

ABSTRACTS

Panel 1: Going Global: Cultural and Commodity Exchange

Cultural Interaction and Globalisation: Li Shizeng (1881-1973) and the Chinese Francophile “Lobby”

Paul J. Bailey (University of Edinburgh)

This paper focuses on the thought and activities of Li Shizeng 李士登(1881-1973), son of a late Qing court official who studied in France during the early years of the 20th century and became the most prominent amongst a group of Francophile Chinese intellectuals who enthusiastically promoted overseas Chinese study in France and Sino-French cultural interaction. In many ways Li represented a new kind of Chinese intellectual, one who moved easily between different cultures and whose commitment to world harmony and internationalism drew him to embrace French culture and (what he perceived to be) its values. While in France during the early 20th century Li was able to make contact with French intellectuals, politicians and diplomats; like Li and other members of the Chinese Francophile lobby (which included Cai Yuanpei, the first Education Minister of the Chinese Republic in 1912), many of these French intellectuals and politicians believed that the French and Chinese cultures shared much in common—arguing, for example, that Confucian humanism anticipated the ideals of the French Revolution. Li Shizeng was also profoundly influenced by, and attracted to, the utopian and anarchist thought of Charles Fourier (1772-1837), Pierre-Joseph Proudhon (1809-1865), and Elisée Reclus (1830-1905). While in France he established a night school for Chinese migrant workers, arranged French school and college places for Chinese students, and participated (in 1916) in the creation of the Sino-French Education Association (*Zhongfa jiaoyuhui*), an umbrella organisation that aimed to promote an expansion of Sino-French cultural relations as well as part-time education for the soon to be arriving Chinese labourers recruited by the French government for war-related work. Li also opened a beancurd-processing plant near Paris, part of his anarchist-inspired project to change European eating habits by promoting the consumption of beancurd as a substitute for meat. The paper will explore Li Shizeng’s educational thought and his role in Sino-French cultural interaction to demonstrate how China in the early 20th century, far from simply being the passive recipient of western knowledge and the hapless victim of western ‘semicolonialism’, actively engaged in, and sought to influence, global knowledge and connections.

China in the Global Community: Commodity Exchange at the 1873 Vienna Exhibition

Tsai Weipin (Royal Holloway, University of London)

Thirty years after the Opium War and the opening of treaty ports, the Qing Court officially sent a legation to attend the Universal Exhibition in Vienna in 1873, the fifth universal exhibition since 1851.

This was a first proper ‘outing’ for China, but due to its lack of diplomatic and international experience, the Qing Court asked the Imperial Maritime Customs Service, led by Robert Hart, Inspector General, to organise China’s participation.

China’s contribution was based on detailed reports on all imports and exports that Hart required his Commissioners at treaty ports to produce. These contained information about the quantity of goods exchanged, and the origins and destinations of both raw materials and finished products. The exhibition was a huge success for China, and it became a showcase for the vast and rapidly growing array of commodities coming in and out of the country.

The information gathered from the treaty ports was turned into a large volume, entitled *Port Catalogues of Chinese Maritime Customs’ Collections at the Austro-Hungarian Universal Exhibition*. This paper will explore how the portrait of China presented at the exhibition and in the *Port Catalogues* illustrates the extent and significance of China’s emerging role in global markets in this period.

Panel 2: Knowledge Production and Conceptual Transformation in Late Qing and Modern China

The Chinese Hygiene and Constitution through the Eyes of the Japanese Travelers in the Late Qing and Early Republican China

Chang Che-chia (Academia Sinica, Taiwan)

Along with its overwhelming influences onto the East Asia since the mid-nineteenth century, the Western style sciences inevitably shook traditional Chinese medical cosmology. The national policy to persuade Japanese people to eat beef so as to improve the ethnic constitution highlights that Japan had started to depart from the traditional Chinese ideas of medical locality that Japanese were doomed to be weak for its location, instead, the Western ideas suggested they could improve by changing the food. With such transmitting views, Japanese in the Meiji period, or correspondingly Late Qing and early

Republican China, got more and more chances to travel in the continent. This paper is intended to explore these travelers' observations of Chinese hygiene and constitutions, with their reformed viewpoints of such issues. I would like to focus on what caught their attentions, and how the Japanese ideas had been changed from those revealed in the Edo medical books. The major sources for this study is a physician's 'pen conversation' records left by his 1872 trip in Shanghai, and the recent 20 volume publication of the Japanese travelers' accounts from this period. By comparing with the Western travellers' remarks of the Chinese body of the same time, we would find it is risky to assume that the Japanese viewpoints had been totally Westernised at that time.

