Subjectivities and Cultural Fluidity in Chinese Societies:

a Symposium on Arts and Cultures in East Asia

Royal Holloway, University of London

Date/Time: Friday 30th October 2015, 9.00am-5.30pm
Venue: Large Boardroom, Founder’s Building, Royal Holloway, University of London

This symposium focuses on the concept of ‘Subjectivites’ in the practice of arts and culture in Chinese societies in East Asia in modern and contemporary times. The organisers seek to explore this many-faceted concept in its respective social and historical context in each of the case studies in this symposium, and uncover how the term and concepts arising from it operate across literature, arts and cultures.

This symposium will be co-hosted by the China Research Center of Royal Holloway, University of London and the Graduate Institute of Taiwanese Literature at National Taiwan University. Participants will explore the theme through the phenomena of cultural recognition, identification, rejection and melancholia in arts and cultures in Chinese-spoken societies in East Asia.
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| 3:15-4:45 | Panel 4 Tradition, value and religion |
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| Ye Teng (RHUL), ‘Sacred or Secular? : Reflection on Chen-he Mulian Opera Performance as ‘Intangible Cultural Heritage’. |
| Weipin Tsai (RHUL), ‘Absent sons, distant husbands: duty, emotion and economic necessity in merchant families in late Qing China’. |

| 4:45-5:00 | Break |

| 5:00-5:30 | Final remarks & drinks to follow |
| Chair: | George Guo |

Min-Ying Tsai (NTU), ‘In Search of Jiang Wenye: Interpretation and Production of Icon of Jiang Wenye in “Café Lumière”’.

How Wee Ng (SOAS), ‘Imagining the Chinese Television Audience in Postsocialist China’.

Taiwan’s Postcoloniality and Postwar Memories of Japan

Liang-ya Liou

National Taiwan University

The student-led Sunflower Movement and textbook wars in spring 2014 have brought to the fore the issue of Taiwan’s postcoloniality. The college students’ claim of “saving [Taiwan as] our own nation-state by ourselves” from economic and political integration or annexation by China is juxtaposed with the Kuomintang (or KMT) government’s rewriting of the textbooks to reinstate Chinese consciousness through whitewashing its rule and reemphasizing Japanese colonial rule as oppressive and vicious. Amidst huge controversy, the textbook rewriting not only stirs up widespread worries about the KMT’s alliance with China to pave way for unification at the expense of Taiwan, but harks back to the harsh “De-Japanize and Re-sinicize” policy the KMT adopted immediately after it took over Taiwan in 1945 following Japan’s surrender. Generally seen as signifying re-colonization, the “De-Japanize and Re-sinicize” policy was partly responsible for the February 28, 1947 Incident, consolidated Chinese consciousness until the lifting of martial law in 1987, and began to meet resistance from Taiwanese cultural nationalism from the early 1980s on. This paper will deal with the relationship between Taiwan’s postcoloniality and the development of postwar memories of Japan in Taiwanese fiction, with a special focus on recent novels set in the Japanese Period. I seek to answer the following questions: What was the complicated cultural politics involved in imposing the “De-Japanize and Re-sinicize” policy on Taiwanese and Aborigines? Why did postwar Taiwan, unlike Korea and other places formerly colonized by Japan, manifest ambivalence toward the Japanese rule despite or because of the KMT’s anti-Japan and Japan-bashing stance from 1945 to 1987? How and why do memories of Japan become part of the basis for Taiwanese Identity? How is Japanese colonial legacy deployed in re-conceptualizing Taiwan’s postcoloniality in relation to transnational flows starting from the seventeenth century? By delving into the way tension and negotiation with Japanese colonialism are important to the issue of what constitutes Taiwan’s postcoloniality in Taiwanese fiction, I want to show how the case of Taiwan’s postcoloniality may shed a different light on global and East Asian postcolonial discourse.

Keywords: Taiwan’s postcoloniality, postwar memories of Japan, the “De-Japanize and Re-sinicize” policy, Taiwanese fiction
Wandering Beyond the East:

The Invisible U.S. in “Hai Dong Qing: A Fable of Taipei”

海東之東、漫遊海東: 《海東青》中隱而未現的美國

Pin-Han Wang

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Most of discussions about the “Malaysian Chinese Literature” of Taiwan are focus on both the writers’ and their characters’ identity issues between Taiwan (Republic of China), China (People’s Republic of China) and Malaysia. Although some discussions had noticed that this identity issues was formed during a special historical circumstances, which is Cold War, but none of them pay much attention to it. In Li Yung-ping’s “Hai Dong Qing: A Fable of Taipei”, he described a “wonderland” for those who still dreaming about retake the mainland China. It was the U.S. Aid that made it possible. Ironically, during his writing, the end of Cold War was coming, the Berlin Wall was fallen, and the U.S. had established their diplomatic relations with the P.R.C., which was a smash that breaks the retake dream. Therefore, in this fiction, the U.S. became an ignored icon that exists everywhere. This article would take this as a start, discusses how the U.S. was reconstructed to fit the need of “the wonderland” in this fiction.

Keywords: Malaysian Chinese Literature, Li Yung-ping, the United State, Cold War, Taiwan literature

當前對於「在台馬華文學」的討論, 無論是在文學影響或是地緣政治上, 甚少超越「馬來西亞」與「中國/台灣」的範疇。然而, 若回顧在台馬華文學的發展史, 則會發現冷戰體制與其首的美國是不可或缺的一個層面與因素。過往, 對李永平小說的觀察, 均指出其書寫形式與內在時間不斷重覆至乎凝結的態勢。而方其書寫之時,「當下的歷史」實處在冷戰即將終結的瞬息萬變之中。小說中念茲在茲的「反共堡壘」, 其開放與結束, 竟均恰巧遭遇國內外（實質）冷戰架構（逐漸）崩解的時刻, 這不能不說是一個絕大的諷刺。因而, 在小說的內部, 可清楚透視新興美國與沒落民國的時刻交鋒。換言之, 李永平的《海東青》，即在詮釋的掩蔽與小說的顯露之間, 揭示了「美國」作為一個難以忽視卻又確實被忽視的符號。本文擬以此為切入點, 透過小說家極力鍛造的敘事時間, 以及情節中廣泛存在的情/慾, 觀察《海東青》中的冷戰體制, 以及在此體制的壓制/協力下所創建出的群像, 指出隱藏在「中（華民）國」/台灣背後隱而未顯的美國。

