NATSA 2020/2021
The 26th Annual Conference of the North American
Taiwan Studies Association

Keywording Taiwan

Dates: May 20-21, 2021 (Pacific time)
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Registration: https://hopin.com/events/natsa-2021-conference

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Program Time Table

Pacific time (PDT)	Event		
	Day 1. May 20, 2021 (Thursday)		
9:00-10:30	**Opening Forum: KEYWOR(L)DING TAIWAN** Panelists: Wen LIU (Academia Sinica), Shu-mei SHIH (UCLA), Ciwang TEYRA (National Taiwan University) Moderator: Wei-Ting YEN (Franklin & Marshall College)		
10:40-12:10	**Networking/Mentoring session: Networking? Or Working on Your Net: Care Companions & Love Objects for Mental Health** Moderators: Yi-Ting CHANG, Yen-yu LIN		
12:20-13:50	**A: Meet the Editor: "Taiwan Studies Revisited"** Speaker: Dafydd FELL (SOAS University of London) Discussant: Nancy GUY (UC San Diego) Moderator: Po-Han LEE	**B: War Crime, Legal Mobilization, and Institutional Changes in Taiwan** Speakers: Ching-Fang HSU, Ming-Hsi CHU, Ruby HAN, Timothy WEBSTER Moderator: Chia-yu LIANG	**C: Innovation and Governance: The Present and Future of Taiwan's Policy Orientation** Speakers: Terrence Ting-Yen CHEN, Sam ROBBINS, Mao-wei LO Moderator: Yen-Yu LIN
14:00-15:30	**D: Meet the Author: "Becoming Taiwanese: Ethnogenesis in a Colonial City, 1880s-1950s"** Speaker: Evan DAWLEY (Goucher College) Discussant: James LIN (University of Washington) Moderator: Lillian TSAY	**E: Literature and Films Beyond the Normative** Speakers: Hsin-Hui LIN, Leichi CHEN, Mei-Hsuan CHIANG, Xinchen ZHU Moderator: Po-hsi CHEN	**F: Framing Taiwan in the Cold War Context** Speakers: Yifei ZHU, Chih Ju LIN, Dominic Meng-Hsuan YANG, Libby KAO Moderator: Po-Han LEE
15:40-17:10	**G: Meet the Authors: "The Great Exodus from China"and "Becoming Sinophone: Literary Representations of "Mainlanders" in Taiwan"** Speakers: Dominic Meng-Hsuan YANG (University of Missouri), Phyllis Yu-ting HUANG (University of Melbourne) Moderator: Po-hsi CHEN	**H: Music and National Identity** Speakers: Tiara WILSON, Yung-Ying CHANG, Hsiang-Yu Mark FENG, Vincent CHEN Moderator: Chee-Hann WU	**I: Impossible Sovereignty, Decolonial Love** Speakers: Yi-Ting CHANG, Jamin SHIH, Jih-Fei CHENG, Daniel CHEN Moderator: Wendy CHENG Discussant: Wen LIU
17:20-18:50	**J: Film, Media, Migration** Speakers: Sabrina Teng-io CHUNG, Elliott Shr-tzung SHIE, Tzu-chin CHEN, Renfeng MA Moderator: Po-hsi CHEN	**K: Transitioning, Disrupting, and Intervening Queerness and Genders** Speakers: Howard CHIANG, Adam K. DEDMAN, Ting-Fai YU, Ray-Yun HONG Moderator: Yen-Yu LIN	**L: Technoscience and Activism: Some Emerging Keywords** Speakers: Tim SCHUETZ, Teresa ZIMMERMAN-LIU, Ying-Syuan HUANG Moderator: YiXiang SUN
19:00-20:30	**Public Event: Timely Keyword: Information Warfare** Panelists: Victoria Y. CHEN (National Chung Cheng University), Chao-Chen LIN (National Chengchi University), Austin Horng-En WANG (University of Nevada, Las Vegas)		

