

BODIES, GENDER, IDENTITIES



Department
of Asian Studies

Faculty of Arts
Palacký University Olomouc

16th Annual Conference on Asian Studies

25–26 November 2022

Olomouc, Czech Republic
& online via Whova

www.acas.upol.cz

CONFERENCE GUIDE



WELCOME TO ACAS 2022



Dear Colleagues,

Welcome to the *16th Annual Conference on Asian Studies (ACAS)*, focusing on issues revolving around "Bodies, Gender, Identities".

While two past editions of the conference had to take place online due to the COVID-19 pandemic, we were able to organize this year's conference as a hybrid event. Consequently, we are delighted to welcome at least some of you in our beautiful town of Olomouc, the historic centre of the Moravia region and the seat of the second oldest university in the Czech Republic. We sincerely hope that you will enjoy your time with us here.

Still, most of you are joining us remotely from all across the globe. While your reasons for not coming to Olomouc in person will differ, overall, we believe that allowing speakers to participate in the conference virtually has had the democratizing effect of making the conference more open and inclusive. Even though you will not be sharing coffee and cakes with us, we trust that you, too, will make the most of the event.

To make your conference experience as rewarding as possible, regardless of whether you are joining us on-site or online, we set up the conference as a hybrid event using Whova, a conference app that offers various possibilities to get to know other attendees, engage, discuss, network, chat and videocall, and stay connected even after the event. Please make sure that you familiarize yourself with the app and use it to its full advantage.

The conference program this year consists of 34 Panels, taking place in five rooms simultaneously. The papers cover a great variety of topics, concern multiple countries and regions in Asia, and span across a wide range of scholarly disciplines.

Once again, thank you for taking part in this conference. We hope that you find it enriching, make new friends and good memories, and that we will see you at future events in Olomouc again or one day soon.

Halina Zawiszová
Martin Lavička

Head organizers

ORGANIZER

The ***Annual Conference on Asian Studies*** (ACAS) is organized by the Department of Asian Studies at Palacký University Olomouc. The first conference of the series took place in 2006. The conference was originally called *Annual Conference on Cultural and Social Anthropology of East Asia*, but it changed its name in 2016 in order to become more inclusive as for both the regions in Asia that it concerns and scholarly disciplines to which its attendees subscribe.

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 China, Indonesia, Japan, Korea, and Vietnam. It offers degree courses on undergraduate, graduate, and postgraduate level and ranks among the biggest departments at the Faculty of Arts with currently almost 700 students enrolled in its study programs. While it represents one of the younger departments at the university, being formally established as a department on its own (rather than a section of another department) in 2002, interest in Asia at the university dates back to its founding by the Jesuit order in the 16th century, as Jesuits recruited the brightest people for missionary work in Asia and the New World.

Palacký University Olomouc: www.upol.cz/en
Department of Asian Studies: www.kas.upol.cz/en



Head Organizers

Halina Zawiszová
Martin Lavička

Assisted by many colleagues and students.

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VENUE

The conference is organized as a **hybrid event**, taking place both in Olomouc, Czech Republic, and online via the conference (web)app Whova.

Olomouc is the historical capital of Moravia and the administrative center 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." Since Olomouc used to serve as one of the most significant seats of the Czech Kingdom, it now represents the second largest monument reservation in the country after Prague.

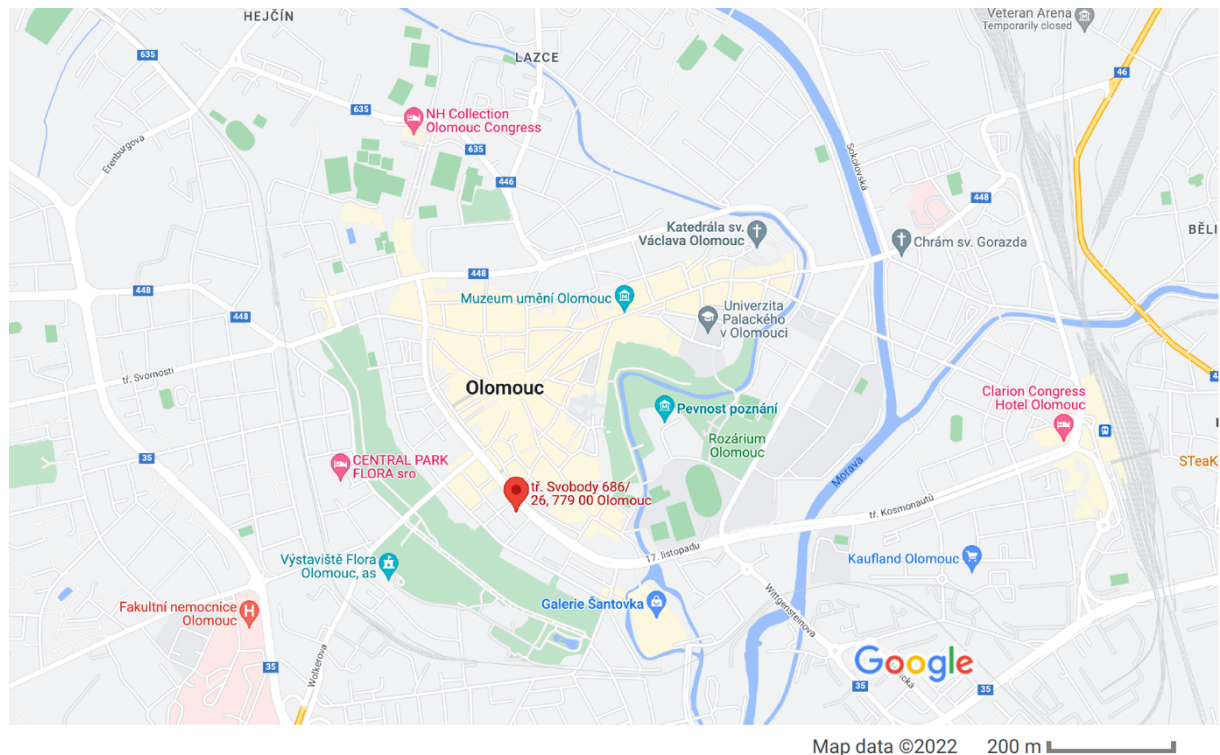
Join us for a short **guided city tour** on Friday (25 November) from 5PM CET. If interested, let us know at the Registration desk and meet us in Room F | 2.40 at 5PM). The tour will end on the Upper Square (Horní náměstí) where you can enjoy the Christmas market.

For promotional materials about Olomouc, see:

<https://tourism.olomouc.eu/tourism/promotional-materials/en>



The conference takes place on the university grounds at **třída Svobody 26, 779 00 Olomouc** (Google Maps: <https://goo.gl/maps/Bq3QTB4Grjm4wLt98>).



The building is located within walking distance from the historic center as well as many hotels. The closest tram/bus stop is called **Tržnice**. Please see the conference website (http://acas.upol.cz/practical_info/transport/) for further details regarding travel to as well as within Olomouc.



CONFERENCE APP



Our official conference app is called **Whova**. It offers both a webapp and a mobile app version and it is convenient to use both.



Webapp

Using Internet browser on your desktop computer, notebook, Mac, etc., you can access the **conference webapp** at: https://whova.com/portal/webapp/acas_202203/.

There, log in using the e-mail address that you provided in the registration form and create your own password.

Mobile app

We strongly recommend that you also download the mobile app for your smart phone, iPhone, or tablet. You can do that at: https://whova.com/portal/acas_202203/.

User/Speaker guides

- User Guide: <https://whova.com/resources/how-to-guide/user-tutorial/>
- Speaker Guide: <https://whova.com/pages/whova-speaker-guide/>

Audience participation

Invite your friends, colleagues, and students to the conference! All they need to do is fill in the short registration form available at: <http://acas.upol.cz/registration/>. Subsequently, they will be granted access to all features of the app that are available for Audience Members.

Alternatively, they can also join live streams directly from the conference program at: <http://acas.upol.cz/program/>.

PROGRAM



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

Friday 25 November

Registration starts

8:30 | Room F | 2.40

Welcome remarks

9:00 | Room A | 2.56

Halina Zawiszová, František Kratochvíl, Jiří Stavovčík, Martin Lavička

Panel 1: Sexual violence, consent, and agency

9:30–11:30 | Room A | 2.56 | Chair: Mukaidaisi Muhetaer

9:30–10:00 | Chae Eun Kim

Gender differences in the evaluation of sexual consent: Gendered implications of hostile sexism of South Korea

10:00–10:30 | Rune Steenberg

Rape in Camps: Gendered violence during mass incarceration in XUAR 2017–2020 and its narratives

10:30–11:00 | Taqia Ahmed

Early marriage: Stories of violence, exclusion and agency in Bangladesh

11:00–11:30 | Aiswarya Pradeepkumar

Rape and the cultural body – A study based on Judith Butler's philosophy

Panel 2: Studies in language I

9:30–11:30 | Room B | 2.64 | Chair: Gyu-Ho Shin

9:30–10:00 | I-Ying Lin

The invisibility of minority languages in the indigenous linguistic landscapes of Taiwan: The case of Bunun

10:00–10:30 | Hanna Jaśkiewicz

The representation of non-standard varieties of Japanese in contemporary novels on the example of Kansai dialect

10:30–11:00 | Kamila Liedermannová, Joanna Ut-Seong Sio, Gyu-Ho Shin

Accuracy and response time in bilingual lexical decision: A case of Cantonese-Mandarin bilinguals living in Guangdong, China

11:00–11:30 | Ekaterina Baklanova

Polite imperative in Tagalog: A case study

Panel 3: Migration, work, and identity

9:30–11:30 | Room C | 2.65 | Chair: Renata Čižmárová

9:30–10:00 | Lenka Vyletalova

Balancing the gendered roles through transnational mobility: Highly skilled Japanese women in dual career couple context

10:00–10:30 | Solomon Shiu

Sounding identities: Voices of Indonesian migrant workers in Hong Kong

10:30–11:00 | Nurul Asmaa Akmal Binti Md Din

New slave in modernization era: The survival of Malay janitors in Lembah Klang

11:00–11:30 | Iuliia Koreshkova, Konstantin Grigoriev

The heterogeneous identity of the 'Chinese' greenhouses in the Eastern Siberia

Panel 4: Studies in Buddhism

9:30–11:30 | Room D | 2.44 | Chair: Petra Maveekumbura Karlová

9:30–10:00 | Bruno Lessard

Unfinished burial: Rithy Panh's films as Buddhist funerary rites

10:00–10:30 | Petra Maveekumbura Karlova

Buddhism and Sri Lankan appropriation of Japanese sport Karate

10:30–11:00 | Zuzana Kubovčáková

Dōgen's view of the natural world through two of his Shōbōgenzō essays

11:00–11:30 | Minh Ha Bui

The history of Vietnamese Buddhism in Central and Western European countries

Lunch break

11:30–13:00 | Room F | 2.40

Panel 5: Gender, sexuality, and teaching

13:00–14:30 | Room A | 2.56 | Chair: Martin Lavička

13:00–13:30 | Ami Kobayashi, Kazuyoshi Kawasaka

Unspoken intersectionality: Experiences of LGBTQ+ JET teachers of colours in Japanese rural area

13:30–14:00 | Yunpeng Du

"So, you are a man tutoring man-hating research?": Rethinking positionality and student-tutor relationship in gender studies

14:00–14:30 | Joseph Lawson

Gender, Communist Party membership and teaching in rural China, 1970s-90s: Maoism in the rear-view mirror

Panel 6: Language and identity

13:00–14:30 | Room B | 2.64 | Chair: George Saad

13:00–13:30 | Jona Barabas

Words, bodies, or both?: Exploring transgender self-expression in Taiwanese families

13:30–14:00 | I-Ying Lin

Language as a proxy-battlefield in cross-strait relations: The discourse analysis of political correctness

14:00–14:30 | Stefano Lo Cigno

Gender identities in the subtitles of the comedy fiction "Trick": The case of the Japanese-English fan-subbing

Panel 7: Women's rights and feminism

13:00–14:30 | Room C | 2.65 | Chair: Renata Čižmarová

13:00–13:30 | Yingjiao Zhu

Xuzhou chained woman case and the consequent legal debate on women's rights in China

13:30–14:00 | Taoyuan Luo

"A feminist's solo": Young Chinese women's cautiousness of discussing feminism with peers and their extra emotional labour underneath

14:00–14:30 | Katarzyna Szpargała

Stigmatization of feminism in contemporary South Korean society

Panel 8: Crossing gender boundaries

13:00–14:30 | Room D | 2.44 | Chair: Kateřina Šamajová

13:00–13:30 | Jie Zhang

Identity construction in female stand-up comedian's aggressive humor

13:30–14:00 | Chloé Musso

Golden lotuses in men's shoes: Cross-dressed women's misfortunes in caizi-jiaren xiaoshuo (才子佳人小說)

14:00–14:30 | Shiho Takai

From transgression to culture: The roles of female gidayu joruri performers in the male-dominant traditional performative arts

Panel 9: Travel writing

13:00–14:30 | Room E | 2.43 | Chair: Giorgio Strafella

13:00–13:30 | Liwen Wang

Body as testimony and lens: The multisensory engagement and cultural identity in the Song-overseas travel stories

13:30–14:00 | Nasrullah Ma

The incredulity of the West as civilized: Revealing the White Rajah Laut in Conrad's *Almayer's Folly*

14:00–14:30 | Ayman Elbarbary

Travel Writing: Eyes on the World

Coffee break

14:30–15:00 | Room F | 2.40

Panel 10: Men and mothers

15:00–16:30 | Room A | 2.56 | Chair: Kamila Hladíková

15:00–15:30 | Kamila Hladikova

Danmei: Healing through beauty

15:30–16:00 | YanQing WANG

Flower buds of the nation and cultural globalisation: Mothers, boys, and masculinity training camps

16:00–16:30 | Xiaowan Cang

Revalorising motherhood: Urban middle-class women's interpretations of ideal mothers and housewifisation in China

Panel 11: Discourses and identities

15:00–16:30 | Room B | 2.64 | Chair: Michaela Zahradníková

15:00–15:30 | Yiqin Huang, Zhuo Chen

A new version of Sinophobia? Discursive construction of 'wolf warrior diplomacy' on Twitter since 2017

15:30–16:00 | Naoko Hosokawa

Inundating or absorbed? Textual analysis of media discourse on loanwords and Japanese identity

16:00–16:30 | Natalya Terekhova

Features of the national linguosemiotic conceptual identity of Chinese writing system (on the example of the dictionary "Shuo wen jie zi")

Panel 12: Names and gender

15:00–16:00 | Room C | 2.65 | Chair: Ivona Barešová

15:00–15:30 | Ivona Barešová, Tereza Nakaya

Is Sakura a gender-neutral name? Linguistic characteristics of recent Japanese names given to both sexes

15:30–16:00 | Giancarla Unser-Schutz

Gender-neutral names across generations: Differences between Japanese children's and parents' names

Panel 13: Sexuality and gender relations and identities

15:00–16:30 | Room D | 2.44 | Chair: Kateřina Šamajová

15:00–15:30 | Kristina Barancovaite-Skindaraviciene

Fantasy space/place and gender relations in Japanese pornographic anime

15:30–16:00 | Sukhdev Singh, Miranda Das

Massage: A study of slipperiness of gender or sex identity in the Kāmasūtra

16:00–16:30 | Ondřej Vicher

Perversion or submissiveness? Examples of unusual sexual practices in the late Ming dynasty novel Jin ping mei or The plum in the golden vase

Panel 14: Embodying corporeal politics in East Asia: Dancing and moving bodies

15:00–17:00 | Room E | 2.43 | Chair: Ellen Gerdes

15:00–15:30 | Menghang Wu

Tracing objecthood in Eiko Otake's performance

15:30–16:00 | Yao Xu

Desublimating the "Character type": Aesthetics and affect of Xiwang (1980)

16:00–16:30 | Yujie Chen

Performing precarity: Women's exhausted and risk-taking physicality in Gu Jiani's Exit

16:30–17:00 | Ellen Gerdes

Educating the multicultural and the global: Dance curriculum at the Hong Kong for Performing Arts

Guided city walk

17:00 | Room F | 2.40 | Guide: Jana Sedláčková

Saturday 26 November

Panel 15: Conceptualization of gender, heroes and heroines

8:30–10:30 | Room C | 2.65 | Chair: Petr Janda

8:30–9:00 | **Anna Lisa Beck**

Conceptualisations of gender (and) identities in early Chinese medical literature:

The Taichan shu 胎產書

9:00–9:30 | **Valente Lee**

Heroes and heroines: Gender dichotomy in early Chinese mythology

9:30–10:00 | **Michal Zelcer-Lavid**

Big bad wolf: Masculinity and heroes in modern Uyghur literature

10:00–10:30 | **Lin Feng**

The changing image of Nüxia (女俠, female warrior) in "Dragon Gate" films

Panel 16: Spirituality, rituals, and social identities

8:30–10:30 | Room D | 2.44 | Chair: Michaela Zahradníková

8:30–9:00 | **Marianna Lázár**

Performing onmyōdō magic in ancient Japan: Human-shaped ritual objects associated with onmyōji spells

9:00–9:30 | **Sheba Saeed**

Spiritual identities: Performativity within mediumship in Dao Mau, worshipping the Mother Goddess and the practice of Hau Dong

9:30–10:00 | **Min Lin**

The construction of social identity in Eastern Zhou rich female burials

10:00–10:30 | **Martyna Świątczak-Borowy**

Identity, agency and Confucian rituals: the concept of striving games as a heuristic device for reading Analects 17.21.

Panel 17: Women artists

8:30–10:30 | Room E | 2.43 | Chair: Martin Lavička

8:30–9:00 | **Monica Merlin**

The spectacle of pain. Self-harm, endurance and sufferance in the work of women artists in 21st century People's Republic of China.

9:00–9:30 | **Federica Cavazzuti**

Bodies, gender, identities in Japanese female photography: The work of Ishiuchi Miyako and Yanagi Miwa

9:30–10:00 | **Giorgio Strafella, Daria Berg**

Postsocialist biopolitics and gender in the reception of performance art from China

10:00–10:30 | **Xiang Fan**

Women auteurs as method: Interpretation and representation of Chinese independent cinema in European film festivals

Panel 18: Multiple queer identities and practices in Taiwan

9:00–10:30 | Room A | 2.56 | Chair: Jung Chen

9:00–9:30 | **JhuCin Jhang**

Double marginalization in assisted reproductive rights for low SES lesbians

9:30–10:00 | **Ting Sian Liu**

Adju: A rising Taiwan indigenous queer identity

10:00–10:30 | **Jung Chen**

Coming out as gay fathers in Taiwan: displaying queer families as everyday life activism

Panel 19: Studies on Central Asia

9:30–10:30 | Room B | 2.64 | Chair: Mukaidaisi Muhetaer

9:30–10:00 | **Ahmet Hojam**

The disintegrated nation of Central Asia: Musulman

10:00–10:30 | **Azim Malikov**

Colonialism, urban identity and the religious holidays in Samarkand in 1890-1917

Coffee break

10:30–11:00 | Room F | 2.40

Panel 20: Female bodies, relationships, and identities

11:00–12:30 | Room A | 2.56 | Chair: Klára Schwarzová

11:00–11:30 | **Ashika Bhargav**

Young Indian women with visual disabilities negotiating romantic relationships

11:30–12:00 | **Chanhui Lee**

Between the real and the modified body – Images of the “natural” and selfhood in Japanese makeup tutorial videos

12:00–12:30 | **Jintha Parameshwaran**

Colorism: Commodifying fairness: Identity, femininity and color

Panel 21: The youth in society

11:00–12:30 | Room B | 2.64 | Chair: Kamila Hladíková

11:00–11:30 | **Mieke Matthyssen**

“Resigning to fate is not done, but lying flat (tangping) is fine”: China's Gen Z's embodied resistance in times of involution

11:30–12:00 | **Pavlina Proskova**

Being a ‘green frog’ in Korea: The rebellion of the young generation in a song

12:00–12:30 | **Marta Lopatková**

Would ancestors be angry? Life of young LGB second generation Vietnamese migrants in Czechia

Panel 22: Studies in language II

11:00–12:30 | Room C | 2.65 | Chair: Michaela Zahradníková

11:00–11:30 | **Miloš Procházka**

Bodily desires reflected in Korean proverbs: A case of drinking alcohol

11:30–12:00 | **Nerina Piedra Molina**

Frames in embodied Chinese semanto-phonetic characters

12:00–12:30 | **David Grant**

Nishida Kitarō's view on identity and language

Panel 23: Religion, identity, and society

11:00–12:30 | Room D | 2.44 | Chair: Petr Janda

11:00–11:30 | **Astha Chadha**

Religious identities and conflicting national narratives: Case of South Asia

11:30–12:00 | **Enrico Beltramini**

Theological identity: Michael Amaladoss and the quest of a truly Indian Christian theology

12:00–12:30 | **Tuyen Van Le**

COVID-19 and religious life in Vietnam: The case study of Protestantism

Panel 24: Performance of memories, markers, and the moving Asian body

11:00–12:30 | Room E | 2.43 | Chair: Yi An

11:00–11:30 | **Yi An**

Inter-viewing socialist feminine bodies: Performing "in-between" in the US territory

11:30–12:00 | **Crystal Kwok**

Unruly Chinese women

12:00–12:30 | **Saloni Mahajan**

Costume designing for a transgender character on-screen in India: Analysis of costume for character Kukoo in Netflix's Sacred Games (2006 TV series)

Lunch break

12:30–14:00 | Room F | 2.40

Panel 25: Bodies, genders, and performance

14:00–15:30 | Room A | 2.56 | Chair: Halina Zawiszová

14:00–14:30 | **Ayumi Miyazaki**

Multiple identities, gender, and bodies: Japanese youth at university josō (male-to-female cross-dressing) contests

14:30–15:00 | **Maria Grajdian**

Brave New Japan: Late-modern masculinity and Takarazuka Revue's public display of affection(s)

