restricted media environment. Analyzing this unique event provides insight toward the ways in which people develop affective connections through voice and language. It also suggests situations in which these connections fail, obstructed either by differences in language and culture or by censorship and surveillance technologies. Finally, it provides on-the-ground insight toward the role of cross-strait communication in the daily lives of Taiwanese and Chinese individuals so as to confront both the benefits and challenges of using audio to facilitate open dialogue and mutual understanding in contentious political environments.

[Session #3559](#)

[Panel 79 The Social, Cultural and Political Construction of Memories in Vietnam and Japan](#)

Session Abstract:

The politics of memory in places of death and suffering from wars and disasters have often nested within a broader political, social and cultural framework. Advocating Ricoeur's (2004) theorization of Memory, History and Forgetting, four papers of this panel investigate how places for memories of massive human loss have been remembered in the contemporary Asian society, particularly Vietnam and Japan.

The remembrance of the Vietnam War illuminates a "living experience of memory"

(Ricouer 2004). Two papers explore the commemoration of human lost in Quang Tri, the former DMZ line of the Vietnam War. Tam Ngo and Tran examine the state and local contestation over commemoration of human lost. Bui and Phuong Ngo provide further evidence of contestation between visitors' experiences at war sites and their pre-existing knowledge.

Regarding socio-cultural construction of memories, two papers in Japan reflect on historical and contemporary tragedies. Examining the documentation of war memories of the Battle of Okinawa, Yoshida discusses the case of educational tourism to war heritage sites, conducted by a high school in Tokyo, along with students' reactions to their visit to the sites concerning the battle in relation to what they have learned in school. Insights into rather recent memory of human lost, Gerster and Maly explore Japan's Disaster Memorial Museums and framing of March 11 from the cultural memory perspective.

Those papers exemplify the socio-political aspect of memory construction, and argue for the existence of "contact zones" between different actors that invoke contestation or reconciliation with the past.

Kaori Yoshida (Presenter), Ritsumeikan Asia Pacific University

Organized Panel Session Abstract:

History teaching in school curriculum plays an important role in the perception of which stories about the past should be "officially" remembered (Seixas 2006). Japanese school educational tour, *shūgaku ryokō*, a nationally standardized excursion in primary and secondary schools for historical learning, reflects the dominant perception of the past. This study looks at educational tour to war-heritage sites in Okinawa as a means for illuminating contested national memories of WWII within Japan: between people in "naichi" (the mainland Japan) and those in "gaichi" (peripheries), and among different generations of students, teachers, and the war survivors.

This paper attempts to demonstrate how war heritage sites in Okinawa, when packaged and provided as a part of educational tourism, not only communicate to visitors the negative legacy of the Japanese Empire distressing its peripheries, but also function as a "contact zone" (Pratt 1992), wherein culturally or politically contested groups (and their memories) encounter. It examines a case of *shūgaku ryokō* to Okinawa, carried out by a high school in Tokyo, as well as students' reactions to war heritage sites concerning the Battle of Okinawa in relation to what they have learned about WWII in their school. More specifically, it analyzes the structure and content of the itinerary, and supplementary materials for pre-departure learning, in combination with analysis of response papers submitted by the students. The discussion highlights a transgressive aspect of *shūgaku ryokō*

that prompts to question the concept of Japan's collective memory of WWII.

Huong Bui (Presenter), Ritsumeikan Asia Pacific University

Organized Panel Session Abstract:

Visitor experience of war sites entail multidimensional nature depending on visitors' conversation with the sites, the events and the people at the destination. Their connections to the sites either through personal and family history shed different lights on their cognition, emotion and action. When the first-hand generation no longer narrates their stories, there is a need to transfer the memory to the young generations. Thus, memorial sites, museums, and interpretations of the war sites play an important role to cultivate indirect connection and memory. This study collected visitors' comments in guest books at former DMZ sites in Quang Tri, dividing the North and South Vietnam from 1954 to 1975. Findings from discourse analysis reveal multilayer notion of visitation to the war sites, including internal element (emotion, cognition and action) interacting with and external element (places, events and people). The interlink of internal and external elements develop a dialogue between the visitors and the sites. The visitation to the war sites is a reciprocal process in which visitors experience psychological transformation through the interactions. It is argued that motivation, perception and experience of visitation to the dark sites are more complicated than conventional bipolar dark-light spectrum. Consequently, authors have reconceptualized the interactions between visitors and the sites as a multi-layered and reciprocal process. The findings advance our understanding of dark tourism experience in general and in the context of Vietnam, where understanding of the war from Vietnamese perspective has been neglected in tourism literature.

Tam Ngo (Presenter), University of Amsterdam

Organized Panel Session Abstract:

The Battle of Quang Tri Citadel is by far the fiercest battle of the Vietnam War. During the 81-day battle, the demonstration of military power and political will by both sides—the People's Army of Vietnam (PAVN), and of the Army of Republic of Vietnam (ARVN) and their foreign supporters—had cost tens of thousands of lives from all sides. Because the brutality of the battle was well-broadcast by both sides, it shaped Vietnamese postwar public perception of Quang Tri as the land of the nameless dead. From the 1990s, as the commemorative fever swept through Vietnam, Quang Tri became the capital of the necro-Vietnamese society. State institutions, civil-society organizations, spirit mediums and families of Vietnamese missing soldiers flooded the province in their search to honor the dead. Using ethnographic research and discourse analysis, we argue, firstly, that the Quang Tri Citadel battle and its memory politics plays a crucial role in shaping current Vietnamese war commemoration culture. Secondly, we compare the state-led

commemoration practices with the localized and transnational commemoration of military and civilian victims, especially those who died on the Highway of Terror (Đại Lộ Kinh Hoàng) in 1972. There is an increasing hierarchical differentiation in the symbolic value of war death, not just military versus civilian, but also among military dead themselves. This hierarchy provides an endless source for frictions between the Vietnamese state and its living population regarding how the dead can be remembered and the living be reconciled.

Julia Gerster (Presenter), Tohoku University

Organized Panel Session Abstract:

With the proliferation of several dozen new exhibits and museums dedicated to this specific disaster, the 3.11 Great East Japan Earthquake, tsunami, and nuclear disaster, can be considered a turning point in the preservation of disaster memory in Japan. Although there is limited research on disaster museums, they play a significant role in shaping cultural memory of 3.11, as they are regarded as reliable, objective institutions of memory. Through analysis of 17 government-established 3.11 museums, this research explores the following questions: How do public disaster museums frame their representations of 3.11, and what official narrative is created within the cultural memory of the triple disaster in Japan? Drawing from analysis of the museums' mission statements and exhibitions, and interviews with curators and museum staff, we argue that most disaster museums support narratives of overcoming hardships to contribute to a better future, showing continuity with narratives typical of other memorial museums such as WWII, or pre-3.11 disaster museums. In contrast to the commemoration of war and its influence on cultural memory, disaster museums have received relatively little scholarly attention. Yet, these forward-looking messages, combined with tendencies of museums to focus on local disaster experiences and emphasize disaster risk reduction with an artificial separation between man-made disasters vs. natural hazards, contributes to an othering of the Fukushima nuclear disaster in cultural memory, as an outlier in Japan's long history of disasters. Without full representation of the compound disaster, understanding of 3.11 and the effective transmission of the intended lessons is severely limited.

[Session #3577](#)

[Panel 80 Understanding the Everyday Impact of “State Making and Un-Making” of Colonial and Post-Colonial Balochistan](#)

Session Abstract:

Presently, province of Balochistan finds itself in a densely complex international and national situation where both foreign interests as well as national players

compete. The United States of America has fought a twenty-year war in Afghanistan extensively using the land and air space of Balochistan for its logistical support. China's massive Belt and Road Initiative (BRI) has built a China-Pakistan economic corridor (CPEC) using the Balochi port-city of Gawadar as the jewel of its BRI project. With the support of India, Iran is developing its own port in Chabahar while implementing a transnational gas pipeline across Iran-Pakistan-India (IPI). During all these foreign-driven activities, violent conflicts continue to erupt locally and across borders in the shape of jihadists (i.e., Taliban Shura, Tehreek-e-Taliban Pakistan, Taliban, Jaish-e-Muhammad, Lashkar-e-Jhangvi, Sepai-I-Sahaba and Lashkar-e-Tayyaba), and Baloch separatist nationalists (i.e., Baloch Liberation Army, Baloch Republican Army, and the Baloch Liberation Front). This complex web of multiple national and international players' interests shape Balochistan daily and makes it a key South Asian location where peace, security and economic development in the wider region are at stake.

To understand the challenges that Balochistan faces today, this roundtable composed of four distinct, yet interconnected papers will examine the historical root causes of the tensions and conflicts brought by Baloch and Pashtun nationalism. It will discuss the social, political, and economic construction and de-construction projects ranging from its colonial to the post-colonial governments and the everyday role of the state in trying to shape its future under the guise of development.

Jahanzeb Khan (Presenter), University of Balochistan

Organized Panel Session Abstract:

Balochistan has witnessed the birth of the first settlements of human beings in the shape of Mehrgarh and other archaeological sites which date back to Nine Thousand BCE. The first settlements would have had some type of command and control that would organize and manage day-to-day affairs. Furthermore, the geographical location of Balochistan has made it a crossroad to pilgrims, invaders, travelers, and empire builders. All these experiences of statecraft and cultural interaction developed a sense of statehood in the common folks, which culminated in the rise of the Khanate of Kalat in 1666. Khanate developed its own system of governance which was derived from Baloch cultural values and Islamic traditions. The Khanate of Kalat was reshaped and transformed once it was in contact with British Colonialism. It was during this phase that the common folks got the idea of modern statehood with a well-developed system of taxation, administration, and representative institutions. The partition of India in 1947, made Balochistan part of Pakistan and since then the common people's experience with the state and its office barriers has changed the perception of common folks. The present study is a long survey of tribal interaction with the state and its machinery in Balochistan. The study is based on archival and field data which are based on interviews. The

basic theme of the study is to understand how common people perceive the state and its working mechanism through its representatives. The study is a mixed method based on quantitative and qualitative techniques.

Thaterra Achakzai (Presenter), University of Balochistan

Organized Panel Session Abstract:

Balochistan is the largest province of Pakistan with a vast territorial area and multilingual setup. The two major ethnic groups that constitute this province are the Baloch and Pashtuns; who managed to live peacefully for centuries and waged joint political struggles on multiple occasions, notably against the British Raj(rule). Before partition, Balochistan was called British Balochistan that comprised the Afghan territories that were occupied under the treaty of Gandamak in 1879. Pashto is spoken by more than 40 million people living astride Durand line. Pashto is the second-largest spoken language in Pakistan.

Pakistan is a multi-lingual federation comprising of diverse federating units. Repressing regional languages has remained an earmark of colonial scrips unfortunately, the state of Pak also bequeathed this from the British and has shown utter disregard for the regional languages. Diversity was ripped to pieces as the peripheries were dealt with otherness and segregated by the center. The state's unwillingness to engage with other languages led to the dismemberment of the West Pakistan. This gave momentum to the language movements in Balochistan. The anti-colonial figure Abdul Samad Khan Achakzai led the nationalist party's accelerated efforts and rallied a cry to declare Pashto the National language for those living in Pashtun areas. Among other reasons, the prolonged suspension of the democratic process has resulted in an upsurge of Language movements in Balochistan because unelected elements who seek power through backdoors believe in the crushing of ethno-lingual movements and dub them as anti-states making its survival challenging.

Ahmed Khan (Presenter), Balochistan University of Information Technology, Engineering, and Management Sciences

Organized Panel Session Abstract:

The Durand Line is the 2,640-kilometer (1,640-mile) border between Afghanistan and Pakistan came because of two treaties (Gandamak 1879 and Durand line treaty of 1893) between the British colonial power in India and the State of Afghanistan. Durand line has two major trade borders the Torkham in the current Khyber Pakhtunkhwa province and the Chaman/Wesh border in the Western province of Balochistan. This paper addresses the everyday economy, mobility, and state interaction of the Chaman/Wesh border between Pakistan and Afghanistan. Chaman/Wesh border has functioned freely when it comes to trade and mobility for centuries, but with the current deals with the International Monetary Fund and

World Bank and fencing of the border due to security issues Pakistani state has started to formalize/legalize Chaman/Wesh border.

According to the census 2017, Chaman has a population of more than 0.434 million people who are dependent on informal/formal border trade between Pakistan and Afghanistan. There are more than 25,000 informal laborers called Laghari involved in everyday border trade who are left out due to fencing and formalization of the border. In addition, there is a huge chunk of the population that are having business and family relations on the Afghanistan side of the border and crossed the border without documentation for ages but to new regulations of visa the policy is stranded for hours and days. This study relies on the Qualitative method by conducting interviews with Laghari Etihad, the Chamber of Commerce, Customs, and law enforcement authorities of Chaman district of Balochistan.

Ahsan Kamal (Presenter), Quaid-e Azam University, Islamabad, Pakistan

Organized Panel Session Abstract:

In 2007, a climate-change-induced Indian ocean cyclone nearly destroyed the newly built Mirani dam. Built by Pakistan's military regime, the project intended to supply water to the Gwadar Port would give China direct access to the Indian Ocean, and irrigate land that would be leased out to Gulf Cost Countries for meeting their food regimes. Yet the rise of a new wave of Baloch separatist insurgency saw opposition to this attempt at, what the nationalist insurgents saw as a new wave of colonization. Stuck in the middle of this theater of climate change, geopolitical development and violent conflict, the communities impacted by the construction and near-destruction of the Mirani dam launched a peaceful protest movement to demand restitution. In this paper, I rely on ethnographic and archival data to evaluate the movement of communities impacted by the Mirani Dam. The movement activist devised a strategy that relied on oral testimonies, witnessing, and memorializing the loss of their traditional, communal, and cultural ways of being to resist the construction of the dam. However, their grievances were reduced to demands for limited cash restitution. The study provides an account of nonviolent protest movements and the complex layers of repression and marginalization that are leading to loss and ruination in peripheral regions of Asia.

[Session #3581](#)

[Panel 81 Asian Cities in Motion: Colonialism, Capitalism, and Nostalgia](#)

Session Abstract:

Modern cities, through the destruction and constructions brought by capitalism and modernization, "creat[e] a topography of forgetting" (Connerton 2009, 99). However, other scholars argue, cities can also be seen as materialized archives of

communal memories and stories (Rao 2009). Many Asian cities have selectively archived colonial memories, aspirations for urban development, and nostalgic emotions towards the colonial past, and built environments have been dramatically transformed through the inevitable memory conflicts which erupt between diverse sets of stakeholders. Exploring how forgetting and remembering have played out in Asian cities, our panel examines how multi-layered urban memories in Asia have formed through the dynamics between memory preservation, eradication, and consumption. We examine how diverse stakeholders engage in cities' archiving processes, analyze the resulting memory conflicts, and detail how they shape the visual and material dimensions of urban space and public memory. Ran Zwigenberg examines Hiroshima's peace city project by focusing on the rebuilding of Hiroshima Station, and the ways a new symbolic and spatial order was imposed along with civic order. Hyun Kyung Lee explores the debates over Okbaraji alleyways in Seoul, pitting preservation against urban development, and tracing its memory exclusion and inclusion in the official narratives. Shu-Mei Huang examines the recently restored penal heritage in Taipei, and positions it in the context of settler-colonial urbanism and memory consumption. Lauren Yapp investigates divergences in popular memory in the Indonesian city of Semarang, exploring how preservation movements promote Dutch colonial sites while sidelining Japanese occupation heritage.

Hyun Kyung Lee (Presenter), Sogang University

Organized Panel Session Abstract:

Seodaemun Prison was Korea's colonial prison, opened in 1908 by Japanese colonial authorities. After Korea's liberation in 1945, the site remained in use as a prison until 1987, and it has since been transformed into Seodaemun Prison History Hall, one of Korea's must-see heritage sites. While Seodaemun Prison History Hall glorifies the heroic stories of independence activists in the official contexts, the long-forgotten stories about those who supported them were revealed from 2015 through the Okbaraji (literally "prison support" in Korean) alleyways debates pitting preservation against urban redevelopment. Okbaraji alley is located opposite Seodaemun Prison, and contained the 90-year-old streets and houses (in particular, inns and restaurants) in which prisoners' families and comrades spent lengthy stays to provide prisoners food and clothes. When the Seoul Metropolitan Government (SMG) announced this area's demolition for urban regeneration, pro-preservationist groups campaigned for its preservation by highlighting the place's historic significance in relation to Seodaemun Prison. By focusing on Okbaraji alleyways debates from 2015 to 2019, when a memorial hall, named "a house that remembers the families of Korean independence activists" was established, this paper examines the memory conflicts between the pro-preservation civil groups, SMG, and residents. In addition, this paper analyses

how these memory conflicts affected the exclusion or inclusion of Okbaraji in the official narratives of the Korean independence movement. This discusses to what extent the ordinary life stories of independence activists and their personal supporters are integrated into public history.

