15th Annual Conference on Asian Studies
# Continuity and Change

## 26–27 November, 2021
www.acas.upol.cz

Online

# BOOK OF ABSTRACTS

# TABLE OF CONTENTS

# WELCOME TO ACAS 2021

A warm welcome to all participants in the *15th Annual Conference on Asian Studies* (ACAS) from the organizing team.

The conference is organized by the Department of Asian Studies at Palacký University Olomouc, the Czech Republic. Its history goes back to 2006. The 2021 edition of the conference takes place on 26–27 November and revolves around the general theme of *Continuity and Change*. Due to the ongoing restrictions related to the COVID-19 pandemic, the conference is organized as a virtual event, using the conference app Whova.

While it is disappointing that we cannot meet in person in our beautiful town of Olomouc, let us not allow this fact to ruin our conference experience. In fact, there are many positive aspects to online events as well. To mention just one of them, with the necessity to secure the funding for visas, travelling to the Czech Republic, and accommodation for the duration of the conference eliminated, participation in ACAS this year is effectively more open and inclusive to people from all over the world than in case of its regular face-to-face format.

The conference program this year consists of 38 Sessions, including eight Organized Panels and one Student Research Poster Session, taking place in five virtual Rooms. The papers cover a great variety of topics, concern diverse countries and regions in Asia, and span across a wide range of scholarly disciplines.

To make your conference experience as rewarding as possible, we set it up using Whova, a conference app that offers various possibilities to communicate, engage, discuss, network, and stay connected even after the event. Please make sure that you familiarize yourself with the app and use it to its full advantage.

Once again, thank you for taking part in this conference. We hope that you enjoy it and that we will be able to welcome you at future events in Olomouc one day soon.

# ORGANIZER

The *Annual Conference on Asian Studies* (ACAS) is organized by the Department of Asian Studies at Palacký University Olomouc. The University is located in Olomouc, the Czech Republic, which is the historical capital of Moravia and the administrative centre of the Olomouc Region. With its population of about 100,000 inhabitants, the city ranks as the sixth largest in the Czech Republic. *Lonely Planet* included it in its list of *Ten hidden gems of Europe* and called it "arguably the Czech Republic's most beautiful town".

For promotional materials about Olomouc, see this website:
https://tourism.olomouc.eu/tourism/promotional-materials/en



Palacký University Olomouc is a university with long-standing tradition. Founded in the 16th century, it is the oldest university in Moravia and the second-oldest university in the Czech Republic. Today, it is a modern higher education facility with a wide range of study programs and copious scientific and research activities. About 22,000 students are enrolled at its eight faculties. It is one of the very top Czech universities and ranks among the best universities in the world, according to international rankings.

The Department of Asian Studies at Palacký University Olomouc focuses its teaching and research activities on languages, cultures, and societies of contemporary China, Indonesia, Japan, Korea, and Vietnam. It offers degree courses on undergraduate, graduate, and postgraduate level. Many of its staff are currently engaged in a large research project *Sinophone Borderlands: Interaction at the Edges*. The project explores how the Sinophone world interacts with the Turco-Persophone, Slavophone, Tibeto-phone, Hispanophone, and Austroasiatophone worlds.

To learn more about Palacký University Olomouc, check its official website:
www.upol.cz/en

For more information about the Department of Asian Studies, please see:
www.kas.upol.cz/en

Details regarding the *Sinophone Borderlands: Interaction at the Edges*
project are available at:
https://sinofon.cz/

# ORGANIZING TEAM

**Head Organizers:**
· Halina Zawiszová
· Martin Lavička

**Scientific Board Members:**

· Ivona Barešová
· Petra Cabišová
· Yu-Wen Chen
· Renata Czekalska
· Blanka Ferklová
· Alfred Gerstl
· Olaf Günther
· Jakub Havlíček
· Kamila Hladíková
· Pavel Hons
· Jakub Hrubý
· Petr Janda
· Kamila Junik
· Petra Karlová
· Kristína Kironská
· František Kratochvíl
· Filip Kraus
· Zuzana Kubovčáková
· Ondřej Kučera
· Martin Lavička
· Miriam Löwensteinová
· Sylva Martinásková

· Jakub Martinec
· Jiří Matela
· Marek Mikeš
· David Moeljadi
· Iveta Nakládalová
· Jakub Otčenášek
· Tomáš Petrů
· Runya Qiaoan
· Ivan Rumánek
· George Saad
· Andreas Schirmer
· Renata Sedláková
· Joanna Ut-Seong Sio
· Tereza Slaměníková
· Rune Steenberg
· Giorgio Strafella
· Martin Šturdík
· Richard Turcsanyi
· David Uher
· Vít Ulman
· Michaela Zahradnikova
· Halina Zawiszová

# CONFERENCE APP

The official conference app is Whova.

Using Internet browser on your desktop computer, notebook, Mac, etc., you can access the conference **webapp** at: https://whova.com/portal/webapp/acas_202111/.
There, click on "Sign up here". Next, use the name and e-mail address that you provided in the registration form and create your own password.

In addition, we recommend that you also download the **mobile app** for your smart phone, iPhone, or tablet. You can do that, for example, from:
https://whova.com/portal/acas_202111/.

Whova Attendee User Guide:
https://whova.com/resources/how-to-guide/user-tutorial/

Whova Speaker Guide
https://whova.com/pages/whova-speaker-guide/

# PROGRAMME

The times are in the event time zone, i.e., in CET (Central European Time).

## Friday, 26 November

### *Room A*

Session 1: **Japan´s foreign relations and policies**

**9:00 AM–9:30 AM Olga Barbasiewicz**
*Is there an opportunity for change in Japan-Korea relations? Central Europe´s rapprochement experiences with Germany as a case study of good practices for East Asia......................19*

**9:30 AM–10:00 AM Erik Isaksson**
*Liberal power Japan? Values, identity and hierarchy in Japanese foreign policy.....................19*

**10:00 AM–10:30 AM Tony Liu**
*Japan´s Economic Diplomacy: Challenges and opportunities amidst changing order.................................................................................................................................20*

### *Room B*

Session 2: **Religion and society**

**9:00 AM–9:30 AM Kanae Kawamoto**
*'Friendly' rather than 'spiritual': Buddhist cooperative care for suicide prevention in contemporary Japan...........................................................................................................21*

**9:30 AM–10:00 AM Nabanita Samanta**
*Mediating hydro-sacred relation during the raging pandemic: Embodied change or entrenched continuity?...........................................................................................................21*

**10:00 AM–10:30 AM Ulyana Bicheldey & Aylaana Mongush**
*Renewal of the rite of consecration of the river in Tuva: Traditions and innovations................................................................................................................22*

### *Room C*

Session 3: **Texts and scripts**

**9:00 AM–9:30 AM Natalya Terekhova**
*Reconstruction of the principles of the ancient Chinese lexicographic canon.........................24*

**9:30 AM–10:00 AM Blanka Ferklová**
*The first systems of Romanization of Korean in the Czech Republic and its continual changes up to the standardization in the 1960s...........................................................................24*

**10:00 AM–10:30 AM Ahmet Hojam**
*How Qing conquest of Inner Asia changed Persianate textual practices into Sinophone in eastern Central Asia.........................................................................................................25*

*Room D*

Session 4: **Japanese writings and Japanese thought**

9:00 AM–9:30 AM **David Grant**
*From Kokugaku to Kyoto school: Language, time and self in the thought of Fujitani Mitsue and Nishida Kitarō*..................................................................................................................27

9:30 AM–10:00 AM **Hanna Jaśkiewicz**
*The feminist literary discourse in works of Tanabe Seiko and Kawakami Mieko*......................27

10:00 AM–10:30 AM **Andrea Szilágyi**
*The traditional and the modern in Yone Noguchi´s writings about Japanese women*..............28

*Room A*

Session 5 (PANEL): **Changes in cultural policies and cultural industries in Japan during the 1970s and 1980s**

10:45 AM–11:15 AM **Yukiko Nagashima**
*A historical study on national cultural festival*.................................................................30

11:15 AM–11:45 AM **Annegret Bergmann**
*From spoken drama to blockbuster productions – The Shiki Company´s restart in the 1980s*....................................................................................................................31

11:45 AM–12:15 PM **Insun Chung**
*Hollywood goes to South Korea 'Via Japan'*...................................................................31

*Room B*

Session 6: **Wars in Asia**

10:45 AM–11:15 AM **Yuko Takahashi**
*Korean A-bomb victims´ movements and the power of nationalism*........................................33

11:15 AM–11:45 AM **Olga V. Alexeeva**
*French recruitment of the Sino-annamite interpreters in Indochina during the Great War: A catalyst for change?*....................................................................................................34

11:45 AM–12:15 PM **Radek Pazderka**
*Influence of vassal families during the Ōnin War*.............................................................34

*Room C*

Session 7: **Women´s rights in Asia**

10:45 AM–11:15 AM **Katarzyna Antonina Szpargała**
*Women´s rights, anti-feminism and gender equality in South Korean online sphere*...............36

11:15 AM–11:45 AM **Simona Lukminaitė**
*Women in motion: (Inter)national education networks in modern Japan*.................................37

11:45 AM–12:15 PM **Sonali Sharma**
*Expanding horizons: Personal narratives of Mahar women in Marathi*...................................37

*Room D*

Session 8: **Art and artists**

10:45 AM–11:15 AM **Marianne Simon-Oikawa**
*From Edo to Meiji: Hokusai´s moji-e revisited*..............................................................39

*Room E*

Session 9 (PANEL): **State educational Sovereignty under Xi Jinping: Expansion, nationalism and renegotiating globalisation**

*Room A*

Session 10: **International Relations**

*Room B*

Session 11: **Old texts and sources**

*Room C*

Session 12: **Studying ethnic groups and specific cultures**

*Room D*

Session 13: **Others and othering in different societies**

*Room E*

Session 14: **China´s borderland regions**

*Room A*

Session 15: **Politics and law in China**

*Room B*

Session 16: **Literature coping with new circumstances**

*Room C*

Session 17: **Women in contemporary Asia**

**3:15 PM–3:45 PM Jinghui Wang**

*Women in love and women at work: Gender, body, and mobility in China´s socialist cinema, 1949–1966.................................................................................................................61*

**3:45 PM–4:15 PM Vasanth Narayanan**

*The rise of the Indian woman: Understanding the role of contemporary advocacy and digital transformation in the proliferation of Indian feminism..............................................62*

## *Room D*

Session 18 (PANEL): **Stories of development: Modernist narratives between China and Central Asia**

**2:45 PM–3:15 PM Svetlana Jacquesson**

*Local Narrative on Translocal Heritage..........................................................................64*

**3:15 PM–3:45 PM Mukaidaisi Muhetaer**

*The economic narratives of Uyghur felt makers in rural Kashgar....................................65*

**3:45 PM–4:15 PM Rune Steenberg**

*Culture or Civilization. Multiple Uyghur Modernities in 2010s XUAR Intellectual Discourses......................................................................................................................65*

## *Room E*

Session 19 (PANEL): **Multilingual challenges: Performing identity in the Sinophone context**

**2:45 PM–3:15 PM Rebecca Ehrenwirth**

*Translating into the center: Contemporary Sinophone literature from Thailand....................65*

**3:15 PM–3:45 PM Anna Stecher**

*Sinophone Lu Xuns: A study based on dramatic adaptations and biographical plays............67*

**3:45 PM–4:15 PM Valentina Pedone**

*Sinophone pop: Visions of Chinese Europe in the work of transcultural author Chen Xi.......68*

**4:15 PM–4:45 PM Coraline Jortay**

*March in a small town in Manchuria and Malaysia: Ho Sok Fong and Xiao Hong´s Sinophone afterlives.......................................................................................................................68*

# Saturday, 27 November

## *Room A*

Session 20: **Language learning and students´ development**

**9:00 AM–9:30 AM Naoko Hosokawa**

*The 'easy Japanese' initiative for multicultural society: In comparison with the 'Clear Language' initiative in Europe.................................................................................................69*

**9:30 AM–10:00 AM Satomi Ura**

*Career development of Japanese university students: Diversification of work style in late-modern era....................................................................................................................69*

**10:00 AM–10:30 AM Kristina Hmeljak**

*Changing habits of dictionary use among students of Japanese....................................70*

*12*

## Room C

Session 27: **Discussing Japan, Japaneseness, and Japanese identity**

## Room D

Session 28: **Notions, concepts, ideologies**

## Room E

Session 29 (PANEL): **Dialogue of love and death in the literary and cultural traditions of Asia (Part 2)**

*Room A*

## Session 30: Examining specific linguistic forms and formats

1:45 PM–2:15 PM **Halina Zawiszová**

*Demonstratives as a resource for affective stance display in Japanese conversational interactions..................................................................................................................101*

2:15 PM–2:45 PM **Joanna Ut-Seong Sio**

*The special use the 3rd person pronoun in Cantonese...........................................102*

*Room B*

## Session 31: Media representations of China and by China

1:45 PM–2:15 PM **Chun Gan**

*Expansion of Chinese state media in Europe and its impact on Chinese media discourse on Europe: The case of Xinhua News Agency.....................................................................104*

2:15 PM–2:45 PM **Renata Sedláková**

*Anti-Chinese sentiment in the Czech publice service media in time of the pandemic.........104*

*Room C*

## Session 32 (PANEL): We, the others: Vietnamese migration, mobilities and diaspora (Part 1)

1:45 PM–2:15 PM **Filip Kraus**

*Metamorphoses of otherness, racism and xenophobia – From the witches and Jews to Vietnamese and the other Others in the Czech Republic.................................................................106*

2:15 PM–2:45 PM **Thu Huong Pham**

*Second-generation Vietnamese´s experiences of racism and belonging in the Czech Republic..................................................................................................................................107*

2:45 PM–3:15 PM **Thi Thu Mai**

*Večerka – The Vietnamese One.............................................................................107*

*Room D*

## Session 33: Poster Session

1:45 PM–2:05 PM **Jiayi Zhang**

*Reemerging as global power? Rethinking "New Qing History" from the relationship between "Qing" and "China"...............................................................................................109*

2:05 PM–2:25 PM **Kamilia Salakhutdinova**

*The phenomenon of urban villages in China.........................................................109*

2:25 PM–2:45 PM **Renata Čižmárová.**

*Media framing of China in Czech newspapers between 2017–2021....................................110*

*Room A*

## Session 34: Language Borrowing and Language Mixing

3:30 PM–4:00 PM **Ekaterina Baklanova**

*Hispanisms in Tagalog degree constructions...........................................................111*

*Room E*

Session 38 (PANEL): **Dialogue of love and death in the literary and cultural traditions of Asia (Part 3)**

# Session 1: Japan´s foreign relations and policies

Chair: *Richard Turcsanyi & Zdeňka Peichl Kyselová*

Olga Barbasiewicz *(Jagiellonian University)*

## Is there an opportunity for change in Japan-Korea relations? Central Europe´s rapprochement experiences with Germany as a case study of good practices for East Asia

In 2020 Genron Poll showed that the Japanese and Koreans have the worse opinion about each other from more than a decade. The Corona crisis strengthened the bad attitude towards the neighbours. The Japanese and Koreans still invoke the memory of the occupation period and World War II in their bilateral relations. This leads to severe struggles and diplomatic wars among these Asian democracies and their US allies in the region. This paper shows the Japanese and Korean insight into the EU´s role in the global order with a need for reconciliation and apologies, as was the case with Central Europe-German relations. In promoting the regional rapprochement and the Europeanisation of reconciliation, this paper attempts to provide a solution, based on EU norms and values, with a special emphasis on the case of Poland, Czechia and Germany, for the Japanese-Korean reconciliation possibilities and patterns.

Erik Isaksson *(Free University of Berlin)*

## Liberal power Japan? Values, identity and hierarchy in Japanese foreign policy

Discourses on Japanese leadership in defense of shared values and the Liberal International Order (LIO) are ubiquitous in Japanese foreign policy since the first Abe government (2006-2007). Existing scholarship takes a materialist and policy-specific focus and explains these specific policies as an effort to contain China, and to strengthen a materially beneficial LIO. Aside how this fails to account for behavior by Japan that goes against a containment strategy, and for why Japan chooses to describe certain countries as sharing its values but not others, like South Korea, these approaches overlook the meaning and function of Japan´s shared, liberal values discourse and how it has developed. Against this backdrop, my dissertation project asks the question to what extent are discourses of Japanese leadership in the LIO institutionalized in Japanese foreign policy and how have they constituted Japanese foreign policy identity since the first Abe Shinzo government? Employing a multiperspectival discourse analysis based in Laclau and Mouffe´s discourse theory and combined with International Relations norm and relational constructivism, I will first conduct a quantitative

content analysis of statements made by the Japanese Ministry of Foreign Affairs, Cabinet Office and other government agencies 2006-2020 to identify the prevalence of discourse that promotes liberal values. Where the content analysis shows a high amount of "liberal values" discourse, I will conduct deep-reading discourse analysis to ascertain the meaning and function of the discourse, and how it constitutes Japanese foreign policy identity. To complement this reading, I will carry out interviews with Japanese diplomats and politicians to understand how they see Japan´s policies and discourses, and how they have come about. The project contributes to debates at the intersection of the crisis of the LIO and Japanese national identity and foreign policy, and the roles of non Great Powers in the constitution of world order.

Tony Liu *(National Chung Hsing University)*

# Japan´s economic diplomacy: Challenges and opportunities amidst changing order

Since China replaced Japan as the second largest economy in the world in 2010, observers seemed to have diverted even more attention to China and consider China as a sure leading state in the development of regional integration in the Asia Pacific. The 2011 Tohoku earthquake shook the Japanese economy and severely challenged Japan´s regional status. Thanks to US withdrawal from the TPP, Japan reinvigorated the agreement by initiating the PTPP, which has become a main scheme for regional economic integration. Besides the CPTPP, Japanese efforts towards economic integration and cooperation is worth noting – while attempting to consolidate and increase regional influence, Japan´s efforts are also aimed at balancing the challenge of China. Noting the context, this paper seeks to the continuation and shift in Japanese foreign policy from the Abe to the Suga administration. This paper proceeds in five parts. Part one discusses the challenges towards Japan raised by changing regional order. Part two reviews the development of Japan´s economic diplomacy in recent years; Part three analyzes the impact of the COVID-19 pandemic; Part four attempts to explain policy changes and continuations from the Abe to the Suga administration. Part five concludes with a consideration for challenges and opportunities for Japanese foreign policy in the near future.

## Session 2: Religion and society

### Chair: *Petra Karlová*

Kanae Kawamoto *(Kyoto University)*

# 'Friendly' rather than 'spiritual': Buddhist cooperative care for suicide prevention in contemporary Japan

This research introduces how an emerging generation of Buddhist clergy in Japan are creating new forms and methods of suicide prevention. Although 'spiritual care' is a central theme for the study of contemporary religion worldwide, Japan´s Buddhist professionals and institutions are struggling with how to provide services to society. This paper is an ethnographic study of Nemoto Ittetsu, a Zen priest who devotes himself to a one-man suicide prevention program. Unlike Buddhist monastics in other parts of Asia, who must adhere to the Vinaya rules of conduct when dealing with others, Japanese priests can offer less overtly religious, more secular-friendly approaches to those who are suicidal. Suicidal individuals often suffer from feelings of loss, worthlessness, depression and serious mental health issues; however, for Nemoto, the villain of suicidal motive is a feeling of isolation due to miscommunication in human relations. He emphasizes physical activities with clients, building relationships through sitting Zen meditation, dancing, painting and participating in workshops. I examine years of observatory and interview data with him to demonstrate his distinctive approaches. The data shows how he tackles clients´ problems, avoiding a preachy religious tone, but centered on the ethical obligation to appreciate the meaning of life mutually. The analysis is integrated with government statistics and media reports about suicide in Japan to demonstrate how Nemoto´s approaches differ from those of health counseling professionals. In conclusion, I suggest that Buddhist pastoral care is undergoing a paradigm shift, in which the focus is not offering spiritual healing but rather creating healthy and humane experiences, whereby all participants share the hardship of life.

Nabanita Samanta *(University of Hyderabad)*

# Mediating hydro-sacred relation during the raging pandemic: Embodied change or entrenched continuity?

At the height of a deadly pandemic, almost all walks of life have been witnessing substantial changes; the realm of religious practices and ritual traditions has not been exempted from sweeping changes. In view of the months-long hiatus brought by lockdowns and physical

distancing, religious meanings have been re-negotiated and ritual performances re-mediated. Taking cognizance of this context, this paper will attempt to foreground the changes and/or continuities looming large in the sphere of hydro-sacred relation (i.e. the water-people relationality manifested through water-centric religious practices, for instance ritual bathing). Water through the dynamic enmeshment of elemental materiality and rich existential symbolism has long remained indispensable for feeding the aspirations for transcendence as it is evident from the ubiquitous presence of this intractable fluid in several ritual performances. Perhaps, nowhere this hydro-sacred relation is more pervasive than in the Indian subcontinent. In India, the river Ganga holds incomparable significance and a holy dip in the river on particular occasions (such as maker-sankranti) is considered as an avenue for attaining 'moksha' (i.e. liberation). However, in the wake of the pandemic, 'social distancing' requirements while putting such religious aspirations under new constraints has given leeway to ritual innovation in the form of 'e-snan' (virtual form of ritual bathing), a service of delivering the holy Ganga-water to the doorsteps of people in order to discourage people from physically gathering at the holy site of river-bank to take a dip. With the site of the ritual being shifted from the physical setting of a sacred geography to the domestic and private spaces, the practice of 'e-snan' entails fundamental spatial re-configuration which in turn leaves significant repercussions on embodiment and sensorialization. But, strikingly the Ganga-water even when comes in 'e-snan kit' is still considered 'sacred', thereby exemplifying a collision and collusion of change and continuity.

Ulyana Bicheldey & Aylaana Mongush *(Tuvan State University)*

# Renewal of the rite of consecration of the river in Tuva: Traditions and innovations

The report is dedicated to one of the rare forgotten folk rituals that existed in the traditional culture of Tuvans – the consecration of the water element or sacrifice to river spirits. The report was written on the basis of the factual observation by the author of the rite of expressing respect to the owners of local water sources, in particular, the spirits-nagas of the Bii-Khem and Kaa-Khem rivers, which are one of the main water arteries of Tuva. Two large mountain rivers originating – one at the foothills of the Eastern Sayan Mountains, and the second – in Northern Mongolia, merging into one river near the capital of the Republic of Tyva, formed the most full-flowing and largest river in the world and in Russia – the Yenisei (Tuv. Ulug-Khem).

The consecration of the water element and the worship of its masters, as well as the cults of the sky, the sacred mountain and trees, have archaic origins and continue to exist in modern Tuvan traditional culture.

Until now, researchers have paid fragmentary attention to the topic of the consecration of rivers, associated with early religious beliefs in the area of the ancient ecological concepts of Tuvans in their attitude to the environment, rather than to the customs of the consecration of mountains, ovaa (obo), trees, and sources of springs. This is most likely due to the fact that, due to many circumstances, this custom, like all other rituals, was on the verge of disappearing or half-forgotten, as evidenced by the very rare performance of this rite in Tuva.

The existence of the fact that each water source has its own owner – "sug eezi" is still confirmed by many old Tuvans. And that in ancient times the ancestors of the Tuvans sacrificed at a certain time of the year, asking for mercy, the Algyshs of the Tuvan Tengrian priests have survived, who pronounced incantations on behalf of the Cher-Sug spirits collected by M.B. Kenin-Lopsan, and there are also mentions of the annual rituals of consecration of the source of a spring or an irrigation canal at M.V. Mongush, O.M. Khomushku, A.O. Bazyr-chap and other authors.

Our research is devoted to the collective rite of consecration and worship of large water sources – the main rivers of Tuva through the recitation of special Buddhist prayers. The ceremony was held for the first time in Tuva with the participation of a Buddhist lama in compliance with very interesting traditions and prescriptions for the audience.

The main purpose of this study was to collect factual information and a comprehensive study of the thesaurus of the religious and ritual culture of modern Tuvans, representing ancient strata of beliefs.

Natalya Terekhova *(Irkutsk State University)*

# Reconstruction of the principles of the ancient Chinese lexicographic canon

The article deals with a comparative analysis of the structural, terminological, functional and content aspects of the two ancient Chinese dictionaries, 'Erya'《爾雅》and 'Shuo wen jie zi'《說文解字》. The article is to reconstruct the principles of the formation, development and continuity of the ancient Chinese lexicographic tradition. The author examines paratextual, numerological, semiotic characteristics of the dictionaries and features of the general taxonomy of their glosses or language units at the level of the macro-structure. For example, it was found that there are no signs describing the image of a person in 'Erya', but they are very widely presented in 'Shuo wen jie zi'. The general structure of these dictionaries corresponds with the three-part division of the Universe in Chinese culture and with Chinese philosophical concepts. The study of the structural and semiotic characteristics of the dictionaries allows us to reveal the principles of ancient Chinese onto-hermeneutics, onto-logic, the interpretative model of Chinese thinking, semantic/ideographic axiology. The analysis of the micro-structure of the dictionaries has resulted in the description of terminology, lexicographic operators and principles of the ancient Chinese philological science xunguxue 訓詁學 used in the character interpretations. Comparing the dictionary entries of the two dictionaries, the author discovers the chains of synonyms, different graphic variants of characters, and borrowed hieroglyphic signs, and on all their basis the paper reveals grammatological (semantic-and-structural), stylistic connections (between different ancient Chinese writing styles), functional correlations of hieroglyphs (standard and vulgar characters). About 800 characters interpretations from 'Erya' glosses are completely or partially repeated in the 'Shuo wen jie zi'. The analysis of the glossary allows us to determine the key principles of Chinese linguistic and hermeneutic semiotics and writing theory In general, the research shows close links between the two dictionaries, in which 'Erya' acts as a determinant source for Chinese lexicography.

Blanka Ferklová *(Palacký University Olomouc)*

# The first systems of Romanization of Korean in the Czech Republic and its continual changes up to the standardization in the 1960s

The current Czech Romanization of Korean was standardized in the early 1960s on the basis

of discussions taking place at the Oriental Institute of the Academy of Sciences and, with minimal modifications, is still widely used. Its creation was preceded by several attempts to create a Czech system of Romanization of Korean, which was significantly changed, as well as the pre-standard period lasting until about 1949 when the romanization of Korean words was usually not strictly based on a specific system of romanization. This paper aims to describe the historical overview of the systems of Czech romanization of Korean, especially the earliest stages, which could be described as pre-standard, and the first standard proposed in 1949, which was published in the first Czech textbook of Korean. The paper will present also the development of the Czech standard romanization of Korean which was partially proposed in the 1954 romanization system and continued its development with some changes from then on. This second system was further discussed and improved to the final creating of the Czech standardized romanization of Korean in the early 1960ies. In this paper, the various Czech systems of romanization of Korean will be observed in a variety of texts, especially literary texts and translations of Korean literary texts, above all two versions of the Korean novel Täha by Kim Namcheon, as well as other written materials.

Ahmet Hojam *(Goethe University)*

# How Qing conquest of Inner Asia changed persianate textual practices into Sinophone in eastern central Asia

Eastern Central Asia, known today as XUAR, has been the meeting point of cultures since ancient times. With Islamization, this region came to be regarded as a part of the Persianate world. The use of Persian remained the preferred language of literature, theology, education, and government through the sixteenth century. The language known as 'Chagatai' is one result of the strong influence of Persian language and literature on Turkic Central Asia.