The Revelations of the Sacred Scriptures: The Christian New/Old Testaments and the Reconstruction of the Confucian New/Old Text Schools in Modern China

Chen Hsi-yuan (Academia Sinica, Taiwan)

When modern Confucian intellectuals were endeavouring to fathom the significance of Christian Scriptures in order to assess the threat of wide-spreading Christianity in China, Confucian Classics were at the mean time also under re-evaluation and redefinition: should they be treated as records of ancient history, scriptures of moral maxims, or codes of divine divinations concerning the salvation? Delving into modern Chinese intellectuals' (mis-)interpretation of the Christian Bible and its role in the evangelization of peoples, this paper argues that the distinction between the New and Old Testaments perceived by modern Chinese intellectuals played a subtle but pivotal role in reinforcing the dichotomy of the New-Text approach and the Old-Text one to the Confucian Classics.

Breast-Feeding against Bottle-Feeding: The Transformation of Nursing Concepts in Modern China, 1895-1949

Chou Chun-yen (Academia Sinica, Taiwan)

Due to internal disorder and external invasion, modern Chinese intellectuals were encouraged to find ways to save their ailing nation, at the same time encouraging the large-scale import of Western culture. In these unstable times, Chinese intellectuals understood the importance of a stronger country and stronger citizens, and thus promoted the development of related concepts and activities. In this new trend of "strengthening the country and the people," the importance of children was rediscovered, and their roles have transformed from "building a flourishing family" to "reviving the nation." Additionally, due to the influence of modern Western trends placing importance on the

next generation, people's attitudes towards child education have also transformed from "respecting and obeying seniors" to "developing child-based concepts." Thus, the attention and care Chinese children receive today are more lavish compared to children of traditional China. To strengthen the country and consolidate the constitution, concepts of how to properly feed the unborn members of our next generation have also become hot topics amidst this child-centered trend, and have become a hot topic of discussion among newspapers and magazines.

However, there is a dearth of studies dealing with this topic, and the few existing studies are overly brief. An extensive review of past literature and extended analyses revealed that the most natural, most nutritious, and cheapest way of feeding babies is through breast milk and this has been the main source of nourishment for Chinese babies since ancient times. With the introduction of Western thought in modern China, breastfeeding although persisting, has changed significantly. First and foremost, with the influence of the current climate, strengthening the country and its people translated to proliferating the idea that "children are the future masters of the nation." Additionally, expectant mothers are also encouraged to actively assume the responsibility of the "mothers of the nation" and provide babies with breast milk, which provides the most nourishment to them. This is equated to raising the lifeblood of the country. Thus, the role of mother has leapt from a private mother-and-child relationship to a public role that fulfills national obligation and patriotism. In this vein, although the political developments here and abroad develop in different directions, the development towards more support for breastfeeding is the same in many countries.

Furthermore, due to developments in modern medicine, people have become more knowledgeable regarding human physiology and the components of breast milk, leading to the promotion of the concept that "breastfeeding is not only conducive to the physical development of babies but also helps with the contraction of the mother's uterus, thus helping the mother's body in its recovery." The old concern of "breastfeeding leading to the loss of youth" is being discouraged. Mothers are becoming more accepting of the idea of breastfeeding, and although the behavior of breastfeeding appears the same as usual, its inner workings are no longer the same. In other words, the act of breastfeeding remains unchanged, but advocating breastfeeding in this time and day is concealed under the cloak of Western medical knowledge and repackaged to form an all-new form that attracts doctors and intellectuals alike to become a well-accepted practice. Thus, although milk and milk powder, which are foods imported from Western culture, have been imported into the upper circles of Chinese society, it still fails to topple the position occupied by breastfeeding. Feeding babies through breast milk continues to be the most sacred and most nourishing way to feed babies upheld by many educated people and believers of Western science. Moreover, contemporary scientific studies also repeatedly

proved that breast milk is irreplaceable.