關鍵字：馬華文學、李永平、美國、冷戰、台灣文學

Further information
I. Foreword

The most iconic research of “Malaysian Chinese literature” often considered as Fang Xiu’s (方修) Collection of Malaysian Chinese Modern Literature (馬華新文學大戲) and History of Malaysian Chinese Literature (馬華新文學史稿). Fang’s work, along with Yeo Song Nian’s (楊松年) prewar studies, was thought “constructed the ‘traditional sight of Malaysian Chinese literature research’”. As in Taiwan, the “traditional sight” was focus on the writers and their identities. Therefore, if the Malaysian Chinese literature wasn’t seen as a tributary of R.O.C’s Chinese literature, it would be seen as “the oversea Chinese literature”, or worse, nobody cares. As the Taiwanese localization movement raised in 90s, although Malaysian Chinese scholars reprimanded it was “Malay nationalism’s Taiwan edition”, but they inevitably turn around and looked into their own Malaysian Chinese experience. As a result, not only Malaysia’s, but also Taiwan (or R.O.C)’s traditional sight was challenged by the new generations such as Lin Chien Kuo (林建國), Huang Chin Shu (黃錦樹), Chang Kam Chung (張錦忠). As for now, under the concept of Sinophone literature, Malaysian Chinese literature is building its own coordinates. In some words, it’s an attempt to escape “nation”. However, literature and politic does have certain connection. In other words, the discussions were still focused on the identification issue mostly.

But if we look back to the question, why Malaysian Chinese literature was bred in Taiwan? Then we’ll find, despite the oversea Chinese and the nation of Malaysia, the time was also a key point. Actually, if we listen to Huang, he may say it’s the most important point. If there’s no Cold War, then instead of Taipei, the oversea Chinese would/should come to Beijing or Shanghai, and the Malaysian Chinese literature would be rising there. Although Huang’s discussions had noticed the importance of Cold War, but this special historical circumstances and its effects wasn’t got enough attention yet. In this paper, I’ll take Li Yongping’s faction Hai Dong Qing: A Fable of Taipei (海東青:一則台北的寓言) as an example, try to discuss what kind of traces that the Cold War leaves in the Malaysian Chinese literature, and point out the hidden U.S. behind the (R.O.) China/Taiwan.

II. The failure of time-reversal trick, and the hidden U.S. behind the “China Wonderland”

In Li Yong-ping (李永平)’s Hai Dong Qing: A Fable of Taipei (海東青:一則台北的寓言), he kept repeating same narratives, even sentences in this fiction. Such as the hero Jin often met “the eight old Japanese men” who always going into or leaving from a brothel; the sentences like “A (wo)man is what a (wo)man plays”, or “baby’s face, women’s body”. This kind of repeating became an important structure of Li’s fiction. The reason why he take this as a writing pattern, Huang thought it was because Li want to keep his nation reviving myth, and it’s also why Li emphasized this fiction is actually a fable. Huang said, “fable needs no time. Even if it does, it’s only a kind of
text structure.” By repeating narratives, Li tried to froze time. Despite how slow he could make time be, it still elapsing, and the myth still collapsing. However, the chapters of this fiction, was named by seasons. If Li indeed wants to freeze time, why he intentionally marked times exist? Even from the original preface, which was named “the fourth decade of Exodus”, also could see the time exist clearly. Moreover, when we read this preface, it is point to a “future sooner or later”, a future that the KMT unified PRC, and this fiction “not only a fable, but also a prophecy”.

And it’s an out of time prediction. It only might be true while the Cold War was maintained. But by the time Li wrote during 1987-1991, Cold War is actually ending. The reason why Li tags time frequently but displays it slowly, not only because it has to flow to the future, but also might be Li wants to keep the Cold War atmosphere. Only in a confrontation with the Communism, Kunjing (an insinuation of Taipei) as a “liberty lighthouse” would have the possibility of lighten “the dark of Communism”. As a result, the shadow of Cold War and its big brother, the United State, were everywhere in this fiction. Between the hidden shadow, and the repeating colonized history, Li’s fine prophecy finally became his belated mourning.

III. Love and Lust in Hai Dong Qing

In Li’s fictions, there always a strong pattern those males are (sexual) exploiter and females are (sexual) exploited, and there’s no exception in this fiction. The pimp named Ann Lok-shin, who brought the hero, Jin, went to a transvestite’s brothel, but actually wants Jin’s father/brother-like-love. For Ann, who was abandoned by his mother, Jin is an ideal image of being loved but chose to abandon his mother. But Jin didn’t care Ann at all. The reason might because Ann is a bully, or maybe just because he is a man. As for other characters, there even “too many (grand)fathers”. Take the heroine Zhu Ling as an example, she got a biological father who always watching the dated baseball game video (which the R.O.C defeated U.S in the Little League World Series), a Japanese styled himself as grandfather (kind of sexual harassment to Zhu, and brought her sister to Japan to prostitution); the father-like friend Jin, and a spiritual father, Dr. Sun Yat-sen, the founding father of R.O.C.

However, although there are lots of fathers, they are all useless. The founding father was dead; the father-like friend was leaving; the styled grandfather was a disgusting goat, and her bio-father had nothing to do, except watching the already finished game. Everyone’s leaving home. Mother and sister went to Japanese or U.S to “study”, all the lust of these characters was deformity to little girls. And it’s the new family picture of Li.

Sex has a close relation with power. The fathers’ lust for little girls, reflected their powerless when it comes to adult females. And what kind of people can deal with adult females? The answer is quiet simple: Americans and those who identify
themselves with American values. Here are few examples: the American Jeff Norman, and the Prof. Chi, who is going back to U.S. Jeff loves to seduce “Chinese college girls”, and Prof. Chi was the only one who had a same age fiancée.

There are also some foreign females in this fiction. Lucy, for example, is Jin’s classmate back to U.S. She was encountered sexual harassment too, but it comes from a little boy by the riverside in a beautiful afternoon, so there’s more naïve then lust. Moreover, although Jin was attracted by her, he never got a gut to ask her out, at least not in Taiwan. Lucy finally became kind of Muse to Jin. And all these showed how weak the “(Chinese) father” was under the Cold War situation.