Ran Zwigenberg (Presenter), Pennsylvania State University

Organized Panel Session Abstract:

In 1946, architect Ishikawa Hideaki told Hiroshima's Reconstruction Committee, "Hiroshima has a resource, which cannot be easily obtained even in hundreds of years and must be utilized for the future [and] it is vast open land." Ishikawa's sentiment was widely shared in Hiroshima. Drawing on metaphors of pioneering and frontier terminology, city planners and politicians viewed the destruction of Hiroshima as an opportunity to build a new peace city and, indeed, a new society. Frontier metaphors were also used in the blooming black markets that spread across the "atomic desert." Hiroshima was seen as a "Wild West" yakuza city, as vividly captured in Iiboshi Kōichi's films. Tragically, many of the "foot soldiers" of the gangs were A-bomb orphans and returnees from the continent. The residue of empire, both in terms of ruins lives and the commodities and weapons discarded, pillaged, and hidden after the war was what fueled the gangs' activities. Where these trajectories met was around Hiroshima station. Using the idea of "frontier" as a lens and the station as a site, this paper argues that by imposing city plans and regulations, city planners sought to reinstall a new symbolic and spatial order as well as civic order. The peace city idea in Hiroshima, thus, was as much about erasing the legacy of empire as building a monument for peace, remaking the "yakuza city," into the modern and orderly peace city, and transforming the station from an A-bombed ruin into a sleek stop for the Shinkansen train.

Shu-Mei Huang (Presenter), National Taiwan University

Organized Panel Session Abstract:

This study takes issues with settler-colonial urbanism through unpacking heritage of punishment in Taiwan. The former Taihoku Prison Settlement (TPS) was the largest modern prison that Japan built in its colony to demonstrate the progress of penal reform and the achievement of its colonial rule to the West in the turn of the 20th century. Despite the demolition of the core architecture of the prison after World War Two, the remaining structure of TPS has continued to shape the urban quarter bordering Chiang-Kai Shek Memorial Hall, a quarter of multidirectional colonialism that marked the urban margin. Near by the remaining prison wall, the recent opening of the restored, Japanese-style former residence of the prison officers has attracted more than 100 thousand visitors in two months. Its commercial success, however, was criticized by some historians as memoricide whereas the general public enjoyed such an "instant Kyoto" (anyone in Taipei can

arrive in Kyoto in a second"). This presentation raises questions of nostalgia entwined with colonialism over the remaining original copy of the penal quarter where a multiplicity of unequal, cross-cultural interactions overflow from day one. Here, the Taiwanese consumers of memories step into the colonial era without feeling the pain and shame of being the colonized. Meanwhile, in continuously keeping Japan as the dominant colonizer that brought progress and imposed punishment, the current regime shies away from the inconvenient fact of inheriting a settler colonial state.

Lauren Yapp (Presenter), Brown University

Organized Panel Session Abstract:

Indonesia has endured two foreign regimes in its recent history - Dutch colonialism and Japanese occupation - both of which left a profound impact on the archipelago's cities. Today, Indonesia's urban fabric is littered with the traces of this past in the form of buildings, infrastructures, and monuments. Strikingly, however, the perception and treatment of these urban artifacts of Dutch and Japanese rule by Indonesians today - and, by proxy, the public memory that has coalesced around these sites in the contemporary city - has diverged dramatically in recent years. Structures and districts associated with the Dutch period have attracted significant attention and investment in the name of "heritage preservation," transformed into popular domestic tourist destinations with a perplexingly nostalgic atmosphere. Traces of the Japanese occupation are rarely identified as "heritage" and are virtually absent from expert discussions of historic preservation, instead living on in oral accounts and ghost stories that cluster around seemingly mundane sites in the urban fabric. Drawing from extensive ethnographic fieldwork in Semarang, this paper explores the motivations for and impacts of this discrepancy. It argues, first, that the divergence of popular memory surrounding Dutch and Japanese rule is facilitated by recent trends in urban development and neoliberal governance; and second, that local civil society groups represent an alternative to both the nostalgic and evasive modes of engagement with this past, as these Indonesians find creative ways to document and memorialize complex local histories of both the Dutch and Japanese regimes across their cityscape.

[Session #3584](#)

[Panel 82 The Multiplicity of Trauma: Re-Writing and Re-Representing Past Memories in Contemporary Chinese Visual Media](#)

Session Abstract:

How can we talk about trauma, especially when haunting, traumatic events such as war, revolution, violence, disparity, and death demand more than adequate

techniques to be represented? Moreover, the multiplicity of trauma in representations not only displays an array of elusive human psyches, cognitions, and structuring of feelings that are yet to be thoroughly analysed. But also it compels us to decipher how previous trauma has been visually retold as a memory shaping and modelling project. Consequently, this panel delves into the re-writing as well as re-representing practices in four different visual media that are adaptation film, indie doc cinema, biographical documentary, and video art, thereby outlining the heterogeneous and multifaceted formations of memories about trauma. Primary attention will be given to the tensions between collective and individual memories, conventional and nascent methods of visual representations, and predominant and alternative discourses on contemporary Chinese—including the PRC and other Sinophone areas—history. Case studies will be conducted on adaptations of the novel *Railway Guerrilla*, Xu Bing's experimental and counter-surveillance application of CCTV footage, Xu Xing's lyrical documentation of historiography written on cigarette labels, and the affective remembrances of queer writer Chiu Miao-chin's suicide to demonstrate that even though memory, either of a machine, object, or human, has been continuously constituted by traumas, a traumatic event per se does not delimit itself into a narrative singularity if not insularity or an exclusive way of remembering. On the contrary, traumas may reveal a memory that was systematically veiled and therefore re-anchor history through visibility.

Bingbing Shi (Presenter), University of Cambridge

Organized Panel Session Abstract:

As one of the most influential Red Classics, *Railway Guerrilla* has been adapted more than six times since its publication in 1954. Besides four films and two TV dramas, it has different kinds of derivatives, prequels and sequels. All these adaptations form what Linda Hutcheon calls "story world" in which there is a core fictional world with a site of multiple possible storylines (Hutcheon, XXIV). These adaptations have affected our perception of war: the plot of fighting with Japanese invaders along the railway has been embedded in our collective memory and can be found in a large number of audio-visual products about war. By analysing how *Railway Guerrilla* has been adapted into films, especially focusing on how the story has been omitted and added from the perspectives of setting, plot and character, this article delineates how the adaptation rewrites the war stories and keeps the war memory fresh. Echoing Chinese scholar Zhang Lianhong's concept of "subtle revolution" that she proposes from research on drama reform in socialist China, this article explores how the literature-to-screen adaptation corresponds to the socio-political situations in China and arouses emotions and personal memory. The article further argues that the literature-to-adaptation works as a "subtle revolution" and deeply and gradually shapes our memory.

Wanqi Li (Presenter), University of Cambridge

Organized Panel Session Abstract:

In their indefatigable and unstoppable operations, CCTV cameras remember everything with their static and aerial shots producing an all-encompassing visual perspective. Yet they also forget everything as the images are immediately erased once the retention period has expired and no act of deviation is detected within the frames. In the realm of surveillance art, artists have constantly been attempting to contradict the ephemeral “machine memory” by reclaiming copies of surveillance images for the purpose of artistic appropriation. From disposable footage to permanent documentation, from factual record to fictional re-writing, this paper penetrates the surveillance images in Bing Xu’s *Dragonfly Eyes* (2017) and Manu Luksch’s *Faceless* (2007) for an exploration of the affective interaction among the surveillance system, the surveilled people, and the artistic activism under different surveillance cultures. Contrary to direct violence, such as hijacking or destroying the surveillance machine, commonly seen when talking about activism in surveillance cultures, the two directors challenge the authority of control apparatuses by preserving the “machine memory.” Through their revolutionary repurposing of the surveillance gaze, we are given a chance to reconsider the divergence between the private self and the social order and the friction between the dystopian surveillance machine and its utopian aspiration.

Yijiao Guo (Presenter), King's College

Organized Panel Session Abstract:

This article examines the Chinese independent documentarian Xu Xing’s 徐星 film *The Day of Reckoning* 臘月三十日到來 (2018). Xu Xing brings to light an array of disregarded stories that are not confined to the traumas that happened to intellectuals living in the city and the obnoxious frenzy of mass. He exudes the neglected daily life in rural China and material culture between the 1950s and the Cultural Revolution, wherein the dehumanized people in history can be re-humanized, their living entities restored, and their experiences empathized through things such as love poems written by cigarette packet labels. By doing so, Xu Xing has presented an extension of representations to the contemporary Chinese indie doc cinema and an expansion of things in revealing what happened in the sociopolitical cataclysms. I argue that Xu’s lyrical-historiographical documentation not only reveals an alternative perspective to the past but also unpacks the monstrosity of the past. Moreover, things in this documentary also forge a nascent and more tangible channel to pen individual historiography and keep a private record of conjugal affection and personal ethos amid the cataclysm of dehumanization and the deprivation of personal feelings that were not in line with the prescribed revolutionary doctrines. In a nutshell, my investigation in this paper can be regarded as an interrogation of the dynamic relationship between

history, emotion, and (re-)representation within Chinese independent documentary cinema.

Zhifan Sheng (Presenter), University of Washington, Seattle

Organized Panel Session Abstract:

The suicide of Taiwanese lesbian writer Qiu Miaojin 邱妙津 in Paris in 1995 has become a productive site for queer literary and cultural productions in the Sinophone world and beyond. Focusing on three works that lament her early death, two Taiwanese novels Luo Yijun's 駱以軍 *Elegy 遣悲懷* (2001) and Lai Xiangyin's 賴香吟 *And Then 其後 それから* (2012) as well as a biographical documentary *Death in Montmartre* (2017) by Hong Kong film director Evans Chan, this paper examines how queer death and desire have been constantly reproduced and mobilized through mourning and remembrance in intertextual and transmedia cultural practices. Working on multiple levels of mediation between fiction and history, these works approach queer death as a type of memory writing that can enact dialectical thinking between the traumatic past and the living present. Drawing on the notion of affective conversion in queer theory, this paper argues that the negativity of queer death and its immanent biopower could be critically transformed into an affective source for the act of remembrance as a form of resistance.

[Session #3597](#)

[Panel 83 The Rupture of Memories and the Reconstruction of Identity: Chinese-Language Literature from the 1980s Onward](#)

Session Abstract:

Literature is often a vehicle for memories, exploring past experiences in different ways. This is particularly evident in Chinese-language literature since the 1980s. From the 1940s to the 1980s, China experienced major social and political events, including foreign invasion, civil war, revolution, and social transformation. The historical trauma, discourse deprivation, and ideological domination of these decades created a literary memory vacuum: representations of experience had been erased, repressed, or manipulated. Thus, writers and readers could not establish an authentic historical experience through narration and textual dissemination. However, since the 1980s, many literary texts have attempted to expose or suggest past experiences, reconstructing cultural, ethnic, or national identities that differ from those defined by official discourses.

This panel discusses how modern Chinese-language literature—both literary writing and translations—recovers forgotten, hidden, or repressed memories in various ways, recounts and redefines history, and represents thinking about the self. Reviewing personal experiences enables participants in history to become powerful narrators who can express their perceptions of past events through which they

orient themselves. The re-emergence of specific translated texts also allows Chinese readers to participate in dialogue with the outside world that they once missed and, thus, grow intellectually and spiritually. The memory vacuum caused by external factors is, in fact, full of many individuals' rich experiences. Through discussing various Chinese-language texts in different communities, this panel explores how literary writing and reading can make up for the loss of the past, discover and represent diverse experiences, validate them, and establish renewed meaning.

Tanvi Negi (Presenter), Jawaharlal Nehru University

Organized Panel Session Abstract:

Contemporary Chinese literature in the Post-Mao period has intense engagement with memory and history where writers have attempted to re-write, re-member and re-value Chinese history of the contemporary period. In a country where history and by extension collective memory is monopolised by the party, the process of forgetting of the past, the erasure of memories happened simultaneously with the eruption of market oriented consumerism. These attempts by the establishment to enforce an amnesia of sorts for this historical period (1949-1989) has been countered by the emergence of a large number of personal narratives, testimonials, memoirs, oral histories, fictional works and movies that have shed light on these dark periods in Chinese contemporary history, challenging Party's interpretation of the past.

Xu Xiaobin is an important voice among the myriad of voices that forms Chinese literary scene today. Her representative novel "Feathered Serpent" published in 1998 records a genealogical history of a family that spans one hundred years from the end of Qing dynasty to the end of twentieth century, depicting the lives of five generations of women. The novel uses fantastical narrative to describe China's history from an individual's perspective. This paper will attempt to study this novel in the context of memory studies to understand how memory and history is represented in the novel. The paper will also explore how personal memories function as a way to interpret, identify and assert the individual self through literary work.

Yun Lee (Presenter), Saint Louis University

Organized Panel Session Abstract:

This paper discusses how Zhang Dachun's short story "The General's Monument" (published in Taiwan in 1986) uses innovative narrative methods to emphasize the variability and unreliability of memory and history, highlighting the fictionality of constructed historical narratives.

The story spans events such as the War of Resistance Against Japanese Aggression, the Civil War between the Kuomintang and the Communist Party, and

the Nationalist Government's relocation to Taiwan. Using magical realism and metanarrative, the story leads readers to revisit scenes of national turmoil and family conflicts through the main character's time travel and gradually reveals fragmentary truths buried among official narratives and personal accounts colored by political ideology. Meanwhile, the story repeatedly breaks the seemingly established narrative logic, dissolves the authority of any single time and space, and uses contradictory narratives and characters' self-denial to blur the authenticity of events, thus challenging the linearity and coherence of historical narratives. Metaphorically, with a complex narrative structure and inconclusive, uncertain, and changeable events, the story stresses the significance of fragmented memories and subjective emotions and intentions, suggesting their subversive power in defining one's life and identity.

Yan Li (Presenter), Oakland University

Organized Panel Session Abstract:

This paper examines the introduction of foreign literature in China's early reform era by focusing on a body of literary translations previously published between 1960 and 1976. Known as "yellow-covered books" for their plain, yellow covers, these publications were handpicked to inform Chinese readers of the literary and cultural trends in countries such as the Soviet Union, the United States, and Japan. Yet for political and ideological reasons they were only distributed through internal channels to a designated readership among high-ranking party cadres and senior intellectuals. Only after the Cultural Revolution was the "internal publication" label gradually removed, allowing these books to be purchased without special permits. Although concern over the "poisonous" nature of foreign literature still lingered in official directives, publishers were able to push the limit and reinstitute many of these translations as "world classics." Creating a reading mania in the eighties, these books helped make up for the loss of knowledge of the outside world readers suffered previously and opened up new vistas for those who demanded that there should be "no forbidden zone for reading." The liberation of the minds through reading foreign literature in turn fueled cultural and intellectual development and critical examination of the government, causing the authorities to set new boundaries for translation and publication. Delving into the process of "freeing" internal publications, the paper reveals the changing perception of foreign literature from Mao's time to Deng's era, as well as the continuing contention and negotiation between the government, publishers, and readers.

Billy Beswick (Presenter), University of Oxford

Organized Panel Session Abstract:

Pema Tseden's work, both cinematic and literary, has placed the question of cultural memory at the centre of its exploration of contemporary Tibetan

experience. For reasons both artistic and political -- one cannot ignore the impact of censorship on cultural production in the People's Republic of China -- his exploration of memory, and the place of the past in the present, is often oblique. In this paper, I combine analyses of public secrecy in the PRC with Tibetan Buddhist metaphysics and New Materialist criticism in order to analyse the exploration of memory in stories from Pema Tseden's Chinese language collection *I Killed a Sheep* (我撞死了一隻羊). I underline how the collection brings what is "outside" -- forgotten or disavowed -- inside his picture of contemporary PRC Tibet. This often takes the form of something ghostly or haunting -- present, yet simultaneously not -- which I tie in with the Buddhist concept of negation, where existence and non-existence are both shown to be equally invalid, thereby turning "being" into something dynamic and processual. I argue that Pema Tseden's work, through its exploration not only of memory, but its negation, gives us a picture of contemporary Tibetan identity as something flexible and dynamic, in conversation with the past and the present and hopes for the future.

Tiago Pereira Martins De Castro Nabais (Presenter), University of Coimbra

Organized Panel Session Abstract:

Based on theoretical developments in Memory Studies and Trauma Theory, this paper revisits emblematic short stories by the avant-garde writers Can Xue, Ma Yuan, and Yu Hua.

Despite the fact that the reforms launched by Deng Xiaoping in the late 1970s included some initiatives meant to provide the victims of abuses in the recent past with some measure of justice and reparation, this process was implemented in a top-down fashion. After the historical resolution of 1981, the public debate about the past was all but terminated.