15:00–15:30 | **Chisato Makishima**

Images, bodies and drag queens in Shinjuku 2-Chome

Panel 26: Bodies and narratives

14:00–15:30 | Room B | 2.64 | Chair: Giorgio Strafella

14:00–14:30 | Yinger Yang

Haunted doubt: Bipolar patients' narratives in a Chinese online community

14:30–15:00 | Jiahua Zhang

From queerness to post-human imagination: The transformation of female bodies in Chinese online literature

15:00–15:30 | Firdhan Aria Wijaya, Pratiwi Elingsetyo Sanubari

Changing narratives through kitchen: Bodies, memorising, and queer-homemaking

Panel 27: Politics and narratives

14:00–15:30 | Room C | 2.65 | Chair: Monika Arnez

14:00–14:30 | Ying-tung Chau

The biopolitics in contemporary China: On Chan Koon-Chung's *The Fat Years* and *Bare Life* (Luoming)

14:30–15:00 | Alon Levkowitz, Ran Shauli

Localized tropes of victimhood, grief, and the holocaust in South Korea and Malaysia

15:00–15:30 | Richard Grünwald, Wenling Wang

Mekong Spirit: Evolution of the meaningful water cooperation in Southeast Asia

Panel 28: Stories of women in Japanese literature

14:00–15:30 | Room D | 2.44 | Chair: Sylva Martinásková

14:00–14:30 | Daniela Moro

The elderly woman in Enchi Fumiko's literature and senile decay as a form of retirement from human identity

14:30–15:00 | Fengyuan Zhen

Becoming-simulacra: Textualizing murderous women in Heisei Japan

15:00–15:30 | Samantha Audoly

De/(con)structing identities in medieval Japanese tales: Pregnancy and childbirth in *Yoru no Nezame* and *Torikaebaya Monogatari*

Panel 29: Women in India

14:00–15:00 | Room E | 2.43 | Chair: Ondřej Kučera

14:00–14:30 | Sutanuka Banerjee, Lipika Kankaria

Stylish and bold: A critical analysis of the trope of the modern girl in Indian cinema in late colonial period

14:30–15:00 | Gayatri Balu

Beyond the 'goddess': Everyday lives of women velichappads in South India

Coffee break

15:30–16:00 | Room F | 2.40

Panel 30: Bodies, gender, and sexuality

16:00–17:00 | Room A | 2.56 | Chair: Klára Schwarzová

16:00–16:30 | Lyman Gamberton

Embodied contradictions: Gender transition and the limits of legal imagination in Japan

16:30–17:00 | Robert Hamilton

Transnational bodies: Social adaptation of U.S. gay men in South Korea

Panel 31: Gender, sexuality, nation branding, and politics

16:00–17:00 | Room B | 2.64 | Chair: Halina Zawiszová

16:00–16:30 | Chia-Jung Jao

The paradox of "First in Asia": Transnational same-sex couples in homonationalized Taiwan

16:30–17:00 | Verita Sriratana

"Queering misogyny" and the current Thai Pro-democracy Movement: A proposed approach to understanding and resisting necropolitics and epistemic violence against women and LGBTQINA+ persons in Thailand

Panel 32: Japan and migration

16:00–17:00 | Room C | 2.65 | Chair: Martin Lavička

16:00–16:30 | Zdenka Peichl Kyselova

Japanese immigration policy: The role of identity and perception

16:30–17:00 | Astghik Hovhannisyan

Migration and contagious diseases: The case of trachoma in modern Japan

Panel 33: Women in and of literature and drama

16:00–17:30 | Room D | 2.44 | Chair: Jana Hrubá

16:00–16:30 | Dario Minguzzi

Princess Uchiko (807-847): Poetic literacy, gender, and the imperial household in early Heian Japan

16:30–17:00 | Zheng Ying

Big heroine dramas in contemporary China: Costume, authenticity and an alternative history of women of power

17:00–17:30 | Youlim Kim

Contested ideology of normal family in South Korean novels and the new image of family

Panel 34: Representations and discourses

16:00–17:00 | Room E | 2.43 | Chair: Ondřej Kučera

16:00–16:30 | Jasmin Rückert

Gendered and racialized representations in Manchuria Graph and Hokushi

16:30–17:00 | Sean O'Reilly

Embodying the other: Depictions of the Ainu in early postwar Japanese cinema

ABSTRACTS



The abstracts are ordered by panels from Panel 1 to Panel 34. The texts as well as affiliations and names are as submitted by the authors themselves.

Panel 1: Sexual violence, consent, and agency



Gender differences in the evaluation of sexual consent: Gendered implications of hostile sexism of South Korea

Chae Eun Kim (Ewha Womans University)

Gender equality remains one of the biggest challenges faced by South Korea. In 2021, South Korea unveiled one of its largest digital sex trafficking cartels and witnessed countless victims of the #MeToo movement. The continuous violation of the female body implies a problematic understanding of female sexuality and sexual consent. Focusing on an Asian context, where patriarchal views are prevalent and female sexuality is highly tabooed, this paper aims to understand how and where rape culture prevails in interpersonal relationships. Using an original survey of young Korean adults in their twenties (n=430), the paper examines 6 different vignettes, each depicting a unique expression of sexual consent. Using a logistic regression, the study finds males more likely to evaluate each scenario as consensual.

The current study adds to the previous study of sexual consent in two aspects. Escaping the Eurocentric literature, this study reflects how Asian countries perpetuate a problematic understanding of sexual consent. Secondly, this study finds that clear gender differences exist when evaluating sexual consent, not merely due to gender itself, but due to the gendered implications of hostile sexism. Contrary to previous literature, results found men to evaluate clearly non-consensual vignettes as unproblematic, suggesting that males generally have a shallow understanding of sexual consent. While women with high hostile sexism scores were more likely to evaluate each scenario as consensual, this was not the case for male respondents. Regardless of hostile sexism scores, men were rather homogeneous in their evaluations to sexual consent. Even men with lower hostile sexism, or more gender-equal attitudes, were more likely to evaluate each vignette as unproblematic. These results suggest that there is a tendency for male respondents to view all sexual encounters as possibly consensual and unproblematic and highlights the prevalence of male-oriented interpretations of sexual consent.

Rape in Camps: Gendered violence during mass incarceration in XUAR 2017–2020 and its narratives

Rune Steenberg (Palacký University Olomouc)

The mass incarceration campaigns perpetrated by the Chinese government against local minority populations in Xinjiang Uyghur Autonomous Region starting in 2017 paved the way for different types of traumatising violence. Amongst the worst and most devastating types were variants of gendered violence including sexual harassment and rape reported by several camp survivors and former teachers and guards in the camps.

This paper draws on long interviews conducted by the author, recorded videos and published witness accounts from former camp inmates and guards to provide a differentiated and nuanced picture of gendered violence in the camps. It draws a picture of overfilled camps with underqualified and overwhelmed personnel given near complete power over dehumanised and inmates devoid of rights, of racism, sexism, classism, entitlement and opportunism. It also depicts the reporting of this sexual violence in the Western media and connected discourses within the Uyghur diaspora. It shows how difficult topics such as gendered violence are talked and not talked about, told and not told, and how they carry both stigma and power to accuse. The story of the reporting, besides creating awareness is also the story of irresponsible journalism causing unnecessary harm to the survivors, of political instrumentalisation of the victims' stories and of changing witness accounts and doubts among experts.

Early marriage: Stories of violence, exclusion and agency in Bangladesh

Taqia Ahmed (Asian University For Women)

As a country, Bangladesh has been plagued by early marriages for a long time. This paper examines the rationale for early marriage among women. Specific incidents of violence among women and reproductive rights have stimulated me to conduct the research. This research was conducted in a city named Sylhet. It is a common practice of marketing girls from Sylhet to London as brides. In my paper, I explore the perspective of the girls before and after marriage. Some girls shared their views that marital life in London seemed like a romantic movie while others commented that it was deleterious for their health after marriage. The central question for the paper is: what are the ways in which consent is taken from the women for marriage?

My paper explores the ways in which 'London' acts as a symbolic identity for marriage which sets the dreams of a young girl to diminish her career path, justifying marriage as the only solution for a girl who has not even turned eighteen. Early marriage for females has negative consequences. It is detrimental for her health and she also suffers from psychosocial problems since she loses her agency on reproductive rights. My paper examines the kinds of mental violence that girls go through after marriage, and if some girls display their agency by trying not to get married early, they are often excluded from the society.

The analytical goals of the research paper are two: first to understand the consent and agency of girls during their marriage, and secondly to identify the problems the girls face after marriage.

The findings will be based on an ethnographic research conducted in Sylhet (Bangladesh) on young girls across social classes to discuss issues of marriage, violence and motherhood.

Rape and the cultural body: A study based on Judith Butler's philosophy

Aiswarya Pradeepkumar (Indian Institute of Technology, Palakkad)

In this paper, I will discuss how gender norms have become one of the inevitable reasons for rape. This study will be based on the American philosopher Judith Butler, who introduced the theory of gender performativity. In her theory, she argues that gender is performative rather than a natural entity. In her seminal text *Undoing Gender*, Butler discusses normative violence and how it applies to the body. By 'normative violence,' Butler implies the violence inflicted on people in their intimate level of life, and it works as a standard of normalization in society. Contrary to physical violence, normative violence is not imposed in the form of tangible bodily violence but as something that can restrict the conditions of human life. Furthermore, these norms are not written laws; instead, it is produced, reproduced, re-idealized, and reinstituted through social practices. The paper is based on the theoretical framework of Butler's notion of performativity and normative violence. It discusses how these notions operate behind the social issues of rape. Rape is typically not regarded as a sexual act but as a display of power and violence directed at a body. My study is an inquiry into how normative violence takes the body as an instrument in the social issue of rape.

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Panel 2: Studies in language I



The invisibility of minority languages in the indigenous linguistic landscapes of Taiwan: The case of Bunun

I-Ying Lin (National Chengchi University)

Minority languages tend to be invisible in the public space and receive little attention in society. This also applies to the indigenous languages in Taiwan: Due to the history and the language policies in Taiwan, Mandarin is the dominant language and English is the most important foreign language in the written linguistics landscapes. Our research aims at examining how this phenomenon reflects on the linguistics landscapes in the indigenous communities in Taiwan, and we focus on the Sinapalan village in central Taiwan which the majority of the inhabitants are Bunun indigenes speaking Bunun. Our research objectives include: (i) analyzing the linguistic choice of linguistics landscapes, (ii) evaluating the factors which manipulate the linguistic choice and (ii) understating how the factors affect the linguistic choice of the signs. We apply the walking fieldwork methodology in the whole village to collect the signs. For the analysis, we use the framework of variationist linguistic landscapes and the factors we evaluate in our analysis are the producer of the signs, the major function of the signs, and the geographical location of the signs.

Our major results show that: First, up to 80% of the linguistic signs in the village are Mandarin monolingual signs. Moreover, the visibility of English is even higher than Bunun. On top of that, it is striking that none of the signs are monolingual Bunun – Bunun is always used with a combination of English or Mandarin in the written signs in the village, which illustrates that Bunun plays only a supporting role in the linguistics landscapes of the village. Besides, we notice that Bunun has the highest ratio to be used in signs with the poetic function compared to English and Mandarin, indicating that Bunun tends to be treated as a tool or media to reflect the indigenous culture.

The representation of non-standard varieties of Japanese in contemporary novels on the example of Kansai dialect

Hanna Jaśkiewicz (Adam Mickiewicz University in Poznań)

The representation of dialects in fictional texts often reflects real language attitudes and ideologies towards non-standard varieties (Hodson 2012). This paper focuses on the representation of Kansai dialect in contemporary Japanese literature. A corpus made of fifteen Japanese novels of various genres, written after 1980, which include the representation of Kansai dialect, was analyzed within Fairclough's (1995) three-dimensional framework for discourse analysis. First, fragments featuring the dialect representation were examined in order to determine how, through the narration and stylistic devices, an image of Kansai dialect is created. Particular attention was paid to the characteristics of the fictional speakers: their age, gender, social status, class, education level and personality to establish patterns recurring in many texts. Next, the accompanying metatexts and paratexts were also analyzed in search of the context in which the texts were produced and interpreted. Finally, it was established how dialect representations are ingrained into the existing social practices and beliefs. The results indicate that the relative high prestige of Kansai dialect makes it prone to negative stereotypes about the speakers, however it is still perceived as less neutral and proper language variety than standard Japanese.

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Accuracy and response time in bilingual lexical decision: A case of Cantonese-Mandarin bilinguals living in Guangdong, China

Kamila Liedermannová (Palacký University Olomouc)

Joanna Ut-Seong Sio (Palacký University Olomouc)

Gyu-Ho Shin (Palacký University Olomouc)

The present study investigates Cantonese–Mandarin bilinguals’ lexical recognition of both languages by conducting a lexical decision task with manipulation of word type (real; nonce). Cantonese is often understood as a spoken variety of Chinese with no standardized written form (Cheng & Tang, 2014; Li, 2000) while Mandarin is recognized as a stable, standardized written variety of Chinese (Cheng & Tang, 2014). We ask if speakers who use both languages in daily life have different performance when deciding vocabulary of each language.

We hypothesize that the bilinguals will demonstrate a lower accuracy rate and a longer response time when coping with Cantonese words than handling Mandarin words.

A total of 30 participants, all of whom were Cantonese–Mandarin bilinguals living in the Guangdong province in Mainland China, took part in a bilingual lexical decision task through Psychopy (Peirce et al, 2022). Considering that bilinguals living in Guangdong are more exposed to simplified characters, we used only simplified characters for the experiment. The task contained a total of 80 compounds, by crossing Language (Cantonese; Mandarin) and Word (real; nonce). Data were analysed through R (RStudio Team, 2020).

The participants demonstrated lower accuracy rate and longer response time in Cantonese than in Mandarin. The findings thus confirmed our prediction. The lower accuracy in Cantonese (nonce) words than that in Mandarin stems from the ambiguity of Cantonese lexemes, as many compounds exist in two or more orthographic norms. Other factors (e.g., lack of standardization, restrictions regarding written Cantonese in public space) may have influenced their performance. Together, this study's findings suggest that Cantonese–Mandarin bilinguals living in Guangdong do not have the same level of literacy in written Cantonese and Mandarin.

Polite imperative in Tagalog: A case study

Ekaterina Baklanova (Lomonosov Moscow State University)

Tagalog has a variety of imperative strategies instead of a consistent imperative paradigm. From the morphological perspective there are 3 imperative forms in Tagalog: a) full verbal; b) stem-based; c) polite (with a specialized prefix *paki-*) (see Račkov 2001; Kaufman 2009; Klimenko 2020). The inventory of the Polite Imperative in Tagalog includes both the morphologically dedicated forms (in terms of Van der Auwera, Dobrushina, Goussev 2013) with *paki-*, and analytical constructions which attenuate the strength of a command thus conveying overtones of politeness.

The paper presents an analysis of the contemporary Tagalog strategies of Polite Imperative based on the corpus material from the Leipzig Corpora Collection (2017). The following strategies have been attested and described:

a) morphologically dedicated prefixation with the prefix *paki-* as the marker of Polite Imperative. Our corpus data corroborate Klimenko's conclusions (2020) about the restriction on the use of this form in Active Voice constructions, as well as on the restriction on the Active Voice prefix *maki-* in polite imperative constructions;

b) non-canonical imperative strategies conveying politeness through the attenuation of the strength of a command:

- limited use of the causative prefix *pa-* in construction with a stem-based imperative;
- optative marker *sana* in constructions with a full verbal or stem-based imperative, with optative marker *nawa* restricted to formal contexts;
- lexemes conveying request *pakiusap* and the English borrowing *please* as attested to vary with *pakiusap* in casual speech;
- quantifier *la(ma)ng* 'only, just' in full verbal or stem-based imperative constructions;
- verb *mangyari* 'to happen' with linker *as* used in a grammaticalized meaning 'may be', and adverbial *malamang* 'probably', which in the initial of imperative constructions convey "an overtone of suggestion", to use Aikhenvald's term (2017). According to my data, each of them is restricted to more formal speech.

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Panel 3: Migration, work, and identity

Balancing the gendered roles through transnational mobility: Highly skilled Japanese women in dual career couple context

Lenka Vyletalova (Sophia University)

As many self-initiated professionals move to a new destination because of a transnational move of their partner/spouse, the life-and-career related decisions are taking in consideration not one, but two career trajectories. This dual coordination and balancing between the professional and intimacy related dimensions of a transnational career move has been highly understudied so far. Especially in the case of migrating Japanese women, the main focus of researchers has been on the supporting role of women as trailing spouses (Kurotani 2005) or nurturing mothers (Allison 1995), given the fact that the number of Japanese women who develop a transnational career trajectory has been limited. Still, some pioneering ethnographic studies (Kelsky 2001, Vyletalova 2017) have already shown the agency of Japanese women in defying the traditional power relations between men and women by a transnational mobility and more research is needed to explore the complex relationship between human mobility and human intimacy.

The present study builds on data from Czech Republic and Switzerland in order to explore both risks and potential of dual career transnational labor mobility through a discussion of conflicting issues related to work/care regimes and institutions, gender roles and related power dynamics that dual careers are embedded in. The narrative is then taken into perspective in considering the Japanese social norms, gender roles and care regimes that continue to reconstruct barriers for more balanced, continuous and equality-based use of the potential that women as a half of the workforce represent.

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Sounding identities: Voices of Indonesian migrant workers in Hong Kong

Solomon Shiu (University of Oxford)

Amounting to nearly 5% of the population and 9% of the overall workforce, migrant domestic workers (or, MDWs) are an integral part of Hong Kong's economy. Despite this, they experience discrimination and social inequality — and with the fight for MDW rights continuing to be overshadowed by Hong Kong's other sociopolitical woes, these communities are rendered invisible and voiceless. Hailing from the Philippines and Indonesia, MDWs are almost exclusively women, and are transient workers who live in with their host families. MDWs only receive Sundays off, when many choose to gather in the city's public spaces to socialise, relax, and make music.

In this paper, I focus on the music and sounds of Indonesian MDWs, who congregate in Hong Kong's Victoria Park every Sunday. Gathering in the park's northern, western and southern edges, each 'section' is represented by different genres of Indonesian music making; as well as vastly dissimilar ways of placemaking, performing sonic identity, and sonically expressing belonging. These practices are also mediated by ethnolinguistic, cultural, and regionalistic differences within the city's Indonesian diaspora, as well as the authoritativeness of patrolling Hong Kong law enforcement.

The 'voices' of the Indonesian MDW community, expressed in displacement within the Hong Kong framework, calls to question what 'home' and 'authenticity' means to both the local and the diasporic. Drawing from fieldwork conducted between February and December 2021, I seek to illustrate how the Indonesian MDW diaspora, despite facing myriad difficulties and obstacles from the Hong Kong government and local citizenry alike, adapts to the Hong Kong soundscape, and utilises it to sound identities, and exert sounds of protest and nationalism. I argue that Victoria Park hosts nostalgic re-imaginings of the Indonesian nation state, and several uniquely 'Hong Kong' versions of performing music and sounds from across the Indonesian archipelago.

**New slave in modernization era:
The survival of Malay janitors in Lembah Klang**

Nurul Asmaa Akmal Binti Md Din (University Malaya)

The current era has expanded the world of technology which allows human development to progress rapidly. These developments have greatly assisted humans in inventing technology that eases their day-to-day lives. In fact, technological developments have also changed people's worldwide perception of fast life. In the aspect of social structure, people can hire labor force to do work that is perceived as unimportant such as house chores or domestic works. However, there are still groups of people who face modern slavery in the form of cheap wage payment and work that goes beyond their limits. Although studies show an increase in the trend towards domestic labor demand, the salary given is not at par with the salary rate at this time. The objective of this study is to analyze the survival of Malay janitors working in the cleaning sector in Klang Valley. This article also analyzes the strategies or ways undertaken by the Malay janitors to face these problems. The researcher used observation and interview methods to obtain data. The results of the study have been analyzed using Nvivo software to understand the data. The results showed that these Malay janitors were treated unfairly and received low salary payments compared to employees in other sectors.

The heterogeneous identity of the 'Chinese' greenhouses in the Eastern Siberia

Iuliia Koreshkova (Palacký University Olomouc)
Konstantin Grigorichev (Irkutsk State University)

This report will present the appearance of complex relations around the production and supply chains of agricultural products of 'Chinese' greenhouses in Eastern Siberia (Avdashkin, Grigorichev). The authors attempt to analyze the contradiction were, on the one hand, the local population, regional media, and representatives of municipal authorities label the studied greenhouse farms as 'Chinese' (Dyatlov). On the other hand, if we view them as an assemblage (DeLanda), we discover that it includes actors who can not be labelled as 'Chinese'. In the assemblage under consideration, the 'acting' components are both humans – Chinese entrepreneurs, the local residents and labour migrants from post-Soviet countries – and non-humans – the ruins of the socialist system, embodied by the former collective farm's land and abandoned agrarian infrastructures, as well as agrarian products (vegetables, greens).

In this study, we will demonstrate, first, that the identity of the assemblage is shaped by the interactions of its actors, by the real situation and economic conditions, but does not depend on how the local population labels it. Second, how behind Chineseness a complex social relation with multiple identities hides and how the seemingly simple manipulation of the identification of products maximizes profit.

This research is based on ethnographic data obtained from field research in the Irkutsk region in 2010–21. In addition to previous observations and interviews of participants, this ethnographic material was supplemented with data from regional media from the period 2000–20.

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Panel 4: Studies in Buddhism

Unfinished burial: Rithy Panh's films as Buddhist funerary rites

Bruno Lessard (Toronto Metropolitan University)

The paper that I'm proposing to deliver at ACAS 2022 will concern Franco-Cambodian filmmaker Rithy Panh (1964-) and the relationship between documentary film and Cambodian Buddhist social, cultural, and spiritual practices concerning death and rebirth. Focusing on Buddhist funerary rites and reincarnation, the paper will argue that Panh's *_The Missing Picture_* (2013), *_Exile_* (2016), and *_Graves without a Name_* (2018) adopt a more autobiographical perspective than his previous films and function as a form of symbolic burial for his family members who perished in the Khmer Rouge genocide (1975-1979). In these three films, Panh seeks to offer his family members the kind of funerary rites that the Khmer Rouge prevented at the time. By forbidding funerary rites, the Khmer Rouge prevented from engaging in the proper mourning that enables people to get on with their lives. As Panh has noted: "In Cambodia, they say people who've died a violent death can't be reincarnated, that the souls of dead people who haven't had a religious funeral and burial wander the earth forever, haunting the living."

