

Session #3768

Panel 151 Postwar Imaginaries of “Communal Luxury” in Japanese Fiction

Session Abstract:

In *Communal Luxury: The Political Imaginary of the Paris Commune* (2015), Kristin Ross suggests that the communal is defined not by isolation and the sharing of misery but on the contrary by a “concerted practice of importation” and sharing across nations and regions that she calls “communal luxury.” This panel examines postwar Japanese literary texts by female writers that displace established narratives of war trauma, suffering, and victimization in favor of an uneven and affect space of common experiences. Nobuko Yamasaki opens the discussion with postwar retellings of Japanese abuse of Chinese soldiers in Hirabayashi Taiko’s 1946 short story “Blind Chinese Soldiers,” arguing that the mobilization of visceral affects opens the spectacle of torture to other possibilities of communion across readerships. Next, Nicholas Lambrecht shows how in two contemporary novels, *Laughing Wolf* (2000) and *Reed Boat, Flying* (2011), Tsushima Yūko complicates postwar narratives of Japanese victimhood via a different retelling of the war foregrounding hidden but shared experiences of mobility, violence against women, and marginality. In her analysis of Yamashiro Tomoe’s *Hoarfrost Flowers* (1980), Yukiko Hanawa then argues that Yamashiro’s work illustrates a type of solidarity allowing us to conceive of the experience of collective prison life in terms of a feminist and queer futurity. Last, Christophe Thouny reads Ueda Sayuri’s *The Ocean Chronicles* series (2010–2013) in terms of the present planetary crisis of futurity to ask how the view from the sea may effectuate the kind of “concerted practice of importation” and sharing called forth by Ross.

Nobuko Yamasaki (Presenter), Lehigh University

Organized Panel Session Abstract:

Though it was published under the postwar censorship of the U.S. occupation army, Hirabayashi Taiko’s short story “Blind Chinese Soldiers” (1946) is set before the fall of the Japanese empire. In the story, Hirabayashi critically reimagines brutal imperial rule through a stark depiction of abused Chinese soldiers. Much previous scholarship has argued that the story was inspired by the war crime known as the Hanaoka Incident, in which exploited Chinese workers were killed after revolting against the Japanese construction company Kajima Corporation. This paper situates the story in a broader context, including the history of Unit 731—imperial Japan’s biological experimentation unit in Manchuria—and examines how the explosive imagination of Hirabayashi illustrates and repudiates the racist violence inherent in an imperial Japanese hierarchy that privileged Japanese people and the Japanese imperial family while treating precarious Chinese people in an inhumane manner. Because Hirabayashi herself was arrested in the chaos after the

Great Kanto Earthquake and had once lived in Manchuria, where her partner was arrested for a “thought crime” against the empire (fukeizai), it is not surprising that Hirabayashi condemned the hypocritical way the empire pursued its own benefits while claiming to foster a Greater East Asia Co-Prosperity Sphere. “Blind Chinese Soldiers” provokes visceral reactions among its readers. What is Hirabayashi trying to achieve by arousing such emotions? This paper explores how Hirabayashi dismantled the core ideas of the Japanese empire at the critical moment when the status of the Japanese imperial family was at stake.

Nicholas Lambrecht (Presenter), Osaka University

Organized Panel Session Abstract:

Who is qualified to preserve and transmit the lived experience of wartime life and death? This paper examines how memories of multidirectional movement and violence at the end of the Second World War are reflected and reimagined in the late-career works of the acclaimed writer Tsushima Yūko (1947–2016), with an emphasis on the novels *Laughing Wolf* (Warai ōkami, 2000) and *Reed Boat, Flying* (Ashibune, tonda, 2011). *Laughing Wolf* invokes contemporaneous news accounts to weave a vivid but fantastic account of disordered life in early postwar Japan, while *Reed Boat, Flying* follows characters born in the postwar on a series of quests to rediscover the war’s ongoing effects on their lives in the late 2000s. I argue that the structure of each novel explores the limits of ethical and political constraints on the ability to memorialize life and death, and that Tsushima is engaged in the construction of a new type of framework for the preservation of individual experience and the reproduction of historical memory of the Second World War. At the same time, Tsushima actively employs her position in the Japanese literary establishment to decenter conventionalized Japanese accounts of the wartime and early postwar periods, part of her broader effort to amplify marginalized voices and move beyond blinkered or nationalistic perspectives on war and human suffering. Finally, I argue that Tsushima’s approach to writing presents practical possibilities for the foregrounding of more complex histories of postwar migration, repatriation, states of exception, and violence against women.

Yukiko Hanawa (Presenter), New York University

Organized Panel Session Abstract:

This paper asks: How might we imagine practices of solidarity, a way of social life and associations with others, both as an ideality and as practice? How might we read a text that shows a tendency towards solidarity, a commune-form, that is founded on experiences in the material time-space of incarceration? Yamashiro Tomoe writes in the afterword to her 1980 work *Hoarfrost Flowers* that “if it had not been for the recognition of relationality, as people, there would not have been the possibilities of self help and mutual aid for our survival during the air raids

over Wakayama Prison in 1945.” As the lone criminal marked as harboring criminal thoughts, Yamashiro’s coming into this recognition was made possible by her everyday in prison alongside those coded by penal logic as arsonists, petty thieves, or prostitutes. Yamashiro delineates possibilities—in radically restricted reality—in these women’s own actual working existence, individually and in common, in writings born of her experiences yet that are not autobiographical. What constellation of thinking shall we bring to her many intertextual texts, written while organizing women in rural communities and engaged in bringing voices to atomic bomb survivors, in the decades after her release from prison in August 1945? What might such a philosophy of “solidarity,” born of the specificities of this production, reveal to us? Theoretically, the paper engages with feminist and queer futurity as a way to identify possibilities of being-in-common in the context of historical materiality of mid-century, combined and uneven development.

Christophe Thouny (Presenter), Ritsumeikan University

Organized Panel Session Abstract:

The littoral city is a question of porosity, of “coastal porosity” as Meg Samuelson argues, which requires us to think urban life in a planetary crisis both in terms of permeability and fault lines. Ueda Sayuri’s monumental *The Ocean Chronicles* (2010-13) figures the littoral city after the end, after the human-induced genocide of the human as we know it, when AI is the narrator of a past story. “At one point I liked diving so much that diving into the water and swimming felt like weightlessness in space.” Ueda writes the ocean as a disorientation device which, displacing the terrestrial bias, allows us to rewrite AI interface as a question of volume and duration, that is, a condition of tissue saturation. In the world after the end, communal luxury is figured as the abundance of life allowed by being an interface, an AI-narrator. AI becomes an empowered human prosthetic for the human, nonhuman, genderless and alive, polymorphous and accepting of life in whatever form, even in mistake. This presentation discusses Ueda Sayuri’s oceanic view from the coast, when Japan and the human world have moved from systemic archipelagoes to contingent groupings of urban islands, human, machinic and monstrous, monster-ships. When water has reclaimed the land, she asks us what symbiotic being-with is possible, or how to dwell with an AI amorphous persona willing and wishing to find a shape that works with its partner.

[Session #3009](#)

[Panel 152 Rhythms of the Quotidian: Forms of the Daily Life Under Occupation](#)

Session Abstract:

Most academic literature on occupation explicitly or implicitly follows a patterned narrative: invasion, occupation, and liberation (or annexation). This panel argues

that the superimposition of the teleological temporality obscures our understanding of lives lived under occupation, defined by contesting rhythms, such as that of the biological clock, of seasonal change, of academic and career growth, or of divine traditions. Each rhythmic form exerts influence on the daily life, hereby resisting the overarching narrative of enemy occupation, the latter preferred by the secular-religious logic of the nation state. Our temporal and spatial focus is East Asia around the first half of the twentieth century, a time and place where occupation was normalized through repetition. By focusing on case studies concerning the Japanese occupation of Manchuria and mainland China, American occupation of post-WWII China, and British occupation of Hong Kong, we ask: How did the local secular and religious traditions impact mechanisms that people adopted in coping with the occupation? How did people deal with their material demands, especially under the colonial scheme of economic occupation? How could aesthetic forms justify, and simultaneously undermine, the legitimacy of the occupation? How did the ambivalent liminality of occupation influence ordinary people's choices? Through such discussions, a fuller picture is restored to commemorate not just lives lost and battles won, but also the tenacity to survive through failures and humiliation, hereby filling an important gap in creating a common East Asian memory of the twentieth century.

Chunmei Du (Presenter), Lingnan University

Organized Panel Session Abstract:

American goods (Mei huo) remained a key component of Chinese urban residents' memories of the end of World War II. That moment began with the unforgettable scenes of American GIs marching in victory parades, displaying their American khakis, leather shoes, weapons, and equipment on the streets of newly liberated cities packed with exuberating Chinese spectators. Soon afterwards, American goods filled up window displays in fancy shops and tens of thousands of street stands: Quaker oatmeal, Listerine toothpaste, Camel cigarettes, American chocolate, instant coffee, milk powder, and peanut butter, as well as colorful English-language pictorials depicting American defeats of the Japanese in heroic battles. Everything was for sale and on sale. This paper examines the quotidian impact of American goods on Chinese lives and people's views of America from 1945 to 1949. Drawing on a variety of archival materials from mainland China, Taiwan, and the United States, I shift the focus from battlefields to the territory of urban residents' households, city warehouses, street stands, and deep valleys, linking the macro-political history of the American postwar occupation of China to the microhistory of civilian daily lives. I show that the growing demand for American goods engendered Chinese fears of capitalism crushing local industries and U.S. materialism corrupting Chinese morale. Meanwhile, the military's "halt or shoot" policy to protect U.S. properties from rampant stealing led to frequent

deaths of Chinese civilians, followed by legal disputes and political crises. Overall, this paper highlights the key role that entangled objects played in Sino-U.S. relations.

Ji Li (Presenter), University of Hong Kong

Organized Panel Session Abstract:

The religious landscape of Manchuria distinguishes this region from China proper, as the most popular Chinese religions of Daoism and Buddhism never became well-established in Manchurian society. The dominant regional religious expressions center on local shamans and various folk religions. Christianity made inroads in immigrant settlements and gained significant progress in the early twentieth century. Under the new regime of Manchukuo, the region witnessed intensive competition between religions and the new regime's spiritual governance, as different religious and political players, both domestic and international, imagined a particular role for religion in the daily life of the new regime. This article draws on a wide range of historical materials and church records to explore the relationship between spirituality, occupation, and everyday life during Japanese Manchukuo. It argues that the crossings of religion and everyday life in local society have constructed a powerful contemporary narrative about the imperial territorial expansion where the divine had a powerful and immediate presence.

WEI Yan (Presenter), University of Hong Kong

Organized Panel Session Abstract:

Hong Kong was the second British colony to establish a government-sponsored radio broadcasting service. Before TV rose to popularity in the 1970s, radio served as the mainstream public entertainment medium. It built the collective memory and helped to shape the cultural identity of Hong Kong society during the 1950s and 1960s. This paper includes two parts. First it conducts a general survey of the radio culture in Hong Kong during the Cold War period, including different radio stations and their content and daily schedule, the comparison between the English channels and Chinese channels. The second part focuses on Sky Fiction (Tiankong xiaoshuo), a special form of dramatized fiction that was broadcasted in Chinese channels. Popular plays will then be identified and the reasons for their popularity will be outlined. Scripts by female writers will also be examined for their gender and sociological perspectives. Overall, it aims to Broaden our understanding of the soundscape in Hong Kong during the 1950s and 1960s. This includes examining the connection between the radio medium and the everyday life of the audience, the kind of cultural identity the medium established and how it was affected by Cold War politics and cultural policies.

Session #3065

Panel 153 Intermedial Pasts: Documenting South Asian Folk Cultures across Oceans, Borders, and Media

Session Abstract:

In his recent monograph *Jugaad Time: Everyday Hacking in India* Amit S. Rai explores how diverse South Asian populations are undergoing “a rapid and expanding rehabilitation” in response to new technologies associated with mobile phones. The papers in this panel explore earlier instances of how various South Asian populations have accommodated analogous “rehabitations” that accompanied the introduction of new forms of media, the displacement of populations across new borders, and chance encounters in far-flung locations. We are particularly interested in the ways in which existing modes of literary, narrative, and musical expression were employed to make sense of new historical events and technologies and how these earlier media were themselves shaped by new conditions of production, distribution, and consumption. Whether taking the form of stone inscriptions that convey the contents of ephemeral telegrams, stringed instruments that adapt the mechanisms of typewriters, folk songs preserved by women residing far away from their linguistic homeland, or religious practices reinvented by refugees who have relocated far from familiar spaces, these case studies demonstrate the resilience, creativity, and portability of South Asian folk traditions.

Walter Hakala (Presenter), University at Buffalo, SUNY

Organized Panel Session Abstract:

Urdu translations of “The Third Dervish’s Tale” from *The Arabian Nights* feature a brass boatman, sometimes depicted with talismans inscribed on its chest, who conveys a hapless hero across the sea. The Urdu lexicographer Sayyid Aḥmad Dihlavī in his 1895 textbook on the origins of language compares the articulate human tongue to the operations of a mechanical doll, modeled on the ubiquitous wind-up toys imported from Augsburg. On July 17, 1926, Nawwābzādah ‘Abdul Ḥamīd Ḳhān Ṣāhib passed away from tonsillitis at the age of 7. The previous day, his father the Nawwāb of Savanur, a small princely state of only 70 square miles located in South India, had received a telegram from the Nizām of Hyderabad. This message is preserved in an Urdu translation inscribed on the headstone of the young prince’s grave. Shifts in communication technologies have typically involved a secondary, or derivative, use for a primary system: handwritten marks on surfaces serve as analogues for speech; print technologies frequently replicate elements used in manuscripts. This paper will examine the ways in which writing has been employed—often anachronistically—to commemorate new technologies and represent different media in South Asia. Whether carved into the dedication stones

that are installed at railway stations, gilded on plaques that commemorate fleeting spoken-word events, punched into copper plates that mark donations, or sculpted onto stones as “donkey curses” to warn away would-be vandals, the persistence of older forms of writing on new technologies suggests anxieties regarding the passage of time and impermanence of new media.

Madhumita Sengupta (Presenter), Indian Institute of Technology - Gandhinagar

Organized Panel Session Abstract:

This study uses a lesser known religious cult in Bengal called the “Ashaan Bibir Pujo,” or the worship of Ashaan Bibi, as a metaphor to understand the deep cultural and psychological implications of the Partition of India on East Bengal migrants. The Partition of India left an indelible impression on the minds of the victims, many of whom were forced to leave their homes in the aftermath of communal violence. The difficulties encountered in the process of relocation and resettlement, remained an unresolved issue in the Bengali psyche, especially since there was no institutionalized form of remembrance and closure. Memories of the home left behind continued to resonate in nostalgic remembrances, in food, language, religious rites and rituals. The insistence on holding on to older usages and practices in each of these domains, was one of the ways in which people continued to hold on to the past. There is no previous evidence of the cult of Ashaan Bibi in Bengali folk culture from either Eastern or Western Bengal. I argue that the worship of the Ashaan Bibi or the deity who resolves difficulties, patronized by married women from the erstwhile East Bengal districts, has deep resonances with the syncretic practices that animated cultural life in the region. The study attempts to understand the popularity of the cult among East Bengali families as one of the many ways in which the separation anxiety caused by Partition was remembered by women from the migrant community.

Aaron Mulvany (Presenter), Habib University

Organized Panel Session Abstract:

Sometime between 1912 and 1919, a merchant marine named Nakhuda Mohammad heard a boy playing a musical toy on the streets of Basra. He bought it from the boy to give to his own son in Karachi but, as is often the way with boys, the strange instrument found its way into a corner, where it was quickly forgotten. It then found its way into the hands of Gul Mohammad, Nakhuda’s nephew and a player of sitar and rebab, who refashioned the instrument as an innovation to classical Hindustani practice. Now known as the Balochi banjo, or benjo, time and common practice have transformed it into a folk instrument. But considered as its intended classical innovation, the banjo poses some interesting conundrums to practice. Music in the classical traditions of the subcontinent are characterized by intricate tonal relationships and ornaments, including the extensive use of

microtonal relations. By fixing the sur of the banjo with a typewriter-like mechanism, ornaments like meend and gamaka were instead and necessarily reshaped as key-patterns. Rather than the bends, pull-offs and other subtonal oscillations common to instruments like sitar, sarod, and sarangi, inscribed on the body of the musician through the constant sensorial feedback of daily riyaz, gamaka were written into the technology of the instrument, reproducible by pattern repetition rather than sensory feedback and intuition.

Zahra Sabri (Presenter), Institute of Business Administration (Karachi)

Organized Panel Session Abstract:

This relates to a project I've undertaken to archive traditional Urdu wedding songs, gathered from families of post-Partition migrants to Pakistan from various regions in North India (UP, Bihar, Bhopal, Awadh) and Hyderabad Deccan. There has been a long historical tradition for women in Urdu-speaking households to sing special songs in Urdu (and related dialects such as Awadhi, Braj Bhasha, Bhopuri, and Dakkani) to mark various wedding events and customs. This rich tradition of orally-transmitted wedding songs is now seen to be dwindling as people rely more and more on recorded Bollywood dance music to enliven their wedding occasions rather than sit down in a traditional circle with drums, spoons, and tambourines to sing together. These days, when someone organizes such a traditional sing-along on wedding occasions, we can often see that people start singing a particular song, then falter as memory fails them. Unlike more highbrow and serious poetry, these songs are seldom written down, and are instead transmitted orally within circles of women within families and communities. With texts and lyrics are becoming harder and harder to remember and access, it is important to gather, document, and preserve surviving examples of such traditional old Urdu songs from people's private diaries and memories. The compiled archive provides an interesting window into regional, cross-border expressions of femininity, being a curious mix of playfulness, indignation, and sorrow at women's historical burdens within traditional familial and marital structures, and aspirations to achieve romantic tenderness, financial prosperity, and social power within these limits.

[Session #3077](#)

[Panel 154 Reframing Asia: Cultures, Memories, and Identities.](#)

Session Abstract:

Post-1950s Asia arranged itself into a new world order against a backdrop of nationalism, civil wars, and industrialisation. The era of progress and decolonisation has irrevocably affected the way ideas of the nation and self are expounded in cultural and literary forms. More than a decade after Chen

Guan-Hsing's 2010's call to reconsider the way we approach this region in Asia as Method, there remains an urgent need to reassess what we know about this incredibly diverse geopolitical and cultural region.

Inspired by earlier studies and the current socio-political climate, this panel seeks to question how we remember and re-present languages, identities, and memories through comparative literature, sociomusicological and philosophical approaches. More importantly, we want to ask if we can move beyond merely including the voices of those from the margins when it comes to actively remembering and imagining Asia. We are curious to investigate how the confluence of various disciplines and perspectives in this panel will allow us to critically study memories and experiences across genders, cultures, and social practices within Southeast Asia, East Asia and South Asia.

Xi Min Ling (Presenter), Northwestern University

Organized Panel Session Abstract:

The wartime deeds and atrocities of the Imperial Japanese Military Police (Kenpeitai) are well-documented, but very little English-language scholarship has followed these men into their post-war existence. Like many other ex-military Japanese personnel, Kenpeitai veterans, far from fading into the background, actively engaged in post-war society, organizing influential senyūkai - war comrades associations - as well as producing numerous memoirs and publications. This paper examines and contextualizes the narratives contained in the memoirs of the 'Taiping Association' (Taipinkai), a group of Kenpeitai who operated in occupied Malaya and Singapore, exploring how they confronted the problem of how to represent their wartime legacies and unique notoriety. These narrative frameworks, created in the 1970s, situated Japan in the international order while proposing a revisionist vision of a spiritually revitalized Japan that would close a chapter on the (mis)deeds of its past, contributing to an imagined "Cold War as discourse" that would retain cultural currency in the Japanese public sphere during the memory struggles of the 1990s.

Kit Ying Lye (Presenter), Singapore University of Social Sciences

Organized Panel Session Abstract:

The cultural war that accompanied the 1965 politicide in Indonesia brought attention to the significance of several literary forms such as sastra koran and sastra eksil that aim to counter official narratives, resist censorship, and sometimes offer ambivalent accounts of the mass killings and the building of a New Order by Suharto. Elsewhere, we see a focus on women's memories and experiences of the 1965 politicide, and examinations of the significance of Gerwani, bringing our attention to women's writing that aims to remind us that they participated in and experienced the violence and trauma of the mass killings too.

However, there isn't as much focus on women's writing in post 1965- Indonesia as there could be. Surely we ought to pay attention to these post-1965 women's writing and examine how women experience Indonesia on their own terms.

Alongside a close examination of the short stories by women writers such as Intan Paramaditha and Ayu Utami and many more, this paper asks: how else does literature/literary writing reveal real-life women's experiences and memories? How do we reconcile the presumed differences between historical and literary writing so that we no longer have to think of women's experiences and testimonies as only confined within the literary medium, and by doing so, can we therefore enable women's writing to no longer have to push their way in - as Rushdie's narrator in *Shame* explains - from the periphery?

Yiru Lim (Presenter), Singapore University of Social Sciences

Organized Panel Session Abstract:

This paper examines how Shehan Karunatilaka's *The Seven Moons of Maali Almeida* explores the image and its implications for representing and witnessing trauma. The image, as characterised and described in the novel, is not a passive object awaiting interpretation nor a transparent object functioning as pure evidence. Instead, the image and the conditions of its production and reception are cast as the means by which we can approach, recognise, appreciate, acknowledge, and discuss trauma and its conditions. The main plot driver is the search for and subsequent exhibition of the photographs that Maali Almeida, the (very dead) protagonist, has taken in the course of his work as a photographer/fixer for various individuals and organisations during the Sri Lankan civil war. The various competing interests of Maali's different employers, as well as his own personal interests, are emphasised through these images, foregrounding the mediated form of every image that is generated through the ostensibly disinterested eye of an observer-outsider. Beyond presenting the lack of neutrality in images of trauma however, the text also invites the reader into a space -- the curated experience of the public exhibition of these photographs -- where the performance of witnessing, led by these images, can materialise, and be enacted, breathing life again into the numerous ghosts of war and violence that haunt the text. If trauma is a challenge to the imagination and the limits of representation, the performance of witnessing explores and offers possibilities by which we can better approach the subject.

Mohamed Shahril Mohamed Salleh (Presenter), University of Queensland

Organized Panel Session Abstract:

Choral music practitioners in Singapore have always relied on stories of successes and failures from their own personal and professional networks as a map to plan their professional trajectories. However, changes to education policies circa 2013

amid a shift in population demographics have unintendedly changed the aesthetic and social value of the arts. These new realities called for new ways and means for practitioners to create value and meaning for their craft as former social compacts between local schools and community choirs are also evolving in response to these shifts in policies and demographics.

I first posit that a choral musician's personal social networks are an intricate interweaving of personalities and identities, and that these networks reproduce the social strategies of the professional practice of choral music making. I argue that by identifying and aligning themselves to specific 'camps', access to these networks will provide existing and new strategies as well as potential resources to strengthen the practice and the production of choral music. Hence, how an individual choral musician is perceived to be affiliated with these aforementioned 'camps' becomes a gate-keeping mechanism that allows or disbars potential resources and support, as well as potential opportunities for work and collaboration. This paper uses data from in-depth interviews from choral instructors, school teachers, community choir administrators, as well as official web-sites, policy directives, grant application forms and memos.

[Session #3092](#)

[Panel 155 The Idea of India in the Global Political and Economic Crisis II](#)

Session Abstract:

This panel discusses India's political and economic ideas of pandemic governance, neoliberal reforms, foreign aid management, and foreign policy making. The papers in the panel examine (a) the Narendra Modi government's economic policy-making structured within the 'India in the world' framework with the impact of domestic and international politics; (b) New Delhi's foreign policy-making strategic competition and cooperation, especially toward its neighboring countries and South Korea; (c) the impact of the COVID-19 pandemic on the state election in Bihar and UP; (d) pandemic governance and state's responsiveness in Bihar; and (e) foreign aid dependency in India and Sri Lanka.

Kazuya Nakamizo (Presenter), Kyoto University

Organized Panel Session Abstract:

The purpose of this presentation is to examine the impact of 'Disaster authoritarianism' on two important assembly elections in the Northern Indian states of Bihar and Uttar Pradesh during the COVID-19 crisis. After the formation of the Narendra Modi led National Democratic Alliance government in India in 2014, there has been a dramatic rise in attacks on religious minorities, in particular, the growth in mob violence carried out by vigilante groups like Gau Rakshaks. After being successfully re-elected in 2019, the Modi government

initiated an even more vigorous effort to implement their political agenda of Hindutva - aiming to achieve the ideological goal of turning India into a country of Hindus (Hindu rashtra). The Citizenship (Amendment) Act [CAA] of 2019 which seeks to legally exclude Muslim migrants was sought to be implemented amidst and during the COVID-19 health emergency.

The Modi government used the lockdowns and strict police and surveillance codes to attempt a harsh crackdown on the anti-CAA movements. Even parliament sessions were shortened and used to deprive the opposition of the question time. I term this authoritarian drive that takes advantage of the emergency under COVID-19 crisis as 'Disaster Authoritarianism.'

However, BJP won the 2020 Bihar state assembly election and the 2022 Uttar Pradesh state assembly elections. Do these victories in these assemblies mean that voters have accepted 'Disaster authoritarianism'? This presentation will try to answer this question by analyzing the voting behaviors in the two elections based on the large sample survey.

Himanshu Jha (Presenter), University of Petroleum & Energy Studies

Organized Panel Session Abstract:

The Novel Corona Virus pandemic posed the gravest humanitarian crisis in contemporary times. The pandemic's scale and swiftness took the countries by surprise; in mere five months (between December 2019 and April 2020, the pathogen spread across 171 countries, infecting more than a million people. The pandemic resulted in the loss of livelihood, especially for a large majority existing on the periphery. The Indian state enforced a country-wide lockdown for 68 days to handle the initial pandemic wave. A direct impact of this lockdown was the loss of livelihood and shelter for millions of migrant citizens working in unorganized sectors in urban centres across India. According to a government estimate, more than 10 million migrant workers were forced to return to their home states. Through ethnographic accounts and testimonies, this paper seeks to capture the narratives of the impacted migrant workers. In addition, this paper examines the state's response to managing the pandemic and the resultant humanitarian crisis. To probe both these aspects, this article focuses on a single sub-national case of Bihar (one of the poorest states in India). Bihar's case is instructive as the state faced the major brunt of inbound migrant workers displaced due to the covid lockdown. The government faced multiple challenges in arresting the pathogen spread, managing the migrant crises, tracing and quarantining migrant workers, and ensuring their well-being as they were stranded in other states. Finally, Bihar's case would be juxtaposed with other sub-national experiences in India.

Sojin Shin (Presenter), Tokyo International University

Organized Panel Session Abstract:

How have some post-conflict states invited the global powers to their domestic financial terrain more easily than others? What are the endogenous and exogenous factors to facilitate foreign intervention? The paper attempts to explain why some post-conflict states resort to foreign actors more heavily than others over time, especially for their financial assistance. For example, global powers such as the US and the former USSR attempted to influence India at the time of independence, but their ideological intervention was not maintained for the long term. Thus, the ideological competition between the external actors was pursued at a much lower level than that in other South Asian states. Sri Lanka's case is somewhat different. The Janatha Vimukthi Peramuna (JVP) insurrection in 1971 was too brief and weak to facilitate foreign intervention from China or India. The insurgency was quelled by the Sri Lankan government successfully, even though the communist ideology played a leading role during the uprising. However, it is a puzzle that Sri Lanka's financial dependency on external powers is still very high even though the center of the conflicts moved from foreign to domestic actors. The paper advances the arguments on the importance of domestic politics and the ideas of state leaders on the foreign intervention that produced the different outcomes of foreign aid dependency in India and Sri Lanka.

Session #3183

Panel 156 Tenacious Women: The Unclaimed Legacy of Taiwan Cinema from the 1960s to Present

Session Abstract:

This panel attunes to the many more fascinating and temporarily "forgotten" accounts of film culture in Taiwan that were not adequately covered by the grand narrative, providing a fresh look and reclaiming history with a feminist gaze.

Our examinations start with the 1960s film stars that were born in Taiwan and rose to international fame by achieving a successful career in the entertainment business elsewhere, such as in Hong Kong and Japan. Leafing through fan magazines and newspaper commentary, Wan-Jui Wang argues that Mei-yao Chang's stardom owes both her popularity and the inherent transnationalism in studio systems that worked to promote the identities of stars systematically beyond their national context. Continuing in the period of the Cold War, Mei-Hsuan Chiang pivoted to another Taiwanese star who launched her career in a host country (Japan) while maintaining immense popularity in Chinese-speaking countries. Judy Ongg's career trajectory speaks to a (re)imagination of nationalist ideology and the production of cosmopolitan citizens. Moving into the 1980s, Hwa-Jen Tsai points out woman director Mimi Lee's career is often glossed over or unrecognized in film scholarships. Lee's unapologetic feminist filmmaking manifested in

melodramatic aesthetics that foster a transregional reception deserves to be further scrutinized and more critical attention. Despite all the female star power and tenacity, Beth Tsai argues contemporary Taiwan cinema seems to have forgotten or chosen to negate its progressive past by reinforcing the patriarchal order of masculinity in romantic comedies.

Wan-Jui Wang (Presenter), National Chung Cheng University

Organized Panel Session Abstract:

A Taiwanese film star, Mei-yao Chang (1941-2012) was the most distinguished actress of the 1960s. A locus of transnational support for the cultural Cold War in East Asia, this paper seeks to understand Chang's successful acting career through an examination of her cinematic character development and rhetorical commentary in newspapers and fan magazines. According to Richard Dyer's theoretical framework, a semiotic and sociological analysis of Chang's iconic persona throughout her early career (1958-1965) is offered in terms of structured polysemy. Through discussion of Chang's stardom in Taiwan, Hong Kong and Japan, this paper engages with the concept of the transnational film studio system, which provided for international cooperation and an exchange platform for the Taiwanese film history. The work thus explores the stardom of Chang Mei-yao, placing her persona into the cultural Cold War and transnational contexts, and discusses her characters in relation to notions of the studio system, in particular, Motion Picture & General Investment Company (Hong Kong). I conclude that the study of female stardom in the Cold War can be regarded as a critical thinking disposition of the star vehicle, in terms of the moving images both to and from the battled field.

Keywords: Mei-yao Chang, transnational studio system, Taiwan cinema, star vehicle, cultural Cold War

Mei-Hsuan Chiang (Presenter), Taipei National University of the Arts

Organized Panel Session Abstract:

Judy Ongg is a famous international star born in Taiwan but grew up in Japan. She became active as a singer and an actress in television and movies starting in the early 1960s, and her success in Japan made her one of Taiwan's "Three Treasures in Japan" along with chess master Lin Hai-feng and baseball player Wang Chen-chih. Most importantly, she is considered a patriotic overseas Chinese who promoted Taiwan's international visibility during the Cold War.

The paper focuses on the construction of Judy Ongg's star image and the cultural and ideological significance behind it during the Cold War. Building on Richard Dyer's star theory, this paper looks at various media texts that construct Judy Ongg's star image, with a specific focus on films that she stars in during the late 1960s and the early 1970s. Through analysis of her star image, the paper further

investigates ways in which Judy Ongg's overseas Chinese identity helped the Kuomintang (KMT) government promote its nationalist ideology and negotiate Taiwan's relationship with Japan during the East Asian Cold War. On the other hand, the foreignness Judy Ongg possesses and the femininity she represents also brought the Taiwanese audience a unique experience of modernity and cosmopolitanism during the time. By analysing Judy Ongg's star image in the 1960s and the 1970s, this paper hopes to show the complex relationships between the Cold War, nationalism, and modernity.

Keywords: Judy Ongg, star image, nationalism, modernity, Taiwan cinema

Hwa-Jen Tsai (Presenter), National Yang Ming Chiao Tung University

Organized Panel Session Abstract:

Mimi Lee belongs to the first generation of women directors who established a stable career in the male-dominated film industry in Taiwan. Despite her long-standing career that spans over five decades, Lee's works are conspicuously absent from most writings on Taiwan film history. It was not until recently that Lee's films gained critical attention after three of her thought-to-be lost films were rediscovered and digitally restored.

This paper examines Lee's *Unmarried Mothers* and its unclaimed legacy of feminist filmmaking. The subject matter of the film audaciously breaks the gender norms that were prevalent in Taiwan in the 1970s and 1980s: Its narrative centers on a group of pregnant and unmarried teenage girls who are forced to seek refuge in a halfway house due to social pressure. Waiting to give birth, the girls forge friendships among themselves and with the head of the halfway house, whose way of living as a single working professional and former single mother is as unconventional as the girls'. As the narrative progresses, the girls establish an unofficial social support system and regain subjectivity and agency while making life-changing decisions about their bodies. By analyzing the aesthetics and the production process of *Unmarried Mothers*, the paper seeks to demonstrate how the transregional melodramatic aesthetics and industry connections between cinemas from Taiwan and Hong Kong shaped Lee's unclaimed legacy of feminist filmmaking.

Keywords: Mimi Lee, Taiwan cinema, Hong Kong cinema, women's films, melodrama, feminist filmmaking

Beth Tsai (Presenter), University of California, Santa Barbara

Organized Panel Session Abstract:

Recent cinema output from Taiwan demonstrated that the industry revival has moved away from art house exclusives and showcased a competitive range of

diverse genres, from comedy, horror, and action, to satire, while simultaneously shifting from melodramatic traditions. Despite Taiwan's considerably progressive gender views within Asia, gender inequality and patriarchy live on in the form of media representation, particularly in popular mainstream cinema. Two of the widely discussed, award-winning, easily accessible across global streaming platforms films, *Man in Love* (2021) and *My Missing Valentine* (2020) are problematic in terms of the ways these films normalize and romanticize gender bias, toxic masculinity, abuse and violence under the guise of romantic comedy. These male protagonists share a common trait of outpouring one-sided affection to their love interest that bordering on their creepiness of obsession; the common trope of opposites attract (pertaining to gender and social status)—often found as the premise of romantic comedies—in essence only renders their object of desire, the woman, powerless to refuse a man's inappropriate advances. Eve Sedgwick argues that masculinity is not always about men, and women are sometimes the consumer, producers, and performers of them. This paper examines the way contemporary cinema in Taiwan, especially those written and produced by male directors, continues to patronize and find comfort in unbending gender roles on the foundation of glorifying masculinity that is actually an obstacle—a predicament of what Lauren Berlant calls “cruel optimism.

Keywords: Taiwan cinema, masculinity, gender, romantic comedy

[Session #3364](#)

[Panel 157 Japanese Pan-Asianism and Its Afterlives in South\(east\) Asia, Micronesia, Korea and Manchuria, Part One](#)

Session Abstract:

This panel seeks to examine the impact of early-twentieth century Japanese political thought on nationalisms in Southeast Asia, Micronesia, Korea and Manchuria. Asian nations are often presumed to follow Western models of nationalism. Indeed, Partha Chatterjee asks the question, “If nationalists in the rest of the world have to choose their imagined community from certain ‘modular’ forms already made available to them by Europe and the Americas, what do they have left to imagine?” This panel will respond to this question by examining Japanese impact on national imaginations outside of Japan.