IV. Conclusion

In Li Yung-ping’s Hai Dong Qing: A Fable of Taipei, he described a “wonderland” for those who still dreaming about retake the mainland China. It was the U.S. Aid that made it possible. Ironically, during his writing, the end of Cold War was coming, the Berlin Wall was fallen, and the U.S. had established their diplomatic relations with the P.R.C., which was a smash that breaks the retake dream. Therefore, in this fiction, the U.S. became an ignored icon but exists everywhere. From the narrative style, I pointed out Li’s “freezing-time” writing, actually wanted to keep the Cold War from ended. As to character’s situation, I found out that only Americans are capable to have a normal relationship. All other nationality (Chinese and Japanese) just couldn’t handle adult female. Through this article, I think we should not only read it as an identity competition between “Chineseness” and “Taiwaneseness”, but also have to read it under the context of Cold War and even postcolonial.
Subjectivities on Display: Ai Weiwei and the Visual Power of Dissent

Maurizio Marinelli

Sussex

Ai Weiwei has been defined as a dissident-artist, a citizen-activist, an alchemist-artist, an agent-provocateur, a conceptual-artist, the Andy Warhol of China, a heroic-warrior, an art-curator, an art-publisher, a self-taught architect, a public intellectual, an Internet-champion, a citizen-investigator, or simply citizen Ai. Most of these appellations are hyphenated. Many contemporary artists in China produce their artwork inhabiting a hyphenated and liminal space, since they are fully aware of the existence of implicit and explicit boundaries between their subjective artistic search for expression and the necessity to negotiate their positionality within a sensitive political public sphere. Subjectivities, embodiment, network, advocacy and resistance can be useful analytical-interpretive categories when one analyses the Chinese contemporary art scene. This paper will test the applicability of some of these categories to critically engage with Ai Weiwei’s personal and professional narratives. I argue that contemporary art in China makes the ordinary assume the importance of the extraordinary, re-writing ‘History’, and bringing to the fore a ‘history from below’ (to borrow E.P. Thompson’s famous expression) since many artists are able to demystify multiple stories of exclusion, violence, dispossession, and destruction. This is what I call ‘rewritten histories’: artists like Ai Weiwei enable a multiplicity of agencies to come to the fore, and by doing so they offer a different perspective from the teleology of China’s dream of prosperity upheld by the Chinese Party-State. These artists are indeed rescuing the common people from ‘the enormous condescension of posterity’ (E.P. Thompson, 1966), or to use Jacques Rancière’s words, they are making ‘heard as speakers those who had been perceived as mere noisy animals’ (Rancière, 2009).
Sense and subjectivity: Quemoy identity and geopolitics in the work of Wu Junyao

Mei-E Huang

Graduate Institute of Taiwan Literature, National Taiwan University

As a province by the south-east China sea, Fujian has been focused by both Taiwan and China, due to the political reasons between both sides across the Taiwan Strait. In Taiwan, more and more scholars noticed the literature/culture character and historical affects that Fujian played by the view of “Minnan cultural circle”. As in China, with “the Strait culture” (or the Haixi culture which means “the western coast of Taiwan Strait”) discourses, and the “Fujian study”, the famous topics would be “the relationship and relativity between Fujian and Taiwan”. As for me, what interests me, is Kinmen, which located both geographically and politically between Taiwan and Fujian, I’m interested in what is its role between Taiwan and Fujian and how its development in literature.

Kinmen was a strategic location belongs to Fujian in the very beginning, and later became the home town of many overseas Chinese, had its own county government in 1915, no longer under the Tonan county. Was occupied by Japanese during 1937-1945, and was taken back by R.O.C after WWII. After 1949, it became the “Anti-communist outpost” to protect Taiwan and Penghu, and a node in the Western Pacific security system during Cold War. The Civil Affairs Military Government was ceased in 1992. In 2000, Kinmen was selected as the starting point of “Mini Three Links”, and began in 2001. Apparently, Kinmen’s fate is always linked with Taiwan and Fujian, and each period of its history, got its own role between these two places. Therefore, Kinmen literature had been affected by Taiwan and Fujian. This paper would take this as a point of view, to discovery the variation of Kinmen literature through its relationship with Taiwan and Fujian.

Nonetheless, the Kinmen literature will take too long for me to research for now. Therefore, in this article, I chose Wu Junyao's works as an example, to see how the Kinmenese thought about the embarrass position as “none-Communized” or “Taiwanese-speaking” Mainlanders, and how they faced their new relationship with Xiamen after the “Mini Three Links” was signed? Looking back to the history of these two decades, and the sudden changed geopolitics roles, how does the Kinmenese reconstruct their own ego? When they thought of their anti-Communism mission in the past, and all the horrible war memories, what kind of transform one would make to fit the new peace and cooperation relationship? How they thought about those war memories and other left? After the image of “War Island”, what kind of image will the new Kinmen be? Though Wu’s Kinmen related works, such as Kinmen(金門), If I Was There(如果我在那裡), The Steep Peak(峥嵘), Above the Cloud(凌雲), Step on
Frost(履霜), the Century of Mourning War Fire(火殤世紀) ....... Though these works, I’ll comprehend with personal memories, historical imagination, war experiences, the dialectical thoughts between ideology and local collective consciousness. Moreover, for lots of Wu’s works were published or sponsored by Cultural Affairs Bureau of Kinmen County, I’ll also pay close attention to the see how deep the official system was in, and from that, I’ll discuss the relations between lately Kinmen literature, the battlefield tour and the reconstruction of island image.

I’ll discuss the above questions in the following topics:

I. The past and the future as an island under the Civil Affairs Military Government period

For so long Kinmen was a battlefield, it became a necessary part in Kinmen literature. In Wu’s works, he wrote this history by characters (such as his relatives, the old Mainlander, female ghosts and Guards), by spaces (such as bunkers, dugouts, basketball court, shooting range, tunnel and airport), and by special items (like flyers, and hats). Though the various angles, Wu described various lives in battlefield, and often along with the changing of Kinmen. Sometimes he chose to compare Kinmen with Taiwan, to highlight his thinking about Kinmen. When it comes to the Mini Three Links, Wu’s attitude was very hesitating. In the fable If I Was There, the Mini Three Links was described both as a political and literally earth quake, Taiwan and Xiamen was floating toward Kinmen. And this miracle was seen by an ordinary villager “A-Boa”, who had never away from the village of Kinmen, and he was shocked by this wonder. In this story, the residents think they have to jump high when the two islands encountering with Kinmen. As for A-Boa, he was happy to see this political miracle, he believes that it can help him makes up a “funny and fascinating story”. Is the Mini Three Links became funny political fable? However, there’s much more stories waiting to be told by Kinmenese who also happened to eyewitnesses this. In the prose “the Island”, it was Wu’s concern that the new changing of future would let people forget how to live their lives in the past. Will people choose to forget their living memories in the past? For he see the great changes from anti-Communism to the Mini Three Links, Wu realized not only he has to write more about Kinmen, but he needs to write Kinmen in a more systemically and historically way.