The deployment of Buddhist elements to interrogate a traumatic national history is quite fascinating, because Panh's films have revealed that Cambodian Buddhism comprises various modes of affective and embodied memorialization, which will be analyzed in the paper. Ultimately, it's the cinematic rematerialization of Cambodia's genocidal past informed by Buddhist beliefs and practices that is at the heart of Panh's documentaries, which poignantly capture the social, cultural, and spiritual dimensions of Buddhist funerary rites and practices. I will argue that what is particularly striking in the three films is how the funerary rites emphasize experiences of the lived body according to Cambodian Buddhist ritual practices and mediate between the living and the dead. Accentuating these experiences' relationship with Cambodian Buddhism is timely to bring the field of Theravada Buddhist studies into conversation with documentary studies for the first time.

Buddhism and Sri Lankan appropriation of Japanese sport Karate

Petra Maveekumbura Karlova (Palacký University Olomouc)

From the Meiji Period in Japan there have existed two competing trends of constructing martial arts in the world: traditional martial arts embedded in Asian traditional culture including philosophies; and sportified martial arts based on sport science. This research focuses on the case of Sri Lankan Buddhist karate practitioners to inquire how they adopted Japanese sport karate to their Sri Lankan Buddhist culture.

It is interesting to examine this case because many advocates of sport karate and scholars (Benesh, Mijatov, Benett) claim that religion is irrelevant to karate. Modernizer of karate Itosu Anko argued karate was not derived from Buddhism, Confucianism or Taoism. On the contrary, founder of Shotokan karate Funakoshi Gichin spread the theory of karate Buddhist origins in Bodhidharma's teaching in Shaolin Temple in China. It is true that numerous karate masters in Japan were/are Buddhists. However, at present, karate is practiced by people of various religions around the world. Therefore, although sport karate is usually transmitted without religious content, karate practitioners naturally bring their religion into their karate. This complexed reality is reflected in Kadekaru's model of karate (2006) which consists of three aspects: sportive, spiritual and cultural.

This research analyzes Japanese and Sri Lankan elements in Sri Lankan karate practice from participant observation, questionnaires and interviews to Sri Lankan Buddhist karate practitioners.

Dōgen's view of the natural world through two of his Shōbōgenzō essays

Zuzana Kubovčáková (Masaryk University)

In the Treasury of the True Dharma Eye (Shōbōgenzō), written by the Japanese Zen Master Dōgen 道元 (1200—1253), there are two specific chapters written in an early period, where Dōgen makes clear that the ordinary world of humans and the natural world of Buddhas, bōdhisattvas, and Buddha ancestors are interconnected. It is these two chapters, “Valley Sounds, Mountain Colours” (“Keisei sanshoku” 谿聲山色) and “Mountains and Waters Sūtra” (“Sansuikyō” 山水經) that I will explore in my paper. Through ideas expressed in these two essays, so characteristically related to the natural world, I will analyze Dōgen's own thoughts and attitudes to the natural world, his view of the vitality of the natural world in contrast to the personal, and highlight their implications for the practice of Dōgen's emerging monastic community.

The history of Vietnamese Buddhism in Central and Western European countries

Minh Ha Bui (Institute of Religion and Belief, Ho Chi Minh National
Academy of Politics)

Historically, Vietnamese people have been in European countries for around a century led to the Vietnamese diaspora's establishment in several European countries such as France due to its colonial legacy, Belgium, Germany, Great Britain during the cold war, then again the Czech Republic, Poland, Hungary, etc as a consequence of solidarity in the former socialist bloc. My research would like to focus on the way Vietnamese Buddhism came to Europe from the beginning time until now as well as to shed light on the way Vietnamese people set up their sacred space in oversea countries. In addition, I will consider the religious dimensions of teachings, practices, and social actions linked to Buddhist values.

The research fieldwork would be conducted In several European countries, that have overseas Vietnamese communities, to reveal a comparison of the historical stories of Vietnamese Buddhism in these areas, the possible fieldwork sites therefore would be some Buddhist pagodas in the Czech Republic, Hungary, Poland, Germany, and France.

The research seeks to critically examine the idea of Vietnamese Buddhism in Europe and the networks of Vietnamese in Europe. The research will bring several benefits: it will offer a detailed, evidence-based account of the spreading of Vietnamese Buddhism in several European countries, providing implications for future research on Buddhism in other parts of the world. It would contribute to the connection between Vietnamese and European researchers in terms of researching Vietnamese communities in Europe and European religious dynamics and plurality.

Panel 5: Gender, sexuality, and teaching



Unspoken intersectionality: Experiences of LGBTQ+ JET teachers of colour in Japanese rural area

Ami Kobayashi (Heinrich Heine University Düsseldorf)

Kazuyoshi Kawasaki (Heinrich Heine University Düsseldorf)

The JET (Japan Exchange and Teach) programme has influenced the teaching and local community perspectives of sexual diversity in schools as well as sexual politics in Japan. The JET programme was introduced in the 1980s with the aim of cultivating international awareness and understanding of cultural diversity in Japanese local communities, among others, through sending international teachers to schools across Japan. At the same time, the JET programme has influenced LGBTQ+ activism in Japan, for example JET participants organized 'Stonewall Japan' in 1995, which is one of the earliest LGBT+ groups in the public education sector in Japan and is still active. In order to explore how the JET programme has cultivated sexual diversity in Japan, we conducted five semi structured interviews with former LGBTQ+ JET teachers 2021. Our interview analysis crystalized various difficulties, that the LGBTQ+ JET teachers faced during their work in Japanese schools. One of the striking point is that depending on the ethnic identity of LGBTQ+ teachers, the problems they faced and how they coped with those situations differ significantly. While white interviewees did not mention their ethnicity, interviewees of colour often referred their ethnicity as additional factor which was entangled with their sexuality and made their works in Japanese school even more difficult. In other words, even all our interviewees were officially working within the same structure (the JET Programme), they were actually working at the intersections of overlapping systems of privilege and oppression, which made their experiences so different. However, previous studies on the JET program failed to analyse the aspect of intersectionality even though these are essential factors to consider cultural interactions in contemporary society. Thus, in our presentation we will discuss the concept of intersectionality and its importance for analysing experiences of LGBTQ+ teachers.

"So, you are a man tutoring man-hating research?": Rethinking positionality and student-tutor relationship in gender studies

Yunpeng Du (University College London)

Positionality has always been a central issue in gender studies. Scholars in this line have well examined their own voices and academic practices that constitute the intersectionality of gender and other social categories (e.g., social class) as well as the position of women researchers (e.g., Kubota, 2020). Less attention, however, is paid to the personal connections between researchers of gender, in particular the student-tutor relationship. Such relationship seems to be taken for granted as 'problem-free', that is, imagined as a harmonious relationship in which students and tutors share the positionality of critics challenging gender inequality. In this paper, I problematize this imagination by interrogating how student-tutor relationship is constructed and carried out in real-life situations. I aim to show the consequences and insights of this relationship that are often put in the backstage in mainstream discussions.

Drawing on my recent experience as a Chinese male researcher who tutored two female postgraduate students investigating the surge of 'man-hating' language in China, I focus on how we established our student-tutor relationship under the complexity that I was simultaneously a target of their critique (who is Chinese man), a male (who might be offended by their radical feminist viewpoints), and a tutor (who offers advice on their work). From an autoethnographic perspective, I trace the process in which we mitigated this complexity and the associated awkwardness and anxieties via resorting to particular stance-taking practices (Jaffe, 2005) that shaped our positionalities within and beyond tutoring time. Based on this analysis, I intend to provide a reflexive account of how the seemingly complicated student-tutor relationship led to empowering moments for all of us. This, I argue, points to the enactment of a critical research positionality that facilitates the participation of early-career researchers in the (sensitive) debates on gender issues in both academic and public domains.

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Gender, Communist Party membership and teaching in rural China, 1970s-90s: Maoism in the rear-view mirror

Joseph Lawson (Newcastle University)

In the Maoist period, male and female teachers in rural areas had roughly the same likelihood of being a member of the Communist Party. In the early reform period after Mao's death, a major disparity emerged, as the rate at which female teachers joined the party declined while male teachers were increasingly likely to join. In the aftermath of the Cultural Revolution, teaching enjoyed a brief recovery of its social status, before falling into a long decline as wages became less attractive relative to other occupations. I suggest that male teachers often joined the party in the hope of changing careers and getting jobs in public administration, a career path that was less open to women. The paper then examines the representation of male and female teachers' engagement with party institutions in sources of public memory, chiefly published collections of oral history and fictionalized accounts of rural life. In the 1980s, intellectuals turned the reality of relatively gender-equal engagement with the party among teachers in the Maoist era into a vision of female commitment to the Mao-era party. This was one aspect of a backlash against Maoism characteristic of the 1980s, a phenomenon discussed by Wang Zheng.

Panel 6: Language and identity



Words, bodies, or both?

Exploring transgender self-expression in Taiwanese families

Jona Barabas (University of Hong Kong)

The tight interconnections between the physical body, social gender norms and gender identity are acutely felt by many transgender people and gave rise to the academic field of transgender studies in the 1990s. Different from the medical-gazing research on gender diversity in the early to mid-1900s and the later poststructural/queer gender debates where the somatic experience often seemed absent from the discourse, transgender studies acknowledge both the socially constructed aspect and the raw, embodied nature of gender. Whereas the field of global transgender studies has grown exponentially over the past decade, gender diversity in East Asia remains an under-researched area. My contribution to filling this gap consists of firsthand insights into how gender diversity is lived and expressed in the Taiwanese context.

This paper presents findings from an ongoing research project focused on how transgender individuals in Taiwan express their gender identities to family members. I draw on data from 25 in-depth interviews with “gender creative” individuals and 10 of their family members to illuminate two main approaches to (trans)gender identity revelation in this cultural sphere. Expanding upon Arlene Istar Lev’s concept “transgender emergence” and adjusting it to fit the Taiwanese context, I propose the notions of “verbal emergence” and “embodied emergence” to illustrate two important and highly differentiated aspects of identity expression described by my interviewees. I further assert that in contrast to emphasizing spoken declarations, which is common among gender-diverse communities in the West and elsewhere, a portion of transgender subjects in Taiwan reject the idea of verbal identity disclosure and rely solely on changes in physical presentation to convey their gender identity to loved ones. This accentuates the instrumental role of the body in (trans)gender identity expression and opens up new pathways for approaching the issue of family communication around gender diversity in East Asia and beyond.

Language as a proxy-battlefield in cross-strait relations: The discourse analysis of political correctness

I-Ying Lin (National Chengchi University)

The political situation between China and Taiwan is complex. This is reflected in the political language used by both parties, especially when politicians refer to themselves or their counterparts. To address China, possible variants include Mainland, Mainland China, or Communist China. And there are options such as Taiwan, the Republic of China, and Taiwanese fellow citizens to describe Taiwan. The alternatives to address Taiwan and China illustrate the varying political perception of the cross-strait relationship by both sides. This paper will apply the variationist sociolinguistics approach with a corpus-based analysis to evaluate how far the different political bodies, namely Taiwan and China, select terms to refer to the same entities. This paper further investigates whether a biased selection of terms referring to China and Taiwan can be observed as well in the different political spectrum of Taiwanese political parties. This paper hypothesizes that Taiwanese politicians prefer using terms such as Taiwan or country to stress its sovereignty and independence while at the same time the use of China, Communist China denotes the hostility, dictatorship, or the unrelated government system of the People's Republic of China. While Chinese politicians tend to use motherland and Taiwanese fellow citizens to emphasize the "one China policy" and to highlight that Taiwan is always a province of China. It is also assumed that Taiwanese politician with Against-Chinese political opinion has the tendency to use Taiwan and China in order to draw a clear line, in the comparison of pro-Chinese politician tends to emphasize the originality of the "Big China" community.

This paper selects speeches by Tsai Ing-Wen and Ma Ing-Jiu as the representative of the two opposite spectrums of Taiwanese politics, and Chinese leader Xi Jin-Ping as the basis of the analysis.

Gender identities in the subtitles of the comedy fiction “Trick”: The case of the Japanese-English fan-subbing

Stefano Lo Cigno (Ca'Foscari University)

According to De Marco (2016), audiovisual studies gender translation may provide insight into the way identity-related issues are perceived in a source and in a target language. The translation of Japanese fiction into other languages can be problematic if it contains non-ignorable comic elements and presents code-mixing phenomena with the aim of amusing native Japanese speakers. This is the case of an episode of the notorious fiction *Trick* (2000), where one can find frequent use of the so-called *onē-kotoba* - a masculine-feminine transgender/transex/crossdresser idiolect whose translation into Italian (as well as English) is problematic due to the lack of the pronominal and suffix richness when compared to Japanese, and to evident syntactic differences (Vitucci, 2021) – and the opposite case, where a female character often identifies herself with traditional masculine expressions. Using the above-mentioned fiction, this study intends to explore linguistic identity features in the fan-subtitled English versions, where the subtitles reflect neutral speeches, thereby reducing the comic elements and the implicit gender distinction inherent in the linguistic message, a fundamental component of Japanese sociolinguistics. Since translators should consider gender as an integral part of their work of mediation (Vitucci, 2020), the author will attempt to analyze fan-subbing outputs in light of translation ethics (Diaz-Cintas, 2012) and gender identity, considering at the same time if a gender connotated translation might be acceptable for "politically correct" standards. This study will enrich the debate about gender translation within audiovisual studies by bringing a new perspective from Japanese humor studies (Lo Cigno, 2022; Yoshimura, 2017).

Panel 7: Women's rights and feminism



Xuzhou chained woman case and the consequent legal debate on women's rights in China

Yingjiao Zhu (Kyoto University)

In January 2022, a video clip showing a woman chained by her neck to a concrete wall in a dilapidated hut, with no shoes on her feet and thin clothes in the middle of winter, went viral on the Internet and sparked a huge public outrage among Chinese netizens. Soon after the video was posted, the local government of Feng County made an initial announcement that the woman in this video had been legitimately married to a local man and was diagnosed with mental illness, dismissing the suspected human trafficking claim.

However, an increasing and continuous public pressure forced Chinese authorities to conduct a more detailed investigation of this incident. With more and more details revealed, people began to realize that the woman in the video, identified as Xiaohuamei, had experienced abduction and trafficking several times in 1998 until she was sold to Mr. Dong, her current husband. During the cohabitation with Dong, Xiaohuamei gave birth to eight children and was subject to abuse by Dong.

This shocking case has triggered an extensive discussion about human trafficking and the abuse of women in China's impoverished rural areas. An important topic in the discussion is the weak legal protection for women's rights, characterized by an imbalance of penalty between those who abduct and traffic women and those who buy trafficked women. Under the current Chinese criminal law, people committing the crime of abduction and trafficking of women would be sentenced to prison for 5 to 10 years, or a more severe penalty if the crime is serious or especially serious, while people buying trafficked women would only face a maximum sentence of 3 years in jail. Legal scholars with different opinions and reasons are engaged in an intense debate regarding the necessity of raising the penalty for buying trafficked women.

"A feminist's solo": Young Chinese women's cautiousness of discussing feminism with peers and their extra emotional labour underneath

Taoyuan Luo (University of Leeds)

Although researchers in China witnessed the trend of discussing feminism on Chinese social media platforms over the last decade, few papers focus on doing feminism offline. Based on 40 semi-structured interviews with young Chinese women (aged 18 - 35), this paper pays particular attention to their feminist practices with peers. It hopes to supplement the current discussion on "popular feminism" (Banet-Weiser, 2018) by pointing out young Chinese feminists' cautiousness in bringing up feminist discussions in everyday lives in front of peers. This paper has three sections. First, I will begin with mapping out the literature on the rising online enthusiasm towards feminism in Chinese scholarship since the 1995 World Conference on Women in Beijing. Second, I will draw on my early fieldwork findings to demonstrate young women's cautious navigation of discussing feminism with peers. This includes limiting the feminist discussion within a private sphere about personal intimate relationships and the strategies of only extending it to a public sphere temporarily. Finally, moving beyond participants' extra effort in avoidance of being a "feminist killjoy" (Ahmed, 2017), I will rely on the literature on feminist emotional labour in academia to explain participants' feelings of being the only person to mention feminism and their desire of finding allies outside social media platforms. I argue that feminism is called out but the way how it is expressed carries young feminists' awareness of creating tension in their friendship.

Stigmatization of feminism in contemporary South Korean society

Katarzyna Antonina Szpargała (National Yang Ming Chiao Tung University)

South Korea experienced rapid economic and technological development, making the country one of the most technologically developed countries in a short time. However, this has not been accompanied by similarly rapid development in gender equality (Palley, 1990). Through historical discourse the masculinity ethos was promoted, which reinforced patriarchal traditions (Moon, 2002; Smiatacz, 2019). Thus, the contemporary anti-feminism and misogyny can be treated as products of this historical discourse that created a certain set of prejudices toward women and modern anxieties over socio-political and economic changes that challenge patriarchal society.

Nonetheless, the feminist movement and demands for gender equality since the beginning of the 21st century have been growing in significance. Unsurprising, together with the women's movement and support for gender equality, the anti-feminist sentiments are increasing as well. According to Human Rights Watch (2021), over 50 percent of South Korean men in their 20s expressed strong opposition to feminism. Additionally, the terms feminism and feminist still have pejorative connotations and feminists are repeatedly portrayed as man-haters and extremists. Nevertheless, in recent years, numerous South Korean women and men have started to redefine feminism and challenge the stigmatization of being a feminist.

Thus, this paper focuses on the discussion surrounding the stigmatization of feminism by analyzing the anti-feminist stances, such as offensive terms for feminists, and the growing visibility of feminists in the public sphere.

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Panel 8: Crossing gender boundaries



Identity construction in female stand-up comedian's aggressive humor

Jie Zhang (University of Wisconsin Madison)

For a long term in history, women were marginalized in humor performance and appreciation in public. Women were expected to be pretty and gentle. They were often the target, rather than the initiator, of jokes. At the same time, humor was devalued as vulgar and inappropriate in social norms. Therefore, humor, especially aggressive humor and sexual humor, are more likely to associate with masculinity (Kotthoff, 2006). However, influenced by the feminist movement since the 1970s, women have established a social group identity, and the predominant gender structure is at change. This change is observed in women's use of humor to construct and deconstruct their identity within a specific socio-historical context (Crawford, 2003).

Following the poststructuralist view of identity (Joseph, 2016; Davies & Harré, 1990; Bucholtz & Hall, 2005), this article investigates a Chinese female stand-up comedian's construction of her identity through her aggressive humor practice. The female comedian is named Li Yang, a rising stand-up star in mainland China. She is mainly known for her aggressive humor against men and the dominant gender views in modern Chinese society. Yang's unique style of humor has earned her much popularity, yet at the same time, it causes her much criticism for allegedly stirring up gender antagonism. This study primarily employs Bamberg's (1997) three-level positioning framework for rigorous narrative analysis of Yang's script featuring gender issues and demonstrates how identity was being constructed and negotiated through humor. The study seeks to determine what specific identity(ies) Yang attempts to build and how it challenges the public views of gender. Given Yang's success and popularity in Chinese social media, the results shed light on understanding how modern Chinese women, especially the younger generation, position themselves and others in contemporary social and interactional contexts.

Golden lotuses in men's shoes: Cross-dressed women's misfortunes in caizi-jiaren xiaoshuo (才子佳人小說)

Chloé Musso (INALCO, IFRAE)

Beauty-scholar romances (caizi-jiaren xiaoshuo 才子佳人小說) are vernacular stories written at the beginning of the Qing dynasty: two young, intelligent and beautiful teenagers fall in love at first sight, go through various obstacles throughout the novel and get happily married at the end. The two lovers look very much alike and are characterized by an androgynous appearance: a white and delicate skin, a thin and graceful body.

Consequently, it isn't hard for female protagonists to dress as men in order to escape from their strict parents or from an arranged marriage, and to search for a husband by themselves. Accustomed to being confined to the inner quarters, they rarely know how to behave as young scholars: they blush easily, get drunk too fast, their bound feet hurt. As Roland Altenburger pointed out in "Is it clothes that makes the man?" (2005), women who cross-dress in Chinese literature often struggle to dress "up": although it is tolerated, that kind of audacious and frivolous act always comes with a price, and their mask can't be worn for too long.

In this presentation, I will analyze how those struggles often lead to comic scenes in texts like Qingmeng tuo 情夢柝 (c. 1670) and Lin er bao 麟兒報 (1672), where they show too much politeness or prudishness in front of their male friends, or get stuck in an arranged marriage with another young women. Hence, they must act like perfect literati and sons-in-law to keep their identity safe.

From transgression to culture: The roles of female gidayu joruri performers in the male-dominant traditional performative arts

Shiho Takai (Waseda University)

Joruri is an early modern Japanese popular theatrical form that combines chanters' storytelling, shamisen music, and puppets. The chanter was particularly central to its performances; the music (gidayu) could be performed without puppets as musical concerts. Due to the ban on female performers since early seventeenth century, it developed as a male art in official theaters. However, female performers played important roles at various pivotal moments of joruri's development. In early writings, joruri's origin was closely associated with a female performer. Despite the ban, female chanters performed in unofficial settings such as yose variety shows. When the ban was lifted in the Meiji period, female chanters became a social phenomenon, especially through their physical beauty and transgressive nature. However, this sensational popularity declined following the Great Kanto Earthquake in 1923. Facing danger of extinction, female gidayu performers changed their focus to honing their skills, and established a new identity as highly-skilled formal successors of the traditional art of gidayu chanting. Since 1982, some female chanters have been designated as Living National Treasures, acknowledging their performance as important cultural heritage. With the newest Living National Treasure designated in July 2022, female gidayu performers are gradually gaining more modern-day fans.