The panel's broad geographic focus is deliberate to reflect the topical geography of Japanese imperialism (as opposed to the Eurocentric geographical framework of “Southeast Asia,” “Micronesia” etc.) The papers analyse local case studies, or a broader phenomenon. The papers address questions such as, what elements of Pan-Asianism or Japanese imperial political philosophy have survived outside of Japan in localized forms? How did political sojourn or study in (the) Japan(ese system) influence the thinking of nationalist leaders? What were the long-term

impacts of Japanese imperial ideals? How are Japanese ideas reflected in nationalist literature and postcolonial studies? What elements of Japanese imperialism have lingered in the post-colonial world? How do these relate to ultra-nationalisms and/or inter-Asia regionalism? By responding to these and other questions, this panel seeks to illustrate how Asian and Pacific Island nations embraced and developed models apart from those of the West.

Kathryn Wellen (Presenter), Royal Netherlands Institute for Southeast Asian and Caribbean studies

Organized Panel Session Abstract:

Brunei Darussalam is said to “defy international norms” with regards to its form of government. While it proudly adheres to its own tradition of Malay Islamic Monarchy, some of the inspiration for this home-grown form of nationalism may have come from Japan. Two very influential twentieth-century Bruneian statesmen, Yura Halim and Jamil al-Sufri, received Japanese educations prior to World War II. They both studied at Kanri Yosezyo College in Kuching, and Yura Halim also studied at Hiroshima University. Both men went on to make important contributions to Bruneian society and statecraft such as composing the lyrics to the national anthem, writing the first Bruneian novel, co-formulating the national ideology, codifying Bruneian customs, co-authoring the first indigenous history of Brunei and serving in the government. Through the lens of their writings, including the autobiography of Jamil al-Sufri, this paper examines what are likely reflections of Japanese Pan-Asianism in Bruneian intellectual history.

Mala Rajo (Presenter), University of Malaya

Organized Panel Session Abstract:

Pan movements, popular in the last stages of colonialism, are profoundly linked to anti-colonial and national movements in wider Asia. Pan Asianism also inspired early transnation groupings in the region, as Duara has noted. Japan’s invasion of China in 1937 led to the start of the Greater East Asian Co-Prosperity Sphere. Its propaganda movement during World War II, using decolonization as its casus belli against European colonizers, encouraged Pan Malayism.

At the regional level, the MAPHILINDO Confederation, inspired by Manuel Quezon’s vision, attempted for a united Pan-Malay race and nation. Although short lived, it paved the way for ASEAN. This paper explores the parallels between Pan Asianism and Pan Malayism to understand modern day relations between Southeast Asia and East Asia. It will address two key questions (1) What was the significance of Pan Asianism for regionalism in Southeast Asia and (2) How Japanese Pan Asianism defined SEA’s relations with East Asia.

Luis Domingo (Presenter), University of the Philippines

Organized Panel Session Abstract:

In post-independence Philippines, selected Filipino statesmen were accused by the Americans of “collaborating” with the Japanese during the Second World War. From a Filipino point of view, however, these statesmen were only nationalists. It started when the imperialist promise of the Greater East Asia Co-Prosperity Sphere led to the Filipino statesmen and intellectuals’ accommodation of Japanese rule to push for the idea of “Philippines for Filipinos” in While the Philippine Commonwealth government went into exile, those statesmen who stayed directed the induction of the Japanese-sponsored Second Republic (1943-45) with strong nationalist positioning. Related to this, most revolutionaries of the short-lived First Philippine Republic (1899-1901), who fought against Spain and the United States, supported the creation of the Second Republic as Japan showed more sympathy for Filipino national interest. This paper examines the idea that the spirit of nineteenth-century anti-colonial Filipino nationalism was revived when Japan sponsored a new republic in 1943. I argue that the rise of anti-American Filipino nationalism was not brought about by the promises of Japan’s imperial project alone, but the idea of Pan-Asian nationalism was evident at the turn of the century when the United States interrupted the Philippine Revolution in 1899. The vestiges of the said revolution and the First Republic’s anti-colonialism became valuable for the Filipino in providing the nationalist components of the new Republic in 1943. This paper hopes to add more nuance to interrogating Western colonialism in its entirety, but specifically American, through the rise of Filipino nationalism in the 1940s.

Toshihiko Matsuda (Presenter), International Research Center for Japanese Studies

Organized Panel Session Abstract:

Pan-Asianism in Modern Japan peaked during the Sino-Japanese and Asia-Pacific Wars. This paper will focus on the Tōa Renmei (East-Asian League), one of the most influential pan-Asianist movements during the war. The League was unique because it included the participation of colonized peoples, and particular attention will be given here to the postwar roles of Koreans who took part in the movement. The theoretical ideologue of the East Asia League was Ishiwara Kanji, Imperial Japanese Army general and instigator of the Mukden Incident, and the movement sought an alliance in East Asia to prepare for a final world war. Ishiwara expected colonial Korea to play an active role, and thus criticized the forced assimilation of Koreans by the Japanese government, demanding that Koreans be granted autonomy. There were Korean intellectuals in Kyoto, Nagoya, Seoul, and other cities who looked to gain equality for Koreans by cooperating with the war effort, and some of them participated in the Tōa Renmei movement.

In postwar Japan and postliberation Korea, those Korean participants in the Tōa

Renmei movement were seen in two ways. While the communists in particular regarded them as Japanese collaborators, the anti-communist camp saw them as fighters against colonial rule. In this paper, I will examine the postwar activities of former Korean participants in the movement, both in Japan and on the Korean peninsula. Their activities under postcolonial conditions will show the difficulty of drawing a neat line between the movement for Korean independence and pro-Japanese behavior.

[Session #3394](#)

[Panel 158 Politics of Memory in Hong Kong Culture](#)

Session Abstract:

This panel is concerned with the politics of memory in four different facets of Hong Kong culture: religion, cinema, literature, and translation. Ting Guo's timely research recalls the political participation of Daoism, Buddhism, and Chinese folk religions in the recent social movements in Hong Kong. As the city's transformation into a political dystopia accelerates, any public ritualization of the memory of the movement is ruthlessly censored. Guo's paper contributes to preserving the creative diffusion of Hong Kong's grassroots religions amidst protests. Jia Tan's paper explores the gendered politics of aging in recent Hong Kong films as a case study of cultural gerontology. As aging is often portrayed in association with memory in Hong Kong cinema, Tan's paper further explores such portrayals shape the cultural politics of aging at large through a "neo-realist mode." Ka-ki Wong's paper studies Ng Hui-bin, a prominent yet under-studied writer in 1970s Hong Kong. In analyzing how Ng's works constituted South American magical realism's influence on Hong Kong environmental literature, Wong's study contextualizes Ng's works amidst the stand-off between literary styles driven by polarizing cultural politics. Chris Song's paper rediscovers how cold war cultural politics shaped the imagination of modern Chinese literary history through deconstructing its periodicity in 1960s Hong Kong. While Guo's and Tan's papers explore the politics of memory at work in Hong Kong culture today, Wong's and Song's papers salvage historical episodes of Hong Kong culture. Together, the panel presents a multidisciplinary inquiry into the politics of memory in Hong Kong culture.

Jia Tan (Presenter), Chinese University of Hong Kong

Organized Panel Session Abstract:

Aging is taking on unprecedented attentions and spotlights, globally as well as in Asian societies. Though aging in Asia has been receiving growing scholarly interest, there is a tendency to focus on medical, social welfare, and policy perspectives. Meanwhile, the representation of older people heatedly discussed in

cinema and cultural studies has mostly focused on the Euro-American context. Re-orienting aging studies and film studies to the Asian context, this paper explores the representation of older people on the big screen in Hong Kong as a case study of cultural gerontology. Specifically, this paper looks at a few Hong Kong films that portray older female characters as protagonists or engage with age and aging thematically and realistically. While invisibility is a trope long associated with older people, the media is particularly harsh on older women (Wearing 2007). Late life experience is gendered: old men were favorably described more often than negatively stereotyped (Thompson 2006). Since ageism takes culturally differentiated forms (Vauclair 2017), it is important to provide an analysis of the gendered representations of aging in Asia. This paper explores how the gendered politics of aging in Hong Kong cinema challenge “age stereotypes and the normativity of age scripts” (Linn Sandberg 2008) and how they may simultaneously reinforce existing power hierarchies, thereby shaping the cultural politics of aging at large. In particular, I use “neo-realist mode” to describe not just a textual aesthetic but also a new mode of production that relies on community-derived storytelling, organization, and activism.

Ting Guo (Presenter), University of Toronto, Mississauga

Organized Panel Session Abstract:

This paper highlights the neglected political participation of Daoism, Buddhism, and Chinese folk religions in Hong Kong in recent years, focusing on how local communities creatively engage with three particular deities, namely Wong Tai Sin, Kwan Kung, and Che Kung. Building on C. K. Yang's classic theory of diffused religion, I distinguish grassroots diffusions of Buddhism, Daoism, and Chinese folk religions in recent protests from formal Buddhist and Daoist institutions, which have been subsumed into the establishment throughout modernization as a response to regional and global politics. In contrast to institutional religions, these three iconic deities have diffused different religions and become protest symbols while protestors further diffuse local religions into a new civic religion in their protest art and actions with creativity, humor, and satire, which contrasts a secular China as well as the official portrayal of the violence of the protest. The transformation of these local deities from tourist attractions to protest symbols epitomizes Hong Kong's emerging identity by celebrating its guardian gods and their divine protection. This creative diffusion of grassroots religions, in other words, is central to the protesting city's moral landscape and sense of belonging.

Chris Song (Presenter), University of Toronto

Organized Panel Session Abstract:

During the May Fourth Movement in the early twentieth century, many modern Chinese intellectuals promoted what they perceived to be the most pioneering

literary development in the West, one of such branches being neoromanticism. By using a linear temporality to imagine a modern Chinese literary history, they envisioned the young modern Chinese literature would follow the mature evolutionary route through periodized literary styles in European literary history. They adopted “neoromanticism” as the term “modernism” had not entered modern Chinese vocabulary. This paper explores this under-researched area in modern Chinese literature by analyzing how the writers in 1960s Hong Kong inherited May Fourth writers’ translation of European Neoromanticism through the intermediate influence of modern Japanese writers. This paper further examines how the translation of “neoromanticism” to 1960s Hong Kong disrupted the linear temporality previously bound with the imagination of modern Chinese literary history since the May Fourth Movement. In so doing, this paper demonstrates how Cold War cultural politics has shaped the unfolding of modern Chinese literary history in Mainland China and Hong Kong, respectively. While modern Chinese literary history unfolded as realism rose to become the dominant literary style alongside overwhelming political intervention in post-1949 Mainland China, the reception of T.S. Eliot’s concept of literary tradition, which was banned in Mainland China, has contributed to deconstructing the periodicity in the imagination of modern Chinese literary history in 1960s Hong Kong.

[Session #3399](#)

[Panel 159 The Posthuman in the Sinophone Worlds: Beasts, Anthropoids, and Machine Extrapolations](#)

Session Abstract:

Is the posthuman a temporal mark, an unevenly distributed reality, or a radical proposal for alternative realities? Where do we draw the lines between the human, the nonhuman, and the posthuman? Can the lines even be drawn in the first place? When do we make these distinctions, to what end?

This panel responds to these questions by engaging with posthuman realities and imaginaries in the Sinophone worlds. Dihao Zhou investigates the mythical presence and temporal paradox of “Chinese bigfoot,” bringing posthuman inquiries together with paleoanthropological research, marginal science, and popular culture. Introducing Sinophone concepts to tackle with globalizing posthuman realities, Mia Chen Ma explores the Daoist ecological notion of “liquid vitality” manifested in the borderless aquatic worlds depicted by the Chinese science fiction writer Han Song. Shifting the focus from the subhuman and the transhuman to the nonhuman animal, Dingru Huang examines East Asian and diasporic Asian writers’ fictional works that revolve around the figure of the tiger, and delves into the entanglement between coloniality and femininity in the construction of historical memories. Finally, Xuenan Cao switches the direction of the question from how we, the

human, make or fail to make distinctions to how posthuman agents such as artificial intelligence extrapolate about humans in discriminatory ways.

Responding to the themes of this year's AAS-in-Asia, our panel reveals how in a posthuman world, we can reimagine historical memory, environmental preservation, and data documentation, and critically comprehend their promises and perils.

Dihao Zhou (Presenter), Yale University

Organized Panel Session Abstract:

Chinese Bigfoot, or Yeren in Chinese, is an ape-like cryptid purported to inhabit China's wilderness. The mysterious creature roves across the boundaries between the present and the immemorial, the real and the apocryphal, the scientific and the conspiratorial, and most significantly, the human and the nonhuman. This paper discusses the emergence of posthuman conditions in the Sinophone context by considering this anachronistic subject: the changing figuration of Yeren and other subhuman/protohuman beings in texts ranging from Republican-era leftist realism to contemporary avant-garde theatre and science fiction. Being sighted, rumored, and speculated about, Yeren carries a fundamental temporal paradox. It is an Other we encounter here and now, but it has to be fixed to a moment of the past. With this temporal duality, Yeren resists the law of evolution and stays static against the flow of time, becoming a living fossil that paradoxically substantiates the myth of our origin and development. Such a deep entanglement of evolution, human identity, and historical narratives underpins the ideological regime of humanism. Nonetheless, this paper also introduces its discontents—alternative narratives still featuring Yeren-like figures—to consider how the highly ambiguous subject could facilitate skepticism toward and deconstruction of humanism. By doing so, this paper presents a significant dimension related to paleoanthropology, marginal science, and popular culture to understand the emergence of posthumanism in the Sinophone context.

Mia Ma (Presenter), School of Oriental and African Studies, University of London

Organized Panel Session Abstract:

This paper discusses how Chinese science fiction (SF) writers introduce a Daoist method to challenge the Eurocentric construction of posthuman subjects and reshapes the contemporary discourse of ecology. It focuses on Han Song's SF novel *Red Ocean* (2018), analysing how Han constructs a transcultural "aquatic posthumanism" that is situated at the intersection of what Zygmunt Bauman terms "liquid modernity" and the Daoist notion of "liquid vitality". While the emergence of "liquid modernity" delivers a promise that a technological boom leads to a world that promotes open communication and swift action, a world without borders, it actually reinforces further invisible barriers between people, as well as

between the human and the more-than-human world. Challenging the pervasive influence of liquid modernity, which can fetishize technological human-augmentation, this paper argues that aquatic posthumanism describes both material shifts in bodies and environments as well as perceptual shifts in thought and feeling that avoids centering humans in ecological thought. Han's representation of geopolitically situated, aquatic posthuman subjects performs the broad posthumanist gesture of challenging anthropocentrism but moreover, impedes the reduction of posthumanism to a simple dualism of a future-oriented posthuman collective and the abstract notion of "the human." Han's Daoist approach thus inspires us to understand the reality as a fluid and interlocking process in which the liquid vitality is constantly exchanged between powerful porous bodies, producing an alternative sense of mobility, futurity, and ecological awareness.

Dingru Huang (Presenter), University of California, Berkeley

Organized Panel Session Abstract:

What happens when we juxtapose nonhuman figures and human affairs? Are there any possibilities beyond fables and allegories? Do the trajectories of nonhuman figures parallel or challenge the routes of human histories?

This paper takes up these inquiries by bringing into dialogue two clusters of texts centering around the figure of the tiger: on the one hand, the 1930s-1940s colonial tiger stories by the Japanese writer Nakajima Atsushi and the Russian émigré writer Nikolai Baikov; on the other, postmodern tiger-themed fantastic novels by two diasporic Asian women, the Germany-based Japanese writer Tawada Yoko and the Taiwanese American writer K-Ming Chang. Nakajima's and Baikov's works are entangled with the colonial histories of tiger hunting in colonial Korea and Northeast China. Besides a story directly depicting tiger hunts in Korea, Nakajima rewrote a Chinese tale in which a scholar metamorphoses into a tiger, whereas Baikov's novella "Tigress" follows a woman's metamorphosis into a surrogate mother for tiger cubs. Tawada's *Soulflight* (1998) and Chang's *Bestiary* (2020) revive the central motifs in Nakajima's and Baikov's works while uncovering more profound entanglements between language, the nonhuman animal, and women's bodies. Unlike the colonial implications lurking in the Nakajima's and Baikov's works, coloniality of languages and nonhuman environments are foregrounded and interrogated by Tawada and Chang.

Tracing the recurring themes in these tiger stories across time, I explore the roles played by nonhuman actors in the vicarious construction of historical memories, the unraveling of the entangled coloniality and femininity, and the stimulation of radical posthuman imaginations.

Xuenan Cao (Presenter), Chinese University of Hong Kong

Organized Panel Session Abstract:

A mathematical concept about how machines view humans, “AI extrapolation,” offers important clues to the contentious tie between posthuman imaginations and artificial intelligence. Suppose you are a young, well-educated woman. An AI learned from the Default of Credit Card Clients (a popular Taiwan-based dataset for training AI models that predict financial behaviors across the world) and assessed your profile. Since that learning is limited, the model has not seen anyone like you. It means the model must have made guesses in some dimensions of your attributes (age, education). Mathematically, these guesses are called “extrapolations.” Machine extrapolations are hidden by default. Because they are hidden, their real-life consequences are buried. This paper reveals AI extrapolations, i.e., how machines learn from structurally limiting abstractions and applies that intelligence in assessing the world.

This paper presents preliminary results from a larger project that builds a methodological framework for revealing AI’s discriminatory decisions. Bringing together the hitherto separate probes into posthuman realism in literary studies and real life machinic abstractions, this project shows how humanistic inquires can examine the world from AI’s perspective. From AI’s perspective, posthuman realism prescribes certain necessity of human categorization into social realities (credit card clients whose data are collected in Taiwan and used world-wide). Posthuman realism in AI extrapolations compels a different critique our algorithmic enclosure: the problem is not that machines do not know human diversity and irreducible differences; they know only too well, in their own senses of realism where humans are categories, not irreducible wholes.

[Session #3400](#)

[Panel 160 Symbolic Bodies, Raging Wars: Encounterments between Technologies and Gendered Bodies in China](#)

Session Abstract:

This panel brings forth a collective examination of how medical, political, and cultural technologies construct symbolic female bodies in contemporary China. By symbolic body, we mean the interpreted body through the lens of various social-cultural agents. This extended body exists in constant interactions between forces in and out of oneself. In our interdisciplinary endeavor, we discuss how gendered bodies are generated, appropriated, and adopted via intersecting forces of change. Ziyi Zhao approaches the symbolic body through an archival examination of birthing techniques in socialist and post-socialist China. Celine Liao investigates the influence of media and biopolitical technologies over feminist connective action surrounding a case of reproductive trafficking. Cai Jing

interrogates the official Women's Federation's role in mediating online feminist activism and its implications for space and materiality. Tess Chen examines visual representations of women's symbolic reproductive power as they are inserted as heroines in history in popular culture. Finally, Angela Zhao approaches Otome game fans and the space they created for negotiating bodily desires and contesting dominant gender norms. By looking at media and medical technologies-in-practice, we identify shared themes and underlying processes of gendering at work, in the body. Paying attention to the dynamics between omnipresent state power and counter-hegemonic endeavors, we ask, what is deemed as the appropriate female body in contemporary China? What kind of social-historical factors shape it? Ultimately this panel explores how gendered yearnings are embodied via mediations of technologies, as Lisa Rofel suggests, that exist as "other modernities" through narratives and lived experiences (2009).

Ziyi Zhao (Presenter), University of Washington, Seattle

Organized Panel Session Abstract:

This paper will approach the history of medicalized childbirth in contemporary China from a gendered perspective. To historicize and contextualize the current feminist debate over the need for labor analgesia in China, I will trace back to early socialist endeavors in framing and relieving labor pain. From 1952 to 1953, the National Health Bureau distributed a document to initiate a movement promoting the 'psychoprophylactic method of painless childbirth' (PPM) method developed by Soviet scientists. The PPM method was named "painless childbirth(无痛分娩, wutongfenmian)" and localized to adapt to the state's building of new citizens (Ahn, 2013). This non-pharmaceutical approach picked up Pavlov's classical conditioning theory, and associated labor pain of childbirth with the oppression of the feudal past, through which state ideology and legitimacy of governance were infused into female reproductive bodies. It had not, I argue, provided the kind of "socialist care" it claimed for. Rather, it is particularly because of its adoption of the Soviet-rooted non-pharmaceutical approach, labor anesthesia as a symbol of Western medicine was denied and criticized. The PPM method is now reintroduced to China as a Western method known as the Lamaze method. Through bridging together existing historiographies on the history of labor pain management in contemporary China, I aim to unpack how labor pain's symbolic meaning is remembered across generations, why "labor pain" takes an important role in current feminist debates in China, and how female reproductive bodies embody socio-economic transformations.

Celine Liao (Presenter), University of Washington, Seattle

Organized Panel Session Abstract:

In January 2022, a video of a chained mother of eight living in a freezing shed in

a rural county called Fengxian sparked a mass outcry and incited online and offline activism in China, becoming one of the largest grassroots connective actions in recent years and the first focusing on bride trafficking issue. How do government and netizens maneuver social media affordances to facilitate or manage public grievances and connective actions? To answer this question, I propose a sequenced network analysis combined with critical technocultural discourse analysis (CTDA) to examine the influence of social media affordances on connective action.

This project seeks to understand mediated feminist activism and trafficking discourse in China by applying an affordance approach to the case of Fengxian mother of eight. Situating this case in the major shift in China from state feminism to popular feminism, I engage with four lines of scholarly discussions: social movement, public sphere, science & technology, and reproductive politics. Following Earl's (2011) call for paying attention to ICTs' impact on contemporary social movement, Bennett & Segerberg's (2012) observation of connective action logic, and Banet-Weiser's (2017) insights on the political economy of feminist politics dominated by commercial social media, I closely interrogate the role of social media platform by using the conceptual tool of "affordance-in-practice". Instead of studying only one platform or public, I investigate the diffusion and latent collaborations among multiple feminist publics that range from the nationalist feminist enclave on Douban to liberal and radical feminists on Weibo.

Jing Cai (Presenter), American University

Organized Panel Session Abstract:

This research mainly examines the role of the Women's Federation in the current feminist movement in China through the social media WeChat. The project will use social media to map the contours of Chinese digital feminism practices through the lens of socialist feminism theory. It aims at examining how government actor uses digital media technology in social movements and governance: how social media reshape communication flows as well as digital governance and power structures of the organization, culture, and society. Moreover, besides considering social media as an instrument, the research is interested in its materiality of it and considers it as a meaningful space that has its focus, emphasis, and bias. Additionally, this research will shed light on socialist feminism theories and their interplay with digital feminism and social movement theories. Furthermore, the research aims to examine the underlying power structures of state-support advocacy organizations as well as society-state relations. Scholars also notice the Chinese economic development take advance of women's bodies and labor. This analysis would be a window into the wider milieu of China's social activism. The modality and identity of the government NGOs have ambiguity which creates possibilities as well as restrains the organization. Women's Federation and its

relationship with government and society represent the dynamic of Chinese politics, social structures, and civil movements. The research shows the modes of adaptation and resilience from both sides. It also reveals how government NGOs harness the power through social media, potentially becoming a surveillance tool for grassroots organizations.

Tess Chen (Presenter), University of Washington, Seattle

Organized Panel Session Abstract:

“Big heroine” TV drama (da nv zhu ju) gains tremendous popularity in China in the last decade. Among them, history drama constitutes one of the most influential genres, as they feature female protagonists as actors of history in distant eras. With the rosy historicizations of family dramas, competition, and romance under reimagined feudal settings, a form of “soft” reproductive power plays a critical role in the heroines’ advancement in positions of power. In the monolithic, canonical historical narratives in contemporary China, women often have limited access to socio-political power that would enable them to become subjects of historical progress. Chinese women are also often constructed as the victims and objects of masculine actors, or traditional culture in modern critiques of feudalism and patriarchy. In the post-socialist present, however, a series of nation-building projects like “the rejuvenation of Chinese nation” motivates Chinese citizens to identify a shared root in traditional culture, and as agents of historical progress. This paper, then, investigates how big heroine history dramas construct a form of symbolic power as the alternative means for the “big heroines” to become agents of history, and how it enables female audiences to reimagine power in non-canonical ways. This symbolic power, via the representations of a reproductive body, not only adds dramatic elements to the plot but more importantly fulfills the need for imagining heroines as actors of history in non-masculine ways and provides negotiation over contemporary discrepancies between cultural subjectivity and gendered identity for its female audiences.

Yang Zhao (Presenter), Katholieke Universiteit Leuven

Organized Panel Session Abstract:

With more and more females turning to the game world, Otome games, date simulation role-playing games, appeal to a large market and have become widely popular throughout China. However, the women-centric gendered construction in Otome games marks a departure from the current gendered landscape in Chinese society. This paper looks into players of Otome games in China, and how gaming experiences affect players’ attitudes concerning the dominant construction of gender, sexuality, and intimacy. In particular, this study examines the tensions between the gendered discourse introduced by Otome games and the wider socio-cultural society. Through a 6-month digital ethnography of online

communities of Tears of Themis (未定事件簿) and Light and Night (光与夜之恋), the two most popular adult-oriented Otome games in China, this research argues that Otome games provide space and communities for players to resist against the patriarchal, hegemonic masculinity and sexual norms in Chinese society. Players can safely confront their bodily and erotic desires in game worlds and think beyond essentialist gender constructs. However, the resistance is confined within subcultural space and rarely translates to action in the public sphere. Drawing the theoretical concepts of "hidden transcripts", this study challenges the binary discourse of "resistance-complicity" in existing subcultural studies and provides a new perspective to understand players' behaviour. The paper shows players' willingness and ability to build safe spaces of pleasure and deviance, even facing severe censorship. Moreover, their successful concealing from the surveillance eyes of dominant mainstream culture and authorities is already a significant but subtle resistance.

[Session #3407](#)

[Panel 161 Possible Futures for Southeast Asian Studies](#)

Session Abstract:

Early critiques of Southeast Asian Studies focused on the field's Cold War genealogy and its unrealized potential for dialogue between Area Studies and the theoretical and/or policy-driven imperatives of the disciplines. These issues are still widely recognized as warranting continued attention. However, the field has begun to move in new directions, with increased emphasis on interdisciplinary perspectives and the politically-informed analysis of transregional connections. The debates, questions and concerns arising from these developments mark a potential turning point for Southeast Asian Studies. Yet the future is anything but assured. For, despite the intellectual rigor, innovative thinking and political engagement characteristic of the current scholarship, institutional constraints (e.g., reduced faculty lines, cuts to library budgets) threaten the field's prospects for continued growth and critical development. Situated within this convergence of scholarly ferment and institutional uncertainty, this roundtable brings together a group of innovative scholars and practitioners to reflect on Possible Futures for Southeast Asian Studies. Discussion will be directed by a series of theoretical, substantive and institutional questions currently facing the field, with contributions from a range of (inter)disciplinary, sub-/trans-regional, and professional perspectives. Topics addressed will include prospective intersections with critical refugee studies and Asian American studies (Gandhi); theorizing in conversation with local understandings of history (Meyer); analyses of the political contexts for scholarship and its dissemination (Tsuchiya); promotion of scholarship relevant to those from Southeast Asia and in the diaspora (Jamkajornkeiat); and how the field can

advocate for scholarship and curatorship given ongoing budgetary challenges (Shih)

Session #3414

Panel 162 Race-Making, Identity-Making, Memory, and the Perry Expedition to Japan, 1852-Today

Session Abstract:

While the US Navy's expedition to Japan under Commodore Perry is often imagined as a meeting between White American and Asian Japanese people, this panel asks us to see it differently: As a complex moment of race-, identity-, and ethnicity-making, across a diversity of peoples.

This panel aims to continue discussions of race and ethnicity in Asia by collecting and analyzing art, photos, ideas, and accounts - illuminating how gender, class, bodies, indigeneity, and empire combined in discourses and perceptions.

We ask: What happens to our understanding of identity in 1850s Asia when we think about how Black sailors participated in the encounter? When Ryukyuan playwrights re-center their own stories? When we analyze the active construction of race, as when White Euro-American artists drew pictures or took photos of Asian denizens? When we expand the story beyond Yokohama Bay to include peripheries, port cities, and faraway news readers?

Panelists analyze race-making through the memories and histories of these transnational and trans-racial encounters - recorded, remembered, and re-enacted as Okinawan plays, Euro-American drawings, Japanese paintings, US news articles, and Black performances. Operating with a kaleidoscopic idea of race -- race as fragmented and unstable -- this panel helps us to understand race-making from multiple sites in time and space: through a variety of eyes and perspectives; and from the moment of contact through the years and decades after.

Drawing on museum studies, literature, and history, this panel offers multidisciplinary perspectives on a key inflection point in the Pacific World.

Motohiro Shimamura (Presenter), Kanagawa Prefectural Museum of History

Organized Panel Session Abstract:

This paper will focus on the illustrations in Narrative of the Expedition of an American Squadron to the China Seas and Japan (hereinafter referred to as "Narrative"), the official report of the U.S. Expedition to open Japan to the outside world and discuss their potential and limitations as sources not only for Japanese history research but also for other academic research.

The illustrations included in the Narrative depicting people, towns and landscapes not only in Japan but also in Singapore, Macau, Hong Kong, Canton and other Asian countries where the U.S. squadron made port calls before arriving in Japan have not been fully utilized in historical research. Many of the illustrations were created by the accompanying painter, Wilhelm Heine, and the photographer, Eliphalet Brown, Jr. Some of the illustrations are based on daguerreotype photographs taken by Brown Jr. The Narrative was submitted to the U.S. Congress to be published, and many Westerners have seen these illustrations. In other words, it is possible to position these illustrations as a "record" of Asia by Westerners in the mid-19th century. However, it cannot be said that these images accurately convey the "facts" of the time. They have been dramatized in a certain way and can be positioned as "fiction." The publication of the Narrative later influenced Westerners' view of Asia, including Japan. In other words, these images, which were a mixture of fiction and fact, formed their view of Japan and Asia and became fixed in their "memory" of Westerners' Asian images.

Hilson Reidpath (Presenter), University of Hawai'i at Mānoa

Organized Panel Session Abstract:

This paper will discuss literary re-imaginings of Matthew Perry's visits to the Ryukyu Kingdom. I will focus on two plays written by Okinawan writers in the 20th century, to demonstrate the complicated and enduring nature of Perry's (and by extension America's) legacy in modern Okinawa. In both cases, the historical act of Perry's arrival in Ryukyu is divorced from its historical reality, instead it is reworked to engage and question social conditions of modern Okinawa. For example, in his 1911 text *Perry's Boats* Uema Masao presents Perry's arrival as a symbol of mystery, anxiety, and excitement for potential adventure to unknown lands. However, Kabira Choshin, writing in 1952, stages the event in such a way that both embraces the post-war ideological missions of the occupying US forces while also promoting 'Okinawa centered' ambitions. Though written only 40 years apart, the legacy of Perry's arrival takes on drastically shape for these two intellectuals. Thus, I will argue, not only do the two texts demonstrate a desire for continued desire for Okinawan writers to interrogate the historical act of Perry's arrival, but also to utilize Okinawa's history as a means to reflect on and engage with the social constraints and concerns of their contemporary Okinawa.

Satoko Hayama (Presenter), Yokohama Museum of Art

Organized Panel Session Abstract:

In 2019, an exhibition titled "Following the Path of Commodore Perry's Arrival through Images" was held at the Yokohama Museum of Art. We displayed our painting and photograph etc. in relation with a famous book titled *Narrative of the*

Expedition of an American Squadron to the China Seas and Japan, performed in the years 1852, 1853, and 1854, as well as a slide show of all the illustrations from its first volume.

Visual images and their creators are quite important when you consider the historical and artistic value of the book. Our exhibition tried to shed a light on the artists involved who have not been focused enough in traditional research.

Thoroughly based on the book, we started from checking all the illustrations, in order to make up our own list of illustrations. Second, we studied those that depicted any painter or photographer. Third, we picked up the text about them, and showed close correlations there.

Our list consists of a total of 228 pieces, including 151 illustrations by Wilhelm Heine and 71 illustrations by the daguerreotype photographer Eliphalet Brown Jr. Moreover, the excerpts show that they were engaged in a variety of jobs in addition to documenting the expedition with their works, and that there was a close relationship between the text and the illustrations, so as to create a synergetic effect for readers.

Heine and Brown, who were hired to document the expedition, played an important role by conveying various information through visual imagery.

M William Steele (Presenter), International Christian University

Organized Panel Session Abstract:

Extensive newspaper reports on the formation, dispatch, and progress of the Perry Expedition to Japan meant that “the opening of Japan” in the early 1850s was at the same time, “the opening of American minds” to Japan.

This presentation will examine East Coast papers (such as the New York Times), Southern newspapers (such as the New Orleans Daily), and local newspapers (such as San Francisco’s Daily Alta California) published between 1852 and 1854, and will seek to make comparisons of understandings of the Perry Expedition and of Japan in different regions of the United States. Special attention will be given to reflections on race and identity.

In 1853, when learning of the Perry Expedition, the Daily Alta proclaimed: “Hurrah for the Universal Yankee Nation, Com. Perry, and the new prospective State of Japan!” How common was this view? Were there arguments against the expedition? How did views of the expedition change and why?

Where possible, the presentation will also include discussion of visual representations of the opening of Japan as reported in such illustrated journals as

Harper's Weekly, Gleason's Pictorial, and Ballou's Pictorial.

Jason Petrus (Presenter), The Education University of Hong Kong

Organized Panel Session Abstract:

Though the histories we've written do not tell us this, Black sailors were at the center of the US Navy's expedition to Japan and Asia in 1853-56. Black sailors were in the galley cooking meals. Black marines flanked Commodore Perry when US forces landed for the first time in Uraga in 1853 and again in Yokohama in 1854. And Black sailors played banjo and tapped tunes on deck, setting the ships' rhythms as they steamed from the US around the horn of Africa and across the Pacific.

This paper asks how Black sailors, and ideas of Blackness, shaped how the Perry expedition conducted itself and imagined itself as it moved from Singapore to Shanghai, from the Azores to the Ryukyus. It starts by re-seeing the Black (US and African), Chinese, Japanese, and possibly indigenous members of the Perry crews. Then, it explores how race became a lingua Americana, in which the Perry expedition spoke with other empires - British, Portuguese, French, Chinese, and Japanese - in the global contact zones of Asian ports and oceans. For indeed, race was integral to the vision of hierarchy and power that US forces imposed and enacted across Asia, even at this early date in the history of global US empire - in part because race was a familiar construct for the empires with which the US spoke. The paper concludes by discussing how ideas of Blackness continue to be deployed today across Asia to express ideas of hierarchy and power.

[Session #3418](#)

[Panel 163 The Cold War on the Korean Peninsula: Memory of the Korean War \(1950-1953\) in Korean Music](#)

Session Abstract:

The political and ideological struggles and conflicts of the Cold War between the Soviet Union and the United States led to the division of the Korean peninsula. After the division of the peninsula at the 38th parallel and the subsequent, harrowing period of the Korean War (1950-1953), North and South Korea reformed their music cultures through disparate political ideologies. The Korean peninsula can be seen as a victim of the Cold War, having been divided into two nations ruled by distinct political ideologies. Despite national division, the trauma and emotion evoked through music transcend the places and time of the Korean War and it delivers sorrow, hope, and national sentiment are reflected in South Korean music. In this lecture, I am going to explore how music narrates the trauma of the Cold War for the two Koreas, as well as evokes memories of the Korean War that go beyond politics. South Korean contemporary composers and

music textbook represent their historical experience and feelings through musical language and grammar. By examining selected examples of music about the Korean War through bilingual (Korean and English) musical sources, one can gain insights into the Cold War in Korea Peninsula from a Korean musical culture perspective.