II. History? Non-History? Whose History?

Although he wants to write Kinmen’s history, but Wu actually had a time that has no idea about what Kinmen history is. It was because every Kinmenese wants to leave Kinmen and go to Taiwan, so they have no interests in Kinmen, therefore, no one understands about Kinmen. However, Wu finally found a way to overcome this difficulty. Wu decided to rewrite the personal life history, the social and local history of Kinmen, even the immigrant and development history. And what’s the way that
history was imaged, collected and restricted? Usually, the writer’s physical feeling, experience and memories is a Kinmen history. For example, the writer always thought about Kinmen’s curfew when he was in the city's bright night. Later, he chose to write in historical fictions, it comes out as the trilogy: The Steep Peak, Above the Cloud, and Step on Frost, which period across from 1911 to 2008. From the trilogy, Wu had selected some stories and collected in “the Century of Mourning War Fire” All these stories are local and with strong sense of time. However, the biggest question Wu faced, was how he writes a historical fiction that can make Kinmenese have same resonance under the limitation between Taiwan and Fujian’s political situation? Wu’s answer was “writing from the people’s position”, of cause, it included the most important two wars of Kinmen, the Battle of Guningtou, and the Second Taiwan Strait Crisis.

III. The Explanatory and Construction of Island Image

Every person who is Kinmenese, or had a time living in Kinmen, has his/her own understanding, imagination and expectation about the past or the future of Kinmen. Therefore, everyone has his/her own Kinmen image. For example, in the Civil Affairs Military Government period, the publisher of “The Chen Chi Chung Hua” published Two Decades of The Chen Chi Chung Hua, The Front of Words, and The Island of Heroes to celebrate “The Chen Chi Chung Hua” was published for its second decades. The Island of Heroes is a proses collection, and all these proses described Kinmen as an “Island full of heroes”, and focus on the Cold War between the KMT and CCP governments. After the Civil Affairs Military Government period ended, Young Su Chin (楊樹清), known for his proses, describe Kinmen as a sweet potato, for the sweet potato is the most reliable and favorite food by Kinmenese. As for Wu, he uses “division” as keyword to describe his relation with Kinmen. He said he was the lost generation, which understands no Kinmen history. On the contrary, Taiwan became a “Island of Gods”. In fact, no matter “the island of heroes”, “the island of sweet potato”, or “the island of division”, they are all a part of Kinmen. The Kinmen County government and cultural affairs bureau of Kinmen County has already thought that literature would be a great resources to promote Kinmen. The magistrate of Kinmen, LEE Chu Feng(李炷烽), in his preface of the series of Kinmen literature, has brought this idea up. Lee wants to make Kinmen as a “literature island”.

In short words, through Wu’s writing on Kinmen, we can see how he picked up those memories and recreated the stories of Kinmen. For the flames of war made people suffer, he quenched the fire and made them became words, recording the situation of Kinmen.

Face the past, the awkward identification of “none-Communized” or “Taiwanese-speaking” Mainlanders, and the very different roles between Taiwan and Fujian’s geopolitics. This island was described as “the island of heroes, of sweet potato, and of
division” by writers. Now, Kinmen is preparing to become an island of literature. However, is this tactic helps Kinmen accomplishes its own subject? Wu said that Kinmen literature in the past, was always asking identification from Taiwan, and maybe it’s time to change. Maybe the Kinmen literature should ask identification not only from Taipei, but also Beijing, moreover, the whole Sinophone world. In the end, politics is never far from literature, and Kinmen still struggles in the fine line of the Taiwan Straits.

1987年臺灣解嚴，長期作為反共基地的金門，終於在1992年宣告結束戰地體制，但重獲新生與自由的金門，面對台灣的本土化運動，卻沈陷於被視為「未淪陷的大陸人、講閩南話外省人」的尷尬處境之中。而到了2001年中華民國實施小三通政策之後，金門又由從前海峽兩岸對峙的前沿，一躍而為雙方交流的急先鋒。回首這二十餘年來外在局勢的重大變化，以及地緣政治角色的驟然改換，金門人究竟要如何重新認識自我？而從過去的積極反共與戰鬥，一旦要與廈門致力和平共存的新合作交流關係時，其人情感認知與心理狀態，又要進行怎樣的調整與轉化？戰爭記憶與戰爭遺緒，又該如何看待與詮釋？繼戰地金門之後，新金門島嶼形象為何？針對上述問題，本文選擇以文學研究作為思考取徑，並以吳鈞堯相關作品入手，去探索長期以來游移、擺盪在台灣/中國/世界鏡像中的金門身影。其間蘊藏著努力追尋自我身世、肯定自我存在的奮鬥精神，但此一精神淬煉的過程，其實又標誌著解除戰地狀態之後的金門，正面臨了另一場有關主體形構心靈戰爭的開始。
Interculturalism and intersubjectivity: observations on the importance of the yao/koshi [腰] to the actor in Japanese nô and Chinese jingju (‘Beijing opera’).

Ashley Thorpe
RHUL

In their introduction to Women’s Intercultural Performance, Julie Holledge and Joanne Tompkins conceive of “interculturalism as an exploration of intersubjectivity” where the “space between intention and reception provides a rich seam of intercultural enquiry” (2000:14). In this paper, I seek to reflect upon this, and my own cultural positioning, by exploring the correspondences between Chinese jingju (“Beijing opera”) and Japanese nô as I have experienced them through training. In so doing, I do not seek to make simplistic socio-cultural and historical comparisons between Chinese and Japanese theatre by suggesting that one influenced, or influenced the antecedents of, the other. Rather, I offer a provocation that reflects upon my own experiences of periodic training in both forms.