During the first years of reform, new literary movements flourished, noticeably concerned with a record of the abuses and a meditation on the causes of the generalized violence. Despite important innovations, these movements were still somehow constrained by the realist aesthetics and the moral dichotomies that prevailed during the Maoist period.

Shortly afterward, a new movement burst on the literary scene. These young writers dismantled many conventions of Chinese fiction, adopting an absurdist and violent aesthetic unsparing in moral ambiguities and open endings. I argue that this movement represents not just an expression of trauma and a desire to inscribe in public memory the abuses endured but also an attempt to create a new literary language able to address the "unspeakable" and the "inexpressible" of the traumatic experience and thus open the way to a more effective contestation of the silences imposed by the state after the transition period.

Session #3692

Panel 84 Invading Femininities: Embodied Nationalism in Contemporary Japan

Session Abstract:

This panel aims to provide a new interpretation of gendered nationalisms that goes beyond the framework of “woman as national womb/territory/myth” by exploring the active role that women play in post-2010s production of Japanese national identity. Framing our approach around the concept of “embodied nationalism” (Heaney 2013), we ask: What are the active ways that women both real and fictional embody (perform, live, physically represent) contemporary Japanese national identity? In addition, how do some of these embodiments “invade” dominant masculinist discourses such as military-themed entertainment, the adult sex industry, and antique bookstores? In “Kawaii Kokutai,” Yeo and Weiss establish how new shōjo characters in moe military anime rehabilitate war memory and shape national identity through an ambiguous “cute national body.” In “Invade and Conquer,” Hambleton analyzes how feminist sex shops respond to patriarchal and militaristic language that attempts to “invade” and “conquer” women’s bodies and control their access to pleasure. In “Is There a Wrong Way to Sell Old Books,” Taylor explores gendered “battles” over a female bookstore owner’s “screwing up the system of knowledge” in the male-dominated space of Jimbocho, Tokyo. Throughout, this panel explores how female bodies are “invading” traditionally male-centric spaces, challenging dominant discourses through their embodiment of a new kind of contemporary Japanese national identity.

Yezi Yeo (Presenter), Rikkyo University

Organized Panel Session Abstract:

The late 2010s saw a boom in military-themed anime (also referred to as “moe military” anime) featuring images of young girls, or shōjo, in military-themed settings. Produced by anime studios and promoted in collaboration with Japan’s Self Defense Forces, scholars have analyzed this trend as an attempt to soften the image of the military, historically associated with nationalistic and militant masculinities. While most analyses approach the moe military trend through birdseye critiques that incorporate contents tourism, cultural history, international relations, and media studies (Yamamura 2019, Sugawa-Shimada 2018 and 2019, Frühstück 2013), this article focuses specifically on the media representation of the shōjo body, maintaining that the character’s popularity is due to her embodiment of multiple “modes of existence” (Latour 2013). Building upon Hutchinson’s (2020) analysis of militarized shōjo bodies in Kantai Collection, we outline a framework for understanding the multiple modes of existence of the military shōjo, arguing that her ubiquity is in large part due to her embodiment of the “modes” of “kawaii” (otaku culture, cultural narratives about femininity, consumption,

capitalism, postmodernism) and “kokutai” (national myths connected to her gendered body). We apply the framework of “kawaii kokutai” to two anime productions (Dragon Pilot 2018 and Warlords of Sigdrifa 2020), maintaining that the militarized shōjo is a shape-shifting chimera whose “cute national body” personifies different modes of existence for different viewers, to varied success. We also explore the ways in which these new “cute national bodies” can simultaneously reinforce and subvert nationalist narratives within the same text.

Alexandra Hambleton (Presenter), Tsuda University

Organized Panel Session Abstract:

How could a vibrator come to symbolize the national body? Why does the language of conquest dominate adult toy sales at most mainstream sex shops in Japan? Why is the female body viewed as something to be invaded and occupied? In post-growth Japan anxieties about the sex lives of young people, the low birth rate, and the future of the country are channeled into marketing discourses in the adult toy industry. Men (symbolized by the penis or penis substitute) are considered the primary actors in the sex act and are expected to dominate. Conversely, women are encouraged to remain passive until “forced” to orgasm through the skill and domination of men. According to the marketing materials of sex toy manufacturers, sex is a place in which male dominance is expected and encouraged, rather than an exploration of pleasure between consenting parties. In this paper I examine the militaristic and nationalistic language surrounding adult toys in Japan and consider how they function as an extension of the deeply patriarchal narratives that continue to run through discussions of sexuality in Japan today. I then outline how feminist sex shops are working to change the language of conquest and coercion to instead focus on female pleasure through a combination of furious outrage, comedy, and a focus on the cute side of sex toys. Finally, I reflect on how this work threatens to subvert the phallogentric narratives at the heart of the Japanese adult toy industry and perhaps even contemporary Japanese society itself.

Susan Taylor (Presenter), Harvard University

Organized Panel Session Abstract:

In a neighborhood long associated with old men (ojī-san), Jimbochō, one 4th generation female bookstore owner is branching into new ways of doing business. Drawing on the atmosphere established by her father and grandfather, she markets the shop on Instagram, rents it out for location shooting, and does interviews for glossy magazines. These changes, including their move into display books - books bought for decorative purposes - reflect the difficulties of selling western language books in Japan today. As a team, she and her father strike a balance between keeping “good books” on the shelves and staying in business. Yet

this new aesthetics disrupts an accepted pattern of how western knowledge is accepted into (or assumed to be accepted into) the Japanese nation. As the face of these changes, she became the object of a Twitter pile-on, derided as a young woman who does not understand the structures of knowledge she is “destroying.” In this paper, I analyze this Twitter pile-on, which turns on assumptions about gender and social capital. While she faced criticism, she also received considerable support. I argue that this case not only harkens back to an endless debate in the book world – the appropriateness of selling objects of knowledge to make a living – but also reveals conflicting ideologies about gender and entrepreneurship in Japan.

[Session #3737](#)

[Panel 85 Embodied Beings and Mindful Bodies: Corporeality and Identity Construction in Korean/Japanese Popular Culture](#)

Session Abstract:

This panel focuses on two concerns or topics, corporeality and identity, and attempts to explore their forms of transfiguration and evolution, specifically manifested in the select examples of Japanese and Korean popular culture. The rapid transformations in recent years of the socio-cultural matrices of Japan and Korea have presented significant challenges to those trying to understand these heady and sometimes bewildering changes. The advancement in cognitive science/psychology, AI technology (Can we really be “intelligent” without bodies?) social and cultural history (Can social constructivism and attendant theoretical tools such as “disciplinary technologies of self” really explain our identities?) and media studies (How does one cope with the “gaps” between his/her/their allegedly stable identities and his/her/their representations?), among other disciplines, have impacted, and continues to impact, our efforts to make sense out of these changes.

The papers collected here all explore these issues from a striking variety of perspectives as well as topics of investigation: manga, K-pop, virtual reality and science fiction. One common thread of the papers in this panel is their contestation and problematization of not only a series of binary distinctions often made in the constitution and articulation of our identities (male vs. female, Korean vs. Japanese, virtual vs. “real,” human vs. non-human, and so on) but also compartmentalization of disciplinary approaches (media studies vs. social science, cultural studies vs. history, and so on), actively resisting the prevalent reduction of the cultural texts and “bodies,” both “actual” and “mediated,” into codifications of developmental or geopolitical ideologies.

Kyu Hyun Kim (Presenter), University of California, Davis

Organized Panel Session Abstract:

This paper explores one of the recurrent motifs in the Japanese-language SF/fantasy/horror narrative comics (manga), i.e. diverse typologies of conjoining or merging bodies (gattai 合体). These narrative comics, especially those produced near the end of Japan's high-growth period, elicit a wide range of affective and intellectual responses from the readership: they can appear at once repulsive and alluring, unrepentantly juvenile and sophisticatedly adult, affirmative of the status quo and radically transgressive.

The archetypal representation of gattai in Japanese manga/anime is often presented in technological and mechanical terms, such as in the giant robot subgenre pioneered by Nagai Gō. However, in this paper, I would like to discuss two of the best-known works of classical manga for which the conception of gattai is non-technological and bio-organic: Nagai's *Devilman* (serialized 1972-1973) and Iwaaki Hitoshi's *Parasytes* (serialized 1988-1995). Both works directly delve into the corporeal merger between human and non-human species. This paper will illustrate, through careful readings of *Devilman* and *Parasytes*, how different conceptions of gattai could result in the different imaginaries for the modern subjectivity in the specific context of the postwar Japanese culture and society: an apocalyptic annihilation of Self or a productive symbiosis of Self and Other.

Mayako Liu (Presenter), Harvard University

Organized Panel Session Abstract:

In recent years, a growing number of young Japanese women have been participating in global K-Pop. The Korean and Japanese media have tended to narrativize this infusion in terms of the "cultural differences" between Japanese and Korean idol industries. In this paper I would like to bring attention to the ways in which the Japanese members of K-pop groups express, negotiate, and perform their transnational and transcultural identities through active shaping of their own bodies and body images. I would like to examine in particular two celebrities: Honda Hitomi, a member of the Japanese idol group AKB48, who actively manifests "Koreanness" through disciplining of her body, not only to advance her position as a J-idol, but also to transform the J-idol industry from within. I will also look into the case of Naoi Rei, a sole Japanese member of the hit group IVE, whose recent introduction of a Japanese hand gesture (gyaru piisu) into the Korean cultural sphere became controversial. This incident illustrates how Japanese bodies and expressions of "Japaneseness" became sites and symbols through which national histories and identities were publicly discussed in Korean media. Moreover, I hope to show how Rei expertly and subjectively negotiated this controversy by actively switching between performances of "Japaneseness" and "Koreanness" to carve out a space of her own within K-Pop.

Sang-Keun Yoo (Presenter), University of San Diego

Organized Panel Session Abstract:

This essay analyzes the two virtual reality (VR) films, *Bloodless* (2017) and *Tearless* (2021), directed by Gina Kim, and how her use of the VR technology blurs the boundaries between witness and victim, physical body and virtual body, humans and ghosts. Some hail the VR devices as “ultimate empathy machines” because of their ability to let people virtually wear the bodies of others. By analyzing Kim’s pioneering films, this paper investigates whether that is really the case; and, if not, what conditions must be met if VR is to be a true empathy machine. I will argue in this paper that Gina Kim successfully addresses the criticisms advanced by Lisa Nakamura, Matt Burdette, et al. of the VR media sliding into a form of “toxic re-embodiment” or the viewer becoming a “ghost” who cannot interact with the subject of a VR video. Revisiting the violent crimes that occurred in a US camp town in South Korea, Kim demonstrates the discursive and artistic ability of VR media to sublimate the mirror dynamic of violence by representing the violated bodies of the victims in three significant ways. First, instead of avoiding the Swayze effect of becoming a “ghost,” she pushes it to its logical extreme. Second, she does not allow the viewer to virtually embody the victim but instead places the former in an ontological limbo between the bodies of the victim and the viewer. Third, she does not visually reproduce the violated body of the victim but instead foregrounds its absence.

Daewon Noh (Presenter), Jeju National University

Organized Panel Session Abstract:

This study aims to critically analyze the narrative themes of reproduction, including pregnancy, childbirth, parenting, and care, in Korean feminist science fiction. To this end, feminist science fiction theory and technofeminism, featuring scholars such as Joanna Russ, will be utilized as critical perspectives. In addition to SF literary theory, Donna Haraway's cyborg theory and Rosie Braidotti's posthuman critical theory will be referenced, as well as a feminist discourse and queer theory on reproduction, encompassing topics such as new reproductive technologies and reproductive futurism. This study will not only analyze Korean feminist science fiction literary texts, but will also simultaneously shed light on the oppressive reality of Korean women and the patriarchal violence within Korean society in relation to the issue of reproduction. Thus, the implications of Korean feminist science fiction as a cultural practice of critical imagination in response to the discourse of reproduction will be explored.

[Session #3758](#)

[Panel 86 The Making of Transnational Memory Via Transmedia Platforms in East Asia: Focusing on Tencent and Its Ecosystem](#)

Session Abstract:

Today, young generations produce and consume cultural products such as music, web fiction, webtoons, and games every day. As the production-consumption is mediated via transnational platforms, it is likely to create transnational memory, experience, and affect. The making of common memory, experience, and affect via platforms is particularly noteworthy in East Asia, where hatred towards each nation is unprecedentedly serious. The cultural common ground will help East Asian societies understand and cooperate with each other for transnational causes. A case study of Tencent's ecosystem, which consists of multiple mega media platforms with great influence in East Asia, would best demonstrate the process of forming a transcultural common ground and its effect. Eunyeong Kim, our first panelist examines the convergence of the sensitivity of East Asian young generations through Tencent Animation & Comics where webtoons from Korea, Japan, and China are shared in real time. Our second panelist Jungeun Kim explores East Asian fandom culture, focusing on Tencent Video's "Bullet subtitles" originally used in a Japanese animation community. Our third panelist Taeyoun Kim investigates the production and consumption of music contents within Tencent ecosystem which in itself a good example of transnational and transmedia storytelling. Hwajin Lee, our last panelist, tracks the changes in the creation and consumption of web fiction caused by the expansion of free platforms. Together, our panel aims to document the new emerging East Asia connected via platforms.

Taeyoun Kim (Presenter), University of Seoul

Organized Panel Session Abstract:

This study explores the interaction between Tencent's entertainments platforms centered on Tencent's music platform. Music platforms influence consumers' choices of music through rankings and recommendation functions. In many factors that determine the ranking of popular songs on music platforms, particularly, I target at the impact of content on various entertainment platforms. For example, once entertainment programs, movies, dramas, or animations get popular on video platforms, theme songs or inserted songs of the contents also rank high in music platform. This means that today's appreciation and consumption of music are taking place in the interaction of various media. It also affects the creation and production of music. According to Chinese digital music industry statistics for 2021, the proportion of remake and cover songs in the Chinese music market shows increasing trend. Interactions between various platforms also create a phenomenon called chart 'reversal.' This is also a new trend that breaks the common idea that "songs at the top of the charts are usually new songs." Then, as a result of interaction with other platforms on a Chinese music platform, if the value of "Oldies but Goodies" increased, what songs in China's short pop music history would really rise to the level of "Oldies but Goodies"? I intend to expand

the scope of the study including the process of defining and rewriting the history of Chinese pop music by the new musical trends led by today's music platforms.

Eunyeong Kim (Presenter), Inha University

Organized Panel Session Abstract:

This paper examines the formation of common sensibility among the East Asian youth via Tencent Animation & Comics, a transnational platform where comics, animations, and webtoons of Korea, Japan, and China are shared almost in real time. At the beginning, Tencent Animation & Comics made license contract with famous Japanese publishing companies such as Kodansha and provided Chinese users with classics of Japanese comics and animations. This made Japanese classic comics and animations a popular cultural heritage shared by young Japanese and Chinese people despite their national animosity towards each other caused by historical and territorial disputes. Tencent's collaboration with Korean platform companies such as Naver Webtoon and Kakao Webtoon which started in the late 2010's allowed the youth in the two countries to enjoy each other's webtoons on a daily basis. Not only did it create transnationally popular works, but also formed a transnational fandom sharing a similar sensibility (感性) through comment and community functions within the platform. As webtoon works have been adapted into various media such as TV dramas, movies, and games in IP business, the common sensibility is now expanding to users of other media platforms. This common sensitivity among young East Asian people created via transnational platforms will enable them to go beyond mutual hatred and to build transnational solidarity, which would mitigate potential nationalistic clashes in East Asia.

Jungeun Kim (Presenter), Hankuk University of Foreign Studies

Organized Panel Session Abstract:

This study aims to explore the interaction with various media platforms and fandom culture, focusing on 'bullet subtitles(弹幕)' of Tencent Video (騰訊視頻), an OTT platform under Tencent. Bullet subtitles are video comment captions commonly found on Chinese video platforms. Started in 2006 by the Japanese animation company NICONICO, they first appeared in the Chinese animation company AcFun in 2007, then spread and continued to develop in various platforms in China. Tencent Video also introduced new subtitles with characters and stars to make twists. The function of bullet subtitles is for viewers to create interesting hot issues, share story lines, and sympathize with emotions. Bullet subtitles help content creators to understand viewers' reaction and to reflect the needs of viewers in following content. Thus, they play a key role in bridging in communication between producers and consumers within Tencent Video. Videos with bullet subtitles also form part of the fan text. Those videos posted on Tencent Video are frequently shared by fans on Bilibili, a Chinese version of YouTube, and

Weibo, China's representative SNS. These videos are used as a means for fans to show their love for their favorite content, stars or characters, to elicit sympathy from other fans, and to enjoy fan activities. In other words, bullet subtitles function as an important element of Chinese fandom culture in the new media era through interaction with other media platforms as well as interactions between creators and consumers of contents on Tencent Video.