Hye Seung Shin (Presenter), Sogang University

Organized Panel Session Abstract:

The purpose of this thesis is to examine various aspects between purism and anti-communism, which were inherent in children's songs during the Korean War, along with the social aspects of the time. First, I would like to examine what kind of choices and exclusions are made in the process of nationally-led educational content, through the songs contained in music textbooks published during the Korean War. Through this, I tried to figure out what kind of ideology the country tried to convey. On the other hand, through the children's songs of Yun Seok-Jung (1911-2003) during the Korean War, it was examined what context could be derived that was different from the aspect of the children's songs in the textbook of the evacuation site. In addition, I tried to find out what meaning and role would be established or excluded in the education and distribution of children's songs after the war. Through the various circumstances surrounding the children's songs composed and distributed during the Korean War, I traced the ideological confrontation situation in Korea during the war and the formation process of anti-communist education. In particular, by examining the aspects of children's songs appearing in elementary school textbooks in the early 1950s, I reconsidered the continuity between the colonial and division periods, the appropriation of anti-communist education, and the discourse of the Cold War.

Yoon Joo Hwang (Presenter), University of Central Florida

Organized Panel Session Abstract:

The political and ideological struggles and conflicts of the Cold War between the Soviet Union and the United States led to the division of the Korean peninsula. After the division of the peninsula at the 38th parallel and the subsequent, harrowing period of the Korean War (1950-1953), North and South Korea reformed their music cultures through disparate political ideologies. The Korean peninsula can be seen as a victim of the Cold War, having been divided into two nations ruled by distinct political ideologies. Despite national division, the trauma and emotion evoked through music transcend the places and time of the Korean War and it delivers sorrow, hope, and national sentiment are reflected in South Korean music. In this lecture, I am going to explore how music narrates the trauma of the Cold War for the two Koreas, as well as evokes memories of the Korean War that go beyond politics. South Korean contemporary composers and music textbook represent their historical experience and feelings through musical

language and grammar. By examining selected examples of music about the Korean War through bilingual (Korean and English) musical sources, one can gain insights into the Cold War in Korea Peninsula from a South Korean musical culture perspective.

Eun Young Kim (Presenter), The Academy of Korean Studies

Organized Panel Session Abstract:

The purpose of this thesis is to examine various aspects between purism and anti-communism, which were inherent in children's songs during the Korean War, along with the social aspects of the time. First, I would like to examine what kind of choices and exclusions are made in the process of nationally-led educational content, through the songs contained in music textbooks published during the Korean War. Through this, I tried to figure out what kind of ideology the country tried to convey. On the other hand, through the children's songs of Yun Seok-Jung (1911-2003) during the Korean War, it was examined what context could be derived that was different from the aspect of the children's songs in the textbook of the evacuation site. In addition, I tried to find out what meaning and role would be established or excluded in the education and distribution of children's songs after the war. Through the various circumstances surrounding the children's songs composed and distributed during the Korean War, I traced the ideological confrontation situation in Korea during the war and the formation process of anti-communist education. In particular, by examining the aspects of children's songs appearing in elementary school textbooks in the early 1950s, I reconsidered the continuity between the colonial and division periods, the appropriation of anti-communist education, and the discourse of the Cold War.

[Session #3432](#)

[Panel 164 Unearthing the Colonial/Postcolonial Memories of Koreans in Japan](#)

Session Abstract:

This panel focuses on how memories of Japanese colonial rule and WWII have been recorded and preserved. In East Asia, the end of the Cold War marked the end of the political polarization of the region, the emergence of China as a major power, and the democratization of South Korea and Taiwan. These changes in international relations have altered the memory of colonialism and WWII in East Asia. In particular, the era of “memory politics” has been marked in the region when victims of colonialism and WWII have begun to speak out through school textbooks, memorials, ceremonies, films, and popular culture. However, the act of documenting and preserving the past in East Asia is still constrained by the legacies of colonial rule and the Cold War. How specifically have such memories, especially those of Koreans caught in the memory politics of Japan and Korea,

been recorded and preserved against marginalization and exclusion from national history and public memory? This panel explores this question through the projects of documenting and preserving four events: the Great Kanto Earthquake; the 1945 atomic bombings in Hiroshima and Nagasaki; the ethnic Korean community museum in Utoro district, Kyoto; and the media campaign of Koreans in Japan excluded from the national archives. This panel will reveal how Koreans excluded from public memory in East Asia have engaged in the politics of memory, and how Korean and Japanese citizens together have documented and preserved their stories from the Cold War era to today.

Kwanghoon Han (Presenter), Korea University

Organized Panel Session Abstract:

How has the genocide of Koreans after the Great Kanto Earthquake been remembered, preserved, and documented? The year 2023 marks the 100th anniversary of the Great Kanto Earthquake, which caused enormous damage around Tokyo, Japan. It is widely known that many innocent Koreans were killed by the Japanese military, police, and people after unfounded rumors were spread. However, there is still a conflict between those who seek to uncover the history and those who deny the genocide. Citizens' activities to seek the truth began in the 1970s, inspired by the historical research conducted by Zainichi historians in the 1960s. Based on them, memorial monuments were erected to commemorate the victims. However, in the 1990s, right-wing forces began to underestimate the genocide, and in the 2000s, some people started to claim that there was no genocide. Thus, there is still an intense conflict over the memory of the genocide 100 years ago. This presentation will organize how activities to investigate the truth and memorize the genocide have been conducted so far, and will point out the changes in media coverage that have accompanied these activities. Previous studies have discussed the conflict, but have not studied changes in media coverage, even though they had a significant impact on the structure of the conflict. Therefore, the background of the denial of genocide will also be clarified through a diachronic analysis of changes in media coverage. I will discuss how the negative history of Japanese colonial rule has been remembered, preserved, and documented.

Yuko Takahashi (Presenter), Osaka Korean Studies Platform, Research Center for Human Rights, Osaka Metropolitan University

Organized Panel Session Abstract:

This presentation examines the controversies surrounding the three cenotaphs that were constructed by local Koreans in Hiroshima and Nagasaki to commemorate Korean victims of the 1945 atomic bombings, or Korean hibakusha. The ensuing analysis discusses the political dilemma for these local Koreans regarding the act

of commemorating the colonial past on the foreign soil of Japan—their former colonial power.

The first cenotaph in Nagasaki was constructed in 1979, and the process leading to its construction reflected the influence of the division of the Korean Peninsula both on the local Korean society and on the Japanese citizens who were committed to the construction.

The same ideological difficulty was observed in Hiroshima when in the early 1990s, local Koreans and Hiroshima City sought to renovate the old cenotaph and make it a cenotaph to commemorate all Korean victims regardless of the contemporary ideological division—nevertheless, the negotiation reached a deadlock. The discussion was further complicated as Japanese citizens raised the issue of Japan’s colonial responsibility to Hiroshima City.

When another cenotaph was constructed in Nagasaki in 2021, the issue of Japan’s colonial responsibility was also called into question. Consequently, the discussion involved national and local governments of South Korea and Japan, and was associated with other projects to commemorate the colonial past.

In all cases, although the cenotaphs were meant to commemorate all Korean hibakusha, the issues were complicated by the post-1945 ideological division of Korea and unresolved colonial legacies, and focused not on “who to commemorate” but on “who commemorates.”

Eunhwee Jeon (Presenter), Osaka Metropolitan University

Organized Panel Session Abstract:

In 2022, Utoro Peace Memorial Museum (UPM, hereafter) opened in the suburb of Kyoto City. The UPM is distinct from other museums that are related to the ethnic Koreans in Japan for it was built for a local community. This presentation will discuss the spatial role through the founding process of the museum.

The building of the UPM was one of the goals of the grass-roots movement that began in Utoro. A small living quarters on the site of a WWII military airfield was altered to a squatter settlement of the Korean community that was left behind after the war. In the late 1980s, Utoro residents and local citizens with diverse backgrounds organized themselves to speak against Utoro’s living conditions and eviction trials.

The idea of having a museum was derived from the residents and citizens who act as nodes that string of their voices into multi-scale and transnational networks of social movements in relation to postwar compensation, minorities, the right of residence and Korean diasporas. The structure and the exhibits of the museum

reflect upon the processes by those networks worked together to solely protect a community.

In short, the establishment of the museum is a process of making a space which allows the visitors to contact with not only a collective memory of Koreans but also the individual memories and multiple networks of “peace” in a lived place.

Jihye Chung (Presenter), Tokyo Polytechnic University

Organized Panel Session Abstract:

This study aims to examine the media movements of Zainichi Koreans in post-war Japan based on the valuable materials discovered in recent years. Records of their activities have been forgotten, discarded, and suppressed for more than half a century. Through the activities of a Korean filmmaker, Kim Soon-Myung, I examine the process of the discovery of these materials from the perspective of memory, document, and preservation.

In the early post-war period, Koreans who remained in Japan formed ethnic groups and fought for their rights. Furthermore, they started a movement using films. With the support of left-wing Japanese filmmakers, they produced and screened several newsreel and documentary films. Through film production and screening activities, they reported on their political views and the situation in the Korean Peninsula to their compatriots in Japan. Little is known about such activities; however, it suggests the possibility of another East Asian media history.

Nonetheless, after half a century of the Cold War, their activities across East Asia have become “border memories,” which had not been covered by any national archives. In national archives established by nation-states, priority is given to the records of its own people whereas minority records receive secondary treatment. Therefore, to trace the memories of national minorities, it is necessary to access transnational archives spanning multiple countries and regions. This research clarifies the media and social histories of Zainichi Koreans, who have been excluded from the national memory in Japan, and the obstacles in recording and preserving the memories of their activities.

[Session #3525](#)

[Panel 165 Transformations of Intimacy in Contemporary East and South Asia](#)

Session Abstract:

This panel examines transformations in intimate relationships in contemporary East and South Asia. Our intimate relationships are among the most important connections in our lives. However, conceptions of how to approach these relationships and how these relationships ought to function are dynamically

shifting in response to other societal changes, such as transformations in gender relations, economic conditions, urbanization, and globalization. The studies in this panel document and preserve present attitudes towards, and experiences and memories of, intimacy at a moment in which they are in dynamic flux, offering an understanding of the causes and implications of these changes and creating an ethnographic record for future scholars to understand a present that will one day be part of each society's social history. These studies include original research conducted in China, South Korea and India from varied disciplinary perspectives. Each paper examines an emergent relationship dynamic and calls into question prevailing popular and academic explanations of these phenomena in order to draw attention to persistent inequalities, increasingly precarious social and material conditions, and overlooked exertions of power and agency. The panel's discussant will also tease out the broader political and social implications of each study's findings and bring them into dialogue with one another, highlighting commonalities and points of contention. They will also consider how these findings present new insights into one of the most potentially far-reaching transformations of intimacy in Asia and beyond, declining fertility and marriage rates that may radically reshape populations and raise crisis level concerns among policy makers.

Irfan Omar (Presenter), Marquette University

Organized Panel Session Abstract:

By early 2022 there were eleven states in India which had enacted laws that in one way or another seek to criminalize inter-religious marriages (UCA 2022; Goitam 2021). These laws are in part a backlash in response to increasing rates of inter-religious and inter-caste marriages in India over the past two decades. This paper seeks to show that the politicization of and fear mongering about the supposedly threatening nature of inter-religious marriages in public discourse has been detrimental to the wellbeing of social and inter-communal relations (Chatterji, et al 2019). Inter-religious marriages, although they bring differing religious truths in dialogue and conversation, are generally not entered into with that intention (Sahanam 2009). In some cases, they happen as a form of resistance to how the religious other is portrayed in public discourse. In that sense, inter-religious marriages may be seen as a rejection of ideological narratives of the "other" and a desire to express an identity that is eclectic and modern. There is also a concerted effort by many urban, educated Indians to counter the right-wing propaganda against inter-religious relationships of any kind, especially those involving Muslims. One example is the "India Love Project" (ILP) which seeks to celebrate inter-religious friendships and marriages (Sinha 2021) seeing these as a pathway to national unity. This paper explores the causes and implications of increasing inter-religious marriages and recent efforts to ban them.

Loretta Lou (Presenter), Durham University

Organized Panel Session Abstract:

Energy (nengliang) is a key concept in the practice of self-improvement and relationship management in contemporary China. Drawing on two years of digital ethnography between 2020 and 2022, this research examines relationship advice shared by college students and young professionals on a Chinese social networking site. Specifically, it traces the idea of energy (nengliang) as it emerged as a key concept to understand the dynamics between heterosexual couples, and by extension, the interaction between human beings in general. Their theory proposes that since an interpersonal relationship is essentially a competition for energy, people should either preserve their own energy or snatch others' energy if they want to have a beneficial and satisfying relationship. In exploring the aspirations and challenges of these young people as they navigated their romantic and professional life, I argue that their narratives of energy competition are shaped and conditioned by the capitalist logic of competition, which has become increasingly pervasive and entrenched in China since its economic reform in the late 20th century.

Stephanie Choi (Presenter), New York University

Organized Panel Session Abstract:

This paper explores how Korean female fans understand the mechanism of parasocial relationships and purchase intimacy as a major commodity of the K-pop business. Scholars in anthropology, communications, and psychology have treated the celebrity-fan relationship as one-sided and illusive—i.e., the celebrity as a provider of illusion and profit-maker and the audience as manipulated receivers of illusion with no agency in the production system. In this framework, fans are pathologized as unproductive citizens who fail to pursue and maintain personal relationships in “real” life and instead long for parasocial relationships with K-pop idols who would serve as surrogate family and friends. This paper is a counterargument of this long-held premise and demonstrates a more complicated model in which Korean female fans—influenced by the online feminist movement in South Korea in the late 2010s—become media manipulators who urge the celebrity to provide a specific type of illusion. These fans position themselves as promoters and investors of their favorite K-pop idols and further claim their shares of the idol's publicity, by requesting “fan service” (verbal, physical, and/or musical performances that please fans) and attempting to control the idol's career path. By introducing the concept, “theatrical interconnectedness,” I argue how Korean K-pop fans appreciate idols' expressions of intimacy as theatrical and discipline their idols to learn how to be a “professional” provider of the commodified intimacy.

Alex Nelson (Presenter), University of Indianapolis

Organized Panel Session Abstract:

In contemporary South Korea, the expectation that men should pay all, or the vast majority, of the costs of dating and courtship is shifting. Young women are increasingly achieving parity in educational achievement and employment with men, causing singles to see a more equal and individualized division of dating expenses align with their aspirations for an egalitarian and companionate romantic relationship. However, this seemingly equitable division belies the less obvious costs of dating, such as investments in cultivating body capital for women and men's often greater earning potential, reflected in South Korea's large gender wage gap (the highest among OECD countries). In this paper we draw on extensive ethnographic fieldwork, interviews, and survey data to examine emergent ideologies and practices for sharing the costs of dating in South Korea and the implications for gender equality more broadly. We interpret these shifting practices and ideologies as part of a process of individualization in which the hegemony of certain patriarchal gender norms are wholly or partially rejected and new norms are negotiated by couples themselves. Ultimately, we argue that Korean couples continue to struggle to establish gender equality in their romantic relationships despite the individualization of relationship norms. By further contextualizing decisions about the division of dating costs, we draw attention to the need for broader awareness of inequalities that continue to trouble the romantic pursuits of Seoul's youth.

[Session #3527](#)

Panel 166 Remembering Colonialism: Korean Literature and the Possibilities for Decolonial Futures

Session Abstract:

Korea is no stranger to colonialism. It was first a Japanese colony from the turn of the twentieth century until the end of the Second World War in the Asia-Pacific, and then one of the first and longest-lasting fronts of the Cold War. Yet it is often missing or marginalized in discussions on colonialism and its legacies outside Korean studies and Asian studies, particularly in the humanistic disciplines—such as English and comparative literature—that set the terms of these very discussions. The purpose of this panel is to critique these discussions in the humanistic disciplines by exploring how Korean literature has documented and preserved memories of Korea's colonial and neocolonial encounters. The papers do this by examining how these literary expressions of historical memories serve as sites for imagining decolonial futures for Korea and the world. Collectively, these papers aim to put relevant works of Korean literature and literary criticism in conversation with ongoing developments in anticolonial, postcolonial, and

decolonial scholarship at the nexus of Asian studies as area studies on the one hand, and the humanistic disciplines, on the other.

HeeJin Lee (Presenter), Korea University

Organized Panel Session Abstract:

Sinsosŏl are widely considered foundational to modern Korean literature, an anti-colonial category established by Im Hwa in his history of Korean literature written at the height of Japanese colonial rule in the late 1930s and early 1940s. Because of Im's stature as a leading Marxist intellectual during the colonial period, nation and national literature in the Korean context have long been remembered as politically progressive and liberatory concepts. Indeed, this continues to be the received view in South Korea, as scholars and thinkers have sought to write literary histories of a unified Korean nation—artificially divided into two states by the Cold War—based on Im's literary history. In this presentation, I argue that this work by Im is not entirely decolonial despite its importance to the preservation of Korean anti-colonialism under Japanese rule, memories of which fueled South Korean resistance against the Cold War. To this end, I demonstrate how Im's reading of sinsosŏl—in particular, Ŭnsegye and Hyŏl ũi nu by Yi In-jik—run the risk of advocating Korea to become a nation like Japan and other colonizers to free itself from colonial rule. In its stead, I propose a new mode of reading that shows how sinsosŏl actually posit communities of belonging other than the nation, thereby suggesting a decolonial—rather than a merely anti-colonial—future for Korea.

Haeun Bae (Presenter), DGIST (Daegu Gyeongbuk Institute of Science & Technology)

Organized Panel Session Abstract:

The "comfort women" issue has been at the center of the decolonization project in Korea since 1945 when the Japanese colonial government, which built the system of sexual slavery for the military, was defeated by America. It is not only because the Japanese government has not apologized to "comfort women" victims until now, but also because the "comfort women" system became the Japanese colonial legacy in Korea. During and after the Korean war, the U. S. military took over the system of Japanese military "comfort women," reforming it as the system of sexual "service" for American soldiers, known by the name "camptown (kijichon) prostitution." Therefore, it became a prominent symptom that revealed the incomplete decolonization in postcolonial Korean society.

However, it is significant that there is a fault line between Japanese and American military "comfort women." The symbolic base for anti-colonial and postcolonial discourses is often built on historical and literary representations of the Japanese military "comfort women." In contrast, the American military "comfort women" are stigmatized as traitors betraying their fatherland. This discrepancy in the

perspective on "comfort women" resulted from anti-Americanism gripping the highly androcentric anti-regime movement groups (so-called "undonggwon") in the 1980s. Therefore, the American military "comfort women" are widely represented in the 1980s and 1990s literature, especially those must-read poems and fiction for "undonggwon." This presentation, focusing on those literary representations, examines the following hypothesis: the postcolonial project of establishing the male-gendered national identity in Korea utilizes and consumes the representations of "comfort women" by choice.

Youkyung Son (Presenter), Seoul National University

Organized Panel Session Abstract:

This paper rereads Lee Young-hee's book *Vietnam War* (1985) and lectures given by Seo Kyung Sik (2009), in an effort to understand the present-day significance of postcolonial interpretations of the Vietnam War. Lee Young-hee who was described by Jeong Hee-jin as "Korea's first pacifist" regarded the Vietnam War as a "laceration on humanity's consciousness" and struggled to reveal the war's dark secrets. By exposing the Vietnam War as a struggle for national liberation by the Vietnamese, Lee was able to dramatically change the thoughts and emotions of Koreans who had been paralyzed by anti-communist ideology. On the other hand, second-generation Zainichi Korean Seo Kyung Sik wrote that even Koreans who do not consider themselves "nationalists" should feel, if they are protected citizens of South Korea, a responsibility for the massacres of Vietnamese civilians that occurred at the hands of Korean soldiers during the Vietnam War. According to the ideas laid out by Lee and Seo, the exploitation of Korean by Imperial Japan and the massacre of Vietnamese civilians by Korean soldiers must be dealt with in the same epistemological framework. This paper will examine from a postcolonial feminist perspective the relevance and importance of the anti-war thought contained in Lee Young-hee's criticism of anti-communism and Seo Kyung Sik's criticism of nationalism, and by doing so, this research hopes to expand to Korean contexts the recent discourse on war and gender.

[Session #3537](#)

[Panel 167 The Imperceptible Power in Communication](#)

Session Abstract:

The power at the margins that moves toward the center is influencing the social structure, driving its constant integration and renewal. This happens in all areas of our lives, explicitly or implicitly, regardless of whether it is political, economic or cultural. This panel consists of a series of communication scenarios that traverse past and present, East and West, gender and ethnicity, with a particular focus on the strategies adopted by more marginal subjects to promote their own

development and to exert influences on the field as a whole. Despite the differences in fields, time periods, and approaches, our presenters endeavour to reconstruct various communication scenarios based on their strengths, in order to better understand the social dynamics in respective contexts and to reflect on inspiring references to contemporary issues. Specifically, the panel addresses the following issues: a group of Chinese Song scholars' literary dissemination through the writing of poetic discourse and its impact on social and cultural trends; The unique reflections of modern Chinese female writers on the grand narrative of "enlightenment" and "salvation"; The way in which contemporary Chinese minorities present their culture and resist Western hegemonies through films; The dialogues that contemporary Chinese writers engaging in with the "folk" and the complicated emotion of these intellectuals towards aesthetic spaces of the folk. In this way, our discussions will contribute to uncover the remarkable forces that, though imperceptible in the grand narrative, have been the ones to make unobtrusive changes to the dominant discourse.

Siyu Liu (Presenter), Beijing Normal University

Organized Panel Session Abstract:

Instead of systematic writings of literary theories, the compilation of shihua (poetic commentaries), mainly consisting of literature related chitchats, anecdotes, and spontaneous critiques, had become prevalent since the Northern Song dynasty. This is on one hand resulted from the fact that the social and political status of the literati class were much more elevated during the Song, so that they actively engaged in all kinds of social communications with both time and economic support. On the other hand, as would be closely examined in this paper, after Ouyang Xiu's innovative writing and compilation of Shihua, scholar-officials began to realize that the literary and communicative features of shihua might serve as an effective way for expounding thoughts and winning approval among heated social debates of the time featured by the influx and competition of diverse social and philosophical thoughts. This is because firstly shihua inherited the conversational style (yülu ti) from the intellectual tradition of collecting masters' utterances and teachings, as well as its advantages of conveying clear messages and facilitating direct communications. Secondly, via discussions of literary topics, shihua creates the aesthetic atmosphere that naturally attracts people and leads them to sensational consensus by means of rhetoric. Through readings of typical shihua works during the Northern Song, this paper aims to provide a glimpse on the communication dynamics of the literati group, and demonstrate how this unique genre, previously undistinguished, using the power of literary discourse, influenced ethos of the time.

Qing Zhao (Presenter), University of Hong Kong

Organized Panel Session Abstract:

Modern Chinese intellectuals held the discursive leadership of cultural and social development. Modern Chinese writers' portrayal of intellectuals is also a way of establishing their leadership and participation in national development. The utopia envisioned in the mainstream narratives from the May Fourth Enlightenment literature to the revolutionary literature is in fact the artificial "meaning design" of the intellectuals as narrative subjects. The keywords in this design include binary oppositions (enlightenment-being enlightened, salvation-sickness, the collective-the individual), rationality, evolution, etc. Under this premise, Xiao Hong, as a female writer, almost avoids the intellectuals in her works. Xiao Hong is concerned with how the voiceless peasants and other underclass cope with their "being modernized" situation and being swirled into the "modernization" process. In her works, the poor, women and children replace the intellectuals as the narrative and lyrical subjects, and they are equal to the characters they sympathize with and reflect on. The protagonists in her works rarely have a clear sense of "individuality" and rational thinking; they are mostly rooted in the concrete survival and living experience, with emotions and physical feelings as their driving force. This paper will use a close reading of the text to explore four representative characters in Xiao Hong's works. And it argues that Xiao Hong's "non-speaking" is actually her way (or strategy) of speaking, demonstrating her unique perception of and participation in the mainstream "enlightenment" and "survival" discourse.

Shuang Liang (Presenter), The University of Hong Kong

Organized Panel Session Abstract:

Apart from its artistic value as an integrated art form, minority films are also an important way for the outsiders to understand the minorities, and a significant method for minorities to construct their own identity and make cultural voices heard. Chinese minority films in the twentieth century, however, were more under the influence of western cultural hegemony and also showed a lack of integration with the Chinese mainstream. These films often portray the minorities as backward, isolated and mysteriously primitive and exaggerate the heterogeneous content, highlighting the folklore of the exotic to capture the gaze of film-goers.

Pema Tseden, a Tibetan director in the new century, has attracted great attention and become a pioneer in mother-tongue Tibetan cinema. From "The Silent Holy Stones" to later "Tharlo", "Jinpa", "Balloon", the way of expression and the content of presentation have changed, which marks an important transformation in communication strategies. Outstanding changes in filming techniques include image style and storyboard design. The main change in content is in the choice of subject matter, as the films move away from grand narratives and focus more on the everyday lives of minority individuals, using an inward-looking perspective to explore the mental world. Through a close reading of Pema Tseden's films, this

article argues that his films reject the novelty hunting and instead presents the inner spiritual and mindset of minorities, thereby amplifying the value of the cultural subjectivity of ethnic minorities.

Yaxin Liu (Presenter), University of Hong Kong

Literacy Cartography of the Folk Space: Taking Su Tong's "Xiangchunshu Street" Series as an Example

[Session #3541](#)

[Panel 168 Despair, Death, Deliverance: Memory Narratives of COVID 19 Survivors](#)

Session Abstract:

Having permanently changed the course of history, the murderous impact of the COVID 19 pandemic on humanity cannot be gainsaid. Since 2020, the disease has led to the loss of millions of lives, but has also wrought destruction in many other ways, including worldwide economic decline and, with it, the immiseration of a big segment of the world's population. The pandemic painfully revealed the frailties of the human condition and demonstrated the failure of our existing technology, however advanced, to stomp out the contagion. The pandemic has tested the limits of human resiliency and courage, but in the process, it has also cultivated the imperative tools for survival, among them hope, empathy, kindness, generosity, and collective resolve. As the signs point to the waning of the crisis, there is need to reconstruct memories by narrativizing the ordeals brought about by the pandemic and, just as important, the experiences of survival. This panel will present such stories from different parts of Asia (India, the Philippines, South Korea) and in different forms (vignettes, poetry, narrative essays), foregrounding in particular how the pandemic has not only unsettled lives but has also sharpened the potential to endure such a crisis. It is hoped that the panel presentations will serve as a modest contribution to the enactment of critical and collective memories surrounding the pandemic.

Paul Anthony Balagtas (Presenter), Angeles University Foundation

Organized Panel Session Abstract:

The Novel Coronavirus, also known as COVID-19, is regarded as one of the most cataclysmic outbreaks in history, having taken several lives. Although numerous coronavirus disease 19 (COVID-19) studies are centered on mainstream medicine and epidemiological manifestations of the virus, there is a relative scarcity of studies on the lived experiences of COVID-19 survivors. Fortunately, social media has served as a platform for sharing information on the pandemic. Recent studies point to how individuals utilize social media to seek support and to converse about health-related issues (Wolfers, Festl, & Utz., 2020). Informed by such previous

research, this paper aims to describe how COVID-19 survivors use social media to communicate authentic narratives of their experiences, including their recovery; and further, to analyze the content of this media use as a coping mechanism. Sharing their narratives online might facilitate verbalizing the condition of the survivors as a self-care activity. The study will draw available materials from YouTube, blogs, and forum discussions. Hence, this study is geared towards performing a thematic analysis of the discussions of COVID-19 survivors on social media. The study will process the data according to their salient themes based on the following categories: (a) Structure of the narrative, (b) Narrating their COVID-19 story, (c) Restrictions in life, (d) Strategies in everyday living, and (e) Online interaction.

Michelle Palumbarit (Presenter), Asian Center, UP Diliman

Organized Panel Session Abstract:

The Republic of Korea (ROK) or South Korea has been a popular destination for Filipinos since the 1990s. The bulk of this population comprises workers, spouses of Korean nationals, students, and visitors who are usually fans of Korea's popular culture. The influx of Filipino has increased throughout the years but the Covid pandemic specifically from 2020 to 2021 temporarily halted the upswing. To control the spread of the Covid-19 virus, both Korea and the Philippines had to impose strict travel restrictions. For family-oriented and religious Filipinos, living in a foreign country is characterized by alienation and a longing for home. In this regard, how have Filipino migrants in Korea made sense of the pandemic? How have they coped? How have their lived experiences during the pandemic challenged and/or facilitated the demonstration of 'Filipinoness' in a foreign land? For the study, the leaders of three Filipino community groups - workers, Filipino spouses of Koreans, and students—who have stayed in Korea during the pandemic in the country will be interviewed in the hope of understanding the experiences, concerns, and aspirations of Filipinos residing there within the context of global health emergency. Aside from interviews, pertinent Facebook group posts and exchanges will likewise be critically examined to further delve into how Filipinos in Korea remember, make sense of, and deal with the pandemic while away from home.

Rowena Santarita (Presenter), ASEAN Studies Association of the Philippines

Organized Panel Session Abstract:

The Covid-19 pandemic has killed millions of people since March 2020 worldwide. In India, around 500,000 mortalities and 44 million total cases were registered. The surge in number of patients in 2021 even called the attention of media worldwide. For those who survived, they were able to recall their near-death experience and subsequently shared their memory narratives online.

This study will attempt to explore how COVID-19 survivors construct their digital memories of the pandemic by analyzing more than 100 online memory narratives of COVID-19 survivors in India that are available in the “My Covid Story” section of The Times of India, a popular news site. Social media grounded theory will be employed to determine themes and interpret the results. Upon initial examination of the said data, five recurring themes have emerged – life during treatment, life after treatment, the role of bio/informational technologies, government policies, and the motivation for remembrance. This paper will discuss these five salient themes and their illustrative passages, and point out how these narratives of survival can be critical representations of a shared past within the context of the pandemic.

Noel Christian Moratilla (Presenter), Asian Center, University of the Philippines

Organized Panel Session Abstract:

The pandemic has put to the test the resilience and fortitude of a huge swath of humanity. For several months, the global health emergency has wrought unparalleled havoc, and made more visible perennial social ills. Even the measures undertaken to address the pandemic, primarily the worldwide vaccination campaign, revealed a glaring disparity between the Global North and the Global South. The collective grief, anxiety, and desire for survival has led to creative ways to contend with the destruction brought about by the disease and its profound impact on many aspects of human life. Poetry has served as one of those strategies, memorializing in not a few instances lived experiences of despair and hope including their imbrication with issues of justice, equality, empowerment, and representation. In this paper, I shall be dealing with selected pieces of poetry particularly those with themes related to being an Asian migrant during the pandemic. I shall be showing how during the pandemic, poetry has served as a discursive tool on the part of Asian migrants to navigate their experiences, exercise individual and collective agency, and resist the excesses of power. Specifically, the analysis will be guided by Henry Giroux’s (2011) notion of “public time” within the context of a global crisis that necessitates not just political or medical solutions, but also pedagogical practices and opportunities for resistance and the emergence of critical discourses.

[Session #3601](#)

[Panel 169 Historical Memories through Creative Gossip](#)

Session Abstract:

For both Foucault and Gluckman, gossip plays a significant role in understanding historical memories because gossip manifests the capillary power of control and management and defines the sentiment and value of a community.

This panel investigates the more creative forms of gossip in constructing historical memories. Instead of taking gossip simply as a form of speech-act, we conceive of it in physical, allegorical, metaphorical, and symptomatic ways and explore its wider potential in the process of remembering. By studying gossip manifested in tabloids, fiction, medical practices, and the consumption of female figures, we intend to remobilize historical memories and reflect them through new perceptions.

The four papers in the panel approach the varied relationships between “gossip” and historical memories. Xu investigates the Chinese-language mosquito newspaper Yeh Teng Pao in post-war Singapore and parses out the linguistic, ideological, and political tensions in its tabloidization. Gong reads Chinese fiction as “gossip” (xiaoshuo, small talk) and discusses how Alai’s rewriting of the Tibetan epic The Song of Gesar vernacularizes and (post-)modernizes the story. Studying Liang Qichao and Tom Leung’s cases, Sun explores how gossip affected the ways traditional Chinese medicine was received in China and the USA. Finally, Yang examines the politics of the consumption of female figures in the circulation of gossip in the cases of two Japanese celebrities, Yoshiko Kawashima and Yoshiko Yamaguchi, in Japanese-occupied China. Covering diverse areas and genres, these papers attempt to revitalize the research on gossip and memories and provide new insights into writing history.

Lanjun Xu (Presenter), National University of Singapore

Organized Panel Session Abstract:

In post-war Singapore and Malaya, there emerged a fever of tabloid culture during the 1950s, but they are often marginalized in most nationalist historiographies either for their political leanings or excessive prurient content. Following the spirit of writing cultural histories from below, this research aims to look into the emergence and development of Yeh Teng Pao (1949-1958), a prominent Singapore-produced Chinese-language mosquito newspaper which claimed to primarily entertain and give voices to the mass society, to remap the historical memories of this constitutive moment. Banned a few times for its alleged connections with the newly established “red China” and also for spreading “yellow” cultures, this tabloid newspaper raises the question of how its tabloidization kept a balance between entertainment and politics, the private and the public during the tumultuous post-war period when local and regional Chinese communities were embroiled in decolonization and nation-building.

In particular, this paper analyzes how Yeh Teng Pao dealt with the socialist China by using “gossip” not only as one linguistic specifics of its tabloidization process, but also as a coping mechanism to survive the British colonial authorities’ censorship system, and a didactic form to vernacularize or even trivialize the radical political message for the mass readers. Therefore, this study seeks to

reveal the plural, fragmented and ironic nature of cultural politics in post-war Singapore and provide a more nuanced answer to the question of the “China factor” in the making of Sinophone southeast Asian nationalisms as well as their visions of a new Malayan culture.

Huaji Xu (Presenter), Lingnan University

Organized Panel Session Abstract:

Modern Chinese fiction has always been a form of “gossip.” Fiction, or xiaoshuo—small talks—in Chinese, came into form by both learning from its Western counterpart and inheriting narrative traditions, particularly those “unorthodox” and “non-mainstream,” yet supplementary (in terms of its function to the rule of the authorities) “hearsays.” Reading modern fiction as a creative form of gossip will allow us to delve into the polyglossic tension, ideological power structure, and aesthetic intensity of a literary work.

This paper takes Tibetan-Chinese writer Alai’s contemporary rewriting of the Tibetan epic story, *The Song of King Gesar*, as an example to investigate the unique ways in which Alai (post-)modernizes—xiaoshuo-izes—this traditional ethnic epic work. To the extent that the stories of Gesar function as a form of historical and cultural memory of the Tibetan people, Alai’s re-account, most notably, reconstructs and deconstructs this memory by many secularizing devices, including 1) introducing a modern zhongken, a traveling chanter of the epic, virtually turning himself into another zhongken, and achieving an effect of self-referentiality and mise en abîme, 2) complicating characterization by adding mundane concerns to the heroic figures, sometimes turning them into anti-heroes, and 3) bridging ancient and modern, and diegetic and non-diegetic times, creating a multi-linear temporal structure. By exploring these aspects, I argue that, turning the monolithic epic into a heteroglossic xiaoshuo, Alai not only challenges historical memory but also performs remembrance and recreates a modern tradition.