In 1759, after the Qing conquered this territory, aristocrats from Turfan and Qomul were rewarded for their collaboration with positions as governors and official translators around the region, where they promoted the Sino-Inner Asian tradition that they had adopted following their acceptance of the Manchu emperor´s suzerainty in the early eighteenth century. Thereupon Mongolian, Manchu and Chinese languages usurped the position of Persian in the regional government.

Meanwhile, the Persianate textual tradition maintained its strong influence in local society together with Turkic. However, the rebellion of 1864–1877 and subsequent Qing reconquest led to another shift in the status of Persian, as the new colonial policy promoted a Chinese educational system to teach Turkic children Confucian literature in Chinese. Thus, the influence of Persian was reduced to a very limited level, while that of Chinese strongly increased in all sectors of local society. The results of this change were foundational to the region´s contemporary culture.

This historical dynamic of competition and interaction between the Turco-Persian and Sino-Inner Asian traditions in the region resonates even today. In China especially, its discourse of XUAR threatens to subsume this complex history of cultural interaction and domination into a simplistic China-centered narrative. Understanding the shifting historical boundaries of the local culture is more important than ever, especially as Uyghur crisis in

XUAR gets more attentions in international academia.

26

# Session 4: Japanese writings and Japanese thought

Chair: *Sylva Martinásková*

---

### David Grant *(Palacký University Olomouc)*
## From Kokugaku to Kyoto school: Language, time and self in the thought of Fujitani Mitsue and Nishida Kitarō

This talk attempts to compare two sets of ideas concerning the relationship of language, time and self, created by two scholars of different historical periods and philosophical backgrounds. Fujitani Mitsue, a Motoori Norinaga´s apprentice and a scholar of National Learning, created a theory of poetry and poetic language based on the notion of the spirit of language (kotodama). According to Fujitani, the poetic language serves as a means to preserve the proper timing and thus respect the law of temporal change, which means adjusting oneself to the continually changing and contradictory circumstances of the reality. In other words, production of poetry is conditioned by the encounter of the subject with the world. The temporal aspect in Nishida, on the other hand, is expressed in the notion of 'continuity of discontinuities' (hirenzokuteki no renzoku), which is used to describe the alleged nature of the self and of the world. At the same time, the individual self is understood in an opposition and paradoxical unity towards the world and its activity in the world is seen as poiesis. Even though both thinkers lived in different social and intellectual contexts, it can be argued that there can be found certain similarities in their thought as well as in their motivations. In this talk, it will be attempted to find some connections between them.

### Hanna Jaśkiewicz *(Adam Mickiewicz University)*
## The feminist literary discourse in works of Tanabe Seiko and Kawakami Mieko

This paper examines continuity and change within Japanese feminist literary discourse on the example of works by Tanabe Seiko (1928–2019) and Kawakami Mieko (b. 1976). Both born in Osaka, Tanabe and Kawakami dedicated their writings to the problems of contemporary women in the patriarchal society of post-war Japan. Consequently, they often created female characters who transcend gender norms and have to deal with social ostracism because of their life choices. Despite many similarities their works also differ in many significant aspects, which can be attributed to the generation gap between these two authors. Whereas Tanabe, whose literary career peaked during the times of Japan´s economic miracle, is known for her stories about middle-class women fighting for spiritual independence, Kawakami followed more intersectional approach, combining the feminist perspective with

class consciousness. In the paper Tanabe´s short stories: Ame no futteta zangyō no yoru (Overtime on a rainy night, 1978), Ubatokimeki (Old lady´s pounding heart, 1984) and Yuki no furu made (Until snow falls, 1985) as well as Kawakami´s Natsu Monogatari (Summer stories) were analyzed and compared in the spirit of feminist criticism, which placesthe literary texts within an extra-textual social order. The results indicated that the established differences in portraying the female experiences are directly linked to the more general changes that have taken place in Japanese society over the past forty years.

References:

Abe Auestad Reiko, Invoking affect in Kawakami Mieko´s Chihi to ran (Breasts and Eggs, 2008): Higuchi Ichiyō, playful words and ludic gestures, 'Japan Forum', 28(4), 2016, pp. 530–548.

Alzate, Juliana Buriticá, Embodiment and Its Violence in Kawakami Mieko´s Chichi to ran: Menstruation, Beauty Ideals, and Mothering, 'Japanese Language and Literature', 54(2), 2002, pp. 515–543.

Bednarek Joanna, Linie kobiecości: jak różnica płciowa przekształciła literaturę i filozofię?, Warszawa 2016.

Kan Satoko (ed.), Tanabe Seiko. Sengo bungaku he no shin shikaku. Shibundō, Tōkyō 2006.

Tanabe Seiko, Ubatokimeki. E-book, Shinchōsha, Tōkyō 2016.

Tanabe Seiko, Joze to tora to sakanatachi. Kadokawa, Tōkyō 2013.

Tanabe Seiko, Kodokuna yoru no kokoa. Shinchōsha, Tōkyō 2014.

Andrea Szilágyi *(Japan Women´s University)*

# The traditional and the modern in Yone Noguchi´s writings about Japanese women

This paper discusses a main part of the poet and writer, Noguchi Yonejirō´s (1875–1947) literary project in which he searched for cultural elements that could support Japan´s international image as a developed country. It focuses on the presentation of Japanese women in his writings in English between 1900 and 1915, in which he aimed to correct the image of Japanese women to his Western readership. Contemporary reception, Western and Japanese ideas, as well as movements influenced Noguchi´s depiction by highlighting what was lacking in Japan´s image abroad.

In 1900, the unreal image of Japanese women´s representation in Western theatre plays acted as the first driver for his attempt to present his own understanding of traditional Japanese women. Soon after, his writings also depicted Japanese women who could possibly reflect the Western concept of a modern woman, such as the shinpa actress Sada Yacco (between 1905 and 1906). In other words, his writings showed the traditional concept of women that could be interpreted as the continuity of Japanese culture, and new possibilities for women today, which could represent the change by Westernization. Finally, the paper suggests that Noguchi turned toward the modern elements found in women figures of literature and theatre plays in Japan´s past, that could have emphasise a culturally rich country.

This research will supplement Noguchi´s perception of Japan's contemporary image

abroad and his understanding of Japanese culture. It also supports researches of the international information network and the shaping image of Japan in the beginning of the 20th century.

## Session 5: Changes in cultural policies and cultural industries in Japan during the 1970s and 1980s
### Organized Panel

### Chair: *Annegret Bergmann*

During the 1970s and 1980s the Japanese economy boomed and reaching a miraculous average of 4 % an overall real economic growth in the 1980s. The panel deals with new developments in the cultural scene that occurred against the backdrop of and due to the booming economy. It focusses on new programs in regional cultural policies, a new production form in performing arts and shifts in the brokering of Hollywood films in the Japanese film industry.

### Yukiko Nagashima *(The University of Tokyo)*
# A historical study on national cultural festival

The National Cultural Festival is an annual cultural festival in Japan held in a selected prefecture on a rotating basis. Although it is a government-sponsored event, most of the planning is left up to the local governments. In 1986, during the Nakasone cabinet, the festival was launched as an amateur cultural festival under the slogan "Kokumin bunka no sōzō", which means 'Creation of National Culture' in a literal translation.

This presentation will begin with a review of the central government´s concept Kokumin bunka 'National Culture', which was often referred to in contrast to 'elite culture' in the early days of the National Cultural Festival. The direct impetus for the establishment of the National Cultural Festival was the reallocation of the national budget for cultural promotion policies in local public bodies, which had been ongoing since the 1950s, and reflected a shift in the national cultural policy regarding cultural practices of the people at large.

On the other hand, the analysis of the appealing concepts of the host prefecture and its leaders reveals a shift in the local government´s purpose in inviting this project. In the early days, the main goal was to promote the region by attracting national-scale events, which would lead, for example, to capital investment in the construction of cultural facilities. However, as time went on, the focus shifted towards the promotion of the local culture, including traditional lifestyle, natural environment, and to promote the region as a cultural tourism destination. Through the analysis of case studies from different times and eras, the paper will examine how the original local governments´ purposes have resulted in legacies that are made use of in the current regional cultural scenes.

Annegret Bergmann *(The University of Tokyo)*

# From spoken drama to blockbuster productions – The Shiki Company´s restart in the 1980s

The paper examines the establishment of the worldwide unique production form of the Shiki Theatre Company in Japan in 1983. It explains the theatrical historical background that let to this development and locates the company in the theatrical Japanese landscape since its foundation in 1955 until today.

The theater critic Terasaki Hironori attested the 1980s an unprecedented intermingling of artists´ theater, commercial theater, film, and television. Despite the boom of newly built cultural facilities by local administrations all over the country during the 1980s, production of modern Japanese drama (shingeki) faced multiple mostly financial obstructions. Decidedly decrying commercialism since its foundation at the beginning of this 20th century shingeki actors were often forced to accept engagements in film, television or in productions of the large commercial theater companies Shōchiku and Tōhō to be able to live from their art. From the 1950s, they benefited from their cooperation with the worker's audience association Rōen. However, this organization refused to include sophisticated French drama such as that offered by the Shiki Theatre Company. Lead by its director Asari Keita the company managed to stay afloat with a mixture of drama productions and participation in entertainment theater. In the 1970s, Asari abandoned his previous ideals of an intellectual spoken drama and became the sole producer of the musicals of Andrew Lloyd Webber. However, to consolidate the continuous existence of Shiki, in 1983 he set out on a completely new way of production in the first theatre of its sort, built just for one the first long-run production, that of the musical 'Cats'. Through this innovation as well as the unique training and marketing concepts Asari succeeded in combining high-quality artistic theatre with providing his company with a solid livelihood.

Insun Chung *(The University of Tokyo)*

# Hollywood goes to South Korea 'Via Japan'

In the oral histories of those who were involved in film distribution in and import to Korea in the 1960s and 1970s, there are accounts that all American films shown in Korea until the end of the 1970s were brought in via Japan. As a matter of fact, Korea received "foreign films" from Japan during the colonial period, but why did it depend on Japan to import Hollywood films in the 1960s and even into the 1970s? In the aftermath of liberation, the Korean government declared the 'liquidation of the residue of Japanese imperialism' to be the most important task, with the goal of rebuilding national culture. Despite of this, what were the reasons for choosing such a path and what were the structures that made it inevitable?

In order to answer this question, it is necessary to examine structural aspects such as international politics and policy operation, as well as to pay attention to the existence of brokers who traveled between Japan and Korea to connect the export and import of American films in both countries. At that time, direct dealings with Japanese branches of the major studios were rare for American films imported to Korea, and most American films imported

to Korea were able to be shown in Korea through the route of major U.S. studios, Japanese branches, brokers, and Korean import companies. The role of the broker as this mediator is not clear. What form of sales rights were delegated or not delegated to the brokers by the Japanese branch? Also, what kind of authority did the Hollywood majors´ headquarters give to the Japanese branch and to what extent in Asia? This study elucidates these research questions by a case study of 'Bul-I Trading Company' run by a Korean living in Japan who acted as an importer and broker of Hollywood films in the 1960s and 1970s.

## Session 6: Wars in Asia

Chair: *Martin Lavička*

Yuko Takahashi *(Hiroshima Jogakuin University)*

# Korean A-bomb victims´ movements and the power of nationalism

On 22 January 2021, a United Nations treaty to ban nuclear weapons came into force. Behind this historic event, there was a decades-long effort undertaken by the Japanese victims of the 1945 nuclear attacks on Hiroshima and Nagasaki, or hibakusha. Regarding their anti-nuclear movements, some scholars point out the dynamics of 'A-bombed nationalism' which emphasises their experiences in the 'only A-bombed country.'

However, this 'A-bombed nationalism' can foster the expansion of the movement beyond national borders. This can be observed in the case of Korean hibakusha who were compelled to immigrate to Japan during the 1910 1945 colonial period, experienced the atomic bombings, then returned to the Korean Peninsula or remained in Japan following the collapse of the Japanese Empire in 1945. Korean hibakusha in Korea and Japan carried out their movements respectively, demanding recognition by and redress from the Japanese government. Throughout their efforts, they brought nationalism to the forefront by attributing their experience of the atomic bombings to Japan's colonisation of Korea. Their emphasis on nationalism, nevertheless, gained collaboration and support by Japanese citizens who felt a sense of atonement towards the former colonised people. It also led to the expansion of their movements to become engaged with world nuclear issues, particularly of East Asia.

This presentation examines the Korean hibakusha´s movements in Korea and Japan and questions the exclusionist 'A-bombed nationalism' for which the Japanese counterpart is often criticised. Archival research and analysis reveal that Korean hibakusha´s movements stand upon nationalism of the former colonised, and that, in contrast to the Japanese counterpart, it can expand beyond national borders. The analysis concludes that their movements have the potential not only to change the circumstances of Korean hibakusha who have long been abandoned and suffered from poverty and radiation-caused illnesses, but also to deconstruct the Japan-centred, exclusionist 'A-bombed nationalism.'

Olga V. Alexeeva *(Université du Québec à Montréal)*

# French recruitment of the sino-annamite interpreters in Indochina during the Great War: A catalyst for change?

The First World War reconfigured the imperial world beyond recognition. The belligerents were required to call upon their imperial supply networks to find manpower, funds, and raw materials to support their war effort. Many recent studies reflect on the war experiences of colonial soldiers and laborers sent to Europe during the war, and their role in challenging and eroding colonial authority when returning to their homes (Fogarty, 2008; Le Van Ho, 2014). While in Europe, they experienced war brutality and violence, faced discrimination and severe hardships; however, they also gained new aspirations and developed a political consciousness. Upon their return, they widely shared their critical perception of the metropole and their stories of suffering and deplorable treatment at the hands of their colonial masters, thus becoming the true agents of change. Their experiences contributed to the disillusionment and radicalization of national elites that would ultimately lead to the large-scaled anti-colonial uprisings and catalyze the nation-building process (Das, 2011; Xu, 2017). The 'Sino-Annamite' interpreters engaged by the French colonial authorities in Indochina in 1916–1917 to serve with the Chinese laborers in France were among these imperial recruits that had directly experienced the European war. When France started recruiting Chinese laborers to support its war effort, it was unable to find enough interpreters in China. France would therefore turn to its imperial networks to search for suitable candidates elsewhere. French Indochina, with its well-established colonial administration and centuries-old Chinese community seemed like an ideal recruitment pool. By analyzing the motives behind the French decision to search for interpreters in Indochina as well as the procedures used by colonial administration to find and assess candidates for the position, this paper explores the connections created by the overlapping histories of empire, race, and the war. To explore the complexities of France´s recruitment in Indochina, we will draw on sources from the French Archives nationales d´outre-mer that have been previously underused in writing the history of Great War´s impact on Southeast Asia.

References:
Santanu Das, Race, Empire and First World War Writing (Cambridge; New York: Cambridge University Press, 2011)
Richard S. Fogarty, Race and War in France: Colonial Subjects in the French Army, 1914– 1918 (Baltimore: Johns Hopkins University Press, 2008)
Mireille Le Van Ho, Des Vietnamiens dans la Grande Guerre (Paris : Vendémiaire, 2014)
Guoqi Xu, Asia and The Great War. A shared History (Oxford: Oxford University Press, 2017)

Radek Pazderka *(Palacký University Olomouc)*

# Influence of vassal families during the Ōnin War

The period of civil wars in Japan, known as the Warring States period (Sengoku jidai – 1467–

1603), was a time of considerable instability and great political changes. The period is also associated with the gekokujō phenomenon, a social phenomenon in which formerly subordinate families of the military nobility were able to gain political or military dominance over their masters, and subsequently replaced them entirely on the domestic political scene. This paper will focus on the question of whether the rise in power of the vassal families occurred after their lords lost power or whether these families already possessed significant amount of political power before the beginning of the Sengoku period. To answer this question, we need to examine the political situation during the Ōnin War (1467–1477). This conflict, caused mainly by the succession crisis in the Ashikaga shogunate, is considered to be the beginning of the whole subsequent period of Warring States. Although it is most often associated with the Hosokawa, Yamana, Hatakeyama and Shiba families, it involved a vast number of other minor noble families, some of which later actually succeeded their lords (e.g. the Oda and Asakura families). The relevant data for the research was obtained primarily by studying sources, among the most important of which are the Chronicle of the Ōnin War (Ōninki – 応仁記), the diary of the courtier Ichijō Kanesada, and the Notes of the Abbots of the Daijōin Temple (Daijōinjisha zōjiki – 大乗院寺社雑事記).

# Session 7: Women´s rights in Asia

## Chair: *Monika Arnez*

Katarzyna Antonina Szpargała *(National Yang Ming Chiao Tung University)*

# Women´s rights, anti-feminism and gender equality in South Korean online sphere

Early media scholars believed that the Internet would be an egalitarian space, where social norms and hierarchies would not be reflected, regardless of gender, race, sexuality, or other factors (van Zoonen, 2001; boyd, 2011; Vickery & Everbach, 2018). However, the Internet has become just another space where hierarchies and power relations visible in our society are reinforced and recreated (van Zoonen, 2001; boyd, 2011).

In recent years, women and feminists have started using the Internet and social media as channels for mobilization, but together with the growing visibility of women and bolder demands for gender equality, misogynistic and anti-feminist statements follow. Banet-Weiser & Miltner (2016), even stated that contemporary society is in 'a new era of the gender wars, an era that is marked by alarming amounts of vitriol and violence directed toward women in online space' (p.171).

In South Korea, the misogynistic and anti-feminist discourses are easily noticeable on popular websites such as Ilbe or YouTube, and there is a visible growth in these discriminatory behaviors. For instance, the channels expressing misogynistic attitudes are growing in popularity, as the number of views of these channels is increasing (2016: 344,861 views; 2017: 2,849,742 views; 2018: 11,547,367 views; 2019: 96,516,870 views) (Moonshot Solutions, 2020).

Lately more South Koreans are using digital platforms to discuss women´s rights and gender equality, either to show support or disagreement. Last year, feminism, abortion, and the  th Room Case were among the top ten most tweeted social keywords in Korea. This paper analyzes online discussions on women´s rights and gender equality. Through analyzing online materials, such as Twitter and various forums, the society's stance on social changes, involving feminism and women's rights, is described.

References:

Banet-Weiser, S. & Miltner, K. M. (2016) #MasculinitySoFragile: culture, structure, and networked misogyny. Feminist Media Studies, 16(1), 171-174. Retrieved from https://www.tandfonline.com/doi/full/10.1080/14680777.2016.1120490.

boyd, d. (2011). White flight in networked publics? How race and class shaped American teen engagement with Myspace and Facebook. In L. Nakamura & P. Chow-White (Eds.), Race After the Internet (pp. 203–221). New York: Routledge.

Moonshot Solutions. (2020). Misogyny, molka, and victims of domestic violence. A Moonshot Solutions report into online misogyny in South Korea. Retrieved from

http://moonshotcve.com/misogyny-online-south-korea/

Van Zoonen, L. (2001) Feminist Internet Studies. Feminist Media Studies, 1(1), 67–72. Retrieved from https://www.tandfonline.com/doi/abs/10.1080/14680770120042864.

Vickery, J. R. & Everbach, T. (2018). The Persistence of Misogyny: From the Streets, to Our Screens, to the White House. In J.R.Vickery & T. Everbach (Eds.), Mediating Misogyny. Gender, Technology, and Harassment (pp. 1–27). Cham, Switzerland: Palgrave Macmillan.

Simona Lukminaitė *(University of Hyogo)*

# Women in motion:
# (Inter)national education networks in modern Japan

While the study abroad of five Japanese girls dispatched to the US with the Iwakura mission of 1871 has been made famous by various publications focusing on Tsuda Umeko 津田梅子 (1864–1929), who has been canonized for her later life achievements (such as taking part in establishing a scholarship for Japanese women to study in the US), many more women were mobile during the period. Not only were women making arduous trips within Japan, they also traveled to teach or study abroad.

Some could travel with the support of the government. Kawahara Misaoko 河原操子 (1875–1945) went to contribute to education in Shanghai and Mongolia, Qaračin in 1903, while Yasui Tetsu 安井てつ (1870–1945) taught in Thailand and became the first principal of the Rajini school founded in 1904. Yasui also worked with Shimoda Utako 下田歌子 (1854–1936), who herself visited Britain and later China. Shimoda Utako is known for having worked with hundreds of female Chinese international students in Japan when she welcomed them in the early 1900s at her Jissen Jogakkō 実践女学校 (1899–present, currently Jissed Joshi Daigaku 実践女子大学). Less known is the fact that Meiji Jogakkō 明治女学校 (1885–1909) also welcomed female international students from China and Korea around the same period, leaving records in its magazine about women´s education Jogaku zasshi 女學雜誌 (1885–1905). Another publication run by the school, Jogakusei 女學生 (1890–1892), showed how, within the country, students traveled from various prefectures to study in Tokyo. They left numerous pieces of writing, narrating their homesickness and the dangers, and excitement, of travel.

This paper explores the tendencies in modern women´s travels to receive education, with a focus on Japan. These women, little of whom is known in English or even Japanese scholarship, pioneered the educational networks that remain in use today. I argue that their activities still shape how the international exchange is perceived and implemented by the current institutions and programs.

Sonali Sharma *(Jawaharlal Nehru University)*

# Expanding horizons:
# Personal narratives of mahar women in Marathi

This paper examines aspects of continuity and change in the movements for social equality

led by Dr. BR Ambedkar, one of the major leaders of the 'untouchables' in India in the twentieth century, through the personal narratives of marginalised Mahar women. In Western India Mahar women were the first among landless labourers mobilised by Ambedkar to protest against their age-old oppression by Hindus, and gained confidence to speak up for themselves early in the 1920s as compared to women of other low castes in Western India. Ambedkar encouraged Dalit women to become educated, participate in public life and gain self respect.

The project of tracing historical evidence of Dalit women´s socio-political activities has been difficult as the contemporary mainstream newspapers and periodicals virtually boycotted the Ambedkar movement and so, the news of activists both men and women were rarely given much publicity. Accounts of Ambedkar´s movement written after his death in 1956 have not explicitly brought out the role of women as agents of change in movements for equality. Therefore, in the context of this exclusion of women from the history of Ambedkar's movement, writings by Dalit women activists become significant.

Dalit women´s autobiographies are testimonies of the generalised oppression and poverty of the community and the double oppression of women as the site of exploitation by dalit patriarchy as well as high caste Hindus. This paper will focus on autobiographies by two Mahar women, Baby Kamble (1929–2012) and Shantabai Dani (1918–1994) to study women´s divergent perception of Ambedkar´s politics, and how they witnessed continuities and changes in the lives of dalits in general, as active participants in or avid observers of the socio-political scene in Western India in Ambedkar´s time and after.

# Session 8: Art and artists

Chair: *Giorgio Strafella*

Marianne Simon-Oikawa *(The University of Tokyo)*

## From Edo to Meiji:
## Hokusai´s moji-e revisited

The word moii-e, which literally means 'image (e) made from written characters (mo-ji)'appeared during the Edo period and designates a technique that amounts to creating the shape of a person, a small animal or an object, with a few kanji or kana. Early examples of this technique date back to the Heian period, but in the Edo period the production of moji-e increased, and both the drawing method and the themes of the images became highly codified. Many moji-e have remained unchanged over time. Several changes, however, emerged during the first half of the 19th century (eras Kyôwa to Ansei), notably thanks to Santô Kyôden, Katsushika Hokusai and Utagawa Hiroshige. In two edehon published in the 1810s, Ono ga Bakamura muda jie-zukushi and Ryakuga hayaoshie, Hokusai turned what was mainly a form of visual entertainment into an educational method for painters.

His moji-e enjoyed particularly rich posterity, even in the Meiji era when they were adapted accordingly to the social, cultural and educational changes that were occurring at the time. For example, in two booklets by Utagawa Kunitoshi (Kyôiku moji-e, shônen e-sagashi) and Utagawa Kunioto (Kyôiku moji-e, e-sagashi) published in 1893, Hokusai´s moji-e are used for a new purpose: learning to write. While Hokusai uses writing to draw, Kunitoshi and Kunioto use drawing to write. This shift in perspective lead to several significant changes in the structure and the themes of the moji-e, like the simplification of the images and the emphasis on moral contents.

The presentation will focus on the transformations brought by Hokusai to the history of moji-e, and the way his images were further transformed in the Meiji era, bringing a new balance between writing and drawing but also education and entertainment.

Giorgio Strafella *(Palacký University Olomouc)* &
Daria Berg *(University of St.Gallen)*

## Delegated digital art:
## Victor Wong´s tech-ink paintings
## and Chen Qiufan´s 'State of Trance'

This paper investigates new forms of conceptual experimentation with delegated digital creativity in visual arts and literature in contemporary Greater China. It attempts to theorise instances of Delegated Digital Art (DDA) by drawing on the concepts of 'delegated performance' (Claire Bishop) and 'delegated art' (Jen Harvie). In this paper DDA refers to art that

experiments with computer algorithms by delegating part of the conception, as well as realisation of the artistic product to machine learning and 'artificial intelligence'. In the visual arts, we examine the case of Tech-Ink landscape painting by artist and film-maker Victor Wong 黄宏达. Wong's Escapism series (2018) consists of ink artworks in the style of xieyi 写意 paintings that were executed on paper by a robot named AI Gemini. The machine, according to Wong, has developed the ability to create unpredictable landscapes based on autonomous decisions. In literature, the paper discusses a short story by renowned SF author Chen Qiufan 陈楸帆 entitled 'Chushen zhuangtai' 出神状态 ('State of Trance', 2018). Having explored the traditional SF theme of human-machine hybridity in works such as Huangchao 荒潮 (The Waste Tide, 2013), in this story Chen takes that reflection to a conceptual, avant-garde level by attributing the authorship of parts of it to 'artificial intelligence'. By exploring DDA across the literature/visual arts divide, this paper shows how DDA interrogates the ideas of human agency and authenticity in the light of these new technologies. By doing so, it raises conceptual and methodological issues with regard to authenticity, power, and the Sinological approach to cultural continuity and change.

Daniela Zhang Cziráková *(Comenius University in Bratislava)*

# On the borders of calligraphy – Contemporary artists with strong calligraphic feature

Calligraphy achieved the status of art before painting, and unlike in the West, was regarded as the highest form of Art in ancient China. After slow development with contributions from a number of legendary calligraphers, calligraphy started to challenge its limits. The process began outside of China, in post-war Japan in the 1950s, where avant-garde artists such as Morita Shiryū, Inoue Yūichi, Hidai Nankoku, Ueda Sōkyū and Teshima Yūkei pushed calligraphy into the context of modernism and exhibited together with Western Abstract Expressionists. In mainland China, the first breaches of tradition were made during the 85 New Wave, by artists such as Gu Wenda and Xu Bing. In my paper, I will focus on a few contemporary artists from mainland China and their contributions to contemporary art that are closely connected to calligraphy.

Gu Wenda´s bold installations in the 1980s were more inspired by the Western avant-garde than by calligraphic techniques. This is in contrast to his recent works, such as Ink Stones, which redefine his understanding of calligraphy. In his School of Calligraphy, Xu Bing challenges writing in Western languages to create neologisms. Wang Nanming´s Balls of Characters are installations with certain calligraphic features. Another artist, Wei Ligang, merges calligraphic brushstrokes with flower or figurative motifs, while Wang Dongling is more traditional than the others. Wang Dongling combines calligraphy with photographs, sometimes deploying alternative surfaces, like mirrors, to create various effects. In the works of contemporary artists, calligraphy is a neverending source of inspiration.