This paper examines the history and the roles of female gidayu performers in male-dominant traditional performance arts, focusing on their origin in the seventeenth century, idolization and sensationalism in the late-nineteenth-to-early-twentieth century, and new identity as successors of cultural heritage alongside male performers, especially since 1970s. Through examining historical accounts of female performers, their visual representations (paintings and photographs), and reviews in newspapers, this paper explores how the performers' female bodies and femininity were consumed, repurposed, and reconfigured, both by the audiences/consumers and the performers themselves, and in what way we can consider modern female performers conspicuously "feminine," if at all.

Panel 9: Travel writing

Body as testimony and lens: The multisensory engagement and cultural identity in the Song-overseas travel stories

Liwen Wang (University of Bonn)

This paper mainly focuses on Gaoyan 高言, the overseas travel story documented in Qingsuogaoyi 青瑣高議, to explore the exotic experiences and the reaffirmed cultural identity demonstrated through the multisensory engagement in the Song period (960-1279). Before Xiyouji 西遊記, it was rare to see a travel narrative regard a grand tour as a series of corporeal and spiritual challenges. Instead, it mostly focused on political or religious activities such as wars, pilgrimages, or marriage alliances conducted by prominent historical figures. However, in travel stories as Gaoyan, travellers not only cross borders to the outside area which stretches from the northern pole of Hu 胡 to the southern land of Dashi-Arab 大食 but also utilize their body as the most credible and perceptible medium to present vivid information about foreign lands to mainland readers by the following three constitutions. First, the body functions as a testimony of suffering and the actuality of foreign lands through scars and diseases. Second, the body is a lens to perceive the “abnormal” environment, including weather, miasma, odours, garments, and food culture from the Sino-cultural perspective. Third, food and sex are the fundamental bodily concerns for Chinese literati that are concretely embodied in imaginative spaces such as the realm of preta 餓鬼 and the kingdom of women 女人國. The growing consciousness of “the middle kingdom 中國” in the Song period is the essence to shape the above bodily sensations, which usually implies recuperation, balance, and moderation, thus echos the Sino-barbarian dichotomy 華夷之辨 with an intimate personal narrative. My argument is besides seeking novelty, bodily experiences play an essential role in those travel stories which transform the strange world into an understandable order based on Confucius's orthodoxy.

The incredulity of the West as civilized: Revealing the White Rajah Laut in Conrad's *Almayer's Folly*

Nasrullah Ma (Academy of Malay Studies University of Malaya)

This study analyses the presence of Lingard's character as a British White West in Joseph Conrad's *Almayer's Folly*. Lingard was a British merchant who was famous as the Rajah Laut (The King of the Sea). Rajah Laut was an important position and a title for an indigenous kingdom of the Malay Archipelago before European colonialism existed. The presence of the title Rajah Laut attached to Captain Lingard in Conrad's work is in line with the work of Maritime History of AB Lopian which explains the existence of Rajah Laut in the archipelago following the appearance of European colonialism. This study employs new historicism and travel writing approach with a postcolonial perspective. The method used is a literary text research method called analytical descriptive. Data collection is performed by the close reading method by skimming through the work and citing data on the text of the work related to the research topic. Following the collection of data quotes from the work, data analysis was then carried out using a new historicism approach by looking at the historical context of the Rajah Laut discourse related to the work of *Almayer's Folly*. Having understood the historical context of Lingard as the Rajah Laut, the final step is to analyze the practice of Conrad's discourse using Carl Thompson's Travel Writing theory known as the "Revealing the Self" concept. The results of the analysis show that the Rajah Laut discourse in Conrad's *Almayer's Folly* is related to the eradication of pirates carried out by European colonialism in the Malay World. Thus, Joseph Conrad practiced Revealing the Self by placing the character of the White West, a British Merchant, Captain Lingard, as the most high-ranking character and with a civilized image of the Sulu pirate family he conquered.

Travel Writing: Eyes on the World

Ayman Elbarbary (Ohio University)

Travel writing is one of the ways to communicate and discover other cultures. Inter- cultural communication leads to building bridges of understanding among different nations and avoiding conflicts. Travel writing essentially introduces “the other” and their culture in the form of literary texts. My research is a stylistic analysis of *Resala* (922) by Ahmad Ibn Fadlan and *Travels in Arabia* (1889) by Bayard Taylor. The purpose of the research is to examine two main concepts, “otherness” and “ideology.” The research will begin with close readings of both texts to identify major content themes: death, sex, food, clothes, etc. Since the texts are available digitally, content analysis will be conducted using Nvivo. Alongside this content analysis of said themes, instances of sense impressions: sight, smell, sound, touch, and taste will also be recorded. Special attention will be paid to the source of these sense impressions and the language used to describe them. Both the content themes and the sense impressions will then be analyzed for instantiations of othering and ideology. Othering may be marked by the use of pronouns and nominalizations and the use of figurative language. The texts will be analyzed for frequency and saliency of language use. In the case of Fadlan, key instantiations of language used in the translated text will be compared to the original Arabic text. The expected results are that both writers will use their linguistic choices, sensory perceptions, and salience to represent the other’s culture positively and negatively.

Panel 10: Men and mothers

Danmei: Healing through beauty

Kamila Hladikova (Palacký University Olomouc)

Many global fans have recently fallen for the Chinese version of popular BL genre, in Chinese known as danmei 耽美 (“indulging in beauty”), in the form of “immortal swordsman fantasy” (xianxia 仙侠). The online drama series *The Untamed* (Chen qing ling 陈情令, 2019) has become a worldwide phenomenon, followed by more drama, manhua, and donghua production as well as first translations of original danmei internet literature. Through this genre young female fans, namely in societies where gender stereotypes are still present in many spheres of everyday life, enjoy the concept of “pure love” (chun’ai 纯爱) freed from gender stereotypes and pressures created by them. The intimate relationship between young male characters, represented through a “bromance”, in which the partners become “soulmates” (zhiji 知己) with deep affection and understanding of each other’s psychological needs, allows the fans to experience “pure love” without problematic sexual implications, objectification of female body and male dominance, experienced by many female fans in their real lives. Through construction of an idealized image of traditional Chinese culture and emphasizing the unconditional love between the “beautiful soulmates”, the Chinese xianxia danmei genre provides a “healing” effect through channeling the desires and frustrations perceived by young people in contemporary societies into positive fantasies of experiencing unproblematic and noncontroversial love based on mutual understanding.

This paper looks primarily at *The Untamed*’s “ugly cousin”, the once promisingly successful Chinese BL web drama series, *The Word of Honor* (Shan he ling 山河令, 2021). It was a follow up project aiming to take the advantage of the spectacular success of *The Untamed* - and it was about to reach its goal until one of the two lead actors became a target of an online backlash and was subsequently banned from Chinese internet together with all his works, including *The Word of Honor*. In my presentation I will explore various aspects of the Chinese “idol culture”, roles that celebrities and “idols” play and are expected to play in contemporary PRC, and values they convey and are expected to convey to Chinese youth. Popular culture has become an important space for Chinese authorities to sharpen their domestic soft power and even export it abroad. Youth “idols” represent a powerful tool for setting cultural and social norms, affirming national identity, and driving the aspirations of young people. Social media analysis of related content adds valuable insights into the Chinese “politics of celebrity” (Sullivan, Kehoe 2019) or “governance of/through celebrities” (Xu & Yang, 2021), a curious product of three seemingly contradictory, but potentially mutually

complementary forces, government policies and regulations, market forces, and spontaneous mass preferences.

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Flower buds of the nation and cultural globalisation: Mothers, boys, and masculinity training camps

Yanqing Wang (University of Cambridge)

In recent years, a public debate over the so-called 'boy crisis' has been heated on the Chinese mainland, as the cultural influence of China's East Asian neighbours, particularly Korean popular culture, has been prominent. The fashioning patterns of masculinity influenced by these 'foreign cultures' triggered the nerve of Chinese parents and paranoid nationalists. To restore and re-cultivate the 'endangered masculinity', some Chinese parents take harsh measures. This research analyses the reproduction of hegemonic masculinity and China's local response to 'cultural globalisation' by focusing on a particular Beijing-based masculinity training camp (Bense Nan'er Julebu) and its cultural-political environment. To investigate this phenomenon amidst the pandemic, a magpie methodology is adopted to craft an interdisciplinary approach. While it is ineluctably encumbered by COVID-19, this magpie methodology gathers and produces important knowledge on the subject by delineating the images of 'ideal men' in the promotional material of masculinity training camps in Beijing; situating this image in the wider context offered by analysing the public policy; interviewing people related to or participating in the camps. The research examines the role of the camp in the context of cultural globalisation, nationalism, and educational reform. It gives an account of how a culturally nationalistic version of hegemonic masculinity is reproduced, through the anxieties of mothers, through the stylized repetition of physical acts in sports and through a competitive homosocial environment. In addition, this research also explores the role that women play in the reproduction of hegemonic masculinity. Therefore, this study offers key insights from the Chinese mainland into, what Judith Butler (2021) described as 'anti-gender ideology', the global conservative backlash against gender equality and wellbeing.

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Revalorising motherhood: Urban middle-class women's interpretations of ideal mothers and housewifisation in China

Xiaowan Cang (University of Oxford)

Middle-class mothers are the core director of childcare, empowered with institutionalised symbolic and moral resources and their active learning of 'scientific' child-rearing knowledge to ensure authority in China. Because of globally increasing standards of parenthood, the rising neoliberal self-choice and self-responsibility narratives for success and class anxiety, and the vacuum of public child-rearing resources in China, motherhood is refined in an 'involution' process requiring women to return home, outsource care and purchase education. This child-rearing strategy is a response to the decade-long One-Child Policy, shaped in a framework of women's dual working roles given their high labour participation rate and societal expectations for them to be a 'virtuous wife and a good mother'. Privatisation that engenders the gendered division of labour and housewifisation trend and the socialist legacy of women performing productive labour coexist in late-socialist China and created multiple demands and expectations of mothers.

Based on 86 interviews with middle-class women in China, this research explores what is the image of a 'good mother' for them and how it influences their perceptions of housewives who return home after childbearing. It finds that traditional gender beliefs of emphasised femininity and emotionality conspire with neoliberal self-enterprising spirits that highlight work ethics and values in the public domain to regulate women's perceptions and understanding of good mothering and keep criticising and disciplining themselves. It exerts double binds and standards on women as their understanding of motherhood involves both economic independence and traditional gender roles. By responsiblising and self-disciplining individuals, the ideal motherhood ideology has become a neoliberal subjectivity-making technology of surveillance and dominance that monitors and oppresses women in the discursive and affective regime and gendered social practices. It also intertwines with their various attitudes towards housewives: respect, desire and despise.

Panel 11: Discourses and identities



A new version of Sinophobia? Discursive construction of 'wolf warrior diplomacy' on Twitter since 2017

Yiqin Huang (King's College London)
Zhuo Chen (King's College London)

'Wolf warrior diplomacy' has been widely used to describe China's current diplomatic strategy as nationalist, assertive and aggressive. This term became popular after the release of a Chinese movie 'Wolf Warrior II' in July 2017, in which the Chinese veterans show China's commitment to protecting its overseas national interests. Through conducting corpus-assisted discourse analysis, this study aims to explore how the discussion of 'wolf warrior diplomacy' has been constructed on Twitter. It shows that four themes emerge regarding 'wolf warrior diplomacy', namely movie commentary, politicians, specific topics, and the definition of 'wolf warrior diplomacy'. According to the dataset of geographic location, this term was mainly used in US and its alliance states, and China, which reflects the tensions in Sino-US relations. The network analysis shows the confrontation of discourse power between China and western countries. However, it also presents the diversity of individual identities in cyber politics, who contribute to discursive construction of the 'wolf warrior diplomacy' on Twitter.

This paper argues that it is significant to take a perspective beyond dichotomy to explore the interplay between identity construction and international relations. This research also showcased China's response from both governmental and societal levels, which will fathom future research on China's agenda setting capability on western social media.

Inundating or absorbed? Textual analysis of media discourse on loanwords and Japanese identity

Naoko Hosokawa (University of Tokyo)

The main objective of this paper is to explore the relationship between language and identity through an analysis of public attitudes towards foreign loanwords in contemporary Japanese society. In particular, the paper uncovers the process by which language is conceived of as a symbol of national identity by examining an animated newspaper controversy over the use of foreign loanwords, the increasing use of which has been a highly controversial topic. While some see loanwords as a positive sign of internationalisation, many others consider them a source of linguistic corruption. Why does loanwords debate attract so much public attention? By criticising or praising the use of loanwords, what values are promoted by participants in this discussion? Grappling with these questions, and employing the framework of media textual analysis, the paper scrutinises contemporary Japanese discourse on loanwords. It places a particular focus on recurrent wordings and metaphors found in the news media, including 'inundation by gairaigo' – employed often to criticise the use of loanwords – and 'absorption of gairaigo' – employed typically to praise it. The paper concludes that the fierce debate over the use of loanwords can be understood as a particular manifestation of the ongoing (re-)negotiation of Japanese national identity. Herein, both sides of the debate are rooted in a desire to establish specific understandings of Japaneseness in reference to the otherness loanwords symbolise. Proponents and opponents of gairaigo alike thus are highly reliant upon an imagined national consciousness in their discussion of language. Loanwords represent a foreignness, or otherness, felt within Japanese society. The debate over the use of loanwords can thus be understood as part of the wider question of national identity and the construction of the 'Other'.

Features of the national linguosemiotic conceptual identity of Chinese writing system (on the example of the dictionary "Shuo wen jie zi")

Natalia Terekhova (Irkutsk State University)

The work presents the historical background and philological overview of the significant facts of the creation and development of approaches, principles and interpretations of one of the most significant and ancient sources of the Chinese writing - "Shuo wen jie zi" dictionary in the modern studies. The characteristics of the approaches to the analysis of the Chinese writing system of Han era, specifically the model of six categories, of Chinese characters by the contemporary scholars of the national Chinese (Li Xiaoding 李孝定, Ma Xulun 馬敘倫) European (P. L-M. Serruys, Ch. Harbsmeier, F. Bottero, D. Uher) and Russian Schools (Yu.V. Bunakov, I.M. Oshanin, A.M. Karapetsyants, A.F. Kondrashevsky, V.F. Resanenko, O.M. Gotlib) are provided. The given overview allowed to point out the authors' key ideas, the vectors of their development, either opposing or complementing each other, the peculiarities of the development of the national scientific schools of the theory of Chinese writing. The critical analysis of Chinese grammatological tradition and interpretations of linguistic typology of Chinese writing signs in the aspects of semiotics, etymology, cognitive linguistics, logics, theory of nomination and ontology gives the author an opportunity to examine the process of formation of linguo-semiotical identity of Chinese writing system under the conditions of cognitive obtaining and exploring of sacred, state, scientific and everyday experience of Han era. The determination of the inner order and matrix dominants of Chinese linguo-semiotic paradigm has revealed the Chinese philosophical-cultural schemes, the forms of Chinese scientific thinking and onto-logics which underlies the dictionary "Shuo wen jie zi", Chinese writing system and culture of thinking.

Panel 12: Names and gender

This panel brings together two studies exploring the recent phenomenon of *chūseitekina namae* (gender-neutral names), or *jendāresu nēmu* (genderless names) in Japanese society. The first study addresses the issue of defining gender-neutral names in the context of contemporary Japanese naming practices and provides a linguistic description of names that are given to both sexes. The second study views the phenomenon of gender-neutral names from the perspective of cross-generational differences.

Is Sakura a gender-neutral name? Linguistic characteristics of recent Japanese names given to both sexes

Ivona Barešová (Palacký University Olomouc)
Tereza Nakaya (Palacký University Olomouc)

A growing emphasis on each child's individuality and unique personality in the last several decades has been observed in various areas of life, including name selection (e.g., Satō, 2007; Kobayashi, 2009; Makino, 2012). Contemporary Japanese names are characterized by a great variety of sound and structure patterns, pairing novel combinations of Chinese characters with uncommon pronunciations (Ogihara et al., 2015), and increasingly lacking gender-distinctive features in their phonological and/or graphic form or displaying features originally associated with the opposite sex. This recent phenomenon of *chūseitekina namae* (gender-neutral names), or *jendāresu nēmu* (genderless names), has been discussed in newspaper articles, TV documentaries, and baby names websites commenting on the most popular names for that particular year. Although most Japanese names are gender-specific, there is mounting evidence that some parents seek more gender-neutral names for their children (Barešová, 2019).

The present study is part of a larger project investigating current trends in Japanese names with respect to gender, focusing on recent names bestowed upon both sexes, the underlying motivations for their selection, and the perceptions of such names. This study aims to provide a comprehensive insight into the origin and nature of these names based on a linguistic analysis of 251 unique phonological forms and 319 unique graphic forms of names bestowed upon both boys and girls born between 2008 and 2021. These were identified among 14,800 names collected from the web platform *Bebī karendā* (and its older versions), together with short stories about their selection. The paper also addresses the issue of defining gender-neutral names in the context of contemporary Japanese naming practices.

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Gender-neutral names across generations: Differences between Japanese children's and parents' names

Giancarla Unser-Schutz (Rissho University)

Japanese personal names are going through extreme change (Kobayashi, 2009; Ogiwara et al., 2015), and it has been suggested that names are becoming more gender-neutral (Satō, 2007; Jugaku, 1990). Reporting on naming data for children and parents extracted from municipal newsletters across Japan, this paper focuses on the potential rise of gender-neutral names as a generational issue: If names are becoming more gender-neutral, is that because there are fewer differences between girls' and boys' names than previously, or are current girls' and boys' names still gendered, but in ways that make them distinct from prior generations?

Comparing children's and parents' names confirms that recent children's names are dissimilar from prior generations, both phonologically and in their graphic forms. Comparatively more unique phonological forms were used as both girls' and boys' names than for both mothers' and fathers' names. Children's names also used a higher number of unique Chinese characters than parents' names, and approximately one third of those Chinese characters used in children's names were used for both genders. However, very few full graphic forms of names were used for both girls' and boys'.

The data appears to suggest that gender-neutral phonological forms are increasing, and that parents are calling upon a large shared base of Chinese characters to build names. At the same time, the scarcity of gender-neutral names fully matched across graphic and phonological forms suggests that when viewed as a whole, Japanese children's names continue to be generally gendered: They sometimes sound the same, and share some characteristics, but as a whole, girls' and boys' names look different. This may in part be explained by reference to the differing social roles of phonological and graphic forms, especially in the Japanese context.

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Panel 13: Sexuality and gender relations and identities

Fantasy space/place and gender relations in Japanese pornographic anime

Kristina Barancovaitė Skindaravičienė (Vytautas Magnus University)

Despite accusations of being harmful, dangerous or pedophilic (Galbraith, Bauwens-Sugimoto 2021), during the last decades Japanese pornographic comics (hentai manga/ eromanga) and pornographic animation (hentai anime) have gained enormous popularity on an international scale, thus becoming a significant visual medium that represents contemporary Japanese popular culture, images of femininity and masculinity, as well as perception of gendered power relations. The use of space in such gendered and sexuality loaded genre as hentai anime is an important implication for the understanding of gender role perceptions in a particular society, because space can be understood in terms of how men and women are allowed to use it (Milestone and Meyer, 2012). Therefore, the present paper focuses on the analysis of means for creating space/ place environment and how these fantasy places are used to represent or emphasize gender relations in hentai anime of fantasy/ isekai („other world“) subgenre. The use of space/ place in this category of hentai anime is especially significant for investigating the perception of gender relations, because it does not limit itself with the portrayal of the physical world, but creates a multi-sided spatial ‚reality‘ by converging several possible worlds (comp. Steinberg 2018).

The paper discusses construction of space/ place and its significance for the portrayal of imagined gender relations in Japanese pornographic ‚fantasy‘ / ‚isekai‘ anime by using a semiotic approach. Analysis addresses the spatial dichotomies used in three representative hentai anime mini-series (Anata dake konbanwa (2009-2011), Kuroinu: Kedakaki Seijo wa Hakudaku ni Somaru (2012-2018), Isekai Harem Monogatari (2020)), such as Japanese-foreign, realistic-fantastic, urban-nature, interior- exterior, as well as the usage of light, colors and objects, that serve as signifiers of femininity and masculinity.

Massage: A study of slipperiness of gender or sex identity in the Kāmasūtra

Sukhdev Singh (National Institute of Technology Patna)
Miranda Das (Patna Women's College)

In the Kāmasūtra, one finds references of massage in two contexts: one, as part of Nāgaraka's daily routine and body care or grooming and personal hygiene, he is instructed to bathe every day and have his entire body massaged with oil every second day; two, when he affords the services of the *ṭṭīyāprakṛti*, or the third gender. It has two types, namely, *strīrūpiṇī*, who dresses, converses, and gestures like females, and s/he is comely, coquettish, soft, timid, naïve, impatient, and modest; and *puruṣarūpiṇī*, who is not mild and simple-minded, does not dress, speak, and gesticulate like females, and s/he does not reveal her/his latent wish for the male contact.

The proposed paper's focus will be the *puruṣarūpiṇī* person. If viewed from our vantage point, s/he signifies slipperiness of gender or sex identity. The slipperiness of gender or sex identity might be a hallmark of the Kāmasūtra. It is visible in the instances of the Nāgaraka (whose day begins with defaecation, cleaning of teeth, applying sandalwood ointment on body, using rouge and wax, shaving facial, pubic, and armpit hair, and looking at his face in the mirror) and his female counterpart (who takes on the male role when she tops him in the act of sex). The *puruṣarūpiṇī* person might be viewed as one of the earliest examples of a service provider, that is, s/he is a professional masseur or masseuse in the Kāmasūtra. The slipperiness of gender or sex identity that s/he signifies is intensified through the act of massage that is provided to her/his customers amongst whom the Nāgaraka might be the prime.