Actually, breastfeeding continues to be the main way of feeding babies in China. Using a milk substitute or hiring a wet mother continues to be a privilege in high society circles. However, not all families in high society hire wet nurses or use milk substitutes. They only do so when mothers aren't able to breastfeed their babies due to illness or lack of breast milk. Fresh milk and milk powder is only used until after the weaning period of babies. Thus, some enterprises proclaim such slogans as "breast milk is best" to grab a piece of this sacred niche of irrigating the seedlings of the nation; others claim that their products are "no different than breast milk." They do this to reduce the consumers' aversion toward the commercial interests of enterprises, to prove that enterprises understand the nutritional needs of babies, and to prove that their equipment is exceptional, adheres to scientific standards, and thus produces milk supplements that are very close to the real thing.

In conclusion, although there exist two options for feeding babies in the forms of human milk (breastfeeding) and milk products (bottle feeding), the two choices appeal to different market segments and competition is not necessary. Even though females in high society have the additional option of using milk powders, or some females may go after milk powders as a fashion statement, breastfeeding continues to be the prevailing trend, and only breastfeeding mothers are able to fulfill the female citizen's obligation as "the mother of the citizens."

Panel 3: Alternative Paradigm and Genre Reinvention in Novels from Modern Taiwan and China

On "Scientific" Imagination: Popular Culture/Literary Implications of the Mars-related Narratives in Zheng Kunwu's "Mars Adventure and Anecdote"

Huang Mei-Er (National Taiwan University)

During the late 19th century, science and technology became the main force for world change, bringing revolutionary changes in people's daily life patterns. In the acoustical, chemical, and electrical material civilisation, people experienced the process of unfamiliaration cognitively. Inevitably, the existing humanistic cultures were affected by this knowledge transformation. In short, the emergence of scientific technology and inventions has indeed led to social and cultural progress. Owing to this, the relationship between the Earth and other planets has become the object of investigation and contemplation for both scientists and novelists, creating a context for the emergence of "science fiction". Therefore, in this aspect, science fiction can be regarded literature

concerning modernisation and modernity. Thematically, it contains various dimensions such as enlightenment, rationality, progress, and science. The existence of science fiction can also be seen as the existence of a new cultural type.

This paper examines how science has intersected with cultural and literary practice by using Taiwanese writer Zheng Kunwu's 鄭坤武 (1885-1959) science fiction *Mars Adventure and Anecdote* (*Huoxing jie tanxian qiwen* 火星界探險奇聞) as an example. Firstly, this paper traces how Zheng obtained inspirations from the relevant discourses in newspapers and the speculation about the Mars fuelled by the American astronomer Percival Lowell (1855-1916) for his literary creation. Secondly, it compares how Zheng's tale is different from the English writer Herbert George Wells' (1866-1946) *War of the Worlds*, also inspired by Lowell's view. Thirdly, this paper examines the cultural implications and thoughts behind Zheng's "Mars/the Marians" narrative. The paper argues Zheng has begun to look at the "sky" (*tian* 天) in a new vision, imagined a new order of the universe, and absorbed the enlightenment thinking brought about by new science. The meanings of this "science fiction" lie in its entertaining effect, as well as (and more) in its narrating an adventure to Mars in a popular way, and thus becomes the best interface for strutinising the exchange and negotiation between popular culture and elite knowledge.