## Session 9: State educational sovereignty under Xi Jinping: Expansion, nationalism and renegotiating globalisation
### Organized Panel

Chair: **Konstantinos Tsimonis**

The proposed panel consists of papers that explore developments in Chinese education during the 18th and 19th Party Congresses. The authors investigate the key themes that have characterised China´s education policies under Xi Jinping: a) the effort to expand the tate´s reach to previously un- or loosely regulated areas of education, b) the intensification of nationalism as the visible and hidden curriculum in all levels, and c) the contradiction between China´s ambition to become a global superpower in education and science, and a revamped emphasis on the state's educational sovereignty. The papers will discuss these themes under the light of recent developments in Early Childhood Education, Physical Education and Higher Education.

Anca Crowe & Konstantinos Tsimonis *(King´s College London)*
## The periphery as a place of resistance – Private bilingual English-Mandarin kindergartens as liberal spaces of interaction between Western culture and the Socialist dominant discourse

This paper uses the theoretical framework of spatiality and Foucauldian disciplinary power to analyse the dissemination and internalisation of Western liberal culture narratives in the case of two private kindergartens in Shanghai during the academic year 2017–2018. I position private bilingual English-Mandarin preschools on the periphery of the homogenising dominant discourse promoting moral education (deyu 德育), becoming privileged spaces where parents and native English teachers resist and negotiate with the Centre-Beijing and its reaching arm, local education bureaus, and retain the agency to influence educational content. To assess the power dynamics between local forces promoting the 'cultivation of socialist builders' and global liberal ones I analysed the kindergartens' Christmas and Halloweenrelated narratives and the attitudes and behaviour of a multitude of actors, from local education officials to preschool principals, teachers, parents and children. Through observations, parent questionnaires, semi-structured interviews and an analysis of social media posts I show that private kindergartens still have a lot of freedom in selecting their curricula and teaching patterns, mostly because of the parents´ preference for western cultural immersion programmes and the resistance of native English teachers. However, since the 19th National Congress of the CCP, the State has increased its efforts that kindergarten curricula contain a moral education core to ensure the Party's survival through the nurturing of new generations of loyal citizens.

Layne Vandenberg *(King´s College London; University of Hong Kong)*

# Xi´s football dream and state-led physical education in China

Recent state-led reforms to develop the game of football in China have brought the role of sport in politics and society to the forefront. While Xi Jinping´s 2015 football reforms may not directly reference the long history of physical education in Chinese society, they nonetheless present a snapshot of the Chinese state´s evolving view of the role of sport in nation-building. This presentation utilises a combination of historical review and modern theories of the relationship between the body and the nation to explore the implications of sport in China for both the Chinese education system and Chinese youth. Through increasing the accessibility of football through school and sports programmes, along with reframing societal perceptions of the importance of sport performance in youth development, China´s state-led, multi-pronged strategy represents a modern evolution of connecting the body to the state.

# Session 10: International relations

Chair: *Martin Lavička*

Marco Zappa *(Ca' Foscari University of Venice)*

## The state, capital and the environment: The political economy of special economic zones in mainland southeast Asia

Special Economic Zones (SEZs) are a common policy instrument used by governments globally, but most significantly in developing countries, to achieve a number of targets ranging from attracting Foreign Direct Investments (FDI) in the country to spurring socio-economic development. Among their distinguishing features are a defined geographic perimeter, reduced tax burden, access to infrastructural networks, and simplified administrative procedures. Such concessions to business operators are expected to have a direct socioeconomic impact, for instance, by creating jobs, developing export-oriented industries and boosting productive capacity. However, to what extent are such claims reliable? What impact do SEZ have on local communities and the environment? Interpreting SEZ as territorial strategies aimed at increasing locales´ legibility and at supporting capital reproduction, this paper will argue that SEZ in developing countries are a locus for state building and global standardization on investment and capital regulation. Governments in developing countries across East Asia, most notably, Taiwan, Singapore, and South Korea, established Export-processing zones (EPZ), SEZs´ precursors, back in the 1960s, and have since supported their transformation in specialized and innovation-driven manufacturing and service areas, improving productivity and industrial technology attracting both domestic and international capitals. Similar strategies have been adopted in India since the mid-1960s, but most importantly in China and mainland Southeast Asia since the early 1980s and the mid-1990s, respectively. Here, particularly in the Mekong subregion, SEZ have risen to significance, having become nodes for regional economic integration. According to a 2019 UNCTAD Report, China has 2543 SEZ while Southeast Asia 737. Particularly in the latter, infrastructure system development, often supported by international donors and investors, most notably Japan, plays a huge part in this process, and remains key to consolidating local political leaderships. Significantly, however, such projects are usually associated with plans to radically transform the original socio-ecological conditions of the SEZ-designated areas through land confiscations, local community relocation or activity conversion with international development agencies supporting states and local administrations' industrial development plans. The cases of Thilawa in Myanmar and Van Don in Northern Vietnam will be analyzed.

Agota Revesz *(Technical University of Berlin)*
& Duncan Freeman *(Free University of Brussels)*

# China, Europe and emerging narratives of dual circulation

The 'rise' of China has inspired complex responses in Europe. The responses are framed in narratives that describe and explain the rise, and ultimately seek to identify its impact in Europe and justify the necessary response. This paper focuses on narratives related to the idea of 'dual circulation', which was first promoted in China in 2020 by the leadership under Xi Jinping. The idea of dual circulation has subsequently become central to China´s policy discussion and frameworks relating both domestic and external economic development. The dea is now, for instance, a guiding principle of the 14th Five Year Plan in which determines the position of China in the global economy. The paper examines the growing domestic policy narrative in China surrounding dual circulation and traces the narratives concerning the idea that have emerged in Europe in response. A special focus is given to the ways dual circulation is narrated in the context of change and continuity. The authors analyse a variety of texts that differ in their source, function and purpose: in policy statements by political leaders, official documents, and in think tank, academic and media discussion in China and in Europe. Ultimately, the paper traces the emerging European narratives that have been created in response to dual circulation, and situates them in the wider context of EU-China relations. The paper thus contributes to the understanding of the European response to Chinese domestic policy initiatives that increasingly have an impact in Europe, notably in trade and investment.

Jan Železný *(University of West Bohemia)*

# From 'strategic engagement' to the 'dight against autocracy'? The analysis of the changing U.S. strategies towards China after the end of the Cold War

The escalation of tensions between the U.S. and China in Indochina has occupied bigger and bigger space in discussions of policymakers. Expressions like 'strategic rivalry' or a 'New Cold War' shape the nature of the debate, portraying a collision course as 'natural' or 'inevitable'. According to this logic China as a revisionist great power challenges the liberal regional order made by the U.S., giving America, as an established status quo superpower, no other option than mitigate the impact of its policies by balancing or containment. However, the rivalry has not always been a standard mode as a closer look at 'China strategies' used by America after the Cold War clearly demonstrates. In fact, a gradual shift in the strategic thinking from one presidential administration to another is traceable. The Clinton and Bush ones put stress on 'strategic engagement', believing that by enmeshing China into a network of bilateral and multilateral connections and by deepening the interdependence between both nations they can turn it into a responsible partner. By adopting hedging, Obama

administration expressed a certain scepticism and reflected the concerns about the impact of Chinese rise on the regional order. After the entering of Trump the engagement policies were scaled down and Chinese actions were interpreted in the prism of a great power rivalry… This paper will describe the different strategies of U.S. presidential administrations towards China since the end of the Cold War, demonstrating that despite changes in nature their main goal has remained unchanged – eschewing confrontation and preserving the existing order in Indo-Pacific by making China its responsible stakeholder. It will also analyse the impact of those strategic shifts in the economic, and military spheres in the region and based on that it will make basic assumptions about what the Biden Doctrine towards China will look like.

# Session 11: Old texts and sources

Chair: ***Vít Ulman***

Vít Ulman *(Palacký University Olomouc)*

## Literary sources of the Ōninki chronicle: The fluid continuity of late medieval Japanese literature

This paper explores various literary references employed in the Late Medieval Japanese text Ōninki, chronicle of the Ōnin war written by an anonymous author sometime during the last decades of 15th century or early 16th century. Ōninki is not only of great historical value, as it explores both causes and major events of the aforementioned war, but also of great importance to the study of literature as it shows clear literary continuity to the pre-Ōnin literature.

This paper focuses predominantly on the foreword of the chronicle as it is most densely filled with various literary references to sources of both Japanese and Chinese origin. The age of the literary material quoted in the text spans millennia. There are quotations from ancient Chinese texts, allusions to Tang dynasty poetry (by poets such as Bai Juyi and Du Mu), and also domestic Japanese material such as works of the scholar and poet Minamoto no Shitagō (911–983), among others. Use of such material not only shows author´s erudition, but also the continuity of literary tradition of both Japanese and Chinese origin, evoking both the literary tradition of the Japanese Imperial court, and mostly Chinese language oriented literary activities of the medieval Zen monks of the official Gozan monasteries.

Xing Lan *(The University of Edinburgh)*

## How to amalgamate segmented copper blocks into a cauldron

The study is to discuss how to reconnect collated textual fragments into Chinese intellectual history.

To date, a paradox can be witnessed in studies on early China. On the one hand, a common complaint shared by many studies regards the textual insufficiency that obstructs their research progress. On the other hand, simultaneously, few of them have utilised available fragments collations as a support. Observing the paradox, the study aims to discern the reasons behind this and endeavours to resolve the paradox. We hope that once the paradox is resolved, a thriving development can be expected.

The study argues at first that there are three reasons for the reluctance of most early China scholars to engage with fragments collations. First, there is a long history of disinterest in collations. Second, there is a low expectation in the potentiality of fragments collations because they are supposed to be insignificant ashes after destructions. Third, looking

into existing fragment collations, their inferior quality damps the interest of modern scholars to use these texts in their studies. The study believes the last one as the most decisive.

In the second part the study proposes a solution to these problems. Looking at the longstanding disrespect for fragment collations, the study argues that it results from the negative judgements of some prestigious philologists such as Zhang Xuecheng章學誠 and Liang Qichao梁啓超. After a close reading, the study nevertheless observes that all of them appreciate the philological value of fragments collations, despite a contempt for the collators´ unremarkable academic and political careers. Next, regarding the potentiality of collations, the study examines whether some fragments have made decisive differences and finds some positive cases. For instance, The Grand Commentary of Shangshu 尚書大傳, a text collated in the 19th century, has become a significant reference in the study of Confucian classics. More straightforwardly, a fragment discovered in Dunhuang has ended a perennial discussion regarding the final whereabouts of the famous rebel Huangchao黃巢. Convinced of their utility, the expectation in collations should be raised. As for the last reason, the study finds it far more intricate and discusses it in detail below.

The shortcomings in fragments collations are significant. As Liu Xianxin劉咸炘 summaries, they have four problems: incomprehensive scope, misjudged outline, inappropriate references and incautious examination while even the most refined works are not exempted. The four problems significantly jeopardise the usefulness of collated fragments. To date, although a vast project (歷代輯佚文獻分類叢刊, Beijing: National Library publ., 2016-, 235vols) reedits various collations, it only rearranges them into four major parts (classics, history, masters, literature), so the above-mentioned shortcomings have remained unchanged.

Since no solution has been provided by Chinese scholarship itself, the study observes three strategies via learning from western counterparts like Felix Jacoby's FGrHist and Tim Cornell's FRHist. First, Chinese collations are separately delimited by each collator while the latest Western collations integrate all materials to draw a full picture. Such integration will make Chinese collations more comprehensive. Second, Chinese collations are only interested in fragments but rarely in their authors while the latest Western collations commonly provide information regarding authors in the testimonium before the fragments. Adopting this approach in Chinese collations will help us to reinsert the authors and their works into Chinese intellectual history. Third, Chinese collations rarely go any further other than compiling fragments while the latest Western works commonly critically and interpretationally comment fragments. This improvement could make fragments more intelligible and correct existing problems.

David Pierdominici Leão *(Jagiellonian University)*

# Connecting with a lost past:
# Continuity and resistance in the Teṅkāśī Pāṇḍya dynastic narrative (16th–17th century CE)

After the collapse of the imperial line of Madurai, the Pāṇḍya dynasty ceased to play a fundamental role in the political scenario of Tamil Nadu. In the 14th century, the Muslim invasion of the South guided by Malīk Kafūr, general of the Sultan of Delhi 'Alā' ud-dīn Khaljī (1267–1316), deeply destabilised the precarious politics of the southern branches of the In-

dian sub-continent. Having irremediably lost the capital Madurai after an internecine war, the Pāṇḍyas drew back in the deep regions of the Tamil land. Around the last decades of the 14th century, a family of rulers claiming direct descent from the Madurai Pāṇḍyas organised a centre of power around the Tirunelveli area. The dynastic connection between this obscure family and the principal line of Madurai still remains uncertain. Nevertheless, the new Pāṇḍya dynasty of Teṅkāśī (c. 14th–18th century) undoubtedly represented a surprising – yet decaying – ruling continuum after the havoc of the 14th century CE.

The paper is devoted to the study of the strategies of continuity and legitimisation employed by the new narrative of the Teṅkāśī court in the 16th–17th century, exemplified by the Pāṇḍyakulodayamahākāvya, a poem authored by Maṇḍalakavi, and later royal genealogies as those presented in the official copper plates. The focus on this little studied evidence will enlighten the possible catalysts of change and modalities through which the Teṅkāśī Pāṇḍyas projected claims of legitimisation as heirs of the lost Madurai imperial line. The ideological reaction to the historical change will be exemplified through the analysis of the Teṅkāśī political control over its own narrative, struggling to create both dynastic continuity and independent identity, fighting for recognition in a Southern scenario ruled by the last great Hindū empire India ever had, Vijayanagara (1336–1565).

# Session 12: Studying ethnic groups and specific cultures

Chair: *František Kratochvíl*

## Enrico Beltramini *(Notre Dame de Namur University)*
## The crisis of Indian secularism

One of the pillars of independent India is Indian secularism, a distinguished form of secularism in which the public space is positioned as religious while the state earns the role of administrating religious pluralism. Indian secularism has been under attack since 1992 in the name of a post-secular option, namely the primacy of Hinduism over the minority religions. The crisis of Indian secularism has been addressed primarily from a sociological angle, but in this presentation, the adopted perspective is political-theological in the sense that the political concepts are seen as a derivate of theological concepts. While Indian secularism resists western political theological categories of thought, the opposite is true with regard to Indian post-secularism. The Indian post-secularism seems to share some similarities with the western post-secularism. In this presentation I will address two themes: (1) the passage from secularism to the post-secularism; and (2) the relationship between India and the West as far as the secularism and post-secularism is concerned.

## Madhu *(University of Delhi)*
## Caste, gender and social distancing in the times of the pandemic

One of the most important precautions advised by the World Health Organization to stop the spread of the Corona virus is by maintaining physical distancing which is misread as 'social distancing' in India. In a society where Brahmanical notions of purity, pollution and norms of social distancing govern day to day activities of upper castes and Dalits, the terminology of 'Social Distancing', illustrates fundamental problem by legitimizing and justifying untouchability against the Dalits. With over 95% of Indians observing endogamy, a 'permanent social distancing' has prevailed in India for centuries, now many of them think science has offered them one more reason for holding the beliefs they do. Caste aided by the virus has not only kept people segregated; it has valorized the very idea of it. Sanitation workers are India´s frontline workers, mostly belonging to the lower castes (Dalits) experiencing stigma attached to unclean occupations are now experiencing further social exclusion because of the pandemic. Most Dalits comprise of the informal workforce which saw job losses up to 80% as lockdown in India progressed in April 2020. Dalit women comprise about 16% of India's female population and face a "triple burden" of gender bias, caste discrimination and economic deprivation in an economy largely controlled and regulated by the upper castes. This paper attempts to interrogate the meanings of social distancing with caste in the foreground. With the help of reports from media, Government and Non-Governmental organiza-

tions, it attempts to trace the social and economic cost of the pandemic on Dalit lives (especially Dalit women) who are constantly denied social justice through a nexus of majoritarian, vested interests and political institutions.

## Chimiza Lamazhaa & Shenne Mainy *(Tuvan State University)*
# Features of insider research on the ethnic culture of the Tuvans

Contemporary scientific knowledge recognizes the subjective nature of scientists´ research in relation to the studied cultures. This opens new prospects and sets new research tasks. Since the 18th century, the culture of the Tuvans – nomads, shamanists and Buddhists, the indigenous inhabitants of Tuva (Russia) – has been studied for a long time only by external researchers. Indigenous researchers appeared here in the mid-20th century. Since then Tuvan studies have been developing both internally and externally. These lines of research are intersecting, as well as having their own differences, including weaknesses. Today, Tuvan studies have reached the stage when it is necessary to reexamine Tuvan ethnic culture, which exists as a kind of combination of archaic layers, transformed traditions and innovations – the influences of Westernization and globalization. This culture has permanent elements as well as specially revived and completely new ones.

The report presents the main points of the research conducted by the authors who are insiders of the study of contemporary Tuvan ethnic culture. The differences of the insider perspective are noted: knowledge of the Tuvan language as native speakers, living in the culture, understanding the concepts of the culture, participation in the rituals of kin groups, etc. The position of the insiders also allows not to cease research during the COVID-19 pandemic. The downsides of insider science are also mentioned: a passion for traditionalism, addressing the problems related to preservation of the traditions, little attention to innovations. A comparison is made with the studies conducted by outside researchers in the second half of the 20th – the early 21st centuries.

The authors will present Tuvan traditional rituals that they have attended in the summer of 2021 (dagylga – the rite of consecration of places, kuda – a wedding). They will also analyze the combinations of the old and the new through such examples: worshipping the spirits of places, inviting shamans, as well as using mobile internet connection to arrange meetings, moving by cars, photo and video shooting; traditional rituals of dating, matchmaking, wedding gifts, as well as hen and stag parties, dresses of brides´ lady friends, wedding cakes, etc.

# Session 13: Others and othering in different societies

Chair: **Renata Čižmárová**

Liisa Kohonen *(University of Vienna)*

## The rural other:
## Policing in rural China and the subject-making
## work of mediating family disputes

This paper, based on ethnographic fieldwork research conducted in Yunnan province, explores the assumptions police officers in rural China who mediate family conflicts have about the kinds of people they encounter in their work: people from the villagers whose thinking is pervaded by the 'rural way' of living socially, and whose abilities to think in terms of law are seen to be limited. The insights drawn from such mediation research leads to an analysis of the ways in which the ever-expanding legal reforms in China that seek to further regularise aspects of people´s private and family lives, are experienced socially in dense rural communities. These police mediators, as well as legal aid lawyers in the nearby city, draw from a state-led modernisation discourse of 'progress' where rule of law is paramount, while at the same time attempting to modify their message to what they feel better suit their clients´ rural lives.

For these state workers, people living in the rural areas are in some ways 'like them': this idea of resemblance carries meaning because a rural Chinese life is imagined in some specific ways as culturally more 'authentic' than an urban one. And yet, villagers are decidedly not 'like them' because some of their ways of living and thinking need to be brought into the current reform era. Dispute mediation events are rare occasions where this dual vision becomes apparent and where the police officers as mediators are required to think through the expectations of legal reasoning and reasoning based on custom and moral codes of conduct. Over time the police officers and lawyers who do legal aid work develop a practices of 'figuring out' that bypass some of the rigidly legalistic constraints.

Kenneth Kai-chung Yung *(University of Hong Kong)*

## Alienation or integration? Self-exiled Intellectuals
## and Hong Kong society, 1949–1969

The Communist takeover of China in 1949 forced a large number of political dissidents to flee their homeland, never to return. Most of them were Mandarin-speakers who were unable to comprehend Cantonese. To these intellectuals, Hong Kong was simply a political shelter which lacked a favourable atmosphere for cultural activities. Their ultimate goal was to return to their homeland after a successful recovery of China from the hands of the Communists in the future. Conventional belief is to a certain extent true that these self-exiles

were alienated from Hong Kong society. Many of them were reluctant to adapt to the local society and could hardly establish any affection to the city. Through a number of case studies, however, I argue that quite a number of self-exiled Intellectuals were still passionate about local affairs and indeed willing to integrate into the Hong Kong community. Such passion and concern were not determined by generations. Senior and junior intellectuals alike were engaged in activities that constructed contemporary Hong Kong society. Moreover, I argue that their engagement was multidimensional. Their activities not only covered the political sphere, but also the cultural sphere as well. The self-exiled intellectuals had indeed non-negligible contribution to the building of modern Hong Kong as a distinct Chinese city from those under Communist rule.

Evan Zhao (*Northwestern University)*

# (Re)orienting anti-politics: Western queer subjectivity in post-socialist China

What forms of sexual and racial asymmetries in power do Western queers living in China contest or reproduce? 'The World´s Worst Place to Be Gay?' asks the title of a 2017 Newsweek article. 'It´s China,' the article answers. Through fieldwork and interviews in China between 2018 and 2019, I argue that queer expats living in China reify cultural forms of national and racial exceptionalism through their commitment to an exclusionary identity politics while distancing themselves from concerns about repressive state practices. This role results from their positioning of themselves between Chinese people (including queer people) and Chinese governance. First, through narratives of ostracization, queer Westerners erect boundaries between themselves and Chinese people, including queer Chinese people with little English-speaking skill and Western cultural knowledge, which serve to reify Western sexual-racial hierarchies. By drawing attention to the 'repression' of queer Chinese people as a manifestation of the harmful effects of Chinese culture, Western queers felt compelled to fight homophobia in China´s culture through adopting identity tactics, such as coming out or going out in public wearing drag with limited regard to their appropriateness and effectivity in the Chinese context. Across a different axis, while they recognized the many ways that Chinese governance employed repressive censorship and policing to suppress LGBT organization and activism, queer expats also distanced themselves from these concerns whether by highlighting their powerlessness and self-interest, or even by deploying relativist claims to demonstrate their responsibility not to interfere. Despite their intimate encounters with political repression and censorship, Western queers also viewed themselves as benefactors of surveillance and policing, forging narratives about the dangers of Chinese homophobia and the safety granted to them by the state. These factors result in Western queers being situated in a docile relationship with the state while challenging Chinese culture as the homophobic antagonist.

## Session 14: China´s borderland regions

Chair: *Mukaidaisi Muhetaer*

Séagh Kehoe *(University of Westminster)*

## 'My dreams, my plateau': State media representations of Tibetan entrepreneurs in the post-2008 era

Economic development is often heralded by the Chinese state as a solution to the country´s 'ethnic problem'. The Open Up the West Campaign, which began in 2000, is a prime example of this, seeking to enhance domestic stability and strengthen party rule through promoting economic growth across China´s western regions. The implementation of the campaign in Tibet has received notable attention across Chinese state media, particularly since the largescale unrest that erupted across the region in 2008 and the various international accusations of longstanding human rights abuses that followed. How has the state attempted to manage competing discourses about economic development in Tibet and what kinds of media strategies has it engaged to do so? Seeking to address these questions, this paper focuses on Chinese state media discourses of economic development in Tibet, with particular attention to the figure of the Tibetan entrepreneur. It examines how state media has sought to construct a new kind of Tibetan subjectivity that is grounded in diligence, self-responsibility, and individual resourcefulness, while also noting the central role of the state in facilitating entrepreneurial 'dreams'. It analyses how such representations work to displace questions of governance and official responsibility, obscure issues of structural inequality, and reinforce Chinese state rule across Tibet in the post 2008 era. In doing so, this paper contributes to ongoing discussions surrounding the production of state power in Tibet and reflects on changing practices of ethnic representation in China today.

Kamila Hladíkova *(Palacký University Olomouc)*

## Searching for Shangri-La: Pastoral representations and tourism in Tibet and Central Asia

For the last hundred years, Tibet has been imagined as a utopian spiritual abode by many Westerners. As such, it has been represented not only through its unique religion, tantric form of Buddhism, but also through idyllic peaceful lifestyle and magnificent landscape with pristine nature. Starting with the era of reforms and opening up in the PRC, this image has been adopted for commercial purposes and promotion of tourism, as testified by the official renaming of a township in Diqin Tibetan Autonomous Prefecture in Yunnan, the first

province in China that opened to tourism, to Shagri-La. As there are various places across the world, most of them in Asia, claiming the name 'Shangri-La' originally introduced in James Hilton´s 1933 novel Lost Horizon, the images of such a place considered a blissful Paradise on Earth vary widely. While some of the 'earthly Shangri-Las' indulge in aesthetic abundance derived from the beauty of pristine nature, others would emphasize primordial simplicity of life close to this nature. Using my years-long experience as a tour guide for foreign (Czech) tourists in Tibet and experiences gained during a three weeks´ field work in Kyrgyzstan, one of the nations that has built its identity on nomadic pastoralist culture, in my presentation I will compare the forms of representation of pastoralists/peasant life in these two cultural spheres in tourism related cultural production (like promotional materials, audiovisual production, social media, festivals etc.), where it has often been idealized and romanticized for the sake of travelers´ urban nostalgia for the country life.

Jan Svec *(Prague University of Economics and Business)*

# Xinjiang as a laboratory of China´s digital authoritarianism: Still lot of fear and violence

The contribution presents Xinjiang as a laboratory for the Chinese Communist Party (CCP) to test how to control society with the use of modern information and communication technologies (ICTs), a concept sometimes referred to as digital authoritarianism. Repression and surveillance in Xinjiang differ by ethnicity, with the predominant focus on Turkic minorities, which requires developing sophisticated technologies that allow to discriminatory target a specific group of people. The methods used in Xinjiang are then transferred to other China´s regions, where they are applied not only to ethnic minorities but also to the Han majority. The author argues that ICTs, and mainly surveillance technologies, have strengthened the CCP´s ability to control people in Xinjiang. However, despite the massive use of technologies, the CCP is still unable to subjugate the minds of citizens completely, and up until now, it relies heavily on inducing an atmosphere of fear generated by physical and psychological violence, making it no different from traditional authoritarianism.

# Session 15: Politics and law in China

Chair: *Petr Janda*

Shuai Qin *(Free University of Brussels)*

## The output of China´s public personnel reform: A comparative perspective

China´s public personnel reform has achieved some remarkable results. But how do these results compare with the OECD countries?

The Chinese public personnel reforms take place under the authority of a unitary party-state institution. The government and the Chinese Communist Party (CCP) supervise its HRM in both administrative and political spheres at the same time. This public management system is often referred to as a cadre personnel system (CPS). Scholars have compared or examined the CPS reform with the help of a variety of theoretical models, such as Old Public Administration (OPA), the New Public Management (NPM), and the post-NPM. Some scholars defend the position that the CPS, especially at the central authorities, have supplemented and overlapped, not replaced, the NPM- and post-NPM elements on the original OPA elements. The most critical premise of these studies is that the CPS reform has achieved the fruitful results as it claimed.

My research examines the validity of this premise and of studies based on the OPA, NPM, and post-NPM views. I can contribute to existing research by examining the results and outputs of the CPS reform. I am going to examine the CPS results and compare these results with OECD countries in the aspects of scale, efficiency, supportiveness, and culture inclusiveness. By doing so, we can have a better understanding of the motivation and context of the reform. The CCP as the major actor in the CPS reform faces a complex and heterogeneous environment of institutional change. This environment is the institutional roots of the layering reform strategy.