Massage is an activity that entails oils, lotions, unguents, and perfumes, which create slipperiness between the hands and arms of the masseur or masseuse and different parts of body of the one who wants to be massaged. The paper proposes that this oily, fragrant slipperiness not only signifies the slipperiness of the *puruṣarūpiṇī*'s gender or sex identity, but it also induces the Nāgaraka, in whom the slipperiness is already reflected above, to further slip through the rigidity of gender or sex identity.

The key to the slipperiness of gender or sex identity lies in the meaning of *kāma*, which is a tendency that originates in the mind and heart, but it is still rooted in the soul; and it is also natural ability of the human senses that leads to generation and realisation of pleasure when two parts of body interrelate, for instance, the hands and arms of the *puruṣarūpiṇī* person make a contact with different parts of the Nāgaraka's body. This is precisely the experience that is generated through the act of massage which the Nāgaraka affords at the cost of surrendering his body to the *puruṣarūpiṇī* person.

In short, the paper proposes that the interplay between the *puruṣarūpiṇī* person and the Nāgaraka in the act of massage slips them through the rigid gender or sex identity and thereby they become malleable and fluid as they gain experience of *kāma*.

Perversion or submissiveness? Examples of unusual sexual practices in the late Ming dynasty novel Jin ping mei or The plum in the golden vase

Ondřej Vicher (Palacký University Olomouc)

The classic Chinese Ming dynasty novel Jin Ping Mei (金瓶梅, c. 1617, ENG: The Plum in the Golden Vase) contains many sexual passages. One could consider many of these sexual scenes kinky or perverse, and their lewdness largely contributed to the infamy of Jin Ping Mei being regarded as an obscene book. These scenes include unusual sexual practices ranging from masochism, urophilia, anal sex, voyeurism, fetishism, and other depravities. Such scenes were included in the narrative by the author for various reasons: to point out the depravity of individuals and contemporary society as a whole, to accentuate the status and submissiveness of women in late Ming society, and to emphasize their art of exchange of sex for benefits, goods, objects and favors (as was already pointed out by many, see Carlitz, 1984; Ding, 2002; Dauncey, 2003; McMahon, 2019; Plaks, 1987; Satyendra, 1993; Zhang, 1986). The submissiveness of certain female characters often leads them to consent to indulge in the perverse sexual caprices of their master; however, there are also examples of unusual sexual appetites of certain female characters in scenes that do not indicate any level of their apparent submissiveness. This contribution introduces cases of various sexual practices, trying to identify the fine line between submissiveness and perversion, or their mutual interconnection, all with regard to the general narrative of the novel, complicated characteristics, and background of female protagonists and possible hidden motivations for their behavior.

Panel 14: Embodying corporeal politics in East Asia: Dancing and moving bodies

The panel focuses on East Asian dance studies and performing arts analysis. Through discussing Chinese mainland and Japanese dance works, and Hong Kong dance curriculum, the panel aims to contextualize the embodiment, identities, and political dynamic in Asian dance and performing arts in general. The entanglement, objecthood, affect fluidity, precarity, exhaustion, multiculturalism, and globalization in the papers enable contemporary East Asian identity to emerge in the dancing and moving bodies.

Tracing objecthood in Eiko Otake's performance

Menghang Wu (Ohio State University)

In this research, I discuss the environment as media by analyzing Eiko Otake's performing objects in three performance pieces. In this paper, I ask how is Eiko Otake performing objects? Second, how do performing objects expand the understanding environment as media? Third, what are the philosophical and political possibilities that can generate from performing objects? Finally, how do performing objects build up the intertextuality between environment as media and body as media? I employ close reading and choreographic analysis for the methodologies. For the theoretical framework, I deploy theories of John Durham Peters, Andre Lepecki, Uri McMillan, Jean Luc Nancy, Anna Tsing, and Bill Brown. For my research, I argue Otake's performing objects offer a new relationality between subjects and objects: Otake applies environments and objects as media. Through contacting the objects performers can transform their body and presence into the medium and embody the metaphorical meaning. Based on my analysis, I argue that performing objects can also provide opportunities to understand the human body as an object in Otake's performance. Understanding the human body as an object is not simply an objectification or complete removal of agency, but rather refers to the complex agency and withdrawal of the human being. To conclude, performing objecthood is emancipation for minoritarian subjects.

Desublimating the “Character type”: Aesthetics and affect of Xiwang (1980)

Yao Xu (Temple University)

Xiwang, or Hope (1980) was a modern dance work premiered in 1980 by Wang Tianbao and Hua Chao, two choreographers from the Nanjing Frontier Song and Dance Troupe in China. Created in the historical conjuncture at the beginning of the Chinese New Era (1979-1989), Xiwang engendered clashing perceptions in the audience in the 1980s. Although the opponents of Xiwang believed that the work was unsuccessful because the work’s abstraction was considered a capitalist “spiritual contamination” of Chinese dance’s socialist legacy, its advocates argued that the work’s use of abstraction was able to create a “relatable feeling for hundreds of Chinese people” (Cun 1981, 19). I suggest these clashing views reflect a cultural anxiety prevalent in the post-Cultural Revolution China. Through closely examining Xiwang’s choreographic strategies, I argue Xiwang draws upon socialist realist aesthetic conventions while also challenging and reconfiguring these conventions through a choreographic strategy I call the “desublimation of the ‘character type,’” where the post-cultural revolution dancing subject is intentionally not “lofty, noble, and perfect.” Instead, dancer’s laboring, struggling, and paining body offers a corporeal site for the audience to connect to and reflect on the immediate history of the Cultural Revolution.

Performing precarity: Women's exhausted and risk-taking physicality in Gu Jiani's Exit

Yujie Chen (Ohio State University)

In the Chinese contemporary dance scene, a particularly ubiquitous practice on the concert stage is to risk women's bodies by pushing them to extreme conditions. The engendering factors behind this act are multifaceted and individualized; so are the political representations and social effects. However, the saturated neoliberal logic and gendering discourse are essential in forming this limit-stretching physicality on stage. In this paper, I examine female subjectivity in the face of neoliberalism, state discipline, and re-gendering through a case study of Gu Jiani, an independent Chinese female choreographer/dancer who jeopardizes and exhausts female bodies in her work *Exit* (2016). I see dancers' bodily exhaustion and risk-taking acts in *Exit* as embodied conditions that reflect their precarious lived experiences. I seek to show how global-oriented neoliberal dance economies, domestic state-led virtuoso demands, and the market-driven re-gendering discourse have pushed dancers to their bodily limits. I argue that by performing precarity, Gu Jiani and her dancers have managed to forge physical economics where they negotiate their identity through networking outside of state affiliation and achieve corporeal self-sovereignty despite the ingrained hierarchy. Moreover, by inserting androgynous physicality that recalls the socialist ideal of gender equality and by making visible women's labor, Gu Jiani and her dancers challenge the constricted conception of womanhood brought by the market-centered global capitalism.

Educating the multicultural and the global: Dance curriculum at the Hong Kong for Performing Arts

Ellen Gerdes (Temple University)

This presentation explores the dance curriculum at the Hong Kong Academy for Performing Arts as it relates to multiple structures of power: British Colonialism, US Cultural Imperialism, and Chinese Hegemony. I trace the history of this curriculum that requires all dance students to study Chinese dance forms, Western modern/contemporary dance, and ballet, and outline its relationship to the professionalization of dance in Hong Kong in the 1980s. In regards to Hong Kong after the shift of power in 1997 and the erosion of “one country, two systems,” I analyze how the institution has choreographed curriculum that places these three genres in each dancing body. The academy, I argue, embraces the Chineseness of “one country” while taking “two systems” as a proposal for multiculturalism and an affirmation of Hong Kong’s participation in global neoliberalism. With the legacy of British influence, the promotional materials and commencement lectures at the academy tout East-meets-West rhetoric while maintaining colonialist Eurocentric bias. The curriculum and conservatory approach of the academy train students to be technically and culturally versatile, thus cultivating what dance scholar Susan Foster terms “bodies-for-hire” that can mold themselves to multiple genres and choreographers, even globally. At the same time that the academy prepares its students to function for global export after graduation, there are also ways in which the students find avenues for agency, such as creating choreography that mocks Chinese folk dance pedagogy’s insistence on gendered movement distinctions, or by leading their own action research studies on local Hong Kong dance.

Panel 15: Conceptualization of gender, heroes and heroines

Conceptualisations of gender (and) identities in early Chinese medical literature: The Taichan shu 胎產書

Anna Lisa Beck (Université libre de Bruxelles)

The Taichan shu (Writings on the Generation of the Foetus) was excavated from Mawangdui in 1972 and is one of the earliest Chinese medical texts preserved today. Originally penned in the second century BCE, it deals with gynaecology and childbirth. Its contents have already been summarised and located in the context of other medical literature, but I herein investigate how it describes the relationship between humankind and the environment, especially regarding the sex of the unborn child. Albeit brief, the information this text provides is abundant, though its depths must be identified by referencing other sources from early China.

The Shennong bencao jing (The Divine Farmer's Materia Medica) facilitates understanding recurring themes pervading medical recipes and their ingredients. Additionally, discourse on Yin and Yang and other foundations of Chinese cosmology provides further insight into the complexity of the Taichan shu. This approach based on close-reading and cross-referencing various sources provides compelling findings which enrich previous discussions on the contents of this particular text and its contemporaries.

This project concludes that the human body and the gender(s) it may represent as are rooted in great complexity. The Taichan shu itself names various factors including nutrition, clothing, and activities. However, these aspects prove to be far more profound when related to other sources. In addition to the more superficial factors at play, casual readers and researchers alike now find themselves confronted with the cosmological facets of time, space, and the stars. In doing so, this project familiarises readers with the bodies of both birthing parent and child, and some methods intended to modify and literally “en-gender” life. Beyond that, it reignites previous discussions from Chinese studies and reintroduces us to a long-neglected text.

Heroes and heroines: Gender dichotomy in early Chinese mythology

Valente Lee (School of Chinese, University of Hong Kong)

This paper discusses the connection between gender and mythmaking as seen in early Chinese mythology and historiography, primarily from 4th century B.C.E. to 2nd century C.E., and is drawn upon arrays of texts surrounding prominent mythic or pseudo-historical figures including Huang Di, Yu the Great, Hou Ji, Fu Xi, Nü Wa, Xi He and Chang Xi etc. It is observed that the division of roles between genders in early historiography and mythology has a recurring pattern: male heroized actors are invariably celebrated for the creation of the state, social order and agriculture, as well as important inventions that laid the foundation for civilizations; while the roles of creating the cosmos and humankind are invariably ascribed to female actors. Such a pattern is manifested also in cases that the attributes of a mythic figure in one mythological tradition were modified or recreated in another. For example, when Xi He, portrayed as the mother of ten suns in one tradition, was remade as the creator of the calendar in the “Yao dian” of the Shang shu, her gender was accordingly transformed from female to male. I argue that such a pattern was due to the stereotyped notion that man is the fountainhead of society whilst woman is the fountainhead of nature. Therefore, changes in a figure’s attributes were sometimes followed by the reversal of its gender, so that the re-making of the character could be adapted to the common gender-role stereotype based on the “man-society” and “woman-nature” associations. I argue that the representation of the males’ role was primarily driven by the social impulse to legitimate and sustain the patriarchal structure, whereas the representation of the females’ role was grounded in the notion of association between femininity, maternity, fertility and reproductivity. While the making of male figures and their stories was of profound social significance and functions, the making of female figures and their stories was a natural, logical extension of the ancient Chinese cosmological, naturalistic views.

Big bad wolf: Masculinity and heroes in modern Uyghur literature

Michal Zelcer-Lavid (Bar-Ilan University)

Men were always the pillar stone of the Uyghur family and society and the core of Xinjiang's cultural and economic system. The shifting powers within the Uyghur society and the rise of Uyghur women weakened the traditional role of Uyghur men. In the daily reality of Xinjiang, the Uyghur men are discriminated against in employment, education, housing, and political representation by the Han (Chinese) majority. This inferiority led to the preservation and emphasis on physical masculine traits as an ethnonational symbol aiming to represent Han men as "feminine" and "weak" compared with the "masculine" Uyghur men.

Uyghur masculinity is defiance against the attempt to represent ethnic minorities in China as inferior, primitive, feminine, and exotic, thus depicting the Han as superior, modern, and dominant. I suggest defining the representation of Uyghur masculinity as "imagined hegemony" as a paraphrase on Benedict Anderson's concept, "imagined community." Although this representation of masculinity is an attempt to reclaim their hegemony, it nevertheless reflects the declining status of Uyghur manhood. The complexity of this issue is reflected in contemporary Uyghur literature.

This paper is based on literary works, written mainly in the 90s and early 2000s by famous authors such as Memtimin Hoshur and Muhemmed Baghrash, depicting the struggle of the Uyghur men to retain their position. The diminishing image of Uyghur masculinity is recovered by the role of historical and mythical heroes in modern Uyghur literature. Heroes, such as Oghuz Khan and Chin Timor, have become models of courage and manhood and serve as a reminder of the glorious Uyghur past.

The changing image of Nüxia (女侠, female warrior) in “Dragon Gate” films

Lin Feng (University of Leicester)

Whereas the Hollywood cinema only started to celebrate the image of fierce women, action heroines, and female warriors back to the 1980s, Chinese cinema’s fascination of nüxia (female warrior, female chivalry) could be traced well back to the beginning of its history. As one of the longest standing film genres in Chinese cinema, martial arts films carry the heritage from Chinese popular literary depiction and theatrical performance of transgressive women who challenge the patriarchal conservatism that has confined women to domestic space. However, I argue that nüxia’s image in Chinese martial arts films offers more than just a social contest of women’s social space or gender liberty. In this paper, I will take three “Dragon Gate” films, i.e. *Dragon Gate Inn* (dir. King Hu, 1967), *New Dragon Gate Inn* (dir. Raymond Lee, 1992), *The Flying Swords of Dragon Gate* (dir. Tsui Hark, 2011), as a case study to examine the shifting image of nüxia over the past fifty years. Respectively covering a period when Hong Kong cinema diverges from, transited across, and converged into mainland China-oriented popular screen culture, these three films vividly illustrated that the cinematic portrayal of nüxia’s gender image and their sexuality is also an integral part of the political imagination of China’s national identity.

Panel 16: Spirituality, rituals, and social identities



Performing onmyōdō magic in ancient Japan: Human-shaped ritual objects associated with onmyōji spells

Marianna Lázár (Károli Gáspár University)

Every religious or magical practice - across culture, faith and era - has a tradition of artifacts used in ritual ceremony and prayer. Ritual artifacts associated with curses (呪詛), purification rites (祓い), prayers (祈願), divination rituals related to daily life (占筮, 地相, 方違) etc. were often used by onmyōji (陰陽師) or "yin-yang masters" in ancient Japan. From about the start of the eighth century, and especially from the Heian period (794-1185), they could formally perform several rituals, casting spells through the usage of peculiar looking paper/wood/leaves/grass/straw/metal talismans.

In this paper, based on archaeological finds and historical records, I will examine human-shaped, doll-like charms (形代, 人形) and ritual vessels decorated with a human face (人面墨書土器). Furthermore, I will introduce evidence and ideas about how these ritual objects were used to transfer one's impurity to the object or lay a curse on someone to suffer a fatal harm (such as death or a serious illness).

Spiritual identities: Performativity within mediumship in Dao Mau, worshipping the Mother Goddess and the practice of Hau Dong

Sheba Saeed (RMIT University Vietnam)

Dao Mau, the worship of the Mother Goddess religion, a religion established in 16th century Vietnam which worships women has been noted as being first founded as an alternative to Confucianism to preserve Vietnamese identity. It became a protected religion in December 2016 by UNESCO as part of the intangible cultural heritage. Worshipping of the Mother Goddesses includes a number of elements that encompass the ritual, cultural and spiritual. Hau Dong is a practice termed trance mediumship. With regards to the choice of a spirit medium, the religion embraces people of all genders and extends to non-binary genders. Whether the spirit medium, the Dong Co, is female, male or non-binary, the role is one that is revered as followers seek a connection with the Mother Goddess via this important mediumship.

This paper will explore the socio-cultural and religious practice of the trance ritual Hau Dong, with regards to it's background, increasing significance and will provide an analysis of the spiritual identities of the mediums that arise from it.

The construction of social identity in Eastern Zhou rich female burials

Min Lin (University of Cambridge)

Historian argues that 'gender is a primary way of signifying relationships of power. Changes in the organization of social relationships always correspond to changes in representations of power'. The study of gender relations and the construction of the social identity of women in the formative period poses an exciting challenge because this period often witnesses drastic socio-political changes that manifest in the shift of the social organization of gender.

Eastern Zhou was regarded as a formative period in China that inspired enduring debates on socio-political development. However, while some scholars have identified the relationship between socio-political change in the Eastern Zhou period and the coincided changes in female burial custom, their discussion remains brief. Focusing on the Shangma Cemetery dated mainly to the Spring and Autumn period, my research's primary purpose is to analyse how women's social identity is constructed in the mortuary sphere and how such construction changes according to socio-historical development and influences it in turn. Moreover, the study of men's social identity is crucial as it avoids studying women in isolation but examines how gender negotiation contributes to the construction of social identity.

I intend to include all aspects of material traces in my analysis by developing a robust analytical framework consisting of three layers. The first layer examines the corporeality of the deceased, modified by bodily decorations. The second level retraces the itineraries of the material assemblage from tombs. The third level of analysis re-enact the somatic experience of funerary ritual and understand the negotiation of social relations during these collective activities. By comparing the trajectories in the change of male and female identity, one can tease out how such identities affected and were affected by the broader socio-political development

Identity, agency and Confucian rituals: the concept of striving games as a heuristic device for reading Analects 17.21.

Martyna Świątczak Borowy (University of Warsaw)

There are two substantial questions concerning the li (rituals) in the Analects: (1) systemic stability and (2) cohesion within and across ritual guidances. Rituals need to be stable across time to be socially intelligible. How can they be modified without the danger of dissipating their (transformative) power? Moreover, how to make sense of the incoherent behavioral and ritual guidances in the Analects?

Analects 17.21 and the issue of the three-year mourning period is a good exemplification of this problem. Although Eno (2015) suggests that the paragraph as a whole might just not be very coherent or convincing, I believe that there is a way of providing a potent interpretative framework, rendering the Analects 17.21 more cogent and providing an alternative answer to the question of how rituals can be modified without losing their intelligibility and effectiveness.

The proposed framework posits applying the concept of striving games as a heuristic device enabling us to explore rituals as means of constructing, performing, and experiencing diverse identities. To play a striving game is to voluntarily take on unnecessary obstacles for the sake of making possible the experience of struggling against them (Nguyen 2020). Striving games are characterized by properties such as inverted motivational structure, immersion in temporality, or esthetic experience of harmony. Most importantly, they presuppose taking on disposable ends and serve as libraries of agencies, enabling us to try on distinct forms of agencies.

As such, they are means for building, developing, and extending agency, ultimately redefining the scope and content of our core, lasting identity. Different modes of agencies are not completely separated chronologically, but function as simultaneous layers. The ability to adopt practical identities other than our core one and “switch” between them, might offer a better explanation of some apparent inconsistencies in Confucian ritual guidance.

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Panel 17: Women artists

The spectacle of pain. Self-harm, endurance and sufferance in the work of women artists in 21st century People's Republic of China

Monica Merlin (Virginia Commonwealth University)

The history of performance art reveals the multiple ways in which the lived body becomes a place of individual and collective conflict and pain. Since the 1970s physical endurance and self-harm have been used by women artists to empower/disempower and engender their body and subjectivity in response to specific cultural local backdrops as well as global concerns. In the People's Republic of China performance art was predominantly enacted by male artists in 20th century and the high moment has been conventionally attributed to the performance acts of the Beijing East Village (Dongcun) in the early-mid 1990s. Women artists have started to use their body as artistic medium mostly after 2001. Since then some have employed self-harm and sufferance as main conceptual and experiential drivers of their performance work.

Performance is a fringe of contemporary art in mainland China. Whether enacted in front of a large audience in a gallery or public space or within a more intimate studio setting, whether photographed or videoed, the politics of self-harm and the spectacle of pain manifest the complex entanglements between gender(ed) expressions and the wider cultural, social and political milieu. The paper proposes to use theories around performance art, gender, the body and pain through a feminist lens in order to analyse and interpret the visual and conceptual elements of works by selected Chinese women artists. The paper discusses art by He Chengyao (b.1964), Sun Shaokun (1980-2016) and Chen Zhe (b. 1989) as they engage/d with self-harm, endurance and sufferance; these are interpreted as tools of self-expression, resistance and protest beyond some of the common frameworks used for the analysis of performance art. Through the interpretation of their work the paper will contribute to further complicate the understanding of gender, body and art in the cultural ecology of 21st century PRC.

Bodies, gender, identities in Japanese female photography: The work of Ishiuchi Miyako and Yanagi Miwa

Federica Cavazzuti (University of Turin)

The paper proposed for the 2022 ACAS Conference focuses on two Japanese female photographers that address the concepts of “Bodies, Gender, Identities” with different approaches through their art. Two important exhibitions, held respectively in 2005 and 2009 at the Japan pavilion of the prestigious Venice Art Biennale, provide the starting point for this analysis. Both presentations showcased major artworks made by the photographers in the past decades, therefore, through a close examination of these pieces, the paper aims to highlight how Ishiuchi and Yanagi proposed challenging views of the female body, defying gender roles with a variety of different outcomes as well as highlighting the painful experiences endured by most women. Crucial elements for both artists are also the taboos surrounding female aging, in opposition to the beauty myth, as well as reflections on life and death.

In Japan, the photographic practice was of total male predominance until very recent decades. This was due to clichés surrounding women, believed not to be the “ideal” users for any technical equipment, a stereotype that limited their relationship with cameras only to the passive roles of models and viewers – rather than makers – of the images. A female authorship in photography started becoming a mediatic and widespread phenomenon in Japan only towards the end of the last century when several female photographers emerged on the artistic scene. Ishiuchi and Yanagi provide eye-opening examples of how these photographers have been attempting to challenge the gender roles in their country.