Furthermore, this paper contends the Marians' change from initial fighting to collaboration towards the end indicates Zheng Kunwu's attempt to reinvent the concept of progress in natural science to that about the advancement of civilisation. This novel is aesthetically innovative in terms of its literary genre and form. Yet unfortunately, its turning into a detective story in the second half eventually makes this pioneering science fiction become a kitsch detective one. This is not only an issue about the overlapping between science fiction and detective fiction, but also the limits of Zheng Kunwu's literary aesthetics, which itself serves as an illustration of the failure of Taiwan's science fiction writing under Japanese rule.

Negotiating "Wenming" in Popular Literature from Taiwan in the 1930s: Taking Xu Kunquan and Lin Huikun as Examples

Lin Pei-Yin (University of Cambridge)

With the emerging nativist discourse particular after the lifting of martial law in 1987, the rich literary heritage from Taiwan's Japanese period was rediscovered. Scholarly attention so far has often concentrated on those works containing a distinct anti-Japanese stance, and consequently popular literature produced by Taiwanese writers (in both

Chinese and Japanese) in the 1930s attracts relatively little interest. To fill this lacuna, this paper examines how the concept of modern/civilised (*wenming* 文明) is shown in the works of Xu Kunquan 徐坤 (aka 徐坤, 1907-1954) and Lin Huikun 林徽因 (b. 1902-?). Based on close textual analysis, this paper firstly discusses the discursive constructs of the term *wenming*. Secondly, it shows how these two writers' ambivalent attitude towards *wenming* is reflected from the strong moral sense and promotion of freedom to love in their works, and how female body becomes a site for their moral instruction or even nationalist concerns. This paper then analyses how *wenming* is represented in the materiality of daily life, examining how Taiwan is envisioned and positioned in both writers' hierarchical *wenming* construct. This paper argues that the rather "gendered" narratives illustrate a successful case of literary reinvention in which love/marriage novels become the medium for socio/cultural commentary. And, by shying away from anti-colonial resistance and modernist aesthetic experiment, these love/marriage tales display an everyday/popular modernity complimenting the visions provided by the two fore-mentioned literary styles at that time.

Tradition and Politics in Mu Shiyong's Early Short Stories

Christopher Rosenmeier (University of Edinburgh)

Mu Shiyong's 穆时英 (1912-1940) first short story collection, *Nanbeiji* from 1932, is frequently seen as a work of proletarian literature preceding his later modernist writings. Reading these short stories more closely, a different interpretation is presented here. In places, Mu Shiyong consciously undermines and parodies the social agenda of the New Culture Movement. The protagonists are emasculated and powerless in a modern world they cannot comprehend so they turn to the *Shuihu zhuan* and a millenarian ethos based on Chinese tradition in order to justify their rage, misogyny, and self-righteous violence. The characters' unsympathetic nature in turn undermines their status as victims of class oppression and challenges any sympathetic understanding of their plight. The use of tradition plays an important part in Mu's early short stories and they are compared with Shi Zhecun's in this respect.

Panel 4: Paradigm Establishment and Spread of Sound in Modern Chinese Literature and Taiwan's Popular Songs

From London to Beijing, From Silence to Sound: The "Poetry Recitation Society" and "Sound Discourse" in Modern Chinese Literature

Mei Chia-ling (National Taiwan University)

In February, 1927, Lu Xun presented a speech to the Hong Kong Youth Association entitled “Silent China.” Why, in Lu Xun’s mind, was China “silent”? Simply because the “classical Chinese” used in China’s past was out of step with the China and Chinese of Lu Xun’s present. “What is spoken is all outmoded, ancient meanings. All sounds, all voices are sounds and voices of the past, they amount to nothing.” Lu Xun encouraged the youth of that time to “make China a China with a voice, to speak bravely and to act courageously.” He also called upon them to “speak with modern words, your own words; use living words to frankly and honestly express your thoughts and emotions.” Lu Xun, consequently, proclaimed: “From now on, there are really only two paths which present themselves. On one we maintain classical Chinese and perish, on the other we give up classical Chinese and live.”