Silvia Picchiarelli *(Sapienza University of Rome)*

## The Chinese new democracy aystem between continuity and change

During the 13th Party Congress in 1987 the then Chinese premier Zhao Ziyang introduced the notion of 'primary stage of socialism' (shehuizhuyi chuji jieduan). With this concept he intended to ensure the perpetuation of the Dengist policy of 'reform and opening-up', thereby stressing the importance of maintaining at this stage the coexistence of different forms of ownership – including private ownership – and the development of a commercial economy based on the market laws.

Such a political model, however, was not entirely new due to the presence of several

elements of continuity with New Democracy (Xin minzhuzhuyi), the Maoist strategy which brought the Communist Party to power in 1949. Aimed at facilitating the economic recovery after a century of political disintegration and protracted war, the New Democracy system was supposed to remain in force several decades after the founding of the People´s Republic. Unexpectedly, instead, in 1953 Mao Zedong decided to abandon this strategic design, thereby proposing that China embark immediately on the transition to socialism.

Why did the Party prematurely undertake such a radical change? And, if this choice had been officially considered 'correct', indeed a 'historical necessity', why did the Party retrace its steps three decades later?

This paper seeks to answer the above questions by analyzing the debate that arose around this issue after 1987, with particular attention to the contributions made by some eminent Chinese scholars and politicians such as Xue Muqiao, Yu Guangyuan, Hu Qiaomu, Bo Yibo, Pang Song, Han Gang, and Wu Li.

Reconstructing the dynamics that led to the abandonment of the New Democracy programme will allow us to shed light on many little-known aspects of China´s domestic situation in the early 1950s, as well as on the short and long-term impact that this decision had on the socio-economic life of the country.

Lara Colangelo *(D'Annunzio University of Chieti–Pescara)*

# The history of the introduction of roman law in China: Continuity and change

The history of the reception of Roman Law in China is a long-lasting and complex process that begins approximatively in the second half of the 19th century and is still ongoing. It includes many different phases, each of which is carachterized by its own features in terms of translation, production of written works, teaching, codification and legislative activity. Although few, yet significant, studies on this topic have already been carried out (Xu Guodong 徐国栋 2002, Fei Anling 费安玲 1994, etc.), several aspects of this process still need to be further investigated: which are the main features of the process of reception and which are the main elements of change and continuity that characterize it? The purpose of this paper is to provide some possible answers to these questions. In this sense, this paper also intends to shed some light on how the image of Roman law has evolved over time in the descriptions provided in the Chinese sources.

# Session 16: Literature coping with new circumstances

## Chair: *Ondřej Vicher*

### Valeria Varriano *(University of Naples Federico II)*
# The moult of the white snake

Continuity and change are key to the evolution and development of literature history, oral literature in particular, this latter is a term used to refer to narrative forms which do not rely on writing as the primary form of content transmission.

Vernacular literature in China has always had a strong bond with the serial narratives of the storyteller. This relationship of mutual enrichment could have therefore been threatened to be shattered by the disappearance of the storyteller, but instead, the development of radio and television did not do so. Television and cinema did kill the storyteller as a figure, but replaced it progressively, assuming the functions and role performed by it.

An emblematic case of the consistency of changes is going to be presented, that is the variety of versions of the Legend of the White snake – the story of a troubled love between a man and a white snake-evil spirit impersonating a beautiful woman. This ancient legend has long charmed readers and writers beyond the Chinese territory and audience. (Lévy, 1965, 1967; Wu, 1969; Hsü, 1973; Lai, 1992; Idema, 2009).

The analysis of contemporary variants of this ancient legend will allow us to the describe the important role played by repetition in Chinese artistic production. Two are the elements that promote re-proposal of variants of a well-known story. The first one is the actual role of new media which have absorbed the functions of oral literature. The second one is the very characteristic of Chinese culture in considering as art "quotations, literary allusions, 'continuations' a valuable trait in its production" (Carletti, 2010,317). Confucius said: "述而不作,信而好古- I transmit I do not innovate: I believe in the past and I love it" (Analects 7.1); and his lineal intellectuals have carried on presenting novelty as a form of transmission of the old, innovation as a continuation. It is therefore repeating, and not innovating, the precious trait of an artwork.

The above mentioned elements of continuity and change will be best described by analysing several films produced between 1960 and 2019, such as the Legend of the white snake demon (Yi yao bai she zhuan 义 妖 白蛇传), a 1983 cinematographic version of the play written by Tian Han 田汉; the Hong Kong film Madame White snake (Bai she zhuan 白蛇传) by Yue Feng 岳 枫, 1962; the 1993 film The Green Snake (Qing she 青蛇) by Tsui Hark 徐克, The Sorcerer and the White Snake (Bai she zhuan 白蛇传 说 It's Love 2011) by Cheng Xiaodong 程小东, presented at the Cannes Festival in 2012, and the reinterpretation of the legend, beyond national borders, in Amp Wong's animated film White Snake.

References:
Andreini, Attilio (2012). «Introduzione». In: Andreini, Attilio (ed), Trasmetto, non creo. Venezia: Cafoscarina, pp. 7–12.

Cai Chunhua 蔡春花 (2004). Zhong-Ri wenxue zhong de she xingxiang bijiao中日文学中的蛇形象比较. Shanghai: Shanghai sanlian shudian.

Carletti, Sandra Marina (2010). «Yang Guifei metamorfosi di un mito». In: Mazzei, Franco; Carioti, Patrizia (eds), Oriente, Occidente e dintorni. Napoli: Il torcoliere, pp. 317–336.

Dournes, Jacques (2009). «Un amour de serpent» [online]. Cahiers de littérature orale, 66. Disponibile all'indirizzo http://clo.revues.org/631 .

Guo Yingde 郭英得 (1997). Ming Qing chuanqi zonglu 明清传奇宗禄, Shijiazhuang: Hebei jiaoyu chubanshe.

Ho Kin-chung (1992). «Le serpent blanc figure de la liberté féminine». Études chinoises, 11 (1), pp. 57–86.

Hsü Wen-hung (1973a). «The evolution of the legend of the White Serpent », part 1, «The earliest White Serpent story, Pai she chi in the Tang dynasty». Tamkang Review, 4 (1), pp. 109–127.

Hsü Wen-hung (1973b). «Thunder Peak Pagoda [Lei-feng t'a], a story of the Ming dynasty (1368-1644)». Tamkang Review, 4 (2), pp. 121–156.

Idema, Wilt (ed.) (2009). The white snake and her son. Indianapolis: Hackett Publishing Company.

Idema, Wilt (2011). «Prosimetric and verse narrative». In: Kang-i Sun Chang; Owen, Stephen (eds.), The Cambridge history of Chinese literature, vol. 2. Cambridge: Cambridge University Press, pp. 343–412.

Lai, Whalen (1992). «From folklore to literate theater: Unpacking Madame White Snake». Asian Folklore Studies, 51, pp. 51–66.

Lévy, André (1965). «Études sur trois recueils anciens de contes chinois». T'oung Pao, 52, pp. 97–148.

Lévy, André (1967). «L'origine et le style de la légende du Pic du Tonnerre dans la version des Belles histoires du lac de l'Ouest». Bulletin de l'Ecole française d'Extrême-Orient, 53 (2), pp. 517–535.

Lytle, George W. (1999). «Snakes, lovers, and moralists: A comparative look at the lamia legends of the West, the white snake legends of China, and the orthodox and gnostic interpretations of genesis». Huagang yingyu xuebao, 5, pp. 67–179.

Pimpaneau, Jacques (1986). «Différences ou ressemblances». Extrême-Orient, Extrême-Occident, 8, pp. 111–122.

Stirpe, Luca (2012). Echi d'amore. Roma: Aracne.

Tian Han 田汉(1981). Tian Han xiju xuan田汉戏剧选 . Changsha: Hunan renmin chubanshe, vol. 2.

Ting Nai-tung (1966). «The holy man and the snake-woman». Fabula, 8, pp. 145–191.

Wang, Eugene Y. (2003). «Trope and topos: The Leifeng Pagoda and the discourse of the demonic». In: Zeitlin, Judith; Liu, Lydia (eds.), Writing and materiality in China. Cambridge (MA): Harvard University Press, pp. 489–552.

Wei Shang (2011). «The literati era and its demise (1723–1840)». In: Kang-i Sun Chang; Owen, Stephen (eds.), The Cambridge history of Chinese literature, vol. 2. Cambridge: Cambridge University Press, pp. 245–342.

Jerome de Wit *(University of Tübingen)*

## Coping with capitalism – The function of humor in korean-chinese literature of the 1990s

The term compressed modernity has found currency among scholars to describe the rapid transformation of South Korea´s economy, political system, and society in the second half of the twentieth century and its effect on South Korean identity. When we want to accurately describe the speed with which economic and social changes occured in Korean-Chinese society in the 1980s and particularly the 1990s, however, we perhaps may have to resort to call this phenomenon a hydraulically-pressed modernity.

The Open Door Policy promulgated by Deng Xiaoping in 1978 started a rapid break-down of Korean-Chinese traditional rural and community life as many decided to move to the cities in search of work and new opportunities. With the normalization of relations with South Korea in 1992 this process accelerated and the Korean Autonomous Prefecture of Yanbian was thrown into the capitalist system. As a consequence, the centuries-long habit of forging human relations based on mutual trust and reliance disappeared. This gave a tremendous shock to the sense of self-identity of the Korean-Chinese.

In literary magazines of the 1990s numerous essays appeared describing how Korean-Chinese were fooled by their fellow Koreans (either from South Korea or other Korean-Chinese) for failing to adapt to the new capitalist society, and how this could have tragic consequences. Korean-Chinese writers would often resort to humor in their stories as a coping mechanism to try to make (non)sense out of this all.

In this paper I will show how humor functioned as a means to try to come to terms with this newly emerging reality, and as a means to (briefly) overcome the unresolved contradictions that were building up within their identity and in their society. I will argue that Korean-Chinese authors used humor not only to lampoon and criticize the shifting moral compass of their fellow citizens, but to question their own epistemic identity as well.

Marcelina de Zoete-Leśniczak *(Nicolaus Copernicus University in Torun)*

## How Japanese picturebooks (ehon) explain Covid-19 and the new normal to the children?

The COVID-19 pandemic, which began in November 2019 in Wuhan, turned out to be a catastrophe for the inhabitants of the globe. By endangering public health it has already caused trauma. Moreover, by putting people at risk of losing their jobs and generating family conflicts, it changed their lives. Our daily functioning has been hampered, and the rhythm of life and the routines associated with it have been seriously disrupted. As adults could follow the media reports of the rapid spread of the pandemic, numbers of infected and deaths with horror, on the other hand, the confused children, did not understand what lockdown was, why they had to stay at home and why they could not meet their friends. Kids wanted an explanation of the new normal. Fortunately, picturebooks dedicated to child readers came to the rescue. All over the world, authors of children's books and publishers have reacted in time and responded to the needs of the youngest readers. Also Japanese authors, illustrators and publishing market reacted quickly and provided Japanese children with com-

fort and support in experiencing everyday life with Covid-19. They brought nourishment of their souls. They also helped children by showing them that they aren´t the only ones going through this situation. The presentation will focus on examining some of the picturebooks for children published in Japan in 2020, especially in July when the second wave of Covid-19 was hitting the country. Some of them are simple instructions guiding children how to prevent themselves from Coronavirus, other with a plot represent Coronavirus as a small enemy that kids are fully determined to fight with. What is more, some don´t mention the virus, but focus on children´s emotions like fear, anxiety, frustration and stress. By referring to such core values, typical for Japanese culture like group consciousness, thinking of others, doing your best, not giving up, knowing your role, and working in a group, those picturebooks are also an interesting and worth researching insight into Japanese culture facing the pandemic and new normal.

# Session 17: Women in contemporary Asia

Chair: *Runya Qiaoan*

Federica Cicci *(Ca' Foscari University of Venice)*

## Moving toward a modern humanitarianism: Chinese women´s activism in the Red Cross during wartime (1937–1945)

The role of Chinese women in humanitarian war efforts is an issue that still remains to be fully investigated. What do we (historians) look for when we try to trace the modern activism of Chinese women in the humanitarian context? How do we understand the term 'modern' and by extension 'modernity'? Has its meaning changed over time? Which impact had the arrival of the Red Cross in China in transforming women's traditional role? This paper will try to address these conundrums by focusing on two main aspects. The first aspect would be humanitarian modernity in relation to historians´ subjectivity and periodization. One ought also to consider that new perspectives are gained due to the passage of time and the concept of what makes Red Cross modern at any given point changes accordingly. The second aspect would be the nation- and state-building process. The changing relationship between the individual and the state seems a good vantage point from which to explore new modern dynamics. The nature of involvement of men and women during the war often diverged and partially rejected the traditional organization of gender roles. Therefore, not only the Red Cross gave several and significant roles to women, supporting their active contribution, but new order of hierarchy between men and women was also introduced within a nationalist background. The humanitarian association meant to open a public space for female empowerment, bringing women into the public area. From citizenship to mass politics, the paper will draw on different examples to illustrate the main changes that emerged in wartime, and explain why we might (or might not) consider them markers of new shifting dynamics of the modern world.

Jinghui Wang *(University of Colorado)*

## Women in love and women at work: Gender, body, and mobility in China´s socialist cinema, 1949–1966

Working women in China´s socialist cinema (1949–1966) were a newly emerged subject. To fully transform women into qualified socialist subjects in the new national cinema, labor became one of the major forms of such transformation and participation in nation-building. Films portraying women joining the workforce stood out as providing a contemporary

and alternative narrative to the classical 'revolution plus love' in the leftist narrative. In these cinematic representations of women in labor, the tensions between the domestic sphere and the public sphere are often superimposed on the tensions between the female characters´ emotion and work, thus creating a complex network of spaces and power relations for the new women on screen.

This study examines China´s socialist films about women´s work and emotion from 1949 to 1966 and explores the intricacies between gender, body, and social mobility. Employing the narrative of 'work plus love' as a critical interface, this study proposes to investigate how it inherits and differs from the 'revolution plus love' pattern in May Fourth literature and film, and how the female body and emotion are evoked and mobilized in both public and private spheres. This study draws on the social-historical and ideological resources and offers a textual analysis of films such as Li Shuangshaung and Hushi riji to interrogate the larger question of the dialectics between the politics of love and body, female subjectivity, and state ideology in socialist films.

Vasanth Narayanan *(Stanford University)*

# The rise of the Indian woman: Understanding the role of contemporary advocacy and digital transformation in the proliferation of Indian feminism

The late-twentieth and early twenty-first centuries saw the rise of the Indian woman in as unprecedented a time as any other. In this study, it is noted that western feminist ideologies came to the shores of India in the mid-twentieth century, and these ideologies seriously took hold after 1991. It was discovered via a mixed-methods approach that India´s 70 % literacy rate in 1990 is one, that in recent memory aided by the rise of social media and widespread globalization, has skyrocketed to nearly 96 %, contrary to popular opinion. The rise of social media has drastically transformed India in the early decades of the twenty-first century and, perhaps more consequentially, birthed a new genre of politically inspired advocacy, the most notable of which has been Indian Feminism. This essay advocates an understanding of digital transformation that prioritizes the function of minority power and feminist advocacy in shaping the outlook for an Indian female into a wholly political experience that makes the increased freedom of the time part of its argument. The overall program is defined as the creation of a politically profitable experience, crafted through the union of explicit religion, highly masked commentary, and the rise of the Indian female as a political prizefighter as opposed to their previous role as simply a political spectator. The strategies by which the movement is progressed, in the face of censorship, to engage a less educated, pedestrian audience with its ideologies, including considerations of iconography, depictions of the working class, anthropomorphism, and the relationship between textual and visual elements, are discussed herein. It is ultimately understood that the marriage of hefty censorship protocol, the explicitly religious medium, the continued persistence of arranged marriage, and inimical sentiment towards long-pursed Indian governmental efforts at suppressing women renders the manufacturing of such a feminist movement an offspring of

the censorship and deeply held cultural frustrations of the time, cementing the Indian feminist's rise as a legitimate vehicle of revolution against a seemingly apathetic patriarchally-driven culture. It was shown that this feeds into a greater program to instate change on behalf of the Indian woman, one that rejects the continuity of the now jeopardized patriarchal system.

## Session 18: Stories of development: Modernist narratives between China and Central Asia
### Organized Panel

#### Chair: *Mukaidaisi Muhetaer*

Central Asia, east and west of the Pamirs, has been the object of modernist policies – some may say experiments – and mission civilisaitrice for a century: from the Russian and Qing empires, over Republican China, the Soviet Union, Maoist China, Deng Xiaoping´s reform era, Gorbachev´s Perestroika, the World Bank´s 'Sock Therapy' and structural adjustment measures to Xi Jinping´s Belt and Road Initiative. These modernist policies have been accompanied by some of the most successful and influential narratives of legitimation ever: narratives of development and economic growth. Their basic premises seem to have remained all but unchallenged, though tied up into different theoretical constructs, throughout the ideological shifts from Colonialism to Socialism to Post-Socialist capitalism. Their exact content has varied over time: values of industriousness and frugality have given way to industrialisation, technological advance and central planning and, more recently, to the individual pursuit of wealth and entrepreneurship, both in Chinese and post-Soviet Central Asia. In this panel we focus on contemporary narratives that tie modernity and development to certain modes of production, certain household strategies over others, attempts to imagine new forms of political organisation, nation construction, the definition and (state-led) management of customs and local oral traditions and often the assumed superiority of one culture or race over another.

Our geographical focus is the Central Asian area of interaction between Russian and Chinese regimes of colonization and modernization and local cultural practices deeply rooted in Turki, Persian and Islamic traditions: what is today called Xinjiang Uyghur Autonomous Region, Kyrgyzstan and other areas along the borders of what Czarist geographers called East and West Turkestan.

As our own colloquial and analytical languages are so thoroughly mired in modernist narratives and concepts, an overarching methodological and theoretical challenge and concern of the panel shall be the constant conscious distinction of analytical terms from local terms. This leads us to the intriguing question of how "modernist" and "developmentalist" our own analytical apparatus and its defining narratives are.

## Svetlana Jacquesson *(Palacký University Olomouc)*
# Local Narrative on Translocal Heritage

This paper examines some of the stories Kyrgyzstan´s Kyrgyz and China´s Kyrgyz tell about each other as the custodians of a shared and occasionally contested heritage – the Manas epic. She shows how state-led practices of heritagization and folklorization are experienced and narrated by various social actors and how the translocal or transnational dimension

of these practices shapes the ways in which social actors negotiate the tension between the desire to be modern – both culturally and economically – and the duty to preserve and defend Kyrgyz heritage.

## Mukaidaisi Muhetaer *(Palacký University Olomouc)*
# The economic narratives of Uyghur felt makers in rural Kashgar

The paper explores the economic narratives of Uyghur felt makers in southern Xinjiang. Since the introduction of the industrial production of carpets in the 1980s and 1990s, felt has become an almost exclusively rural good. It has not been organized into mass production and it has not been given any Uyghur national symbolic significance. Felt makers attempting to commercialize the production of felt in the 2010s, striving to become more modern struggle with the 'backward,' rural image of their product and the resulting lack of interest in the craft.

## Rune Steenberg *(Palacký University Olomouc)*
# Culture or Civilization. Multiple Uyghur Modernities in 2010s XUAR Intellectual Discourses

The paper focusses on a particular discussion among Uyghur intellectuals in the late 2000s and early 2010s, establishing a clear distinction between 'culture' and 'civilization,' both of which had to this point been designated as 'medeniyet.' The debate took influence from Turkish, Chinese and English to produce a 'modernizing' innovation in the Uyghur language, reflecting an effort to make space for both nationalist aspirations and a strive for modern development within the same terminological framework.

# Session 19: Multilingual challenges: Performing identity in the sinophone context
## Organized Panel

### Chair: *Rebecca Ehrenwirth*

This panel explores the connection between identity and language in the Sinophone context by looking at literature and performance from the past and present, which migrated from China to 'the margins.' By showing how people present multiple identities and how they pass – performing against and along lines set by national, cultural and language boundaries – this panel visualizes the challenges and possibilities marginal "actors" face as they seek to selfdefine.

Stecher´s 'Sinophone Lu Xuns: A Study Based on Dramatic Adaptations and Biographical Plays' examines the intersection of languages on a textual and a performative level by analyzing Lu Xun plays which traveled to places outside the Mandarin-speaking sphere. Pedone demonstrates in her paper entitled 'Sinophone Pop: Visions of Chinese Europe in the Work of Transcultural Author Chen Xi' how the artist and writer Chen Xi uses and criticizes the commodification of Chinese culture in order to create her own transcultural identity, one that stands between China, Italy and the UK. In her paper 'March in a Small Town in Manchuria and Malaysia: Ho Sok Fong and Xiao Hong´s Sinophone Afterlives' Jortay discusses how the story 'March in a Small Town' by Sinophone Malaysian writer Ho Sok Fong, which draws on Manchurian-Chinese writer Xiao Hong´s 'Sping in a Small Town,' engages not only with colonial history but also with the construction of "Chineseness" from the margins. Ehrenwirth shows in her paper on 'Translating into the Center: Contemporary Sinophone Literature from Thailand' how Sinophone writers in Thailand include and play with their languages/topolects in order to emphasize their floating identity.

All four presentations not only focus on an analysis of the primary resources but also examine ways of translating the texts and performances for non-Sinophone audiences. Therefore, the panel engages with Translation and Sinophone Studies to emphasize that languages, just as identities, are indeed not fixed and given but fluid. By looking at selected examples, the papers discuss the various forms of 'Chinese performance' and their contribution to a diverse Sinophone world. Through these divergent disciplinary perspectives the panel ultimately considers how the identity of a dominant culture, how 'Chineseness' is translated and transformed by those who migrate.

Rebecca Ehrenwirth *(International University SDI München)*
## Translating into the center: Contemporary sinophone literature from Thailand

Sinophone literature from Thailand is neither belonging to China nor to the country the writ-

ers were born in, i.e. Thailand. Always writing from the periphery, the authors chose to 'write back' to the center, i.e. China, by writing in Chinese, which is often not their mother tongue. This not only enables them to reach a broader audience but also serves as a means to perform their Chineseness. However, these authors also include words or phrases from their mother tongue, i.e. not Mandarin, most often by 'translating' it into Chinese, or create characters for their stories who struggle with different languages. Their short stories and poems are therefore not only hybrid texts, but they also become a reflection of the creator´s own floating identity. In that instance, the writer becomes the translator for his intended Mandarin-speaking readership by adopting the language of his/her ancestors. In my paper, I am focusing on Sinophone writers from Thailand to illustrate the authors´ feelings of dependency on China emphasizing therefore sinocentric notions of language and literature. I use postcolonial theory such as Frantz Fanon and his historical interpretation of dependency by inferior groups, as well as Bill Ashcroft et al.´s notions of the relationship between cultures and texts. I argue that we can see emotional and sometimes conflicting connections between multiple national and cultural feelings of belonging in Sinophone literature from Southeast Asia, while at the same time observing how the periphery may hold a destabilizing power over this perceived center.

Anna Stecher *(Ludwig Maximilian University of Munich)*

# Sinophone Lu Xuns:
# A study based on dramatic adaptations and biographical plays

As research has shown, 'Lu Xun' is not only a phenomenon linked to the field of literature. On the contrary, Lu Xun´s works and his life have inspired a number of theatrical and cinematic works, both in Chinese and other languages. These works have been extremely important for shaping ideas or images of Lu Xun for a broad audience. In addition, every single piece of adaption needs to deal with the crucial question of how to understand Lu Xun and a specific work.

People have studied Lu-Xun-plays and Lu-Xun-movies produced in China: famous pieces such as 'The True Story of Ah Q' or 'The New Year´s Sacrifice' have led to nearly 100 years of adaptions and can be read as mirrors reflecting changing interpretations of Lu Xun in the context of changing society and politics in 20th century China. People have also examined Lu-Xun-plays and -movies in languages other than Chinese. However, research has not focused on 'Sinophone Lu Xun plays', that means theatre plays connected to Lu Xun in a Sinitic language from outside China. This contribution aims at filling this gap and discussing 'Sinophone Lu-Xun-plays'. I will do that by bringing together various sources about productions and close readings of plays and performances. The main questions I am following are: What does Lu Xun and his work mean for every single performer, artist, dramatist, text, and audience? How does every single approach and interpretation broaden both our understanding of Lu Xun and the complex field of reception of Lu Xun?

Valentina Pedone *(University of Florence)*

# Sinophone pop:
# Visions of Chinese Europe in the work of transcultural author Chen Xi

Chen Xi 陈曦 (1981-), also known with the pseudonym Long Santiao 龙三条, is an artist and a writer born in Beijing, who has spent part of her life in Italy and currently lives in the UK with her Italian husband as a member of the Italian expat community of Manchester.

In 2009, whilst still living in Rome, she published in China a novel about the life adventures of a Chinese girl living in Italy, titled 罗马天空下 Luoma tiankong xia (Under the Sky of Rome). Later, in 2015, she published in the UK a collection of postmodern illustrated fairy tales, that are themed around a magical Chinese teahouse (Dreams and Shadows: Tales from Planet Xi Teahouse). As both a writer and an illustrator, she uses mixed media (mostly literature and visual art, but also performance and music) to convey her creative expression. Besides her official publications, she has a blog in Chinese where she posts her drawings. She also participates in the lively British independent comics scene by self-publishing her stories on xeroxed fanzines that are then swapped at conventions.

Chen Xi´s production is transgressive, meaning that it intentionally crosses borders of various kind. She uses different languages, Italian, Chinese and English in the same work, mixes images, motifs and tropes of east Asian and European cultures. Since her style draws upon different cultural traditions to shape original, fluid meanings, her work can be described as transcultural. In this presentation I analyze how the Sinophone (Shih, 2011) is used in her work, emphasizing how, by deliberately engaging in the commodification of Chinese cultural items, Chen Xi manages to build a hybrid cultural landscape where she can control and rearrange her artistic identity at her command, distancing herself by any ethicized label through a process of cultural empowerment.

Coraline Jortay *(University of Oxford)*

# March in a small town in Manchuria and Malaysia: Ho Sok Fong and Xiao Hong´s Sinophone afterlives

This contribution explores the afterlives of Republican-era writer Xiao Hong 萧红 (1911-1942) in the work of contemporary Sinophone Malaysian writer Ho Sok Fong´s 賀淑芳 (b. 1970). Hailing from Manchuria, Xiao Hong became an overnight literary sensation in Shanghai in the mid-1930s for her depictions of the life in the Manchurian countryside under the Japanese colonial rule and for the "local flavor" of her prose heavily laden with grammatical constructions typical of Northeastern topolects. As Ho Sok Fong similarly heralds a kind of "writing [that] does not come to the defense of grammar," this contribution explores how Ho's March in a Small Town (小鎮三月) alludes directly to Xiao Hong´s Spring in a Small Town (小城三月) to engage with colonial history and with constructions of 'Chineseness' from the margins – geographical, gendered, ethno-racial, and linguistic.