The concept for the paper originated from a research on Japanese women artists and their representation in international venues, which was developed at the ASAC Archives of the Art Biennale in Venice, Italy, and conducted between January and June 2022.

Postsocialist biopolitics and gender in the reception of performance art from China

Giorgio Strafella (Palacký University Olomouc)

Daria Berg (University of St. Gallen)

Body art (shenti yishu, or routi yishu) represents one way in which the corporeal assumes a new centrality in China's post-1978 avant-garde and popular culture, both as a re-appropriated territory of self-expression and an alienated object of consumption and surveillance. This study defines body art as a type of performance art that involves the use of the artist's body as the primary material of their artistic creation and the performance of actions of cruelty, modification and endangerment on their body. Through an analysis of the reception of this cultural phenomenon by established art critics, bloggers, and party-state authorities, this study argues that its language encapsulates the postsocialist condition in Reform Era China, particularly since the 1990s, as the country witnessed the collapse of totalising narratives of modernity—both revolutionary (socialist) and reformist. By focussing on the critical reception in China of an artwork by woman artist Zhao Yue (b. 1981), this study reveals the role that categories like gender, social order and national identity play in the interpretation of this unorthodox artistic language. As the debate generated by Zhao Yue's performance ties her body to specific gender and national identities, it highlights the 'traditional' gendered expectations that shape postsocialist biopolitics and cultural discourse. This study thus shows how the controversial nature of body art leads critics and audiences alike to ask some of the key questions that animate intellectual life in today's China.

Women auteurs as method: Interpretation and representation of Chinese independent cinema in European film festivals

Xiang Fan (Goldsmiths University of London)

While the twenty-first century saw the emergence of new feminist cinema, particularly in the West, and its negotiation of a transgenerational feminist (film) history within a reflexive awareness of the interruption and re-vision of feminisms (Mayer, 2016), some film festivals have sought to facilitate women's cinema, encourage women's participation in the expansion of film education, and forge cultural networks with local, regional and international film movements (White, 2015). This paper explores the ways in which European film festivals have used Chinese independent women filmmakers' feminine/feminist perspectives and their stands of being independent from the Chinese state to define authorship and to facilitate the production and circulation of their works, which integrates the women auteurs into a global network of world cinema and feminist film community.

I will use women auteurs as method to analyse how the festivals open up a public sphere for women's cinema based on their own geopolitical interests in relation to gender and feminism, social change and world film culture in which to produce knowledge and re-imagine China. My methods are built on Kuan-Hsing Chen's (2010) critical proposition of Asia as Method that challenges existing Euro-American-centred knowledge structure by foregrounding the diverse historical experiences and rich social practices of Asian societies. On this basis, I underline the agency of women auteurs and their works in the film festival circuits as case studies, as a way to index issues related to the contemporary development of feminism, neoliberalism, neo-colonial imagination of China by critically engaging with the relationship between women auteurs and film festivals.

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Panel 18: Multiple queer identities and practices in Taiwan

While Taiwan has been celebrated as the most LGBTQ-friendly country in Asia, certain groups of LGBTQ+ people are still less visible for their multiple identities—Taiwan’s indigenous queer people, the low-socioeconomic lesbian couples lack resources to pursue reproduction, and the gay fathers who seek recognitions as parents. This panel delves into diverse LGBTQ+ identities intersected with class, race/ethnicity, gender, and sexuality in Taiwan. The first paper focuses on the obstacles of mid-to-low socioeconomic status lesbian couples in reproduction and the impacts on their health. The second paper touches upon the transitioning queer identity of ‘Adju’ that travels from indigenous language to a wider term embracing more identities. The third paper turns to the coming out strategies of gay fathers who carry out everyday life activism by revealing their dual identities—as gay men and as fathers. This panel brings out the diversities in studying gender and sexuality by elucidating how these Taiwanese queer people perceive their identities and embody them in their lives.

Double marginalization in assisted reproductive rights for low SES lesbians

Jhucin Rita Jhang (National Taiwan University)

In May 2019, Taiwan passed the Act for Implementation of Judiciary Yuan Interpretation No. 748, commonly referred to as the “same-sex marriage act”, after decades of activism and reactionary pushes. However, this act falls short of legal protections that are offered to heterosexual married couples in several key areas, including access to assisted reproductive technology (ART), co-adoption, and transnational marriage. Among the problems, this paper focuses on the denied access to ART for Taiwanese female same-sex couples because of their unique predicament. ART has been rapidly developing since the 1980s, and currently, Taiwan’s considered a top country in terms of ART development. However, the Assisted Reproductive Act (2007) mandated that ART is only available to infertile heterosexual married couples (including both access to fertility treatments and the state-controlled sperm and egg bank), and this act remains its exclusionary nature even after the Act for Implementation of Judiciary Yuan Interpretation No. 748 was passed.

The advances in ART and the passing of the right to be married have only made the legal restriction to access ART for female same-sex couples that much more difficult to bear (compared to male same-sex couples whose fertility treatment would require surrogacy, for which Taiwan lacks existing legal and medical infrastructure). Some female same-sex couples (or even singles) would go overseas for fertility treatments, and yet, such medical trips cost 10 to 20 times more than if they could access the same treatment in Taiwan, thus not feasible

for mid-to-low SES female same-sex couples. How do these couples cope with the double marginalization of legal and economic exclusion? The author will conduct in-depth interviews to answer this question.

Adju: A rising Taiwan indigenous queer identity

Ting-Sian Liu (SOAS University of London)

Taiwan marks as the beacon of LGBT rights in Asia. However, the voices of Taiwan indigenous queer people have long been marginalized in the social movements and in academia. In this research, I would bridge gender and sexuality studies in Taiwan with discussions of race and ethnicity. I focus on Adju identity, one of the most well-known indigenous queer identities in Taiwan, and discuss how indigenous artists and writers articulate their indigenous queerness. Adju, which initially means sisters in Paiwan languages, has become how some indigenous queer people identify themselves. It starts to attract the public's attention on social media platforms and through popular culture and music. Adju is close to the definition of transgender heterosexual, however, since Adju encompasses racial and ethnic identity, it has been deployed as an identity of how indigenous queer people distinguish themselves from Han queer people.

In this research, I would analyze how indigenous queer people articulate their intersectional identity through literature and musical works. I would focus on Utjung Tjakivalid, a self-identified Adju of Paiwan, and their album Apaz. I would also look into Apyang Imiq, a gay writer of Taroko, and his book, *Growing up in a tree hollow*. I argue that since indigenous queer artists and writers articulate their indigenous queerness as the intersectionality of race, gender, and religion, this identity challenges the limitations of western LGBTQ+ terminologies and proposes a pathway of decolonizing identity politics.

Coming out as gay fathers in Taiwan: displaying queer families as everyday life activism

Jung Chen (University of Cambridge)

Taiwan had become the first in Asia to legalise same-sex marriage in 2019. However, the reproductive rights of non-heterosexual individuals are still limited. Same-sex couples can access neither joint adoption nor assisted reproductive technologies (ARTs) in Taiwan. The only legal way for gay men to achieve parenthood was through ARTs and surrogacy services overseas. Apart from the huge financial burdens of transnational reproductive medicine, gay fathers also encounter other obstacles in Taiwan, such as unfriendly attitudes toward LGBTQ families, misunderstandings of surrogacy, and structural injustice. For gay fathers, coming out as queer parents was an everyday life practice when they strolled on the street with their children, had small talks about their family life, and sought LGBTQ-friendly educational institutions. This research explored the coming-out strategies to elucidate how gay men revealed their sexuality, intentions for fatherhood, and their new identity as gay fathers and to argue that these coming-out practices were the ways of displaying queer families to others as everyday life activism. Throughout their continuous endeavours of coming out, gay fathers demonstrated their family formation and family practices that gradually change people's attitudes toward queer families. This paper draws on both primary qualitative data, including participant observation of intended gay father workshops from September 2020 to June 2022, and 33 in-depth interviews. The findings showed that Taiwanese gay fathers carried out everyday life activism through their practices of making queer families and coming out as queer parents. By disclosing their identities as gay fathers, they strategically respond to those who have doubts about non-heterosexual families, and sometimes successfully dissolve the discrimination toward LGBTQ. This research also employed coming-out as queer families as a lens to analyse everyday life activism against heteronormativity and emphasizes the queer agency derived from individuals' reproductive decisions and parenthood practices.

Panel 19: Studies on Central Asia

The disintegrated nation of Central Asia: Musulman

Ahmet Hojam (Palacký University Olomouc)

This paper discusses what does the term “Musulman” indicate when it is used in self-identification in Central Asian before 20th century. By exam and analyzing the term “Musulman” that appear in local documents, I argue this term not only indicate “Muslim” but also used as the collective name of the non-nomadic Turkic (occasionally Persian) spoken residents. I argue this self-identified name “Musulman” of Central Asian residents was misread and misinterpreted by western scholars, and then narrowly defined during the nation construction process in Central Asia from early 20th century under the Russian-Chinese-Turkish influence. I raise the questions that what has force abandoning traditional self-identification and rewriting the collective memory of Central Asian residents caused in and out of the academia; is that possible and should it to put the restored truth back into the collective memory of local resident. This paper is based on local manuscripts and other published historical materials.

Colonialism, urban identity and the religious holidays in Samarkand in 1890–1917

Azim Malikov (Palacký University Olomouc)

Throughout human history, cities have included symbols of identity and have been the site of daily and ceremonial activities (Eames, Goode. 1977, 87) that may have united many or specific segments of a city's population. The history of the cities of Central Asia in the era of the Russian empire is of considerable interest in connection with the peculiarities of colonial rule, accompanied by social, legal, and cultural changes. After the conquest of Samarkand by the Russian Empire, the European part of the city began to form, which differed from the traditional Muslim city. Two parallel worlds arose: the Muslim part and the European part, which had their own characteristics and ideas about urban identity. The Russian colonial authorities sought to limit the influence of the religious cultural practices of the local population of Samarkand and pursued a policy of adapting the Muslim population to Russian laws and coexisting with the Russian Christian community. The paper will analyze the issues of transforming views on urban identity and the changes in the religious holidays of the Muslim population of Samarkand. The main source of the study included archival materials from the Central State Archives of the Republic of Uzbekistan, unpublished archival materials of the ethnographer O. Sukhareva, stored at the Miklukho-Maklay Institute of Ethnology and Anthropology in Moscow. I argue that during the period of Russian rule there have been changes in the views of the local population on the understanding of the urban identity, religious holidays, rituals, and the symbols of Samarkand. These changes took place under the influence of the policy of the authorities and Islamic reformism.

Panel 20: Female bodies, relationships, and identities

Young Indian women with visual disabilities negotiating romantic relationships

Ashika Bhargav (Ambedkar University Delhi)

The current paper explores romantic relationships that women with visual disabilities engage in, being situated in a highly patriarchal, caste-ist, religious, able-bodied society. It discusses the complexities of finding a partner, expectations from a partner and the relationship, sustaining the relationship given the limitations owing to their disabilities and negotiating the moral surveillance young women in India are subjected to. It highlights lived experiences of young women with visual disabilities as they strive hard to fit in the concept of a 'good woman' which inevitably is based on an able-bodied person. The paper critically studies the social and cultural background of these women and how it impacts their ideas about a 'good woman', an ideal partner, and their participation in a romantic relationship.

It emerges from my doctoral research focusing on young women with visual disabilities who are a part of higher education institutions based in northern states of India. The paper finds its roots in feminist theory and disability theory and significantly borrows from feminist research methods. The current work establishes higher education institutions as an important avenue for social interaction, which often leads women with visual disabilities to their potential romantic partners. The paper also challenges the age-old stereotype that women with disabilities are devoid of experiences of love and companionship, however it also underlines that these relationships are constantly being judged and questioned with skepticism, by the able-bodied society and sometimes, by women with visual disabilities themselves.

Between the real and the modified body – Images of the “natural” and selfhood in Japanese makeup tutorial videos

Chanhui Lee (Seoul National University)

Now, “natural” makeup style proliferates the Japanese beauty discourse. Beauty columns, advertisements and women’s magazines are increasingly marketing the “naturalness” of Japanese beauty in comparison with foreign beauty cultures, especially with their Korean counterparts. Rather than heavily re-created faces, the “natural” makeup that extracts the innate beauty of oneself is considered much more desirable. In this sense, the makeup, which is a highly embodied practice of mediation between one’s inner standards of beauty to the outside world, is applied and layered on women’s faces just to be concealed of its presence. This paper questions why Japan’s beauty culture and their major targets, women, pursue the “natural look makeup,” and how the makeup tutorial videos, a how-to guide of applying makeup uploaded on multimedia platforms such as YouTube, play a role to construct makeup as a medium of the natural beauty and self. How do creators define the “natural look,” and what aesthetics and products are deliberately selected in order to present such a look? How do the audience perceive such information?

Japan is where bodily performances of fitting in one’s organizational and social occupation is highly demanded. Through the lens of beauty in the Japanese context, this paper argues that the “natural” makeup presented through tutorial videos is a medium between the creation of individual self and the public self among Japanese women. The paper first explores the theoretical framework and prior studies on makeover culture – its postfeminist analyses, the role of mediation, and ethnographic research that discuss women’s makeup appliances and their desire towards the “natural” look. Then, such frameworks are applied to a media analyzation of four selected makeup tutorial videos uploaded by Japanese female creators in the age span of 20 to 30 from various social occupations. The paper analyses the visual, linguistic and auditory contents of how-to makeup tutorial videos uploaded on YouTube, including its interactive comments made by the audience. Prior literature confirm that women’s makeup presented through contemporary digital media functions as a medium of their internal and external self, placing makeup as an act of self-authentication.

The “individual self” presented in the videos featuring the “natural makeup” is an idea of neoliberal selfhood – that is, a self as an individual with agency and free will with imagined original and unique attributes. The “public self” is a presented, recognized self in the community or society that those individuals are embedded in, which exerts power on defining what is appropriate for one’s position based on collective norms and ideologies. By media analyzation, the paper points out key common features that explain the process of mediation: the “daily” or “ordinary (mainichi),” the “real” or “bareness,” and “natural flaws (nukekan).” The “natural makeup” is not a reflection of women’s innately attributed, “authentic,” self, but a medium placed in a process of creating the self, both the internal “individual” and the external “public.” Makeup tutorials’ highly engagement-intensive, interactive features allow women, both the creators and audiences of beauty tutorials, to negotiate ideologies of self-

improvement and self-presentation, individuality and sociality, us and the other, the real and the transformed.

Colorism: Commodifying fairness: Identity, femininity and color

Jintha Parameshwaran (Asian University for Women)

The paper examines the different ways in which the significance of skin color is articulated, negotiated, and constantly reconstituted in matrimonial advertisements and beauty salons. The paper studies how beauty is discussed among young generation students in the globalized beauty industry. The paper analyzes the quotidian interactions among young girls about beautiful skin that is several shades “lighter” than their original skin color which promises them social mobility. The rationale for studying female bodies is that global beauty brands are targeted mostly at women.

Despite several cross-cultural research on race and color, the meaning of “fair” and “beautiful” still continue to be used synonymously to describe female beauty and feminine gender identity constructions. For most South Asian women, the semantic contours of “fair skin” have operated as an embellishment to enhance marital suitability, signify caste and class status, and accentuate feminine gender identity since colonial times. The research question that guides my paper is: how are the meanings of the role of skin color reconstructed through new subject formations with the emergence of the modern beauty industry?

The research has two analytic aims: To identify the ways in which gestures and images are used in fueling the desire for commodifying “fairer skin” among young female students, and, 2. Unequal relationship in a workspace that emerges through the discourse of ‘fair’ and ‘beauty.’

My study has theoretical concepts aligned with ethnographic data sets which I could gather in a limited period of time. My study also includes visual images which would capture the complex practices and discourses on skin color, beauty, hygiene, and personal health. By examining such discourses, my paper is relevant for understanding themes of femininity, upward mobility, and beauty cross-culturally, especially in South Asia, where the scholarship has been much underplayed.

Panel 21: The youth in society



“Resigning to fate is not done, but lying flat (tangping) is fine”: China's Gen Z's embodied resistance in times of involution

Mieke Matthyssen (Ghent University)

In contemporary China, the young working and middle class, who grew up in an economically flourishing world power, are confronted with a Chinese version of Clifford Geertz' (1963) “involution” (neijuan 内卷). That is, fierce competition and non-stop overwork alongside the fear of not obtaining or losing what they are exhausting themselves for. As a reaction, a movement of young people started to change tack and actively reject the rat race by “lying flat” (tangping 躺平), and cultivating as little as possible desires and ambitions, both professionally, materially, and in private (family) life. In public debates, some call this lifestyle resisting fate, others resigning to fate (mingyun 命运) by enduring hardship; some approve of it, others find it shameful and cowardice. Primarily based on data from digital ethnography and interviews, this paper investigates how young Chinese, in solving the mental and physical challenges imposed by the complexity and insecurity of modern society, creatively negotiate their fate by resorting to embodied language and practice – lying flat – and in doing so emphasize the urgency and vulnerability of their situation. In practice, this resistance is not entirely new, but in its current form, literally embodies the need for self-preservation and self-worth, to increase quality of life. In practice, a lying flat lifestyle willy-nilly involves defiance of a complete cultural value system, to regain a new sense of identity.

Being a 'green frog' in Korea: The rebellion of the young generation in a song

Pavlina Proskova (Palacký University Olomouc)

The young generation of Koreans is nowadays faced with various social pressures connected with the nation's obsession with education, difficulties in finding a job, the increasing cost of living, or the generation gap conflicts and the so-called kkondae culture. The 2018 song titled Cheonggaeguri (Naughty Boy) by South Korean group Pentagon demonstrates the identity of the youth as separate and different from the ways of the older generation and the desire to break free from the expectations posed by the society. In the song the social commentary is disguised under a façade of a silly tune about a green frog who refuses to do as he is told – a motif from an old fable. This paper analyses the creative ways in which the generation gap is expressed in the song lyrics and the symbolism used in the music video. As the older generation arguably is not the primary audience of the song, the young singer-songwriters primarily send a message to their peers, encouraging them to resist the patronizing attitudes they face in everyday lives.

Would ancestors be angry? Life of young LGB second generation Vietnamese migrants in Czechia

Marta Lopatková (Charles University)

Although Czech Republic is home of one of the biggest Vietnamese communities in Europe which has been attracting growing scientific attention in past years, life of the second generation LGB Vietnamese migrants and same sex partnership is still a widely neglected topic.

Growing up in a fairly liberal Czech environment, quickly adopting Czech culture and values young LGB Vietnamese (usually second generation migrants) face an array of obstacles in presenting their sexuality and partnership not only within the Vietnamese community but also and most importantly within their families. Their parents (first generation migrants) often tend to adhere to the traditions and rather conservative Vietnamese culture.

Vietnamese parents often perform family rituals and follow the social hierarchy and gender roles based on Confucianism which has been a foundation of the Vietnamese society for hundreds of years. Deeply rooted influence of Confucianism is evident in everyday life in contemporary Vietnam even today. Ancestor worship is the most common religious belief of Vietnamese culture not only in Vietnam but also in diasporas. Therefore having a son, whose role is crucial in providing continuation of the family lineage and perpetuation of ancestor worship, means happiness and blessing for the whole family.

Through in-depth narrative interviews with LGB 1.5 and second generation migrants collected in 2021 and 2022 I analyse the proces of coming out to the family, its acceptance and dealing with the situation of having a LGB child.

I argue that Confucian concepts of filial piety and ancestor worship are among others important factors why homosexuality is often seen as problematic, taboo and even a bad fate of families by Vietnamese parents.

Panel 22: Studies in language II



Bodily desires reflected in Korean proverbs: A case of drinking alcohol

Miloš Procházka (Comenius University in Bratislava)

Religion, mostly imported from abroad (Christianity in the case of Slovakia or Confucianism in the case of Korea), changed the way society looked at the pleasures of the flesh. This change of attitude is reflected in folk traditions as well, proverbs are no exemption. Proverbs are among the very old expressions of human culture dating back to the early history of mankind. The wisdom of generations is reflected in them. They were a vivid part of folk tradition helping to express everyday morals in a concise form. Mostly, endowed with a moral imperative, they give us a retrospective into society's stance towards actual problems of those days. Currently, alcoholic beverages are considered a narcotic, but drinking is legal (from a certain age). In the past, society was benevolent to alcohol. Even though people silently tolerated its drinking, they expressed their aversion to alcohol in many ways and proverbs are one of them. In my paper, I am analysing folk proverbs of Korea and Slovakia, focusing on those related to drinking alcohol, grouping them into those with positive, negative, and neutral connotations. I research lexical expressions and grammatical forms used in proverbs. Based on the analysis, I compare the groups Korean proverbs with Slovak proverbs, concerning the variety of means of expression, lexical or modal (declarative, imperative, rhetoric question, parallel phrases, etc.), and answer the question of whether the usage of proverbs had a retroactive effect on the shift of society's behaviour.

Frames in embodied Chinese semanto-phonetic characters

Nerina Piedra Molina (University of Granada)

Embodiment, referring to ‘understanding the role of an agent’s own body in its everyday, situated cognition’ (Gibbs 2006: 1), is a manifestation of the significance of the human body in cognition. Chinese characters are good examples of that interaction of a body with the world.

For this presentation we are going to focus on semanto-phonetic characters and apply the frame theory to them. These characters are formed by a semantic component (giving the meaning) and a phonetic component (giving the pronunciation). The concept of frame in semantics, coined by Fillmore (1977), is used for several kinds of meaning representations of situations or objects, where concepts are highly structured entities. Frames can be considered as the general format of human cognition, specially in Chinese writing, as characters are limited and force the establishment of a set of frames and semantic fields where many concepts can be gathered together. Moreover, the reason behind choosing one specific semantic component as a representation of a whole semantic field also leads us to Rosch’s prototype theory (1970).

We are going to take the hand and the eye in Chinese as representative examples of this phenomenon. Both body parts are highly embodied and are important in the process of collecting information from the environment and have semantically evolved greatly since their creation. They almost always represent the semantic component in the semanto-phonetic characters, and therefore are usually situated in the left part of the character.