The methodology underpinning the relationship between these two forms is a corporeal one, arising from my own experiences of training as sensed in my own body. In adopting such an explicitly subjective and phenomenological methodology, I openly acknowledge its limitations. The particularity of my experience is clear in the contexts of my training. I am neither Chinese nor Japanese, and have approached each form as a European “outsider”, sometimes by accessing training outside of its geographical context, in London with visiting professionals, as well as in East Asia. I argue from the position of an amateur who is part of the academy and has devoted many years to training, but not as a professional actor in nô or jingju who has dedicated their life to practising their art from an early age and in its cultural context.
Feminist Asian cosmopolitanism in Singapore Tango clubs

Shzr Ee Tan
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Tango in Singapore is a niche scene practised among a small community largely populated by highly educated white-collar worker enthusiasts. Of this group, women make up slightly more than half of the membership. Motivations behind their participation are complex and multivalent, especially in their invocation of – at different times and in different subcontexts – projections about Latin America/Argentina from different constructed “Asian” female standpoints that are sometimes ethnically essentialised, and at other times transcultural and intersubjective in their recognising of varieties of the self in the other. These projections in turn intersect with latent as well as self-conscious performances of class politics along gender lines, for example in how the imagined foreign authenticity of the genre is frequently seen as adding to the elite cosmopolitan shine of its participants, who also use the same dance platform to present themselves as sexually liberated females. I argue that the physical manipulation of women’s bodies in the dance – by the women themselves, as well as men – reveal approaches to partner dynamics that challenge as well as reinforce notions about the active/passive sensual body in interface with societal mores. These in turn fluctuate according to subcultural contexts and politico-economic and cultural agency.
In Search of a Minor-transAsian Body: Mo-Lin Wang’s Antigone (2013)

Fan-Ting Cheng

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Since 2000, many Taiwanese theater practitioners have put efforts to perform tactical forms of resistance against governmental ideologies and Chinese centrist policies designated by the Kuomintang. Director Mo-Lin Wang’s Antigone, premiered in Taipei city in 2013, has proposed an alternative measure of politics that implicit in minor-transAsian body that approaches political traumas of different contexts in contemporary East Asia. Collaborated by Hong Seung-Yi and Baek Dae-Hyun from Korea, Cheng Yin-Jen from Taiwan, and Ho Yu-Fan from China, Antigone reorganized Sophocles’ Antigone through the lens of the 228 Incident in 1947 in Taiwan, the Gwangju massacre in 1980 in Republic of Korea, and the Tiananmen Square protest of 1989 in People’s Republic of China. Employing Mo-Lin Wang’s and Susan Foster’s discourses on body aesthetics/politics as well as Shu-Mei Shih and Françoise Lionnet’s notion of minor transnationalism, this paper focuses on the ways inwhich the minor-transAsian bodies on stage reveal the similar structure of these political traumas. By highlighting an innovative tactic of networking various “political minorities,” the production points out a prospective citizen demonstration achieved by the creative cooperation among repressed national traumas happened in different East Asian countries. Furthermore, it underlines a possible minor-transnational dialogue that urges for a re-grief for the unmourned victims in the past, a reconsideration of the political status quo, and a vision of the future relationship among countries in East Asia.

Keywords: Minor-transnational, Asia, Body, Taiwan, Wang Mo-Lin, Antigone
Learn to produce classic TV: BBC’s influences on China’s early television drama production

George Guo

RHUL

At a time when forms and genres on Chinese television are flourishing and global television format trade has been taking place on both national and local levels of Chinese television, rediscovering China’s television history in a global context would be a worthwhile effort. This paper grows out of the presenter’s on-going project which intends to investigate the delegation from China Central Television which visited the BBC around 1978: the end of the Cultural Revolution period. Members of this delegation have since become highly influential in the development of TV drama in China, and especially historical dramas and literary adaptations. For example, Fulin Wang, who later became a pioneering figure in China’s Post-Cultural Revolution television drama industry, had played a vital role in fostering a new understanding about television as a popular medium and initiating new forms of television drama. The term ‘serial television’, which derives from this visit, still has currency in China. The project has been involving work at the BBC Written Archives as well as interviews with personnel from CCTV and the BBC. Based on this research project, this particular paper attempts to critically examine how the discourse of classic television which was originally generated within the Anglosphere had been appropriated and re-articulated by China’s Post-Cultural Revolution television drama productions.
In Search of Jiang Wenye:

Interpretation and Production of Icon of Jiang Wenye in “Café Lumière”

尋找「江文也」—
《珈琲時光》中「江文也」的符號對譯與生產

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Jiang Wenye was born in Taiwan but he stayed in Japan for learning musicology. However, he finally chose to be a Chinese and to live in China later in his life. His works are filled with themes and imageries not only to imply obscure politics because of his dual underprivileged position as a colonized people of Japan in World War II, but also to try to acquire the right to speak under the condition of colonial modernity.

In the early 1980s, Jiang Wenye was re-discussed, and was the target of debates in the 1990s, due to Jiang’s particular status among Japan, Taiwan and China. At the time, Jiang became an incisive icon of China-Japan friendship. Not until 2004, in remembrance of the Japan director Yasujiro Ozu’s 100th birthday, did Hou Hsiao-hsien shoot a film “Café Lumière”. However, the question raised here is why Hou recalled Jiang Wenye from the past in the movie at the very time.

In the movie, the heroine, Yoko, following Jiang Wenye’s steps in Japan, tries to find the truth of Jiang, which brings out two important issues: one is Taiwan-Japan relations, the other is the modernity. In “Café Lumière,” Jiang is the key icon in the complex history of colonial Taiwan. As a colonized, Jiang was stuck in a modern condition, which is same as Yoko, who was also caught in the similar situation even in the contemporary times. By searching for a “real” Jiang Wenye, Yoko re-discovers herself, finding a way to face the modernity and to give it a deeper meaning.

This paper is distributed into three parts, trying to figure out why Jiang Wenye was re-discussed in the 1980s, as an important “symbol”. Second, by re-narrating the discussion of Jiang Wenye, this paper aims at constructing the grand narrative for Jiang’s identity. Lastly, this paper would focus on analyzing how Jiang was translated into an image in “Café Lumière”.

As the paper would show, Jiang Wenye misfits the times no matter the war or the colonial time, but he created his own voice by composing musical and literary works to resist the political condition. In the movie, Jiang is presented as a “misfit”, but meanwhile he is also an image representing revival of “lives” in contemporary times.
Interpreting these two icons makes disparity, and how to amend such disparity will also be discussed.