Hwajin Lee (Presenter), Seoul National University

Organized Panel Session Abstract:

This study focuses on the consumption behavior of web novel content and takes the works of China Literature Limited, a subsidiary of Tencent, as a case study. Tencent has always been an influential and leading player in the web novel industry, with a total of 12 platforms of China Literature Limited, accounting for about 60% of the market. Furthermore, Tencent has built a pan-entertainment ecosystem strategy centered on Intellectual Property(IP) of China Literature Limited's web novel, expanding to include dramas, movies, webtoons, animation, and games. In this study, we examine the public consumption and acceptance behavior of platform cultural contents by analyzing the comments of the web novel "Break through the sky," one of the most successful IP adaptations within the Tencent Group. On Qidian, Tencent's leading web novel platform, in addition to commenting on works and chapters, users can also comment on paragraphs within a work, called Duanping. While the former is external information that other readers check before reading the work, the latter functions as another part of content that is consumed alongside the novel. This study focuses on these multilayered comments and conducts a combination of quantitative content analysis through text mining and lexical frequency analysis and qualitative content analysis based on text reading to identify aspects of cultural content consumption and acceptance on Chinese web platforms. Furthermore, their features and meanings are analyzed from an integrated perspective of cultural studies, science and technology studies, and media political economy.

[Session #3778](#)

[Panel 87 Critical Approaches to Racial Capitalism in Contemporary Asia](#)

Session Abstract:

The speakers on our panel use the framework of racial capitalism—as developed by Black Marxist scholars—to investigate the discourses of racial difference and hierarchization that shape contemporary economic, political, and aesthetic practices in Global Asian contexts. Jeremy Tai's presentation historicizes contemporary political discourses of race, ethnicity, and anti-racism in postsocialist China. Inspired by internationalist solidarity, critiques of racial capitalism emerged in the early PRC to distinguish racialized expropriation and

exploitation in capitalist countries from the national question in socialist countries. Tai considers how reform-era intellectuals have inherited the concepts and conventions of Cold War knowledge production and shaped the discursive trajectory of Chinese racial capitalism today. Nellie Chu's research focuses on the informal practices that materialize Chinese capitalism's racial regimes, investigating what she calls the shenfen or "identification" economy that produces discursive categories of racialized criminality to informally regulate the West African migrants whose labor is integral to the fast fashion supply chain. Michelle Cho's research shifts from political and economic spheres to that of racial critique and racialized reception of Black American culture and politics by the K-pop industry and its fans across Asia and North America. Focusing on the differential racialization of K-pop's artists, musical influences, and audiences in the response to the Black Lives Matter movement in the United States in 2020, Cho reads fan and journalistic discourses to analyze the K-pop industry's self-reflexive approach to racial difference, reified as commodified forms of culture and aesthetic production in commercial culture industries.

Jeremy Tai (Presenter), McGill University

Organized Panel Session Abstract:

In the early People's Republic of China, internationalist solidarity with anti-colonial and anti-racist struggles inspired discussions of how capitalist accumulation occurred through racialized exploitation and expropriation as well as racial divisions among working-class and colonized peoples around the world. Chinese intellectuals pitted racial capitalism, which was most prominently represented by apartheid in South Africa and Jim Crow in the US, against their own visions of socialist ethnopolitics. Mao-era discussions informed by state territorialization, Cold War divisions, and class-based politics eventually served to externalize questions of racialization and the geography of racial capitalism. Recent tensions with the United States have led some Chinese nationalists to restage earlier criticisms of white supremacy, xenophobia, and systemic racism while their American counterparts have pointed to the mass surveillance, detention, and assimilation of non-Han peoples.

Drawing from state media and intellectual journals, this paper explores the legacy of Mao-era critiques of racial capitalism in postsocialist China. My discussion attends to conceptualizations of race (zhongzu) and ethnicity (minzu) in the reform era and the ways they trouble or reinforce past understandings that foregrounded the question of capitalist social relations, situating them in ideological shifts, emergent regimes of accumulation, geopolitics, political movements, and transnational migration. I am interested in how intellectuals of different affiliations have continued to engage in transnational discussions of racism and anti-racism

while also responding to new contexts, from their interpretations of liberal multiculturalism over the past few decades to more recent commentaries on Black Lives Matter, anti-Asian violence, and critical race theory.

Nellie Chu (Presenter), Duke Kunshan University

Organized Panel Session Abstract:

In Guangzhou, the exchange of fast fashion commodities among West African migrant bosses in the city's garment districts rubs awkwardly against the rent-seeking interests of the peasant landlords along the discursive categories of race, criminality, and counterfeiting. The drive for profits among migrant bosses on the one hand, and the accumulative practices of peasant landlords on the other collectively make up, what I call the shenfen or "identification" economy. The shenfen economy, which is comprised by an invisible group of non-state actors, including peasant landlords and the private security officers they hire, utilizes document checks and other administrative procedures to target and criminalize West African migrant bosses so as to regulate the flows of people, goods, and money in and out of the urban villages.

Ethnographic vignettes that I narrate in this paper elaborate on the mechanisms through which the shenfen economy operates, as well as the personal and societal impacts the officers' regulatory activities yield upon the West African migrant populations. Such mechanisms include arbitrary fee collection from small-scale bosses, the racialization of West African migrants, affective control over the West African migrants, and regulation/ valuation via the suzhi/ quality discourse. These regulatory activities within the shenfen economy unfold alongside the everyday rhythms of the fast fashion supply chains through migrants' encounters with private security and other uniformed officials. Ultimately, I show how the hierarchies of the quality and authenticity of "fashion" are racialized and embedded in the day-to-day organization and functioning of supply chain capitalism.

Michelle Cho (Presenter), University of Toronto

Organized Panel Session Abstract:

When the Black Lives Matter movement gained renewed media attention and growing support after the police-perpetrated murder of George Floyd on May 25, 2020, in the midst of pandemic lockdown conditions, K-pop fans became a flashpoint in online, pro-BLM activism. K-pop-fan identified accounts on Twitter, in particular, used gifs and "fancams"—short video clips of K-pop performances—to hijack attention and render hashtags like #whitelivesmatter unusable to anti-BLM actors who attempted to rally support on the platform. Fans also used the fancam clips to spam snitch apps and hashtags organized by law enforcement agencies in

Dallas and elsewhere, which were designed to encourage citizens to report supposed wrongdoing by protestors through privately recorded video. Calls to support BLM were not without controversy within K-pop fandoms, given their broad make-up of transnational fans. Many fans that reside outside of North America defended Korean artists and labels that did not address BLM, arguing that the groups and companies should not become embroiled in a political debate that, in their view, did not pertain to South Korea. However, several artists and agencies did eventually issue public statements of support for anti-racist action. This presentation aims to enrich our understanding of the political significance of emergent platform-mediated fan identities, while emphasizing the need for historical grounding in our discussions of race, racialization, and transnational pop cultural phenomena.

Session #3790

Panel 88 The 'Spatial' Effect: Shaping and Reshaping Identities in South Asian Communities

Session Abstract:

There are several factors that shape and form diverse identities in South Asia. While exploring the emerging youth or gendered identities, scholars have attempted to understand the intersections of caste, gender, class, religion and region etc. Yet, the engagement of the 'Spatial' as a factor of shaping identities complicates the studies further.

The interdisciplinary panel would look at the concept of Space and its impact in creating, shaping and reshaping of identities in South Asian context. It would also explore how different identities shape the spatiality and rupture the routines of the spaces.

The research papers included in the panel highlight the research done at exploring the spatiality of transgender Identity in India, or analyzing the new emerging identities of a tribal Community in Jharkhand due to the complex impact of urbanization, education and glocalisation. Referring to war memories across the borders and shaping of the identities of marginalized bodies or forming borderless solidarities through digital spaces, the panel would explore the entanglement of space and identities on the site of South Asia (predominantly India).

Keywords: Spatiality, Identities, Gender, Marginalised Bodies, South Asia

Shubhdeep Mondal (Presenter), Jawaharlal Nehru University

Organized Panel Session Abstract:

The central trope of the paper is to position 'mofussil[1]' as a new site of knowledge, especially in domain of Spatiality of Gender in South Asia (specifically in India). On the outset, this paper asks -How do Hijra community perceive different geographies and how do different geographies perceive them? Here, I would like to draw from two strands of literatures- a) the scholarship of southern urbanity; how it over looked the nuanced understanding of mofussil. By doing so the paper critiques the failure of scholarship on southern urbanity to address the question of gender. b) The existing literature on Hijra community in India. Thus, the paper critically engages with the question of spatiality of Hijra identity in India while lime lighting the performative episode of badhai[2] in two different spatiality-mofussil and Metro.

[1] Mofussil is a category of smaller towns. These towns were originated to as the process of extending the revenue administration of the Colonial Government. Due to its historical peculiar genesis, it poses a specific kind of socio-spatiality.

[2] This is a blessing ceremony for the new born baby or newly married couple. The Hijra persons dance and perform in pursuit of blessing from the God. In South Asian context Hijra persons blessings are considered to be pious. On the other hand, their curse is believed to be inauspicious. Such beliefs come from the traditional scriptural understanding as text like The Mahabharat has connotation of queer identities.

Amrita Pritam Gogoi (Presenter), Dibrugarh University

Organized Panel Session Abstract:

Rules, interdictions, prohibitions on bodies in relation to spaces has been a key site for the production of gendered inequalities and injustices. This, however, also engenders both bodies and spaces with subversive potentials. In the Maoist People's War of Nepal (MPW), women combatants, through the militarisation of their bodies challenged spatial production of gendered norms, meanings and hierarchies in significant ways. The functioning of the female combatant body in spaces, traditionally disallowed of Nepali women, challenged core patriarchal ideas of gender, caste, and class. For these transgressive performances, at the war's end, female ex-combatants of the war are framed as violent and aggressive, incapable of living in non-war situations and participating in non-war politics. This paper, drawing on ethnographic work conducted in Kathmandu and Dang district of Nepal, shall identify subjectivities produced through Maoist women's lived bodily experiences in different times (prewar, war and postwar) and spaces (home, battleground, shelter homes, forests, cantonments). In doing so it shall evaluate the mobilization of wartime ideas, names, emotions and materials in lived everyday spaces of the post-war. This would, as the paper shall argue, enable identifying the multitudes of subjectivities otherwise rendered invisible by postwar

(re)marginalisation and devaluation of female ex-combatants' identities, (re)confining them to undesired roles and spaces.

Keywords: Spatialities, Identities, Postwar impact, gendered bodies

Amita Kumari (Presenter), Sido Kanhu Murmu University

Organized Panel Session Abstract:

Adivasi societies, traditionally, have been gendered spaces - female-only taboos, gender-unequal customary rights and in egalitarian access to religion and politics, define the everyday lives of most Adivasi women. Santals, the largest Adivasi community in Jharkhand, are no different. A Santal woman resides in a patrilineal, patrilocal and patriarchal society. Her everyday spatial experiences with cultural, economic and political spaces are mediated by myriad patriarchal controls. She is forbidden from touching plough or thatching roof and is virtually denied religious participation. Village assemblies are all-male in composition and functioning. And while she shoulders the burden of entire domestic work and substantial livelihood labour, the customary laws refuse to grant her property rights. This male hegemonic traditional space which she inhabits has, in recent decades, been increasingly entangled with new forces of urbanization and mainstreaming. As market and corporate elements make deep inroads into Santal socio-economic space along with the growing reach of State administrative and legal apparatus, the everyday of Santal lives is getting profoundly mainstreamed. This mainstreaming, however, brings in its train disintegration, dislocation and proletarianisation for Santals as a community. Communitarianism, the essence of Adivasi way of life, stands threatened and cultural identities ravaged. Amidst this, the one who emerges most vulnerable is the Santal woman. This paper weaves together Santal folklores, life narratives and field work data, endeavours to underline the increased vulnerability of Santal woman where her spatial experiences with the outside and her own world have become more profoundly gendered and hegemonised, than ever before.

Priya Gohad (Presenter), Savitribai Phule Pune University

Organized Panel Session Abstract:

Globalisation led to the emergence of cultural universalisation and simultaneously leading towards cultural hybridisation. The impact of globalisation on today's youth has led to debates on their 'identity' formation and reformation (Bourne, 2008). They are experiencing the impact of globalisation prominently through peers and various digital spaces & social media platforms. They are trying to adapt themselves to the widened cross-cultural influence and trying to develop their own personal identities.

This paper tries to investigate perceptions of young people towards transnational identities in the context of globalisation. In Indian context, European influence is

often closely associated with globalisation. Interestingly, during interactions, young people showed greater familiarity with Japanese and Korean cultures. The present paper aims to understand this new trend, especially in a city like Pune which is quite popular for its significant regional culture.

In India, cultural hybridisation is seen through the cultural impact of western culture and the emerging cultural invasion of Korean tradition (Athiko, 2017). The growing identification with the Korean wave extends to the emerging 'Asian identity', as the youth are exploring cultural similarities between India and other Asian countries. The post colonial period witnessed significant influence of European culture; while the globalised, neo-liberal world sees a shift towards Asian Culture and Asian Identity.

This paper mainly seeks to understand: How digital spaces shape the cultural identities of young people in India? And what is their perspective on the complex and diverse nature of their identity?

Key words: Globalisation, Identities, Young people, Asian culture, Digital Spaces

[Session #3795](#)

[Panel 89 Indigenous Knowledge and Practices for Community Empowerment: Cases from Nepal, Vietnam and the Philippines](#)

Session Abstract:

Indigenous knowledge and practices are resources that could empower underprivileged communities in Asia. Using cases from the Philippines, Nepal and Vietnam, four papers look at how this potential could be unlocked. One paper looks at indigenous agricultural products of ethnic minorities in Vietnam and their potential to contribute to economic development. Another paper examines the incorporation of indigenous knowledge in setting policy for community forestry in Nepal enhancing its responsiveness to needs across multiple levels of governance. A third case probes into how indigenous peoples' practices are affected and were factored into forest conservation initiatives in the Philippines. Finally, the fourth paper explores the potential of a tribal university model to preserve and develop indigenous knowledge systems and practices for the benefit of often marginalized cultural communities in the Philippines. The papers highlight the tangible and intangible assets that communities could contribute to their development, if they are empowered to do so. These cases make a case that government would be better off making policies that factor in indigenous knowledge and practices instead of imposing from above. However, they also show that there are challenges that need to be confronted and precautions to be taken to ensure that the

indigenous knowledge and practices will benefit the sharing communities.

Maria Noelyn Dano (Presenter), University of Science and Technology of Southern Philippines

Organized Panel Session Abstract:

Forest governance proceeds in the context of interdependent ecological and social systems. It becomes problematic when the actors' differing and often competing interests and values

produce tensions and tradeoffs. More often, forest conservation mechanisms in a developing country aimed at protecting a common pool resource to achieve benefits at various levels tend to adversely affect the already disadvantaged and marginalized populations the most; among them are the indigenous peoples. This paper presents case studies of forest protected areas in the Philippines - a country shaped by its colonial and post-colonial past, intertwined with the complexity of its present local socio-ecological systems. It points out the dilemmas in the process of carrying out conservation and development mechanisms, elucidates the sources of tensions, and suggests how deliberation strategizes to counteract them and contribute to building synergies needed for collective actions. The relevant local-national-global governance interactions, and the forest-poverty nexus in the country typify the social fabric in many other places in the developing world; the paper thus highlights lessons that can potentially inform forest governance decisions in other developing countries. The concern on justice adds complexity to the already challenging ecological problems, but any environmental governance mechanism that endeavours to promote human wellbeing along with its ecological objective must confront it

Mani Ram Banjade (Presenter), NIMS College

Organized Panel Session Abstract:

Community forestry (CF) in Nepal has evolved a successful program for last four decades or so. There has often been technobureaucratic hegemony and resistance from the local community and social movements against the hegemony. The CF is therefore considered as the resilience institution, where different actors negotiate different worldviews and knowledge systems, and adapt to the changing socioeconomic and ecological contexts. Drawing on ongoing action research project on CF governance in Kavre and Sindhupalchok districts of Nepal, this paper demonstrates how deliberative practices such as a 'policy lab' and 'policy and practice lab' can act as useful tools for bridging indigenous/local and expert knowledge systems and can develop more acceptable, rationale and legitimate policies, decisions, and plans for effective and equitable CF. Deliberative practices in fact helped improve knowledge interface and arrive at more informed decisions at local, meso and national levels.