Originally, the main point of this speech was to re-emphasise “literary reform”, namely, - to “give up classical Chinese and adopt vernacular Chinese.” The terms “voiced” and “silent” were in fact only used as metaphors with which to elaborate whether or not written language could accurately and suitably express meaning. However, framed within the course of the Chinese pursuit of modernity, these terms present questions worthy of our attention, they are: while the main point of the literary revolution was focused on the innovation of classical and vernacular Chinese “literature,” was there also a simultaneous need for the modernisation of “sound”? And, what kind of “sound” can be considered “modern”? Finally, did or how did “sound” become interposed in the literary reform programme of that time? This article will take the “Poetry Recitation Society” (*Dushi hui* 诗会) organised and promoted by Zhu Guangqian 朱光潜 in Beijing in the 1930s as its starting point and exam the significance of “sound” in the development and establishment of a modern Chinese literary discourse. The article will also consider how, due to the borrowing of western sources as well as reference to Chinese literary tradition, a discourse of dialogue between East and West as well as new and old was established. Finally, the author will also analyse how the dialogue of “sound,” which placed such great importance on recitation, complimented the national language (Mandarin) movement and language education of the time, joining with them to form China’s “modern sound.” This article is divided into three sections:

1) From London to Beijing: “The Poetry Recitation Society” and the 1930s Beijing Literary Group

- 2) From Silence to Sound: The Formation of a “Discourse of Sound” in Modern Chinese Poetry
- 3) The Modern Sound: Recitation, the National Language Movement, and Modern China’s National Language Education

The Heteroglossia of *Qunxinghui* (Singers’ Club): Shen Zhi and the Dissemination of Taiwan’s Mandarin Popular Songs

Shen Tung (National Taiwan University)

The boom of Mandarin popular songs in Taiwan in the late 1960s is one of the most important developments in Asia Mandarin pop. Contributed by the first Taiwan singing show “Qunxinghui 群星會” (Singers’ Club) and its producer Shen Zi 沈子 (1928-1988), Taiwan Mandarin pop songs gradually became the mainstream over Taiwanese pop since 1970s, and dominated the Mandarin pop trend among China, Hong Kong, and to the furthest Southeast Asia. However, the Taiwanese Mandarin pop songs were going far more diverse. Covering from Shanghai and Hong Kong shiandaiqu, Japanese enka, Taiwanese pop and East Asia folk songs, the context of the Taiwanese Mandarin pop songs during the period of “Singers’ Club” was in a heteroglossia utterance, which manifested a coexistence of distinct varieties code. Interestingly, this code was bound to the background of Shen Zi and her musician husband Guan Huashi 關華詩, who inherited from a cross-boundary root of Mandarin pop music. While the past researches only treated this history as the remains of Shanghai and Hong Kong style pop music, this paper aims to examine the diverse origins, the evolution and the spreading of the Taiwan Mandarin pop culture from “Singers’ Club” and the musical life of Shen Zi. By using the first hand materials, including Shen Zi’s manuscripts, scores, private letters and official resources of “Singers’ Club”, this essay shall demonstrate the pivotal roles of Shen Zi and her show “Singers’ Club” in the history of Taiwan Mandarin pop, and will detail how they translated and handed down the Mandarin pop music from countries to countries, generations to generations.

Panel 5: Historiography and Socio-Cultural Transformations in Modern Taiwan and China

From Different Shores: A Short History of Historical Writing on Taiwan in Early Twentieth Century

Chang Lung-chih (Academia Sinica, Taiwan)

This paper aims to examine Chinese, Western and Japanese histories on Taiwan in late nineteenth and early twentieth Centuries. I'll discuss representative authors such as Japanese anthropologist and folklorist Ino Knori, Taiwanese poet and historian Lian Heng, British missionary and educator William Campbell and American journalist and diplomat James Davidson with special attention to their intellectual backgrounds, Taiwan experiences and history writings. From the comparative perspective, the discussion will focus on the following three aspects:

Introduction of modern European historical theories and practices and the interactions with conventional Chinese and Japanese historiographical traditions.

Chinese, Western, and Japanese writings on Taiwan and their representations of frontier, ethnicity and culture in late nineteenth and early twentieth centuries.