Hongmei Sun (Presenter), George Mason University

Organized Panel Session Abstract:

Since its encounter with western medicine, traditional Chinese medicine (TCM) has been surrounded by gossip. This presentation examines two examples showing different roles gossip played during the years that TCM was trying to defend itself from western medicine: the case of Liang Qichao and the case of Tom Leung, both disciples of political reformer Kang Youwei, each holding contrasting positions on TCM owing to their geocultural locations and political standings.

Liang Qichao (1873-1929), a politician and scholar of great influence in China, was known to have died from conditions caused by unsuccessful kidney surgery by the

Peking Union Medical College Hospital in 1926. At a time when there was much discussion about abolishing TCM, Liang's choice of not speaking of, and his later written clarification to counter the gossip about the apparent mistake of western medicine in his case, are highly political moves. The gossip about this case continues today. Tom Leung (1875-1931), a herbalist in California since his migration in 1899, where TCM was not considered a medicinal practice, faced persecution for illegally practicing medicine. He relied on the influence of friends and created brochures to counter accusations from western doctors, using gossip positively to defend TCM and his own identity as a doctor. In both cases, the creative use of gossip had tremendous influence over policy making and the fate of TCM. Memories of gossip of these two cases illustrate a symptomatic feature of the history of TCM as it was marginalized as an alternative practice.

Haosheng Yang (Presenter), Miami University, Ohio

Organized Panel Session Abstract:

This paper explores how gossip helped create the identity myths of two legendary female figures, Yoshiko Kawashima (1907-1948) and Yoshiko Yamaguchi (1920-2014), in Japanese-occupied China from 1931 to 1945. Both cases reveal gossip's important function of conveying politics through facilitating female consumption in wartime and postwar Asia.

Kawashima was the daughter of a Manchu prince but raised by her adoptive Japanese father. She was hired by the Japanese Kwantung Army in 1931 and earned the name "Manchukuo's Joan of Arc." After Japan's surrender, the Nationalist government, mostly relying on films, novels, and her own hyperbolic memoirs, sentenced her to execution. Yamaguchi was Manchurian-born Japanese. Packaged by Manchurian Film Association as a Chinese singer and actress to promote the ethnic harmony in Manchuguo, she was accused of treason after the war, but her Japanese citizenship legally absolved her.

False gossip about Kawashima's heroic deed in military adventures formed her wartime image and eventually caused her death. Yamaguchi never recovered from her wartime trauma of being used by Japanese militarism to play a false identity. They were both victims of the Sino-Japanese war, but also, to some degree, helped create and circulate gossip about their identity myths for political and commercial purposes. This study demonstrates how gossip is involved in colonial politics and mass consumption of female celebrities, how gossip forms an organic part of historical memories by playing an active role in narratives and interpretations of the past, and how historical knowledge can be teased out from gossip.

[Session #3612](#)

[Panel 170 Preserving the Past: Memory, Heritage, and Politics of Identity](#)

Session Abstract:

Memory is continuous and communicative, advancing/evolving in time, culture and space. It brings to light the need to reflect on the crucial role of memory in constructing, reinforcing or interrogating the various and multiple identities contingent on the communal or national approaches of defining the self. This panel proposes to question the modes of preserving the past by discussing Asian heritage and culture beyond borders. The encoding and decoding of memory in religious texts; literary narratives; war memorials; cultural and heritage 'sites' would be reconsidered in evaluating how history connects people with their shared and contested pasts

Hansa Rawat (Presenter), Indira Gandhi National Center for the Arts

Organized Panel Session Abstract:

The culture and society of Korea were continuously influenced by a protracted succession of historically traumatic events. Korea continued to struggle with internal and external battles even after Japanese colonialism ended. As a result of this shift, nation-states created a new narrative to unite these populations via a shared experience—a feeling of territorial identity that also served as justification for their control. They had a shared identity and a goal to work toward due to the people with an intangible history. The idea of "legacy" is important because it seems to symbolise everything positive and worthwhile and can help shape the social and cultural identity of the present.

Gojeosan, the first kingdom of Korea which existed from 2333 to 108 B.C.E. was established by the deity Dangun. Dangun was revered as the founder of all Koreans and the ancestor of all of them. The topic of the two nations' possible union has been centred on their shared ancestry which gained popularity among Koreans during Japanese colonialism and created a sense of kinship to the people who were fighting against foreign domination over their territory.

Through this paper, I intend to examine how some Koreans' cross-generational and cross-border experiences are related and how they contribute to their belief in the concept of reunification. To explore this idea that Koreans around the world have inherited since it influences their sense of self, I would be consulting media outlets as primary sources.

Rittuporna Chatterjee (Presenter), Jawaharlal Nehru University

Organized Panel Session Abstract:

This paper primarily tries to understand the construction of identity of a nation through the National War Memorials of India and Korea. The War Memorial of Korea was conceptualised in 1988, which finally came into fruition in 1994. The political decisions into its construction, the spatial importance of the location, as

well as the commemorative practices, are interesting perspectives to look at. These have largely helped in constructing narratives related to 'nation', 'nationalism' as well as the 'national identity' for the citizens. In similar light, in 2019, National War Memorial of India was a celebrated commemorative site that was steeped in pending political decisions, lack of consensus on its spatial importance as well as ignorance from incumbent governments towards an understanding of commemoration practices, and what it means for an Independent, Sovereign country. It is here that the paper will understand the commonalities as well as the differences between commemoration practices of said countries, as well as construction of a narrative of 'national identity' and what it means for citizens of the country. Commemoration sites itself are institutions that have materialised social norms and value, by collecting pieces from the past to create notions of nationalism, and identities, since the general understanding in International Politics is "wars shape a nation and its identities", it would be safe to say, that both the countries have been steadily progressing towards what we call Cultural Nationalism and with characteristics of Ethnic Nationalism.

Sneha Ganguly (Presenter), Jawaharlal Nehru University

Organized Panel Session Abstract:

The importance of Memory studies within the domain of religious studies has been established by scholars like Maurice Halbwachs, Danièle Hervieu-Léger, and Jan Assman amongst others. While the act of remembering is personal, the socio-historical context informs how one remembers, what one remembers and why one remembers. In other words, memory is socially mediated. The paper will draw upon methodologies that looks at the question of "long-term memory of societies" to study the Ṛg Veda. The Vedic corpus which is a part of the long tradition of Indo-European praise poetry, was composed and performed orally, and it is only later that they were compiled and written down and additions were made, leading to early and later layers. The corpus bears testimony to the close connections and the shared pasts between the Indian subcontinent and the Iranian plateau, especially the Iranian Avesta, both of which are roughly dated to c. 1500/1300-1000/900 BCE. It is not surprising that UNESCO accorded it the status of world heritage and included thirty manuscripts from the archives of the Bhandarkar Oriental Research Institute (Pune) in the Memory of the World Register in 2007. How memories of the shared pasts along with interactions with different cultures affects the conceptualisation of cultural identities, especially that of the 'other' and therefore, of the 'self' in the text will be the major focus of this paper.

[Session #3620](#)

[Panel 171 Tangible Memory: Multiple Manifestations of the Past in Eurasia from the Third to Thirteenth Centuries](#)

Session Abstract:

Memory is a paradox—it is both fleeting and lasting at the same time. When existing in one's mind, memory is intangible, individual, and impermanent. But when memory is manifested in the material world, it becomes tangible, collective, and perpetual. Then, how does the intangible memory transform into tangible forms? What kind of roles does the tangible memory play for a family, for a community, and for a polity? How do the material form of memory engage with the people who share the memory? This panel explores the multiple expressions and functions of memory via tangible forms. Recorded in written texts, inscribed on wood, and coded in visual formula, our memories of the past can last for generations and shape the historical, political, and artistic landscapes.

Four papers of our panel look at the concept of memory via its textual, visual, and material manifestations. Jakub Hrubý explores the nostalgic sentiments of the elites of the fallen state of Wu as their homeland was incorporated by the newly reunified Western Jin (265-317). Fan Zhang examines the preservation of identity through artistic expressions of the displaced residents from the Hexi Corridor under the Northern Wei (386-534). Masha Kobzeva analyzes the role of the medium in memory retention in the development of writing in the Korean peninsula from the fourth to the seventh century. Lastly, Petya Andreeva delves into the role of memory in the legitimization of the emerging Golden Horde of the Mongol Empire (1242-1502).

Jakub Hrubý (Presenter), Oriental Institute, Czech Academy of Sciences

Organized Panel Session Abstract:

In 280, Western Jin forces stormed Jianye and brought to the end the Wu Kingdom, the first independent southern dynasty. With the fall of Wu, the local southern elite lost the focal point of their existence. While Jin Emperor Wudi deliberately introduced a policy of appeasement of the South and made a great effort to elicit the services of locally important families, trying to integrate them into the wider elite of the Jin realm, the Jin courtiers were less eager to accommodate the “remains of the vanquished state” and exhibited a marked tendency to look down on them. Lu Ji 陆机 (261-303), a famous poet and men of letters hailed from such a family related to the imperial house of Sun. Suffering from contempt of the Jin courtiers, he had authored two pieces called Disputing the Fall of Wu (Bianwang lun 辯亡論), in which he remembered with nostalgia and pride the achievements of his ancestors. Setting these two works into historical context, the paper aims at looking into the ways Lu Ji disputes the causes of the fall of Wu and through family memory challenges in unequivocal terms the superiority of the North and qualities of its elites.

Fan Zhang (Presenter), Tulane University

Organized Panel Session Abstract:

In 439, the Northern Wei (386-534) defeated Northern Liang and relocated thirty thousand Hexi residents, including those who lived in Dunhuang, to Pingcheng, the new capital of the Northern Wei. This paper examines how immigrants from the Hexi Corridor used a wide range of material remains to articulate and preserve a Hexi identity after their displacement. To understand how the immigrants negotiated their social position in a multicultural society, I conduct a case study of the tomb of Song Shaozu, who migrated from Dunhuang and died in Pingcheng in 461. By analyzing his tomb epitaph, burial architecture, and mural paintings, I argue that the tomb as the eternal resting place of the deceased commemorated Song's Dunhuang lineage via both textual and visual forms. First, I provide a close reading of the entombed inscriptions to reconstruct a biography of the deceased that allows us to investigate the strategies immigrants adopted to magnify their social status by highlighting their family hometown. Secondly, this paper demonstrates the remembrance of Dunhuang among the Hexi immigrants' community via a conscious choice of certain visual forms through a comparative analysis of tombs in Dunhuang and burials of Dunhuang immigrants in terms of the tomb structure and funerary imagery. I further propose that the material continuity of Hexi culture at the capital was not only made possible by wealthy patrons from elite families, but also owed largely to Hexi artisans who also moved to Pingcheng and participated in the construction and embellishment of the immigrants' tombs.

Masha Kobzeva (Presenter), University of Tennessee, Knoxville

Organized Panel Session Abstract:

As Sinographic writing started to make its way to the Korean peninsula in the Han dynasty, local soft wood was commonly used as a writing medium. Throughout the seventh century, in addition to Korean wooden surfaces or mokkan, Sinographs were featured on a variety of different mediums, including pottery, roof tiles, seals, stone and bronze. Depending on the object, its function, and the material it was made of, the inscribed characters were written with ink, carved, scratched, or stamped in resulting in a variety of visual manifestations of the text. In the context of the developing writing culture in the Korean peninsula, the writing medium played a crucial role in transmission and preservation of the new script and textual knowledge. Equally important, the process of application of the text to the medium contributed to memory retention and solidification of knowledge. Lastly, the introduction of Sinographic culture allowed for experimentation both in forms of textual expression and the medium transforming and adapting knowledge to the local needs. The paper will analyze the ways the medium connected with the written text during the process of adaptation of Sinographic writing in the Korean peninsula specifically focusing on the role of the material, visual aspect of the text

and the writing process itself.

Petya Andreeva (Presenter), Parsons School of Design, the New School

Organized Panel Session Abstract:

The Iron Age in Central Eurasia (8th -2nd c. BCE) marked the rise of a specific type of zoomorphic ornamentation known under the umbrella term “animal style”. Images of counterintuitive composites adorned the bodies of nomadic elites along the Eurasian steppe route, from the Mongolian-Manchurian grassland all the way to Crimea. In such imagery, animal bodies were conveyed metonymically and in a perpetual state of flux. As a visual tradition rooted in steppe ecology, animal style was a politically expedient marker of nomadic identity and a collective memory builder in inherently unstable, reluctant alliances. As such, a small yet negotiable nucleus of nomadic elites defined itself through a shared fluency in this visual formula and its zoomorphic idioms. After a long hiatus during the hegemony of the Turkic Khaganates, animal style resurfaced in the material culture of the Golden Horde—the Mongol empire’s northwestern section which had the Western steppe as its geographical core. This study demonstrates that the Golden Horde khans used animal style’s renaissance as a cultural and political capital during particularly tumultuous periods, namely the Black Death. The Golden Horde elite needed to reconcile two distinct identities: that of a legitimate successor to an uninterrupted steppe nomadic tradition, and that of a worldly politician and reliable trade partner in the Afro-Eurasian milieu. Such attempts to resurrect Iron-Age zoomorphism and portable luxury were part of a larger agenda to fabricate a shared nomadic past at a time when nomadism was being abandoned in favor of trade-centered steppe cities.

[Session #3633](#)

[Panel 172 Globalization, Work and Migration: Transnational Labor across East and Southeast Asia](#)

Session Abstract:

This panel presents new research on how workers navigate transnational modes of governance designed to manage their mobilities in and from Asia. These modes of governance are legal, as seen in Maria Cecilia Hwang’s analysis of anti-trafficking policy’s restrictions on the mobility of migrant Filipina women and Beatrice Zani’s examination of global capitalist logics of Taiwanese ports. They are also technical, in Tim Quinn’s investigation of how the HIV prevention pill PrEP drives medical tourism to Bangkok for transnationally mobile gay men and Stephanie Santos’ study of how internet and communications technologies (ICT) engender new forms of labor extraction for Southeast Asian digital workers. In response to these modes of governance, our panel discusses the gendered tactics of passing deployed by

migrant Filipina workers (Hwang), how working professionals in Thailand use PrEP to maintain autonomy over their work-lives (Quinn), how Southeast Asian digital workers assert the affective complexity of their corporeal labor (Santos), and how Vietnamese and Chinese port workers in Taiwan produce and maintain parallel digitized economies (Zani). Through interdisciplinary methods of ethnography and cultural analysis, the papers in this panel collectively document the voices and embodied knowledge of people who are often rendered as invisible, thus illuminating the new socialities and material conditions engendered by globalization's minoritized and foundational actors.

Maria Cecilia Hwang (Presenter), McGill University

Organized Panel Session Abstract:

As part of its national efforts to fight human trafficking, the Philippines has fortified its emigration borders, requiring all international-bound Filipinos to undergo strict emigration screening and preventing the exit of those suspected as undocumented workers or victims of human trafficking and illegal recruitment. This anti-trafficking policy has resulted in tens of thousands of Filipinos, mostly women, being barred from leaving the country and, therefore, their constitutional right to travel being suspended. This paper contributes to labor migration and border studies by presenting a holistic analysis of migration laws and border policies from the perspective of a sending state by drawing from a legislative history analysis of migration and trafficking laws in the Philippines, an observation conducted in 2018 of the Philippine Bureau of Immigration's emigration border control, and interviews with migrant Filipino women. It illustrates how gender shapes the Philippine state's construction of Filipino emigration as a problem, resulting in the emigration surveillance of unchaperoned Filipino women, including those who are constructed as defiantly misbehaving poor, immoral women, and innocent victims. It then demonstrates how women labor migrants navigate restrictions to their mobility through gendered tactics of passing.

Tim Quinn (Presenter), Rice University

Organized Panel Session Abstract:

In 2015, the USFDA approved the repurposing of conventional HIV antiretroviral drugs for prophylaxis. In the years following, the Thai Government Pharmaceutical Organization began producing a generic version of these HIV prevention pills (PrEP), making this new medical commodity affordable and available to local people in Bangkok, as well as medical tourists and travelers across Asia. With clinics opening to provide PrEP services under the banners of gay or trans-affirming health care and/or sex worker health centers, PrEP is promoted as a modern lifestyle drug analogous to 'the pill' for transnationally mobile and cosmopolitan gay men, as well as a form of protection for sex workers.

Engaged with the panels' focus on transnational processes and labor, this paper analyzes interviews with PrEP users - some who engage in sex work and some who do not - revealing how their use of this 'lifestyle drug' affects their attitudes towards and experiences of work and play. For those who engage in sex work, PrEP figures into their sense of autonomy and control over their work-lives. Other working professionals, however, use PrEP to adopt a work/play lifestyle, where PrEP figures as an object that facilitates new sexual connections, broadening senses of group membership and belonging, and enabling new pursuits of pleasure and forms of play - experiences often reflected upon in juxtaposition with increasing feelings of disembodiment and alienation at offices and other places of work. This paper interrogates critiques of work that emerge from different experiences of working and playing on PrEP.

Stephanie Santos (Presenter), Chulalongkorn University

Organized Panel Session Abstract:

This research focuses on care coaches, where teams of "coaches" based in the Philippines and Mexico work round-the-clock to monitor elderly, US-based clients via a computer tablet, all while hidden behind animated pet avatars. Remote caregiving is enabled by the existing business process outsourcing (BPO) infrastructure in the Philippines, as well as pandemic-related interruptions to labor export. My research examines the implications of these political and technological turns for the international division of reproductive labor, as internet and communications technologies (ICT) facilitate the transnational distribution of carework to the Global North, without the workers' migrating bodies. Furthermore, I examine how care coaches themselves forge digital relationships and navigate what it means to work "at home" amid these new assemblages of technology and labor.

Beatrice Zani (Presenter), French National Center for Scientific Research (CNRS)

Organized Panel Session Abstract:

Our globalized economic system relies on logistic systems and global supply chains which transit through Asia. Taiwanese ports represent strategic commercial nodes where commodities, carried on global container ships, arrive, moor at, or depart. If global corporations and trading companies are mostly pictured by scholarship as the major actors of logistics, in this paper I look at those who daily contribute its functioning: migrant workers. Southeast-Asian migrants are employed and exploited in the Taiwanese trading industry: their cheap and casual labor daily ensure the functioning of global supply chain capitalism. However, they can also mobilize social and economic resources, and logistic competences to turn globalized Taiwanese ports into new sites for resistance. Collaborating with local marriage migrants, mostly from China, they contribute to develop invisible, barely-legitime,

networked and digitalized economies, supporting the transport and circulation of illegal commodities. This paper examines the lived experiences of work and commerce of the 'invisibilized' actors of global trade and logistics. Drawing on ethnographic work in Kaohsiung and Donggan, and Kinmen Island (2022-23) -including participant observation and in-depth interviews with Indonesian and Vietnamese migrant workers and Chinese marriage-migrants- it shows how, parallel to the main road of the supply chain, migrants produce invisible, digitized commercial activities. On digitized circuits, they import and export forbidden and illegal commodities to make a living and achieve upward social mobility, thus illustrating how the neglected actors of globalization contribute to its daily making in its plural forms.

[Session #3654](#)

[Panel 173 Dharma in Motion: Preserving/Propagating Buddhism in Asia](#)

Session Abstract:

The spread of Buddhism in Asia presents a fascinating journey across wide-ranging geographic regions and vastly different historical contexts. This panel examines the different techniques and media used to preserve, propagate, and contest Buddhism in Asia, with special attention to extra-canonical sources and the strategies for negotiation and contention both within and outside Buddhist communities.

Based on detailed textual research, Panelist 1 proposes magical activities performed by eminent monks were catalysts for the acceptance of Buddhism as a "foreign" religion in its early spread. Continuing this quest for the supernatural, Panelist 2 investigates the role magic and supernatural events played in the revival of Tibetan Buddhism among Han Chinese population in contemporary China, an officially atheist country. Returning to pre-modern China, Panelist 3 moves her lens from the center to the periphery, and from the textual to the visual, making a case for divine imageries as a particularly efficacious tool in preserving and legitimizing sacredness in a time of political upheaval. Panelist 4 returns to contemporary Buddhism, continuing the thematic conversation around techniques for religious conversion and transmission. She examines the contentious rise of Tibetan Buddhism in Vietnam in the age of social media and proposes two Buddhist imaginations of the physical universe that fuel this contention.

Honoring the many conversation partners in the spread of Buddhism, each panelist will first speak individually and be paired up across their historical and geographical expertise for a trans-Asia dialogue on the dual theme of magic and the making of Buddhist identity.

Ji Ho Yi (Presenter), Leipzig University

Organized Panel Session Abstract:

There were demands for magical powers in ancient society, and monastics could have provided them for the public. Among the records in the Biographies of Eminent Monks, the collection of writings about famous monks up to 519 CE in China, compiled by Huijiao 慧皎, there are stories of monks famous for their mastery of magic healing diseases, casting off evil spirits, and prophesizing. It was already noticed by Erik Zürcher in 1959 when he wrote about “anachoretēs” who meditated, performed miracles and spoke with spirits, residing in places detached from civil life. Although he did notice that this characteristic of Buddhism was also practised in royal circles in North China, he seems to regard this aspect as a unique feature of local Buddhism. Nevertheless, it is interesting that the ability to perform magic was emphasized, especially in the cases of foreign monks. Moreover, Sam van Schaik discusses in his latest book, *Buddhist Magic: Divination, Healing, and Enchantment through the Ages*, that magical activities were likely pervaded in Buddhism. In this light, this text discusses that the interest in their efficacy, including magic, would have played a significant role for those receiving foreign monks. In contrast, the monks would have had different purposes for going abroad, namely the propagation of Buddhism. With its focus on the Biographies of Eminent Monks, this article will use various historical sources to suggest that magic may have worked as one of the catalysts that facilitated the acceptance of strange things, the foreign person and faith.

Jue Liang (Presenter), Denison University

Organized Panel Session Abstract:

Does magic still dwell in the supposedly “secularized” Chinese society? In the case of Buddhism, a tradition that historically draws as much following from its display of supernatural powers as its advanced scholastic achievement, can Buddhist magic still bind us under its spell? Echoing David McMahan’s problematization of Buddhist modernism as “westernized, demythologized, rationalized, romanticized, and Protestantized, and psychologized” (McMahan 2008: 8), this paper offers a localized form of Buddhism modernism that resists these very descriptors.

Based on accounts written by and interviews conducted with Han Chinese practitioners who converted to Tibetan Buddhism, this paper discusses the explicit references to magic and supernatural phenomena in the propagation of Tibetan Buddhism in Han Chinese communities in post-1980 China. Contrary to the dismissal of all supernatural elements in religion as “superstitious” in official propaganda, magic plays a vital role in the transformative religious experience of these Han Chinese converts. These events are either performed by acclaimed Tibetan Buddhist masters or described as “naturally appearing.” When executed efficaciously, magic helps to develop faith, eliminate doubt, and provide aspirations

for the newly converted or yet-to-be-converted Han Chinese Tibetan Buddhists. Instead of seeing magic or the supernatural as no longer relevant in an officially atheist society, this paper argues that the display of magic played an integral part in the surprisingly successful propagation of Tibetan Buddhism in post-1980 China.

Clara Ma (Presenter), University of Virginia

Organized Panel Session Abstract:

Internal and external military conflicts in the ninth century China had led Buddhists to shift the center of their activities from the capitals Chang'an and Luoyang to periphery areas. As mediators of mundane and sacred realms, divine monks like Sengqie (617-710) were the best-known monks in China in this period. In textual traditions, Sengqie was always referred to as the wonderful manifestation of bodhisattva Avalokiteśvara and performed miracles for the benefits of sentient beings. Besides these hagiographic narratives, local Buddhists created sculpted figures of the divine monks to expand and sanctify his identities in order to connect local religious landscape with a narrative of unbroken Buddhist transmission in China.

This paper will concentrate on the ways imagery can be used to sanctify divine monks and to bring out a local genealogy that transcends spatial and temporal limits in the western border of China during the ninth and eleventh centuries. How does imagery narrate and expand the lives of a historical monk? How local devotees used images and literary traditions to confer historicity of saints and to mark their presence? The paper proposes that seeing the presence of divine monks through imagery as a critical mechanism to enable devotees to address the concerns of lineage and the decline of dharma.

Sara Swenson (Presenter), Dartmouth College

Organized Panel Session Abstract:

Tibetan Buddhism is gaining popularity in Vietnam. Internationally-based gurus attract converts during regular tours across Vietnam, then sustain these followings through social media outlets like Facebook and YouTube between visits. Local practitioners similarly use Facebook to organize meetings, share their personal practices, and fulfill ritual commitments, like completing a number of prostrations as a group within a set timeframe. Vietnamese followers of Tibetan Buddhism also hold that lectures and mantras transmitted by their gurus over YouTube are materially efficacious. They draw on ideas from religion and science to theorize soundwaves as vehicles for spiritual transformation. As such, they propose that the spiritual and material benefits of Tibetan Buddhism are fully accessible to them, even though few Tibetan religious leaders maintain long-term residence in the country.

By contrast, Vietnamese Mahayana Buddhists who are critical of converts to

Tibetan Buddhism argue that relying on social media makes these guru-follower relationships unstable and shallow; only regular meetings with a teacher who is physically present can result in long-term spiritual development. Tibetan converts respond to these critiques by contending that local Mahayana Buddhists have lost their authentic spiritual focus precisely because they are too caught up in worldly relationships and physical concerns about money or fame.

In this paper, I examine the tensions surrounding this popularization of Tibetan Buddhism in Vietnam. I specially analyze how converts and their critics theorize social media in relation to religion, and conclude by proposing these tensions reveal two ways of imagining the physical universe through Vietnamese Buddhist cosmologies.

[Session #3673](#)

[Panel 174 Media, Memory, Violence: Remembering and Forgetting a Century of Violence in the Asia-Pacific](#)

Session Abstract:

Asia's entry into the twentieth century has been historicized primarily by violently destructive watersheds. Paradoxically, however, the devastations wrought by imperialism, war, and authoritarianism were invariably accompanied—and often shaped—by the production of new media for documenting, contesting, and erasing violent histories and their legacies. By creatively reimagining familiar forms like monuments and innovating new mass communications technologies like television, modern memorials to violence developed to authorize and obscure the injurious foundations of modernity in the Asia-Pacific. This trans-disciplinary panel reviews political, commercial, and artistic media to assess how memorializations of violence and violent amnesias worked together to shape environments, bodies, and identities across the twentieth century Asia-Pacific. Thomas Chan addresses the development of print journalism in Republican China to construct the “addict” as a new social category based on memories of the Opium Wars. Sung Eun Kim examines how the redesigned Washington D.C. Korean War memorial commemorates shared Korean and American sacrifices by erasing Korean soldiers’ necropolitical labor from memory. Sang Eun Eunice Lee scrutinizes a South Korean television documentary on commercial fishing to assess memories of industrial development, environmental degradation, and racial sub-imperialism in the Pacific. Minna Lee analyzes video installations by contemporary South Korean artist Nam Hwayeon that reflect on the historical fragments of dancer Choe Seung-hee’s life through oceanic allusion. By interrogating the imbrication of media, memory, and violence, the panel explores how the development of media has reconfigured the memory of violence itself and, in so doing, shaped the Pacific experience of modernity.

Thomas Chan (Presenter), University of California, San Diego

Organized Panel Session Abstract:

The idea of the drug user as a ghostly, skeletal, and diseased figure is one that continues to haunt popular imaginations and justify violence against drug users across the globe. This paper examines the rise of the enduring idea of the drug user as a skeletal and ghostly figure that stands in contrast to the healthy, productive, modern citizen in 20th century Chinese print culture. In the early 1900s Western and Chinese medical experts and social reformers produced studies redefining narcotics addiction as an incurable condition resulting from any personal drug use. While in late imperial China narcotics consumption could demonstrate class status, twentieth-century studies used the historical trauma and popular memories of the Opium War to portray narcotics usage as a permanent marker of physical and moral depravity. Prior to its fall, the Qing dynasty legally codified these discourses in a 1906 anti-opium and medical associations simultaneously produced propaganda that deglamorized conspicuous consumption of opium. This paper argues that Republican-era propaganda capitalized on new developments in print culture and called for violence by portraying opium users as beasts and incorrigible wretches whom society needed to kill to protect its future and whose inability to break the habit destroyed their families, communities, and themselves. Rather than circulating only among Chinese readers, 20th century Chinese anti-narcotics print culture spread abroad to audiences in the United States where social gospel reformers used China's experiences with narcotics to further the idea of the narcotics user as neurochemically divergent from healthy, modern bodies.

Sung Eun Kim (Presenter), University of California, Los Angeles

Organized Panel Session Abstract:

In celebration of the 69th anniversary of the Korean War Armistice, on July 27, 2022, the Korean Veterans Memorial in Washington D.C. erected a memorial wall that engraved the bereaved names of 36,634 Americans and 7,174 South Korean troops who augmented US Army known as the Korean Augmentation Troops to the US Army (KATUSA). Complementing the "Freedom Is Not Free" wall and the pavement's engraving of countries that participated under the UN Command banner, the renovated memorial seeks to educate the public on the massive casualties on the side of the "Free World" wrought by the Korean War. In contrast to the belittled number of KATUSA casualty compared to Americans, the 7,174 KATUSAs perished at an astounding 20 percent rate compared to the one-digit fatality rate of US forces in the Korean War. Assigned to more dangerous and precarious operations by US and French units alike, Korean augmentees in Western UN units were extracted as necropolitical labor (Jinkyung Lee 2010; Achille Mbembe 2003), whose work was already premised on possibility of death to serve

the state and empire. This presentation argues that the strife of Korean augmentees in key UN operations, from the renowned American amphibious landing in Inch'ŏn (September 15-26, 1950) to the acclaimed French bravery in the Chip'yŏngni battle (February 13-15, 1951) that respectively overturned the tide of the warfare to recapture the capital Seoul, must be measured against the extraction of Korean augmentees' necropolitical labor in lieu of the foreign lives they stood in for.

Eunice Lee (Presenter), Indiana University-Bloomington

Organized Panel Session Abstract:

In 2016, South Korean television channel, KBS, produced episode 133 titled, "Forgotten Matroos of the South Pacific," as a part of its documentary series, "Tak'yu Konggam." Centering on the post-Korean War history of commercial fishing in the South Pacific, the documentary followed a group of sailors who went aboard albacore fishing vessels between the 1960s and 1980s into the 2010s. As the use of the Dutch term "matross," a romanticized term for sailors--which made its way into the Korean language through Japanese interaction with Dutch sailors, and entered into common parlance through popular media like songs and films in 1960s--suggests, the episode memorializes the history of South Korean sailors in the South Pacific through romanticized images of masculinity in service of its nationhood. The episode highlights the history of hardship and valor of the sailors as it takes them through various sites in their memory, from the ports in American Samoa to the cramped sleeping quarters on contemporary albacore fishing vessels. Placing the documentary in the longer trajectory of nostalgic depictions of post-war economic reconstruction in South Korea, namely the immensely successful film *Ode to My Father* (Kukcheshijang), this paper examines the gendered and racialized portrayal of post-war sailors and their positionality within patriarchal conceptions of the nation and imperial rhetorical formulations of the South Pacific as an opportunity for exploitation and accumulation. In so doing, it explores the episode as a "feel good story" that memorializes South Korean participation in sub-imperial projects abroad as necessary acts of survival.

Minna Lee (Presenter), Princeton University

Organized Panel Session Abstract:

For the past decade, the South Korean multimedia artist Hwayeon Nam (b. 1979) has pursued an interest in performance and archival memory through the historical figure of the Korean dancer Seung-hee Choi (1911-1969), whose peripatetic life, legacy, and contested diasporic afterlife betrays the promiscuous intimacies of Korea's entangled past. Touted as a progenitor of modern Korean dance, a cosmopolitan New Woman and national icon, while simultaneously denounced as a Japanese collaborator, a Communist and a dangerous woman, Choi

remains a polarizing figure in Korea's national imaginary. Compelled by these refracted legacies, Nam has worked since 2012 to track Choi's scattered archives across East Asia and Europe in order to create choreography-based multimedia works centered on not only Choi's extant archive but also the archiving process itself.

While Nam's recuperation of Choi has been celebrated as a positive contribution to the construction of a national "women's history"—evidenced by her inclusion in the Korean Pavilion's all-female group exhibition *History has Failed Us, but No More* (2019) at the Venice Biennale—I attend to the unruliness of Nam's archive and queer intimacies therein to challenge the heteronormative framework that has tied Nam's intervention to the patriarchal script of the nation. By drawing on queer feminist scholarship, I argue that in Nam's hands, the latent queerness of Choi's unruly figure is excavated from the very sources housed within the archive and brought into the present (diasporic) frame in order to create an affective counter-archive of (un)belonging and identification across multiple spaces and temporalities.

[Session #3730](#)

[Panel 175 Women UNDER Violence: Squeezing the Actions.](#)

Session Abstract:

In spite of a fast-developing economy, transformations in gender equality and female empowerment in Pakistani society continue to remain extremely slow. In addition, globalization, new technology and privatization often increase the gender divide and exacerbate inequalities often further marginalizing some women in both social and economic terms. In the four categories of "gender empowerment", "women's educational attainment", "women's health and survival", and "equal financial and economic opportunities", Pakistan is one of the lowest ranking countries worldwide. The 2017-18 Pakistan Demographic and Health Survey shows that in the age group of 15-49 years, almost $\frac{1}{2}$ of all women are illiterate compared to only $\frac{1}{4}$ of the men segment. To compound this, a pervasive gender-based violence (GBV) is an important feature of Pakistani society, which has yet to be addressed properly by the government in terms of awareness and prevention, and adequate support to the victims.

Composed of female and male early-career scholars from Pakistan, this roundtable aims at examining the issues mentioned above using local data. On the one hand, the speakers will assess the impact existing gender empowerment local initiatives have on family planning in Pakistan. On the other, they will analyze the patterns of domestic violence against women in the provinces of Balochistan and Khyber Pakhtoon Khaw that are traditionally socially and politically unstable. This discussion that will bring panelists with expertise from different locals in conflict

areas of Pakistan, will provide a more granular understanding of the social and political issues at stake. It will also provide recommendations to help bridge the existing gender divide and enhance women's access to and control over economic resources.

[Session #3743](#)

[Panel 176 Mapping Memory in South and Southeast Asia](#)

Session Abstract:

This multidisciplinary panel looks at anthropological, historical, and literary ways of memorializing space in Asia. Starting from the late seventeenth century and coming up to the present, the panelists will look at animals, surveyors, enslaved peoples, and caretakers of cemeteries and the archives (widely defined) they produce. What traces are left, in the wake of empire, colonialism, developmentalism, climate change, and historical amnesia? How do these spaces interact with the political projects of the colonial regimes and nation states in which they are found? In each case, memory and memorialization must contend with material reality and intransigent subjectivities: the topography of the Himalayas, the unruly shores of a warming planet, an inconvenient built environment, and the physicality of the archive.

Nienke Boer (Presenter), University of Sydney

Organized Panel Session Abstract:

In Saidiya Hartman's essay "Venus in Two Acts," she famously asks: "how does one rewrite the chronicle of a death foretold and anticipated, as a collective biography of dead subjects, as a counter-history of the human, as the practice of freedom?" The historical materials available to scholars of slavery in the Dutch Indian Ocean world differ from those available in the Black Atlantic, but this question, regarding the ethics of approaching the archive of enslavement, remains relevant. This paper charts an approach to the memory of the Indian Ocean enslaved, as inscribed in the court records of the Dutch East India Company (VOC). Beginning in the mid-17th century, the VOC transported enslaved persons from its outposts in South Asia, Southeast Asia and East Africa to the Cape of Good Hope. I ask what effect the inclusion of direct speech by the enslaved has in the court records from the Cape and Cochin. The inclusion of represented slave speech in court documents forms part of a larger system of legal verisimilitude that works to create plausible narratives through the inclusion of actions, direct speech, and visual descriptions, rather than exposition or summary. As such, we cannot read these utterances as accurately reflecting the words or sentiments of the enslaved. However, I argue that the incorporation of quoted direct speech, alongside other formal features unique to these records, can be viewed as a form

of textual friction that, to the contemporary reader, unsettles the hegemonic power of the archive of enslavement.