Nelson Cainghog (Presenter), Nagoya University

Organized Panel Session Abstract:

Indigenous peoples are estimated to be at least 10 percent of the Philippine population. Many of them were marginalized by internal migrants and even dispossessed of communal lands. Using existing national policies and comparable models in other countries, this paper examines how equitable access to higher education can be improved for indigenous peoples in the Philippines using the model of tribal colleges and universities. This concept was introduced into legislation by the Bangsamoro Organic Law passed in 2018. Given the current policy of the Philippine government to provide free tuition and miscellaneous fees for government higher education institutions, tribal colleges and universities once established have the potential to provide broader access to indigenous peoples and cultural communities while minimizing discrimination and ensuring full control of its governance to the communities. This ensures that the agenda for research, the focus of instruction, and the objectives of extension are for the betterment of the communities. Further, it is argued that affirmative action admission policies and scholarships would not be enough to broaden access to higher education amongst the marginalized cultural communities. The establishment of indigenous studies centers would also not suffice to ensure the preservation and development of indigenous knowledge and practices and to serve the research and development needs. The establishment of tribal colleges and universities as provided by law initially in the Bangsamoro area in the Philippines and subsequently in other parts of the country would be an important milestone to national reconciliation and development.

[Session #3808](#)

[Panel 90 From Caravans to High-Speed Rails: Remembering Past and Embracing New Mobility Infrastructures in the Upper Mekong Borderlands](#)

Session Abstract:

The Upper Mekong Borderlands, covering areas of present northern Thailand, northern Laos, eastern Myanmar and southern China (Yunnan province), have been strongly connected culturally, economically and politically in a highly diverse ethno-linguistic environment. Throughout history, this region has also been a contested ground of different, often overlapping, projections of space, territory, power, ideology, connectivity and development by imperial, colonial and eventually national, regional, and global actors. Now, the region is being mapped and imagined in the neoliberal language of economic opening-up, regional integration and urban development. Most prominently articulated by the Greater Mekong Subregion (GMS) Economic Cooperation Program initiated by the Asian Development Bank (ADB), schemes of Economic Corridors, Special Economic Zones,

large-scale infrastructure and transportation projects, and newly designed border towns have been increasingly taken up by Chinese visions of modernity, development and connectivity, most visibly expressed by its Belt and Road Initiative (BRI).

Bringing together fine-grained ethnographic case studies from different local, national and temporal contexts within this region, this panel explores over time different spatial and infrastructural transformations and examines how they have been translated on the ground into local future, present, and memories of past, lifeworlds of borderland (im)mobility and urbanity. This long-term historical lens of mainly externally projected and locally lived connectivity in mainland Southeast Asia is important since it is largely missing in recent studies on Chinese-backed infrastructures, which take China's BRI, and sometimes still the GMS, as the unquestionable starting and turning point of the region's path towards infrastructural development and urban modernity.

Simon Rowedder (Presenter), University of Passau

Organized Panel Session Abstract:

At the crossroads of the 'Kunming-Bangkok Highway' and Lao-China Railway, the northern Lao border province of Luang Namtha is designed to be a regional infrastructural hub linking China with Southeast Asia, as part of Laos' national vision of transforming from a land-locked to a land-linked country, recently taken up by China's ambition to develop Laos as a central node of its Belt and Road Initiative (BRI).

This paper explores how local actors engage with the rhetorical entanglement of China's and Laos' developmental ideologies and programmes of belts, roads, railways, and economic corridors for their daily livelihoods in discourse and practice. Importantly, I embed this ethnography of the present in the historical context of infrastructural connectivity and transportation in Laos and the wider region. Zooming in on small-scale cross-border traders in Luang Namtha, I examine how they relate rapidly increased, mostly China-backed, cross-border connectivity to memories and experiences of past and present forms of mobility, as well as infrastructure projects by other regional and external actors, both in contexts of military war operations and post-war development aid. Older traders, for example, contrast the time-consuming, adventurous and risky, yet 'fun' and profitable, cross-border journeys in the past with the speedy and convenient, yet 'ordinary' and 'common', border-crossings of today, which 'now everyone can undertake'. Nuanced attention to local temporalities and meanings of cross-border mobility contributes to serious efforts to historicize, and therefore better understand, China's recent infrastructural advances into Laos and beyond.

Wasan Panyagaew (Presenter), Chiang Mai University

Organized Panel Session Abstract:

Chiang Hung/Jinghong, the capital of Xishuangbanna Dai Autonomous Prefecture, Yunnan Province, People's Republic of China, has been rapidly expanded and developed as a new city, initially by the construction of a modern road. Once a border town of northern Tai states, Chiang Hung has for centuries positioned itself as a hub of long-distance trade, a 'terminal' of the borderlands of the upper Mekong. I argue that the changes in the past two decades, through investment in city infrastructure—modern road construction and housing projects in particular—are qualitatively different. Via modern infrastructure development, Jinghong city has been well connected to the outside world. Emerging modern transportation systems (the highways, the city road, the airport, and recently the railway) have linked people in this city to other cities in China and in neighboring countries. The urbanization of Jinghong has brought them modern mobility in form of accelerated flows of people, commodities, capitals and information, which in turn transformed their experience and perception of places.

In this paper I examine a historical spatialization of Chiang Hung/Jinghong through the construction of modern transportation. Focusing on the construction of the city road, I analyze how it has impacted on the way of life of the Dai minority living in Jinghong. Drawing on two decades of ethnographic fieldwork in Jinghong, this paper largely builds on data collected on the modern road construction since 2006 and reflects my last fieldtrip to Jinghong in December 2019, just weeks before China went into the Covid-19 lockdown.

Saowaree Chaiwan (Presenter), Chiang Mai University

Organized Panel Session Abstract:

Chiang Rai city has gradually transformed into the Thai government center in the upper Northern Thai border region since World War II, when the Thai state expanded its power through the establishment of government office, military camp, and airport, strategically to conquer and control the areas bordering Northern Laos and the Eastern Shan State of Myanmar. From the 1990s onward, the regional cooperation and development plan, called "Economic Quadrangle", significantly changed the image of Chiang Rai, from a remote province in Northern Thailand to a networked city in the Upper Mekong borderlands.

This paper will examine the investment on city infrastructure, immigration checkpoints, and transportation, particularly the modern road construction, aimed to improve and to position Chiang Rai city as an economic corridor for cross-border trade with neighboring countries. This urban transformation enables not only the movement of labor, products, and people in and out of Chiang Rai city, but also capital investments in housing, residential areas, universities, and hospitals for cross-border healthcare service. In this paper I will also explore the road networks and people mobility through the ethnography of transportation,

showing the traveling between Chiang Rai city and its border towns, and across the border to the neighboring countries of Laos and Myanmar. The paper argues that the transformation of Chiang Rai's urban infrastructure with its road networks since 1990s is a significant process that turns this town into a networked city in the borderlands of the upper Mekong today.

[Session #3255](#)

[Panel 91 Gender Histories of Colony, Empire, and Revolution](#)

Session Abstract:

Colonialism, imperialism, and revolutions have long been narrated from a male perspective where major characters and prominent themes are male and lead to the idea that historical projects and processes are instigated solely by men. This approach neglects the dimension of gender relations, often relegated as appendages or auxiliary concerns, with hardly an impact on how these undertakings progressed.

This panel offers a gendered reading of colonialism, empire, and revolution, through the utilization of archival sources -travelers' accounts, photographs, personal accounts, and organizational documents.

Estella's "Western Male Gaze and Representation of Filipino Women in the 19th Century" analyzes women's representations in European travelers' accounts in the 19th century using a post-colonial feminist perspective. Jose's "Gender, Photography, and Imperialism: Images of Women in Dean Worcester's Collection" offers a gendered reading of Worcester's images of women which reveals racial and gender ideologies promoted by the Americans to justify imperialism. Alfaro's "The Filipina in Japan-occupied Philippines" utilizes women's accounts to uncover the significant roles which Filipinas undertook during the Pacific War as victims and warriors, nationalists, and martyrs. Alporha's "Male Comprador, Female Peasants: Gender Notions in the Communist Party of the Philippines" uses images and drawings from CPP texts to explore the organization's angle on the gender dimension of the revolution and analysis of class and society in the Philippines.

This diachronic panel seeks the inclusion of women's stories in global remembering amidst a male-centric narrative of colossal structures of empires and revolutions.

Janet Reguindin-Estella (Presenter), Ateneo de Manila University

Organized Panel Session Abstract:

One persistent issue in Philippine historiography is the lack of narratives about women, particularly during the Spanish colonial period. Feminist historian Ma.

Luisa Camagay mentioned that the “invisibility and marginalization” of women in history is not because of a lack of sources but because some are “not properly utilized.” As a response, this paper will try to explore European travelers’ accounts as an important source about women and analyze how Filipino women are represented by the Western male gaze.

A postcolonial feminist analysis of these accounts could shed light on how women were depicted by European travelers in the Philippines in the 19th century in the context of Spanish colonialism and the gender ideology imposed by the colonizers vis-a-vis the European travelers’ own gender beliefs. By utilizing the concept of the “Western male gaze”, this paper will analyze how women are depicted in travel accounts not only from a Western/colonizer perspective but also from a masculine/patriarchal perspective that presents and represents women as sexual objects and therefore, as inferior beings.

In the continuing struggle to analyze women’s representations in Philippine history, this paper will also assess how the European travelers’ secular impressions differ from the narratives provided by ecclesiastics in their chronicles. Using a postcolonial feminist approach, this paper aims to show how the colonizer’s discourse portrayed women from colonized countries as a homogenous group and “uncivilized other”.

Mary Dorothy Jose (Presenter), University of the Philippines Manila

Organized Panel Session Abstract:

During the early years of the American colonial regime in the Philippines, photography was extensively used to document the newly-acquired colony. Among the photographs of the 20th century Philippines, perhaps none compares with Dean Worcester’s massive collection of 16,000 photographs. Building a career during the American colonial regime by serving as Secretary of Interior from 1901-1913, Worcester used his authority to document inhabitants of the Philippine Islands from the Igorots of Cordillera to the Muslims in Mindanao. In the context of justifying American imperialism in the country, Worcester depicted the “savagery” and “lack of civilization” of the Filipinos through his photographs, to convince the American government as well as anti-imperialist Americans that imperialism is needed to implement its civilizing mission in the Philippines.

But aside from promoting a particular type of racial ideology, analyzing Worcester’s collection shows that a certain type of gender ideology has been disseminated as well. It has been noted that of the five thousand images of women in Worcester’s collection, many were nudes from the ‘non-Christian tribes.’ Thus, in analyzing the portrayal of women in Worcester’s collection, the images become a commentary on social roles, status, and civilization (or lack of it) not only in the

context of race but also gender. In general, this paper will show how photography has been used as an instrument to depict how race, gender, and ethnicity intertwine in creating a particular image of Filipino women, all in the name of empire-building.

Ma Rita Lourdes Alfaro (Presenter), Ateneo de Manila University

Organized Panel Session Abstract:

This paper portrays how Filipinas figured in the Pacific War by a perusal of personal accounts of the war and uncovering the varied experiences these women endured while the Philippines was subjected to the Japanese occupation from 1942 to 1945. The Filipina was a warrior, victim, nationalist, and martyr.

As warriors, the exploits of a woman reporter who joined the guerilla movement and under whose command it flourished, are depicted in this research. On the other side of the spectrum, the stories of Filipinas who joined the ranks of the Propaganda Corps in its campaign in exhorting Filipino cooperation with the occupying forces are found. Then there were victims, a young wife, and mother whose rosy life was suddenly thrust into war-torn Manila, and the most victimized was a woman forced into sexual slavery to service the Japanese soldiers and whose young adulthood was marred with the savagery of war and the man in war.

These portraits of women paint how the Pacific War has impacted the lives of the Filipinas, and conversely how their lives impacted the war. War history should not be confined to battles and exertions of its male participants because it necessarily involved women whose participation, on the battlefield or otherwise, formed part of the greater narrative of the Pacific War. Women have long languished behind history, and now is the time to collate herstory and underline, not undermine, her trials and tribulations in the collective memory of the Pacific War.

Veronica Alporha (Presenter), University of Hawaii at Manoa

Organized Panel Session Abstract:

As an ideological organization, the Communist Party of the Philippines has a comprehensive program of education that is required for party members, cadres, and militant activists outside the party structure. In 1979, the Party released the Batayang Kurso ng Partido Komunista ng Pilipinas (Basic Course for the Communist Party of the Philippines) required for all Party members. In the following year, the Party finalized the Maikling Kurso sa Lipunan at Rebolusyong Pilipino (Brief Course on Philippine Society and Revolution) that is taught to activists and sympathizers in appended legal organizations. These materials were accompanied by various materials on Party pedagogy and course instructors' guides like Kit Para sa Mga Instruktor sa Batayang Kurso ng Partido (Instructors' Kit for the Basic Course of the Communist Party of the Philippines) and Drowing:

Tulong sa Pagtuturo (Drawing: Teaching Aid).

These educational and pedagogical texts contained images and illustrations depicting characters of the society that portray and categorize them as friends or enemies of the revolution. Further reading and analysis of these images suggest the Party's notion of gender in relation to its ideology and to its Marxist interpretations of class, society, and revolution. Particular images that portray both men and women found in the aforementioned materials are examined against the larger context and circumstances of the texts' production. This paper is a preliminary exploration of the gender dimension in the CPP's Marxist ideology, Leninist party structure, and Maoist program of revolution

[Session #2638](#)

[Panel 92 Legitimacy, Memory, and Power in the Post-Ming Korea](#)

Session Abstract:

Cultural and political connections with the Ming and Qing empires were riven with tensions and contradictions. A straightforward understanding of Chosŏn relations with the "great" imperial courts would emphasize their obligation to nurture the "small" countries. Yet, within Chosŏn's submission, there was an ever-present claim to Chosŏn's own prerogatives - a constant Chosŏn counter-narrative performed through states rituals and protocols that suggested a claim to legitimacy beyond any relationship to an imperial court. This was especially clear after the Qing victory over Chosŏn in 1637 and the Ming's formal collapse in 1644 wherein those on the peninsula referred to the eternal loyalty of the fallen Ming. This simultaneous loyalty and resistance made for certain instabilities in political meanings.

This panel proposes to reilluminate and reconstruct elements of the local and universal conceptual geographies that went through vast changes following the physical demise and intellectual reanimation of the Ming within Chosŏn. Quartermain's presentation surveys the first eight years of instability in a severely weakened Chosŏn. Cho's work will cover the rise and fall of an individual whose life embodied political discord and divisions in the mid-17th century. Han's presentation restarts in the first decades of the nineteenth century when the Qing and Chosŏn courts remained fraught allies. Finally, Van Lieu's paper explores the ideas of Ming Loyalism at the turn of the twentieth century. The papers summarize key turning points in the relations between the powers from different theoretical perspectives, but illuminate common threads of a constantly evolving relationship.

Thomas Quartermain (Presenter), Yonsei University

Organized Panel Session Abstract:

The Qing invasion of 1637 set off a debate within the Chosŏn government

concerning the loyalty of the kingdom to the Ming Empire and the handing of the Crown Prince to the Qing as security for any negotiated settlement. King Injo's humiliating surrender to the newly entitled Qing Emperor Taizong (Hongtaiji) led to the temporary loss of practical sovereignty for the Chosŏn state, the removal of thousands of men and women by Qing troops, and the Crown Prince Sohyŏn and future King Hyojong being taken hostage until 1645. For these eight years following the loss, the kingdom found itself within a political purgatory, forced to fight against its former ally while having its dynastic futures held by a victorious enemy.

What were the state of affairs, the ideas of statehood, and the king's legitimacy during these turbulent times when the state's future was located in a hostile, foreign land? The presentation proposes to look at these issues using several state and individual records to uncover the mixed initial reaction by the Chosŏn population, some of which outrightly gave up on the Ming. In contrast, others clung to the hope of their resurgence. In particular, the paper surveys Injo's battle for control and the limits of his severely curtailed authority using Graeber and Sahlin's *On Kings* as a theory to understand how such a diminished figure could hold onto power over a weakened land without Ming legitimacy.

Ilsoo Cho (Presenter), Kyoto University

Organized Panel Session Abstract:

The violent chaos created by the Ming-Qing war and the Jurchen-cum-Manchu invasions of Korea generated peoples who crossed national borders under varied circumstances. Many Koreans crossed the northern border and acquired new allegiances, sometimes utilizing their Korean language skills and knowledge of the country in the service of the Manchu empire. This presentation focuses on the best-known Korean-Manchu man, Chŏng Myŏngsu, and how his popular perception radically changed post facto in both the Qing empire and Chosŏn Korea. Chŏng became infamous for his abusive and even "traitorous" deeds as a Qing translator and official.

This paper argues that such an image results from the changed political milieu in both countries. The sudden death of Chŏng's patron prince-regent Dorgon in 1650 caused Chŏng's downfall within the Qing, as the Shunzhi emperor actively dismantled Dorgon's base. In Korea, the revisionist political agenda of the Korean king Hyojong (r. 1649-1659), through which Hyojong sought to create an image of Korea loyal to the Ming dynasty, necessitated the degradation of those who functioned as intermediaries between Korea and the Qing. Hyojong and the officialdom created and propagated a fabricated image of Chŏng Myŏngsu as a treacherous villain who shamelessly exploited and persecuted his native country. This paper argues that such efforts started with the fabrication of Chŏng's deeds in the official account of Hyojong's father and predecessor Injo, the Veritable

Records of Injo. This reinterpretation of history through rewriting this individual shows the formative process of new political discourse in Korea–Ming loyalism.