Day 2. May 21, 2021 (Friday)		
9:00-10:30	**M: Democracy: Taiwan as a case** Speakers: Chung-yin KWAN, Fang-Yu YANG, Hueyli LI Moderator: Rita JhuCin JHANG	**N: Fluid Identities and Nationalities in Postwar Taiwan** Speakers: Catherine TSAI, Genevieve LEUNG, Shu-mei LIN, Shu-hui LIN Moderator: Lillian TSAY	**O: Taiwan as a Keyword for the Anthropocene and Late Industrialism** Speakers: Jean-Yves HEURTEBISE, Paul JOBIN, Hua-Mei CHIU, Hannes BERGTHALLER, Wen-Ling TU Moderator: YiXiang SUN
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12:20-13:50	**S: Meaning and identity (re)building through writing: Representation of Taiwan past and present** Speakers: Yu-Shih HUANG, Hsiao-Hui CHANG, Faye Qiyu LU, Hsin-I Sydney YUEH Moderator: Diane HSIEH	**T: Viewing Taiwan from Art: Art and Politics from Colonial to Postwar Taiwan** Speakers: Vivian Szu-Chin CHIH, Hsin-Yun CHENG, Wan-Ling CHIANG, Chun Chia TAI Moderator: Lillian TSAY	**U: Nation-state** Speakers: Eva MAZZEO, Justin Chun-Yin CHENG, Qi ZHENG, Bi-yu CHANG Moderator: Chia-yu LIANG
14:00-15:00	**Tea & Art: Attempts to Map** Artist: Jennifer HUANG Moderator: Chee-Hann WU		
15:10-16:40	**V: 'Enlightening' Taiwan: Knowledge Communication in the Post-Sunflower Era** Speakers: Chia-Yu LIANG, Po-Han LEE, Bo-Yi LEE, Hao YEH Moderator: Chia-yu LIANG	**W: Translation, Form, and Genre in Taiwanese Literature** Speakers: Ssu-chieh FAN, Li-Ping CHEN, Marco LOVISETTO Moderator: Chee-Hann WU	**X: Taiwan in the Global South** Speakers: Min-Xu ZHAN, I-Wen CHANG, Wei-chih WANG, Yue LU Moderator: Po-hsi CHEN
16:50-18:20	**Networking/Mentoring session: Jobs and Beyond: Leaving Academia, Searching Interdisciplinary Positions, and Relocation** Moderators: JhuCin JHANG, Chee-Hann WU		
18:30-20:00	**Closing Forum: To Taiwan Studies** Panelists: Brian BERNARDS (University of Southern California), Wendy CHENG (Scripps College), Eric CHENG (National Taitung University) Respondents: Yi-Ting CHANG, Chia-Hsu CHANG Moderator: JhuCin JHANG		

Special Event Descriptions

Opening Forum: KEYWOR(L)DING TAIWAN
The way we frame our research usually involves creating or selecting keywords. Through playing with two words ("word" and "world,"), the opening forum aims to highlight two points: (1) A keyword indexes a world of knowledge and experience while leading to a different methodology and praxis--all of which shape and transform the development of Taiwan studies. The keywords further shape the development of Taiwan studies. (2) A keyword is embedded in a broader world of relations, and its generalizability might allow scholarship of Taiwan studies to engage in conversations with other fields. In addition, the COVID-19 situation not only triggered a global health crisis, but it also worked to intensify multiple forms of injustice, including anti-Black and anti-Asian racism, police brutality in Hong Kong and elsewhere, and unequal access to healthcare. This forum also asks how Taiwan studies--as both a disciplinary formation and a political praxis--can effectively respond to injustice of various forms and scales during this uncertain time.

Meet the Authors and Editor
This event brings the invited authors of recent publications in Taiwan Studies and their readers to have an engaging and interactive conversation. There will be three panels, dedicated to the books including: *Becoming Taiwanese: Ethnogenesis in a Colonial City, 1880s-1950s* (2019), *Taiwan Studies Revisited* (2019), *The Great Exodus from China Trauma, Memory, and Identity in Modern Taiwan* (2020) and *Becoming Sinophone: Literary Representations of "Mainlanders" in Taiwan* (2020). At each panel, the authors/editors – Dr. Evan Dawley, Dr. Dafydd Fell, Dr. Dominic Meng-Hsuan Yang, and Dr. Phyllis Yu-ting Huang – will first give an introductory presentation to their publications, followed by a conversation between the authors and discussants and then a Q&A session open to the audience. Overall, this event aims not only to promote the most recent published work in Taiwan Studies, but also to create a space for critical and constructive dialogues between researchers in this field.