Tapsi Mathur (Presenter), Nanyang Technological University

Organized Panel Session Abstract:

European exploration in the nineteenth century was premised on the existence of a terra incognita or an unknown land that then could be made known through the efforts of sufficiently trained and motivated explorers. European Exploration in South and Central Asia, in this sense, was no different from European exploration in Africa or Australia, in that it was shaped by the anxieties of colonial officials who repeatedly remade spaces as unknown to make them fit for exploration. Yet, there was a distinctness to the physical geography of the Himalayan region, which the British in India wanted known and mapped in particular and repetitive and long term ways. This paper will examine the creation of the terra incognita in South and Central Asia to show the relevance of region to European exploration in the nineteenth century and the geography it made possible.

Kevin Goldstein (Presenter), Yale-NUS College

Organized Panel Session Abstract:

Cemeteries tell a twofold story: of those interred and their caretakers. This paper examines the history of two Jewish cemeteries founded in the Straits Settlements of British Malaya—the Penang Jewish cemetery and the Orchard Road cemetery in Singapore—and their post-colonial legacies in Malaysia and Singapore. After the Second World War, both Jewish communities dwindled, particularly in Penang, where the last member died and was buried in 2011. In turn, these historic cemeteries have experienced disparate fates: the Penang cemetery, maintained by private donations from descendants living abroad; and the old Orchard Road cemetery, cleared for development in 1983, its inhabitants transferred to a vast complex of cemeteries in the far west of Singapore, Chua Chu Kang. In recent years, Singapore has worked to increase public awareness of the island's Jewish history, incorporating it into the national narrative of multiculturalism. In contrast, neither the state government of Penang nor the federal government of Malaysia has highlighted the Jewish history of George Town, even after the city gained UNESCO status in 2008. The cemeteries thus exemplify a paradox: on the one hand, commemoration coupled with physical erasure, and on the other hand, studied neglect.

Chitra Venkataramani (Presenter), National University of Singapore

Organized Panel Session Abstract:

The polluted waters that surround the coastal city of Mumbai are frequently characterized as “dead zones,” devoid of marine life. The absence of life and the

presence of toxic chemicals are often used as justifications for furthering the state's infrastructural projects on the city's shoreline. With the rapidly changing shore as a context, this paper attends to the documentary practices of a group of marine life enthusiasts who seek out the more-than-human possibilities that bloom along a chemical edge. At low tide, the group leads a growing number of people for walks through the tide pools, pointing to species that manage to survive despite, or perhaps because of toxicity. One of the main activities of this group is the construction of a visual archive that draws on scientific documentary practices. This paper attends to the possibilities that emerge from these visual encounters both at the shoreline and in the digital archive to ask what kind of coastal futures they elicit. These encounters simultaneously recall lively pasts, defy ideas of death in the present, and call forth contentious multispecies futures borne of chemical bonds.

[Session #3772](#)

[Panel 177 Vectors of Time: Embodied and Mediated Interventions of Memory in the Shaping of East Asian Aesthetics in Art and Music](#)

Session Abstract:

This panel investigates ways in which the art and aesthetics of Northeast Asia have come to embody an archive of memory distinct from Western modes of aesthetic valuation.

Composer, multiphonic vocalist, and sound artist Dr. Ken Ueno challenges Western notions of musical composition in a piece that incorporates recorded tape. Inspired by the Shinto shrine at Ise (a millennium-old shrine that is rebuilt every 20 years), Ueno has committed to recomposing the opening tape part every 30 years, thereby foregrounding ritual as an archiving of memory.

Visual sociologist Dr. Michael Hurt explores “lanes” of aesthetic thought in the minds of young Koreans through the lens of the relatively new Instagram hashtag, #twepemi (#퇴폐미 [頹廢美]), an aesthetic that celebrates the beauty in “bad” things. The tag is influential enough that its semiotic stamp of “Visual,” defined in the hashtag, can be seen in today's photographic visuals—from makeup and shampoo commercials to traditional high fashion editorials.

Ethnomusicologist Dr. Jocelyn Clark looks at the fate of the oral transmission of long forms of Korean music in the age of TikTok. These forms must be polished over a lifetime to produce sori—the “right sound.” Clark will discuss cases where the aesthetics of jolbangmi (拙樸美), a term invoked by pansori singer Bae Il-Dong to describe the “rough beauty” of Korean musical aesthetics, is fading in the music of young “K-gugak” musicians whose aesthetic is inscribed with Western

sounds.

Jocelyn Clark (Presenter), Pai Chai University

Organized Panel Session Abstract:

A South Korean generation native to the smart phone, digital gaming, video on demand, and all that comes with Instagram, Kakao, TikTok, Cyworld, etc. is skipping over the “like” button when it comes to traditional Korean musical aesthetics and their teaching methods. Jocelyn Clark will look at the fate of oral transmission of long forms of Korean music in the age of TikTok and at a moment when the government is proposing the removal of “gugak” from elementary school music textbooks. In particular, she will discuss how pansori singer Bae Il-Dong, in his quest for sori (“right sound), resurrected a little-known aesthetic term from literature, jolbangmi (拙樸美), to describe the voice-scratching “rough beauty” of Korean musical aesthetics. While retaining that “husky” “K-soriggun” voice, young Koreans, beginning in the COVID-19 era and continuing to this day, have been building a new gugak-adjacent, marketable “K-sori” scene. Clark, the first non-ethnic Korean to be initiated into the Intangible Cultural Heritage system, will discuss ways in which the jolbangmi aesthetic is being displaced, along with the nuances of traditional Korean modes, with the Western aesthetics and sonic metrics today’s young Koreans have grown up with and will explore the implications of these evolving dynamics for the future aesthetics of traditional music on the Korean peninsula.

Ken Ueno (Presenter), University of California, Berkeley

Organized Panel Session Abstract:

In his early 20s, composer and vocalist Ken Ueno first heard Tuvan throat singers and, believing this to be his first encounter with multiphonic singing, found himself inspired to develop his own throat singing technique. A decade later, he would discover tapes he had recorded when he was only six years old, in which, to his surprise, he heard himself singing multiphonics. This encounter brought to the surface a subjugated memory inscribed in his body that predisposed Ueno to receive and take inspiration from the Tuvan throat singers and led him to compose his vocal concerto *On a Sufficient Condition for the Existence of Most Specific Hypothesis*. Ueno will unpack the dense complex of memories embedded in his concerto and trace his aspiration to recompose his concerto in 30 years to the ritual rebuilding of the Ise Jingū shrine every 20 years, both of which challenge Western metrics of memory and authenticity. Informed by scholar Alexander Douglas’ proposal that an aesthetics devoid of anthropological valence is a failure both epistemically and epistemologically, Ueno will discuss Ise Jingū and his concerto as examples of anthropological valences that represent antihegemonic positionalities in sharp contrast with Western positionalities of architecture and

music.

Michael Hurt (Presenter), Korea National University of Arts

Organized Panel Session Abstract:

For people under 30 in South Korea, Instagram is everything. It is the positive definition of the world, the summary of all categories of social existence, and the roadmap of all that is worthy of aesthetic consideration, divided into clean and distinct lanes of thought. Tweepemi (튀페미) is a Korean word for an aesthetic that celebrates the beauty in “bad” things. It is not a Korea-specific aesthetic in that it exists in other places and cultures, but its concrete expression as a serious Sino-Korean word (頹廢美) displays the special place the idea holds in contemporary Korean aesthetics, especially in Korean photography and on Instagram, where the hashtag “#tweepemi,” with its approximately 22,600 taggers/followers make it moderately popular, compared to those in the 4 to 5-digit range or others in the millions or tens of millions. It is a relatively newer tag that started small but has become a known category and term, with a visual identity that both describes and inscribes popular thought onto the tweepe aesthetic. Michael Hurt will discuss how, as such, “#tweepemi” defines a distinctive “lane” of aesthetic thought in the minds of young Koreans and is influential enough that it’s semiotic stamp of “Visual,” as defined in the hashtag, reflects its effects on today’s photographic visuals, from makeup/beauty advertisements to shampoo commercials to traditional high fashion editorials.

[Session #3773](#)

[Panel 178 Encountering Foreign Spaces through Media Sound, Image and Narrative](#)

Session Abstract:

This interdisciplinary panel brings together early career and established scholars working across East and Southeast Asia to discuss the numerous ways in which the documentation and preservation of encounters with foreign spaces help shape collective memories within and beyond the region. From the early 20th century, cross-border mobility has become an increasingly important manifestation of globalisation: through film, sound, and social media narratives the panel explores the transnational role of media in documenting and preserving encounters with foreign space. Tracing a transnational film project documenting the Sino-Japanese war, the trajectory of a hit song across borders, languages, and musical genres, noise as a form of collective memory in film, the domestication of the notion of the soundscape and the creation of a ‘Japanese soundscape’, as well as social media narratives of cross-cultural encounters in sport, the papers in this panel show how the study of history and culture in Asia can help us better understand the challenges facing scholars in the humanities in the 21st century. The panel will

highlight the importance of cross-disciplinary, cross-cultural and cross-border research on Asia and foreground the necessity for openness and diffusion between the different areas we study. At the same time, examining the upheavals posed by the fourth industrial revolution through the study of media helps us to chart a future for Asian studies that emphasises openness, creativity, mobility and cooperation.

Iris Haukamp (Presenter), Tokyo University of Foreign Studies

Organized Panel Session Abstract:

Asia is moving and has been in motion despite Western views of Asia as traditionalist and stagnant. While such narratives were able to negate the region's energy for a surprisingly long time, it was at times of conflict that they came into the open and to the screens: The Russo-Japanese War (1904-1905) was such an instance where Asian military prowess towards one of the Great European Powers surprised the world and was distributed and documented on film. Similarly, the Second World War broke the stereotype. Japan, however, adopted the very same narrative vis-à-vis its Asian neighbours and cinematically documented its advance, for instance, into China. The so-called Continental City Trilogy (Tōhō Studios) follows the army as it moves into and through Shanghai, Nanking and Beijing; the trilogy also has a relatively unknown 'step-sibling': The Comrade's Song (Senyū no uta). This paper traces the film's production history with a focus on its use of the foreign gaze. A German-based Swiss cinematographer planned and filmed this document of Japanese mobility and Chinese stagnancy. As I will argue, this adoption and transference of the Western gaze is significant in its legitimising of the Japanese advance; at the same time, we can also observe a very pragmatic utilisation of transnational flows of people, ideas and technology to further the national cause.

Lauri Kitsnik (Presenter), Hiroshima University

Organized Panel Session Abstract:

In 1977, the fledgling Japanese singer-songwriter Nakajima Miyuki was commissioned to pen a song for her slightly senior colleague Chiaki Naomi, in order to shift the latter's enka singer's image closer to that of New Music, a folk rock-influenced genre that at the time was gaining a considerable popular following. The result was the single "Rouge" (Rūju), and although it failed to reach the top of the hit charts in Japan, its protracted afterlife has been an early example of the capacity of popular music from East Asia to transverse cultural and linguistic borders. It was the Cantonese version "Vulnerable Woman" (Yung yi sau seung dik neu yan, 1992) by Faye Wong in particular that acted as a catalyst to prompt its spread across the region and lyrically set the tone for later versions. Subsequently, "Rouge" spawned a string of covers and parodies that eventually

rendered the song into languages as diverse as Turkish (Yonca Evcimik), Vietnamese (Nhu Quỳnh), Thai (Don Sornrabiab), Burmese (Aye Chan May), English (Jessica Jay), and Estonian (Kuldne Trio). This paper aims to trace the trajectory of the extended transnational journey of “Rouge” while paying attention to the shifting emphases in its lyrics and the variety of musical idioms ranging from Asian pop to Eurodance. What has enabled the seemingly swift and seamless transportation of this particular song beyond its original aim and national borders, and what might be behind its universal appeal as well as its apparent propensity for parody?

Martyn Smith (Presenter), University of Sheffield

Organized Panel Session Abstract:

Global interest in recording and mapping the soundscape has most often been seen as an outgrowth of the World Soundscape Project developed by R Murray Schafer in the 1970s and/or Michael Southworth's sound walks in the late 1960s. In Japan, concern for the soundscape is seen as emerging from the work of Keiko Torigoe, a former student of Schafer's, who, in the 1980s, translated his work and created the Institute for Kanda Soundscape Studies-the precursor to the Soundscape Association of Japan which formed in the 1990s. This paper, though, traces the history of the concept of the 'Japanese soundscape' as it emerged from the late 1960s within a local media ecology that pressed the increasing commodification of portable sound recording technology, new practices of listening to the everyday, and increasing individual mobility made possible by postwar consumerism and rapid economic growth. Sound recording, both indoors and out, boomed by the 1970s, and I examine the numerous magazines, guidebooks, newspaper articles, manufacturers' publications, and recording competitions to show how sound recording became a mediated pastime that created new ways of incorporating technological change, and understanding of sound, into everyday life. Examining how transnational understandings of modern sound and technological transformation were filtered through local understandings of the relationship between sound and space, this paper challenges the established narrative that the origins of and concern with the notion of a 'soundscape' in postwar Japan lie within western academic institutions and trends.

[Session #3797](#)

[Panel 179 The Politics of Work: Perspectives from Contemporary Taiwan and China](#)

Session Abstract:

This panel focuses on the ideology of work in the contexts of contemporary Taiwan and China. All papers investigate how work, and its related concepts, such as labor, class, occupation, and stratum, is intricately linked to the politics of modernization and urbanization in these rapidly developing economies. The first

two papers focus on 1970s and 1980s Taiwan. Lin's paper examines Taiwanese novelist Chen Yingzhen and his collection of stories, titled Washington Building Series. Focusing on gender as much as social class, Lin suggests that the literary representations of the female workers symbolize Taiwan's geopolitical and economic position within the global capitalistic system. Yang's paper argues that occupation, rather than labor, serves as the foundation on which the industries and entrepreneurship of Taiwan as "Free China" is built. In addition, he analyzes Taiwan's first television documentary project to demonstrate how film makers and producers working under the government-sponsored media projects still managed to provide a critique of the uneven development of Taiwan's capitalist society and its burgeoning consumerism. The last two papers focus on 2000s and 2010s China. Specifically, Yu's and Hui's papers delve into how the female migrant workers relate to the fashion commodities that they themselves produce. Analyzing documentary films and non-fiction writings, Yu inquires whether the Marxist concept of alienation is sufficient to articulate these laborers' affective connections with the commodities. Meanwhile, Hui complicates the discussion by considering the tensions between production and consumption, between temporality and spatiality, and between utopian impulse and cruel optimism.

Pei-yin Lin (Presenter), University of Hong Kong

Organized Panel Session Abstract:

Washington Building Series contains four stories written by Taiwanese novelist Chen Yingzhen (1937-2016) after he completed a seven-year (1968-1975) prison sentence due to his leftist ideology. The sentence that "Going to work is a big scam" in "A Day for Office Workers," one of the constituent stories of the series, powerfully encapsulates the nearly irrefragable labour-management relationship in the Marxist sense of economic production. While the series' general theme—the alienation and subjugation of Taiwanese working people—has attracted scholarly attention, this two-part paper zooms in on the gender aspect and positions the series in a larger context of Taiwan's Nativist Literary Debate that took place in 1977 and 1978 so as to explore the implications of the series. Employing close reading, the first part discusses the two different female images in the series. More specifically, in "Mountain Path," the heroine Linda symbolizes Taiwan's status of being exploited and the Taiwanese-Mainlander ethnic harmony. As for the blue-collar female worker Xiaowen in "Cloud," her diary-keeping epitomizes the insight into the unfair structure and contrasts her male counterpart's loss of idealism. Hence, it denotes Taiwan's nascent proletarian subjectivity. The second part historicizes the series against the backdrop of the Debate. It posits that while Chen's works often risk prioritizing his socialist ideology, the series can be seen as a pioneering paradigm of Taiwanese workers' literature. And the series matters precisely because of its profound class reflection, a dimension that overall remains

quite indistinct in contemporary Taiwanese literature and literary historiography.

Lawrence Yang (Presenter), National Yang Ming Chiao Tung University

Organized Panel Session Abstract:

The media representation of labor in Taiwan during the Cold War era had long been suppressed by the Nationalist regime due to its anti-Communist ideology and decades-long dominance of state propaganda and censorship. Against this highly politicized context, the image of labor or worker in the government-sponsored newsreels, documentaries, or educational shorts is usually shrouded under the discourse of postwar developmentalism, while “labor” and its implication of a leftist collective was replaced by a new public of “all walks of life”, a terrain where “craftsmen” harmoniously contribute to the capitalistic system instead of fighting against it. Occupation, rather than labor, is thus highlighted as the very foundation on which the industries and entrepreneurship of “Free China” can be built. Yet, film makers and producers working under the government-sponsored media projects still managed to subtly engage with the hidden tension, exploitation, and uneven development of Taiwan’s capitalist society and its burgeoning consumerism. All Walks of Life or Baigongtu (1986-1991) was Taiwan’s very first television documentary project that allowed labors/workers to voice themselves through interviews. With a focus on episodes produced by Huang Ming-chuan and Kao Chung-Li, I highlight how Baigongtu’s episodes act as a serial collective by weaving issues of race, gender, and ethnicities into an ambivalent ideological topography, where the temporal process of developmentalism was constantly being spatialized by the uneven distribution of, and access to, knowledge, skills, and craftsmanship. It is through this unstable serialization that the genre of process was deeply undermined and problematized.

Yu Zhang (Presenter), Hong Kong Polytechnic University

Organized Panel Session Abstract:

The bus conductor represented at once a type of low-skilled/unskilled labor that was nonetheless valued during the Maoist and early post-Maoist periods, and a form of replaceable work that was eliminated as a result of the technological advancement in the subsequent post-Mao years. Like many other occupational roles that have been rendered obsolete, bus conductors, by the end of the 1990s, have become a thing of the past in most urban areas of China. My work, through the perspective of the bus conductor, explores how a society, in the process of embracing high speed and modern advancement, began to view and review the sluggish, the tedious, and the tiresome. And what does the disappearance of replaceable labor, such as that of the bus conductor, tell us about the transition from a planned economy to a capitalistic one and the changing infrastructural contexts of urban development? The project utilizes state-run media discourses,

feature films and documentaries, avant-garde paintings, and questionnaire-survey and examines both the public discourses and cultural representations of the bus conductor and compartment to understand the relationship between replaceable/irreplaceable labor, affect, and technology from the late 1970s to the early 1990s.

Calvin Hui (Presenter), College of William & Mary

Organized Panel Session Abstract:

By engaging with recent documentary films such as Ho Chao-ti's *My Fancy High Heels* (2010), Qin Xiaoyu and Wu Feiyue's *Iron Moon* (2017), and David Redmon's *Mardi Gras: Made in China* (2005), I analyze the depictions of the production of fashion commodities in Chinese factories and the labor disciplines that accompany these processes. What intrigues me is that the female workers desire the very commodities they themselves produce. What does it mean for them to dream about fashion and consumption? What can one learn from their desires, fantasies, and imaginations? In the existing literature, scholars have analyzed this issue by focusing on the tensions between production and consumption, and between temporality and spatiality. I contribute to their analyses by dwelling on the tension between utopian impulse and what Lauren Berlant calls cruel optimism. Although these consumerist desires do not fundamentally challenge the unequal relations of production, they express the workers' collective political unconsciousness and provide raw materials for building an alternative world. In other words, consumption can also be productive. Nevertheless, these aspirational attachments can also be an obstacle to the workers' flourishing, hence cruel optimism. Through documentary films, ethnographic writings, and cultural theories, I inquire how a transmedial and interdisciplinary engagement with the migrant factory workers can offer a different vision for conceptualizing Chinese consumer culture.

[Session #3803](#)

[Panel 180 Gender at the Crossroads of Empire: Visuality, Solidarity, and Transformations](#)

Session Abstract:

This panel deals with the internal and external transformations of Asian women as they cross the borders of the empire. Japanese women in Korea/Manchuria represented in propaganda films, Dutch-Indonesian woman in love with an Indonesian freedom-fighter depicted in inter-ethnic love-story film (Han), Japanese female scholar supported by the government for her study in the US but who, at the end, resolutely chose to follow her heart in Christian beliefs (Lee), the first Chinese female doctor trained in the US who, after reflecting upon her own and other Chinese immigrants' ethnic and gender identities, decided to break away

from the Christian framework (Lin), and finally, the Republican-era Chinese female writers who turned their sweet memories of sisterhood solidarity and same-sex love in the dormitory into an emotional buttress to endure the gender-biased outside world(Hamada).

Scattered throughout Asia, these papers provide new look at the internal transformations of female intellectuals on the one hand and the desired images of women as depicted in visual culture on the other. Of particular significance is that these papers can spark a new dialogue among and beyond the panelists, on the place of Christianity in Asia regarding gender and ethnicity, or on the received convention of the visual as the primary means of “racial” identification. If identity practices can take place in visually indistinguishable “racial” contexts, what other “different logic of difference” can be used to erect and maintain the ethnic boundaries to keep the identity performers from trespassing on the guarded territories?

Seung-Mi Han (Presenter), Yonsei University

Organized Panel Session Abstract:

In contrast to the European colonialism where control of sexuality was crucially important in the forging and maintaining of the boundaries between colonizers and colonized, the Government General of Korea tried to promote inter-ethnic marriage under the banner of Japan-and-Korea-as-One-Body, which resulted in a “failure” despite razzmatazz. The epitomizing marriage of the Korean Royal prince and a Japanese Imperial princess in 1920 notwithstanding, the inter-ethnic marriages did not increase rapidly. Nonetheless, promotional magazine articles abounded, some people did inter-marry, and propaganda films on inter-ethnic love stories were also made, sometimes with the strong support of the Japanese Military Headquarters in Korea.

This paper analyzes the Japanese management of gender and sexuality as it touches upon the realm of inter-ethnic marriages and the bio-politics of the empire, and compares it with Dutch examples in Indonesia. What kinds of roles were expected of Japanese and Korean women respectively, under the tatemae of “good wife, wise mother,” when inter-ethnic marriages do not produce visually distinctive miscegenation? Two sensational inter-ethnic love-story propaganda films of a Korean filmmaker, who tried to pass, once as Hinatsu Eitaro (in Japan/colonial Korea) and later as Hu Yung (in independent Indonesia), are discussed as threads to the comparison, because his efforts to meet the standards of differing censorship authorities in Korea and Indonesia ironically testified to not only the filmmaker’s own (mis)understanding of what a multi-ethnic empire should be like, but also what the disparate authorities regarded as “suitable” for the their respective regimes.

Eun-gyong Lee (Presenter), Seoul National University

Organized Panel Session Abstract:

This paper examines the life of Tsuda Umeko from a diachronic perspective, focusing on her travels between Japan and the United States and the changes within her due to this journey. In 1871, she was the first female student in modern Japan sent to the US to study abroad. After 11 years of studying she returned to Japan. Here she worked mainly as a teacher at a girl's school for the children of the aristocracy and the imperial family. She founded a school called the Joshi Eigaku Juku (Women's Institute for English Studies, currently Tsuda University) and devoted herself to education until her death in 1929.

She apparently seemed to have led a coherent, serene life engaged in elite education. However she in fact had experienced a huge "transformation" inside herself. While her official life was primarily selected and supported by the Japanese government and Imperial family, this transformation was due to the support of American Christians and her Christian beliefs. This "transformation" was triggered by her dissatisfaction with the Japanese government and society, how they took gender discrimination for granted and rejected Christianity. This was led by her learning and the experiences that she had while on multiple trips to the United States, as well as her awareness as a Christian. Such decisions however were ultimately made to "build a better Japan"; she was aiming for the same goals that she had held during her first trip to America.

Li-Ting Lin (Presenter), Kwansei Gakuin University

Organized Panel Session Abstract:

Yamei Kin (1864-1934) is known as the first Chinese woman to study medicine in the 1880s in the United States. After graduation, she worked as a medical missionary in China and Japan. In the late 1900s, she became superintendent of a women's hospital and nurses' training program at Tientsin. As such, research on her has focused primarily on her medical activities only. In fact, in addition to her medical activities, she also gave lots of lectures around the United States, and had taken an interest in literature, though the actual situation is unclear.

Accordingly, this paper looks at Yamei Kin's conference activities and explores the influence of ethnic and gender identities of "Chinese women" on the encounters in Kin's life. Firstly, drawing on reports about Kin's lectures on American newspapers, I argue that these lectures are her means of becoming a new and independent woman, as well as opportunities to reflect upon her own identity between Eastern and Western cultures. Secondly, taking up Kin's "The Pride of His House: a Story of Honolulu's Chinatown," the paper analyzes the representation of Chinese immigrants to Hawaii. In addition, by examining Kin's essay "As We See Ourselves," I argue that Kin attempts to break away from the Christian framework and construct a society of gender equality using the traditional Chinese philosophy,

while calling for other Chinese women to get access to modern education without losing their tradition.

Maya Hamada (Presenter), Kobe University

Organized Panel Session Abstract:

This paper examines the depictions of friendship, love, and desire in the intimate space of women's dormitories in three Chinese fictions from the Republican era. Chen Hengzhe's "One Day" (Yitian, 1917), the first short story written in modern vernacular Chinese, sketches the communal life of female students in Vassar College, the author's alma mater. It marks a symbolic moment in the history of Chinese literature, associating the beginning of modern writing with the discovery of women's communal life. In pre-modern China, women had seldom been allowed to leave their homes, but modern girls' education during the early Republican period created a chance for equal communities of the same sex. Ding Ling's "In the Summer Vacation" (Shujia Zhong, 1928) is another representative example that explores homoeroticism among young female teachers living in the same dormitory. The women's dormitory functions as a filter to protect them from external pressure, but at the same time, the heroines are keenly aware that once they leave there, they will be forced to obey gender norms again. Their communal life is a paradise with a strict time limit, which is why they feel so sentimental. The third example is Yu Dafu's novella, *She is a Weak Woman* (Ta shi yige ruonüzi, 1932). It offers a male writer's perception of women's solidarity and a much more negative portrayal. It discloses considerable misogyny against women and their strong affection and bonds, a common phenomenon in modern literature

[Session #2795](#)

[Panel 181 The Unsettling Body, Mind, and Spirit in the Fringes of Modern Chinese Society](#)

Session Abstract:

Recent scholarship on modern China has extensively explored people's pursuits for modernity and nationhood, with which came the creation of new gendered body norms—from "Westernized" gentlemen and Republican ladies to militarized Nationalists and Communists. But what "irregular" types of body, mind, or spirit, be they real or imagined, could have become an unsettling element or even a threat to this grand modern picture? This panel proposes to engage with this theme by investigating three cases of representation throughout the first half of the twentieth century, namely "martialist Muslims" in Inland China, "romantic women" in Shanghai, and "madwomen" in colonial Taiwan. What connected these examples was their geographical, social, and sexual liminality, as their contemporary critics often considered them to be atypical and thus disorderly to

society. Moreover, their intersectionality informed us how the ideas of ethnicity, gender, body, and health were often intertwined or interdependent with one another. In this line, the panel seeks to venture into the ambiguous borders of China, both political and cultural. To be specific, Muslims' existence invoked China's complicated relations with Inner Asia; romantic women demonstrated both the allure and the polluting power of "the West" and modernity; and the treatment of madwomen in Taiwan witnessed the interactions between traditional Chinese conceptualization of the heart-mind and Japanese colonial medicine. In the end, we aim to illuminate how, in the representations of the body, such civilizational encounters made flesh.

Vincent Mu-chien Chen (Presenter), Independent Scholar

Organized Panel Session Abstract:

When it came to ethnic policies in Republican China, Muslims' place in the new polity was often situated at the center of the debate. On top of such anxiety toward Muslim presence was Christian polemics against Islam, which spread quickly through society as the Western view of world history became hegemonic in the educational system and the public sphere. The trope of the prophet Muhammad "with Quran in one hand and the sword in another," for example, came up regularly in public imaginations, a case of imported Orientalism that existing literature has but preliminarily touched upon. To many contemporary writers, recurring instances of conflict between Muslims and non-believers that made the headlines seemed to further "confirm" the potential menace of such a religion.

This article intends to uncover the fact that the ethnic representations of Muslims during the Republican era had a conspicuous bodily aspect. On the one hand, travel writers, nationalists, and (lay)people anthropologists often employed Muslims' alleged martialism, presumably originating from Islamic doctrines, to explain Muslims' "tendency to violence." On the other hand, as nationalists interpreted the trope of "sick men of Asia" literally as a critique of Chinese men's frail physique, many commentators also saw Muslims' "sturdy body" and "perseverance" as the antidote to China's endemic masculinity crisis. In brief, I seek to disentangle how Orientalism, nationalism, and physical anthropology contributed to such racialized representations of Chinese Muslims and, reciprocally, how some Muslim writers reacted to or reappropriated these representations for their own use.

Yu-ching Lin (Presenter), Ecole des Hautes Etudes en Sciences Sociales

Organized Panel Session Abstract:

Romanticism originated from Europe in the end of the eighteenth century as a literary, artistic, and intellectual movement. When avid reformers introduced the concept to China in the early twentieth century, it became a rebellious spirit

against traditional social values, a concept of emotional emancipation that supposedly constituted modernity. “Romantic love” was once meant to describe spiritually pure, sincere affections between men and women. However, by the 1920s, the term “romantic” become especially associated with lustful women and materialistic girls, a group that, in public imagination, plagued Shanghai.

To capture such a particular conceptualization, this paper turns to the story of Yu Meiyen (1900–28), a history that probably ranked the most sensational among numerous reports on romantic women’s life trajectories. Born into a rich Cantonese family, the young lady drown herself in the river on the way to Shanghai after several ill-fated relationships. Her tragic story was adapted into the film “A Strange Woman” (Qi nǚzi, 1928), starring Yang Neimei, an actress well known for her romantic persona. By analyzing how newspapers and magazines constructed the discourses on the miserable life of romantic women in general and of Yu in particular, this preliminary research attempts to explore how the media problematized the notion of being romantic and treat the existence of women who break conventions as a social issue. Moreover, I intend to highlight the role of the film industry, illustrating how the actress’s usual persona reinforced the negative connotations of romantic women and contributed to such a conceptualization.

Jia-yu Hou (Presenter), National Chengchi University

Organized Panel Session Abstract:

During Japan’s colonization of Taiwan (1895–1945), the family, either Japanese or Taiwanese, bore the responsibility to take charge of its mentally disordered member, who was supposed to be “the unseen” in the society. If they fled, it became the task of the police to identify and interrogate them and to send them home or into the hospital. This essay focuses on the “madwomen” (kyōjyo) who escaped from home, wandered the streets, made troubles, or died in public places, actions that made them appear in Taiwan Nichinichi Shinpo, the largest newspaper supported by colonial officials. I will discuss these women’s identities, social backgrounds, images, and interactions with people and the police while paying attention to the locations and natures of such events.

A major goal of this article is to “see” these female lunatics, including their life experiences and the plights they faced. Behind these portrayals of madwomen lay the traditional Chinese (sometimes Japanese) understanding of madness and gender, the (in)efficacy of family and charities inherited from the Qing rule in Taiwan (1683–1895), and the gender perspective on the medicalization of madness in the context of colonial modernity. More specifically, by presenting the particularity of each “madwoman” and the commonality among them, this essay attempts to demonstrate that gender shaped simultaneously female life experience and her madness and that the plights of women were the key factor in the newspaper’s portraying madwomen as worthy of sympathy.

Session #2826

Panel 182 Reading/Understanding Others: Documentation, Interpretation, and Appropriation of East Asian Art from Different Times and Places

Session Abstract:

This panel studies how outsiders have documented, interpreted, and appropriated East Asian art of previous times and different cultures. Commentators, patrons, artists, and scholars in China, Korea, Japan, the United States, and Europe, consciously and unconsciously, have read premodern East Asian paintings and sculptures from their own historical, intellectual, and cultural backgrounds. By looking into the visual and textual evidence, the panel explores the afterlives—memory making and adaptations—of East Asian art in premodern and modern contexts. In particular, Ka-yi Ho addresses the revival of the Ma Yuan painting style of the Southern Song period and its different religious implications and artistic representations in fifteen-century China and Japan. Yoonjung Seo examines Joseon paintings collected and displayed as “Chinese things” (karamono) in the Muromachi and Edo periods to delve into the Japanese (mis)perception of art with foreign origins and the provenance of Joseon paintings in Japanese collections. Pei-jung Wu analyzes the creative interpretations that stemmed from Ernest Fenollosa’s appreciation of the Yumedono Kannon and Japanese art historians’ agreement or disagreement with Fenollosa. Di Lin discusses how European scholars, at the beginning of the twentieth century, employed Japanese images representing East Asian art to interpret Gandhara Buddhist art. In sum, this panel reconsiders the possibility of reaching a faithful understanding of East Asian art based on its time and place.

Ka-yi Ho (Presenter), Chinese University of Hong Kong

Organized Panel Session Abstract:

The revival of one of the representative painting styles of the Southern Song court, the Ma Yuan style, in the Ming court has been addressed by scholars with different interests, but they have not yet reached a consensus on how this Southern Song prototype was understood and used in fifteenth-century East Asia. The Hongzhi emperor of the Ming dynasty, who famously praised his favorite painter, Wang E, as “the reincarnation of Ma Yuan,” may be the most pivotal figure to revitalize this once discarded painting style in the early Ming court. Scholars have speculated that the emperor preferred this “elegant” and “lyrical” painting style because of his cultivated nature, evidenced by the political reforms that happened in his early reign. However, the emperor was not flawless and had been criticized by his contemporaries for his behaviors violating the norms of an ideal Confucian ruler. This research, therefore, investigates the documents and paintings of Ma Yuan and his followers through the Hongzhi reign to identify the

changing meanings and styles of “Ma Yuan” and the reasons behind the Hongzhi emperor’s preference for this artistic tradition. Furthermore, Ma Yuan himself and the Ma Yuan style were concurrently popular in China and Japan during this period. This research also explores the transportation and transformation of “Ma Yuan” from an East Asian perspective.

Yoonjung Seo (Presenter), Myongji University

Organized Panel Session Abstract:

This paper explores the cultural biography and afterlives of Joseon paintings identified as karamono (Chinese things) during the Edo period in Japan. It scrutinizes the Japanese (mis)perception, interpretation, and appropriation of art with foreign origins and traces the history of Joseon paintings in Japanese collections. Korean paintings owned by shoguns or daimyo families were often authenticated as Chinese works by Kano artists. Objects of Chinese origin highlight the cultural legacy of a great foreign country and raise their social and economic values. Various agents involving the connoisseurial process, including collectors, artists, and commentators, will be thoroughly examined along with a history of collections. By investigating the process of “reception” of Korean paintings in Japanese collections throughout time and the dynamic changes that occurred around Joseon artworks, this study reveals a striking shift in the perception and function of art. This will place Joseon paintings in a transcultural context and redefine the scope and notion of karamono from multivalent perspectives. The reception history and provenance research of Korean paintings in the archipelago will demonstrate how the “nationality” of an object functioned as a crucial element in determining the identity and value of an artwork. This offers not only significant context where Korean paintings were transferred to Japan, but also vital clues to reveal how they contributed to shaping mutual understanding of the two countries in premodern era.