# Session 20: Language Learning and Students´ Development

Chair: *Joanna Ut-Seong Sio*

Naoko Hosokawa *(University of Tokyo)*
## The 'easy Japanese' initiative for multicultural society: In comparison with the 'clear language' initiative in Europe

This paper examines the implications of the recently introduced 'Easy Japanese' initiative in Japan from a comparative point of view. In Japan, the number of immigrants and foreign residents has recently been increasing and there are greater needs for national and municipal governments to provide information in multiple languages. The importance of the equal access to information has been confirmed through the recent earthquake disasters in 1995 and 2011 as well as the Covid-19 pandemic in 2020, as everyone has the rights to access information that is essential for his or her health and safety. Along with the movement toward multilingualism, there have also been efforts to use easy Japanese as a lingua franca to widely distribute essential information. According to the National Institute of Japanese Language and Linguistics, Japanese is the most common second language among permanent residents in Japan, spoken by 62.6 %, followed by English spoken by 44 %. Based on this, the Agency for Cultural Affairs and the Immigration Service Agency published the Easy Japanese Guideline in August 2020. The use of simple and straightforward language supports smooth and democratic communication in multicultural societies, as it is equally understood by native and non-native speakers. The initiative to use 'clear language' has also been taken in Europe. With twenty-four official languages, the European Union promotes multilingualism and cultural diversity. Official documents in the EU are therefore translated into multiple languages. As a means to ensure the clarity of texts to be translated, the use of simple language has been encouraged in European institutions. Comparing the 'Easy Japanese' initiative in Japan with the 'clear language' initiative in Europe, the paper concludes that the use of clear language is a valid approach for increasingly multicultural societies to help maintain multilingualism, facilitating international communication.

Satomi Ura *(Meisei University)*
## Career development of Japanese university students: Diversification of work style in late-modern era

Experiencing enormous challenges coping with the COVID-19 pandemic, there are changes in each society in the world. Environmental factors have been influencing people´s lives

ever than before. This study aims at examining Japanese people´s career development in changing societies. There seems to be relevance between individual career development and the context of societies.

Lifetime employment, seniority system, job rotation, and aggregated new graduate recruitment are well-known facts that a large number of Japanese companies have practiced for a long time. However, there are arguments that point out it has been harder to maintain Japanese employment systems. The practice of the employment system in the majority of Japanese corporations promised security for businesspeople. Continuity of practice still can be seen in the current situation, as Lyotard (1984) believes the transition from modernism to postmodernism as cyclical. This study employs discourse analysis with the concept of freedom and security (Heinrich & Galan, 2011) to see career development in changing Japanese society.

The data was collected by interviewing Japanese participants who experienced career decision-making as university students before. Also, participants started to develop their careers in real life. The analysis illustrates how individuals design their career development with technology of the self, which allows them to transform themselves to be well-being and quality of life (Foucault, 1988). Increasing self-awareness requires taking risks not being with the system of security. In this study I set research question as follows:
1. How do university students in Japan design their careers?
2. How does the employment system in Japan influence university students´ career decisions?

Hence, this study shows Japanese peoples´ career development in the diversification of work style in a late-modern era.

References:

Foucault, M. (1988). Technologies of the self. In L. H. Martin, H. Gutman, & P. H. Hutton (Eds.), Technologies of the self: A seminar with Michel Foucault (pp. 16–49). Cambridge, MA: The University of Massachusetts Press.
Heinrich, P. & Galan, C. (2011). Language Life in Japan. NY: Routledge.
Jameson, F. (1991). Postmodernism or, The Cultural Logic of Late Capitalism. Postmodernism or, The Cultural Logic of Late Capitalism by Fredric Jameson (marxists.org)
Lyotard, J., Bennington, G. & Massumi, B., (1984) The postmodern condition. Minneapolis: University of Minnesota Press.

Kristina Hmeljak *(University of Ljubljana)*

# Changing habits of dictionary use among students of Japanese

Dictionaries are indispensable tools for language learning, especially when learning a language as different from one´s own as is Japanese for learners who are speakers of European languages. While Japanese has a very rich lexicographical tradition and while several good dictionaries designed for foreign learners of Japanese have been produced in the last decades, learners of Japanese as a foreign language do not necessarily have access to, or even know of such resources. In surveys conducted over the last two and a half decades, we have traced changing habits of dictionary use among students of Japanese, from a preference for

books in the 1990s, to portable electronic devices and online dictionaries in the 2000s, to freely available phone apps in the 2010s, and a decline in the use of dictionaries expressly designed for foreign learners of Japanese. We report on these changing trends highlighting difficulties and strategies for dictionary use recorded in a recent direct observation survey.

Liang-Ting Juan *(Palacký University Olomouc)*

# Implementing task-based language teaching to Chinese as a foreign language in the Czech tertiary education context: Effects on oral sociolinguistic competence

The research on Task-based language teaching (TBLT) has loomed large in the field of second/foreign language (L2) learning. However, few studies have examined whether or not TBLT facilitates the development of sociolinguistic competence. This research aims to investigate the effects of TBLT on L2 Mandarin Chinese learners' sociolinguistic competence by investigating the use of politeness strategies when making requests with comparison to the relatively dominant approach, presentation, practice and production approach (PPP approach). Participants are 30 Czech second-year undergraduate students. The language proficiency test and spoken discourse completion tests (DCTs) will be administered as the pre-test and DCTs for the post-test. The spoken DCTs include 40 scenarios with two variables manipulated which are social power between interlocutors and the rank of imposition of a request. The responses will be tagged and counted according to the politeness strategy devices in Chinese as frequency and quality data to be compared between the two experimental groups. A questionnaire will be used to assess other possible factors such as the exposure to the language and contact with native speakers. During the conference, the lesson plans for the control group and the experiment group, the data from the pre-test and the predicted result will be presented as preliminary data. It is assumed that participants who undertake TBLT treatment, which integrate authentic communication into classrooms, will show greater improvement in sociolinguistic competence than the PPP approach group.

# Session 21: Chinese modern and contemporary literature

Chair: *Kamila Hladíková*

Zhe Yuan *(Sichuan University)*

## Autobiography: An intrinsic characteristic embedded in modern Chinese literature – On the biographical criticism of sinology of Prague

This paper examines the important viewpoints of the School of Prague Sinology through analyzing the biographical criticism of modern Chinese literature by Prague Sinologists. That is, They believes that modern Chinese literature has autobiographical characteristics. This article mainly discusses from three aspects. First, from the perspective of literary history, modern autobiographical writing mainly stems from the rise of subjectivism and individualism in modern contemporary times. The autobiographical characteristics of Chinese literature have long sprouted in Ming (1368–1644) and Qing (1636–1912) writings.Second, as far as creative motivation is concerned, childhood experiences and historical changes provide writers with internal and external driving forces respectively. The writers interaction with the world in their childhood is internalized in their heart, and thus becomes the source for his creation. The confrontations between the writers and the external socio-historical milieu in their adult days, which often come from resistance to social oppression, often provide internal motivation for them.

Third, in terms of creative skills, writers also have two ways to describe the world. One is to depict the world from the outside to the inside. For example, Guo Moruo (1892–1978)´s creation is a kind of historical narrative. The fate of the individual advances with the torrent of history, and the writing styles also changes according to different historical stages. On the contrary, Yu Dafu´s writing is lyrical from the inside to the outside, depicting personal emotions to the limit and compressing all factors in the literature except the protagonist. Based on this, the autobiographical characteristics of modern Chinese literature embody humanism´s concern and writes the changes of the times through personal experiences.

Prague Sinologists, such as Jaroslav Průšek, Milena Doleželová-Velingerová, Anna Doležalová, Marcela Boušková, etc., and their biographical criticism research enable my focused early-Republican Chinese authors to return to the understudied positions they belong to in the textual analysis.In this way, the historical features of modern Chinese literature can be displayed more objectively.

Xiaohu Jiang *(Yangzhou University)*

# Chinese returnees, the west and the transitional Chinese society in Qian Zhongshu´s Wei Cheng (Fortress Besieged)

Qian Zhongshu (钱锺书, 1910–1998) was one of the most erudite writers and scholars in modern China. In his novel Wei Cheng (围城, Fortress Besieged), his two major collections of essays entitled Tan Yi Lu (谈艺录, On the Art of Poetry) and Guan Zhui Bian (管锥编, Limited Views: Essays on Ideas and Letters), Qian quotes extensively from enormous multilingual sources to support his central statement, that is, despite their differences in lingual expressions and historical paths of social development, all countries are equal in the sense that their literatures present similar opinions, judgements and concerns regarding emotion, aesthetic preference and life as a whole. It is from this observation that Qian Zhongshu criticises and satirises those Chinese who blindly worship and comically imitate the Western rituals and lifestyles in the early twentieth century in China. His target of satire is mainly those Chinese returnees who have studied in Western countries. One of the features of this particular group is their tendency of mixing foreign words when they talk in Chinese. This presentation presents an analysis Qian Zhongshu´s satirical description of those returnees in Fortress Besieged, and argues that throughout his literary career, Qian Zhongshu calls for an equal attitude towards Chinese and Western literature which deserve equivalent respect because of their undeniable resemblances. This hidden statement runs across his works and is a valuable lesson for the Chinese society at the beginning of the twentieth century when China as a whole, its culture, tradition and literature, was discriminated by foreign powers and even some of its own citizens after its several humiliating defeats after successive wars.

Shuang Liu *(Leiden University)*

# The changing interpretation of extramarital cohabitation in modern Chinese literature – A comparison between Wei Wei´s 'Mr. Zheng´s woman' and Shen Congwen´s 'The Husband'

The theme of married women as temporary prostitutes or other people´s temporary wives, whether voluntarily or forced by circumstance, appears early in modern Chinese literature. In most works, cohabitation outside of marriage is often associated with women´s tragic fate and is symbolized as a morbid social injustice. By contrast, Shen Congwen´s (沈从文) novella "The Husband（《丈夫》1930）and Wei Wei´s (魏微) short story 'Mr. Zheng´s Woman' (《大老郑的女人》2003) are different, as they both play down the moral criticism in extramarital cohabitation.

By comparing these two texts, I argue that while Shen´s story praises freedom in extramarital cohabitation through normalizing people´s behaviors that challenge the moral norms, Wei instead takes the extramarital cohabitation as an ethical dilemma to foreground

changing social realities in the particular era of China´s rapid modernization and urbanization. In the process, Wei foregrounds the struggle of migrant workers in the city and the complex interaction between them and urbanites in the context of internal migration in China. I hope that my analysis will show the continuity and change in literary representations of extramarital cohabitation in different eras, thus advancing our understanding of the nexus of the moral norms and literary and cultural production at large.

Giulia Rampolla *(University of Naples 'L´Orientale';*
*International University of Rome)*

# Multifaceted modernities: Continuity and change in 21st century Chinese literature

Over the last two decades, following the acceleration in the process of economic development and the fundamental transformations occurred in Chinese society and cultural landscape as a consequence of the achievement of the most advanced stage of the reforms, substantial changes have subsequently taken place in Chinese literature and in the domain of literary criticism. One of the most evident features emerged in the Chinese literary field since the beginning of the 21st century, is an increasing diversification of genres, styles, topics and trends, which reflects in many ways the multifaceted configuration of Chinese global modernity. This lively and heterogeneous literary world is characterised by the coexistence of different factors of change and by the persistence of elements of continuity with the past.

The present paper attempts to outline the main traits of the Chinese literary scene during the first twenty years of the new millennium, with the final purpose of identifying patterns of continuity and change with the literary tradition of different phases of the 20th century, by mainly focusing on the evolution of fiction and literary theory. After shortly discussing the strengths and limitations of the concept of New Century Literature (Xin shiji wenxue 新世纪文学), which has been widely used by Chinese scholars to highlight the innovations that emerged after 2000, this study analyses the impact of the multiple cultures which characterize Chinese global modernity on the formation of the contemporary literary configuration. On the basis of the Chinese and Western scholarship concerning the emerging literary phenomena and trends, and through some examples of works which epitomise one or more peculiarities of the current fictional output, this paper offers an insight on the cultural meaning of the elements of continuity and rupture in contemporary literature and on the complexity of present-day Chinese reality.

# Session 22: Historical evolution of governing buddhism and buddhist governing in China
## Organized Panel

### Chair: *Mariia Lepneva*

Managing Buddhist institutions as well as employing Buddhist ideas for ruling the state has long been an integral part of China´s political and social landscape. This panel will adopt a diachronic perspective to address the issues pertaining to the relationship of Buddhism and governance. The reporters will cover three major periods in the history of Chinese Buddhism, i.e. the Tang dynasty, the seventeenth century (as a part of the so-called 'late Ming Buddhist revival'), and the contemporary period. Apart from that, the presentations will elaborate on the common topic of Buddhism and governance at three different levels, i.e. the upreme ruler of the country, scholar-officials as intermediaries between this ruler and the Buddhist establishment, and the inner power structure of a Buddhist monastery with an bbot at the head.

As the first presentation "'Chakravartin' and 'Maitreya' concepts in the ideological policy of Wu Zetian (624–705)" states, Empress Wu Zetian (武則天; 624–705) is known not only for being the only woman who was able to obtain the male title of Emperor (huang-di 皇帝), but also for her patronage of Buddhism. Wu Zetian´s pro-Buddhist political activity was wide and varied. However, the official chronicles (Jiu Tang shu – The old book [of] Tang 舊唐書, compiled by Liu Xu (刘昫; 887–946), Xin Tang shu – New book [of] Tang 新唐書, completed by 1060, compilers Ouyang Xu (歐陽修; 1007–1072) and Song Qi (宋祁; 998–1061)) – the main source of information on this period, were written only several centuries after the events described. Their authors were Confucian scholars, who had a purely negative attitude towards the woman emperor. Doubts about the truth of many events described in the annals, the paucity of synchronous epigraphic data, coupled with the romanticization of the image of Wu Zetian by researches, pose various questions to modern historians. This report will consider one of the most significant events in Wu Zetian´s political career – her proclamation of herself as the chakravartin ruler (the universal monarch and patron of Buddhism) and determine the place of this event in the ideological policy of Wu Zetian. We will also try to see if synchronous sources confirm her proclamation of herself as Buddha Maitreya.

The second presentation titled "Regional Buddhism and Restoration Policy in Tang Dynasty China: Wei Gao 韋皋 (745–805) and His Buddhist Activities in Xichuan" investigates three Buddhist projects that Wei Gao 韋皋 (745–805), Military Governor of the region of Xichuan 西川 (present-day Sichuan Province), undertook in the region´s capital, Chengdu, during the early ninth century: the renovation of a Buddhist statue; the dissemination of a vinaya commentary; and the establishment of a Buddhist monastery. These projects are explored in the local religious context of mid- to late Tang Xichuan as well as the broader political context of the imperial regime. The paper reveals that Wei Gao oversaw all three enterprises with a view to bolstering Emperor Dezong's 德宗 (r. 779–805) attempts to reassert imperial authority following the collapse of Tang power in the mid-eighth century. The conclusion is that Buddhism not only played a key role in the successful implementation of

the Emperor´s strategy but also strengthened his court´s links with the provinces.

The focus of the third presentation "Changes in the Management Model of a Buddhist Monastery after the Ming-Qing Transition" is Guangji monastery 廣濟寺 in Beijing, which presently is known as the seat of the Buddhist Association of China. The scholarship on this period mainly focuses on the advance of the model of 'dharma transmission monastery', triggered by the revival of Chan school during the seventeenth century. This model implied that the position of the abbot in a given monastery was controlled by the monks belonging to the same lineage. Relying on the material of Guangji monastery gazetteer, this presentation, however, aims to show that changes in the governance of monasteries could be much more complicated. In fact, the hereditary clergy of Guangji monastery invited a highly accomplished master for fear of confiscation of monastic property with the arrival of Manchu bannermen. Later on, a Vinaya monk was invited to serve as the next abbot. The consequent three-generation Vnaya lineage was substituted by a new abbot, who on the one hand was a tonsure disciple of the initially invited highly accomplished abbot and on the other hand a dharma-grandson of well-known Chan master, and thus considered himself a dharma heir of Chan school.

According to the fourth presentation "Online-and-Offline Management in Modern Chinese Buddhist Temple: A Case Study of Beijing Longquan Monastery", as the abbot of Guanghua Temple in Fujian, a nationally famous monastery of the ten directions (十方叢林), Ven. Master Xuecheng established the Beijing Longquan monastery in 2004 as the temple of his own Dharma descendants (子孫廟). Before his collapse in August 2018, due to the sexual harassment scandal well-known across the Internet, there lived more than 300 monks, 400 full-time lay Buddhists, and hundreds of thousands of volunteers working for this monastery. The monastery adopted modern management model, so that lay people, lead by a few monks, extensively and deeply participated in monastic affairs: organizing assemblies, publishing reading materials, translating books, teaching Buddhism, developing webs and apps, inventing a robotic monk, etc. In addition to the traditional temple functions, the monastery founded five departments in charge of construction, editing&publishing, charity, promotion, and education, and three centers, namely translation center, IT&AI center, and animation center, each department or center had sub-groups. The professional division of labor structure and online&offline propaganda activities also produced a talent gathering effect. The leader monks, lay Buddhists, and volunteers in the various departments and centers were highly educated with professional knowledge and technology; they could interactively cooperate with social organizations and continually attract relevant human resources from universities and industries.

Ekaterina Skrypnik (*Institute of Oriental Studies
of the Russian Academy of Sciences*)

# Chakravartin' and 'Maitreya' concepts in the ideological policy of Wu Zetian (624–705)

As the first presentation "'Chakravartin' and 'Maitreya' concepts in the ideological policy

of Wu Zetian (624–705)" states, Empress Wu Zetian (武則天; 624–705) is known not only for being the only woman who was able to obtain the male title of Emperor (huang-di 皇帝), but also for her patronage of Buddhism. Wu Zetian´s pro-Buddhist political activity was wide and varied. However, the official chronicles (Jiu Tang shu – The old book [of] Tang 舊唐書, compiled by Liu Xu (刘煦; 887–946), Xin Tang shu – New book [of] Tang 新唐書, completed by 1060, compilers Ouyang Xu (歐陽修;1007–1072) and Song Qi (宋祁; 998–1061)) – the main source of information on this period, were written only several centuries after the events described. Their authors were Confucian scholars, who had a purely negative attitude towards the woman emperor. Doubts about the truth of many events described in the annals, the paucity of synchronous epigraphic data, coupled with the romanticization of the image of Wu Zetian by researches, pose various questions to modern historians. This report will consider one of the most significant events in Wu Zetian´s political career – her proclamation of herself as the chakravartin ruler (the universal monarch and patron of Buddhism) and determine the place of this event in the ideological policy of Wu Zetian. We will also try to see if synchronous sources confirm her proclamation of herself as Buddha Maitreya.

Anna Sokolova *(Ghent University)*

# Regional buddhism and restoration policy in Tang dynasty China: Wei Gao 韋皋 (745–805) and his buddhist activities in Xichuan

The second presentation titled 'Regional Buddhism and Restoration Policy in Tang Dynasty China: Wei Gao 韋皋 (745–805) and His Buddhist Activities in Xichuan' investigates three Buddhist projects that Wei Gao 韋皋 (745–805), Military Governor of the region of Xichuan 西川 (present-day Sichuan Province), undertook in the region´s capital, Chengdu, during the early ninth century: the renovation of a Buddhist statue; the dissemination of a vinaya commentary; and the establishment of a Buddhist monastery. These projects are explored in the local religious context of mid- to late Tang Xichuan as well as the broader political context of the imperial regime. The paper reveals that Wei Gao oversaw all three enterprises with a view to bolstering Emperor Dezong´s 德宗 (r. 779–805) attempts to reassert imperial authority following the collapse of Tang power in the mid-eighth century. The conclusion is that Buddhism not only played a key role in the successful implementation of the Emperor´s strategy but also strengthened his court´s links with the provinces.

Mariia Lepneva *(Banzarov Buryat State University)*

# Changes in the management model of a buddhist monastery after the Ming-Qing transition

The focus of the third presentation 'Changes in the Management Model of a Buddhist Monastery after the Ming-Qing Transition' is Guangji monastery 廣濟寺 in Beijing, which present-

ly is known as the seat of the Buddhist Association of China. The scholarship on this period mainly focuses on the advance of the model of 'dharma transmission monastery', triggered by the revival of Chan school during the seventeenth century. This model implied that the position of the abbot in a given monastery was controlled by the monks belonging to the same lineage. Relying on the material of Guangji monastery gazetteer, this presentation, however, aims to show that changes in the governance of monasteries could be much more complicated. In fact, the hereditary clergy of Guangji monastery invited a highly accomplished master for fear of confiscation of monastic Guangji monastery invited a highly accomplished master for fear of confiscation of monastic property with the arrival of Manchu bannermen. property with the arrival of Manchu bannermen. Later onLater on, a Vinaya, a Vinaya monkmonk was invited to serve as was invited to serve as the next abbotthe next abbot. The consequent three. The consequent three-generation Vnaya lineage was substituted by a new abbot, generation Vnaya lineage was substituted by a new abbot, who on the one hand was a tonsure disciple of the initially invited highly accomplished abbot and who on the one hand was a tonsure disciple of the initially invited highly accomplished abbot and on the other handon the other hand a dharmaa dharma--grandson of wellgrandson of well-known Chan master, and thus considered himself a known Chan master, and thus considered himself a dharma heir of Chan school.

Yuehe Zhang *(The Chinese University of Hong Kong)*

# Online and offline management in modern Chinese buddhist temple: A case study of Beijing longquan monastery

According to the fourth presentation " Online and Offline Management in Modern Chinese Buddhist Temple: A Case Study of Beijing Longquan Monastery a s the abbot of Guanghua Temple in Fujian, a nationally famous monastery of the ten dire ctions (十方叢林), Ven. Master Xuecheng established the Beijing Longquan monastery in 2004 as the temple of his own Dharma descendants (子孫廟). Before his collapse in August 2018, due to the sexual harassment scandal well known across the Internet, there lived more than 300 monks, 400 full time lay Buddhists, and hundreds of thousands of volunteers working for this monastery. The onastery adopt ed modern management model, so that lay people, lead by a ew monks, extensively and deeply participated in monastic affairs: or ganizing assemblies, publishing reading materials, translating books, teaching Buddhism, developing webs and apps, inventing a robotic monk, etc. In addition to the traditional temple functions, the monastery founded five departments in charge of construct ion, editing & publishing, charity, promotion, and education, and three centers, namely translation center, IT&AI center, and animation center, each department or center ha d sub groups. The professional division of labor structure and online & offline propagan da activities also produced a talent gathering effect. The leader monks, lay Buddhists, and volunteers in the various departments and centers were highly educated with professional knowledge and technology; they could interactively cooperate with social or ganizations and continually attract relevant human resources from universities and industries.

# Session 23: Tradition and innovation in art

Chair: *Sylva Martinásková*

Marianna Lázár *(Károli Gáspár University of the Reformed Church in Hungary)*

## Ancient Chinese and Korean influences on the mural paintings of the Takamatsuzuka Tomb and Kitora Tomb

The immigration of Korean monks, scholars and craftsmen to Japan during the Kofun and Asuka period transformed ancient Japanese art. Based on textual study and image analysis, this paper examines the origins, characteristics and symbolism of figural ornamentation in two specific ancient Japanese burial mounds from both a cultural and an art historical perspective. Analyzing the mural paintings of the Takamatsuzuka Tomb and Kitora Tomb (located in the Asuka district of Nara Prefecture), the author detects ancient Chinese and Korean influences on Japanese funerary art. Many Korean influences during this time originated in China, but were adapted in Goguryeo or Baekje before reaching Japan. Moreover, imperial Japanese envoys who visited Sui and Tang China in the 7th century, came back to Japan with excellent artistic skills and introduced new artistic styles and themes of the Sui and Tang period. The wall paintings of the Takamatsuzuka Tomb and Kitora Tomb are remarkable examples of how Japan greatly absorbed and modified the knowledge and philosophies of ancient Chinese culture.

Prachi Priyanka *(Sharda University)*

## Western influence and iconography in mythological paintings of Raja Ravi Varma

Ancient Indian paintings and sculptures were largely inspired by Hindu mythology and religion. So, there are many ancient texts and treatises that have been written on the art and style that needs to be followed in pursuing the path of art. New forms of technology, art and paintings brought over by the Europeans had a distinct influence on the Indian painting scene during the 18th and 19th centuries. When British decided to open art schools in India to train and 'refine' the taste of native artists; they eventually introduced Indian artists to methods of oil painting along with various techniques such as the elements of perspective, chiaroscuro and three-dimensionality. This fusion of Western techniques with Indian traditional painting led to the creation of a new genre which later became the exemplary of a 'new model art'. Indian artists like Raja Ravi Varma (1848–1906) negotiated with rich mythological fables of India and artistic traditions of the sub-continent while simultaneously embracing concepts introduced by Western world. This paper will examine the aesthetic qualities that Raja Ravi Varma helped to introduce to mythological paintings drawn abun-

dantly from Mahabharata and Ramayana and then to popular devotional prints to other areas of visual culture in India. The paper will bring forth the process of continuity and change in the realm of Colonial Indian art through a study of mythological paintings of Ravi Varma where we witness a fusion of European stylistics with age-old Indian narratives.

Lara Bauden *(Independent researcher)*

# The concept of 'tradition' in Meiji period ukiyo-e and Taishō period shinhanga bijinga woodblock prints: Continuity and change

This talk discusses the concept of 'tradition' (as a modern invention) in the representation of female imagery in Meiji (1868–1912) and Taishō (1912–1926) era bijinga (pictures of beauties) ukiyo-e and shinhanga (new prints) woodblock prints. Much attention has been paid to Meiji and Taishō era woodblock print artists´ interest and nostalgia towards the Edo period (1603–1868), as well as their attempt to celebrate, revisit, and even preserve ukiyo-e and its various themes and genres. This nostalgia expressed by both eras´ woodblock print artists is usually understood as an artistic search for 'traditional Japan' and the essential elements of 'Japanese-ness' embodied in Edo period culture, in reaction to the fast pace of Japan´s modernization in the twentieth century. In applying this discourse to bijinga prints, it is tempting to understand female imagery as depicting an atemporal, homogeneous, notion of 'traditional Japanese femininity', usually associated with Japanese-style dress and decor. This talk reroutes this narrative by arguing that different concepts of tradition were represented in the two time periods. Making use of Carol Gluck´s socio-historical study on the distinct inventions of the Edo period as 'tradition' during the Meiji and Taishō eras, this presentation examines the different ways that Meiji and Taishō woodblock print artists associated "tradition" with 'femininity'. For the Meiji period, two bijinga series by ukiyo-e artists Tsukioka Yoshitoshi (1839-1892) and Yōshū Chikanobu (1838–1912) were chosen as case studies, while for the Taishō period, the movement´s production of bijinga is analyzed more broadly. The talk also argues that neither Yoshitoshi´s, Chikanobu´s or shinhanga artists' bijinga production were an atavistic or unchanging nostalgic expression of a 'pre-modern past', before Japan´s modernization, but rather that women´s bodies could serve purposes anchored in the artists' 'presents', such as reifying gender-coded social roles, expressing nationalism, or artistic modernity.

References:

Gluck, C. (1998), 'The Invention of Edo', in S. Vlastos (ed.), Mirror of Modernity: Invented Traditions of Modern Japan, 262-284. Berkeley: University of California.