We will gather a list with semanto-phonetic characters with the hand and the eye as semantic components and apply the frame theory to them, establishing categories and representative prototypes, and trying to understand the motivation behind the use of any of them to express one reality or another.

Nishida Kitarō's view on identity and language

David Grant (Palacký University Olomouc)

The aim of the presentation is to introduce Nishida's view on language via his understanding of person, identity and interrelationship between individuals and world. Nishida holds that what humans scientifically conceive of as the physical world, the world of matter, i.e. the objective reality, cannot be the real world in its entirety as there is always the aspect of free will of sentient beings which the scientific point of view does not consider. In this respect, Nishida is anti-deterministic. Nishida's standpoint is that of mutual determination between the world and the individual, and as well among individuals. The world is physical as well as expressive and language is seen as the medium that works in the process of intermediation among individuals. As the world is not exclusively physical or mental, the language as well cannot be understood as either one of those. Of what nature then is the medium that mediates between two individuals? In this presentation it will be attempted to characterize the nature of language according to Nishida's view on identity and the world-individual relationship.

Panel 23: Religion, identity, and society



Religious identities and conflicting national narratives: Case of South Asia

Astha Chadha (Ritsumeikan Asia Pacific University)

The Indian subcontinent has faced centuries of imperialism, culminating into the painful partition of British India into India, West Pakistan (present Pakistan) and East Pakistan (present Bangladesh). Despite the nations' shared culture and history, the divisive identity and memory politics succeeded in separating these states carved out of constructed identities, which not only managed to severe post-colonial inter-state rivalries but continues to affect regional politics till present. These religious-based national narratives in the three countries have been pushed through the education system, stirring conflicts domestically as well as regionally among different religious communities.

This paper seeks to highlight how the contested memories have been employed to build contrasting narratives of nations and national identity in South Asia. The paper argues that the inter-state animosity (among India, Pakistan and Bangladesh), has been sustained through differing national identity discourses interwoven with religion. By examining contested histories and state narratives through school textbooks, the paper demonstrates how national identities have been reinforced time and again through state narratives that had begun to be popularized by the political elite much before partition of British India. These contested memories and religion-based national identities, the paper argues, are one of the fundamental reasons behind failures of any reconciliation process or regional harmony in South Asia.

Theological identity: Michael Amaladoss and the quest of a truly Indian Christian theology

Enrico Beltramini (Notre Dame de Namur University)

Michael Amaladoss (1936–) is one of the most celebrated and prolific Indian theologians. His work is characteristic of a certain period in the development of Indian theology, a period marked by the independence of the country, the rise of an Indian liberal state, and the ambition of a new generation of Indian theologians to articulate a true Indian Indian theology. In this period, Indian theologians shifted from a contemplative to a social engagement with Indian reality, where Amaladoss operated as a balancing force between the two streams of Indian theology. He also represents one thread of an Indian theology that remains independent in its articulation of the truths of revelation from the still dominant Western exegetical and doctrinal interpretations.

While Amaladoss does not identify himself with the typical theologian in search of systematic understanding and prefers “looking for wisdom and a way of life and action”, there is no doubt that the central point of his work as a professional theologian is an Indian Christian theology fully developed. The emergence of an Indian theology is related, first, with the specific situation of Christians in India, who not only are active in a daily relationship with the beliefs and practices of Hinduism and India’s other great religious traditions but are often themselves—via family, communities, ancestors—the partial result of such traditions. Second, it has to do with the historical experience of Christianity as a wholly foreign import and with the practical remedies (inculturation, indigenization, and so on) to it. As a consequence, Indian theology grows as a result of this dual effort, that is, it framed its formulation through the assimilation of Indian religious and cultural heritage, on one side, and maintains a certain degree of independence from Western-centric theology on the other. In the end, this dual effort amounts to a specific approach of theologizing in India.

COVID-19 and religious life in Vietnam: The case study of Protestantism

Tuyen Van Le (Palacký University Olomouc)

It cannot be denied that the COVID-19 pandemic has influenced every aspect of life globally in which religions are no exception. Religions in Vietnam are not only affected by the pandemic itself but also affected by the state restrictions on religious activities. The paper, using a qualitative approach, aims to show the influence of COVID-19 on Vietnamese Protestants and explore how they surmount the obstacles during the COVID time. In the present research, I argue that with belief in the almighty God, the Vietnamese Protestants were less stressed and less vulnerable regarding mental health. More importantly, with social capital established by church attendance, they are optimistic about the easy ability to recover in the post-COVID era.

Panel 24: Performance of memories, markers, and the moving Asian body

In this panel, three scholars from the University of Hawaii at Manoa come together to examine how gendered and racialized bodies perform identities in specific time and spaces. Performance Studies scholars Yi An, Crystal Kwok, and Saloni Mahajan will examine performative bodies, sexualities, identity, and transnational cultural practice ranging from America's Jim Crow era to the present, across China, India, and the U.S. Drawing on dance, film, and costume design, all three papers investigate the specific trends and bodily experiences in various "performance" worlds and how they relate to each other, with particular focus on representation and gender. In essence, collectively, by using Performance Studies as a research method, the three papers in this panel consider how lived bodies evoke and reproduce the notions of Asian identity and how identity and gender are performed through in-between spaces.

Inter-viewing socialist feminine bodies: Performing "in-between" in the US territory

An Yi (University of Hawai'i at Manoa)

This paper analyzes how Chinese dancing bodies choreograph their cultural memories, social identity, and belonging in the US landscape. Through performing hybridity and a Trans-time interview, textual analysis, and movement analysis, Yi An's paper questions how bodily memory as an embodied archive that re-orient human bodies respond to the current location, time zone, and culture in the shared space. How the diasporic "performance" represents the individual identity and social belongings leaves untraceable memories marked. How female dancing bodies engaged with "Confucian heritage" and ideologies in daily "practice." By examining these pivot questions, this paper will contribute to Asian studies, dance studies, and cultural studies. This paper rethinks the paradigms of performing bodies and movement identities with performative analysis through transnational and shared spaces.

Unruly Chinese women

Crystal Kwok (University of Hawai'i at Manoa)

This paper argues for intimate history as a method to decenter power structures, referencing her documentary film, "Blurring the Color Line". Crystal interrogates larger gendered and racialized power structures by exploring the small intimate lives of three Chinese women who grew up in the American deep south during the segregation era. Referencing her documentary film, "Blurring the Color Line", Crystal extracts the stories of three sisters who grew up under a very Chinese patriarchal family who ran a grocery store in the Black neighborhood of Augusta, Georgia. Crystal questioned what it meant to be an unruly woman and what it was defined around. By applying a performative lens to the sisters' stories, drawing attention to the materiality of their cultured and racialized space. With their Chinese immigrant experience entangled with American history, how were their cultured bodies defined? How did they move around space? What did the physical boundaries that governed their lives reveal about their identities? Observing the performativity of young women as dutiful daughters, the in-between spaces that blur the boundaries between public and private sectors of the store, and the ambiguity between memory and history as recorded through interviews, Crystal weaves their stories around love and relationships.

Costume designing for a transgender character on-screen in India: Analysis of costume for character Kukoo in Netflix's Sacred Games (2006 TV series)

Saloni Mahajan (University of Hawai'i at Manoa)

This paper examines the interaction between costume design and transgender bodies in the entertainment industry in contemporary India. Saloni's paper informs the reader about the art form of costume design and analyses the process of designing a transgender character. Furthermore, the paper investigates the persona of Kukoo in Netflix's Sacred Games (2006 TV Series). It highlights designer Ashima Belapurkar's work and design method for supporting actor Kubbra Sait's look and transformation to being a trans woman. Saloni raises the question of the need for such a design process and why are queer actors not representing their roles onscreen in India?

Panel 25: Bodies, genders, and performance



Multiple identities, gender, and bodies: Japanese youth at university josō (male-to-female cross-dressing) contests

Ayumi Miyazaki (Japan Women's University, International Christian University)

This presentation explores the diverse discourses and performances of josō in contemporary Japanese society, in particular, among university josō contestants. While josō in Japan has a long history and cultural meanings of its own (Mihashi 2008), today the culture of josō circulates widely through contemporary media, and its visible influence on popular and youth subcultures can be observed in various corners of society, from josō cafés in Akihabara, cute otoko no ko (boy daughter) characters in manga and cosplay to thousands of josō-related blogs, YouTube videos, and twitter and Instagram accounts. This mode of new josō, which is different from the earlier gay and nyuu-haafu (transgender) tradition, and which is not clearly related to sexual orientation, has become a new norm among young generations (Kinsella 2019).

Although this transformation of josō is highly visible, little research has been done on this new gender and sexual construction in Japan. This presentation examines how Japanese youth at university josō contests bricolage their multiple femininities/masculinities, their non-binary identities, and their ambiguous bodies through their josō practices and to what purposes. Many contestants explained that josō practitioners' motivations for josō are either internal and gender-based, or external with social and performative purposes. By closely analyzing the reflexive accounts of josō contestants, however, it will become evident that their motivations for josō, their negotiations with femininities/masculinities, and their relationships with their bodies are too complex to analyze based on the internal/external axis because their femininities and masculinities are deeply intertwined in their identities, gender, and bodies in diverse ways, hence escaping from a binary framework. I conclude that the complex endeavors of josō contestants not only disregard the idea of gender as binary but also question what gender as non-binary means.

Brave New Japan: Late-modern masculinity and Takarazuka Revue's public display of affection(s)

Maria Grajdian (Hiroshima University)

The goal of this presentation is to provide insights into the dynamics of two performances – Napoleon and Casanova – staged in 2014 and in 2019, which provide a series of revolutionary characteristics, announcing, most probably, structural changes within Takarazuka Revue as a cultural conglomerate. Apart from being advertised as “celebratory performances” during the centennial anniversary respectively due to reaching the 105-years mark, these two performances exhibit several common elements which are explained in greater detail further below – the most striking being the non-Japanese composers (both French of non-French lineage: Serbian respectively Tunisian), the lack of Japanisation in the tackling of the topics and their main (male as well as female) characters. I argue that, in introducing non-Japanese narrative lines without Japanising them to (predominantly) Japanese, (predominantly) female audiences, Takarazuka Revue sets the tone for a more authentic tackling of non-Japanese issues, thus opening the door for a constructive, possible proactive learning process. Based on ethnographic analysis and hermeneutic interpretation, the current presentation strives for a cross-cultural embedding of the masculinity narrative within the broader context of ongoing quests for values and orientation, mercilessly questioned by globalization, on the background of the perennial need of the human being for belonging, acceptance and appreciation. In this train of thought, it is important to note that the display of affections interrelated to exuberant masculinity as imagined by the two main characters and their embodiment by otokoyaku (female impersonators of male roles in Takarazuka Revue) plays a fundamental role in proposing a new type of masculine ideal, challenging what has been too often recently labeled as “toxic masculinity”, and contemplating a self-reflexive construction of one's own identity, at the crossroads of individual pursuits and social expectations.

Images, bodies and drag queens in Shinjuku 2-Chome

Chisato Makishima (Tohoku University)

Many of previous studies of drag queens have focuses on its political aspects and overlooked its artistic aspect, while acknowledging that the drag is an art form. With data from the fieldwork in Shinjuku 2-Chome, a so-called “gay district” in Tokyo, Japan, the presenter argues that drag queens express the image of femininity and womanhood that are influential in the performers’ lives, interpreted in their own understanding and made tangible by the media of drag. They also argue that Aesthetics of drag comes from values on quality of their performance, shared amongst the drag community.

Semi-structured interviews with the diverse types of queens in the area show that female figures, icons, in their life have a strong influence on their performance. However, they do not imitate their icons; they create the mental image of their icons with their own interpretation, and reflect them onto their bodies and performances as physical image (Belting 2002).

The characteristics of performers diverge among the area, and they respectively have set of “kodawari” for their performance, which they are indifferent to share. This implies that the aesthetics of drag are not observed from visual aspects, but from their words of describing what the drag is and how they perceive the art of drag should be. Their individual, subjective aesthetics are shared as public rules (Makino 1999), which the queens manipulate and disregard according to their style of performance.

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Panel 26: Bodies and narratives



Haunted doubt: Bipolar patients' narratives in a Chinese online community

Yinger Yang (The Chinese University of Hong Kong, Shenzhen)

The DSM-IV categorizes bipolar disorder as a mental disorder and a chronic illness. Bipolar patients have long been stigmatized, and social media has become an asylum for these people in the shadow. This qualitative study explores bipolar patients' narratives of their illness on a Chinese online platform with 17 posts and their comments selected by formulating a constructed week from 1 January 2019 to 31 December 2020. This study follows Ahmed's affective approach; it looks at the role that the emotion of doubt plays, and the relations that doubt creates and reproduces according to patients' storytelling. The results unveil that whether doubt is attached to the diagnosis or the prescribed medicine, it pertains to a normal-abnormal binary categorization of health in the biomedical discourse. Doubt resides in the intersection of past, present, and an imagined future as a patient, and it reshapes people's feelings and perceptions towards their selves by reinforcing the internalized stigma. Doubt connects patients in the online community; but it also distances people who are diagnosed from people who are labelled as 'normal,' and patients from the medical system. These findings suggest that attention should be paid to power dynamics that come to the surface when we focus on the "everyday" emotion carried by bipolar patients, where one's diagnosis, the de-/reconstruction of self, and medical adherence become inseparable.

From queerness to post-human imagination: The transformation of female bodies in Chinese online literature

Jiahua Zhang (University of Edinburgh)

After the flourishing development over two decades, Chinese online literature has attracted notable scholarly attention. Conceived as products of “YY” (illusion), it has been criticized for being excessively unrealistic. This paper, confronting this kind of view in existing scholarships, examines how internet-based stories work in a close liaison with transforming womanhood growing out of contemporary Chinese society. I analyse three online stories produced in different periods, namely, Bobo’s 波波 Wan Qingsi 绾青丝 (Coil up the Hair, 2006), Qidaojun’s 祈祷君 Mulan Wu Zhangxiong 木兰无长兄 (Mulan Has No Elder Brothers, 2014), and Kaihua Bu Jieguo’s 开花不结果 Dalao Dou Aiwo 大佬都爱我 (All the Big Shots Love Me, 2018), to explore the female bodies in Chinese cyberspace.

While the earliest case reiterates the established stereotype of female bodies emphasizing feminine beauty and submissiveness, in contrast, later examples demonstrate evident ruptures with these patriarchal preferences. In Mulan, the author intentionally creates a new Hua Mulan 花木兰 with a queer female body, manifesting a redefinition of female beauty and enriching the imagination of ideal female image. As for the more recent piece of Dalao, bringing in the post-human imagination, the author undermines the significance of body and thus breaks away from the underlying “male gaze” on females. Turning to the internet context, this study also discusses readers’ comments and web games to demonstrate a growing feminist consciousness amongst female netizens. I argue that the trajectory of female bodies in online literature showcases female fans’ changing gendered desire: from the self-adaptation to male-dominated aesthetic perceptions, to the construction of a queer female body as a counteraction, and finally to defining their partners based on their own tastes.

Changing narratives through kitchen: Bodies, memorising, and queer-homemaking

Firdhan Aria Wijaya (Universitas Pattimura)

Theresia Pratiwi Elingsetyo Sanubari (Taylor's University)

As underrepresented communities, trans women individuals are even more vulnerable under COVID-19 pandemic in Indonesia. However, this situation did not discourage their spirit to survive. It recalled their survival memories for queering their everyday food practices. Through the kitchen that was initiated by Sanggar Seroja, a trans women organisation which resides in Kampung Duri, Jakarta, we trace their valuable past experiences and family recipes from the colonial era as a source of knowledge and power for them to navigate through their uncertain moments. Our discussion also inspires us to untangle the question that was brought up by Anderson (2015) in his writing on “how is power characterized by the way in which it impairs the welfare of nature or the nonhuman world as well as non-normative individuals?” We examine how trans bodies create a way to resist the absence of local and state governments who fail to satisfy the community's needs. The assemblages of memorising on food production and their bodies affect the idea of “queer-homemaking” (Scicluna, 2017). Acknowledging their past memories becomes pivotal as an alternative which shapes their current and future events. This understanding also leads to how they can emphasize reclaiming their domestic space which always believes in heteronormative and binary legacy. Moreover, it contributes to the capabilities of trans bodies in producing knowledge by powering bodies and memories in engaging with governments bodies.

Panel 27: Politics and narratives

The biopolitics in contemporary China: On Chan Koon-Chung's The Fat Years and Bare Life (Luoming)

Ying Tung Chau (The Chinese University of Hong Kong)

The People's Republic of China, which places emphasis on “The People”, indicates a clear distinction between citizens and non-citizens, whom it may either protect or exclude. The definition has a vague boundary on the rules imposed by the sovereign. Drawing on discussions of Biopolitics, a set of power mechanisms centered on bodies, has fully revealed the CCP’s governance tactics over life in biopolitical context. Bodies can be defined, expropriated, and deprived of power, some may even be ostracized as taboo (homo sacer) and banished from the realm of communal life. Although the CCP’s “re-education” and purging of the Uyghur ethnic minority in Xinjiang have recently attracted public notice, Biopolitics, as an implicit governance model in contemporary China, has not yet been adequately assessed under political pressure.

Chan Koon-Chung (1952-), one of Hong Kong's most renowned authors, has lived in Beijing since the beginning of the twenty-first century and has closely witnessed the governing structure brought forth by China's rise. Regarding his dual professions as a writer and cultural critic, his works show a consistent interest in China's socio-political system, governing strategies, and way of life. This paper will take novels *The Fat Years* and *Bare Life* by Chan as case studies to illustrate how Biopolitics and contemporary China interweave in three ways: The biopower generated to target community reproduction; The state violence that produces “bare life”, a body that is suspended by law; and the Immunitas (immunity) processed by The State to shape “Multitude” into “The People”, defining the appropriate and inappropriate, security and risks. In such, the craft of biopolitical governance in China can be fully disclosed.

Localized tropes of victimhood, grief, and the holocaust in South Korea and Malaysia

Alon Levkowitz (Bar-Ilan University)

Ran Shauli (Bar-Ilan University)

The Jewish Holocaust is perceived in many countries where it took place as a crucial event that has shaped human history as a whole and greatly challenged the social, psychological, and philosophical conceptions of modern times. In other countries which have influential Christian communities, and to some extent Muslim ones as well, Jews have some symbolic role, even if they never lived there in considerable numbers. The status and the meaning of the Holocaust in these places should be understood in relation to this fact. East Asia is different in that respect. Even in countries where Christianity is well established, like South Korea, Jews have never had a strong symbolic role, which is connected to religion. Therefore, the rhetoric and discursive use of the Holocaust of the Jews in these countries is deprived of any actual Jewish context. The Holocaust seems to have become the standard for utmost evil, attributed to atrocities of the highest order and is thus appropriated for the various political and historical rhetorical uses of victimhood and grief. This research focuses on how concepts and tropes connected to victimhood, grief, and the Holocaust are transferred and utilized as acceptable political instruments in a part of the world that was not immediately affected by its events. We argue that the current attempt to regulate and enforce definitions of these concepts is futile and detached from the realities of politics, especially in the context of East Asia. In addition, we demonstrate that the semantics of the Holocaust in these specific countries seldom signify actual sentiments and are used for other purposes, both rhetorical and political.

Mekong Spirit: evolution of the meaningful water cooperation in Southeast Asia

Richard Grünwald (Institute of International Rivers and Eco-Security)

Wenling Wang (Institute of International Rivers and Eco-Security)

Is water cooperation always positive? To date, many scientists call for strengthening water cooperation and addressing different socio-cultural aspects beyond the river. So far, most of the attention has been paid to the Mekong Spirit of cooperation, a symbolic term promoting versatile basin development, which was established by the Mekong River Commission in the 1950s. While the Mekong Spirit positively facilitated peace among nations during the Cold War, this concept is also used as a political tool justifying rapid basin development and other national interests regardless of the local communities and environments. To date, the Mekong Spirit plays three important roles - spiritual, economic and social. At the spiritual level, it represents a mother of rivers, a token of goodwill and shared destiny among riparian states. At the economic level, it constitutes a never-ending quest for taming the water and advancing win-win cooperation blurring the political boundaries. At the social level, it demonstrates the strength of local water knowledge and indigenous water practices. By drawing on the political-ecology and hydropolitical theories, this paper will (1) outline the evolution of the Mekong Spirit narrative, (2) re-interpret the Mekong Spirit in the context of water cooperation and water disputes, and (3) discuss different perceptions of the Mekong Spirit in the Mekong River Basin. The data for this research was collected from the Lancang-Mekong Cooperation and Conflict Database (LMCCD), a big-data water database recording over 5000 official and unofficial sources regarding the cooperation and conflict events between China, Myanmar, Thailand, Laos, Cambodia and Vietnam. The purpose of this presentation is to open a broader discussion on multiple types of water cooperation and raise awareness about the water narratives in Southeast Asia.

Panel 28: Stories of women in Japanese literature



The elderly woman in Enchi Fumiko's literature and senile decay as a form of retirement from human identity

Daniela Moro (Università degli Studi di Torino)

From around 1965, Enchi Fumiko (1905-1986) started focusing massively on elderly women's figures, especially artists of different fields, producing a series of works called *rōjomono* (stories of elderly women), where the narration is focused on the point of view of an elderly woman. In this presentation I summarize the context of the 1970s, taking into consideration the most recognized Japanese literary productions of the Postwar period that handle the theme of elderly care. I then propose an analysis of the peculiar narrative structure of Enchi's "Neko no sōshi" (1974) and its devices, reflecting on the preponderant role of the narrator, who coincides with the implied author. I also investigate the figure of the cat, which is crucial in the narration, and its link with dementia, as it emerges from the work through the cat albums.

In doing this, my aim is to show how, in the social context of the 1970s, Enchi highlighted a new point of view on the theme of senility: not seen as a burden for the family anymore, but as a possibility to regain agency for the elderly. I believe that this work has not received enough attention from critics, particularly in light of its lucid depiction of Postwar Japanese society, divided between the old Prewar system of values and the emerging ones.