Pei-jung Wu (Presenter), National Central university

Organized Panel Session Abstract:

Although there are many legendary examples of the rediscovery of ancient East Asian art works during the nineteenth century, few cases are as well-known as that of the Yumedono Kannon, a seventh century “secret Buddha” in the Hōryūji temple in Nara, Japan. The spectacular incident regarding how Ernest Fenollosa (1853-1908) and Okakura Tenshin (1863-1913) made the monks open the shrine in 1884 still often appears in print today, however, their commentary on this image have been little discussed.

Fenollosa’s commentary touched on various aspects. He viewed Yumedono Kannon as an aesthetic wonder, compared it to archaic Greek art, and wrote that “a quiet mysterious smile played, not unlike Da Vinci’s Mona Lisa’s. Furthermore, he also

looked upon it as “the supreme masterpiece of Korean creation.” On the other hand, Japanese writings at the turn from the nineteenth to the twentieth century attributed this image to the Suiko period (592-628) and focusing more on its relation with the Prince Shotoku (572-621), a Japanese cultural hero. Yumedono Kannon was emphasized as an image not only to commemorate the Prince, but also to represent him.

This paper aims to reconsider these comments and to research whether and how these diversified comments affected other writings.

Di Lin (Presenter), IMT School for Advance Studies Lucca

Organized Panel Session Abstract:

In the nineteenth and early twentieth century, the archaeological discoveries in the northwest Indian subcontinent prompted the early studies of Gandhāran Buddhist art. These investigations were mainly carried out by European scholars, including British colonial archaeologists and art historians from France, Germany, and Russia. Although many of their notions are outdated, the significance of introducing Gandhāran art remains undeniable. Based on these early works, most previous studies have focused on assessing their Gandhāran material. However, a “peculiar” aspect was neglected: early European scholars used East Asian art as a cross-reference to assist in understanding various Gandhāran motifs and the connection between Indian and East Asian art. In particular, Japanese images often represented the so-called “Sino-Japanese” art, which generalized works of art from China, Korea, and Japan regardless of their contexts, and were compared directly to Gandhāran sculptures. This approach may seem far-fetched, but it was relatively common at the time and, to a certain extent, influenced the subsequent trend of studying the transmission and transformation of Buddhist art from Gandhāra towards the Far East. By revisiting several important early works on Gandhāran art at the turn of the twentieth century, such as Alfred Foucher’s *L’Art Gréco-Bouddhique du Gandhara* and Albert Grünwedel’s *Buddhistische Kunst in Indien*, the presented study discusses how European scholars applied their knowledge of East Asian art in comprehending Buddhist pictorial tradition and how these early interpretations shaped the modern views.

[Session #2879](#)

[Panel 183 Archiving Chinese Independent Cinema: Documenting the Present and Preserving for the Future](#)

Session Abstract:

This roundtable is intended to discuss the preservation of Chinese independent film culture by looking into the archival practices conducted by the Chinese

Independent Film Archive (CIFA). It also seeks to address the use of CIFA in Chinese studies and film studies. Over the past three decades, Chinese independent filmmakers and practitioners have sought to record alternative knowledge and counter-memory of history that cannot be represented or made visible in mainstream media. However, since Xi Jinping came to power in 2012, there has been a discernible lessening of independent images under the jurisdiction of the state's strict film policy. Whilst the state apparatus has effectively silenced the voices of victims and witnesses of the unsayable history and the contingent present events, the Chinese cultural memory is overwhelmingly determined by the official narrative. Chinese independent cinema, as part of Chinese film history and the history of China through the medium of film, has been subject to public forgetting due to its exclusion from the official discourse by the state. Located outside of China, CIFA supplements and challenges China's state-backed archives which are the sites of the exercise of state power over public memory and forgetting. In this roundtable, we insist on the urgency of archiving Chinese independent images as a way of remembering and reconstructing individual and collective histories, and transforming the past and the present into agency for the future. We hope to use the roundtable to generate a conversation around but not limited to the following pressing questions.

1. How does CIFA institutionalise the unofficial memory about Chinese society and independent cinema, making it public, collective and turned into history?
2. What legacy/heritage does CIFA produce through collecting, restoring and programming certain films defined as independent cinema and through oral history interviewing with people defined as key figures in independent cinema?
3. What is the relationship between the legacy of Chinese independent cinema and the history of China by and about films in the official discourse?
4. What kind of access to CIFA's collections should be granted to users in a digital era?

[Session #2893](#)

[Panel 184 Texts in Motion: Negotiating World Literature in Modern China and Taiwan](#)

Session Abstract:

East Asian literature has undergone significant changes in the 20th century as a result of the remarkable magnitude and complexity of transnational cultural flows. The distinctions between national literatures have become less clear in this age of globalization, and the mobility of literary materials has never been higher. Using China and Taiwan as an example, classical and modern European literatures served as key sources of inspiration for writers as they sought to reimagine their literary selves and examine their own emotional, cultural, and national identities.

This panel discusses diverse literary works written in Chinese that have been the result of translation, appropriation, and interpretation in an effort to show how modern Chinese and Taiwanese literature has negotiated the sources of world literature.

Shaw-Yu Pan analyzes the intricate relationship between the scientific/imperial discourse of the 19th century and Chinese literature by examining how late Qing science fiction absorbed European imperialism and the Malthusian theory of population. Wendong Cui shows how Lu Xun formed his own views of literature and nationalism that attempted to inspire the Chinese people by drawing on cross-cultural sources, such as the German sources of Weltliteratur. Shuo-win Chen investigates how modern Chinese literature was introduced to the Francophone world through the Shanghai French newspapers of the 1930s. Shuling Horng explores the correspondences between modern Taiwanese poet Chen Yuhong's poetry and Western classics. When viewed as a whole, these essays shed light on the complexities of a complicated dialogue between East Asian and world literature.

Wendong Cui (Presenter), City University of Hong Kong

Organized Panel Session Abstract:

Acclaimed as the founder of modern Chinese literature, Lu Xun has received sustained attention from academics around the world. As he spent his entire life “searching for new voices from alien lands,” generations of scholars have explored how he “transculturated” foreign literature and culture, particularly using Japanese sources. Nevertheless, although it is well known that Lu Xun also relied on German sources, his connection to them remains unclear.

This article attempts to examine how Lu Xun drew on German Weltliteratur sources by focusing on his appropriation of Johannes Scherr's *Illustrierte Geschichte der Weltliteratur* (Illustrated History of World Literature). In his essay “On the Power of Mara Poetry, Lu Xun absorbed Scherr's framework, while transforming his ideas creatively. On the one hand, Scherr integrated Hegel's and Herder's discourses on the world and the nation, and Lu Xun took Zhang Taiyan's ideas as intermediaries, accepting Herder's position of respecting national particularities and reviving national traditions in a world literary system. On the other hand, Scherr's book was featured by a romantic nationalist view of literature, promoting imagination and nationality exemplified by the Byronic poets. Lu Xun not only combined various sources to forge his own theory on imagination and nationality, but used “resistance” and “revenge” as a basis for reconstructing the genealogy and image of the “Mara poets” and striving to stimulate the “self-conscious voice” among Chinese people.

Shuo-win Chen (Presenter), National Chengchi University

Organized Panel Session Abstract:

During the late Qing and early Republican eras, the publishing market in China flourished, profoundly changing the way in which literature and knowledge were produced and disseminated. Westerners were the first to publish newspapers, and played a key role in this regard. These newspapers not only conveyed Western culture to Chinese readers, they also provided foreign readers with information on current affairs in China, including literature and culture. These publications were considered an important means of promotion of modern Chinese literature to the world, and have attracted considerable academic attention. However, compared with the attention received by English-language newspapers, there is a relative lack of research on French-language newspapers publishing in modern China. In fact, French sinology goes back a long way and has always played a leading role in the translation and introduction of modern Chinese literature. And such translations continued for decades, having a considerable impact on the acceptance of modern Chinese literature among modern French sinologists and readers.

Which modern Chinese literary works have been translated in French newspapers in 1930s Shanghai? What were their translation strategies? What impact did they have on French readers' acceptance of modern Chinese literature? And how can we interpret it? Borrowing the point of view of world literature, this paper examines the cultural connotation of these translation practices at the early republic period, to provoke further discussion about world literature, also to fill the gap in the study of the spread of Chinese modern literature to the world.

Shuling Horng (Presenter), National Taiwan University

Organized Panel Session Abstract:

This paper attempts to investigate the influence of world literature on modern Sinophone poetry, focusing on Chen Yuhong (1952-), a contemporary Taiwanese female poet. Chen's poems often relate to Western literature, especially ancient Greek and Roman myths and poetry. Her works mostly explore love, desire and female subject. They construct a new context of world literature for Sinophone poetry and expand innovative prospect for female poetics.

Chen Yuhong was born in Kaohsiung and graduated from the Department of English Literature of Wenzao Ursuline College of Languages. She stayed in Canada for many years and nowadays settle in Taipei. Most of the inspiration of Chen's poetic creation comes from Western literature. For example, in her poem "Seeking and Metaphor" (2004), her own stanzas are interwoven with her translation of the Greek female poet Sappho's poetry, thus develops a cross-cultural dialogue. Moreover, the second chapter of Chen's *Absentminded* (2016), which titled "Ancient Myths," is derived from Ovid's *Metamorphoses*. Chen also translated Louise Glück's poetry collection *The Wild Iris* and Margaret Atwood's selected poems *Eating Fire*, which also deeply inspired her writings. Judging by her writing and translation of

poetry, it is clear that Chen refers to Western literature in order to expand her subject matter of writing, to deepen her poetic themes, and to carry out her experiments in poetic forms. More importantly, the female subject created by Chen obtains the characteristics of fluidity and polysemy, which is particularly significant to the development of female self in modern Sinophone poetry.

[Session #2935](#)

[Panel 185 The Impact of Colonial Education in India and Taiwan](#)

Session Abstract:

For over two hundred years, British administrators debated the value of vernacular education in India, eventually settling on English as the medium of instruction for higher education. But school education in vernaculars was also promoted, and textbooks were written in Bengali, Marathi, and Urdu, in the nineteenth and early twentieth centuries. The politics of language continues in India as the government has a mission to standardize all education in Hindi. The colonial linguistic legacy continues, and the English language has always been viewed ambivalently. In the case of Taiwan, the Japanese occupation of East China during the Sino-Japanese War and the creation of the protectorate of Manchuria led to curious developments in education. Taiwanese scholars trained in Japan during colonial rule were employed in Manchuria; seen as traitors after the second world war, they were not celebrated despite being the first Taiwanese academics – they were either executed in China, or left unemployed in Taiwan. On the other hand, three Japanese professors who pioneered pre-history and archaeological studies in Taiwan are recognized as Taiwanese heroes. The four papers on this panel together present facets of education under British and Japanese colonial powers in India and Taiwan respectively. These are not simple narratives of colonizer and colonized, or language hierarchies in education, but complicated histories of education under colonial rule that still inform policy and public perception of the past, present, and future. The memory, preservation, and documentation of colonial histories of education is interpreted in the spirit of comparative studies.

Ku-ming (Kevin) Chang (Presenter), Academia Sinica

Organized Panel Session Abstract:

Higher education was difficult to access for colonial subjects. Academic positions were even more difficult. Throughout Taiwan's colonial period, there was only one Taiwanese professor. When Japan made Manchuria as its protectorate, and later occupied East China during the Sino-Japanese War, opportunities opened up for the small number of Taiwanese, educated in Japan or Taiwan, who aspired for an academic career. They were able to be appointed to universities or colleges which

could not recruit enough Japanese scholars to fill the positions newly created in Manchuria or left open by Chinese scholars retreating to West China. This window of opportunity, however, was short. After Japan's defeat in 1945, most of these Taiwanese scholars returned to Taiwan. As China had just fought a bitter war with Japan, these scholars were seen as collaborators with Japanese, or even traitors. Several were executed, while some others were lucky enough to find academic positions in Taiwan before they were taken up by the overwhelming number of scholars who came with Chiang Kai-shek's army in 1949. The previously colonial scholars who survived in academia constituted the first-generation Taiwanese scholars. Their history, suppressed and then forgotten until now, will be analyzed in this paper.

Pushkar Sohoni (Presenter), Indian Institute of Science Education and Research, Pune

Organized Panel Session Abstract:

Social relations between the British and Indian 'natives', educational institutions, vernacularization of science, and geographies of circulation, deserve study to understand the scientific activities and temper of the colonial period in Asia. The late nineteenth and the early twentieth centuries may be considered the high period of colonial science education, when several factors converged to create an environment conducive to the dissemination of scientific knowledge. An increasingly powerful British colonial state, a proliferation of learned institutions in the colonies, faster means of communications, and governmental mandates of improving the educational access for the 'natives' were some of the important factors in the growth of science education in India in this period. Not surprisingly, many cultural regions of the colonies were also engaged in translation movements, with attempts to convert the knowledge of the coloniser into accessible form. For example, Bengali, Marathi, and Urdu were already producing textbooks for mathematics and the basic sciences. Language as an index of attitudes to science education in the colonial period is investigated in this paper.

Wei-chi Chen (Presenter), Academia Sinica

Organized Panel Session Abstract:

Archaeology in Taiwan, like the rest of the world, began with amateurs' activities. When the Japanese ruled Taiwan, new methods of producing academic knowledge were introduced. The early anthropological and archaeological research was mainly conducted by scholars from Tokyo at the turn of 20th century. Local interests in prehistoric Taiwan were accompanied with the education in natural history in school. Beginning in the 1920s, amateur naturalists in Taiwan formed the Natural History Society of Taiwan. Local school teachers were the majority. Some school teachers also organized natural history clubs in school with their students to study

the geological and fossil specimens unearthed in the local. KOKUBU Naoichi 國分直一, ONAGA Rinsei 翁長林正, and KANEKO Sueo 金子壽衛男, were three Japanese middle school teachers AND amateur archaeologists in Tainan in the 1930s. This article discusses their early careers to tell a story of prehistorical studies in colonial Taiwan. Their field research and excavations in southern Taiwan received support from Taipei Imperial University. Their studies were published in professional journals in Taipei and in Japan. Kokubu and Kaneko were appointed as “professors” in Taipei Teacher’s School with their publications and associated with Taipei Imperial University. Kokubu became an expert in Taiwan archaeology and Kaneko a shell fossil researcher. Jointly they reconstructed cultural patterns of prehistorical Taiwan. Their brief appointments at National Taiwan University (the successor to Taipei Imperial University) trained the first generation of Taiwanese archeologists and set the foundation for professional archaeology in postwar Taiwan.

John Mathew (Presenter), KREA University

Organized Panel Session Abstract:

Beyond Macaulay’s Minute

187 years ago, a controversial Minute on Education by Thomas Babington Macaulay, a Member of the Supreme Council in India between 1834-1838, opined that a “single shelf of a good European library was worth the whole native literature of India and Arabia”. Macaulay’s Minute serves as a point of departure for western education in India, including the development of institutions as the Asiatic Society of Bengal, the Literary Society of Bombay, and the Literary Society of Madras. It was in such bodies that words like the ‘cyclone’ for a particular kind of tropical storm was coined, and where the active principles/ingredients of native medicines were determined, while entities of more applied work, such as the Calcutta Medical College, would play witness to the first dissection of a human cadaver by an Indian doctor. The ushering in of Western Education paved the path for colonial mimicry in the Presidency cities of Calcutta, Bombay and Madras, and also in native princely states. While training in English was seen to be an elite endeavour, some groups in the country took to it more than others, contributing to the heterogeneous systems of education that still characterise the country today. This paper examines the role of the English language, and debates surrounding its usage in colonial and post-colonial regimes of education.

[Session #3002](#)

[Panel 186 Collective Memory and Heritage Politics in Contemporary Korea](#)

Session Abstract:

This panel assembles a group of international scholars exploring issues of

collective memory and heritage politics in contemporary Korea. The four presenters offer ways to approach and analyze contemporary Korea from the angles of Cultural memory, heritage politics, and national identity, aiming to provide perspectives and methods on how to further facilitate research on Korea through the lens of memory studies.

Dissecting the evolution of progressive historical memory of liberation, division, and early anti-communism, Vierthaler focusses on the relationship between historical writing, former movement sphere activists and journalism in the wake of democratization, stressing a need to examine South Korea's "history wars" after the mid-2000s in a mid-durée. Adamz explores twenty-first century South Korea's transition in national identity via historic preservation and heritage restoration, highlighting how this development has exacerbated latent socio-historical issues during modernization, and showing how South Korea negotiates shifting collective memory by looking to its past in pursuit of future development.

Kim critically analyzes North Korean memory politics associated with UNESCO world heritage sites through focusing on the intersections between inter-Korean civic exchange and reconciliation, arguing that, despite collaborative efforts, there is no empirical evidence to support a causal link between cultural collaborations and peacebuilding. Finally, Akulenko examines the evolution of Korean ethno-national origins discourse in the DPRK, showing how a "Jucheization" of history after the 1960s created a tendency to define the Korean people's ethnogenesis as an autochthonous process, and how, as a result, the DPRK employs this narrative to legitimize their rule.

Patrick Vierthaler (Presenter), Kyoto University

Organized Panel Session Abstract:

Following democratization in 1987, free speech and a free press enabled progressives, as the heirs to a decade-long struggle for democracy, to openly conduct and facilitate research on Korea's post-liberation history. Invigorated by the establishment of several (progressive) research institute dedicated to modern and contemporary history in 1986-88, and publishers able to sell historical writing without fears of being arrested, the late 1980s and early 1990s witnessed the formation of a distinctively post-authoritarian, progressive, and mainstream memory community that would soon clash with conservative memories.

To date, existing studies tend to focus on either the counterculture of the 1980s or the "history wars" following a conservative backlash since the mid-2000s, omitting the years in the wake of democratization and the end of the Cold War. To bridge this gap, and to re-center this period as crucial to understand present-day South Korean memory communities, I analyze the evolution of progressive memories of liberation (1945), division (1948) and early anti-communism (1949-53)

during those years.

Building on my prior research on conservative memory constructs, I focus on the relationship between historical writing, former movement sphere activists and journalism, analyzing progressive influence on South Korean Cultural memory in the 1990s through a hermeneutic discourse analysis of mass-aimed historical writing. What is emphasized, what remains “forgotten”? Showing how both progressives and conservatives mutually enforce national myths, I argue that fact-based history, despite historiographic breakthroughs in the 1990s, does not necessarily influence Cultural memory. Instead, both camps remain trapped in an “asymmetry of remembering.”

Zachary Adamz (Presenter), University of Mississippi

Organized Panel Session Abstract:

South Korea’s current transitory national identity is visible in the role of increasing historic preservation and heritage restoration. This is examined through the exploration of a shift in political and social interests promoting cultural development and historical attributes as uniquely Korean at home and abroad. After rebranding Western popular culture, Korea now promotes a resurgent cultural confidence which is manifest through popularization and promotion of traditional arts and clothing, heritage tourism, and integrated historic preservation. However, this transition has exacerbated latent socio-historical issues during the modernization era. As South Korea increasingly looks to its past in pursuit of future development, issues surrounding colonial legacies, gentrification, and uniquely Korean cultural forms emerge. This research examines how changes in government and social perception of what should be preserved or restored and impacts on local communities. Temporal and spatial transitions are compared through reactions of displaced, remaining, and new residents, as well as tourists, within recently developed urban “traditional village” neighborhoods in Seoul and Jeonju. The objectives and corresponding expectations fall into four areas of interest concerning the (1) present perception of the “traditional village” neighborhood, (2) changing perceptions of the South Korean government on modernization and urban development, and (3) perceived role of heritage in attracting tourists and residential economic impacts. In short, this project specifically considers heritage tourism site development in Seoul and Jeonju to analyze how South Korea negotiates shifting collective memory, looking back toward the future to define what is Korean, then and now.

Mikyoung Kim (Presenter), Pukyung National University

Organized Panel Session Abstract:

North Korea is not exempted from the memory politics associated with UNESCO

World Heritage sites. North Korea's two World Heritage sites reveal idiosyncratic dynamics in terms of application motivations, the behaviors of primary stake-holders and the mechanics of preservation efforts. North Korea was not interested in preserving and promoting its cultural assets until the early 2000s. Yet the stumbling economy made the world's most secretive regime become enthusiastic about listing its cultural assets with UNESCO. Another dynamic behind the change in Pyongyang's stance was that the secretive regime wanted to accentuate its identity as the sole purveyor of traditional culture vis-à-vis the Republic of Korea (South Korea) to the world. The Democratic People's Republic of Korea now has two sites inscribed on the World Heritage List and three elements on the Representative List of the Intangible Heritage of Humanity. Despite some collaborative efforts in the cultural domain, inter-Korea reconciliation and peace-building has not been successful. There is no empirical evidence to support a causal link between collaborative cultural efforts and peace-building. The Korean peninsula, which stands still in lingering Cold War architecture, demonstrates the relative importance of hard politics such as nuclear deterrence over soft power diplomacy such as heritage conservation and management.

Vadim Akulenko (Presenter), Chung-Ang University

Organized Panel Session Abstract:

This paper focuses on the evolution of theories developed by North Korean scholars on the ethnogenesis of the Korean people at the North Korean Academy. Through a discourse analysis of North Korean primary sources, I identify four main stages in the evolution of the Korean ethno-national origins discourse in the DPRK: 1950s, 1960s, 1970s-1993 and present-day.

While initially, there were at least three theories of origin of the Korean People, in the 1960s, significant ideological changes and the discovery of the Paleolithic site of Komun Moru led to changes in the Korean ethno-national origins discourse. Subsequently, a "Jucheization" of history created a tendency to define the ethnogenesis of Korean people as an autochthonous process, leading to the gradual development of a theory of Korean origin from Paleolithic inhabitants of the Korean Peninsula since the 1970s.

As a result, present-day North Korean scientists consider the Korean nation as the oldest nation in the world, and stress that Korean civilization had emerged independently and without significant outside influence on the territory of the Korean Peninsula and the surrounding regions during the Bronze Age (or even earlier).

Taken together, this paper presents a exemplary case-study of gradual distortion of collective memory by state authorities in order to affirm the central place of

Pyongyang and North Korea in the development of the Korean people and the idea that North Korea has its own unique historical path since the Paleolithic Age in order to legitimize the North Korean regime and Juche ideology.

[Session #3082](#)

[Panel 187 From Biodiversity Change to Cultural Practice: New Directions in Southeast Asian Environmental Humanities](#)

Session Abstract:

Southeast Asia is perhaps the world's richest centre of biodiversity, but it is also a region in crisis. One of the greatest drivers of biodiversity change is the introduction and establishment of alien species. Our panel explores these transformations and the questions they raise for thinking about "Asia in motion" from an environmental humanities perspective. We draw on vernacular texts, biological fieldwork, ethnographic research, and overlooked historical sources to story the processes and complexities of biodiversity change in Southeast Asia. For example, Toh examines the cultures of conservation advocacy and how these collaborations and innovations have worked to protect iconic species in Singapore. Cho, in her paper, scales up from one species to show how the digital humanities can play a role in fostering knowledge around the histories, pathways, and impacts of non-native fauna in Southeast Asia. And yet, our panel makes clear that stories of biodiversity change are also stories of cultural practice, as documented and preserved in Teo and Rosli's papers. Teo charts the ways in which Singapore's Buddhist practitioners make sense of fansheng, or religious animal release, while Rosli draws on Malay-language sources to explicate a history of jamu and how this plant-based medicine shaped the use and circulation of non-native flora in Singapore and the wider Malay world. Collectively, our stories of biodiversity change—and the socio-cultural worlds they embody—open up new spaces and methods for thinking about "Asia in motion" and for demonstrating, more precisely and urgently, new directions in Southeast Asian environmental humanities.

Elysia Toh (Presenter), Yale-NUS College

Organized Panel Session Abstract:

What do the giant panda, polar bear and sea turtle have in common? A key part of conservation efforts, all three are instantly recognisable icons of biodiversity conservation in their respective biomes. Charismatic species have long been selected as conservation icons, in turn, helping to shape conservation priorities and thus biodiversity research. But a key question remains: how do less charismatic species—despite their ecological, economic, or cultural importance, especially in understudied regions such as Southeast Asia—find their place within conservation efforts? Often associated with food (as a protein source) or disease

(as a parasite vector), crabs were rarely associated with conservation prior to 2008. With its highly cryptic behavior, rarity, publicly inaccessible habitats, the critically endangered Singapore freshwater crab, *Johora singaporensis*, represents an unlikely and inconspicuous candidate and symbol for conservation of freshwater habitats in Singapore, much less the globally; nevertheless, the endemic species has its very own conservation strategy—the first for any invertebrate species. This paper draws from the fields of ecology, history and culture to document how an apparently uncharismatic species, *J. singaporensis* has grown to become a global known conservation icon. This Singapore story contributes to a new kind of environmental humanities, one that helps us understand Asia through the lives of uncharismatic species and the conservation cultures they inspire, highlighting the interdisciplinary nature of environmental humanities.

Tricia Cho (Presenter), Lee Kong Chian Natural History Museum, National University of Singapore

Organized Panel Session Abstract:

In recent years, introduced animal species have sparked public and governmental discussions relating to knowledge gaps in their introduction and potential impacts/benefits on the local environment. Singapore has documented a rise in the number of introduced fauna over the years, with 200 species recorded to date. Being a global trade and travel hub, the high volume and movement of goods and people to and from neighbouring states and countries further afield have reinforced these biological introductions. Pathways such as the ornamental plant and pet trade have contributed to the constant import, establishment (having reproducing populations) and spread of introduced fauna. The observed spread of introduced species has led to growing concerns: are there sufficient resources (i.e., food, habitat) for both introduced and native fauna? How have they interacted? This presentation reports on database construction through the extraction and consolidation of information from earliest published records (first publication to mention a species' presence in Singapore), documenting stories (of introduced fauna) to inform and better understand the consequences of biological introductions. These historical sources allow for the cross-interpretation of biological research with digital humanities—we seek to illustrate changes in spread of introduced fauna through interactive maps. The database will be a key source of information for academics, citizen scientists, and regulators, providing information on introduced fauna in Singapore (i.e., published subsequent records, proposed introduction pathway(s), native biogeographic region). Its applications can be extended further to public education in the digital sphere, raising awareness of the introduction and impacts of non-native fauna.

Sheryl Teo (Presenter), Yale-NUS College

Organized Panel Session Abstract:

Mercy release has become a focal point for heated public discourse in recent decades in Singapore. The practice, which entails the releasing of captive animals into the wild, is now widely discouraged by authorities and the media. Due in large part to awareness-raising campaigns by local conservationists, there is ample documentation of the disruptions these released animals—often non-native—may pose to the island's ecosystems. However, this perspective regularly conflicts with that of Singapore's Buddhist practitioners, who consider the outlawing of animal release—or fangsheng—to be an encroachment on their ritual and cultural traditions. This paper thus seeks to explore these cultural and spiritual nuances, exploring the world of mercy release on practitioners' own terms and developing a story of human-animal interactions in Singapore. Rather than assuming fangsheng practitioners to be ignorant of ecological concerns, I instead examine Buddhist Singaporeans' attempts to reconcile ritual practice with environmental concerns. The use of ethnographic interviews and historical documents helps to develop a clearer emic understanding of fangsheng by shedding light on the following questions: how and why has mercy release become a culturally and spiritually significant practice? What relationships have practitioners formed with non-human actors? How has fangsheng evolved in response to contemporary concerns about environmental change? Embedded within conservationist discourse that discourages traditional forms of animal release, this paper aims to engage meaningfully with the different narratives that have developed around fangsheng, drawing both scientific and ritual communities into a collaborative conversation about local biodiversity change.

Yusri bin Rosli (Presenter), Yale-NUS College

Organized Panel Session Abstract:

Following the onset of the Covid-19 pandemic, a gradual rise in the use of traditional medicines in Singapore was observed, such as Jamu. A form of traditional Malay pharmaceuticals made from fresh or dried medicinal plants, Jamu has commonly been associated with species such as Ginger (*Zingiber officinale*) and Turmeric (*Curcuma longa*); both species non-native to Singapore. In Singapore, Jamu was most likely to have been brought in by the Javanese community which makes up 50-60% of the Malay community in 1932. Despite its success and popularity around the region, in Indonesia and Malaysia, Jamu in Singapore did not follow a similar trajectory, with the first small Jamu shop only set up sixty years later in 1992. This begets the question: what were the factors and historical events that lead to the rise, fall and re-emergence of Jamu practices in modern Singapore? Drawing on Malay language sources ranging from botanical to cultural materials, this paper tells the story of the rise and fall of Jamu in Singapore's history through the lens of non-native plant species. The story

documents three key phases of Jamu history: the origins of Jamu and the Javanese community in Singapore, challenges faced by Jamu practices following the rise of government regulations on cleanliness and public health in the 1960s, and the re-emergence of Jamu following the global pandemic. Through the story of Jamu, this paper argues that non-native plants and their cultural uses are central to understanding Singapore's past and present in the age of environmental humanities.

[Session #3144](#)

[Panel 188 Beyond Borders: Worlding Hong Kong Stories through Literature and Its Translation](#)

Session Abstract:

'Hong Kong as Method,' proposed by Hong Kong cultural critic and writer Koon-Chung Chan, highlights hybridity as the soul of Hong Kong culture and literature. How did Hong Kong Literature reshape the images and preserve the memories of the city? How did the Hong Kong writers borrow and transform western literary theories? Furthermore, how did the literary works of Hong Kong undergo the process of translation and making various voices worldwide? This panel explores the leaps in genre, language, and narrative in Hong Kong literature to elucidate the literary and cultural connection between Hong Kong and the world from the 1970s to the present.

KA Chun HO (Presenter), Hong Kong Shue Yan University

Organized Panel Session Abstract:

The alienation of human mental states in a capitalist city has always been an important theme in contemporary science fiction. *Melody of the Night* (2009, 2019), a science fiction novel written by the renowned Hong Kong writer Albert Tam, explores this theme in depth from the perspective of the commodification of knowledge. The novel depicts a society where knowledge has become a commodity and uses the Catholic concept of the 'seven deadly sins' metaphor for the different dysfunctional mental states of seven urban characters. In addition, the novel adopts the 'hyperlink cinema' narrative structure often seen in films to show the connected destinies of urbanites. The content and form of this novel reflect the writer's deep understanding of the complexity of the structure of the modern city and the urban psyche.

To further discuss the novel, this essay intends to draw reference from the theoretical concepts of psychoanalysis, supplemented by an examination of the narrative structure, to explore the underlying causes of the characters' alienated mental state. Through a close reading of the text, the paper hopes to show that the novel reveals that commodity fetishism has become the 'religion' of the new

era. Moreover, this ideology encourages people to consume culture and knowledge as commodities without guaranteeing satisfaction by identifying themselves as subjects. On the contrary, people's efforts to consume are often rewarded with physical and psychological destruction. Finally, the characters' reflections on their condition convey a desire to gain insight into the illusion created by the abovementioned ideology.

Nap Hei Wong (Presenter), Chinese University of Hong Kong

Organized Panel Session Abstract:

Current literary criticism and research on Ng Hui Bun (1949-) have focused on modernist techniques and naturalistic themes in her novels. As for the writer's column articles in The Express in 1983, other works scattered in newspapers and literary magazines, and the relationship between the above-mentioned works and her novels, there are still few scholars who have provided profound and systematic discussions.

This paper intends to extend the statement of "becoming nature" proposed by Lo Kwai Cheung in 1995, and borrow the concept of "becoming" from French scholar Gilles Deleuze to analyze Ng Hui-bun's boundaries crossing writing strategies in narrative, theme, and genre to provide an alternative perspective on Hong Kong literature by elaborating her unique mode of writing.

Lo Lau (Presenter), Hong Kong University of Science & Technology

Organized Panel Session Abstract:

The Hong Kong author Xi Xi (1938-) has revised and published her novel "My city" in four editions since it was first published in the Express in 1975. This novel has been widely noted by scholars for its literary experiments in language style, narrative form, and novel structure. Moreover, even though Xi Xi did not specify the location of "my city", it is not difficult to find that "my city" fits in with the Hong Kong of the 1970s, so many scholars have looked at the social and ideological landscape of Hong Kong from the perspective of "local identity". In 1993, Eva Hung translated and published My City in English with the subtitle "A Hong Kong Story", which explicitly refers to Hong Kong. It is apparent that My City is an important document of Hong Kong's language, history, culture, and memory. However, after the refraction of the translation, whether the childish tone of My City and the thread of Hong Kong's image will be lost, and to what extent it will be deformed or even created by the translator, is the focus of this study.

So Wan Wong (Presenter), Hong Kong Shue Yan University

Organized Panel Session Abstract:

Yam Gong(1949-), the Hong Kong poet, is well known for his playful experiment in a hybrid poetic language that mixes English, classical Chinese, modern Chinese

and colloquial Cantonese. The poet has seldom shared his literary thoughts publicly and has kept a distance from literary circles. A few interviews between Yam Gong and other Hong Kong poets have engaged reviews' attention, leading to the discussion on how French modernist poets like Paul Éluard inspired Yam Gong in the milieu of the 70s and 80s and exploring some metaphysical thoughts with mythic imagery. Yet it still left plenty of room to understand the poetic languages of Yam Gong further. How the verbal Cantonese shapes our ways of looking at the world? How do the ideas of "Wu" (無) and "Infinity" in the East and West play a constructive role in his poetic language and relate to quotidian scenes?

This paper will discuss the ongoing process of Yam Gong's vernacular experiments on two newest anthologies published in 2022, including the poet's third Chinese anthology, *And So Moving a Stone* (Hide-and-Seek-Pekaboo), and his first English-translated collection *Moving a Stone: Selected Poems of Yam Gong* by James Shea and Dorothy Tse. Special attention will be given to the extensive use of repetition and rephrasing (also paraphrasing) and, of most importance, the act of resetting and retelling his poems in the previous anthologies, with the lens of philosophy of languages (Wittgenstein) and semiotic studies (Barthes).

[Session #3177](#)

[Panel 189 More Than Grit: Self-Improvement and Success-Making in Western India](#)

Session Abstract:

Thirty years after India's 1990s economic opening, global and transnational connections between India and elsewhere have expanded. Religious communities, educational institutions, and charismatic individuals are finding ways to expand their networks and circulate their teachings in the atmosphere of consumption and aspiration. This panel highlights four devotional communities connected to western India and the reframing of living traditions through practices that seem to acknowledge neoliberal ideas of the self and self-improvement but are not easily reducible to these. By tapping into pedagogical strategies and tracing discourses of self-improvement from "original" to contemporary practices, this panel explores religious communities' interpretation of devotional and material needs alongside their dissemination of ontologically-specific ideals of living in the world.

Based on fieldwork, the panel's four papers address the circulating dynamic between the local and transnational and the tension between preservation and introduction of the new. The first paper considers how Zoom technology supports the continuity of traditional reading practices while foregrounding Jain laywomen as potential agents of change in shaping modern Jainism. The second paper examines a Jain guru movement's emphasis on service and "self-realization," making possible a transnational public with the potential to fragment caste and community cohesiveness. The third paper examines BAPS Swaminarayan Hindu

self-shaping programmes as sites from which to trace ideas of the self and their intersection with aspirational and devotional discourses. The fourth paper explores the language of neo-liberal self-help and its insertion in a Marwadi Svetambar Jain community whose members are striving for success in transnational socio-economic contexts.