Marlies Holvoet *(Ghent University)*

# Innovation and change in Ikebana tradition

Ikebana is often referred to as an 'age-old tradition'. This label proves both useful and problematic for different agents, bending the 'myths' surrounding the 'Japanese Art of Flower

Arrangement' to best suit their varied purposes. The government attempts to define ikebana in terms of traditional Japanese cultural values, which is deemed useful for presenting Japan as a 'nation of culture' to foreign audiences. At the same time, within Japan, traditional culture is claimed to be threatened by contemporary lifestyles and in dire need of preservation for future generations. Ikebana schools aim to make use of these official discourses by drawing from tradition when convenient, while on the other hand putting in efforts to continuously update their school images and curricula in order to keep their members interested and invested. 'Innovation and change' are inscribed into the longstanding histories of various schools and become vital parts of the tradition themselves.

Ikebana could thus be termed an 'invented tradition'. Here, it is useful to consider Stephen Vlastos´ (1998) analysis of the role of invented traditions and their relationship to national identity, in that invented traditions 'mirror modern society´s anxieties, fissures, and ruptures.' An exploration of the current version of the 'tradition of ikebana' can therefore show us what images of national identity are put forward today – and why and by whom –, and elucidate how cultural practices like ikebana perform a role in handling societal issues. In this presentation, I will illustrate this by concentrating on the interworking between ikebana schools and the Japanese government in defining how ikebana is (re)presented outside of Japan today, using a 'nation-work' analysis based on Kristin Surak (2012) of an ikebana performance by the Ohara iemoto in Seattle in February 2020.

## Session 24: Dialogue of love and death in the literary and cultural traditions of Asia
## Part 1
### Organized Panel

### Chair: *Kamila Junik*

Love and death – the undefinable and the unavoidable. Ordo amoris (Max Scheller), the objective order of what is worthy of love in all things, which structures the existential situation of a human. And ordo mortis, the ultimate point of reference to human existence, the principle which grants human existence its ultimate (non?)sense.

In reference to the above we would like to propose a panel in which the dynamic of the dialogue of love and death will be represented from different points of view, and in different cultural contexts of Asia. The topical theme of the Conference – 'Continuity and Change' will be represented in the talks of the invited speakers who, in their research, deal with the Arabic, South Asian, Iranian and Korean traditions in different historical periods.

### Renata Rusek-Kowalska *(Jagiellonian University)*
## Dialogue of love and death in Persian classical literature

Love and death are two universal literary themes, closely intertwined with each other.

In Persian literary discourse the love-death relation has two complementary aspects, namely love till death and love after death. Medieval epic romances, such as Vis-o Ramin and Xosrou-o Širin, develop a theme of adventurous 'earthly' love (ešq-e zamini), between man and woman, who pursue a successful amorous quest that leads to marriage and ends up with death.

A more sublime kind of love, ešq-e ozri or a Platonic love, the theme of Leyli-o Majnun romance, features love which can be fulfilled only after death, and is in fact 'love for love´s sake'.

Platonic and Neo-Platonic concepts of love find their full realisation in Persian mystical poetry and epic, wherein the earthly, carnal love is merely a metaphor (majāz/ešq-e majāzi) of the Divine love (ešq-e vāqe'i/ešq-e Elāhi). A sufi-lover can unite with the Beloved (God) only through a self-annihilation (fanā), i.e. the suppression of one's ego (nafs). The most common representation of such a love union is the motif of moth and candle (šam' va parvāne).

Ruzana Pskhu *(Peoples´ Friendship University of Russia)*

# Notion of bhakti-yoga in Arabic text of «Kitāb Patañjali al-Hindī» by al-Bīrūnī

The notion of love towards God is rather popular in various religious and philosophical traditions. It is elaborated by thinkers, philosophers, theologians etc. on the different levels (including epistemological, soteriological and ontological). It is always interesting to see how one culture and philosophical tradition (in our case – the Islamic tradition and Falsafa) interpret this notion, proposed by another culture and philosophical tradition (i.e. the Indian tradition and Yoga). The paper deals with the sample of such an interpretation, which was made in the period of the Middle Ages. The paper is based on the Arabic text "Kitāb Bātanjali al-Hindī" by Abū Rayḥān Muḥammad ibn Aḥmad al-Bīrūnī with references to the Sanskrit text of Yoga-Sūtras.

Agnieszka Kuczkiewicz-Fraś *(Jagiellonian University)*

# Love and death in Urdu poetry

The two of its most important literary topoi, love and death, prevailed in Urdu poetry written between 16th and 19th centuries.

The paper will discuss the occurrence of these two poetic themes in the verses of some most prominent Urdu poets of the Indian Subcontinent, with special focus on the social and cultural context in which the poems were created.

# Session 25: Social media, communication, and social interaction

Chair: *Giorgio Strafella*

Alicja Sulkowska *(Bauhaus University Weimar)*

## On/Offline – K-pop´s communicative practices as the future of modern entertainment industry

The year 2020, difficult for all branches of mainstream culture, had been particularly challenging for popular music, an industry to a prominent degree relying on performative solutions, accentuating the bond between the artists and the recipients. However, K-pop and Korean popular music in general had in an exceptionally effective way resisted these obstacles, primarily due to the previously initiated intensive connection with the audience and online communities, which allowed a smooth translation of analogue and in-person to entirely virtual formats. Discussing these online variations of concerts, fan-meetings, fansigns and meet-and-greets, the study delivers a concise reconstruction of the complex K-pop industry and its active creation of new medial forms highlighting the importance of fan-artist interaction. Moreover, the paper examines the history and structural changes inside the Korean entertainment industry, pinpointing each of them to the medial development and showcasing their abilities to adapt to a new communicative environment.

Principally focusing on changes the industry had to implement during the COVID-19 pandemic, the study discusses the main qualities of those new interactive solutions and their importance for the globalization of Hallyu 4.0. Exploring the new possibilities this online-translation of specific formats offers, the paper additionally explores the role of the unofficial culture in this intensification of fan-artist communication and even suggests, the industry learned to performatively sense the expectations of the audience and adapted the creative products to the dominant fandom discourses.

Through the interdisciplinary comparison of different audio-visual, performative and medial formats implemented in K-pop during the last year, the study reflects on possible influence the Hallyu research may have on the development of other music genres, viewing the complete immersion in the cohesive network of performative communicative solutions as the actual promise of long-term multilevel connection between the senders and the recipients and thus the future of popular music.

84

Ly Wen Taw *(The University of Newcastle, Australia),*
*Shamala Paramasivam (Universiti Putra Malaysia)* &
Alan Libert *(The University of Newcastle, Australia)*

# Digital emotion expressions in hotel responses to positive online reviews in building rapport

Word-of-Mouth (WOM) has often been an effective use in marketing strategy in the hospitality and tourism industries. The advent of social media has radically transformed the traditional WOM to electronic WOM (eWOM) that heavily influences business revenues in various industries, including the hotel industry. Given the impact of eWOM diffusion, the exposure to emotions on digital platforms can evoke emotions in online users, and this is termed digital emotion contagion. Emotional expressions have been widely recognized as an effective way to build customer relationships. In this digital age, the mediation of emotion contagion via electronic means can build consumer trust and rapport to retain customer loyalty and enhance business performance. Using Spencer-Oatey´s (2008) Rapport Management Model (RMM), this study examines the stylistic domain of RMM in the use of affective lexical resources used by Malaysian hotels in responding to positive online reviews on TripAdvisor. The 72 management responses were collected using purposeful sampling from five-, four- and three-star hotels located in cities which draw tourists. The data were coded with NVivo 12 and analyzed following Martin and White´s (2005) Appraisal Theory and using Computer-Mediated Discourse Analysis. The results indicate that lexical variation in the semantic sub-system of affect-happiness was used more by the five- and four-star hotels than by the three-star ones. It was also found that the choice of lexical items by the Malaysian high-end independent hotels appears to reflect the roles of gratitude and respect in building an emotional connection with customers. The findings show that the cultural values in collectivist cultures are entwined in Asian hospitality, supporting the concept of the Asian paradigm in hospitality (Chon, Park & Zoltan, 2020). This study enriches the understanding of rapport management in a Southeast Asia country, Malaysia, and of the effect that cultures have on hospitality.

Hiromasa Tanaka *(Meisei University)*

# Underlying continuity of modernity in late modern Japan – "LINE" interaction

Prior research on Japanese capitalist modernity suggests that modernity in Japan was built upon tactfully invented Japanese tradition and semi-feudal social relations (Barcshay 1998). Concepts chosen for study include hierarchy, harmony, loyalty, obedience and diligence enabling the Japanese manufacturing industry to achieve a high level of quality control (Kaizen), for example, in the Kanban system (Bargiela-Chiappini & Tanaka, 2012). Kanban is a way of lean manufacturing that aims to prevent inventory pileup by initiating production only to restock empty reserves. Implementation of Kanban requires that factory-workers send a continual stream of information up to their colleagues, to ensure that they take the best action. Kaizen spread throughout Japanese business society, in manufacturing

sites but also in those of various types business (Takamoto, 2011). An important linguistic tool in Kaizen is Ho-Ren-So – an acronym built of three abbreviations: Hōkoku (to report), Renraku (to communication) and Sōdan (to consult). Ho-Ren-So helps workers take coordinated action to achieve total quality control.

The present study provides textual analysis of some Mobile Instant Messaging (MIM), to demonstrate underlying continuity of modernity forged by past economic success. Due to the outbreak of the COVID-19 pandemic, organizational and interpersonal interactions became restricted to online tools. The LINE app grew to become one of Japan´s most popular MIM apps. This study´s data were collected in a social business enterprise whose workers communicate using LINE, with the Japanese language as lingua franca. Its analysis shows patterns of Ho-Ren-So recurring as a preferred template of communication among Japanese native speakers, and shows non-native Japanese speakers´ deviation from the standardized interaction patterns. It points to the inertia of industrially forged modernity among Japanese native speakers, and cautions against the potential exclusion of non-native Japanese speakers.

References:

Bargiela-Chiappini & Tanaka, H. (2012). The mutual gaze: Japan, the West and management training´. In Nair-Venugopal, S. (Ed.). The gaze of the west and framing of the East. London: Palgrave MacMillan. p.p.139–155.

Barshay, A. (1998). 'Doubly cruel: Marxism and the presence of the past in Japanese capitalism' In Vlastos, S. (Ed.) Mirrors of modernity: Invented traditions of modern Japan. Berkeley, CA: University of California Press. p.p. 243–262

Takamoto, K. (2011). Intercultural care and communication: Issues on the EPA and foreign care workers. Reitaku Journal of Interdisciplinary Studies.19 (1). 33–43.

Minh Ha Bui *(Ho Chi Minh National Academy of Politics)*

# The role of social networks on the cultural adaptation process of the Vietnamese community in Budapest, Hungary

Background:

Currently, there are approximately 5000 Vietnamese people in Hungary, and most of them are living in Budapest. Most of Vietnamese in Budapest are students, workers, shopkeepers, restaurant owners. The appearance of the Vietnamese community in Budapest was known since the 1960s due to the official agreement between the two socialist governments. Up to now, the Vietnamese community established a new social network to adapt to a new cultural-social context.

Indeed, the social networks, including traditional and online social networks, have played an important role for the community when they moved in a new society. Based on the social network, they can easily blend themselves with the local society with the support from the other Vietnamese. Today, in regard to the recent growing popularity of smart mobile and internet can help them to build and promote the connection among the members of the community. Consequently, the internet and online social networking sites have

played an essential role in the way the Vietnamese built their network.

From participant observation on the Vietnamese community in Budapest and through semi-structured interviews with some key informants from 2018 to 2020, the research found out the application of the internet not only helped them to create a strong bond community but also gave them chances to adapt to the local culture of the Hungarian society. Therefore, the research would explore the impacts of globalization and global adaptation abilities of the Vietnamese diaspora in other countries.

Research questions:

The research seeks to find out the answers to the following questions:

• How does the Vietnamese community in Budapest perceive the Hungarian cultural environment and Hungarian inhabitants?

• How does the Vietnamese community in Budapest use the traditional and online social networks to adapt to Hungarian culture?

Method:

Participant observation is the primary method in the research to find out the daily activities of the Vietnamese community and collect data.

This research will be based on a case study research approach (see e.g. Creswell, 2009; Yin, 2013), which considers a single commune or community as the unit of analysis as the object of the study.

Data collection will be divided into three stages.

The first one will be started by using a statistical form for Vietnamese citizen in Budapest and semi-structure interviews with key informants from the two generations to gain a general understanding of their socio-economic condition and the impacts of the internet and online social network on their life in Budapest.

The second stage will follow with the investigation of the role of traditonal and online social networks on the cultural adaptation of the Vietnamese community in Budapest.

The final stage then is to dig deeper into the gaps and emerging questions in the two previous stages by re-interviewing or conducting new interviews with new participants or collecting relevant materials. This phase would be repeated until no new patterns found and the research information-saturated.

# Session 26: Exploring Japanese texts

## Chair: *Vít Ulman*

### Zuzana Kubovčáková *(Masaryk University)*
# Moon-face Buddha:
# Moon imagery and symbolism in Dōgen´s writings

In this paper, my aim is to address the imagery and symbolism behind expressions in the works of the founder of the Japanese Sōtō school, the Zen master Dōgen 道元 (1200–1253), with an emphasis on the image of the moon, tsuki 月. Dōgen often makes poetic references to the natural world and its symbolism, among his most favourite are, for instance, the four seasons, flowers, rain, wind, and breeze, mountains, streams, and valleys, as well as animals such as horses, donkeys, snakes, and dragons. I would like to illustrate Dōgen´s usage of a most common expression of the moon, an often portrayed Zen symbol for wisdom, insight, and enlightenment. Dōgen himself frequently reaches for [the image of] the moon in his writings, the Sino-Japanese Shōbōgenzō as well as the kanbun-style Eihei Kōroku, and even in his both waka and kanshi poems. Given the occurrence of the word tsuki in these various types of writings as doctrinal, philosophical, and poetic reference, I would like to investigate the numerous instances where Dōgen mentions this word, and thereby to illustrate the multidimensionalism of Dōgen´s use of language and imagery.

### Saida Khalmirzaeva *(Aichi Shukutoku University)*
# Old stories, original retellings:
# Domestic conflicts and family relationships in the Mōsōbiwa tradition of Kyushu

Despite its overwhelming popularity through the centuries, the heikebiwa music started to lose its dominating role in the folk performing tradition from around the end of the 16th century. After the Edo period, it was in Kyushu that the biwa continued to be a part of the folk performing tradition due to its primary function in folk religious practices.

The genre of mōsōbiwa of Kyushu is widely known as the higobiwa. However, the term is relatively new and appears to have been coined not earlier than the Meiji era to distinguish the biwa tradition of Kumamoto from the satsumabiwa and chikuzenbiwa. Although today the higobiwa is treated as an independent genre, it came into contact with other narrative traditions, borrowed some of the stories, and later reworked them into its own, creating a unique world of Kyushu tales.

In this paper, I will focus on two pieces from the mōsōbiwa repertory, Azekakehime, a story of a poor young woman tormented by her evil mother-in-law, and Shuntokumaru, a famous Japanese tale about the wicked stepmother. Firstly, applying the narratology and

the reception theory, I will identify and elucidate the traditional and original elements in the two tales based on the comparative analysis of narrative material in the existing versions and variants. Secondly, I will analyze universal motifs and trace the development of the two stories from a broader comparative anthropological perspective.

## Sylva Martinásková *(Palacký University Olomouc)*
# From paddy fields to solar panels: Japanese poetry as discourse on environmental transformation

Traditional Japanese poetry has, for centuries, been using motifs of natural world to communicate ideas and feelings. The environment surrounding poets has, however, changed greatly over the last decades, causing also a different perception of nature itself. Recently, poets have been reflecting, among others, the ongoing transformation of environment, caused besides other things by climate change and by a distinct shift of society to modern technologies.

This change of environment has been gradually more often represented in Japanese literature since the beginning of the 21st century and especially after the Fukushima disaster of 2011. The technologization of modern society happening alongside striking climate change has become one of the topics Japanese poets of present-day are more and more attentive to.

In my paper, I focus on the literary representation of the environmental transformation as reflected in tanka and haiku poetry of contemporary Japanese poets. My aim is to provide answers to the following questions: a) What motifs and images in this respect are typically used? b) What message do poets attempt to communicate? c) How do they achieve that and what is their approach to the theme?

## Garcia Chambers *(Shirayuri University)*
# Social aesthetics and the 'World of sound' in convenience store woman novel

The award-winning novel, Convenience Store Woman (コンビニ人間, Konbini ningen, 2016) by Sayaka Murata, has received much media attention both from readers of the original Japanese version and the English translation. For some, the novel depicts the wonder and vulnerability of a culture of convenience and conformity; others have highlighted issues of gender discrimination faced by women in contemporary Japan. Yet the novel is ripe for analyses from other perspectives. This paper presents one such new approach to analyzing Murata´s Convenience Store Woman: its contextual aesthetic. Developed by Arnold Berleant, the theory of a social aesthetic essentially holds that there are perceptive values to be found not only in objects but also in situations. The paper will argue that the convenience store contextual environment presented in the novel invokes and evokes a variety of aesthetic qualities, among them, 'sensuousness,' 'uniqueness,' and 'discovery.' Using

a re-reading methodology and an application of Berleant´s aesthetic theory, I will show how these sensibilities can be observed through the experiences of Keiko Furukawa, the novel´s protagonist. Specifically, the focus will be on Keiko´s auditory sensibilities.

## Session 27: Discussing Japan, Japaneseness, and Japanese identity

Chair: *Petra Karlová*

Petra Karlová *(Palacký University Olomouc)*
# Continuities and changes in Japan´s Southeast Asian Studies: Political influences in works of Matsumoto Nobuhiro during the period 1933–1945

Political influence in Japan´s pre-war Asian studies is still a burning topic in international relations as well as in academia. Many people argue Japan has not sufficiently reflected on its guilt. Japanese ethno-historian Matsumoto Nobuhiro (1897–1981) was one of the Japanese scholars whose research was useful for Japanese colonialism, while his contribution to establishing and developing Southeast Asian studies in Japan has been recognized. Matsumoto started his academic career at Keio University where he majored in history and, at the same time, he was fascinated by ethnological theories on primitive culture. In this pattern, he first learned on Southeast Asian people from books by Western scholars. Then, he came in contact with some of Southeast Asian people during his doctoral studies at Sorbonne University during the years 1924–1928. Finally, he could observe them in their genuine environment during his research trips to French Indochina, South Pacific Islands and Southern China in the 1930s. This paper will analyze his writings in 1933–1945 when Matsumoto came in direct touch with Southeast Asian people in their native countries.

The 1930s and the early 1940s are known as a period of Japan´s expanding power in Asia. Japan´s involvement in Southeast Asia was increasing, first as an economic advance and then as a military thrust with the goal to gain control over China. Therefore, it is interesting to explore how the Japan´s changing politics in this period affected Matsumoto´s discussion on Southeast Asian people. From previous studies, Hirafuji has pointed out the presence of colonialism in Matsumotos ideas in the 1930s and the early 1940s. But, her analysis did not specify the elements of such political influence in Matsumoto´s works. Thus, this study will identify these elements and will demonstrate that Matsumoto shifted from South Advance Theory (南進論) towards Pan-Asianism (汎アジア主義) after Southeast Asia had been incorporated in the Japanese concept of the Greater East Asia.

Mária Ildikó Farkas *(Károli Gáspár University of the Reformed Church in Hungary)*

# Changing concepts of Japonisme: Japonism in East Central Europe in the turn of the 19–20th centuries

The paper discusses the questions of 'Imperial identity and national identities as impacted by Japonisme in the Austro-Hungarian Monarchy', while also aims at presenting the academic context of the paper, the research approach of the new volume 'Japonisme in the Austro-Hungarian Monarchy' published in early 2021, containing the results of a two-year work of an international research team.

Japonisme could be regarded simply as an art historical movement, but if we understand it as an appreciation of Japan and its culture, then the subject can be examined from a broader perspective, taking an interdisciplinary approach, which facilitates a complex interpretation spanning multiple fields of research. Since 1990s, the geographic focus on Japonisme expanded from Western Europe to other regions, and also some new research has tried to place Japonisme within the much wider context of transnational studies. From a transnational point of view, the cultural history of the region can be examined and interpreted analogously with similar phenomena experienced by several ethnic groups.

The latest literature on Orientalism as a cultural historical phenomenon recognises that 19th and early 20th century European ideas and opinions on the East were not unanimous at all, finding the Saidian Orientalism a mainly Western European concept, while other territories had different concepts on the East and on Japan and Japonisme as well.

Japonisme, besides being an international art trend that swept throughout Europe, can also be interpreted as a factor influencing the ethnocultural identities of peoples of this region. Ideas about the East and the relationship with the East ('orientalism') were not only of cultural significance to the peoples, but also played a role in shaping their collective identity in their relationship with the West.

Alexandra Mustatea *(Kanda University of International Studies)*

# 'Invented religion' or 'Revered tradition'? Early Japanologists on Bushidō and Modernity in Meiji Japan

Bushidō as an ultimate symbol of the 'Japanese spirit' and tradition may be among the most persistent stereotypes that still haunt Japanology to this day, despite recent scholarly attempts to 'expose' its largely modern nature and its intimate connection to the state-formation process of the Meiji period. Yet, it is not a surprise that this trope refuses to die down. The postwar Western imaginary has found in the samurai and his bushidō not only a sufficiently romantic explanation for Japan´s imperial drive and its desperate commitment to the Pacific War, but also the very image of a symbolic union between Tradition and Modernity: the bushidō-infused blood of the premodern samurai seemed to run the capitalistic

machine that created the sarariman and his lifelong dedication to company and country during the postwar decades.

It is difficult to escape the circularity of this debate, which nowadays defines bushidō either as a revered and long-standing Japanese tradition or as an invented myth that only took root during Japan´s emergence as a modern state. However, we might find an interesting path forward by – ironically – going back in time and exploring contemporary perceptions of this modernization process. Thus, by focusing on the writings of two English-language scholars – B.H. Chamberlain and Captain Francis Brinkley – this paper will explore early Japanology's take on bushidō and its role in Japan´s modernization process, in an attempt to add more nuance to the aforementioned debate.

Hirokazu Yoshie *(Soka University of America)*

# Democratization through privilege and tension: History of the imperial portrait and the imperial rescript on education in postwar Japan, 1945–2017

While the official portrait of the emperor (goshin´ei) and the Imperial Rescript on Education (kyōiku chokugo) have been well studied as dual symbols of emperor-centered nationalism in prewar and wartime Japan, little has been known about the roles these objects played in postwar Japan. Scholarship on the symbols of the postwar imperial institution typically pays attention to the mass media (radios, weeklies, television, etc.), as it helped transform the imperial institution into an icon of peace and democracy smoothly. The mass media, according to many historians, was especially effective in appealing to the new middle class, which was developing and expanding rapidly in Japan in the decades after WWII.

My paper shows that, in postwar Japan, neither the portrait nor the rescript was buried as a prewar legacy. The two objects instead provided opportunities to accept the emperorship within the postwar ideology of democracy for those Japanese unhappy with the mass media´s representation of their monarch. The portrait did this through its association of imperial privilege, and the rescript naturalized compatibility of the throne and democracy by, ironically, being a symbol of occasional controversy about the imperial legacies of prewar and wartime Japan.

I start my analysis from the US-occupation period (1945–1952), when both the portrait and the rescript, under the mounting pressure from the US occupiers, were physically removed from public schools and government offices. Once the occupiers were gone, the emperor (Hirohito) and his courtiers, then, carefully controlled the distribution of the portrait and gave its copies only to socially disadvantaged people in welfare institutions and elite Japanese diplomats dispatched abroad. Hirohito and his men choreographed the giving sanctimoniously, trumpeting it as a sign of special attention that the monarch paid to these two groups of Japanese. This strategy was, at least superficially, successful. Both official and personal accounts left by recipients of the portrait demonstrate that they were awed and moved by the monarchical act of giving the portrait, and began to accept the new role of the imperial institution in a changed Japan now premised on democracy.

After the occupation, the rescript was not on the official agenda of Hirohito and his entourage. Instead, those Japanese who held grudges against its removal forced by the US

occupiers led campaigns to restore the text in postwar Japan. Among the most active were the Association of Shinto Shrines, LDP politicians, and local educators. Their activities varied from funding a translation project of the archaic text to verbal acclaim in the parliament, to ceremonious reading in the classroom, every time generating vehement criticism as unconstitutional from those on the left. By carefully analyzing the speeches and writings produced by these restorationists, I will show that the restoration movement was conservative Japanese people´s attempt to remake the emperor as a symbol of national integration. The restorationists, in other words, were not being unconstitutional, but sought to find a new, legitimate role of their monarch in a democratic Japan, by resorting to this sacred text that they were familiar with since they had been little boys and girls in prewar/wartime Japanese schools.

The portrait and the rescript, I thus argue, served to democratize the postwar Japanese monarchy in ways in which the middle class-oriented mass media was not capable of. These perceptions about the two objects remain basically the same well into the twentieth-first century, and I will conclude my paper by showing this postwar continuity through the examination of a recent scandal (in 2017) surrounding the recitation of the rescript and the bowing to the portrait forced on pupils in a kindergarten in Osaka.

# Session 28: Notions, concepts, ideologies

## Chair: *František Kratochvíl*

### Nathalie Phillips *(Independent scholar)*
# The cosmological notion of ki 氣 in Heian Japan

This presentation will focus on the concept of ki 氣 and its articulations in the Japanese Heian period (794–1185). The term´s significance for the worldview is apparent from the primary sources, as it is appended to a variety of words. It occurs most prominently with expressions denoting meteorological, natural, and epidemiological phenomena, as well as issues concerning ritual pollution and purity, which relate to some of the most fundamental aspects of human existence. It comes to the fore in situations of crisis when chaotic elements had to be defined and reintegrated into the cosmos.

In bodily terms, ki not only constituted a vital life force that had to be balanced and regulated in order to ensure the proper functioning of the body, but it also kept evil influences at bay. It was when this balance was disrupted that harmful influences entered the body and illness ensued. Most notably, it is an inherent notion in the terms mononoke 物気 and jaki 邪気, which are often portrayed as 'evil spirits', but should rather be seen as amorphous detrimental forces that need to be re-evaluated in relation to a more profound conceptualisation of ki in premodern Japan.

A sense of an all-pervading ki emerges that described the processes through which everything in the universe was connected. Human actions were thought to have a direct impact on the composition of this cosmological ki and could effect changes regarding the natural equilibrium. Through thoughtless deeds and immoral behaviour, negative forms of ki accumulated and disrupted the cosmological balance in a way that mirrors the functioning of ki in the body. This paper seeks to analyse the articulations of ki in the Heian period as a case study for the premodern Japanese worldview and investigate the concept´s underlying logical, philosophical, and ethical premises.