Seunghyun Han (Presenter), Konkuk University

Organized Panel Session Abstract:

Recent studies have argued that Chosŏn–Qing relations became extremely amicable during the reign of Chŏngjo in the eighteenth century due to mutual friendly measures actively taken by the rulers in both countries. These studies assume that this highly amicable relationship continued to thrive in the early nineteenth century, eventually contributing to the rise of the favorable Chosŏn views of the Qing empire that even recognized it as Chunghwa, the legitimate bearer of Confucian civilization.

My research raises questions about this argument by closely analyzing the early nineteenth-century Qing and Chosŏn rulers' roles in diplomatic relations. I show that the Qing emperors exhibited much-reduced enthusiasm in taking generous gestures toward Chosŏn rulers and envoys. This reduced diplomatic activism on the Qing side was also shared by the weak Chosŏn rulers in the early nineteenth century, who inherited the precedents of changed diplomatic practices from Chŏngjo but never his vision and activism. The Chosŏn monarchs became passive followers of the precedents, but never the leaders capable of steering Chosŏn–Qing relations to a more intimate level as Chŏngjo had done. The two countries still maintained the mantle of peaceful relations but were seldom impressed by either side's active, friendly gestures.

Joshua Van Lieu (Presenter), Keimyung University

Organized Panel Session Abstract:

Ming loyalism, a feature of the late Chosŏn intellectual and political milieu, continued even after 1910. While this seeming devotion to the recovery of the unrecoverable suggests ideological rigidity, two political moments at the turn of the twentieth century proved Ming loyalism a flexible ideological construct, contested and malleable in response to contemporary political currents. The first of these moments was the declaration of the Han Empire in 1897. Memorials calling upon King Kojong to adopt the title “emperor” and declare an empire were foundational in the discourse of legitimacy for the emergent imperial state. Central to this discourse was an interpretation of the Chosŏn relationship to Ming in which the former had not only safeguarded the culture and institutions of the latter but was also to replace them with a new order. The second moment was the transition from the Qing Empire to the Republic of China. Yu Insŏk, prominent activist-scholar and Ming-loyalist opponent of the Korean imperial project, was delighted by the Qing demise but alarmed by the republic. His Ming loyalism moved from a defense of Confucian cosmopolitanism in the 1890s toward a

racialized civilizational struggle to end the western liberal defilement of authentic humanity in the 1910s. Such remoldings show that even at the turn of the twentieth century, Ming loyalism was a salient political discourse capable of addressing contemporary issues. Second, it calls upon present historians to broaden inquiries into the intellectual dynamics of the period to include substantive engagements with the seemingly anachronistic.

[Session #2702](#)

[Panel 93 Transformation of Traditional Crafts in Deep Ecology](#)

Session Abstract:

This panel discusses how to introduce ecology and environmental awareness to the study of Asian material culture in the subfield of traditional crafts. In a global climate crisis, traditional crafts are fast disappearing. In the study of material culture, ecology is essential to discuss growing concerns over neoliberal capitalism, global migration, and manufacturing in damaged or endangered landscapes of East and South Asia. Many craftworks from Asian art have strong ties to luxury and technology as they were reinvented in different periods by contacting non-Asian trade partners or by being influenced by techniques in neighboring regions. Papers in this panel will discuss ecological impact of agrarian and artistic activities in East Asia. For example, landscape painting in Asia presented an ideological vision rather than a topographic view. Flora, fauna, and material culture of luxury also utilized standardized types rather than naturalistic depiction of indigenous habitat. The vocabulary of these popular motifs, however, has a correlation with ecology and cultural geography. As Asians diligently expanded their agricultural production with import of new species after the fifteenth century, ecological habitat including animals and plants has been evolved. Pictorial representation is rather slow in adapting the Anthropocene changes. In growing nationalism in some countries in Asia, scholars and their communities should define Asian art or Asian contemporary art in cultural geography of Asia with ecological justice. This panel includes papers that address above concerns of how to preserve traditional crafts in the context of deep ecology or political ecology of our time.

Zhaohua Ho (Presenter), Fu Jen Catholic University

Organized Panel Session Abstract:

This paper uses ethnographic methods to explore how qipao and embroidery masters transformed their skills to create a new and unique style of qipao. This research focuses on the “neo-qipao” which typically combines Western style tailoring with bead embroidery skills to make a new look. In the 1960s and 70s, the bead embroidery needlework technique was adopted by Dachen women who had immigrated to Taiwan from the Dachen Islands in the 1950's. To supplement

their household incomes, Dachen women made embroidered kimonos belts at home. Later on, they transformed this needlework technique into qipao embroidery and created a new style. By the end of the 1970s, the popularity of the qipao had declined due to the influence of Western mass-produced clothes. However, sequined and velvet qipaos with beaded embroidery remained popular among movie stars, celebrities, and bar girls. From 1975 to 1985, thousands of custom-made qipao were still being produced each month in Taipei City. I argue that it was the cooperation between qipao makers and embroidered masters that created the sequined and beaded embroidery qipao which became the unique garment worn by the iconic modern Taiwanese woman in the late twentieth century.

Key words: qipao, “neo-qipao”, Western tailoring style, bead embroidery

Shinhwa Koo (Presenter), University of Brighton

Organized Panel Session Abstract:

The industry of traditional Korean crafts has rapidly grown in the past ten years with increasing interest in their mediums, techniques, materials, designs, and aesthetics. For instance, many ceramic artists today recreate whiteware and buncheong ware of Korea's Joseon dynasty. The display of traditional objects in museums plays a vital role in continuing the production of Korea's traditional crafts of various genres by providing references and design insights for contemporary makers. At the same time, museums are often criticized for environmental waste caused by the fast-changing exhibition cycle. This paper discusses ecological approaches to exhibiting traditional crafts by looking at several display methods of Korean crafts at museums both inside and outside of Korea. For example, Onyang Folk Museum held a special exhibition in 2019 at an old house to display traditional crafts without building a new structure, which also allowed for a contextual presentation of the objects.

This paper also explores the circular values that museum exhibitions could create by opening new possibilities for craft artists and creative individuals. The Asian Art Museum of San Francisco held an exhibition on Joseon-dynasty mother-of-pearl lacquerware in 2016. At the exhibition, professional and non-professional artists of various backgrounds took sources of inspiration from the displayed objects and produced their own versions of artworks using different mediums. Such an extended life cycle of craft production reveals the potential of Korean art exhibitions not only speaking of one's heritage and cultural memory but also nurturing today's creative industry for a wide range of audiences.

Victoria Youngji Lee (Presenter), State University of New York, Stony Brook

Organized Panel Session Abstract:

From the colonial period (1910-1945) forward, Korean crafts have transformed their materials, designs, and modes of production/consumption due to ecological,

socioeconomic, political, and institutional changes. Tongin Store, established in 1924 by Kim Chŏnghwan, still plays a vital role in promoting modern and contemporary Korean crafts. Chŏn Sŏngkyu, the bronze medal winner at the World Arts and Crafts Fair in Paris in 1926, had opened Lacquerware Workshop (Najŏnshirŏpso) in Seoul in 1927 to train lacquerware craftsmen under colonial rule. In addition, numerous crafts laboratories (kongyeshilsŭpso) for producing and exporting Korean crafts were widely promoted under the colonial economic structure. While crafts became essential export goods to earn foreign currency in postcolonial Korea, the revival of traditional crafts (chŏnt'onggongye) and the development of crafts industries in the early 1980s mirrored changing local/global environments. By examining the history of modern Korean crafts, my paper scrutinizes how such external factors as Japan's colonial policies and recent global warming affected the aesthetics, media, and qualities of Korean crafts. My study pays special attention to lacquerware, made using the sap of lacquer trees (*Toxicodendron vernicifluum*) and mother-of-pearl, to demonstrate the overarching impacts of global warming, ecological changes, and globalizing economic conditions on Korean crafts. Unlike the extant research that has examined public venues like the Chosŏn Art Exhibition and the Chosŏn Industrial Exhibition, my paper sheds light on how the private sector (e.g., antique stores and workshops) contributed to developing modern and contemporary Korean crafts through the dynamic interplay between cultural heritage and its sustainability.

Praveen Chaudhry (Presenter), Fashion Institute of Technology

Organized Panel Session Abstract:

Historically men have been at the forefront of weaving pashmina shawls in Kashmir. In most traditional pashmina weaving families, women perform the painstaking work of preparing the raw material— from cleaning the goat hair to hand spinning the wool before men take over the weaving. They do not often get paid for their hard work since their labor is seen as a part of their family duty, creating a framework of inequality for women. However, with more girls getting educated and globalization strengthening its roots, many young women break away from the status quo of extended weaving families. In this ethnographic essay, we examine this unexplored disjuncture in one pashmina weaving family, where two young daughters resist the power structure within the constraints of family and culture while living in one of the most militarized places on Earth. This essay is a part of a larger project, titled, “Invisible Nomads and Weavers: The Yörüks, Bakerwals & Changpas,” which has been in works for a decade and tells the stories of ancient nomadic communities located in the foothills of the Himalayan mountains in Central Asia to Taurus Mountains in the Mediterranean. For centuries, these communities have supplied the world with precious luxury products like Cashmere and Pashmina. However, with urbanization, population

pressure, growing conflict, environmental degradation, and globalization, the shift from a nomadic to a semi-nomadic, and eventually to a non-nomadic life is inevitable, which threatens this cloistered way of life that has remained insulated from the modern world for centuries.

Session #2780

Panel 94 Preserving Social Memories through Performative Means: Case Studies of Religion and Drama in East and Southeast Asia

Session Abstract:

This panel explores examples of ritualistic and theatrical performances in contemporary East and Southeast Asia to elucidate how social memories are maintained and developed and what kinds of roles they play in the intensification of social developments and changes in the region. As theories of performance clarify that our society and its ritual is intrinsically dramatic while drama contains social and ritualistic aspects, it treats both kinds of performances as analogous. Furthermore, as Butlerian point of view explains, performances do not produce essences but construct social realities. Thus, as a result, various kinds of identities are performatively constructed and depth of empowerment is sought and achieved through the enactment of ritual or drama. This panel will explore situated agencies in religio-cultural practices in South Korea, Thailand, and Singapore. How does traditional dance drama represent and narrate dreams, and what do dream reading in Buddhist scripts and dream reading tradition mean in contemporary Thai society? Are there any relationships between state power and descriptions on cenotaphs commemorating Jeju April 3 incident in South Korea? Why do Daoist temples in Singapore attract more devotees in their rituals and how do they reconstruct local communality? What is magical tradition of Buddhist monks in northern Thailand and how they keep in touch with transnational devotees and their religious communities? Throughout these presentations and discussions, this panel will delve into how performative practices of religion and culture could maximise empowerment in everyday lives of people in the region.

Chawarote Valyamedhi (Presenter), National Chengchi University

Organized Panel Session Abstract:

This paper aims at investigating dreams as narrated in Thai traditional dance dramatic representation from Thai traditional dramatic literature from early Rattanakosin period. The scope includes dream scenes from Ramakien, Inao, Khun Chang Khun Phaen, and Phra Aphaimani. Dreams are more significance when they are nightmares since nightmares usually make characters realize misconducts they previously did. This paper includes dream narrarives from Ramakien, Inao, Khunchang Khunphaen, and Phra Abhaimani. In these texts, dreams usually inform

the dreamers events of both in the past and in the future and are always narrated with symbols that need interpretations. Professional dream readers are either the dreamers themselves or other characters with the ability to read dreams. It is possible to say that dreams as narrated in these classics are connected to events either in the near past or near and far future and can be directly read according to nature of such dreams. In stage performance, singing play important role in narrating dream, there are songs that were specially composed to narrate dreams of characters as well as the sleeping scenes. Dream reading formular from literary works also play an important role in dream reading in real life as people are interested in interpret their dreams. Books like Kham Thamnai Fan (คำทำนายฝัน), Tamra Thamnai Fan (ตำราทำนายฝัน) are available and serve those wishing to read their dreams.

Ryohei Takamura (Presenter), Akita University

Organized Panel Session Abstract:

"Jeju April 3" is the name of a civil war and massacre that occurred from 1947 to 1954 on Jeju Island, South Korea. Communists and many island residents opposed the election for the independence of the southern part of Korea under U.S military occupation through an armed uprising. U.S military, the Korean government army, police, and private armed groups killed many opposites. Because of South Korea's subsequent robust anti-communist regime, memorial services of the victims were difficult to hold openly until the late 1980s. This paper examines how the bereaved families represented the victims, focusing on the memorial for the missing from the "April 3" during the Cold War era. Confucianism heavily influences funeral practices in Korea and generally involves the polite burial of a dead body and ritual of ancestor worship on the day of death. Therefore, the absence of a corpse and the unknown date of death means that the death is unusual in the folk practice of commemorating the dead in Korea. So then, what do tombstones of missing persons from the "April 3" have in common with those of other missing persons? What are reasons for differences between them? By answering these questions, this paper will shed light on the intervention of official ideology in private spaces on the island during the Cold War, and on the actions and expressions of people in such environments.

Atsuko Fukuura (Presenter), Shiga University

Organized Panel Session Abstract:

This paper explores two cases of ritual performance cases in Singapore to elucidate how we can relate ourselves to the religions in this world from anthropological point of view. While Durkheim considered the distinction between the sacred and the profane as the key to understand religion, it would be enactment of each ritual that decides impression and comprehension about it, in

other words, how it is sacred. Thus, ritual performances in religions are keys to producing religiosities and their sacredness. This paper will argue two cases of recent Daoist rituals and their performances: the first case is about the Nine Emperor God's worship in the Daoist temples, which has recently attracted increasing numbers of participants. And the second one is temples that have rather new outlook and develop new trends in their religious activities as Chinese temples in the city-state. Both research materials come from my recent fieldwork conducted in 2022. The paper will discuss about how collective social memories are conserved through ritual practices of devotees who inherit practices of ritual activities such as religious purification, and how these memories are affected vis-à-vis nation-state and globalization. Through these considerations, the paper will discuss about how to treat religious phenomena generally in the twenty-first century.

Kazuo Fukuura (Presenter), Toin University of Yokohama

Organized Panel Session Abstract:

In spite of Durkheimian distinction between religion and magic, and Weberian prediction about disenchantment, ritualistic and magical practices have played significant roles in recent efflorescence of religious phenomena all over the world since the end of the twentieth century. This, so-called 're-enchantment' processes have developed strongly in Southeast Asia. Throughout these processes, institutional religions have tended to become less popular than various popular religions, because the latter have been regarded as more effective than the former when it comes to abilities to solve problems in social lives. Then, what if an institutional religion contains ritualistic-cum-magical practices, and some practitioners want to be more involved in this-worldly matters in this climate of social change and globalisation in the twenty-first century? This paper explores a grouping of northern Thai monks and their religious practices. As they enact ritualistic-cum-magical practices that would date back to former Lan Na kingdom, they are deemed to embody social memories of the historical religiosity. Furthermore, they often go to some neighbouring countries to perform rituals with devotees. Focusing on their religious performativity, this paper aims at clarifying what their ritualism means, how they have constructed transnational religious communities in line with northern Thai religiosity, and why northern Thai Buddhism has been accepted and practiced by transnational devotees as authentic and worthy of belief.

[Session #2813](#)

[Panel 95 Guidelines and Trust: Actors and Tools in Translation Policies of Local Governments in Japan](#)

Session Abstract:

With the growing number of foreign residents, initiatives to attract foreign tourists to boost the economy, and the need to effectively communicate to global audiences regarding world affairs, central and local governments in Japan engage in translation every day. Yet, what information they choose to translate, into which languages, and how they do it (i.e., translation policy) have not been explored comprehensively. To examine how local governments in Japan address their translation needs, this panel mainly focuses on various actors involved and technologies used in the implementation of translation tasks, with attention to guidelines and trust issues. First, Rei Miyata presents how internal and external actors work together in local governments' provision of multilingual information for foreign residents by utilizing translation technologies, with the case of Nagoya as an example. Then, Masaru Yamada discusses the machine translation (MT) user guidelines published by an industry association and its possible impact on how local governments approach MT. Following up on MT, Kayoko Takeda presents the backgrounds and trust issues in the use of "interpreting devices" by municipalities for Ukrainian "evacuees." Lastly, Ryoko Sasamoto picks up the threads of trust issues by examining how online spaces are used by intern-like foreign staff of local governments for translation tasks and by intended recipients of translated government information. In conclusion, Takeda summarizes the key findings of the panel and calls for collaboration in comparative studies, especially in the Asian context, followed by a comment from discussant Ji-Hae Kang, a translation scholar in South Korea.