Shivani Bothra (Presenter), International School for Jain Studies

Organized Panel Session Abstract:

This presentation explores how an established traditional practice of svādhya, the principle of self-study, or reading scriptures, transforms challenges into opportunities that align with the soteriological commitment of Jains. I employ in-depth interviews with Marwari-speaking Jain laywomen in India, who identify themselves as “urban, middle-class, mercantile group,” to show how familiarizing with mobile phones and WhatsApp, viewed sceptically to begin with, has eventually led to a Religious Education movement on Zoom. Further, I examine religious education pursued both as faith formation and cultivation of devotion and how it aligns with the objectives of svādhya. The findings suggest how Zoom technology has supported the continuation of svādhya among Jain laywomen and foregrounds contemporary Jain laywomen as potential agents of change in shaping modern Jainism. Attending to the possibilities offered by the changing times and varied socio-spatial contexts has not been predicted in recent studies, especially in the emerging leadership roles among Jain laywomen.

Steven Vose (Presenter), University of Colorado-Denver

Organized Panel Session Abstract:

The Shrimad Rajchandra Mission of Dharampur, Gujarat (SRMD), founded in 2001, has the largest social media presence of any Jain organization. It broadcasts an image of Jainism rooted in contemporary spirituality discourses and practices, blending yoga, meditation, and self-help wisdom with charitable service in India, especially in rural medicine, education, and animal welfare—traditional interests and occupational strengths in Jain diaspora communities. It has an especially strong appeal among young (17-40 years old) Shvetambar Jains in India, the US, UK, and Canada. This paper examines the SRMD’s social media strategy to argue that it is manufacturing a “globalized Jainism” through “mass self-communication,” premised on neoliberal market logic—especially hyper-individualism—that circumvents the caste-based authority of traditional mendicant orders. Rather than creating a new Jain sect, the SRMD is creating a new kind of transnational “Jain public,” a discourse community for economically advantaged Jains who are inspired by Modi’s narratives of India and desire an accessible connection to their Jain, Gujarati, and Indian “heritage.” The SRMD delivers this through a complex deployment of contemporary spirituality discourses and practices that center

personal freedom and charitable service couched in modern, Anglophone representations of the “traditional” Jain soteriological path. Additionally, responding to critiques of the lack of charitable engagement in Jainism, the SRMD deploys the term “service” (seva) as an essential element of its spiritual praxis in its social media content to youth.

Hanna Kim (Presenter), Adelphi University

Organized Panel Session Abstract:

In India, coaching classes for becoming the “best possible you” are flourishing alongside private classes for comportment, dress, and etiquette. The reasons for these para-educational services are clear: landing the dream job and desired lifestyle are not, in reality, attainable for many. This paper looks at Integrated Personality Development Course (IPDC), an online youth programme developed by the BAPS Swaminarayan community in Gujarat, India, for college-going students. From websites, course materials, and videos featuring IPDC content and students, IPDC emphasises the cultivation of a self and self-presentation that draws from devotional and aspirational discourses. This paper examines ideas of self and society that can be traced from within IPDC content. What ideas emerge from the IPDC content that suggest their intersection with circulating and neo-liberal notions of self and success?

From its location in a society and nation in motion, IPDC provides anchoring self-help tools for young people to approach and ideally achieve prosperity and a contented life. Furthermore, underneath the mantle of aspiration and possibility that it promotes, the IPDC content offers strategies for managing desires and disappointments. Overall, in its emphasis on success as dependent on a pragmatic re-shaping of the self through relationships in addition to the importance of acquiring the necessary attitudes for overcoming setbacks, IPDC offers one model for attaining the good life that both critiques and accommodates neoliberal conceptions of the self.

Whitney Kelting (Presenter), Northeastern University

Organized Panel Session Abstract:

Among the Gujarati and Marwadi Svetambar Jains with whom I have researched for decades, I see a rising trend of “educational” and “social work” programs centered on “self-improvement” efforts. These self-improvement efforts were, for women, dominantly organized by a wealthy English-speaking woman married into one of the wealthier Marwadi families and, for men, organized by the mostly English-speaking Gujarati Jain Social Group. The English language neoliberal discourse has become the vocabulary of the “modern.” For the Jain woman in the congregation, educational programs have centered on modern childrearing, women’s reproductive health, and keeping “fit” and specifically differentiated from

the “old-fashioned” women’s singing circles. Among the men of the Jain Social Group previous caste-based community programs are labeled as “social work” generally centered around blood drives and charitable donation and are explicitly contrasted with older caste-based groups that still serve key social reproduction roles, particularly in organizing marriage fairs. These two come together in couple centered social events that posit the nuclear family as the modern Jain family. This paper shines light on how the modern and neoliberal self-help language works its way into the local Jain community especially amongst those striving for success in transnational socio-economic contexts.

[Session #3213](#)

[Panel 190 The History of Decolonization and Affective Archive](#)

Session Abstract:

This panel looks at the distorted memory politics in regard to the Democratic People’s Republic of Korea (DPRK), South Korea, and Japan. In this panel, the participants read and analyze texts from Asia that exist as part of an “affective archive” of the history of post-colonialism. First, Kida analyzes the accumulated memories and emotions shared by common people in the so-called “propaganda” art of the DPRK in the context of post-colonialism while also considering the very existence of this art itself. The contribution by Cho traces how a female Zainichi journalist-activist has portrayed the histories of post-colonialism and transnationalism within the intersectional archive of minority experience. Azusa observes how representations of Korean women in the Japanese-language works published in Korea near the end of the colonial period often emphasize how the subjecthood of “national citizenship” was often regarded as a problem of male characters. Finally, Lee views BTS atomic T-shirt controversy as a case of a competition over memory politics on online space as global politics sphere, and argues that this case manifests specific practices by a pop culture fandom, mostly made up of women, which has intervened in transnational memory politics.

Jeeheng Lee (Presenter), Institute for Gender and Affect Studies, Dong-A University
Organized Panel Session Abstract:

In this article, I discuss the BTS t-shirt controversy when one member of BTS was found to have worn a t-shirt depicting the nuclear bombing of Japan toward the end of World War II. The controversy is of interest to us today because it is a relatively recent example of how a global community, mostly made up of women, engaged in a heated online debate over the politics of transnational memory. The controversy triggered by the a-bomb t-shirt went on to trigger a much larger and profound debates on the different memories of World War II and on history revisionism and the failure of public history education. All this controversy thus

culminated into the White Paper Project, which deals with the comprehensive scope of reactions from the global BTS fandom and the media and highlights the importance of “true history” as a weapon against history revisionism. On online space that is emerging as global politics sphere, it is an example of a competition over memory politics, and it contains specific practices by a pop culture fandom, mostly made up of women, which has intervened in transnational memory politics.

Emiko Kida (Presenter), Otani University

Organized Panel Session Abstract:

A considerable number of post-colonial countries have adopted the dominant logic and economic structures of their former occupiers while collaborating with their ruling classes to achieve economic growth. Countries belonging to the socialist block, which since liberation have professed to champion the values of anti-imperialism and anti-colonialism, have been stigmatized as dictatorships, making it difficult to discuss the significance of the anti-colonial struggles that have occurred in these countries.

In this presentation, I attempt to offer new insights on socialist art, particularly the art of the Democratic People's Republic of Korea (DPRK), in the context of post-colonialism. Artworks of the DPRK have been regarded by collectors as rare works of contemporary socialist realism, and these works are gaining considerable interest as painted works of sensationalist propaganda.

In the West, artworks from the DPRK art are often understood using a stereotypical approach that sees them as excessively praising the country's leader or functioning to protect the DPRK system. These analyses are always accompanied by political contempt or ridicule. This sense of contempt comes from a simplistic reading of the DPRK that employs the frame of pitiable citizens of the DPRK blindly following the rule of the dictator. However, DPRK works also reveal an accumulation of shared memories and emotions that elude such simplistic readings. By summoning the memories of anti-Japanese guerilla fighters and the victims of Japanese colonialism, these works promote a consciousness that ardently resists imperialist pressures.

Azusa Takahashi (Presenter), University of Niigata Prefecture

Organized Panel Session Abstract:

In this presentation, I discuss representations of Korean women, including Kim Sa-ryang, in Japanese-language works published during the late colonial period. Japanese-language works published by Korean writers at the end of the colonial period have been regarded as irrelevant to discussions of the militaristic fascism of imperial Japan. Recently, however, these works have begun to be discussed as works that reveal the formation of a colonial Korean subjectivity that was at odds

with that found in the “national literature” of imperial Japan. As a result, a new body of scholarship has emerged that is trying to reevaluate the “assimilationist” and “collaborationist” elements found in the Japanese-language works of Korean writers of the 1940s, which have previously been understood simply as “pro-Japanese” literature. I specifically focus on how the subjectivity of “citizenhood” in these works is primarily discussed as a problem of male characters in these stories. If attention is paid to representations of women in these Japanese-language works, it is possible to consider how these writers portrayed the experiences of women. In this article, I reinterpret these works from the perspectives of the female characters by focusing on the representations of Korean women in Japanese-language works written in the late colonial period. These works make possible new interpretations regarding Japanese works of the late colonial period.

Eunae Cho (Presenter), Dongguk University

Organized Panel Session Abstract:

In this presentation, I discuss the case of female Zainichi journalist-activist Park Su-nam, who became well-known in post-war Japanese society through her exchange of letters with prisoner Yi Jin-woo, who was ultimately executed for their involvement in the Komatsugawa High School Incident. Additionally, while concentrating on the existence of historical figures, the body, and voices within the intersectional minority archive, I explore the possibility of recontextualizing the position of testimony. In particular, I focus on the 1960s to the 1980s, a period during which Park Su-nam’s activism was transitioning from a focus on writing to documentary, and compare the formal characteristics of polyphony and testimonial documentary within her two respective modes of activist work. I also reveal the aspects of disconnection and continuity that can be observed in representations of colonial and transnational histories after she broke with the largest Zainichi organization at the time, Sōren. In 1980s, she began recording the polyphonic voices of liminal subjects being suppressed and marginalized by (neo)colonialism and the Cold War, including Hiroshima bomb victims, victims of forced labor, Japanese military “comfort women,” and victims of the Battle of Okinawa. This work was also part of the genealogy of “listening and writing” (kikikaki) performed by Japanese women writers on coal miners and patients of Minamata disease. By demonstrating how historical figures, bodies, and voices combine to result in the (impossibility) of narrative integration in Park Soo-nam’s writings and films, I re-examine the issues of intersectionality and self-determination that surround minorities.

Session #3307

Panel 191 Whither China’s “State Feminism”? the Divergence of Women’s Policy

Agency and Women's Political Representation in Post-Reform China

Session Abstract:

For the first time in 25 years, the newly appointed Chinese Communist Party's (CCP) Politburo has no female members, breaking the norm of having "at least one woman". Underlying this major shift is the long-standing debate of how state feminism unfolds under the CCP's authoritarian governance in the Xi-era. On the one hand, the women's policy agency, the All China Women's Federation (ACWF), plays arguably a critical role in improving Chinese women's political, social, and economic status. On the other hand, women's absence from China's top leadership and the State's continuous repression on feminist activism contradict its ideological promise on gender equality. How should we understand the nature of state feminism in today's China? What is the relationship between Chinese women's inclusion in politics and the ACWF's supposed role? What is the implication of China's state feminism on women's political underrepresentation in other Asian countries?

This panel draws together empirical and theoretical reflections on Chinese state feminism from two angles supported by both quantitative and qualitative data: the changing positioning of the ACWF and its increasingly marginalised role in the Xi era (Cai and Zhou), and the gendered promotion pathways of female Party-State officials in China's subnational political leadership positions (Chen and Jiang). Together with our discussants, Professor Ling Han, sociologist working on gender in Asian society, and Professor Zheng Wang, feminist historian and theorist of China's state-feminism, this panel hopes to bring forth new theoretical synergies and empirical knowledge in the field of gender and politics in Asia.

Minglu Chen (Presenter), University of Sydney

Organized Panel Session Abstract:

While the number of women in key political roles has been steadily improving at a global level, since its early days the Chinese Communist Party-state has had few women in positions of power and this has only worsened over time. This paper explores the factors underlying the gendered character of Chinese politics by looking into the division of labour among male and female leaders in China's provincial jurisdictions. Through a systematic examination of an original dataset of the appointments of governors and deputy governors in China's provinces, it aims to identify the possible patterns of female leaders' access and exercise of power, i.e. whether women are likely to be put in charge of less significant positions and areas as commonly assumed. The existing scholarship argues for a positive correlation between a jurisdiction's economic growth and its officials' career opportunities. If it's established that women are given fewer positions of economic responsibilities, this suggests that female political leaders have fewer opportunities

for promotion for the lack of necessary credentials. Alternatively, there could be other possible areas of responsibility that explain female elite trajectory consequences.

Junyi Cai (Presenter), University of Sydney

Organized Panel Session Abstract:

“State feminism” has been widely discussed with reference to institutionalised politics. While discursive institutionalism tends to examine the relationship among actors in institutional structures from a communicative power perspective, this has not been widely applied to understand how state feminism is constructed through discursive power. Drawing on Ernesto Laclau and Chantal Mouffe’s post-structuralist political theory, this paper argues that state feminism in China should not be understood simply as a substantial institutional operation, but rather as the product of a discursive field in which its meaning is continually signified by changing hegemonic discourses across periods of cultural and political change. State feminism itself, this paper argues, is constituted at a symbolic level as a practice of articulations. Beyond evaluating the effectiveness of women’s institutions, this research particularly considers the wider social-cultural environment and the political factors affecting how the state feminism framework has been shaped within particular historical and political conjunctures. Based on analysis of selected campaigns of the All-China Women’s Federation (ACWF), this paper further argues that the ACWF has been a contradictory agent which attempts to carry out feminist practise within the state by constantly seeking spaces for women’s representation, but also simultaneously represents the party-state’s discursive closure in defining what matters for women. This paper takes a first attempt at combining the perspective of discursive power and state feminist theoretic framework, with a specific focus on China, and offers an alternative perspective contributing to how feminist political theorists consider what state feminism might mean.

Xinhui Jiang (Presenter), Nanjing University

Organized Panel Session Abstract:

In politics, interactions between institutional rules and gender norms put women at a disadvantage not simply by excluding them but also by shaping the routes they take to office and the portfolios they hold. While comparative research of gender and politics has produced a sizable literature on women’s appointment to cabinet positions in democracies, we know surprisingly little about appointment practices in authoritarian contexts at the subnational levels, that is, where “things actually get done.” We address this theoretical gap by using a dataset of the resumes of 3,681 political appointees in subnational China (2003-2020). We show that subnational Chinese politics fulfills most of the criteria proposed by comparative scholars to

evaluate whether an institution is gendered: 1) Women's career patterns are different from those of their male counterparts; 2) women get assigned more feminine posts, while masculine posts provide more opportunities for promotion; and 3) women's social backgrounds differ from men in terms of age and ethnicity—in particular, women are more likely to be ethnic minorities due to the Chinese Communist Party's bundling of different quotas. The findings help advance the literature on gender and politics with both regime types and the level of research showing that gender's effect transcends the dichotomy of democracy and autocracy, as well as national and subnational politics.

Yunyun Zhou (Presenter), University of Oslo

Organized Panel Session Abstract:

Institutionally speaking, state-feminism is manifested by a strong women's policy agency (WPA) that facilitates women's bargaining power in state bureaucracies. It remains underexplored, however, why women's rights deteriorate under state feminism, and what the institutional factors that could account for it are? Using China's post-socialist gender governance as a case study, this article examines a more nuanced understanding of Chinese state feminism and its transition from the insider to symbolic type of state feminism. It also discovers the institutional paradoxes beneath China's illiberal state feminism, including: 1) interest consolidation vs misrepresentation, 2) coalition-building vs repression 3) institutionalisation vs bureaucratisation, 4) political integration vs parallelism. This article finally elaborates on the development of 'political parallelism', where the state-sponsored WPA, entitled to a gendered and secluded political space, inevitably becomes segregated from the mainstream sphere of governance. This article contributes to the current scholarship of state feminism analysing unintended institutional results of a single dominant WPA sponsored by an illiberal state.

[Session #3317](#)

[Panel 192 Pop Cultural Mediations: Pop Representations of the Nation, Religion, Society, and the Self](#)

Session Abstract:

Pop culture is still a troubled area of study. Pop is often denounced as a field of cultural production given to exaggeration and distortion, and therefore failing to faithfully represent the objects it depicts, whether those objects are psychological interiority or national culture. Yet pop also has a phenomenal ability to cross borders, transgress cultural and linguistic barriers, and recirculate cultural images and memes through society. To a large extent pop determines what Stuart Hall calls the "regimes of representation," of a culture, the "accumulation of meanings

across different texts... the whole repertoire of imagery and visual effects through which 'difference' is represented." For that reason, power often attempts to either appropriate pop or subordinate it to other representations as a means of control. This innovative panel examines how the regimes of representation in pop culture function in a transnational Asian context, examining pop phenomenon from Japan, China, and South Asia. Papers in this panel examine variously how pop cultural texts can be used to represent society with a degree of faithfulness, or faithlessly present a distorted representation convenient to various interests. We also examine the ways that pop texts can recirculate images of myth, tradition, and religion throughout contemporary society and provide new social commentary through their representations of these (normally) closed-off realms so important to identity.

Dawn Grimes-MacLellan (Presenter), Meiji Gakuin University

Organized Panel Session Abstract:

This paper explores how the learning objectives of courses on Japanese society can be addressed for students both in Japan and at home through the films of Koreeda Hirokazu, whose film themes align with the scholarly literature on Japan. Films such as *Shoplifters*, *Like Father Like Son*, and *Nobody Knows* introduce contemporary social issues including marginality, poverty, family conflict and child abuse, giving students a safe front-row seat to explore these social issues and how they unfold in a Japanese context. Further, as Koreeda's films address these issues in all their complexity, they prompt students to reconsider their preconceived notions and sometimes stereotypical views of Japanese culture. Through intimate conversations between fully-developed characters, layered story development and careful dialog, Koreeda provides a realistic vehicle to highlight linguistic and cultural concepts that can enliven classroom learning and inspire continued study. It is often assumed that an in-depth exploration of contemporary international society requires students to be living in the country. While there are certainly advantages of having students in-country, as they are motivated to probe the interactions they see around them, this presentation concludes with a discussion of ideas for using these films in courses on Japan to promote an immersive educational environment for students in classrooms both at home and in Japan.

Astha Chadha (Presenter), Ritsumeikan Asia Pacific University

Organized Panel Session Abstract:

Popular culture in South Asia has long been assumed to be a bridge between conflicting neighboring states by demonstrating cultural closeness and cross-border religious affinities among audiences. Employing Anderson's "imagined communities" thesis, the paper examines the transforming nature of nationalistic films in South Asia, particularly in India and Pakistan, from reflecting religious-tensions, to creating "imagined" religion-based national identity narratives.

The paper argues that this recent shift from reflecting "imagined communities" to "reimagining imagined communities" on screen endangers further the possibility of cultivating any cultural closeness, by on-screen antagonization of religious communities, or their complete lack of screen space in cinema. The paper studies South Asian films surrounding historical issues of cross-border infiltration, refugees and terrorism, as cultural products that reflect current domestic political anxieties on one hand, but could further endanger improvement in regional relations, while also alienating religious communities within the nations.

Jose Rodolfo Aviles Ernult (Presenter), Ritsumeikan Asia Pacific University

Organized Panel Session Abstract:

This paper explores the uncanny and trauma in Hayao Miyazaki's 2001 animation *Sen to Chihiro*. The paper first establishes characteristics of a Magical Realist cinema, and argues that *Sen to Chihiro* is a magical realist film that follows the journey of the protagonist Chihiro, through the cycle of Trauma in the spirit world (established in the paper as part of Freud's Uncanny). The character's experiences follow a loss of memory, self and identity in the bathhouse, in line with the cycle of trauma (established in the paper as a characteristic of magical realist cinema), culminating in regaining of old self only after the trauma is dealt with and identities have been reconciled. The cycle of trauma is an experience of twilight, wherein the film depicts parallels with Japan's lost identity post WW2, leaving the nation in a twilight of erstwhile colonial power and subsequent loss of territories and militaristic agency, leading to denial of the past. Any culmination and resolution can only be achieved through a recognition and reconciliation with the past.

Yuhan Wang (Presenter), National Taiwan University

Organized Panel Session Abstract:

Guqin culture, which has reemerged as a result of national studies fever in China in recent years, has been able to flourish through new channels of presentation and new platforms of cultural exchange, giving rise to a new generation of Guqin enthusiasts who have developed new interpretations and compositions of Guqin music that are different from the traditional Guqin culture: Guqin Pop Music. Through the analysis of the prevailing phenomenon of Guqin pop music, this paper explores the cognitive process between the modernity and nostalgia of Guqin enthusiasts in the context of globalization and informatization. Under the change of participating agents from elite intellectuals to normal people, the issue of how to continue the integrity of cultural identity sought by Guqin culture becomes a question with room for discussion. Through the re-understanding of Guqin culture reconstructed in contemporary times, this paper highlights the conflictuality of cultural inheritance and preservation, and how traditional Guqin culture continues

to seek its own cultural identity to prove the value of its existence in the face of the power for inheritance of the imagination of a nation-state. The prevalence of Guqin pop music and the development of Guqin culture echoes the critical potential of contemporary issues

Christopher Smith (Presenter), University of Florida

Organized Panel Session Abstract:

Ichikawa Haruko's ongoing manga and anime series *Hōseki no kuni* (land of jewels, translated into English as *Land of the Lustrous*), depicts a deep future where an apparently Buddhist monk watches over a species of crystalline humanoids. Meanwhile, immortal metahumans on the moon have lived for so long that continued existence is painful, yet they cannot die. Their only hope is the monk, who is actually an android named Kongō, a praying machine left behind by humans of the past. If they can convince Kongō to pray for them they can move on to another existence. Yet Kongō refuses because he does not recognize these metahumans as human.

With Japan's society aging, care work and affective labor are increasingly being mechanized in institutions like hospitals and nursing homes. This has even begun to extend into religious "labor:" for example, an android now at Kodaiji temple in Kyoto which recites the Heart Sutra. This paper argues that *Hōseki no kuni* extrapolates from this trend to explore the dangers of outsourcing religion to machines. Kongō himself is depicted as a deeply compassionate, gentle, ideal monk. The text does not argue that machines in charge of caring for human souls will betray the trust placed in them, but rather that by outsourcing spiritual affective labor humans risk losing sight of their humanity. Ultimately, the text speaks to anxieties about what might be lost as more and more affective and communicative labor is performed by artificial intelligences.

[Session #3349](#)

[Panel 193 Antiquarians in Action: Documenting Objects and Customs in Early Nineteenth-Century Japan](#)

Session Abstract:

This panel focuses on antiquarianism as an important social and cultural phenomenon in early nineteenth-century Japan. Each panelist introduces primary sources that illustrate different dimensions of this phenomenon: the formation of human networks and mechanisms for sharing and disseminating information; an emphasis on material objects and customs as well as text-based knowledge; the extension of investigation to new and unconventional areas; the bearing of gender on both the objects and process of investigation.

Through an analysis of participant records, Margarita Winkel demonstrates how

the regular gatherings of the antiquarian “Society of Curiosity Lovers” encouraged the exchange of information between people of diverse backgrounds and interests. Mijin Kim brings out the overlap between antiquarianism and horticulture as seen in the popularity of breeding different varieties of morning glory and iris. Fumiko Kobayashi uses Ōta Nanpo’s writings on the Yoshiwara pleasure quarters to show how antiquarianism evolved to incorporate the investigation of uncanonical subjects; she also uncovers the presence of a woman’s voice behind Nanpo’s text. Maki Nakai addresses classical court customs and dress as a major component of antiquarianism, highlighting the few attempts to investigate women’s dress within an androcentric scholarly tradition. Bettina Gramlich-Oka introduces the activities of the daughter and wife of daimyo, Naitō Shigeko, as a collector of records documenting customs.

Instead of designating a separate discussant, the panel will seek to foster dialogue and audience participation by having each panelist incorporate a brief initial comment on another panelist’s paper.

Margarita Winkel (Presenter), Leiden Institute of Area Studies

Organized Panel Session Abstract:

The “Society of Curiosity Lovers” (Tankikai), an antiquarian society discussing a wide range of objects, held monthly meetings in 1824 and 1825. Central members were the young and ambitious merchant Yamazaki Yoshinari (1796-1856), whose most significant scholarly contribution has been the historical research and recordings of the forty-seven loyal retainers of Akō Province, and the popular author Kyokutei Bakin (1767-1848), who published several research collections of folkloristic and historical items subjects, natural history, and customs. Other members were high-ranking officials like Tani Bunchō (1763-1840), who, besides his duties as a government official, was an antiquarian and a painter. Bunchō had traveled to many remote areas of Japan to record and depict shrine and temple treasures and other objects of interest on behalf of senior councilor Matsudaira Sadanobu (1759-1829). Another regular attendant of the meetings was Yashiro Hirokata (1758-1841), a scholar, calligrapher, and high-ranking official, who was, like Bunchō, a central figure in Matsudaira Sadanobu’s efforts to record Japan’s past. The various backgrounds of attendants resulted in a wide variety of objects, including seals and coins, stones and shells, utensils, clothing, local and exotic paraphernalia. Two members as far as we know, Yamazaki Yoshinari and Kyokutei Bakin, have left records of these meetings. Their testimonials reflect the variety of objects presented by various members, and summarize the discussions held. In my presentation I will highlight their individual efforts and differences in memorializing, preserving, and documenting these meetings and the objects presented.

Mijin Kim (Presenter), University of Ulsan

Organized Panel Session Abstract:

This presentation examines records kept by amateur plant lovers in the nineteenth century about irises and morning glories to show how such records helped to spur successive horticulture booms. In the Tokugawa period, it is said that there was a plant loved in each era, beginning with the azaleas of Genroku (1688-1704), and the chrysanthemums of Shōtoku (1711-1716). The flowers that attracted favor in the nineteenth century were morning glories and irises. A boom in breeding these flowers extended across social statuses, engaging such as shogunal retainers, scholars, and townspeople. During the Bunka-Bunsei period (1804-1830), interest in morning glories increased among intellectuals, as shown by the publication of books like Minegishi Masayoshi's (n.d.) *Chōsen chinka asagao shū* (Encyclopaedia of Exotic Morning Glories; 1815), and Shijian Keiei's (n.d.) *Asagao sō* (Collection of Morning Glories; 1817). In 1817, Oyamada Tomokiyo (1783-1847), a scholar of Japanese classical literature, and the antiquarian merchant Yamazaki Yoshinari (1796-1856) participated in a gathering of morning glory enthusiasts at the Yakushi hall in Kayabachō. The horticulture boom saw its demise during Mizuno Tadakuni's (1794-1851) Tenpō Reforms (1841-1843), but the interest in horticulture continued. The shogunal retainer Matsudaira Sadatomo (1773-1856) was interested in the breeding of irises and published the results of his research on this subject in books such as *Hanashōbu baiyōroku* (The Record of Iris Cultivation; 1855). Furthermore, the 1850s saw a boom in the cultivation of unusually shaped mutant morning glories that were bred from earlier forms, reinforcing the interest in morning glories.

Fumiko Kobayashi (Presenter), Hosei University

Organized Panel Session Abstract:

In this talk, I will discuss Ōta Nanpo's (1749-1823) efforts in collecting information about the history of the Yoshiwara pleasure quarters from its beginning in the early seventeenth century. I will trace chronologically his own writings, his inscriptions in old books that he collected, and his stories based on others' recollections, especially by elders, which shows how he developed his interests unorthodox subjects such as brothels, courtesans, and things related to them along with general antiquarian interests for the authentic subjects. The way he organized and integrated the information about the Yoshiwara clearly shows that he had the desire to compile historical documents for the future about the facts which tended to be regarded as trivial matters and may be easily lost.

Nanpo's history of Yoshiwara has been written based on the sources mostly left by men, and women were no more than the objects of narratives. With one exception: Nanpo's mistress, Oshizu. As the only female informant and, moreover, as someone who used to be a courtesan in one of the brothels in the Yoshiwara,

Matsuba-ya, she explained to Nanpo the customs of calendrical events in the house she worked for. The detailed record, titled Shōrō-shigo (Private Accounts of Matsuba-ya; 1788) is thus one of the precious works that preserved the memory of a courtesan.

Maki Nakai (Presenter), Meiji University

Organized Panel Session Abstract:

This presentation examines how nineteenth-century antiquarian scholars investigated and documented the customs of female imperial courtiers, especially their dress, hairstyles, and makeup. The study of court manners and customs flourished in the Tokugawa period, stimulating the investigation of historical artifacts and revival of classical styles. Although originally associated particularly with the Kyoto nobility, such studies also came to attract the interest of others. Several scholars situated in Edo, including Matsuoka Tokikata (1764-1840) and his disciples, devoted themselves to the exhaustive collection of sources and scrutiny of imperial court customs. Most works on court manners produced over the centuries were written by men and focused primarily on male activities and dress. This was largely true of the Edo scholars as well. Nevertheless, there were a few notable efforts to explore female dress and cosmetics, motivated in part by interest in interpretation of The Tale of Genji. This presentation will focus on two of these efforts: (1) the research of Matsuoka Tokikata and his son Yuki Yoshi (1794-1848), whose concern for practical details such as textile patterns and dressing techniques brought new approaches to this field; and (2) the investigations of Santō Kyōzan (1769-1858), who used artifacts and textual sources to explore the history of customs related to women. Kyōzan's Rekisei jōsōkō (History of Women's Dress; 1847), which takes up mirrors, combs, and various female hairstyles, is the most outstanding work of the time on this topic.

Bettina Gramlich-Oka (Presenter), Sophia University

Organized Panel Session Abstract:

Born in Edo, Naitō Shigeko (also known as by her Buddhist name Jūshin-in; 1800-1880) was the daughter, sister, and later wife of daimyo, and thus belonged to a distinct group of privileged women who led a stationary life until they were required to leave their homes in Edo when the alternate attendance system was first suspended and later abolished in the 1860s. The rare access to the records of one of the highest-ranking women of the late Tokugawa period, offers researchers many opportunities to discover particulars of their lives which are not too well-known. Naitō Shigeko's four travel diaries which she wrote and illustrated during her travels to and from the Nobeoka domain have been already introduced. This talk will focus on Shigeko's collection of other records, which include a variety of her own writings but also texts she copied. My discussion will detail the

interests of Shigeko in antiquarianism as well as her description of customs and manners of the past and present. One of the objectives of the talk is to consider whether gender matters in that Shigeko is a female practitioner of antiquarianism.

[Session #3375](#)

[Panel 194 Entangled Lives: Views from Homeland and Hostland](#)

Session Abstract:

This panel examines the various stories and experiences of Indonesians in their home country and overseas, as well as interrogating how lives, both fictional and real, in the homeland and hostland often intertwine. How do such stories and experiences help us to reformulate questions of identity—religious, ethnic, and national—as well as Otherness and belonging? How does recognizing that lives in the homeland and hostland are often entangled allow us to better understand the complexity of migrancy and diaspora? The first paper examines Indonesian heritage language learners' identity formation as Indonesian Americans, and how their activism cultivates their cultural identity and empowers them, as well as solidifies their diasporic relationship to the wider Asian Pacific Islander Desi American (APIDA) community. The second paper seeks to trace the cultural legacy of the Javanese diaspora after their forced migration to Suriname and New Caledonia by the colonial Dutch colonial. The third presents the findings of research on infertility among Muslim Indonesian respondents in Aotearoa, New Zealand. It argues that researchers be aware of and employ social and cultural phenomena and values presumably observed by the research participants. The fourth paper analyzes the way Hanna Fransisca's poems (dis)place ethnicity, family, and genre in relation to the Chinese "heritage" genre in Chinese Indonesian contexts. The fifth paper examines the ways in which diasporic lives are entwined between hostland and homeland through the fictional story of a migrant caregiver that dramatizes both the gains and the sacrifices of migrancy.

Juliana Wijaya (Presenter), COTSEAL

Organized Panel Session Abstract:

The mastery of heritage language or community language has helped its learners to communicate with family members and friends who either speak little dominant language or none at all. Many heritage language speakers have to help their parents and family navigate their difficult lives in the host land. Not only are Indonesian heritage language learners motivated to learn Indonesian language to strengthen their relationship with their families and community, they also see the heritage language as a part of their identity. In a UCLA survey of heritage language learners' attitude towards heritage language, the results show that many heritage language learners regard heritage language as a part of who they are

(Carreira & Kagan 2011). This presentation will discuss the Indonesian heritage language learners' identity formation as Indonesian-Americans, and how their activism cultivates their cultural identity and empowers them to bring their under-represented stories to light. It will also discuss how their activism solidifies their diasporic relationship to the wider Asian Pacific Islander Desi American (APIDA) community.

Nelly Martin-Anatias (Presenter), Massey University

Organized Panel Session Abstract:

This talk will discuss why it is important for the researchers to show awareness and employ the social and cultural understanding and values presumably observed by the research participants (e.g., gender, age, race, ethnicity, religious belief, immigration status, sexual orientation). The significance is due to two focal points: First, the study is researching a sensitive research topic, i.e., infertility. Second, it is investigating the culturally and religiously minority communities in the participants' host country. In other words, the sensitivity of the study is multifactorial while the researched group is doubly minoritised. In this talk, we offer a set of reflective strategies and suggestions on researching a sensitive topic of the religious and cultural minority groups for other researchers who may or will be researching minority groups that may share some social identities with the current study's research participants. The discussion is presented into three key points: Pre-data collection, during-data collection, and post-data collection.

Paulus Sarwoto (Presenter), Universitas Sanata Dharma

Organized Panel Session Abstract:

Forced migration, migration because of economic or political reasons, has gained spotlight as it has been viewed as a threat to the civilization of the Global North. Some even see it as a potential White genocide. The atmosphere of refusal is therefore quite prevalent in the countries where the immigrants reside, regardless whether their migration is the result of forced or voluntary mobility: exile, émigré, and expatriate. Mobility of the people of the Global South during colonial time was quite in the opposite: it was desired and even orchestrated by the Global North. A Case in point, the forced mobility of the Javanese can be traced back to colonial time such as when Indentured labors were transported to Suriname and New Caledonia by the colonial Dutch. The forced migration of the colonized people was carried out within the periphery of the settler colonies in the Global South, whose economic benefits certainly flowed to the Global North. The need for cheap labors was usually the main reason. When finally colonialism was abolished and the workers were free to choose, some decided to stay. This paper seeks to trace the residual of the Javanese diaspora as the result of this forced migration.

Sri Mulyani (Presenter), Universitas Sanata Dharma

Organized Panel Session Abstract:

In literary tradition, the association of genre with gender is ideologically constructed. Many contemporary woman writers have utilized the novel previously dubbed as 'feminine genre' to challenge the patriarchal literary system. Similarly, the Anglophone ethnic Chinese women writers in Southeast Asia such as Shirley Lim, Catherine Lim, and Christine Suchen Lim employ novel as a genre to narrate the family stories to give voice to the marginalized Chinese diasporans in their nation's official history. Accordingly, family also becomes a center stage in the works of ethnic Chinese Indonesian writers such as Hanna Fransisca. However, different from those Anglophone women writers, she utilizes poetry in Bahasa Indonesia to articulate the family stories/histories with their complex ethnic Chinese diasporic identities. Moreover, her selection of poetry is indeed important to discuss, considering in the Chinese literary system, poetry and classical prose are traditionally seen as good and useful, worthy for the cultivation of "educated men." Meanwhile, Chinese novel or xiaoshuo (small talks) is considered to be "inferior" to poetry because of its small insignificant talk and gossip-like quality about family and "small people" deemed to be dangerous and not useful by the standard of Confucian values. Thus, this article attempt to critically analyze the way Hanna Fransisca's poems (dis)place ethnicity, family, and genre in relation to the Chinese "heritage" genre in the Chinese Indonesian contexts. In conclusion, such (dis)placement can serve as a strategy to both reconnect and recontextualize the heritage Chinese roots and their diasporan specificity and heterogeneity in their Indonesian "home."