### Sueun Chae *(Sungkyunkwan University)*
# A confucian intellectual´s response to western civilization in the late 19th century: Yun Ch´iho´s reception of and resistance to western civilization

Existing research has posited that modern intellectuals of late 19th century Korea, who embraced Western modernity, had completely denied their long-standing traditional ideologies. However, this oversimplified presumption fails to examine the multi-layered aspects of ideological thought processing that occurred among the Korean literati after the 'Western

impact.' A representative figure who embodies the complex nature of this intellectual shift is Yun Ch´iho, generally regarded as a modern intellectual who discarded his traditional values to be baptized into Western Civilization. Though Yun relied on Western Civilization to renovate Korea´s 'inferior' social systems and populace, it is hardly plausible that he was completely divorced from traditional Confucian ideologies. That is to say, many Korean modern intellectuals of late 19th century were still fettered by engrained modes of Confucian thinking. Yun´s acceptance of Western Civilization was moved by his belief that it could not only bring about societal progress in a material sense but more importantly, a moral one as well. Simultaneously, he criticized Western Civilization for promoting violence around the world. Rejecting the rampant violence that pervaded the Western world order, he conceived his own ideal world where higher moral standards were required to achieve peace. Given his emphasis on moral growth for the further advancement of societal progress and greater world peace, alongside his frequent citations of the Confucian Classics to bolster his ideological world-view, it is an inevitable conclusion that Yun was a Confucian intellectual who both embraced and criticized Western Civilization through the lens of his understanding of Confucianism.

Martyna Świątczak-Borowy *(University of Warsaw)*

# Confucianism and the crisis of democracy. Examining Joseph Chan´s moderate Confucian perfectionism and Sungmoon Kim´s public reason Confucianism

For better or for worse, the world is facing a multifaceted crisis of democracy. The shape, scope, and continuance of democracy are being called into question, and democracy itself is no longer unanimously perceived as the most efficient of political systems.

The increased international presence of the People´s Republic of China is among the significant factors behind this phenomenon. Chinese rhetoric is oftentimes construed upon categories coming from Confucian philosophy. Notions such as 'harmony' or 'benevolent rule' gradually enter the global circuitry of ideas and clash with democratic ideas.

This presentation aims to explore if and how can Confucian and democratic notions mutually affect each other. In such mutual influence, can they at the same time maintain their core characteristics but also push each other towards a constructive change?

To do so, it might be best suited to examine these notions in a multivariate philosophical environment, which can be found in Hong Kong. Joseph Chan´s Confucian perfectionism and Sungmoon Kim´s public reason Confucianism will serve as a starting point for these considerations and a case study for how political Confucian ideas and democratic ideas can be brought together in a dynamic configuration of change and continuity.

Bibliography:

J. Chan, Confucian Perfectionism. A Political Philosophy for Modern Times, Princeton University Press, Princeton and Oxford, 2014.

S. Kim, Public Reason Confucianism: Democratic Perfectionism and Constitutionalism in East Asia, 2016.

Bartosz Pietrzak *(Jagiellonian Univeristy)*

# The development of the concept of the MAN OF HONOR in the culture of pre-Islamic Arabs. Cultural conceptualizations of sayyid

Cultural Linguistics (CL) studies cultural aspects of linguistic practices of a speech community (Kövecses 2017: 308) in the form of cultural conceptualizations being a product of different cognitive operations, which subsume into collectively shared cultural cognition (Sharifian 2017: 3).

In the paper, I will present reconstruction of some cultural conceptualizations of the MAN OF HONOR underlying the linguistic practices recorded in Early Arabic Poetry from the 6th and 7th c. My presentation will cover metonymic models, which describe the semantic development of Arabic lexemes sayīd and karīm. The development is interpreted as culturally grounded. Thus, its analysis sheds some light on the emergence of the notion of the MAN OF HONOR in pre-Islamic Arabic culture.

In my study, I employed two sources of data – Classical Arabic Dictionaries (CAD) and a corpus of Early Arabic Poetry (CEAP). Based on CAD, I hypothesized existence of metonymic models pertaining to the cultural schemas sayīd and karīm. I verified my hypothesis within a study on the use of lexemes sayīd and karīm in the CEAP. The linguistic conclusions were reanalyzed in the light of anthropological data on the pre-Islamic Arabic culture (cf. ʿAlī: 1993). As a result, I postulated existence of two cultural metonymic models, which motivate the polysemy of the lexemes sayīd and karīm. I described a culturally motivated extension of the prototypical categories of TRIBAL CHIEF and GENEROUS into one category – MAN OF HONOR.

I propose to explain the specificity of these conceptualizations as motivated by pre-Islamic Arabic folk knowledge – social beliefs (e.g., GENEROSITY-HOSPITALITY is the most valued trait of a man) and expectations (e.g., sayīd must be a MAN OF HONOR; a MAN OF HONOR must be GENEROUS).

The study depicts the historical development of categories sayīd and karīm, which after the rise of Islam, underwent further modification. Thus, both might be seen as a special case of conceptual continuity and change in Arabic culture.

Overall, the paper is a part of a broader enterprise aiming to apply the methodology of CL into the study on conceptualizations recorded in Early Arabic Poetry.

## Session 29: Dialogue of love and death in the literary and cultural traditions of Asia
## Part 2
### Organized Panel

### Chair: *Ruzana Pskhu*

Love and death – the undefinable and the unavoidable. Ordo amoris (Max Scheller), the objective order of what is worthy of love in all things, which structures the existential situation of a human. And ordo mortis, the ultimate point of reference to human existence, the principle which grants human existence its ultimate (non?)sense.

In reference to the above we would like to propose a panel in which the dynamic of the dialogue of love and death will be represented from different points of view, and in different cultural contexts of Asia. The topical theme of the Conference – 'Continuity and Change' will be represented in the talks of the invited speakers who, in their research, deal with the Arabic, South Asian, Iranian and Korean traditions in different historical periods.

### Ewa Rynarzewska *(University of Warsaw)*
## Yi Kwang-su (1892-1950)´s concept of chayu yŏn´ae (free love): Manifestation of social changes in Korea

The subject of presentation is the concept of chayu yŏn´ae that in literary transaltion means 'free love' but has to be understood in the context of Korean cultural and social conditions as the right to choose freely a spouse and to express own emotions towards the partner. The concept has been embodied in literary work of Yi Kwang-su (1892–1950), one of the most influential and outstanding Korean writers, as well as the author of the first realistic Korean novel Mujŏng (Heartless, 1917). Yi Kwang-su, widely known as a propagator of social modernization, criticized fiercely the old order of traditional Korea and strongly opposed to values rooted in Confucianism. Through his literature he was determined to change Korea. For that very reason the concept of 'free love' became a symbol of changes he promoted. The main aim of the presentation is to describe characteristic and sources of Yi Kwang-su´s concept chayu yŏn'ae and to prove that is should be interpreted as a literary manifestation of social changes.

Barbara Michalak-Pikulska *(Jagiellonian University)*

# Love and Death in the novel by Layli al-Uthman entitled Wasmuyya takhruj min al-bah (Wasmiyya emerges from the Sea)

The rich and varied prose works of the Kuwaiti writer Layla al-´Uthman result from the awareness of being a witness to reality and the changes taking place in it. Layla is determined to rebel against evil, violence, or irrational tradition. All her creativity is based on original observational material, partly resulting from personal experiences. Her works have been written with an extraordinary dramatic nerve and they are not only a psychological study but also an extremely accurate projection of what human life can be.

Layla al-´Uthman was born in Kuwait in 1945. She made her debut as early as in the 70´s being a keen observer of the surrounding reality. She wanted to be a witness who is not silent. A witness who puts forward social truth in his literary works and who wishes secrets from behind closed doors to be released.

She is the author of many collections of short stories, including: Imra'a fi ina' (The Trapped Woman), Ar-rahil (Departure), Fi-l-layl ta´ti al-´uyun (Vision at Night), Al-hubb lahu suwar (Images of love), Fathiyya takhtar mawtaha (Fathiyya chooses her death), Halat hubb majnuna (A case of crazy love).

All her works contain social problems and moral dilemmas. The love is the theme in there, but pessimism and the associated alienation, loneliness and death are not missing. There are also many threads showing her political commitment, for example dreadful situation of Palestinian refugees or the Iraqi aggression on Kuwait.

It should be emphasized that the theme of lost, happy or dream love concerns many, if not most, stories by Layla al-´Uthman. The thread of love is accompanied by social issues – the desire for freedom and education for their protagonists.

Layla al-´Uthman is the author of two novels: Al-mar´a wa al-qitta (The woman and the cat), and Wasmiyya takhruj min al-bahr (Wasmiyya comes out of the sea). Both of them constitute a valuable companions to her short stories, because the protagonists – unlike in most of the short stories – are men. In both novels, the characters are entangled in the tragic realities of the social life of Arab families, and the constraints of traditional social divisions apply equally to women and men.

Iwona Milewska *(Jagiellonian University)*

# Sanskrit epic stories of love and death

The Mahabharata is a cultural text of extreme complexity. It contains hundreds of sub-stories which are included into the main plot. Many of them concern widely understood topic of love and death. Sometimes they describe the strong liaison between the two. Such is e.g. the story known as 'The Story of Sāvitrī', which includes the dialogue between the main heroine and the god of death. An example of love that surmounts death is 'The Story of Pramadvarā and Ruru'. Another one is 'The Story of Two Doves and the Hunter', in which the insuperable love brings the heroine to death due to her loyalty to her husband. All of them can be called stories which are various exemplifications of 'Dialogues of Love and Death'.

I would like to analyze and interpret these three stories in order to find the answers to some of the questions which can be posed when these dialogues of love and death are seen in their literal and metaphorical sense.

Halina Zawiszová *(Palacký University Olomouc)*

# Demonstratives as a resource for affective stance display in Japanese conversational interactions

Demonstratives may seem like an unlikely resource for affective stance display but a closer look at their workings in conversational interactions across different languages proves that they are, in fact, commonly mobilized and made use of for affective-stance-display-related purposes. The system of Japanese demonstratives is usually described as encoding a three-way (person-oriented) distinction between the proximal (*ko*-), medial (*so*-), and distal (*a*-) series. The two main functions that they are generally said to serve are spatial deixis (*genba shiji*) and reference made within the discourse context (*bunmyaku shiji*). While the rules for using the three series in these two functions have been debated extensively, studies concerning other than purely referential functions of Japanese demonstratives have been limited and mostly focus on selected discourse-pragmatic functions of distal demonstratives (e.g., Minegishi Cook 1993; Kitano 1999; Hayashi 2003, 2004; Hayashi and Yoon 2010).

Several authors have attempted to describe the system of Japanese demonstratives more comprehensively, including or specifically focusing on their affective-stance-display-related functions (e.g., Naruoka 2006, 2014; Maynard 2007; Kataoka 2008). However, the use of demonstratives as resources for affective stance display appears to defy straightforward fixed descriptions. While it is certainly possible to determine certain tendencies in their use, it appears to be the sense of markedness that the speaker´s deployment of a given demonstrative creates in its context of occurrence, the actions and activities in which it is embedded, and the co-occurring resources that enable us to attribute particular affective-stance-display-related functions to it.

Drawing on conversation analysis and interactional linguistics, this paper discusses the use of demonstratives in several extracts taken from recordings of naturalistic face-to-face and telephone conversations between Japanese young people who identify as friends in order to show how demonstratives may be employed as resources for affective stance display in Japanese everyday conversational interactions. In the course of a highly context-sensitive analysis, we will consider several ways in which markedness may be produced in the process of deployment of demonstratives for affective-stance-display-related purposes. One of the key factors that we will observe contribute to the markedness will be the dynamics between continuity and change.

Joanna Ut-Seong Sio *(Palacký University Olomouc)*

# The special use the 3rd person pronoun in Cantonese

In this paper, we discuss several special usages of the 3rd person pronoun, keoi5, in Cantonese. All these usages are atypical for pronouns and they all share the following properties: (i) it (keoi5) refers to non-human reference; (ii) it is always singular regardless of the plurality of the reference; (iii) it is restricted to irrealis contexts; (iv) its presence is optional; (v) it has an emphatic effect.

Type 1: object koei5
The 3rd person pronoun keoi5 in Cantonese can be used pleonastically to reinforce an immediately preceding noun (Matthews and Yip 1994:96):

```
(1) Nei5 sik6-zo2 go2  saam1 tiu4 yu2 keoi5 laa1.
    2SG  eat-ASP  that three CL   fish 3SG   SFP
    'Eat those three fish.'
```

Type 2: expletive keoi5
Keoi5 can also be used as an expletive, without referring to any particular antecedent (Matthews and Yip 1994: 96):

```
(2) Ngo5 bat1jyu4 sei2-zo2 keoi5 hou2 gwo3.
    1SG  rather   die-ASP  3SG   good than
    'I'd rather die.'
```

Type 3: pre-numeral keoi5
Keoi5 can be used preceding a Numeral Phrase:

```
(3) Fan3  keoi5 jat1 gaau3
    sleep 3SG   one  sleep.duration
    'Sleep a sleep.'
```

Type 1 is only compatible with transitive disposal predicates. The pronoun must be affected, destroyed or created (Xu 1999). Type 2 appears with unaccusative verbs and are related to adverse results (e.g., sei2 'die'). Type 3 is also transitive but must precede a Numeral Phrase (Lin and Zhang 2006). Chao (1968) calls the Mandarin counterpart of the pronoun in the type 3 usage a 'lively element'.

In the talk, we will discuss these 3 types of special usages of the Cantonese 3rd personal pronoun keoi5 in terms of (i) predicate selection; (ii) referentiality and (iii) dialectal variations (in comparison with Mandarin).

References:
Chan, N. P. (1985). The use of the third-person pronoun in mandarin chinese. Cahiers de Linguistique-Asie Orientale, 14(1), 47–81.
Chao, Y.-R. (1968). A grammar of spoken Chinese. University of Calif. Press.
Lin, J.-W., and Zhang, N. (2006). The syntax of the non-referential TA 'it' in Mandarin Chinese. Language and linguistics, 7(4), 991–1016.
Matthews, S., & Yip, V. (1994). Cantonese. A Comprehensive Grammar. London: Routledge.

Xu, L.-J. (1999). A special use to the third singular pronoun. Cahiers de Linguistique-Asie Orientale, 28(1), 3–22.

# Session 31: Media representations of China and by China

Chair: *Renata Sedláková*

Chun Gan *(Katholieke Universiteit Leuven)*

## Expansion of Chinese state media in Europe and its impact on Chinese media discourse on Europe: The case of Xinhua news agency

The global ambitions of the Chinese news media can be traced back to Mao Zedong´s encouragement for the state-run Xinhua News Agency (hereinafter referred to as Xinhua) to 'cover the globe, and let the world hear our voice' in the 1950s, but only came to international attention when Beijing stepped up its overseas image building efforts after the 2008 Beijing Olympics. Under a scheme known as 'Building International Communication Capacity', state media received generous government funding to expand overseas news gathering, processing and distributing networks. This working paper examines how the project has since expanded the (physical and cyber) presence of Chinese state media in Europe and how the efforts have changed the topics, themes, strategies and devices of Chinese media discourse on Europe, focusing on the case of Xinhua, which is now the largest media group in China and a semi-administrative organ under the State Council. The primary sources consist of sample reports, internal documents acquired from Xinhua's Europe Regional Bureau in Brussels, and interviews with current or former Xinhua employees in Europe. Preliminary findings suggest that under the government´s widely propagated globalist narrative, the expansion of state media provides more accessible resources for the Chinese public to understand Europe in more comprehensive ways, but simultaneously limits the perceptions and perpetuates nationalistic sentiment through various discursive strategies. Meanwhile, state media are increasingly facing challenges from smaller, independent, social media-based media outlets, which have also successfully expanded their presence and provided an alternative voice (though certainly not devoid of censorship) in media discourse on Europe.

Renata Sedláková *(Palacký University Olomouc)*

## Anti-Chinese sentiment in the Czech publice service media in time of the pandemic

The results of the European Survey conducted within Sinophone Borderlands project in the autumn 2020 revealed strong negative feeling of the Czech population towards China. This paper focuses on the anti-Chinese sentiment in the Czech publice service media. People who share such opinions and try to spread them publicly typically use the anti-system media or disinformation websites. However, the anti-Chinese (as well as anti-Russian) expressions are identifiable in the broadcast of the Czech public service media (Czech radio

and Czech television) from time to time. Such messages are cases of a xenofobia, Sinofobia and new racism based on the opposition of Us and Them (van Dijk 2000). It is difficult to prove the presence of these statements in the public service media content as they are usually not expressed openly. Their authors assume that recipients will complete the messages on the basis of shared cultural knowledge and thus uncover the latent intended meaning. The Sinophobe discourse was intensified even in the quality Czech media in the year 2020 in connection with the representation of the SARS-COV2 pandemic.

Based on media and linguistic constructivism (Schulz 1989, Searle 1995, Kopytowska 2015), the paper analyses the dominant framing and the methods of narrativization of the news about China. This paper draws from the findings of two researches: i) an analysis of the pandemic SARS-COV-2 representation in Czech Radio broadcasts in 2020 and ii) monitoring of the China representation in the news and journalism programs of the Czech television. The main research question of this paper is: How are the anti-Chinese attitudes expressed in the news discourse of the Czech public service media? What signs of an ideological bias is present in the representation of China in the news discourse? The aim of the analysis was not to assess the factual correctness of the communicated information.

The triangulation of quantitative (content analysis) and qualitative research methods – critical discourse analysis (Phillips, Hardy 2002), semiotic analysis (Barthes 1982, Chandler 2002) were applied. The qualitative analysis was used to detect subtle nuances, to reveal implicit presuppositions, the bias and the naturalization of the communicated meanings. It focuses on the most commonly used language signs and the shifts of their meaning in consequences of their combination with used visual images. The use of procedures that are manifestations of bias, e.g imply the ideologically grounded attitudes of the speakers (or journalists) or could de/favoritise representation of any party or an opinion covered were identified in the messages. In the analysis I focused on the expressions that implies the anti-Chinese or Sinophobe attitudes. In spite of the fact that the systematic representation bias - intentional implications, obvious evaluation or authorial signposting were not confirmed in these researches, I identified the Sinophobe discourse. Statement: "The virus was caused by disgusting eating habits and poor hygiene, and that people makin these 'lifestyle choices' deserved to become sick, suffer, and die," could be an example of it.

References:

Barthes, R.: 1982. Mythologies. New York: Farrar, Straus and Giroux.

Chandler, D. 2002: Semiotics. The Basics. London: Routledge.

Phillips, N. - Hardy, C.: 2002. Discourse Analysis: Investigating Processes of Social Construction. Thousand Oaks/London/New Delhi: Sage.

Kopytowská, M. 2015: Mediating Identity, Ideology and Values in the Public Sphere: Towards a New Model of (Constructed) Social Reality. Lodz Papers in Pragmatics, Vol. 11, p. 133–156, DOI: 10.1515/lpp-2015-0008.

Searle, J. 1995: The Construction of Social Reality. London: The Penguin. Routledge.

Schulz, W. 1989: 'Massenmedien und Realität. Die 'ptolemäische' und die 'kopernikanische' Auffassung'. In Massenkommunikation. Theorien, Methoden, Befunde, edited by M. Kaase and W. Schultz, 135–149. Opladen: Westdeutscher Verlag.

Van Dijk, T.: 2000. New(s) Racism: A Discourse Analytical Approach. Pp. 33–49. In: Cottle, S. Ethnic Minorities and the Media. Milton Keynes: Open University Press.

## Session 32: We, the others: Vietnamese migration, mobilities and diaspora Part 1
### Organized Panel

### Chair: *Julien Le Hoangan*

This is the first part of a double panel focused on Vietnamese migration, mobilities and diaspora. As a whole, the double panel shows that the migrants usually suffer from the state racism in the very Michel Foucault or Ambalavaner Sivanandan sense that, among others, produces racial prejudices against various social groups. All this is producing otherness in Hegel´s, Levinas´, Said´s but also Derrida's sense that is re-inscribed into the existing in socio-economic, cultural and political inequalities.

Filip Kraus *(Palacký University Olomouc)*

## Metamorphoses of Otherness, Racism and Xenophobia – From the Witches and Jews to Vietnamese and the other Others in the Czech Republic

The conference paper is conceptualizing the changing nature of the racism, xenophobia and the other forms of otherness in the Czech Republic since the medieval time. The paper is examining the otherness in the Czech countries since the medieval time, when the elites, misusing their power, fabricated stories against various social groups in order to exclude them from the socio-political body of the population and profit on their political exclusion, social subjectivization or economic exploitation.

It argues that the oldest forms of exclusion, for example of those women who were labeled as witches, has religious ideological base. Those later may be more ethnic, political or cultural as in the case of Vietnamese and the other foreigners in the contemporary Czech Republic. But, the mechanisms of the exclusion are always very similar. The elites misuse their dominant their discursive power and provoke various racial prejudices against a group of people, who are latter sacrifices for the elites´ political goals.

As such, we cannot, but consider any racism, xenophobia or other form of Otherness as a sociocultural construct serving the political ambitions of the elites. And, it is the social role of the intellectual elites to reveal these practices and limit the elites in misusing their power and discriminating not only whole social groups, but also individuals.

Thu Huong Pham *(Palacký University Olomouc)*

# Second-generation Vietnamese´s experiences of racism and belonging in the Czech Republic

As one of the largest ethnic groups in the Czech Republic, the Vietnamese community has contributed to the development of the country in many socio-economic aspects. Now, the population size of the Vietnamese community in Czechia has been rising because of the increasing number of second-generation Vietnamese. The second-generation now are reaching their adulthood. They have spent most of their time living in the Czech Republic, but they are still in contact with Vietnamese culture. This leads them to several problems related to their identities and perceptions of racism.

This paper would like to shows the identities of second-generation Vietnamese in the CR and then describe their experiences of being rejected, discriminated and sometimes bullied.

The paper based on the results of in-depth interviews with second-generation Vietnamese in Brno and Prague that indicate second-generation Vietnamese have encountered some difficulties in forming their identities. Some of the people identify themselves as "banana" children which means that their identities are based on being Vietnamese as well as Czech sentiments. Also, being different because of skin color and Vietnamese culture could lead them to the experiences with racial prejudices from the society-at-large. As a result, they have developed their own identity based on their racial and ethnic backgrounds as well as on their experiences of Czech culture to achieve freedom and recognition. But, ethnic and cultural racism could not disappear from their lives.

Thi Thu Mai *(National Chiao Tung University & Palacký University Olomouc)*

# Večerka – The Vietnamese One

By exploring the networking of Vietnamese migrants who run verceka in Olomouc, the paper gives insights into the transnational lives of the young Vietnamese economic migrants living in Czech Republic since 2010s.

The paper shows that the strong social network, that these young people inherit and sustain, was built since the very first generation of Vietnamese people who arrived the Czechoslovakia already during the Socialist era. Base on this well-established cross-border social network and their natal families´ financial support, the young people are able to gain the access to the Czech Republic and slowly build their stable ethnic business models, particularly in form of verceka, convenient shops or Vietnamese restaurants.

By examining the common model of Vietnamese ethnic business verceka, the paper shows how the people create their business circle to define their economic activity. The paper shows that in order to sustain the business, it is crucial for the people to maintain close relationships with their countryman in the Czech territory and also good social ties with their natal families and village countrymen in Vietnam.

Studying these ties among the Vietnamese in the CR and their country of origins gives us insight to the loose socio-cultural and political connections of the migrants with the host society. The papers shows that the host society do not create conditions for the migrants to

participate on local job market. As a result, they cannot earn their income by vocation and opt for alternatives. Verceka, the convenient store opened to late night hours, is an ideal model for those who want to use their own labor without strong exploitation from a third party. Besides, because of language barrier and limited time, the migrants have no real social interactions with the local. In this situation no social relationship could be created. There is also no real political participation of the Vietnamese people in the local community life. And, the society pay no effort to fix these problems. In this situation, the migrants feel it would be secured to remain in their social networks circles and strengthen their common identities. Home never could be where they are, home remains in Vietnam. All of these together push the Vietnamese migrants to the margin of the society, contribute to a production of another 'otherness' within the Czech society.

# Session 33: Poster Session

## Chair: *Richard Turcsanyi*

---

Jiayi Zhang *(The Chinese University of Hong Kong)*

## Reemerging as global power? Rethinking 'New Qing History' from the relationship between 'Qing' and 'China'

In recent decades, China has become more assertive and has obtained considerable say in global politics. However, this is not the Chinese debut as a global power. More than 400 years ago under the rule of Manchurians, China was once a powerful Eurasian empire. While domestic scholarly accounts by and large align with the official discourse of Qing´s completion of the 'grand unification (da yitong)' as the current regime inherits its expanded territory, 'New Qing History' proposed by American scholars highlights Qing´s distinctiveness and the utilization of archival materials written in Manchu-language. Although there have been heated discussions on the topic, few works have approached the study from the relationship between 'Qing' and 'China', let alone unraveling the continuity between the hegemonic power of Qing empire and China´s current emergence as a global power.

      This article expounds on the relationship between 'Qing' and 'China' based on the different receptions of 'New Qing History' in Chinese and Western academia. While most Chinese scholars have essentialist perceptions of Manchurian´s ethnic identity and consider 'New Qing History' as putting the national identity and 'ethnic solidarity' at stake, this article proposes a fluid and open perspective in understanding Manchu ethnic identity and the so-called 'Chineseness' under the auspices of archival materials written in Manchu language. This article contends that although the modern nation-state inherits the former empire´s territory and its authoritarian ruling strategy, there have been huge discrepancies in terms of ethnic policy and ethnic relations. In light of the above, it is crucial to incorporate the perspective of Global History in Qing studies, as well as in understanding China´s current rise as a global power.

Kamilia Salakhutdinova *(Higher School of Economics)*

## The phenomenon of urban villages in China

The rapid growth of urbanization in modern China produced a specific form of urban development known as the 'urban village.' Urban villages, located in big Chinese cities, are former agricultural villages that have lost their arable land in the process of urbanization. The paper examines socio-economic processes that have led to the emergence of urban villages in China. The author concludes that it is the Reform and Opening-up Policy that triggered the development of urban villages. It provided local governments with both op-

portunities and economic incentives to lease state land to private developers and caused massive rural-urban migration. Therefore, the phenomenon of urban villages can be viewed as a part of the world trend of neoliberal urbanism. At the same time, the emergence of urban villages would not be possible if China did not have the unique dual land tenure system and household registration system hukou.

Renata Čižmárová *(Palacký University Olomouc)*

# Media framing of China in Czech newspapers between 2017–2021

Framing topics in newspaper articles enables journalists to influence peoples´ opinions and narrow down the themes available to readers. They also guide readers´ evaluation of the issue and determine how they should act upon it. In political news, frames have the ability to draw attention to some aspects of reality while obscuring others and play an essential role in the exertion of political power. Thus, frames can be viewed as an imprint of such power (Entman 1993).

Currently presented research coverage of the Czech mediascape and its relation to China is fragmented. However, in the past decade, the 'China' topic, whether concerning issues directly related to bilateral relations, economy, human rights, and other headlines such as the Coronavirus pandemic, have been extensively spotlighted by the Czech press. Previous studies concentrated on the period prior to 2016 otherwise focused on events such as the visit of the Chinese president to the Czechia or broadcasting of Chinese owned television channel Barandov and its bias in presenting news. Wide-ranging research of the 'China picture' in Czech printed media was conducted between 2010–2017; nevertheless, comprehensive data covering recent years is absent.

Therefore, this research focuses on the period after 2017. It thus brings a new insight into media representation of China in four Czech daily national newspapers (Mladá fronta Dnes, Právo, Lidové noviny and Hospodářské noviny). Using the Content Analysis method while applying a combined qualitative-quantitative (QUAL-QUAN) approach anchored in Entman´s (1993) framing theory, this research aims to monitor the general picture of China in the Czech press and the way main topics are framed. Emphasis on sentiment, hate speech, Sinophobia or disinformation is also a focus of this study. Finally, the conclusions are compared with the results of the Sinophone European survey on Asia (Turcsányi et al. 2020) conducted in Czechia in the spring of 2020.