Rei Miyata (Presenter), Nagoya University

Organized Panel Session Abstract:

Local governments in Japan have increasingly used machine translation (MT) tools on their websites. However, the raw MT outputs are rarely corrected by human translators or post-editors, which sometimes induces critical miscommunications between local governments and residents. Moreover, for documents other than website texts, translation technologies are hardly used due to the lack of expert staff. Hence, in such circumstances, it is crucial to reconsider the roles of actors involved in the overall translation workflow that makes use of various technologies.

In 2020, Nagoya City in Japan launched an "AI-based public translation" project, aiming at the effective use of MT to produce multilingual documents through collaborations with diverse actors. As external actors, this project involves not only affiliated organizations and translation companies that directly provide translation services, but also language service providers and a university that offer expert advice regarding translation management and technologies, such as the selection and evaluation of MT tools. As internal actors, various divisions in the City Hall

can become both authors of source documents and requesters of translation. To achieve interdepartmental understanding of the effective use of translation technologies, Nagoya City has also been formulating an “AI Translation Usage Guideline.”

This presentation will first summarize the current issues of MT use in Japanese local governments. Based on the insights drawn from the practices of Nagoya City, effective ways of collaboration to manage the technical elements of translation will be investigated. The role of explicit guidelines to scaffold better communications among actors will also be discussed.

Masaru Yamada (Presenter), Rikkyo University

Organized Panel Session Abstract:

Mistranslations caused by machine translation (MT) are becoming a public issue. Some of the errors are so critical that human lives may be at stake, which is also a problem with local governments in Japan. The root cause of these issues is people who use MT without understanding the fact that MT always makes mistranslations. In other words, the outflow of MT mistranslations is a human-made disaster due to the lack of understanding of not only the features and characteristics of MT but also the act of (human) translation per se.

Against this backdrop, the Asian Association for Machine Translation (AAMT) has organized a working committee to create an "MT User Guide." It aims to enlighten general users of MT with "MT Literacy," the basic knowledge of how to use MT properly and avoid mistakes in foreign language communication. The MT User Guide (the first version in the Japanese language) was published in September 2022 and can be downloaded free of charge from the AAMT website (<https://www.aamt.info/act/MTuserguide>).

This presentation will first provide an overview of the MT User Guide and then reports tentative results of feedback on the guide corrected through a survey. The survey investigates how MT User Guide has helped MT users, especially Japanese local governments, to improve their multilingual communication and decision-making on translation policy.

Kayoko Takeda (Presenter), Rikkyo University

Organized Panel Session Abstract:

This paper discusses how local governments in Japan may deal with sudden translation needs in languages with very limited diffusion by examining the case of recent Ukrainian “evacuees.” Despite its notoriously restrictive policies recognizing refugees and harsh conditions of the immigration detention centers, Japan was quick to welcome Ukrainian “evacuees” (distinct from asylum-seeking refugees)

since the Russian invasion of Ukraine and has provided substantial assistance to them in concert with other G7 nations. As of October 19, 2022, 1,946 displaced Ukrainians are living in various parts of Japan. Drawing on publicly available information and interviews with officials of several municipalities, this paper focuses on interpreting services local governments have used in communicating with Ukrainians. For evacuees needing language assistance, municipality offices look for Ukrainian-speaking persons to act as interpreters. Their availability, however, is very limited. Many Ukrainians speak Russian, but their aversion to speaking Russian or facing Russian nationals makes it almost unfeasible for local officials to use Russian interpreters. Thus, municipalities have resorted to “interpreting devices” for transactional communication. This practice has been greatly promoted by an interpreting device manufacturer who provides its products for free through the Ukrainian Embassy. In fact, the use of interpreting devices had been supported by the central government with user guidelines specifically for local governments. This paper calls for attention to the political meaning and trust issues surrounding refugees’ use of interpreting devices as well as liability issues that may arise from government use of such devices.

Ryoko Sasamoto (Presenter), Dublin City University

Organized Panel Session Abstract:

As digital spaces become increasingly important in our everyday lives, we have started to see unexpected consequences of such spaces for translation. This paper, prepared with Patrick Cadwell and Shane Forde, addresses the role of such online platforms and the implication of unintended translation experiences. For example, rather than seeking official training opportunities, a group of largely non-professional translators/interpreters working for local government, namely, Coordinators for International Relations on the Japan Exchange and Teaching programme, rely on each other and use a digital space in order to learn together and solve problems they encounter (Forde 2022). In another example, speakers of other languages often rely on social media to seek out the information they can trust rather than translated official announcements (Cadwell 2015). These examples show how online spaces have inadvertently become a platform for translation where there is a lack of formal training opportunities at the local government level, or where the official information delivered via translation is not fully trusted. Drawing on the notion of epistemic trust we will show how such reliance on unintended translation tools is closely linked with the sense of trust.

Cadwell, P. (2015) Translation and Trust: A Case Study of How Translation was Experienced by Foreign Nationals Resident in Japan for the 2011 Great East Japan Earthquake. Doctoral Dissertation, Dublin City University

Forde, S. (2022). Agency and Professionalism in Translation and Interpreting:

Navigating Conflicting Role Identities among Translation and Interpreting Practitioners Working for Local Government in Japan. Doctoral Dissertation, Dublin City University

[Session #2933](#)

[Panel 96 Transformative Memories: Preservation and Reinvention of Culture and Community in Sinophone Literature, Film, and Theater](#)

Session Abstract:

This panel explores memory in the Sinophone cultural production in China, Taiwan, and Canada. The papers examine the act of chronicling, recalling, translating, performing, and recreating the past as memory production in poetry, essay writing, cinema, and operatic performance. Reading memory as a productive engagement with the past, the present, and the future, the panel investigates how texts, images, and performance arts negotiate state political agendas, literary canonization, diasporic conditions, and linguistic boundaries in preserving subjectivity and reinventing collective identities. Jessica Tsui-yan Li studies Eileen Chang's English essay, "Still Alive" and her translation of it into Chinese, "Yangren kan jingxi he qita" (Westerners watching Peking Operas and others)" to investigate how Chang reinterprets Chinese history and reinvents Chinese people's collective memory in the translation process. Tze-lan Sang discusses Xi Murong's poetry and explores how Xi creates memories of a traditional Mongolian culture to combat erasure, assimilation, and amnesia with the strategy of "over-sentimentalization." Hsiu-Chuang Deppman analyzes how Jia Zhangke's films document personal memories and complex human sentiments as a form of resistance to the demolition and erasure of communities in China's economic development. Chialan Sharon Wang studies Zhang Yimou's film, *One Second*, and examines how nostalgia as an affect of remembering underlines the tension between personal yearning and national ideology. Jack Hang-tat Leong discusses how cultural performances and activities organized by and for the Chinese Canadian communities consolidate a transcultural identity that transcends geographic and linguistic boundaries. Together these five papers unpack memory as transformative reflections on the human condition.

Jack Leong (Presenter), York University

Organized Panel Session Abstract:

This presentation discusses memory of Chinese heritage through cultural performances, mainly Cantonese opera, in a Canadian context from an intercultural studies perspective. Drawing on these cultural activities, primarily organized by and for Chinese Canadian communities, and their reception by the audience, the author illustrates the struggles and dynamics of Chinese Canadians

remembering and negotiating their cultural identities between their hometowns and Canada for immigrants, between generations among the Chinese Canadians, and between cultural subgroups of Chinese diasporas. The author argues in this presentation that these opera performances and their related activities, such as demonstration and seminars, illustrate and consolidate the manifestation of transcultural identity acculturation of Chinese Canadians. The introduction and adaptation of these cultural activities in Canada, enabled by transcultural identities of the Chinese Canadians, symbolize the transcendence of borders, linguistics boundaries, and geographic remoteness.

Jessica Tsui-yan Li (Presenter), York University

Organized Panel Session Abstract:

This paper focuses on Eileen Chang's (Zhang, Ailing 1920 - 1995) English essay "Still Alive," initially printed in the Anglophone magazine, *The XXth Century*, and her Chinese translation of it under the title, "Yangren kan jingxi he qita" (Westerners watching Peking Operas and other issues), first published in the Chinese magazine, *Gujin* (Past and Now), both of which issued in Shanghai in June and December in 1943 respectively. In these two essays, Chang adopts westerners' perspectives to investigate why Peking Operas with a long Chinese cultural history were still popular in modern China in the early 1940s. While "Still Alive" is her English translation of this Chinese cultural theatre and its practices, her Chinese essay is her reinterpretation and rewriting of her understanding of Peking Operas of the time in her mother tongue, both of which were written from a critical distance. I argue that Chang interprets the recollection of Chinese history, the reconstruction of Chinese people's past memory in the present, and the recreation of new memory for the future in Peking Operas in these two essays. I will discuss Chang's analysis of Peking Operas in terms of this theatrical performance art's quoting conventions, blending of classical and colloquial speech, and the communal sentiments, all of which manifest the collective memory and creativity of both artists and audience.

Tze-Lan Sang (Presenter), Michigan State University

Organized Panel Session Abstract:

Xi Murong (Hsi Muren), a painter and writer of Mongolian descent based in Taiwan, is one of the those rare poets in the Sinophone world that have ever reached bestselling status. In the 1980s, her first collections of poetry were immensely popular in Taiwan. Later, she gained a huge following in mainland China as well. Despite her success with ordinary readers, critics in Taiwan and elsewhere who favor avant-garde works have not been charitable in their remarks on Xi's poetry. In fact, they have a tendency to denigrate her works as overly sentimental and lacking in technical innovation. In this paper, I argue that Xi's

poetry may gain new significance when reassessed from the perspective of memory writing. Many of Xi's poems focus on the passage of time, the (im)possibility of preserving special moments and their precious beauty, and real and imagined memories of a traditional Mongolian culture that is fast disappearing due to the domination of the Han majority culture and the forces of modernization. Faced with identity crises on both individual and collective levels, Xi reconstructs real and imagined memories to combat the threats of erasure, assimilation, and amnesia. "Over-sentimentalization," then, is indicative of a strategic essentialism that's crucial for shoring up a precarious identity. More broadly, this paper considers the problem of literary canonization and how common narratives about the history of modern poetry in Taiwan may have shortchanged female poets and/or popular poets.

Hsiu-Chuang Deppman (Presenter), Oberlin College

Organized Panel Session Abstract:

An astute chronicler of Chinese everyday life, Jia Zhangke creates small-town characters haunted by the remembrance of things past. They pursue fading friendships, runaway spouses, and perfidious lovers, enduring emotional tolls and economic hardships only to face the futility of their quests. Many live anachronistically, envisioning a future that exists in the ruins of yesterday. Their anachronism, nonetheless, signals Jia Zhangke's Nietzschean strategy to cultivate the past "as a living thing" which can be of use to "life." Xiao Wu in *Pickpocket*, Sanming in *Still Life*, and Qiao in *Ashes Is Purest White* are some of the key figures who strive to find meaning in love lost and life displaced. Memories of their lived experience, as painful as they are beautiful, empower them to remain steadfast amid chaotic social changes.

Such preservation of personal memories contrasts with the public erasure of communities undergoing demolition and reconstruction in China's economic drive for progress. From historic towns in Shanxi to riverside cities in Chongqing, signs of *chai* ("demolition") are writings on the walls forewarning the residents of imminent destruction. Whereas individuals find existential meanings in stories about their past, what happens to people and places whose cultural memories of their communities are effaced?

In this paper, I analyze the ways that Jia Zhangke uses crumbling walls as a metaphor for decomposing cultural texts, which chronicle people's hopes and fears. He explores the film as an interventional medium that documents complex human sentiments about the past to reshape people's dreams for the future.

Chialan Sharon Wang (Presenter), Oberlin College

Organized Panel Session Abstract:

As an affect triggered by the act of remembering, nostalgia characterizes memory as retrospective creation of individual subjectivity and collective identity. The desire to return to the past indicates an intention to locate an origin and take stock of history. Delving into the term, “nostalgia,” Svetlana Boym distinguishes between two different sentiments: “restorative nostalgia” and “reflective nostalgia.” While the former stresses nostos and the construction of homeland as truth and origin, the latter focuses on algia (the longing) as ironic and critical sentiments about the past. This paper unpacks the double meanings of nostalgia in Zhang Yimou’s *Yimiao zhong* (One Second, 2020) within the trope of the celluloid film. It discusses the tension between personal yearning and national memory in the fetishization of the film material. In the story about a father’s search for the brief footage of his deceased daughter in the PRC’s newsreel during the Cultural Revolution, nostalgia connotes the deployment of the celluloid film as the state propagandist machine, an obsession with an image evoking historical violence, and imagination for a potentially different past. The paper discusses how *One Second* associates the apparatus of the celluloid film and the collective viewing experience with the construction of nationhood and the communist ideology. Yet simultaneously, such materiality is re-appropriated to articulate humanity and reaffirm personal relationships between strangers beyond the identity of national subjects. Finally it analyzes how the preservation of a film clip, instead of evoking melancholic sentiments for loss, suggests a forward-looking reconfiguration of the community.

[Session #2994](#)

[Panel 97 Documenting \(in\) the Post-Development Transition in Greater Tokyo](#)

Session Abstract:

Developmentalism, the growth strategy of supporting national economic growth through large-scale development during population growth, faded out in the 1990s in Japan. With a focus on the documented and the act of documenting, this panel brings together papers investigating local responses to the trajectories of uneven development over space during the post-development transition in Greater Tokyo. The panel explores contested fields of how past developmentalism and lost opportunities are remembered and reflected on and how remedies and alternatives are envisioned and articulated. It examines these contested fields through the lenses of citizen movements and their documentation in relation to the development of infrastructures of living environment and community education, the establishment and return of US military bases, and the enduring effects of pollution disasters in Greater Tokyo.

Each paper sheds some light on a particular dimension of documents, from

evidence mobilized against official development plans to witnesses of unjust and violent extractivism and from mnemonic devices passing on experiences of social movements to clues that foreground different possibilities of urban planning and governance. The papers cover the questions regarding how documents of citizen movements are preserved despite the withdrawal of government support and how documents are adopted in citizen movements in the politics of remembering and forgetting. The papers also address how communities cross-reference material traces in places and writing records and how to document places in local contexts that confront the legacies of developmentalism.

Akihito Kato (Presenter), Archives for Environmental Studies, The Ohara Institute for Social Research, Hosei University

Organized Panel Session Abstract:

This paper aims to clarify the importance of documentation and the physical environment to civic activism in post-development Tokyo suburbs. Since the 1970s, the Tokyo suburbs have demonstrated the accumulation of problems brought by developmental policies and thus shaped civic activism that seeks solutions to social issues. To respond to the complicated social issues that emerge in daily life, civic activism needs documentation based on accurate information and space to gather, talk, and work. However, infrastructures, such as documents and built environments, have not been adequately studied because they have taken a backseat to civic activism and are regarded as self-evident.

To examine the infrastructure of civic activism in the post-development era, this paper focuses on the Citizen's Activity Service Corner (1972-2002), a community educational institution located in the suburbs of Tokyo. It was established in 1972 to cultivate civic awareness but discontinued in 2002 owing to neoliberal administrative and fiscal reforms. The Citizen's Activity Service Corner supported civic activism from the aspect of documentation through the collection of materials and publication of information magazines related to it. It also supported networking among civic activists by providing a space for holding events and meetings. Through the case study of the Citizen's Activity Service Corner, this paper reveals the multilayered relationship between civic activism and infrastructure and discusses how civic activism remembers or reimagines the post-development era.

Hiroko Takahashi (Presenter), Hitotsubashi University

Organized Panel Session Abstract:

This paper reveals how war and social movements have been narrated by citizens through an overview of how the history of the 'Sunagawa Struggle' has been represented. The Sunagawa Struggle was one of the biggest anti-U.S. military base movements in the suburbs of Tokyo. It has been presented as a historical event in the form of photo books, films, and symposiums.

The Sunagawa Struggle began in 1955 at Tachikawa Air Force Base in Sunagawa, Tokyo. At the time, the U.S. military wanted to expand the runway at Tachikawa Air Force Base, and the residents of the surrounding area launched a movement against it. It became a major movement, involving the anti-war movement throughout Japan. The Japanese government supported the runway extension, and police were sent to Sunagawa City, where they clashed with local residents and anti-war citizens. As a result, the runway extension was canceled. To this day, this event is remembered as a victory in the anti-war movement. But the anti-war movements fear that its memory is being forgotten.

How was the memory of the Sunagawa struggle forgotten in the area where the site is being developed, and how was the memory passed on? This paper demonstrates that the memory of social movements is recalled by the events that took place and becomes a contemporary issue and that the memory of the Sunagawa struggle play role in the current anti-war movement, even though it is feared that it will be forgotten as the site is developed.

Moe Tamura (Presenter), Hitotsubashi University

Organized Panel Session Abstract:

While capital is becoming increasingly concentrated under the new structure of global capitalism, population/infrastructure shortages and political turmoil become problems in the process of restructuring the periphery. This paper is positioned as research that questions the topology of the periphery from a local perspective.