Becoming-simulacra: Textualizing murderous women in Heisei Japan

Fengyuan Zhen (University of Auckland)

In the Heisei (1989-2019) era, the images of murderous women proliferated and were widely circulated on pages and screens. Although making up a relatively small percentage of reported offenses, murders by women, such as serial killings (2007-2009) committed by Kijima Kanae, gained intense media attention, and were adapted to numerous fictional and non-fictional works. Informed by Jean Baudrillard's theory of simulacra and simulation, this paper considers the media-constructed images of murderous women in Heisei Japan the third-order simulacra with no accessible reality being the referent. By examining both fictional and non-fictional works based on Kijima Kanae, a convicted murderer who insists on her innocence, this paper intends to show that instead of uncovering the truth which could justify the controversial trials or overturn the judgement, these texts generate a hyperreality emptied of 'truth'. The 'truths' of crimes and the 'actuality' of murderous women were mobilized and exploited by Heisei authors as perspectival interpretations for elaborating on the endangered family institution, the problematic gender division of labour, and social ills in the Heisei era.

Heisei authors' explorations of the actuality of murderous women usually led to reassessing their own identities and existence in Heisei Japan. Rather than reaching an ultimate truth or successfully constructing an intact identity for these murderous women as the marginalised Other, writing murderous women enabled Heisei authors to encounter the unrepresentable, ambiguous part of their subjects, which then led to a modification or redefinition of the concepts that Japanese people have been continuously used to express their own identities, such as 'good-wife-wise-mother', and ideal femininity/masculinity. Therefore, this paper argues that the textualization of murderous women in Heisei Japan can be viewed as a process of 'becoming-simulacra' in a Deleuzian way, in which the binary structures of truth/appearance, self/other, and femininity/masculinity are constantly challenged, problematised, and dismantled.

De/(con)structing identities in medieval Japanese tales: Pregnancy and childbirth in Yoru no Nezame and Torikaebaya Monogatari

Samantha Audoly (Sapienza University of Rome)

Pregnancy and childbirth appear to function as central elements in the narrative structure of late courtly romance tales (*chūsei ōchō monogatari*). While scenes related to childbirth also appear in earlier tales, such as the Tale of Genji (*Genji monogatari*), they here acquire a specific role in shaping both the personal and social identities of the female protagonists. As a matter of fact, no other tale of the Heian period (794-1185) describes as many birth-related events as the Yoru no Nezame (“Wakefulness at Midnight”, ca 1060-1080). Arguably, the whole course of the story of the female protagonist Nezame no Ue can be seen as determined by her three (or four, depending on the textual variants) pregnancies. In like manner, pregnancy and childbirth play an even more significant role in destructing and rebuilding the social identity of the female protagonist of *Torikaebaya monogatari* (“If only I could change them”, 12th century). In this paper, I read the depictions of pregnancy and childbirth in Yoru no Nezame and *Torikaebaya monogatari* in order to highlight their importance as defining factors of female identity in the system of late Heian shared ideal social value. In particular, I argue that the significance of pregnancy and childbirth in these tales seems to equally reflect their importance as social acts at the Heian court and at the same time anticipate the new institution of patrilinear family that would become predominant in feudal Japanese society from the Kamakura period (1185-1333).

Panel 29: Women in India

Stylish and bold: A critical analysis of the trope of the modern girl in Indian cinema in late colonial period

Dr. Sutanuka Banerjee (National Institute of Technology Durgapur)
Lipika Kankaria (National Institute of Technology Durgapur)

This paper explores the thematic discourse of the films in the 1920s and 30s in colonial India which revolved around the figure of the Modern Girl who became a heuristic device and represented the desires and anxieties of an emergent modernity on screen. Transnational and cosmopolitan connections forged in the interwar years lay bare an interesting area of research which focuses on the aspects of gendered modernity in Indian cinema and it further unravels the intersection of capitalism, consumerism and individual agency as evident in the global trends and sartorial representations of the sitaras (stars). The emergence of Modern Girl has historical roots and there are various studies on archival resources which have focused on these icons across countries, such as, Japan, Malaysia, Burma, Siam, Indonesia, China, Korea and India. It is worth-noting that most of the Modern Girls who acted in silent films and early talkies in India were of Jewish, Anglo-Indian and Eurasian origins. These women, as the epitomes of unbridled sexuality, generated excitement in the metro cities during the 1920s-1930s when public life was shaped by modernization exacerbating social, technological as well as cultural transformations. There were also reflections of the changes taking place in the society brought about by extensive local-global interface and projection of interracial intimacies on screen. Various forms of media created and publicized the look as well as the outlook of the Modern Girl where they were often seen in cinema and advertisements which positioned women with luxury, cosmetics and travel. We will employ discourse analysis of selected films and explore how modernity and freedom in cinematic representations reflected the social acceptance and admiration of the trope of the Modern Girl which was later eclipsed with the rise of cultural nationalism.

Beyond the 'goddess': Everyday lives of women velichappads in South India

Gayatri Balu (Indian Institute of Technology, Delhi)

The paper looks at how faith-based practices form an essential aspect of the everyday being and survival of women who are velichappads. 'Velichappad' literally translates as illuminators, which may mean the enlightened one or the one with the light. The ritual performance velichappad thullal of velichappads thus essentially means the 'dance of the deity'. It is believed that velichappad shares elements of the divine when possessed by a goddess figure and then becomes the path of the divine to humans. The labouring body of the velichappad moves, throbs, jumps and elates to provide the experience of the divine for the spectators who are also the devotees and participants in the process. The practice is historically located in the non-Brahmanical tradition of practices and sites of worship; however, the meanings it generates are far more complex today. The aspect of how women velichappads provide an alternative to puritan worship practices, particularly with respect to the priesthood status of women is explored in the paper. Gender, caste and labour are seen as overlapping and interconnecting conceptual categories. For many being a velichappad becomes their only source of sustenance. The paper even though is in the continuum of feminist scholarship that engages with questions regarding religion, faith and belief, is conscious of uncritical attribution of status alterations and transformations of the social position of the subject. The social and economic vulnerabilities question of women velichappads questions if the symbolic power translates into social power. It is noted how women as social beings and as divine beings are maintained without contradiction in a patriarchal society. The paper thus interrogates the social and material dimensions of the practice in the lives of women who are velichappads. Understanding velichappads as part of a socio-material reality forms the extensive aim of the paper.

Panel 30: Bodies, gender, and sexuality

Embodied contradictions: Gender transition and the limits of legal imagination in Japan

Lyman Gamberton (School of African and Oriental Studies)

According to the Special Act Regarding the Treatment of Persons Diagnosed With Gender Identity Disorder (passed 2003, revised 2008), there is only one way to be ‘properly’ transgender in contemporary Japan. Anyone wishing to have their new gender legally recognised be sterilised and must undergo medical transition to the point that their genitals “resemble as closely as possible the genitals of their target gender”. The original wording of the law forbade parents from transitioning at all, while the 2008 revision allows parental translation only if all children have reached the age of majority.

However, gender confirmation surgery takes years to achieve. Medical transition of any form is often unaffordable, inaccessible, or simply undesirable to many transgender people, especially nonbinary people, for whom there is no legal recognition in the country. Given these elements of delay and deviation, how do people do gender in the everyday, throughout the years before their legal transition or throughout their non-medicalised lives? How do transgender people in Japan dress, talk, form kinships, create families, exist in community, and live every day not spent in courtrooms or operating theatres?

This paper draws on eighteen months of ethnographic fieldwork in Kyoto and Osaka, along with the published works of Mitsunashi Junko, Nōmachi Mineko, and Mishima Kitan. I propose an ethnomethodological framework for understanding material and performative gender-work amongst trans communities in Kansai. I argue that decentring and de-privileging the medico-legal model of transition is essential for understanding the diversity of trans life as it is lived in modern Kansai, with a particular emphasis on regional language use and bodily habitus as conscious performance. I conclude with two comparative case studies from my fieldwork of transitioning and non-transitioning respondents.

Transnational bodies: Social adaptation of U.S. gay men in South Korea

Robert Hamilton (Hankuk University of Foreign Studies)

In South Korea, especially on the political front, gay identity has taken root domestically and transnationally as a critical point of contention. However, while studies have raised awareness and interest in ethnic Korean LGBT communities, few if any have explored the 'queer' lives of Korea's non-Korean migrant/expat populations. This research attends to this gap in scholarship with an ethnographic probe of 26 white and black gay long-term residents from the US. It finds that despite the rise in LGBT representation in the country, the general society still interprets 'gay identity' as an American-driven foreign artifice. Yet, rather than unidirectionally driving their own gay narratives, gay Americans often struggle immensely to find cultural "fit" especially as it relates to their ethno-national sexual identities. Instead, they rely heavily on Korean role modeling (imitation) and use racializing tactics to win nominal inclusion and acceptance in Korean LGBT communities. The findings provide new interpretations of the dynamics of US-South Korean transnational sexuality in South Korea, but also suggest additional insights as to why, contrary to Howard Becker's labelling theory of sociology, a migrant/expat-centered community of long-term gay men fails to manifest in the country.

Panel 31: Gender, sexuality, nation branding, and politics

The paradox of “First in Asia”: Transnational same-sex couples in homonationalized Taiwan

Chia-Jung Jao (Independent Researcher)

In 2019, Taiwan became the “first in Asia” to legalize same-sex marriage, hitting the headlines all over the world. However, some still cannot tie the knots for the sake of love as three years have passed. That is, transnational same-sex marriage is prohibited if one party comes from a country which does not legally recognize gay marriage. Based on (digital) autoethnography of the transnational same-sex marriage activism, this study aims to unravel the “first in Asia” spatial-temporal narratives through the lens of homonationalism. Of late, Taiwan has been wasting no time in branding itself as the exceptionally “first-in-Asia” democratic nation-state that makes same-sex marriage a reality in the name of love and human rights in stark contrast to China. Through exceptionalizing Taiwan’s sovereignty struggles in relation to the Orientalist sexual others, a “state of exception” is evoked to refuse recognizing certain kinds of “stranger intimacies”. The anxieties over (inter)national standing otherwise forge the double edged sword striking back homophobia at home on the one hand and stopping allegedly potential infiltration from abroad on the other hand. Under the racialized border governance regime, a group of mixed-status same-sex couples (citizens and their foreign partners) is rejected the right to marriage and forming families of their own particularly due to xenophobia “with Chinese characteristics”.

"Queering misogyny" and the current Thai Pro-democracy Movement: A proposed approach to understanding and resisting necropolitics and epistemic violence against women and LGBTQINA+ persons in Thailand

Verita Sriratana (Chulalongkorn University)

Thailand is NOT the "gay h(e)aven" as many have understood. LGBTQINA+ rights activists, forming important part of the current pro-democracy movement, have been arrested for taking part in peaceful protests under the Emergency Decree, which was imposed on 26 March 2020 and has been extended 19 times (scheduled to expire on 30 September 2022). As a political tool, this law restricts freedom of speech and expression among those who show dissent against and engage in criticism of the government. Thailand is also NOT free from misogyny. When it comes to the sexist discourses in Thai Prime Minister's speeches and the anti-LGBT+ discourses in the Constitutional Court ruling, misogyny is the backbone of all forms of discrimination, necropolitics and epistemic violence. This paper proposes a queer feminist/feminist queer framework for understanding how the queer and feminist issues and perspectives can complement each other to reveal how misogyny can be transposed to the realm of anti-LGBTQINA+ discourse. The currents of queer and feminist activism conjoin in one's attempt to queer misogyny, or to place and situate misogyny in the context of LGBTQINA+ rights, especially that of Thailand's Constitutional Court ruling on 17 November 2021. Queering the misogyny inherent in the ruling has become more relevant and insightful considering the recent overturn of *Roe v. Wade*, where the United States Constitution ruled that the right to end a pregnancy was not found in the text of the Constitution, meaning that there is no guarantee for right to abortion. The proposed framework will cease to confine marriage equality in Thailand to the exclusive realm of LGBT+ concerns and interests. Similarly, it will also cease to confine *Roe v. Wade* to the exclusive realm of women's concerns and interests. The author's analysis will demonstrate how both anti-feminist and anti-LGBTQINA+ kinds of oppression are inextricably intersected.

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Panel 32: Japan and migration



Japanese immigration policy: The role of identity and perception

Zdenka Peichl Kyselova (Palacký University Olomouc)

Japan has traditionally been an anti-immigration country. With complicated bureaucratic processes, arbitrary government decisions and culture-related constraints, Japan does not provide a friendly base for foreigners. Even with the 2019 revision of the Immigration Control and Refugee Recognition Act, which allowed low-skilled and special skilled foreigners to receive visas to Japan, requirements for such workers remain harsh. The motivation of Japan to bring more foreigners is driven by economic benefits rather than by higher moral standards of human rights. The Japanese environment is even more hostile when we speak of those seeking refuge from war or persecution. Japan is infamous for the lowest rates of accepted asylum seekers. Similarly, the detention camps for those with invalid visas have caused much criticism internationally.

The paper will present the outcomes of the survey conducted by the Sinophone Borderland with emphasis on refugees' perceptions in Japan. The goal of the paper is to reveal how Japanese identity and social practice create a hostile environment for accepting immigrants and how the civil society's efforts may change the situation.

Migration and contagious diseases: The case of trachoma in modern Japan

Astghik Hovhannisyan (Russian-Armenian University)

In December 1935, social reformer and labor activist Kagawa Toyohiko was denied entry to the USA for having trachoma, a contagious eye infection which was widespread in Japan in the first half of the 20th century. While Kagawa, with the help of his American friends, was later allowed to enter the country, other less famous travelers were not that lucky. From the late 19th century, the USA denied entry of migrants affected with trachoma, which was characterized as a “loathsome and contagious disease”. Brazil also followed suit, starting to implement rigid health inspections especially from the 1920s. Japanese newspapers often reported about migrants, who took a long journey to the US or South American ports, only to be deported immediately. However, research demonstrates that only an extremely small percent of migrants had trachoma, and both US and Brazil had large numbers of people affected with it, which means these strict measures were not necessary.

This paper, along with introducing the history of trachoma in modern Japan, the rhetoric surrounding it, as well as experiences of Japanese migrants who had trouble with immigration services because of this eye disease, aims to answer the question why trachoma, and not other, more dangerous diseases, came to be regarded as a “health menace” brought by migrants.

Panel 33: Women in and of literature and drama



Princess Uchiko (807-847): Poetic literacy, gender, and the imperial household in early Heian Japan

Dario Minguzzi (Independent Scholar)

From the beginning of the Heian period (794-1185), the practice of Sinitic poetry (shi) witnessed a tremendous expansion. In particular, during the reigns of Emperors Saga (786-842, r. 809-823) and Junna (786-840, r. 823-833) three poetic collections were compiled that afford us a glimpse of the diverse social contexts in which Sinitic poetry was now performed. While performances of this kind were normally restricted to men, women were not completely absent from the poetic landscape. In fact, these collections include a limited number of female poets, suggesting that their contribution was deemed significant enough to be anthologized by the male compilers. At the same time, these female poets are invariably identified simply by their clan affiliation, pointing to their ambiguous and unbalanced positions in the early Heian literary field. A significant, named exception is Princess Uchiko, Emperor Saga's third daughter. Notably, her belonging to the imperial clan placed her poetry within identifiable socio-political patterns. In this paper, I read Princess Uchiko's poetry in parallel with that of her male counterparts —imperial princes and princes-made-commoner— in order to discuss the cultural politics of the early Heian imperial household as well as the role of a female individual in it. As the imperial household sought to boost its cultural legitimation by fostering the formation of an imperial lineage educated in the composition of Sinitic poetry, Princess Uchiko's case shows how male and female members of the imperial clan participated in this cultural system. Thus, Princess Uchiko's poetry suggests the reach and the limits of the gender divide in the field of Sinitic poetry in early Heian Japan.

Big heroine dramas in contemporary China: Costume, authenticity and an alternative history of women of power

Zheng Ying (Utrecht University)

Big heroine dramas (大女主剧) – a specific category of Chinese costume dramas – have been popular recently, with the rising market of female audiences/consumers in China. The popularity of this genre brought up fierce debates on feminism. The shows, written by female authors, are about the stories of powerful women in imperial China. A critical hypothesis here is that the shows combine the figuration of ancient, powerful women and a persona of neo-liberalist feminism. Why do audiences accept the anachronism of big heroine dramas, and how does historical authenticity become coherent with a modern narrative? With costume as an analytical corpus, this article involves the approaches of feminist theory, historical theory and costume studies. The costumes of big heroine dramas are a hybridity of authentic antique and imaginary design. They contribute to building up historical authenticity and the neo-liberalist ideas of power and hierarchy. Costumes thus become the field where the authenticity of the past folds with the reality of the present. Meanwhile, big heroine dramas rewrite an alternative history of powerful women for women audiences. The assemblage of historiography and modern feminist fiction offers rebellious narratives that disturb the state-advocated notion of heterosexual romantic relationships, marriage and family.

Contested ideology of normal family in South Korean novels and the new image of family

Youlim Kim (Ruhr University Bochum)

The idea of a normal family is “naturally” subject to modifications due to cultural, social and ideological changes. In modern Korean society, the government has continued to contribute framing the idea of a normal family according to its underlying aim of national development. The boundary of normalcy was defined by the governmental measures, which in turn resulted in numerous unapproved families in the society.

In this paper, I draw upon the theories from sociology of literature that literature is socially constructed, comprising discursive fields that broach problems or social agendas. There are gendered ideology and social discourse embedded in the concept of a normal family, and inasmuch as literature both pictures and informs reality, it is meaningful to reconsider the ideology of normal family in novels. Thus, I question here in this paper, how the ideology of normal families was captured and how it was approved or confronted by female characters in South Korean novels from the 2000s. In this paper, I focus on the four novels and two short stories, *Talk'omhan naüi tosi* (Chöng, Ihyön 2006), *Chŭlgöun naüi chip* (Kong, Jiyöng 2007), *Kyesok haebogessümnida* (Hwang, Jöngün 2014), *Ttare taehayö* (Kim, Hyejin 2017), *Pyöri ch'ongch'onghan öndök* (Kong, Sönok 2002), and *Sunsuhan saram* (Kong, Sönok 2019).

I argue that novels indeed propose a whole new image of family. The novels do represent reality, which reflect the limitations of legislative measures and gendered discourses, and the female characters in the novels experience isolation from them. However, rather than stressing on the stigma or alienation itself, the novels describe women who hope to overthrow or to overcome the normal family ideology by uniting with other women. In this sense, novels go one step further to imagine what is not achieved in the real world. Through the solidarity between women, their departure from the norm is empowered in the novels.

Panel 34: Representations and discourses



Gendered and racialized representations in Manchuria Graph and Hokushi

Jasmin Rückert (Heinrich-Heine-Universität Düsseldorf)

In this poster presentation, I am analysing the imagery in Japanese photographic publications from 1932 to 1945 as part of the broader question of how gendered and racialized representations are integrated into and co-constitutive for discourses on ‘technofascism’ (Mimura 2009) and modernity in Manchuria and China during a time when Japan intended to consolidate its sphere of influence.

The propagandistic relevance of the illustrated magazines *Manchuria Graph* (1933-1944) and *Hokushi* (1937-1942) has been pointed out by a number of scholars (Shirayama 2009, Kishii 2010, Shepherdson-Scott 2012, Charrier 2014, Takeba 2017) yet only recently gender has been understood to be a crucial category in their design (Handa 2019).

Spanning a period of roughly 15 years, the materials provide ample evidence for changing views of the Japanese on citizenship, ethnicity and sovereignty in both the puppet state of Manchukuo and the northern Chinese regions and showcase how gendered visual narratives are made use of in the propagandistic context. The poster engages with the visuals of these magazines by tracing how the official language of ‘racial harmony’ and conceptions of a ‘state of modernity’, supposedly offering new chances especially for women, were enacted in photographic representations.

The photographs are examined in their capacity to reinforce stereotypes that mark the bodies of photographed people. They are further seen as pointers of inconsistencies in the narratives they supposedly showcased, uncoverable through a focus on gendered (mis-)representations in examples of hierarchical relations among Japanese and to other ethnicities in occupied territories, images of Japanese and Chinese urban and rural migrants and educational and hygienic programs in Manchuria and North China.

Finally, the poster seeks to point out how persistent visual reminders (such as reproductions of the analysed photographic material in post-war publications) may work to reinforce the legacy of Japan’s imperialism as well as reaffirm outdated perceptions and conceptions of what gender-politics and during Japan’s fascist era looked like by conflating propaganda with politics.

Embodying the other: Depictions of the Ainu in early postwar Japanese cinema

Sean O'Reilly (Akita International University)

One question that has plagued the modern nation-state of Japan is how to define the boundaries of Japaneseness. Are the indigenous Ainu fully Japanese as well? If so, how can the state and society balance laudable egalitarian goals with a respectful attitude towards Ainu culture? The tension between desire to assimilate (and thereby, arguably, erase) the Ainu, and fear that the assimilation project might actually succeed, is made most visible in Japanese cinema. How did filmmakers approach the delicate issue of the Ainu 'Other' in their earliest postwar film projects? How would Hokkaido's indigenous inhabitants be represented on screen?

In this paper, I will focus on one of the earliest Japanese narrative (fiction) films to depict the Ainu on screen: the 1947 romance *Lila no hana wasureji* (dir. Hara Kenkichi, starring Takamine Mieko and Fujita Susumu). As a pioneering early attempt to depict Japan's most famous indigenous Other, the film must come to terms with how visible to make the 'natives' (when the main story is focused on a few ethnically Japanese characters). Viewers will soon notice that the film falls into familiar Orientalist patterns as it seeks to exaggerate "exotic" Ainu differences (be they sartorial, linguistic, or cultural), yet the filmmakers, confusingly, also attempt to erase some of those very differences over the course of the film, as though to suggest that despite their outlandish ways, the Ainu can (and should?) be assimilated after all. The film ultimately offers a complex and problematic legacy which begs further study.

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