# Session 34: Language borrowing and language mixing

Chair: *František Kratochvíl*

Ekaterina Baklanova *(Lomonosov Moscow State University)*

# Hispanisms in Tagalog degree constructions

Tagalog has heavily borrowed from Spanish including core vocabulary (see Wolff 2001; Quilis, Casado-Fresnillo 2008, etc.). The study is focused on how Spanish loanwords have eventually complemented the Tagalog quality and comparison degree constructions. Following Stolz&Stolz (2001) and Gorshenin (2012) the constructions are analyzed in terms of Topic (a comparee), Standard of comparison, Degree Marker, Parameter (property of comparison) and Relator. Comparative degree constructions thus reflect 'the assignment of relative degrees of some property to more than one entity with a focus on the relation between these degrees' (Gorshenin 2012). While quality degree constructions lack a specific Standard of comparison and just mean 'Parameter to [a certain] degree'.

The analysis of two sets of text data of 2005–2015, a) my small text set of 135,000 tokens and b) large Leipzig Corpus of ab. 20 mln. tokens, yields the following results:

1. Hispanisms in quality degree constructions:

1.1. Moderative Degree: médyo 'rather, a bit' (< Sp medio) is added to the set of native Degree markers, with some cases of double-marking: médyo Parameter / medyo ka-[Parameter]-an 'Parameter to a moderate degree'

1.2. Elative Degree: masyádo=LNK (< Sp demaciado) and sóbra=LNK (< Sp sobra) 'too much' are variationally used as markers of elative constructions meaning 'Parameter to an excessively high degree'.

2. Hispanisms in comparative degree constructions:

2.1. mas (< Sp más) 'more' is quantitatively shown to be the most frequent Superiority Degree marker: mas Parameter sa 'more Parameter, than'.

There are also cases of double-marking of comparative degree: mas plus a native degree marker. I assume this indicates a tendency for grammaticalization of mas from Superior Degree marker to a more general Comparative Degree marker, e.g.:

```
Ang HIV-2    ay  mas            hindi? gaánong    patoheniko    kesa    HIV1
TOPIC-HIV2 COP DEGREE-Compar. DEGREE-ComparInfer PRM-patogenic RELATOR STANDARD-HIV1
```
'The HIV-2 is less patogenic than HIV-1'

2.2. parého=LNK (<Sp parejo) tends to be used as Equative Degree marker in reciprocal constructions '[Several Topics] of equal Parameter'.

2.3. The set of Relators are expanded with:

- kaysa/kesa from Tag kay influenced by Sp Relator que, merged with Tag Relator sa , similar to what was proposed by Stolz&Stolz (2001) for Chamorro and Bicol;

- kumpará (<Sp comparar 'to compare')+sa as a calque of Eng compaired to.

References:

Leipzig Corpora Collection. 2017. Tagalog community corpus based on material from 2017. Leipzig Corpora Collection. Dataset // URL: https://corpora.uni-leipzig.de?corpusId=tgl_community_2017

Quilis, Antonio and Celia Casado-Fresnillo. 2008. La lengua Espanola en Filipinas: Historia, situacion actual. El Chabacano. Antología de textos.[Spanish language in the Philippines: history, current situation; Chabacano. Text anthology]. Madrid: Consejo Superior de Investigaciones Científicas.

Stolz, Christel & Thomas Stolz. 2001. Hispanicised comparative constructions in indigenous languages of Austronesia and the Americas. In: Zimmermann, Klaus & Thomas Stolz (eds.), Lo propio y lo ajeno en las lenguas austronésicas y amerindias. Procesos interculturales en el contacto de lenguas indígenas con el español en el Pacifico e Hispanoamérica, pp. 35–56. Frankfurt: Vervuert.

Wolff, John U. 2001. The influence of Spanish on Tagalog. In: Zimmermann et al., pp. 233–253.

Ralf Vollmann & Tek Wooi Soon *(University of Graz)*

# Malaysian English and language mixing in Chinese speakers

Background. The former colonial language English is still held in high regard by the Chinese population of Malaysia (to which these observations will be restricted). Some time after independence, the English language was abolished as language of education for more than a decade which led to a decline in competence. Spoken English in Malaysia has been heavily influenced by the local vernaculars, being used either as inter-ethnic lingua franca, additional language, or even L1 for many people. This situation makes ME unique, being neither a creole nor a dialect nor an ethnolect – but certainly one kind of sociolect. Since many studies of (Singaporean or) Malaysian English (SE/ME) seem to rely on rather educated speakers who know Standard English, it appeared interesting to look into the competence of 'bad' English speakers (e.g., those who are using mostly an orate variety of EN). Material & method. Data of Malaysian English (and other languages) have been recorded through the method of participant observation (recording of spontaneous conversations), open interviews, and a questionnaire with sample sentences. The aim of the investigation was the documentation of spontaneous speech data otherwise kept within the social circle of Malaysian ethnic Chinese speakers. The consultants spoke Hakka, Cantonese, Taishan as their L1, with varying competence in Chinese, Hokkien, Bahasa Pasar, Malaysian.

Analysis. (a) There are many loanwords from the vernaculars (Cantonese, Hakka, Hokkien) as well as the standard languages (ML, EN, CH) in the other languages, respectively, whereby there are semantic borrowing patterns. Standard language loanwords are used in all vernaculars, vernacular words are interchangeable. (b) The syntactic patterns of English and Standard Chinese follow (South) Sinitic structures; topic-prominence where one would expect clefting or passives, the translation of Chinese aspects by specific English words (e.g., 'already' ← 了 le), or 'one' ← 的 de (e.g., in 是...的 shi...de constructions). (c) All languages share the same pragmatic sentence particles, idiomatic phrases may be translat-

ed from CH into English, or from ML into CH.

Conclusions. There is a high degree of convergence between all spoken Sinitic languages including ME. Language choice boils down to choosing phonologically different Chinese words and drawing from the same pool of ML and EN words. This creates the impression of language mixing ('bahasa rojak') for the speakers. So far as all languages are rather 'isolating', the copying of syntactic structures is by and large easy to perform (ML being reduced to a simplified 'Bahasa Pasar'). As much as speakers can adapt to Standard Chinese or Standard Malay, spoken English can also vary between the extremes of typical 'Malaysian English' and Standard English, i.e., school education may gradually replace the characteristic localist varieties over time. Up to now, the (basilectal) use of English and Mandarin are still heavily influenced by South Chinese patterns at all levels of grammar.

# Session 35: Chinese textual sources

Chair: *Michaela Zahradníková*

## Liwen Wang *(University of Bonn)*
## Scent of special women: Discussion of incense narratives during the Tang-Song period

This article focuses on the description of incense (xiangyao) recorded in classic narratives from the late Tang to the Southern Song dynasty (c. A.D. 836–1279) mainly on strange tales and miscellaneous affairs, trying to explore the evolving characteristics of incense as a longue durée phenomenon. Since the 1960s, considerable concern has arisen over the overseas trade of incense and its relative medical knowledge among South China and the Indian Ocean world in historical research. However, while exotic incense has been imported through the prosperous maritime trade during the target period, whether does the narrative of incense also transform from the previous tradition which emphasizes on herbs or mysterious treasures, thus developing in the later era as one of the cultural trends? How do different kinds of incense such as agarwood, ambergris, benzoin, and rose water embody specific meaning into literary writings, to consist as a part of the Chinese high culture? By investigating and categorizing the incense stories scattered among books such as Miscellaneous compilation of Duyang (Duyang Zabian), legends related to Yang Tai-Zhen, and Records of the Listener (Yijian Zhi), this paper will firstly introduce the types of incense mentioned in stories and their foreign materiality. This is followed by explaining how special incense is utilized to form the various but stylized connections with their owners or makers, that is, women with distinct identities such as princess, tribute dancers, Taoist nuns, and female transcendents. Finally, it will further analyze the various sensory experiences centred on incense from unreachable sacred luxury to essential elements of secular life and commerce, as well as a form of remembrance of fallen dynasties by literati. To conclude, incense narratives have probably developed a set of cultural images embedded in materiality and extraterritorial knowledge during the transition from medieval to early modern China.

## Luca Stirpe *(University of Chieti-Pescara)*
## Inbetweenness: Tradition and innovation in late-Ming vernacular short stories

Chinese vernacular short stories, or huaben, have long been considered, in China as well as by some Western critics, storytellers´ promptbooks belonging to 'popular literature'.

Pioneering scholars (e.g. Bishop 1956, Hanan 1973, Idema 1974 and Ma-Lau 1978) and more recent works (e.g. Idema 2009a-b, Kwa-Idema 2010, Idema 2010) have convincingly demonstrated that they are autonomous fictional text written in the vernacular (baihua) by literati for the entertainment of literati themselves or, at best, of the emerging social stratum of wealthy and moderately educated merchants, in a long process "from historicity to fictionality (Lu 1994) where a single story is constantly (re)told in different shapes.

While Confucian literati openly condemned these stories as subversive and harmful for the public morality, and while Ming and Qing imperial censorship banned their publication and reading at times, several enlightened and enthusiastic intellectuals such as Feng Menglong (1574–1646) and Ling Mengchu (1580–1644) wrote, adapted and edited huge collections of huaben. A new literary genre was thus established, and it was 'doomed' to be one of the antecedents of the Chinese modern literature.

Through an integrated approach combining macro (narratological) and micro (linguistic) textual analyses, my paper aims to explore the dialectic and dialogic links between classical and vernacular stories as discrete literary genres, and to observe linguistic continuity and discontinuity. If examined from thematic, compositional and authorial perspectives, the huaben show a strong discontinuity with the same story similar kinds of stories written in classical Chinese, or wenyan; yet they are profoundly linked with classical fiction, as the erudite and painstaking inventories of Lévy (1978), Tan (1980) and Ogawa (1981) clearly reveal. Similar considerations can be made at a linguistic level, as the supposedly wide gap between wenyan and baihua seems to fade at a close observation of the words, expressions, and set phrases. Relevant examples and data will be offered by comparing some short stories collected in Feng Menglong´s Sanyan and their antecedents in classical Chinese.

Ondřej Vicher *(Palacký University Olomouc)*

# A preliminary discourse on the occurrence of anachronisms in Jin Ping Mei

The classic Chinese Ming dynasty novel Jin Ping Mei (金瓶梅, c. 1617, ENG: The Plum in the Golden Vase) is brimming with references relating directly or indirectly to personages, events, facts, works of art, or cultural specifics from the Yuan and Ming dynasties. When they are further juxtaposed with the historical setting of the novel's plot (i.e., the last days of the Northern Song dynasty), they either exhibit an anachronistic attribute or may be considered a true example of anachronism. These anachronisms may be either intentional (deliberate) or unintentional (accidental). Whether the given case is of the former or latter type, as well as the author´s possible motivation for their inclusion within the narrative, is complicated to determine; however, their occurrence is a fascinating literary, cultural-historical, and anthropological phenomenon that is worth exploring in greater depth. Only one Jin Ping Mei scholar has pointed out the presence of anachronisms in the novel so far, and that is none other than the translator of the oldest cihua edition to English – David T. Roy. However, Roy himself pointed out only a few examples of these anachronisms in a single article and consequently in the endnotes of respective volumes of The Plum. When translating the 8th volume (i.e., chapters 71–80) of the cihua edition to Czech together with Prof. Lucie Olivova and thus taking up where the original translator – the late Prof. Oldřich Král – left off, I have

noticed several other anachronisms. This presentation aims to briefly summarize the anachronism initially pointed out by Roy and introduce the other examples from the 8th volume in greater detail, hoping to open a further discussion on this topic.

Kateřina Šamajová *(Palacký University Olomouc)*

# Famine relief manuals as a means of crisis management – Introducing a continuous yet under researched genre in Chinese botanical science

The knowledge about plants, their beneficial properties and the ways of processing and preserving them, play a vital role not only in sustaining societies in the times of peace, but also in preserving life in the time of scarcity. This paper attempts to shed light into the established patterns of responding to crises in Chinese history by means of prevention and intervention.

The genre of Chinese botany was well established even before its confrontation with its Western counterpart in the late 18th and early 19th century, representing a continuous effort of the Chinese imperial state to distribute knowledge pertaining to plants to the masses. This paper postulates that maintaining the production and compilation of state-commissioned literary works about plants constitutes a pivotal role in maintaining the validity and legitimacy of the imperial rule. Studying the Chinese canonical plant knowledge revealed recurring patterns active in preventing and managing subsistence crises in Chinese history. Through the lens of environmental history, famine is never and isolated phenomenon, but rather a direct cause or consequence of other crises, whether man-induced, or natural. By providing the common folk with the crucial knowledge of strategies for combating hunger, the Chinese imperial state apparatus has provided us with a unique (sub)genre to study in greater detail.

This presentation will aim to solidify the continuity of the Chinese botanical science as a literary genre, focusing on the unique properties of its specific subgenre, coined by Joseph Needham (1969, 1986) as the 'Esculentist Movement'. A hypothesis identifying the genre of emergency food manuals as the source of introducing new cultural plants into the Chinese canon will be tested with the help of quantitative linguistic tools, thus introducing novel approaches to studying the synergies of human-plant interaction.

# Session 36: We, the others:
## Vietnamese migration, mobilities and diaspora
## Part 2
### Organized Panel

## Chair: *Filip Kraus*

The double panel is focused on Vietnamese migration, mobilities and diaspora.

During this session, it will look at different forms of migration and show that the migrants that are moving between different socio-economic and cultural areas are experiencing unequal treatments. The state usually applies some discriminatory practices against those people, allowed by the racial prejudices of its inhabitants, in order to extract some extra profit of the. The migrants are using various strategies to avoid any subjection stemming from those practices and, at the same time, all the actors, i.e. members of the society-at-large and migrants are creating and re-creating their own sets of identities.

As a whole, the double panel shows that the migrants usually suffer from the state racism in the very Michel Foucault or Ambalavaner Sivanandan sense that, among others, produces racial prejudices against various social groups that are then forming the identities of the people belonging to those groups. All this is producing otherness in Hegel´s, Levinas´, Said´s but also Derrida´s sense that is re-inscribed into the inequalities existing in socio-economic, cultural and political institutions of a given social entity.

Anne-Cécile Delaisse *(The University of British Columbia)* &
Tamsin Barber *(Oxford Brookes University)*

## Recent emigrants in the Vietnamese diaspora: Critically comparing Vietnamese international students´ and migrant workers´ mobilities

Vietnamese international students and migrant workers, the two categories of migrants who stay in the host country for a limited period of time, are two growing subsets of the Vietnamese diaspora. While both groups´ mobilities are encouraged by the Vietnamese government and patriotically framed as contributing to Vietnam's 'development', their experiences and the outcomes of their mobilities differ greatly based on intersecting identity markers and contextual factors.

This presentation will draw from the literature about both Vietnamese international students and migrant workers, and use the mobilities paradigm to critically compare the two groups´ migration experiences. It will consider different aspects of their mobilities: (1) their physical mobilities and the conditions of their movements between Vietnam and other countries, (2) the movement of different forms of capital associated with the movement of their bodies across borders, and (3) their social mobility resulting from their migration.

The presentation argues that whilst Vietnamese international students and migrant workers experience different 'regimes of mobility' that provide them with important agentic capacities for navigating power inequalities. Specifically, post-colonial, capitalist and neo-liberal power dynamics are actively encountered and negotiated through the use of personal and interpersonal resources.

## Dan Le *(Kanazawa University)*

# Return of the Vietnamese Westerners: (Re)acculturation and belonging in the digital age

This presentation explores the significance of online community emberships in the construction of identity and belonging among Western-born Vietnamese who 'return' to their ancestral homeland. Drawing on 31 in-depth interviews with second generation Vietnamese living in Viet Nam, from 12 disparate Western countries, it examines when, how, and why they use information communication technologies to create identity and spaces of belonging. Employing a tripartite framework of social capital, identity, and anchoring theories, the paper argues that attachments occur within non-physical cyber spaces, which I term cyber social anchoring, that on-occasion manifest into physical ones. My findings indicate that, driven by their transnational experiences and histories, digital social networks can act as anchors connecting some returnees to other Western-born co-ethnics, locals, in addition to their ancestral homeland.

## Julien Le Hoangan *(Bourgogne-Franche-Comté)*

# Vietnamese descendants and the questions of race: Trans-generational, transnational and trans-ethnic continuities and changes

This year´s health crisis led to major social outbursts. Anti-Asian racism widely surfaced and tackled the image of a silent and docile minority. George Floyd´s death crystallized Black Lives Matter movements all around the world and urged communities (Asian included) to address their own racism and pushed forward the debate concerning racial dynamics.

It would be too easy to simplify the dynamics and say that fracture lines between liberal or antiracist and racist conservatives overlap with the opposition of communism (originating from the North of Vietnam) and anti-communist (from the South of Vietnam who fled the regime), and directed the older against younger generations. On the contrary, this paper aims to study how young Vietnamese descendants invoke and interpret familial and national history to question their own community´s political positions, specifically regarding the question of race and migration to convey a message of trans-generational, transnational and trans-ethnic convergence.

Based on content analysis and in-depth interviews, we aimed to demonstrate how a certain historical and political heritage is invoked and how the young American and French Vietnamese descendants question it, specifically the Model Minority. Politics is then a prod-

uct of trauma, memory of migration, integration strategy, bedrock for diasporic identity that is still being negotiated between generations.

Tuyen Van Le *(Palacký University Olomouc)*

# The new faith, the new way: How converts change their lives through Protestantism in the context of immigration into Hanoi

Hanoi, the politico-social and cultural center of the nation, is currently experiencing rapid modernization and urbanization. Like other capital cities in Southeast Asia, Hanoi is an attractive place where the youth from most provinces and cities head to seek new opportunities. It is extremely challenging now, however, for them to gain advantages in a very competitive immigrant environment. Different people have different strategies to find material and spiritual support to be successful and secure their future in this city. Many of them have found help and encouragement from Protestant communities.

Apart from material analysis, this paper, based on the in-depth interview, shows that most new Protestant converts in Hanoi are immigrants. Like other immigrants, they have faced many challenges in the new environment. They consider Protestant churches as an effective resolution to respond to these challenging situations. Social networks and social supports that foster and develop in Protestant churches help new converts integrate better into the receiving society.

## Session 37: The continuity and change of concepts, identity and artefacts
### Organized Panel

### Chair: *Joern Grundmann*

Concepts, identities and artefacts may have many things going on at any given moment. Some changed fast, while others stayed relatively continuous. Seeking for change when we easily judge that there have been things continuous, while looking for continuity where we believed there had been changes. While comparing texts, events, objects etc. between a point in the past and the present, or between two points in the past, it is possible to find the core of the continuity and change of concepts, identities and artifacts. In this panel, four presenters will show then in the variety of discourses, including historiography, literature, philosophy and art history. Naixi Feng will present on on the transformation of the political and cultural identity of Beijing in the early 20th century. Yiran Zhao will have a presentation on the concept of qing in the Dream of the Red Chamber. Zhenru Zhou will show her work on an interrelated practice of fragmentation and reintegration in the surviving architecture of the 'Dunhuang Library Cave'. Finally, Yinlin Guan will give a presentation on the notion of Ziran from the perspective of the reception of the Laozi in the Wenzi.

### Naixi Feng *(Tsinghua University)*
# Reinventing the old capital: Historical writings of Beijing in the early twentieth century

Beijing, as the capital of the Yuan, Ming, and Qing dynasties, is the most monumental city of China. It is the center of "All under the Heaven," representing the imperial sovereignty. From the ending years of the Qing dynasty on, under the influence of western modernity and the encowling power of imperialism, in what ways did the political and cultural identity of Beijing get transformed in the 20th century? Meanwhile, when history as an academic discipline was modernized, especially effected by the methods and philosophies from social sciences, how such situation made a difference on the historical discourse of Beijing? This article focuses on both Chinese and foreign scholars´ research on Beijing´s historical past and current social conditions, conducted from 1912 to 1949. Centering on geo-historical materials and social surveys, it investigates new features emerged from the new historical discourse of Beijing. This article will present several case studies, such as Lin Chuanjia´s Da Zhonghua jingshi dilizhi (1919), S. Gamble´s Peking: A Social Survey (1921), and the project of Beiping zhi conducted by the National Academy of Beiping (1929–1937). I examine the process of circulation and reception and through analysis on these texts, I parse the narrative structures and rhetorical strategies, analyze thoughts and experiences of these

writers, editors, publishers, and readers from various social classes, and finally, make a theorical discussion. This article reveals how historical writings of Beijing was transformed from the imperial gazetteer to the nationalist mode, and then to the revolutionary mode.

Eileen Zhao *(The University of Edinburgh)*

# Redefining love: Romantic relationship and the form of time in dream of the red chamber

This presentation looks into the particular way that the romantic relationship is constructed temporally in the eighteen-century Chinese novel Dream of the Red Chamber in the case of the communion between its protagonists Jia Baoyu and Lin Daiyu and analyses the aesthetic indications that are inscribed in the mode. Central to its argument is that a new kind of literary sensibility about romantic love in which the emotional and the mental are emphasised is closely related to the novel´s adoption of the specific temporal forms. While the experience of falling in love tends to be depicted as an extraordinary and adventurous episode of a lifetime in the typical romantic narratives in traditional Chinese literature, it is deeply framed in an ordinary and quotidian context of everyday lives in Dream of the Red Chamber. This context, as I will show, is more than a matter of literary setting, but a complex temporal matrix in which the affective sensations and feelings are presented in a non-dramatic way and in a gradually developing process. It is exactly the specific form of time in the novel that evokes a primary concern for and focus on the longing, attraction, and devotion, all the subtle sensations in romantic love, and therefore, registers a redefined sensibility in the construction of romantic relationship in the history of traditional Chinese narrative.

Zhenru Zhou *(The University of Chicago)*

# Remaking the 'Dunhuang library cave' in the twentieth century

A 'Pandora´s box' in the Silk Road Studies is the so-called 'Sutra Storing Cave' or 'Library Cave' at the Mogao Caves near Dunhuang in Northwest China. A small cave-chapel sealed for almost a millennium, it was accidentally discovered around 1900 and subsequently gained a fame worldwide for the invaluable deposit of numerous medieval Buddhist scriptures and artifacts. Just as the medieval life of the cave cannot be fully uncovered, its afterlife throughout the twentieth century has never been fixed. Fragmented knowledge of the past nonetheless makes room for the modern beholders´ own interests magnetized by present conditions. As the paper discusses, the cave has sustained a variety of cultural imaginations, including a time capsule of Medieval China and the Silk Roads, a testimony to the ancient Chinese art accomplishments, a monk´s memorial chapel and an accumulated possession of a local Buddhist institute, and a demonstrative work of cultural heritage management. While acknowledging the triangulation of international, national, and local interventions that altogether define the modern conceptions of this cave, the paper focuses on a series of 'restoration' practices that activated different formal and functional attributes of the cave.

The author looks not only at the dissemination and restitution of artifacts that are believed to have belonged to the cave at different points of its life, but also into the cave-monastery-transformed picture-gallery that the cave has always been a constituent of. By considering the mobilization of contents in the evolving contexts, this study reveals an interrelated practice of fragmentation and reintegration in the surviving architecture of the 'Dunhuang Library Cave'.

Yinlin Guan *(Tsinghua University)*

# The Reception of the Laozi in the Wenzi

The reception of a text seems common to scholars as it is a necessary way to start a research. It may involve the action of transmitting, translating, understanding and commenting on the text. Each action has the possibility to change the text per se and its interpretations. In this paper, I will focus on how the Wenzi as the reception of the Laozi deals with the concept Ziran which is a complex notion in the Laozi. The notion of Ziran appears in the Laozi and other Daoist texts. It shows 5 times in the Laozi, 6 in the Zhuangzi, none in the Huangdi Neijing, 22 times in the Huainanzi and 15 times in the Wenzi. It is not simply a statistic of the use of concepts, but rather shows the change of the history of the thoughts in different socio-political background. In the Wenzi, there is a chapter under the name of Ziran without quoting anything about Ziran in the Laozi. I will in this paper firstly consider the textual issues about both the Laozi and the Wenzi. And then I will analyse the notion of Ziran in these two texts respectively. Finally, I will show the continuity and the change of the thoughts of Ziran between them.

## Session 38: Dialogue of love and death in the literary and cultural traditions of Asia
## Part 3
### Organized Panel

Chair: **Ewa Rynarzewska**

Love and death – the undefinable and the unavoidable. Ordo amoris (Max Scheller), the objective order of what is worthy of love in all things, which structures the existential situation of a human. And ordo mortis, the ultimate point of reference to human existence, the principle which grants human existence its ultimate (non?)sense.

In reference to the above we would like to propose a panel in which the dynamic of the dialogue of love and death will be represented from different points of view, and in different cultural contexts of Asia. The topical theme of the Conference – 'Continuity and Change' will be represented in the talks of the invited speakers who, in their research, deal with the Arabic, South Asian, Iranian and Korean traditions in different historical periods.

Kamila Junik *(Jagiellonian University)*
## Love and death in the works of two contemporary Indian artists

The paper seeks to answer how love and death have been translated into words and images in the works of two contemporary artists: Dhruvi Acharya and Udayan Vajpeyi. The study is based on Acharya´s After the Fall collection of paintings and Vajpeyi´s Kuch Vakya poetry collection and its main objective is to examine the (im)possibilities of expressing/depicting love and loss in literature and visual arts. The aim here is to investigate how a personal loss can affect the artist's work and push her/him to explore different means of artistic expression, transgressing the poem/painting generic categorization.

Halina Marlewicz *(Jagiellonian University)*
## Love, death and madness in Tabish Khair´s Night of Happiness

'They groan´d, they stirr´d, they all uprose, Nor spake, nor moved their eyes; It had been strange, even in a dream, to have seen those dead men rise.' The motto to Tabish Khair novel Night of Happiness (2018) is the threshold, at which one stops, hesitating. The unwillingness to go on reading, to enter the dark space beyond this threshold never leaves the reader. The quiet, subdued tempo of the narrative, comparable only to an unhurried pace of a calm and lazy afternoon, unfolds before the reader's unwilling eyes an unspeakable

horror. The story is narrated in the first person by a pragmatic, down-to-earth Anil Mehrotra, a Hindu businessman. The everyday tale of an Indian entrepreneur, his employee Ahmed and the employee´s beloved wife transforms into a nightmare from which there will be no waking up.

In my talk I would like to discuss how love, death and madness intertwine to merge and become indistinguishable from one another during one 'Night of Happiness.'

Renata Czekalska *(Jagiellonian University)*

# About India with love. The concept of transience in the poetry of Kim Yang-shik

Fascinated by Rabindranath Tagore´s poetry from a very young age, in the poem dedicated to him, the Korean poetess Kim Yang-shik (b. 1931) declares, 'I sing for you/ A song of love, a song of sorrow/ And sometimes a song of despair'. This declaration finds ample justification in a number of Kim Yang-shik´s poems, inspired by her many encounters with India.

In these poems Kim Yang-shik creates a landscape of seemingly ordinary images linked by one common denominator: transience and ephemerality of the natural world. The same poems, however, are also the most subtle manifestation of love – remaining a strong undertone of all verses, yet never openly expressed.

The aim of the proposed presentation is to discuss the subtle treatment of the themes of love and death in Kim Yang-shik´s 'India' poems.