The circulation and impacts of modern/colonial historical discourses in Taiwan and its intellectual and discursive relations with Okinawa, Manchuria, and Korea.

From comparative study of multiple origins of modern Taiwanese historiography, we can understand the complexity and significance of knowledge formation and cultural translation in modern East Asia.

Chinese-Russian Relations in the Twentieth Century: The Cultural and Social Dimensions of International History

Mark Gamsa (Tel Aviv University)

Starting out from an enquiry into the cultural factor in inter-state politics in general, this paper will assess its function and place within the history of Chinese-Russian relations in the twentieth century. The abundant scholarship on the relationship between these two countries has overwhelmingly focused on the political and ideological realms. Few attempts have been made to conceptualize the place of the cultural dimension; while publications on the subject in the PRC and the Soviet Union have tended to be politically biased, no overall assessment is so far available. We shall attempt one here, drawing in particular on insights from the translation and reading of Russian literature in China.

Only somewhat less neglected in extant research has been the study of the social dimension of the relationship between China and Russia; it is, however, important to evaluate the legacy of the large-scale emigration movements, which carried Chinese and Russians in both directions (Chinese workers to the Russian Far East and Siberia; Russian settlers and, later, refugees – to Manchuria and Shanghai). Addressing these parallel movements in the context of what our workshop calls “Encounters and Transformations”, this paper will propose an assessment of the extent to which they, too, have formed the

history of Chinese-Russian relations in the modern era.

**From “Emperor’s Subjects” to Absence of the Self:
Producing Knowledge of the Second World War in Taiwan, 1943-1953**

Mike Shi-chi Lan (Nanyang Technological University, Singapore)

This paper examines and compares the process in which knowledge of the Second World War was produced in Taiwan, first under the Japanese colonial rule before 1945 and then under the Republic of China (ROC) government in postwar Taiwan. Drawing wartime materials from the Taiwan Governor-General’s Office (*Taiwan Sōtokufū*) and postwar materials from the Taiwan Provincial Administrative Executive Office (*xingzheng zhangguan gongshu*) and the latter-day Taiwan Provincial Government, this paper studies the representation of the war as seen in various medium sanctioned and disseminated by the governments: language, history, and moral education textbooks used in elementary schools and secondary schools; readings designed for the youth corps; and other government publications. This paper finds that during the war, the colonial authorities represented the war with China (and the Allied) as a sacred mission for the survival of the Japanese Empire, of which the Taiwanese people were an integral part. In contrast, since the end of the war, the ROC government taught the people in Taiwan a war history that was transplanted from mainland China; in the postwar representation of the war, the Taiwanese people were absent and their wartime experiences were hardly recognized or remembered.

By comparing knowledge and memories of the War as constructed by government authorities and consumed by the Taiwanese *before* and *after* 1945, this article will examine what was forgotten and/or “reversed” (with a different interpretation) about the War across 1945 and compare the role (and significance) of Taiwan/the Taiwanese in the War as defined and remembered in various textbooks under the two governments. Furthermore, this article will examine the implication of memories of the War on the formation of (national) identity in Taiwan before and after 1945.

Panel 6: Cultural Encounters and Identity/Subjectivity Searching

**The Encounter of the Chinese Confucian Hero with Borderland Creatures:
Writings regarding Southwest China in *Yesou puyan* and *Yinshi***

Hu Siao-chen (Academia Sinica)

This paper proposes to deal with cultural shock and ethnic conflicts portrayed in late imperial Chinese novels about southwest China. The two texts I will discuss are *Yesou puyan* 野叟曝言 (Humble Words of a Rustic Elder) and *Yinshi* 音史 (History of Creatures), both were written in the Qing dynasty.

In *Humble Words*, the author juxtaposed the different rituals and customs of the Han Chinese and the Miao in the southwest, in order to reassure the sovereignty of the Chinese orthodox Confucian culture. However, he also indulged in describing Miao customs and allowed the Miao to speak for themselves; therefore, he unconsciously challenged the stereotypical way of thinking of the Confucian scholar-official. The novel is a fantasy of unifying the world by Confucian teachings, but as the episode on southwest China reveals, it does not overlook the complexity of cultural encounters. I will analyze the effect of unfamiliarity and cultural shock in the text.