江文也出生在台灣，生長在日本，最後回歸中國，因為戰時日本殖民地台灣人的「雙重弱勢」身份，使得江文也的音樂、詩歌充滿隱晦的政治性，並且企圖通過與現代性的對話，而取得發話權。

八O年代初期，江文也「被發現」，九O年代因為其特殊的發聲位置幅轉出了對日、對台、對中國認同的論辯，而成為了一個中日友好的符號。直到 2004 年侯孝賢為了向小津安二郎致敬，拍攝了《珈琲時光》，然而為何在此時再度召喚「江文也」？在電影文本中以女主角陽子開始尋找「江文也」為敘事主線，而帶出兩條重要的經緯：台日關係與現代性。江文也成為一關鍵的符號，橫亙在台日間的複雜歷史情節。身處殖民情境的江文也，面臨被現代性圍困的狀態，而在現代的日本的陽子，也陷入這樣的現代困境，透過找尋江文也，陽子也在尋找自己，如何面對切身的現代性，並且在其中賦予意義。

本文分為三個部分，首先試圖闡釋江文也於八O年代如何被重新被重視、討論；再探討「江文也」在九O年代被眾多論述聲音製造一文化符號，企圖呈現「論述的再論述」形構出江文也的大敘述，如周婉窈不以民族主義觀點批判江文也，而是試圖將其放回歷史的脈絡中，處理認同曖昧的問題；而王德威著重江文也在革命史詩時代中掌握了抒情之現代性，以個人對抗集體，找出一條自己的音樂與詩歌的超然路徑；最後旨在分析「江文也」如何在 2004 年的《珈琲時光》中被製作為一影像符號，探討文化符號與影像符號間的生產與轉譯。

《珈琲時光》以電車（現代）表現人的孤絕，一種被現代包圍，喘不過氣的情境，而江文也儘管同樣與時代（不論是戰時或是殖民情境）格格不入，但透過「現代性」他有創造出自己可以掌握的聲音（音樂、詩歌）以對抗當時的政治環境，即便這樣的現代亦是與當時的社會情境不相容。文化符號中江文也的「不合時宜」與影像文本中江文也的「現代還魂」兩者的重疊與落差，即是本文亟欲探討的符號對譯問題。

Further information

Who is Jiang Wenye?

In 1936, Jiang Wenye won a prize in the Berlin Olympics’ Musical Competition for his symphony Formosan dance. However, it didn’t bring him to glory but differentiated treatment due to his identity of colonixed people. In his life term, he was put into jail twice, under the Kuomintang’s regime and the People's Republic of China’s regime respectively. There is no other reasons but questioning his identity. As a musician (composer), his works is tangled with modernism and nationalism. If Jiang Wenye chasing on modernism he would interpreted by Janpan whereas he pursuing nationalism what kind of people he represented? Taiwanese, Japanese or Chinese?
Sadly, no matter which one Jiang Wenye chose, he would double eliminated by ‘authentic’ modernism and nationalism.

**Multivariate arguments of Jiang Wenye**

From 1950 to 1960's, Jiang Wenye and his works was uncovered. Until 1976, after collapse of Gang of Four, Jiang Wenye was proved innocence. Later, Shaih Li-fa started to “discover” Jiang Wenye. In 1990’s Chang Chi-jen, Han Kuo-huang began to discussed Jiang and made conference of Jiang Wenye. From then on, Taiwan and China raised a Jiang Wenye’s storm. In this period, these scholars talked about politic identity of Jiang Wenya who was constituted to be a politic icon, yet ”traitor” and ”patriotism musician” were represented simultaneously.


**“Café Lumière”: In Search of Jiang Wenye**

Hou Hsiao-hsien said he bore a congenital obstacle to shoot the film, which means he is not a Japanese to shoot Japan movie. Thus, “Café Lumière” on one hand is to remember the Japan director Yasujiro Ozu, on the other hand, it is the intersection of Taiwan and Japan. Then, Hou thought of Jiang Wenye. “Café Lumière” is filled with images of infant with pocket watch who wrapped itself with trains. By railway, the pocket watch connects to anxiety of time, “Café Lumière” Graft Taiwan’s railway and Japan’s train. Railways are medium of motility, and then Jiang Wenye is Carrier of flow. He moved from Taiwan, Japan to China. Taiwan’s railways were co-constructed in Qing dynasty(清領時期) and period of Japanese rule(日治時期), so railways in Taiwan linked Japan and China. Railways form a closed loop, which is like a closed uterus (image of a infant in railway loop), while Jang Wenye also flew through Taiwan, Japan and China, it was a search of motherland.

In the movie text, Hou developed a new Jang Wenye discourse that Jang Wenye as a politic icon also represents distillation of national issues under the ambiguous identification. Yet, Jang Wenye as an image icon represented motility and eternal search under the modern condition. These two icons’ medium is noiselessness of Jang Wenye. Owing to disappear of Jang Wenye demonstrates ambiguity of identification, which results in eternal search of motherland.

一、誰是江文也？

1936 年以一首《台灣舞曲》獲得第十一屆奧林匹克音樂比賽銀牌的殊榮的江文也，卻也因為其殖民地之子的身份，在日本受到歧視與差別待遇。出生在台灣、
長於日本，終老於中國，其一生入獄兩次，分別在國民黨與中國人民共產黨的政權底下，原因皆為對他身份的質疑。身為音樂家的江文也，不斷徘徊在現代主義與民族主義之間。若要追求現代主義，就必須經過日本的中介，然而若是以民族主義為依歸，身為殖民地人民，究竟該成為台灣人、日本人或是中國人？身為殖民地台灣人的江文也，不論選擇政治光譜的哪一端，都將會雙重的遠離所謂真正的現代主義與民族主義。

二、 江文也的多元論述


三、 《珈琲時光》：尋找江文也

在影片的宣傳文宣裡，侯孝賢曾說他是背負著先天障礙來拍這部電影，這裡的障礙是指非日本人卻要拍日本電影，若說《珈琲時光》是以向小津安二郎致敬為經，以中日文化交混（交集）為緯，那麼江文也就是侯孝賢所想到的交會點。《珈琲時光》中一個「電車（子宮）中的嬰兒」做為意象，這個嬰兒身掛一副懷錶，以一象徵時間的懷錶，透過鐵路，連結時間的焦慮，《珈琲時光》將台灣的鐵路與日本的電車相互嫁接。若說鐵路是移動（流動）的媒介，那江文也就是那不斷流動的載體，從台灣移動到日本與中國，台灣的鐵路正是在清領時期與日治時期共同建設而成的，台灣的鐵路連貫了中國與日本間的關係。鐵路是一個回環的路線，就像是一個封閉的子宮，江文也回環在台灣、日本與中國，其實就是一個永恆母體的追尋。