Public Event: Timely Keyword-Information Warfare
This roundtable focuses on the impact of information warfare (in the broadest definition) on Taiwan, as well as Taiwan's response to information warfare. There are various definitions of information warfare in relation to its forms and targets. Some common weapons used in information warfare include the generation of fake news, misinformation, and disinformation, among others.
The keyword of "information warfare" was first selected as the theme of the public event for our 2020 conference as a "timely keyword" for its connection to the 2020 Presidential Election in Taiwan. Unfortunately, the 2020 conference was postponed due to the spread of a global pandemic. There are indeed huge changes to global society in the past year, as well as the ways information wars evolve in the age of COVID-19. For instance, the increasing numbers of fake news can be partially attributed to the opacity of government information and policy regarding the COVID-19 and public health issues. Taiwan's international relations with other countries have also experienced changes due to not only the pandemic, but also the information civil wars that have been taking place within the United States (pandemic and the 2021 election), and China (pandemic).

Art & Tea: Attempts to Map
"Attempts to Map'' is a sequence of poems that draws connections between queerness and Taiwanese-American-ness. In this work, the speaker relates the journey of coming out as queer to coming to know their Taiwanese heritage, especially as related to the country's geopolitical history. In the ways that Taiwan has been colonized throughout the centuries, the poet's body has been "colonized" through fetishization, sexualization, and intergenerational fear and shame. Using the body as a connecting point, this poem asks: How do I/we belong? What does belonging look like when it is a process rather than an endpoint? And how can belonging and naming be an expansive move towards unity amongst difference? Join the poet for an interactive poetry reading.

Closing Forum: To Taiwan Studies
The closing event, titled "To Taiwan Studies," is designed to highlight "building relations" and "rethinking boundaries" as practices of keywording. As the event gestures towards the future(s) of the field, it is also intended to offer some critical reflections and reminders regarding what has been made invisible by the disciplinary formation of Taiwan Studies.

The forum also reflects on the dynamics, connections, or tensions emerging during the course of the NATSA 2021 conference, and how one identifies and approaches some of the marginalized keywords in different fields. Last but not least, the forum sheds light on keywords and issues that are understudied and deserve more critical attention in Taiwan studies.

Presentation Abstracts

Panel A: Meet the Editor: Dafydd FELL "Taiwan Studies Revisited"

Dr. Dafydd Fell has long been interested and engaging in electoral politics and democratic development in Taiwan. He has published monographs on *Party Politics in Taiwan* (Routledge, 2005) and *Government and Politics in Taiwan* (Routledge, 2011; 2nd edition, 2018), in addition to several edited work, including the most recent on *Taiwan Studies Revisited* (Routledge, 2019) coedited with Dr. Hsin-Huang Hsiao at Academia Sinica. With a chronological approach, in this book, they re-examine the key figures and their earlier work in Taiwan Studies to envisage an interdisciplinary, dynamic future for this body of knowledge. Dr. Fell is also the Director of the SOAS Centre of Taiwan Studies as well as the book series editor for the Routledge Research on Taiwan Series.

Discussant: Dr. Nancy GUY | University of California, San Diego

Panel B: War Crime, Legal Mobilization, and Institutional Changes in Taiwan

Paper 1: Competing Interpreters of International Law: Law and Politics in Nationalist China's War Crimes Trials, 1946–1949
Ming-hsi CHU | Northwestern University

After World War II ended, Nationalist China adjudicated 883 non-major war criminals. To provide grounds for judgment, the Legislative Yuan, the central legislative authority, passed the War Criminal Trial Act (WCTA) in 1946.
The WCTA was similar to, but not necessarily the same as, international law. This paper asks: What was the difference between the WCTA, a domestic law, and international law? What did the difference imply? How did the judiciary respond to the WCTA? This paper compares the content of the international and national laws and delves into administrative and judicial archives to answer the questions.
This paper found that the WCTA departed from international law in many aspects. It stipulated a broader scope, adopted a stricter liability, and intended to promote Chinese nationalism. At the time, the legislators were not delegates elected by citizens, but specialists appointed by the ruling party, so the WCTA represented the opinion of the political sectors.
However, the Judicial Yuan, which was responsible for unifying legal interpretation, limited the scope of the WCTA, hindered the purpose of promoting Chinese nationalism, and restrained the political sector's revenge on Taiwanese people by interpreting the WCTA per international law. Because Judicial Yuan meetings were composed of Supreme Court senior judges, its interpretations represented the elite legal professionals' view.
The legislature and the judiciary were competing interpreters of international law. This paper concludes that elite legal professionals' belief in "pursuing a civilized state" triumphed in this competition at the end.