History of Creatures is a full-length novel written in classical Chinese, which is an extremely rare case in Chinese literary history. I will argue that the work boldly breaks down many conventional boundaries, in particular that between species of living things. The idea of boundary is indispensable in the process of differentiation and identification, but in the “world of creatures” portrayed in the novel, it is never possible to draw the line. The author has always been criticized as a Chinese Chauvenist for his biased attitude in the representation of the Miao. Granted that the Miao are regularly compared to beasts and insects, in my reading, it is less a case of demonization than that of equalization, because all living things belong to one of the “Five Creatures” in the author’s philosophy.

To conclude, I will argue that *Humble Words* and *History of Creatures*, both being products of the High Qing, represent two models of defining ethnic and cultural confrontations in the borderland of the Chinese Empire.

**The Critique of Western Learning and the Quest for an East Asian Identity:
Okamoto Kansuke’s (1839-1904) *Xixue tanyuan* (1901)**

Andrea Janku (SOAS, University of London)

With Okamoto Kansuke 岡本 功 武’s *Xixue tanyuan* 西学探源 (Explorations into the origins of Western learning) published by the Commercial press in Shanghai in 1901, an unusually critical voice appeared in the midst of a flurry of publications catering to the sudden rise in demand for Western knowledge following the declaration of the New Policies. Apart from outlining the achievements of *xixue* Okamoto explicitly points to their shortcomings by putting them against what seems to be an assumed shared set of East Asian values. At least the author of the preface sees this as a stroke of luck for “the countries of East Asia,” as a first step out of poverty and weakness. The aim of this paper

is to analyze Okamoto's views and to locate his publication within the historical and intellectual context of its time.

**Vietnam, Taiwan, France: Journeying, Cultural Experience and Subjectivity
Searching in the Poetry of Yin Ling**

Horng Shu-ling (National Taiwan University)

The female poet Yin Ling 茵菱 was brought up in a Chinese family in Vietnam. She used to reside in Taiwan and France for pursuing her education. She is now living in Taiwan and often travels around the world. How does Yin Ling express these experiences of spatial migration and inner feelings through her literary creations? Is it possible to revisit her hometown in Vietnam which was lost in the Vietnam War? What does her obsession with French culture and Paris mean? How does she view Taiwan and Taipei? All the aforementioned questions are the focus of this study. The study suggests that Yin Ling constantly used her narratives of war to write about/return to Vietnam, and her narratives of war have characteristics of female narratives and small narratives which put emphasis on life events and details, and replenish the insufficient part of official history. When she came to Taiwan, she felt "exiled" at first since she was not used to the life in Taiwan, and worried about the war in Vietnam. When she came back to settle down in Taipei after she finished her studies in France, she satirised the environment of Taipei and the society. Ying Ling's obsession with French culture was finally achieved during her studies in France. However, she still could not get rid of her homesickness for Vietnam. Therefore, in her numerous travel experiences later on, her sense of vagrancy gradually strengthened. Her constant border-crossing journeys and realisation of life through her engagement in translation work have helped her find her own position in life and in the eternal kingdom of translation.

Panel 7: Travelling Texts and Translation Politics

**Ghostwriters in Search of an Utopia: Translating and Manufacturing Literary
Prestige in Late Qing China**

Alexander C. Y. Huang (Penn State University)

Liang Qichao, one of the most important late Qing political thinker, and Lin Shu, one of the last Confucian universalists and the most prolific self-dubbed "translators" (who did not know any foreign language), are ghostwriters of English and European

literatures in search of a utopia, a new moral space for modern China. The “ghostwriting” phenomenon stems from the unique practice of literary translation in this period. Translation and rewriting of Anglo-European literature in late nineteenth- and early twentieth-century China has been regulated by persistent patterns of invocation of ethical concerns, which entails an approach of literature that is based on ethical agenda and the belief that literature is capable of fostering an ethical responsibility in the reader.