This paper focuses on Yachimata City where a water supply system has failed to spread, one of the peripheries of Narita Airport, the largest international airport in Japan, and clarifies how the local structure has historically been created in Yachimata city and the local practices in response to this lack of infrastructure.

Yachimata City has a low water supply system coverage rate of 57 percent compared to 98 percent in Japan. The background to this lack of infrastructure is the development of Narita Airport expanding under global capitalism. The development caused a population increase because of housing demand from people working in Narita city and surrounding areas. However, intensive capital such as new towns, factories, and highways did not flow into the city. Therefore, Yachimata City could not secure the financial scale to meet the expanded infrastructure demand, and here disparities of large-scale development are exposed.

The municipality and citizens are seeking an establishment of an alternative way instead of a modern water supply. It is expected to not be possible to keep the water supply system in the periphery. Therefore, the examination of systems other

than modern water supply will increase in importance. This paper will bring a contribution to preparing for the shrinking society.

Wan Yin Kimberly Fung (Presenter), Archives for Environmental Studies, The Ohara Institute for Social Research, Hosei University

Organized Panel Session Abstract:

The landscape of the Ashio-Watarase river region has been an anchor or reference point for narrating the Ashio Copper Mine Poisoning Incident, a major industrial pollution disaster during the Meiji period in Japan. The enduring sceneries of barren mountains, black piles of mining slag, and tailings dams of red and grey serve as visual evidence of the irreversible damages. On the other hand, as regeneration projects and new developments advance, the presence of pollution as a broken and sick landscape becomes less evident. The landscape is fragmented and heterogenous and resists a single story of damage or recovery.

To understand different local responses to the situated conditions of damages, this paper contrasts practices in two districts where heavy metal damages are visible in one and more subtle and indirect in another. The first case is a preservation action of a survival tree, a Japanese beech, on the top of a mountain in Ashio, which is still partly barren because of sulfur dioxide gas pollution. The second case is a memorial tablet of past social struggle in Kitakawabe, the lower river stream, where little material traces of the movement were left on the site. Through the above two cases, this paper shows how community members and volunteer associations relate to the pollution disaster that started over a century ago and navigate to and fro between the acknowledgment of the copper mine pollution as an ongoing problem and the recognition of hopes and efforts toward radical recovery.

[Session #3013](#)

[Panel 98 Alternative Memories: Chinese Buddhism, Theater, and Cultural Practices, 1500-1700](#)

Session Abstract:

It is well-known that historically, in Japan, Vietnam, and Korea, the culture of performance was intimately intertwined with the development and spread of Buddhism. By contrast, in China, scholars have yet to explore these ties more systematically. This panel seeks to document that the relationships between Chinese Buddhism, performance, and literary thought and practice were not only more pervasive and complex than generally assumed, but were mutually constitutive during the early modern period when Buddhism and drama simultaneously claimed literati attention. Such a corrective intervention in the collective memory is important for multiple reasons. For one, Buddhism has

traditionally been one of the most important intellectual, material, and social arenas of cultural exchange among countries in East Asia. In working toward an Asian future of shared prosperity and peaceful dialogue, it is important to identify historical commonalities between Asian countries. Second, as the contemporary Chinese-speaking world is engaged in various processes of modernization, it is vital to recover the rich ways in which earlier generations of Chinese literati, clerics, and theater professionals negotiated political, intellectual, and soteriological quandaries during periods of massive economic, social, and cultural dislocation. Preserving knowledge of the constitutive relationship between Chinese Buddhism and theater can enrich contemporary understandings of theatricality and theatrical practices across Asia and beyond as theater practitioners seek to find new ways to engage audiences in conversations around sustainability, care, and inclusive aesthetics. Finally, the panel demonstrates the methodological benefits of a broadly multidisciplinary approach to the study of drama, ritual, and religion.

Benjamin Brose (Presenter), University of Michigan

Organized Panel Session Abstract:

Xuanzang 玄奘 (600/602-664), the seventh-century Chinese cleric, pilgrim, and scholar, is arguably the most famous monk in the history of Chinese Buddhism. His epic seventeen-year pilgrimage from China to India, his close relationship with two Chinese emperors after his return, his subsequent translation of hundreds of volumes of Sanskrit texts into Chinese, and the influence of those translations and commentaries on Buddhist traditions throughout East Asia have taken on mythic proportions in the literature, liturgy, theater, and popular culture of China and neighboring countries. Beginning as early as the twelfth century, the historical Xuanzang was apotheosized in China and came to be revered as both an exorcistic spirit and as a guide for the spirits of the dead. The historical evolution of Xuanzang's cult is closely tied to the development of the Journey to the West (Xiyou ji 西遊記), an extraordinarily influential novel published anonymously in the late sixteenth-century. Among the many ritual manifestations of the Journey to the West narrative, this talk focuses on dramatic reenactments of the pilgrimage for the purpose of communal exorcisms. We will consider a recently discovered hand-written manuscript dating to the mid-fifteenth that documents the program of an apotropaic ritual performed annually in a small village in northern China. This manual, which represents the earliest known description of a theatrical performance of the Journey to the West story, demonstrates that performances of Xuanzang's mythic pilgrimage served to purify villages of baleful spirits at the end of each year.

Mengxiao Wang (Presenter), University of Southern California

Organized Panel Session Abstract:

This paper investigates the theatrical representation of a Buddhist liturgy in a seventeenth-century Chinese drama. Existing scholarship shows that religious rituals often feature musical and operatic qualities, but it pays little attention to how theater reshaped rituals. *Guiyuanjing* 歸元鏡 (Mirror of the Return to the Origin), a drama by the monastic playwright Zhida 智達 (fl.1650), provides a striking case in point. One episode in the play dramatizes the liturgy of feeding hungry ghosts conducted by the eminent monk Yunqi Zhuhong 雲棲祿宏 (1535–1615). My study juxtaposes woodblock printed texts and illustrations of the play with ritual manuals compiled by Zhuhong and other clerics. One remarkable adaptation in the play is the way the celebrant's visions during his contemplation are reified on stage. The actors' physical performances and use of props transform the master's meditation into theatrical spectacle. The audience can see Zhuhong's marvelous bodily form and a golden bridge that delivers ghosts to the Pure Land, neither of which are normally visible to participants in actual rituals. I argue that, by staging a full liturgical scene, the monk dramatist intended to testify to the efficacy of the ritual. The force and effect of Buddhist ritual was in this case realized through the popular medium of theater. Taking an interdisciplinary approach that integrates studies of literature, religions, performance, and material culture, this paper provides a fresh research perspective on the constitutive relationship between Buddhism and theater in early modern China.

Erxin Wang (Presenter), Ohio State University

Organized Panel Session Abstract:

It is well-known that the mid-sixteenth century witnessed an increased interest of the literati and scholar-officials in theater, but we still know relatively little how that theatrical turn came about. For late Ming literati, whether and how to embrace theater as a new medium was affected by old and new Confucian ideas of self-cultivation as well as the evolving Buddhist and Daoist doctrines. This paper focuses on the Confucian scholar and lay Buddhist practitioner Feng Mengzhen 馮夢禎 (1548–1605) and his posthumously published diary. While Feng claimed that he kept this diary to “examine the heart and reduce faults” (*xingxin guaguo* 省心寡過), he devoted much space to his quotidian theatrical activities in addition to his Buddhist practices, and thus naturalized theater as part of his daily routine. If his diary was indeed a means of self-examination and spiritual cultivation, was the consumption of theater a violation that he needed to confess or a way to justify theater as a form of self-cultivation? How did he want to be remembered as a Confucian scholar and lay Buddhist practitioner who enjoyed theater much and often? This paper argues that Feng's diary writing was a deliberate choice of rhetorical device, as well as a communicative act, that mobilized theater in attempts at self-fashioning despite the tensions between theater and Buddhism. In

doing so, this paper seeks to reveal the mediating role of the genre of the diary in the emergence of theater as a literati institution.

Alia Goehr (Presenter), University of Chicago

Organized Panel Session Abstract:

The seventeenth-century Suzhou litterateur Jin Shengtan (1608-1661) is best known for his densely annotated, heavily redacted commentary editions of vernacular literature, including the novel *Water Margin* and the song-drama *Romance of the Western Chamber*, which he intended to serve as the first two installments of his multigenre commentarial program of widely beloved works, the *Six Works of Genius*. Building on previous scholars' insights into Jin's commentarial application of Buddhist rhetoric, the present paper turns to Jin's *Romance of the Western Chamber* commentary to reconsider the means and the ends of his literary project from the standpoint of his lived work as a Buddhist lay teacher. I propose that, like other experimental Buddhist thinkers of his day, Jin saw salvific potential in the aesthetic features of non-canonical texts. Along these lines, I examine how Jin's commentary engages the dramatic affordances of the scene "Interrogating the Beauty" (Kaoyan 拷艷), which forms the climax of his redacted edition, to rework a scene of emotional distress into a spiritually therapeutic opportunity. Key to this reworking is Jin's distinctively haptic approach to textual annotation, which invites readers to somatically and affectively co-experience others' plights for the sake of effecting a collective salvation.

[Session #3068](#)

[Panel 99 What Keeps Indian Cities Moving?: Interpreting Everyday Mobility Knowledge](#)

Session Abstract:

This roundtable explores the everyday mobility knowledge and experiences of Indian cities. We ask: how do factors such as age, gender, ethnicity and caste shape how people move around and what kinds of movements and maneuvers are even possible? And, how do embodied mobility practices demonstrate knowledge of the city that complement or challenge the institutionalized knowledge of transportation professionals?

The six participants have done recent research on mobility, including research on how young people navigate walking to school in Tamil Nadu, how bicycle workers in Kolkata attend to injuries in order to keep the city functioning, how bicycle delivery workers navigate Mumbai traffic, how Bengali-speaking migrant autorickshaw drivers in New Delhi efface their identity while working, how the practical knowledge of motorcycle drivers in Hyderabad shape, and is shaped by, dominant urban development discourses, and how women before the 1980s

encountered, and were denied access to, bicycles.

In lieu of formal paper presentations, each participant will briefly present an open-ended account of their recent research. These presentations will be brief but ethnographically and historically rich and include film and photography. We will then invite the audience to engage and analyze the material with us. We hope that by not offering pre-formed arguments, the audience can participate more actively, and potentially work through overlaps with their own research in other countries. Ultimately, this roundtable can allow participants to see how social science research can intervene in debates on transportation-related topics traditionally dominated by planners and engineers.

[Session #3111](#)

[Panel 100 Bordering Regimes: Co-Existence, Compromise and Competition Among “Minority” Actors and State-Making in Twentieth Century East Asia](#)

Session Abstract:

For regional powers like the Soviet Union, the Chinese Nationalists and Communists, and Imperial Japan, securing the support of ethnocultural communities living across East Asia's borderlands was imperative to the success of their ideological programs and state building efforts. This panel explores ways that non-state actors influenced or intervened in the process by which state-mandated borders took shape in the Chinese periphery. Linkhoeva examines how in the context of geopolitical anxieties of the 1930s Imperial Japan's non-governmental organization the Zenrin kyōkai (Good Neighbor Association) produced knowledge about Mongol-speaking groups through the extensive study of their history, economy, and cultures. Hess explores the history of modern motor roads in Guizhou province, viewing roads as both concrete features of state control but also as sites of conflict, violence, and opportunity in an ethnically diverse, impoverished province. Weiner investigates both Chinese Nationalist and Communist efforts to resolve inter-community grassland feuds as processes designed to territorially and epistemologically discipline the Sino-Tibetan frontier, and as an avenue to measure the incomplete nature of these transformations. Finally, focusing on the triple frontier between the USSR, the PRC, and North Korea, Pulford analyzes how three socialist states enacted processes of both temporal and spatial fixing to rationalize multi-ethnic cross-border relationships during the 1950s-60s. Together, the papers illustrate how hard states have to work in the borderlands to co-opt, convince, and coerce diverse frontier communities to join their state-building projects. As the panel demonstrates, borderlands are also where the successes and failures of state-making endeavors are often determined.

Tatiana Linkhoeva (Presenter), New York University

Organized Panel Session Abstract:

In the interwar period, the Mongolian territories (Buriatia and Outer and Inner Mongolia) became geopolitically highly important and served as buffer zones between Soviet Russia and Japanese-occupied Republican China. As such, they attracted a lot of scholarly attention in Japan, Russia, and China, although the academic studies had tended to follow their own nationalistic and historiographical demands. In my current project I examine how during the 1930s Imperial Japan's non-governmental organization the Zenrin kyōkai (Good Neighbor Association) studied and published about the history, economy, and culture of Inner and Outer Mongols. While initially the Association relied heavily on imperial Russian studies of Inner Asia, the members ultimately produced their own original, first-hand academic accounts of the Mongolian history and society. The Association's studies in many instances are still the only accounts of the Mongols from that period. In my paper I introduce some of the Association's most notable studies and examine what kind of knowledge of the Mongols they produced.

Christian Hess (Presenter), Sophia University

Organized Panel Session Abstract:

Guizhou province is one of China's most mountainous places, with flat land covering only 5 percent of its territory. In the first decades of the twentieth century, the landlocked province had limited navigable rivers and no modern roads. Plans for a modern road network promised to overcome Guizhou's daunting geography and bring famine relief, economic integration, and development. From the 1920s through the 1940s, warlord governors, international aid associations, and the Nationalist government built a network of motor roads around and through Guizhou's limestone cliffs and mountains often with local labor. Modern roads allowed for greater access to Guizhou's natural resources and enabled the state to access difficult-to-reach populations while facilitating an influx of outsiders and refugees during the war with Japan.

By revealing linkages between shifting political agendas and subsequent road-building projects in an ethnically diverse province on the fringes of the nation-state, the paper adds a historical dimension to recent anthropological investigations of roads in third-world contexts, which view them as both technological and concrete features of state control but also as sites of conflict, violence, and opportunity. In the case of Guizhou, roads certainly integrated the province into regional and national economies and positioned Han elites to take advantage of this integration. The road system and the state that planned it also brought significant environmental and socio-cultural costs to the diverse ethnic rural people in the province.

Benno Weiner (Presenter), Carnegie Mellon University

Organized Panel Session Abstract:

In early 1941, the Kuomintang dispatched a well-known scholar-official, Gao Yihan, to resolve a “grassland dispute” between two Tibetan chieftains on the Qinghai-Gansu border. Gao soon discovered that the Gyelwo-Gengya feud was part of a much larger contest put into motion by the collapse of Manchu Qing power and competition between a host of regional actors to shape the post-imperial order. These included Labrang and Ragya monasteries, the Qinghai “Ma family warlords,” the Sokpo Mongol qinwang, and even vestigial effects of the Red Army’s Long March. It also pitted statist desires to create and enforce bounded political-legal jurisdiction against the mobile nature of pastoral society and the norms of monastic/religious authority that often stretched across state boundaries and into sometimes distant, non-contiguous communities.

Gao’s effort would prove unsuccessful. A decade later, state media would tout the Chinese Communist Party-mediated resolution of the Gyelwo-Gengya feud as one of its foremost achievements in nationality work during the early period of the PRC. Yet, this and other grassland disputes would repeatedly break out along the Qinghai-Gansu borderlands into the 1980s and beyond. This paper examines efforts by the late-Republican and early-PRC states to mediate grassland disputes as key components in state-making processes designed to territorially and epistemologically discipline the Sino-Tibetan frontier according to the demands of progressively more powerful and interventionist state formations. Yet, it also argues that the state’s inability to eliminate these types of disputes is an avenue through which to measure the incomplete nature of these transformations.

Ed Pulford (Presenter), University of Manchester

Organized Panel Session Abstract:

During the 1950s-60s, the triple borderland between China, Russia and Korea was girded on all sides by socialist states whose revolutionary relations had a specific temporal dimension. After emerging locally from guerrilla conflicts and colonial expansions which could only be selectively documented and remembered, the People’s Republic of China, the Soviet Union and the Democratic People’s Republic of Korea for a while entered a managed era of official inter-state Friendship. These Friendships affirmed not only mutual recognition of borders, but also the idea that each country was now treading a common path towards a shared future. Relative progress towards that goal would be measured via the materialist indices of Marxist teleology while capitalist states deviated down an errant historical path. As this paper shows, the period of 1950s-60s Sino-Soviet-Korean Friendship had particular consequences in Yanbian, a Korean autonomous prefecture in northeast China lying directly at the triple border. While on one hand the Friendship was idealized as a new kind of virtuous and progressive bond on the international

stage, in practice ideological solidarity did not make borders here more permeable or less fractious. In fact, rather than unity or movement, Friendship was more often about separation and fixing-in-place of territory and populations who were encouraged to adopt increasingly stage-managed identities. Drawing on archival and ethnographic work which demonstrates this, we are therefore able to reach a new frame for understanding how classificatory projects affected local understandings of temporal and spatial movement for people inhabiting northeast Asia's mid-twentieth-century socialist borderlands.