在電影中，侯孝賢又展開出了新的江文也論述，作為政治符號的江文也呈現的是曖昧認同下對國族議題的超然，而電影文本中的江文也則呈現現代情境下的移動與永恆追尋，而這兩個符號的中介即在於「江文也的失聲」，江文也的不在場呈現了認同的曖昧，卻也導致了對於「母體」與「血脈」的永恆求索。
Imagining the Chinese TV Audience in Postsocialist China: Producing a Violence-free Wuxia Drama

How Wee Ng

SOAS

The immense growth of television production in China in the last few decades has created an industry that generates a considerable amount of revenue. In the year 2012 alone, China Central Television (CCTV)’s auction for 2013 primetime advertisement slots attained the record high of 15.88 billion yuan (GBP 1.6 billion). Concomitant to this rise are the increasingly commercialised practices found in television production and its related sectors, and the changes in how the subjectivities of audiences are imagined.

While there has also been an increased interest in Chinese television studies, one often-overlooked aspect is the analysis of the discussion on audiences. At the core of this issue is not only how subjects are produced in a socialist market economy, but also the implications related to censorship practices in Chinese media. How do Chinese television practitioners represent their audiences? How do scholars in China imagine these subjects? What implications emerge from the two social categories that are often extant in their discourse?

Through engaging with these questions, this paper is an attempt to problematise the assumptions underlying attempts to reify a complex social category like television audiences in postsocialist China.
The Movie Reviews (on the Op-ed Page) of Newspapers in Early Post-war Taiwan:

A Preliminary Study in “Movies and Dramas” Column
of the Taiwan Shin Sheng Daily News (1946-1947)

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From the time the first film screened in public under Japanese, till all kinds of movies provide audiences different choices now. The development of Taiwanese movies in the previous century was closely related to the nation-state politics and socio-environments. Taiwanese movies moves forward owing more to external power relation than to autonomous consciousness. Among the century, the early post-war Taiwan period most demonstrate the entanglement of multiple external powers being implemented in the movie field.

Based on Taiwan Shin Sheng Daily News, the first official (Taiwan provincial administrative executive office) newspaper in Taiwan, this paper would like to investigate the movie reviews of the early post-war period by analyzing the related film articles on the entertainment page every Saturday, which is named “Movies and Dramas.” Concerning the development of movie industry in early post-war Taiwan, there are three questions that will be investigated in this paper. First of all, movie reports and reviews closely follows the ideologies of the government cultural policies: “uprooting Japan, implanting China.” Also, some writers suggested the government teaching Taiwanese people the basic morality of seeing movies so that the Taiwanese could hold the “correct” nationalist ideology. Then, I analyze the achievement of movie reviews written in Chinese in early period. There were two important authors wrote movies reviews on the Taiwan Shin Sheng Daily News: Bai Ke（白克） and Yin Lu（茵露）. Bai Ke watched movies from all around the world; therefore, by analyzing his viewpoint in his movie reviews, in fact, we could see how Bai Ke negotiated between his more apolitical aesthetic preferences and cultural policies imposed by Kuomintang. On the other hand, Yin Lu’s discussions mainly focused on local films. She focused on the situation of contemporary Chinese women, and gave some useful advice. Studying her essays, we could see obviously her Chinese identity. Finally, the great quantity of news and reports related to advanced technology in Hollywood movies were obviously valid proofs that Americanized culture had significant influences (with institutional help) in early post-war Taiwan.

As is demonstrated above, there were two polemics leading the Taiwanese movies in early post-war period: one was cultural polices, the other was the Americanized culture brought by Hollywood movies. Plus, Taiwanese lacked the ability to make
movies. As a result, the subjectivity of Taiwanese movies has yet been born. Taiwanese could merely see local films and American movies, thoroughly received the given ideologies, thoughts and perspectives in these works blindly. Based on the Kuomintang cultural policies—looking up to China, praising the West while despising Taiwan—Taiwanese arts could not gain a Taiwan identity. This situation leads to the fact that Taiwanese movies not only lacked independence, freedom and reflection but were also reduce to objects to be manipulated. This is the reason why it takes great difficulty to construct the subjectivity of Taiwanese Arts.

Keywords: the early post-war period, Taiwan Shin Sheng Daily News, movie reviews, nation policy, local films, Hollywood movies

本文以戰後初期臺灣首份省官營性質報紙《臺灣新生報》進行研究，透過該報副刊「電影戲劇」刊載篇章，作為認識戰後初期臺灣電影發展情形的文本。依藉釐析新聞報導與專題評論，並參照相關歷史事件和政治脈動，觀察「電影戲劇」版對國策政令的接受情形與依違方式，及中外電影的鑑賞美學和詮釋見解。此外，當時臺灣電影環境分别由兩股勢力主導，一是「再中國化」的官方文化政策，一為伴隨好萊塢電影大舉襲來的美國文化，身處其間，臺灣電影主體性的存在與否更是值得思考之議題。凡此種種，希冀藉此呈顯出戰後初期臺灣電影面貌之一隅。

關鍵字: 戰後初期　臺灣新生報　電影評論　國家政策　國產電影　好萊塢電影
Taiwanese Subjectivity and Cultural Mobility: Religious Performance of Techno Nezha in the 21st Century Taiwan