This paper explores Liang’s unfinished *kunqu* play *New Rome* (*Xin Luoma*, 1898) and Lin Shu’s rewriting of Shakespeare’s plays – which are important historical cases that recast literary cosmopolitanism and moral criticism. While *New Rome*, an allegory about the foundation of a modern nation, reflects Liang’s understanding of the citizens’ moral obligations and the link between the rise of nationalism and vernacular literature, Lin and Wei Yi’s collaborative rendition of Charles and Mary Lamb’s *Tales from Shakespeare*, published as *An English Poet Reciting from Afar* (*Yingguo shiren yinbian yanyu*, 1904), is an exercise in Confucian ethics. The writers’ cultural locations in the global colonial order shaped their practices of cosmopolitanism.

The diverse strategies of cultural brokerage demonstrated by these cases open the possibility that translational differences are not always given. Rather, they are the results of conscious and complex maneuvers to relocate and absorb (by way of citing and reframing) cultural texts and literary prestige.

Double Exposure: Translating Corruption, Poverty, & the Idea of ‘Society’

Michael Gibbs Hill (University of South Carolina)

This paper examines versions of Charles Dickens’s novels rendered by Lin Shu 林纾 (1852-1924) and Wei Yi 魏易 (1880-1930) to reconsider twentieth-century adaptations of the novel as a transnational mode for critique and promotion of social reform. In texts such as *A History of Thieves* 劫案 (1908), a version of *Oliver Twist*, Lin and Wei reworked Dickens’s rhetoric of reform to draw parallels between the social dislocation resulting from industrial modernization in nineteenth-century England and contemporary China. At the same time, Lin Shu denied any meaningful boundary between translated and “original” novels, placing his work in the same stream of lurid, sensational texts that writers and publishers labeled “fictions of society” (*shehui xiaoshuo* 社会小说) and that Lu Xun later called “exposure fiction” (*qianze xiaoshuo* 谴责小说). Ultimately, these works represent a lost link for understanding both how the “social novel” worked to produce the concept of a delimited, observable society and how the full-length novel came to be presented in China as a self-consciously international form that could grasp the global movement industrial modernity and attendant social change.

**A Brave New World of Literature: Translation Politics and the Journal *Yiwen*,
1953-1960**

Nicolai Volland (National University of Singapore)

The founding of the People's Republic of China (PRC) in 1949 has generally been interpreted as an abrupt end of China's "Age of Openness," when a cosmopolitan society and a vibrant, polyphonic culture with numerous transnational links gave way to an inward-looking, xenophobic monoculture. In this paper, I take issue with this view. Through *Yiwen* 译文, the PRC's flagship journal of translated literature, I show that Chinese readers in the 1950s were confronted with a wide range of international literatures that were by no means restricted to classic socialist realism: next to Soviet fiction, *Yiwen* promoted the contemporary and premodern literatures of various Eastern European nations, and introduced a kaleidoscope of third world literatures that hitherto had been virtually unknown to Chinese readers. Neither did China's cultural dialogue with Western Europe and the U.S. come to a standstill, as the editors' efforts to familiarize their readers with various Western left-wing literatures show.

It is beyond doubt that *Yiwen*'s editorial strategy and the journal's selection criteria were informed by political considerations. *Yiwen*, which became the most widely read Chinese literary journal in the 1950s, pursued an ambitious project to reconstruct the Chinese literary space, to present its readers with a brave new world of leftist literatures that would reshape the audience's imagination of the world beyond China's borders. *Yiwen* was thus, I argue, an essential part of a much larger project, namely the Chinese Communist Party's effort to redefine China's position in the world, to reinvent the nation as part of a transnational socialist world community. Based on an analysis of *Yiwen*'s contents from its founding in 1953 to 1960, as well as on various paratexts, this paper reconstructs the literary world that PRC readers in the 1950s encountered. To fully capture the web of cultural interactions that *Yiwen* came to embody, I propose the notion of "socialist cosmopolitanism."