Elisabeth Arti Wulandari (Presenter), Clarkson University

Organized Panel Session Abstract:

Children who are left behind by their migrant worker parents have been the subject of several research-based journal articles, including by Lam and Yeoh (2018) and Umami and Turnip (2019). Often referred to as LBC, many children of migrant workers stay behind in the workers' home villages with grandparents and relatives, and, thus, deprived of caregiving from own parents, who leave them behind in order to support them financially. While Lam and Yeoh's study highlights the agency and creativity of LBC's as they navigate life as the children of migrant workers', Umami and Turnip are interested in comparing emotional and behavioral problems between LBC and non-LBC in Indonesia. This presentation attempts to complement such existing studies on LBC by analyzing a short story about a migrant-worker mother who seems to be torn between her love for the Taiwanese child she cares for, and the children of her own that she had to leave behind. The short story, titled "Tentang Cinta" and written by Laso Abdi, an Indonesian migrant worker in Taiwan, offers intimate access to the feelings of its

fictional migrant caregiver, and the difficult life journey she has to navigate when it comes to mothering another child while leaving her own children behind. The story depicts the ways in which diasporic lives are entwined between hostland and homeland, and dramatizes both the gains and the sacrifices of migrancy.

Session #3408

Panel 195 Representations of “Un-Documentables”: Preserving Marginalized Memories of Asian Immigrants

Session Abstract:

This panel explores how literature and visual media preserve, document, make visible, and give voice to the histories of immigrants from Asia. It challenges normative and prescriptive approaches to immigration, the papers in this panel decenter hegemonic far-right narratives of immigration, generating means of documenting and preserving the narratives of those who inhabit the periphery. Haerin Shin’s paper “The Mechanism of Mimetic Dual Processors: Diasporic Receptions of Pachinko” explores the dual-processing mechanism of coloniality where through the act of artistic mimicry renders the author and her story subaltern; those who cannot speak for themselves, but may speak on behalf of what they signify as socio-political representations. Thomas McDonald’s paper “Reading Goethe in Seoul: Remembering Lee Yangji between the Minoritarian and the Universal”, meanwhile, focuses on how Lee Yangji’s works choreograph a balance between the twin realities of individualist subjective experience and the hopes and expectations of collective belonging. David Siglos Jr.’s “Tuliro: Pure Performativity in Jessica Hagedorn’s Dogeaters” describes how formal appropriation reconfigures the relation between colonizer and colonized, rethinking colonial alienation that transforms indigenous people into immigrants in their own land. Dharshani Lakmali Jayasinghe’s paper “Literary Resilience and Racialized Hostipitality in Joseph Han’s Nuclear Family” explores the literary and aesthetic modes of resilience generated by the author in navigating disquieting migrant spaces of hostipitality. These four papers engage with the topic of immigration across diverse cultures and regions to illuminate the abiding impact of coloniality and global hegemony on Asian immigration history.

Dharshani Jayasinghe (Presenter), Central Connecticut State University

Organized Panel Session Abstract:

As explained by Emile Benveniste, “hostis”, which lies at the root of “hospitality” embeds both the meanings of “guest” and “enemy”. The implications of such a dual and dialectic concept are demonstrated in how different immigrant groups are deemed either undesirable or worthy of being welcomed. The acceptance of one nationality over the other can be rendered as a racialized derivative of the

Derridian concept of “hostipitality”, which gets played out in different terminology such as “immigrant”, “refugee”, and “undocumented / illegal immigrant”. While all these classes of individuals seek to cross international borders for various (in)voluntary reasons, they are assigned black-and-white identities ranging from “guest” to “enemy” based on racial associations. Sociological, political, and legal labels such as “refugee” are used to interpolate individuals and communities whose right to freedom of movement is policed by a few nations in the Global North, demonstrating how migration law functions as a Foucauldian disciplinary machine as well as an Althusserian ISA in fabulating and controlling interpretations of the (colored) migrant. This paper explores such interpretations of the racialized migrant and the literary and aesthetic modes of resilience generated in navigating these disquieting in-between spaces of hostipitality in Joseph Han’s *Nuclear Family*. This novel decenters and challenges the legitimacy narrative of “right migrants” doing things the “right away” in order to be welcomed and legitimized. Instead, it demonstrates the machinations by which the model migration myth is propagated and sustained at the expense of humanity.

Haerin Shin (Presenter), Korea University

Organized Panel Session Abstract:

Despite its critical acclaim, Min Jin Lee’s novel *Pachinko* (2017) was cast in a less than favorable light upon the translation’s initial release in Korea, responses ranging from mild disappointment to outright rejection. Critics claimed that the dialogues lacked a sense of periodic authenticity, gesturing to the absence of proper authorial heritage. As a one-point-five generation Korean American and thus disqualified as a full-fledged Korean in the eyes of domestic readership, the subtext of the reception suggests, Lee cannot bear the historical weight of colonial experience, much less the cultural particularities of the *Zainichi*. Meanwhile, the phenomenal success of AppleTV’s cinematic adaptation of Lee’s novel (2022) was embraced with fervor in Korea: aside from the presence of Hallyu figures such as Youn Yuh-jung and Lee Min-ho among the cast, the visibility and force with which Apple’s reach translated into advocacy despite the fact that both the show’s productional and performative constituency further amplified the originary narrative’s exploration of liminal – rather than authentic – identities from a distinctly Asian American perspective. Noting how the show’s success kindled renewed appreciation for the novel in Korea, leading to numerous speaking engagements for Lee and even landing her one of the most prestigious literary prizes to position her as a spokesperson for the Korean diaspora, this paper explores the dual-processing mechanism of coloniality wherethrough the act of artistic mimicry renders Lee and her story subaltern; those who cannot speak for themselves, but may speak on behalf of what they signify as socio-political representations.

David Siglos (Presenter), University of California, Riverside

Organized Panel Session Abstract:

In my paper “Tuliro: Pure Performativity in Jessica Hagedorn’s *Dogeaters*,” I use Roberto Schwarz’s notion of “volubility” (from the Latin *volvere*, a retroactive narrative style characterized by mood swings) and theorize the Tagalog term *tuliro* (dizziness; illogic) as ways of describing the disruption of visual and audio media forms which allows the novel to mutate. That is, through its dizzying aural and spatial loudness, I argue that *Dogeaters* expands the stylistic capacity of the novel by not only incorporating multi-media forms within its narrative structure but also treating its characters as media forms themselves—as being loud and purely performative. The product both of Spanish and American colonization, the Filipino culture allows us to think simultaneously about the dissemination of Enlightenment ideas (Spain) and capitalist culture (U.S.) and examine how they disintegrate in a colonized space. Through Filipino vernacular languages and practices, I describe the ways in which formal appropriation reconfigures the relation between colonizer and colonized, center and periphery—as well as rethinks colonial alienation that transforms indigenous people into exiles or immigrants in their own land. By understanding the novel form through Filipino modes of performance, I argue that the appropriation of colonial culture by Filipinos is not so much integration as an occasion for resistance and aesthetic transformation. And that the diasporic subject is not an agent moving from alienation into integration but rather an agent of displacement.

Thomas McDonald (Presenter), Stanford University

Organized Panel Session Abstract:

In a short essay posthumously published in 1993, Lee Yangji makes a strange confession: all along during the 1980s and over the course of a constricted writing career during which she would become the first Zainichi Korean woman to be awarded Japan’s prestigious Akutagawa Prize, she harbored a secret love for the words of a long dead, politically conservative, white German man. Lee Yangji had made a name for herself narrating the struggles of young Zainichi Korean women to locate a sense of self-identity between Japan(ese) and Korea(n) as cultural and linguistic entities. Alongside her cultivated practice and rich literary thematizations of traditional Korean music and dance, her works speak to the sensitivities and vulnerabilities of the body to language and the powers of words to awaken and confront transgenerational trauma. What was she, of all people, doing reading, much less being moved by the universalist platitudes and, here and there, sage opinions of Johann Wolfgang von Goethe? Reevaluating her writings with an eye and ear toward her motifs of immigrant identity and her style of performative prose, this talk asks how, if at all, her works manage to choreograph a balance between the twin realities of individualist subjective experience and the hopes and

expectations of collective belonging.

Session #3416

Panel 196 Memory in Post-World War II Nation-Building in East Asia

Session Abstract:

This panel examines the struggles to occupy and exploit the discursive place for interpreting the shared past in the process of nation-building of East Asian states that gained independence or were newly established following World War II. Grounded in different disciplines and adopting diverse research methods, the four papers explore the operation of memory in two directions: the manipulation of memory by different actors and the impact of memory on socio-political processes. Changho Jo discusses what was intentionally forgotten for the purpose of reconciling the ideals with violence in writing the first constitutions of Japan, Taiwan, South Korea, and Singapore. Myra Abubakar analyzes the competition between the Indonesian state and regional government to monopolize the legacy of an independence hero in an effort to create, respectively, a national and local identity. In their analysis of a transnational film enterprise and its film products, Stephanie Po-Yin Chung and Cho Kiu Wong rediscover the shared memories of Hong Kong and Singapore that played an important part in the development of competing visions of city- and nation-building of the two city-states. Exploring the formation of discourses on unification in South Korea, Ria Chae and Mincheol Park identify different ways in which the memories of colonization and Korean war affected the ideas of South Korean intellectuals on what constitutes a nation and how North Korea fits in that vision.

Changho Jo (Presenter), New School

Organized Panel Session Abstract:

What is to be forgotten when imagining the postcolonial legitimacy? To choose something as worth remembering means selecting what is dispensable or even disposable. Sometimes, things need to be forgotten for the integrity of reconstructed reality. In extreme cases, the consensual and conscious act of oblivion becomes a foundational pillar for what is constituted and documented later. The act of oblivion, however, does not necessitate actual obliteration of memories of what was agreed to be made obscure. The first republican constitutions of Japan and South Korea did not explicitly state that the due role to people's will was assigned only through the US military intervention; yet that does not mean Koreans or Japanese do not remember the US role at the time.

In all cases examined in this paper—Japan, Taiwan, South Korea, and Singapore—it is tempting to conveniently label the process of forgetting as postcolonial; and it was indeed postcolonial in that the peoples in these Asian states endure apparent

yet irresolvable contradictions in their constitutional orders. However, how to reconcile the normative and noncoercive nature of consensus making with the founding violence (revolution, war, colonization, etc.) has always been an important topic in modern political philosophy. To address the conflict between the legal reality and idealized self-description of the constitution, the constitution-making process comprises the highly sensitive discussion of what to commemorate and what to leave in a void. In Claude Lefort's terms, democracy always involves an empty place which must not be occupied by a manifest power.

Myra Abubakar (Presenter), Australian National University

Organized Panel Session Abstract:

This study examines how a hero is remembered in Indonesia's public space. It delves into gendered memorialisation and the physical monument to the exemplary Indonesian citizen. I argue that the emergence of heroic figures is emblematic of the formation of Indonesian identities intended to bring together a diverse archipelago. The analysis focuses on a female hero, Cut Nyak Din (1848-1908), one of the most prominent national female heroes from Aceh province, Indonesia. Various commemoration vehicles honouring heroic figures sprang up across Indonesia since the National Hero program's establishment in the 1950s. Numerous public spaces were created as a cultural landscape for memory dissemination, constituting an effective method for preserving memories and creating a visual narrative.

The Indonesian state has tended to intervene and play a major role in determining and directing how heroes are commemorated at public memorials. Examining how Cut Nyak Din memory has been constructed and consumed at each relevant site sheds light on the broader tensions that shape the collective memory in Indonesia. The study traces how she was used by Aceh and Indonesian social and political actors as a source of legitimacy for competing political interests. It demonstrates how opposing claims to her legacy arose and developed, portraying her as either an Indonesian or an Acehnese national hero. Public spatial memory has served as a dynamic zone of social negotiation and is characterised by exchanges and frictions across the regional-national split.

Stephanie Po-Yin Chung (Presenter), Hong Kong Baptist University

Organized Panel Session Abstract:

Grounded on primary sources, this paper aims at rediscovering the institutional networks, human links and "shared memory" of Hong Kong and Singapore within the multi-cultural environment of filmmaking and film consumption. To achieve this goal, it investigates the shared film heritage of Hong Kong and Singapore from the 1950s to the 1960s through the lens of a border-crossing, vertically integrated film enterprise—Kong Ngee—in its South China and Southeast Asian context.

Situated in a critical and contested time and spaces, filmmakers of Kong Ngee not only created film products catering to the popular taste of the post-war baby boomers, they reacted and spoke to competing visions of city and nation-buildings in Asia after World War II. In particular, this paper will examine Kong Ngee's film production and exhibition contexts through a close analysis of selected films (a set of movies known as the Nanyang Trilogy). It aims at relating the changes of these film practices (such as visual & spatial rhetoric, "memory selection", choice of genre, filming location, inter-city referencing, casting choices, narrative economy) with the post-war political, socioeconomic contexts in South China and Southeast Asia.

Ria Chae (Presenter), Yale University

Organized Panel Session Abstract:

In Korea, like in many other countries that gained independence after World War II, the ideological debate burgeoned upon the liberation. Diverse foreign and domestic ideologies competed, clashed, and absorbed each other, trying to lay out the vision for the reborn nation. Compounded by the Korean War, global Cold War, political developments in and around the Korean peninsula, and historical memory, the contest generated several new, local variants. Sasanggye (1953-1970), South Korea's biggest intellectual journal of the time, served as an important space for such processes and remains a critical document for the study of early South Korean thought.

This paper explores the transformations in ideas of Sasanggye contributors on one of the fundamental questions in nation-building of the divided country: their views on North Korea and the unification. Employing methods of digital humanities, we trace the formation of two major discourses by the mid-1960s, both of which synthesized the anti-communist ideology, democratic aspirations, and colonial memories. The two discourses espoused anti-communism, albeit to a different degree, while differing in their interpretation of democracy. The colonial experience, in one discourse, was one of many memories shared and proving the unbreakable bond with the North; in the other, it operated as a principal reason to focus on economic development. The analysis elucidates the origins of two main positions on North Korea in South Korean politics today and helps to explain the persistence of the idea that Koreans are a single nation and people—the idea that only recently has started being questioned.

[Session #3434](#)

[Panel 197 Documenting Hidden and Marginal Lives in Historical and Contemporary Times: Continuities and Divergences in Situating Women and Children in the Philippines](#)

Session Abstract:

Southeast Asian scholar Benedict Anderson has posited the national imagination is a product of an imagined community. Such imagination undergoes the process of exclusion, inclusion, and marginalization. These tensions manifest in the marginality of certain groups in writing the nation-state's history and preserving its memory. This panel suggests that documenting the experiences of marginalized groups' experiences diversifies this imagined community's collective experiences. Through a gendered perspective, this panel stems from the common aim of documenting women's and children's experiences in the Philippines. The panel engages with the question of temporality in assessing agency among historical and ethnographic subjects toward their inclusivity within the nation-state. By temporality, the presentations highlight the constancy of the need for inclusivity by marginal groups in dealing with the Philippine nation-state throughout different time periods. Decentering the focus of their topics from a male-centric view, these works in progress in this panel are specifically interested in reassessing the integral position of women and children within the Philippine nation-state through the lens of childhood, girlhood, motherhood, and womanhood. With differing methods from history, ethnography, and library & information sciences, the panel posits that narratives and memories from these engendered subjects are subjected to the tensions of exclusion and inclusion in the cultivation of the national imagination. In examining the case of the Philippines, the panel offers insights into the constant necessity of inclusivity among marginal groups by documenting their lived experiences to remedy the exclusionary tendencies in the histories of nation-states within the region.

Olivia Anne Habana (Presenter), Ateneo de Manila University

Organized Panel Session Abstract:

When the Philippines became a colony of the United States in 1898, child labor was one of the realities faced by the new colonial government. Like many earlier societies, child labor contributed to household income. It was also tied to the Philippines' complex social and economic realities, such as debt dependency and economic necessity in the pre-colonial era and debt peonage in the Spanish colonial era.

Informed by child-saving ideas in the United States, the American insular government sought to outlaw child labor, maintaining that the only place for children was in school. American officials likened this to slavery, which they imagined much as it had been in the United States: actual possession and ownership of the person. Ironically, while officially pursuing this position, many Americans used child labor and justified it on charitable and sometimes racial grounds.

Using official documents and reports, as well as personal journals and correspondence of American officials, this paper investigates and sheds light on child labor and indenture in the early American colonial period in the Philippines, (1898-1912). In particular, it looks at ideas of child labor and indenture from institutions that both supported and decried it. It also looks at actual cases of child labor and indenture in the period under study to see how these occurred in the country. More importantly, this paper attempts to document the hidden experiences and preserve the voices of children who labored, often under appalling conditions, in the early American period Philippines

Patricia Ysabel Wong (Presenter), Ewha Womans University

Organized Panel Session Abstract:

Revealing discourses on power, gender, sexuality, and culture within their societies at a given time, girlhood is a valuable subject of historical analyses. Recent works in the field of girlhood studies have demonstrated insights into girls' complicity, authenticity, and selfhood as they subject themselves and subject to existing power dynamics. Despite such complexity, girlhood studies remain a fledgling field of research in the Philippines, and the reality of historical girlhood in the colonial setting is underexplored.

This paper examines how Filipino colonial girlhood was a liminal space—a delicate balancing act between childhood and impending womanhood. This study uses one valuable resource for learning about Filipino colonial girlhood, magazines specifically, *The Woman's World*. This paper utilizes textual analysis of this magazine's sections such as interviews, self-penned essays, opinion pieces, and advice columns. It shows that, while publishers targeted Filipino girls for consumption of this magazine, *The Woman's World* provided these Filipino girls a platform to express themselves amidst societal expectations stemming from conflicting Filipino, Spanish, and American values. This paper attempts to provide insight into the agency of colonial Filipino girls as they navigate such liminal space between what society expected of girls and what girls wanted for themselves in the latter years of the American colonial Philippines.

Alvin Cabalquinto (Presenter), Ateneo de Manila University

Organized Panel Session Abstract:

The emerging field of motherhood studies has shifted the examination of different experiences of mothering and the institutionalization of motherhood across societies, contemporary and historical towards a female-centered and female-defined perspective. It has yet to explore the act of mothering and the institution of motherhood defined by twentieth-century Filipino women. Recent historiography on twentieth-century Filipino women has presented the dynamics of discipline and agency in their engagement with the Philippine nation-state.

This paper explores the history of motherhood in twentieth-century Manila as articulated by Filipino women in periodicals from 1921-1981, which became an integral arena for representation and negotiation through a feminine counterpublic. This paper uses thematic content analysis and lay legal history to examine how Filipino women embodied their citizenship in their struggle for inclusivity in the workforce through the maternity leave act. The paper preliminary examines the elite Filipino women's political motherhood defining their identities as mothers of the Filipino nation and negotiating their position as mother-citizens within society through the articulation of their bodied experiences. It also presents the dynamics of women's engagement in political motherhood in the public discourses that translated to the legislation relevant to motherhood, such as the maternity leave act. It concludes that these elite Filipino women had limited agency in defining a narrow perspective on Filipino motherhood engaging with the nation-state from the colonial era to the postcolonial period. More importantly, this paper provides insights into a conceptualization of political and intellectual mothering among women advocates.

Maria Ana Gabriela Lising (Presenter), University of the Philippines, Diliman

Organized Panel Session Abstract:

The immediate years following the Second World War in the Philippines were characterized by construction. This construction encompassed not only the reconstruction of physical structures destroyed by the war but also the construction of an identity of the newly independent Filipino nation-state emerging from colonial rule. Among the different efforts of identity-building from the various sectors of society was a newfound consciousness from the local art community to define what constituted a distinctly Filipino approach to art.

Archives are key to building and strengthening the collective memory of a society. Various archives in the country serve as repositories of records that aid the formation of Filipino consciousness. Likewise, archives that are dedicated to art and its key figures also document "the struggle of Philippine art," - as articulated by Purita Kalaw-Ledesma, a key Filipina art patron in the immediate post-war years.

This paper examines three active archives in the Philippines dedicated to preserving records pertinent to Philippine Art History: the Purita Kalaw-Ledesma Library and Archive, the Ateneo Library of Women's Writings, and the Roberto Chabet Archive. Using methods in library, information & archival sciences, it explores how women who founded and cultivated these repositories became memory-keepers of Philippine art history. By comparing the vision and practices of these archives, it discusses how these memory keepers' positionality as women influenced approaches to what these archives include and exclude in their

collections. Ultimately, this paper attempts to contribute to the emerging discourse on a decolonized approach to Philippine archival sciences.

Rebino Batoto (Presenter), Mindanao State University at Naawan

Organized Panel Session Abstract:

Studies on Blaan child care and health remain unexplored in indigenous peoples (IP) studies. This paper looks into the conditions of the Blaan children and families in two communities in the southern Philippines; namely in (1) Barangay Blaan, Malungon, and (2) Barangay Cablalan, Glan, Sarangani Province. The conditions examined in this study include the current status of essential health, nutrition, access to safe water and sanitary facilities, and available education. This qualitative research employs key informant interviews and a descriptive survey of one hundred Blaan households with the corroboration of interview and documentary analyses for triangulation. Descriptive information gathered shows low household income, large family size, lack of education, and minimal access to government services in both communities.

The key finding of this paper is the precarious conditions of Blaan children exposed due to their community conditions such as disparities in access to professionally medically attended childbirth in the examined communities. This study suggests that such conditions reveal the Blaan families' and children's vulnerabilities. Moreover, this paper's preliminary findings provide baseline data needed to assess child care and IP health necessary for policy recommendations. This study recommends improving and strengthening childcare services in the Blaan communities through government interventions such as funding and support for welfare services. More importantly, the study attempts to enrich the discussion on child care and health services by documenting the families of IP and their situatedness in contemporary Philippine society.

[Session #3441](#)

[Panel 198 Title: Material Production and Circulation of Memory subtitle: Witness, Writing, and Preservation of 20th-Century-China's Memories](#)

Session Abstract:

Memory is more than a cerebral activity as we generally believe. Actually, its production and preservation are secured by relevant material carriers. The 20th-century China not only witnessed a series of major events, but also experienced subtle yet fundamental changes that have shaped today's life in all aspects. Yet, as we may notice, there are ruptures between the contemporary Chinese society and its historical memory. In this process, how do the ever-changing memory carriers affect the shaping and selection of individuals' memory? With the rise of oral history, digital media and films, we seem to have

entered a digital epoch. At this moment, a new conception might be informed by re-examining the reality we are experiencing and the interconnection between “memory”, “writing” and “witness” in the history of Chinese and Western thoughts. Considering this, it is quite necessary to discuss “writing, memory and preservation” from the perspectives of literature, history, translation, written and oral history. Therefore, our panel are proposing a focus on transnational literary works and interview mintues, as well as digital media as a carrier of history, to clarify the common concerns from multiple dimensions, such as war writing, traumatic memory, bio- and cultural diversity. Cui Zipeng’s research delineates the close link between “witness” and “literature” in Ken Liu’s sci-fi *The Man Who Ended History: A Documentary*, a novella about Unit 731 during the Second Sino-Japanese War (1937-1945); Tang Yilin’s research focuses on the translated literature during the Gudao (isolated island) period in Shanghai (1937-1941), tracing Chinese intellectuals’ writing under Japanese control in that period. Chen Tao’s research seeks to balance the preservation of “hunter” culture in Southwest China and environmental policies since 1990s. Ray Zhou’s research delves into the W. S. Maugham’s representation of Chinese history and modernization quests in travel notes, novels and plays based on his visit to China (1919-1921)

[Session #3491](#)

[Panel 199 \(De\)Technical Musicking As Memory](#)

Session Abstract:

The music industry today cannot be disparate from technology. Like iPhones, listening devices, and even gigantic concerts millions of people attending for, etc., they all require technology. But on the other side, there are also people actively going against using technology in music. In this paper, we will present to you both sides of these arguments.

We present three case studies to challenge all the paradigms about music and memory through technological musicking. The first paper focuses on the music box’s embodied memory and its preservation by Muro Box which is activated by a mobile application for playing songs, and explores how music boxes draw the outline of our memories. Next, the article discusses why Taiwanese independent labels and creators are willing to continue releasing physical music products in the streaming era. And why are consumers ready to buy them? The final argument looks into the cultural preservation and collective memory in Taiwan po-te-hi by observing the opening party of the Yunlin International Puppet Theater Festival between 2018-2022.

According to the above three reports, technology is used as a medium to evoke memory which are including individual and collective. Some of the music

industries attempt to combine with technology for preservation, however, other parts preserve their music through de-technology. In this paper, we will use these two aspects to present you our research in (de)technical musicking as memory.

Hao-Chi Chiang (Presenter), Graduate Institute of Musicology, National Taiwan University

Organized Panel Session Abstract:

In 1979 the first mechanical music box factory was established in Taiwan. The company targeted the elite class as the mainstream consumers by linking the sounds to an "advanced and noble West." In the 1990s, Taiwan's economic boom brought in music boxes from Europe, the US, and Japan, and this import expanded its market to the middle class. Then the marketers began to associate the sounds of the music box with therapeutic effects and a symbol of purity, in addition to nobility.

This paper explores an innovative product of music box, Muro Box, which was accomplished through the fund-raising online platform "Zec Zec" by ultimately reaching 341% of the US\$2,000 target in just two months in mid-2018. This Taiwan-made product uses the classic music box as a prototype with modern technology to activate the machine. The software downloaded on phones and I-Pads functions as a remote control to play pre-recorded music and even to compose one's piece to be played on the machine. I argue that the Muro Box evokes Taiwanese people's embodied memory of their pasts through the specific way of musicking—watching pins placed on a cylinder plucking the steel lamellae while listening to the tunes from the past. How does the multi-sensory practice trigger old memories and create new sonic connotations in the present? This question denotes a sense of modernity concerning musicking. To further take this issue, this paper also analyzes the relations of the Muro Box with the Internet of Things, value, and operations.

Zi-Shiang Su (Presenter), Department of Sociology, National Taiwan University

Organized Panel Session Abstract:

Taiwan's physical music product market is shrinking year by year, accounting for only 1.76% of the total turnover of the popular music industry. However, small labels and independent artists are still releasing physical music products, despite the disadvantages of a fragmented market and smaller capital. From the industry side, we can see independent record shops, vendors in music festivals, Live House consignments, independent websites, etc. As for consumers, many buy physical albums but still use streaming as the primary way to listen to music. These scenes present a seemingly small but active and unique cultural scene.

In this paper, I use Taiwanese independent artists' physical music products as a point of observation to outline the uniqueness of Taiwan's music-cultural scene

from both the production and consumption ends. The following questions are raised: Why are small labels and independent artists willing to continue producing physical music products in the streaming era? Why do CD consumers continue to buy physical products in the streaming habit? What is the special appearance of the unique cultural consumption market jointly outlined by the production and consumption levels? To this end, in addition to various statistical data and figures, we will also conduct interviews and participate in the actual production process with the creators (bands and singers), operators (small labels and bands' own companies), producers (album printers and presses), sellers (distributors of physical music products), and consumers (music fans and collectors) to complement the different aspects.

Hsuan-Yin Chen (Presenter), Graduate Institute of Musicology, National Taiwan University

Organized Panel Session Abstract:

Glove puppetry, or "po-te-hi," is an indispensable traditional performing art genre in Taiwan. Its history can be traced back to the 19th century, originating from China's Fujian and Guangdong regions. Over the past century, po-te-hi has evolved with new ideas and components, particularly in the application of diverse technologies. Since the 1980s, the "kim-kong-hi" style has been developed and recognized as the most popular. Pili International Multimedia Company has been a key contributor to this style by creating a series of po-te-hi television shows named "Pili Puppetry."

The annual Yunlin International Puppet Theater Festival, established in 1999, launched an opening concert in 2007 that incorporated diverse styles such as Pili, kim-kong-hi, and other new techniques. This paper focuses on the performances of this festival's opening concert in 2019. Based on concert materials such as videos, posters, programs, and interviews, the paper explores how the cultural, historical, and stylistic respects of po-te-hi have been considered in presenting this genre in this year. This programming aims to build a collective memory among Taiwan's po-te-hi fans, incorporating the sentimental values accumulated from the past into Pili's present productions.

[Session #3517](#)

[Panel 200 What Is Jealousy? an Examination of This Emotion across Genre, Time and Culture](#)

Session Abstract:

Though a universal emotion, discourses on jealousy can be gendered and culturally conditioned, and views on jealousy can be polarized. This panel proposes to examine this emotion across genre, time, and culture. "The Role of 'Khanti' in

Understanding 'Jealousy' as Seen in the Pāli Canonical Texts" explores the Theravāda canonical texts to comprehend the role "khanti"—a Pāli term for patience—plays in defining jealousy. "Gender and Jealousy: Narratives of Fierce Women in Chinese Buddhism" compares the concept of jealousy in Indian and Chinese Buddhism and argues that the uptick of jealous wives in Chinese Buddhist tales from the Tang dynasty (618-907) represents an increasing concern about laywomen's virtues and a collective imagination of sinful women. "To Cure Jealousy through Medicine: A Gendered Approach" demonstrates that recipes prescribed in medical texts to cure jealousy are gendered and addresses the shift from treating jealousy as a universal emotion to regarding it as a trait specific to women. "Jealousy Conveyed in Jest: the Qing Gentry Wives' Playful Poems Addressed to Husbands" examines poems "done in jest" by Qing (1644-1911) gentry women on marital discords and argues that these poems be better understood as the wives' best efforts to broach the touchy subject of jealousy. "The Use of Jealousy in the SM Novels by Wang Xiaobo and Li Yinhe" discusses the recurrent theme of jealousy in the SM novels by these two contemporary Chinese writers and maintains that instead of viewing jealousy as detrimental, the fictional characters use it to produce intense pleasure.

Vaishali Gaidhani (Presenter), University of the West

Organized Panel Session Abstract:

Jealousy is explained as 'a feeling of desire for what another person has'. This feeling can be understood to widely range from slight envy to covetousness. Jealousy is not considered to be a good feeling as it involves resentment towards the other person. However, envy is a lighter version combining admiration towards the other person and self-discontent. However, covetousness implies hostility towards the other person extending to the other extreme end.

This paper attempts to explore the Theravāda canonical texts in understanding the role of 'khanti'— a Pāli term understood in English language in the meaning of 'patience', forbearance, endurance and forgiveness, in relevance to jealousy as 'a desire for what the other has'. Even though 'craving' is considered as the root cause in the feeling of jealousy, it is but a partial definition. Jealousy can be said to be completely defined when due to 'non- acquiring the desired', a feeling of 'ill-will' follows. However, this paper deals with the important aspect of the (possible) response 'ill-will' that results as a detrimental outcome due to the feeling of jealousy (issā), as is reflecting in the Pāli texts.

Dixuan Yujing Chen (Presenter), Grinnell College

Organized Panel Session Abstract:

By comparing the concepts of jealousy described in Indian Buddhist texts and Chinese Buddhist tales, this study traces the development of Buddhist views on

female moral values. The research reveals that early Buddhist scriptures primarily condemn monks and laymen who are envious of others' achievements, prosperity, reputation, and material goods. The themes related to female jealousy in relationships are relatively few. Since the Tang dynasty onward, however, fierce jealous wives have become the main protagonists in Chinese Buddhist tales and legends. That is evident in the tales collected by Daoshi's 道世 (d. 683) *Fayuan zhulin* 法苑珠林 (Forest of Gems from the Dharma Garden) and Li Fang's 李昉 (925-996) *Taiping guangji* 太平廣記 (Extensive Records of the Taiping Reign). They portray jealous wives as murderers and bullies, as their emotional jealousy turns into physical actions, including beating housemaids, cutting other women's fingers, or killing concubines' sons. My study argues that the growing focus on jealous wives represents the increasing concerns about laywomen's virtues, and the popularity of narratives centered on radical and irrational women indicates the collective imagination of sinful women. Because tales of this sort are readable and memorable, they also provide solid grounds for transmitting religious dogmas of karmic retributions and afterlife punishments to the public.

Qiaomei Tang (Presenter), Grinnell College

Organized Panel Session Abstract:

Early medieval China (3rd through 7th century) saw a spike of exceedingly jealous women in medical, religious, and literary writings of the time. Jealous wives were believed to cause their families to decline and collapse. Recipes were therefore devised to cure female jealousy. This paper will study the medical approach to treat this human emotion. Even though recipes for curing jealousy are found in early texts such as the *Classic of Mountains and Oceans* (Shanhai jing 山海經), they do not seem to have been intended for female consumption only. The extant recipes preserved in the early medieval medical texts such as *The Huainan's Art of Ten Thousand Transformations* (Huainan wanbi shu 淮南萬畢術), however, clearly suggest that the intended recipients of the medicine for jealousy were women and women alone. This paper will try to address the shift from treating jealousy as a universal emotion to regarding it as a trait specific to the female gender.

Chengjuan Sun (Presenter), Kenyon College

Organized Panel Session Abstract:

In biographies of exemplary women and conduct books, wifely admonitions are elaborated and lavished with praise as what constitutes the womanly virtues of worthiness and enlightenment. There is no surprise that in their poems and letters, the Qing gentry wives deliver their advice against their husbands' slackness in studies and work, unwise career choices, and insensible socialization with remarkable assertiveness and unrelenting sternness. By contrast, their descriptions and comments on their husbands' licentious behavior and other aspects of marital

discord are characterized by playfulness, as if they were trying to tiptoe around sensitive and petty topics. Such poems, often under the title of “done in jest,” are not intended to trivialize such domestic matters or find them particularly amusing, but instead represent those women’s best efforts to broach the subject of jealousy, allegedly one of the most despicable female vices, in their writings. Often employed by Su Shi and his circle of friends, poems done in jest have been effectively used to unleash witty eruptions of dissident voices, thus lending a touch of whimsy and witticism apt for disgruntled wives to come to terms with marital disharmony. On the other hand, they might have another literary model or a remote inspiration in mind: after all, Su Hui’s palindrome woven on a brocade embodies a glimmer of hope for falling back on ingenious artistry to smooth over friction between husband and wife.

Leihua Weng (Presenter), Kalamazoo College

Organized Panel Session Abstract:

Li Yinhe, a contemporary sociologist on sexuality and on Foucault, started in her retirement writing SM novels, a genre that her late husband Wang Xiaobo frequently touched upon. In their respective literary writings, jealousy is a recurrent theme. But jealousy in their stories often serves as a vehicle in which characters use to produce intense physical pleasure. Jealousy is treated in their writings as part of the sexual identity of the self who seeks its own self-transformation and alterity by incorporating the personal emotions incited by jealousy into SM plays. This paper looks into the theme of jealousy in Wang’s and Li’s SM writings, and proposes that in their SM writings, an impersonal self is constantly generated out of the desiring and “jealous” self and thus helps the subject to transform itself in the mode of being that is termed by Foucault as the “art of existence.”