Shi Fang-long

LSE

This paper re-explores Taiwanese subjectivity in the context of an era of technological mobility, focussing on the recent transformation of the traditional performances of the god Nezha in zhentou (processional troupe) into the so-called ‘Techno God Nezha’ performances. I begin by explaining how since 2009 this has been a way for Taiwan’s youth to demonstrate a new form of Taiwanese subjectivity: while wearing giant Nezha body puppets and retaining certain rigid gestures traditionally associated with the god Nezha, the young performers dress up in modern fashions, wearing sun glasses as they dance to techno music and in time to disco beats, and replaced the flags of Five Directions by Taiwan/ROC flags decorated with LED lights. I then contextualise this within the new era of technological mobility, demonstrating that this new form of Taiwanese subjectivity is “away from ‘home’” and “on the ‘move’” (Urry 2007: 5), like many other world citisehships to be found travelling further and faster and across the countries’ borders. Many performers of the Techno Nezha have been travelling to as many countries as they have been able to, where they perform within a body puppet weighing fourteen kilograms. In this way Taiwan/ROC flags have been carried by these moving bodies and displayed in around 60 countries – a greater number than is being reached by Taiwan’s diplomacy. Acting in this way, Taiwan’s youth are seeking via the performance of Nezha to connect Taiwan with the rest of the world, and thus create a civic space for Taiwanese subjectivity. Finally, I argue that this new form of Taiwanese subjectivity – via Nezha performers – has been formulated through symbolic struggle: Nezha is an unruly god, and the Nezha performance has been identified with unruly Taiwan. Thus Nezha’s attempt to establish his autonomy from his father General Li Jing is an analogy with Taiwan’s struggle to separate from China and to build its own subjectivity. I conclude that Nezha’s conflict with his father; i.e., the conflict between son and father, a precondition to human being, is an analogy of the conflict of Taiwan with its alleged “fatherland” China – a conflict that has been seen as inevitable and unavoidable. The problem is not conflict and resistance as such, but how to ensure that the energies of conflict and resistance do not spill out into actual violence but can be constructively contained and directed towards the production of art and symbolic capital in the twenty-first century’s culture wars.
Identity in Time of Crisis: the Nexus of Chinese Temples and Schools in Suratthani in Preserving Chinese Identity during the Early 20th Century

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The paper seeks to investigate the joint role and close connections of Chinese temples and schools in preserving Chinese identity in Suratthani in the early 20th century. By looking into newspapers, journals, correspondences, official records, textbooks, and other historical artefacts of the period, the project will examine how two different systems, temples and schools, worked together to protect the Chinese identities including clan, national, and local identities during the crisis which Thai government launched the program of Thai-ification intensively.

The first Sino-Japanese War in 1895 and the Second World War sparked the tide of Chinese nationalism in the overseas Chinese society in Southeast Asia. There were resistance movements against the Japanese. Mass public education was also a key to a civic nationalism. Chinese schools in Thailand were built in the interests of Chinese national politics. There was an increase in the nationalist content of instruction; the image of Sun Yat-sen was revered in schools, and the chauvinist textbooks were introduced from China, which later was one cause of the restrictions in Chinese education by Thai government after 1933. Most Chinese schools were located near Chinese temples. Some were in the temples and together they formed temple schools. Chinese temples were not only places for religious practices, but they also provided space for the political movements. In the overseas community, they were places where migrants gathered. In a community, there must have at least one temple to serve them. It might also be a place where people secretly corroborated, gathered money donated by migrants, educated Chinese language after many organisations were inspected and closed down.

In 1937-1938, to help the Chinese war effort, the political organisations were founded, which the enforcement of the anti-Japanese boycott and the collection and remittance of funds for the Chinese national war fund were their real goals. During the second Sino-Japanese War, these anti-Japanese activities were planned. Nevertheless, as the Thai government sought to reconcile with Japanese power, these activities were illegal and the government began to inspect schools, printing presses, newspaper offices, and Chinese association headquarters. Pamphlets and documents were confiscated. Many Chinese schools were forced to close down, which brought huge worry to migrants about the demolition of their identities for themselves as well as later generations. However, the temples were left alone.
This paper will particularly focus on Suratthani, where Hainanese migrants were the main population of all five major speech groups. The story of Chinese migration in the city has never been studied intensively and compared with other cities especially Songkhla and Phuket, where the Hokkiens mostly migrated there. These three provinces are places, where there are temples and graveyards run by only two or three of all five major speech groups, which can inform us about the ethnic conflict and their roles across the period. My research will redress these gaps by revealing how temples played a significant role in politics and the overseas community to help the mainland fight against the Japanese. They also worked to preserve Chinese identities, which were in crisis during the Thai-ification policy, and show how temples and schools worked together for the same purposes.
Sacred or Secular? : Reflection on Chen-he Mulian Opera Performance as ‘Intangible Cultural Heritage’

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Mulian Opera (目连戏) is a nationwide ancient ritual opera which has been vital significant to Chinese rituals for many centuries. As the most well-preserved genre of Mulian Opera, Chen-he Mulian Opera (辰河目连戏) has been the biggest source of entertainment in western Hunan Province for over five hundred years, and is recognized as ‘the mother of opera’ and ‘living fossil of Chinese theatre’. After suffered through dramatic social and political changes for its religious elements, Chen-he Mulian opera revived with governmental propaganda since it was listed as national intangible cultural heritages in 2006. Why the government changed its policy on Chen-he Mulian Opera? Has this opera been ‘invented’ for policy adjustments? To what extent has Chen-he Mulian Opera been affected by religion revival? Drawing on the theories of Eric Hobsbawm and Fenggang Yang, this article argues that Chen-he Mulian Opera became more secular and less sacred under Communist rule, and explores its ‘preservation’ and ‘invention’ as Intangible Cultural Heritage.
Absent sons, distant husbands: duty, emotion and economic necessity in merchant families in late Qing China

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A great deal of Qing period scholarship has been focused on prominent statesmen and intellectuals, while more recently, gender study has increased the amount of attention paid to women. This paper will focus on a rather neglected group: travelling merchants. The aim of this study is to explore the pattern of merchants’ lives, and gain an understanding, through reflecting on their roles as sons and husbands, of male emotions toward their distant families.

Huizhou merchants made up the most celebrated group in commerce across the whole of China from the fifteenth to the early twentieth centuries. An old saying, ‘No town can be a proper town without Hui merchants’, expresses their important role in economic activity, dominating commerce in tea, timber, salt and pawnbroking.

With its dense population, hilly environment and shortage of workable farmland, many men were forced to leave Huizhou, the southern part of Anhui Province, to work in other places, often at a very young age. Husbands and sons were frequently away from home for years at a time, while wives and mothers were left at home to look after children and older generations. From their letters to their families, these absent sons and distant husbands embedded their emotion in their words, as well as through their actions in sending back all sort of gifts in every passing season.

This paper explores the lives of Huizhou merchant families’ lives through their correspondence. A particular focus is on how travelling elder sons performed filial piety duties towards their widowed mothers in the second half of the Qing Dynasty.