Paper 2: Lawyer and Social Movement in Taiwan: Two Waves of Mobilization and Two Generations of Activist Lawyer
Ching-Fang HSU | Research Institute fot the Humanities and Social Sciences (RIHSS), Ministry of Science and Technology, Taiwan

This paper provides a framework to analyze the relation between lawyers and social movements in Taiwan. Taiwanese lawyers mobilize with and for social mobilization. To describe and explain the mutually constructive relationship between lawyers and movements, the paper is composed of three body sections. Following the introduction, a generational comparison contrasts the similarities and

differences of the two networks of Taiwanese lawyers, informed by discussions in social movement theories and comparative socio-legal studies. Two chronological analyses follow: the third section focuses on the first generation's internal transformation and auxiliary role to emerging mobilizations, prior to year 2000, as well as their institutional formalization and cooperation with political elites upon first party-turnover. The fourth section focuses on the second generation in the 2010s, first appeared in dispersed mobilizations and sporadic events, and then merged in the Occupy Parliament movement in 2014, before turning to electoral politics. A final summary concludes the chapter.

Paper 3: Advocating Separation as a Cause for Divorce in Taiwan: Social Movements that Brings About Legal Change
Hsin-Yun HAN | Asus Computer International

Marriage law in Taiwan stipulates cohabitation as a legal requirement. *Abandonment*, therefore, has been a cause for divorce lawsuits. *Separation*, however, has been proposed as a cause for no-fault divorce in discussions of family law amendments, but never really became the law. The separation clause, or the lack thereof, is the best example that demonstrates the internal conflict and fragmentation of legal mobilization in Taiwan's women's movement. This essay reviews the legal mobilization of family law, studies the dynamic strategies and compromises made by agents involved. The past research pointed out how the women's movement brought about legal changes through both judicial and legislative approaches. Nevertheless, most research did not mention that, while the movement successfully leveraged the judicial and the legislative tools, the movement had to compromise on both their agenda and stance on certain issues due to the limitations imposed by other actors such as judicial branches and legislators, even when they are largely in line with the movement's demand. In the 2000s, legislators proposed adding a separation clause to marriage law, but the proposal never gained full support from groups advocating for women's rights for various concerns.

The essay aims to bring to attention the nuisances in the process of legal mobilization. Taiwan's women's movement had one of the greatest successes in history on effectuating legal changes. Many researchers discussed how they achieved such success, but not so much on the compromise they made and how the process is interactive among all actors. This is not just "the other side of the successful story," but a highlight on the restrictions the movement faced as it grew and adopted "legal mobilization" as its main approach to achieve social change.

Paper 4: The Taiwanese Roots of Asia's War Reparations Movement
Timothy WEBSTER | Western New England University

World War II is long over, but its legacy is vigorously contested, nowhere more so than in East Asia. For the past three decades, victims of Japanese war crimes—in conjunction with lawyers, activists, scholars, and others—have filed hundreds of compensation lawsuits throughout the Asia-Pacific. This movement gained renewed scholarly, media, and diplomatic attention after the Supreme Court of South Korea ordered two Japanese multinationals – Mitsubishi and Nippon-Steel – to pay former forced laborers hundreds of thousands of dollars in 2018. Chinese victims have also pressed scores of lawsuits in Japan and China, though without the same well-documented successes as their Korean counterparts.

This paper excavates an alternative genealogy for Asia's war reparations movement. In the mid-1970s, shortly after Taiwan's fall from international grace, Taiwanese citizens began to clamor for various types of war reparation. In Taiwan, informal networks coalesced to discuss theories of compensation, and strategies to leverage these theories. Pooling together various financial instruments, Taiwanese citizens launched a number of lawsuits in Tokyo to redeem Japanese bonds, postal savings accounts, military scrip, and other financial instruments issued during the war.

In Japan, two networks – one comprised of ethnic Japanese with ties to Taiwan, one comprised of ethnic Taiwanese residents in Japan – formed to demand Japan provide social benefits to Taiwanese

veterans. These networks also used litigation to press compensation claims on behalf of Taiwanese veterans against the Japanese government. While the lawsuits ultimately failed, the movement itself scored a major victory when Japan's Diet passed the Taiwan Veterans Act in 1987—one of the Japanese laws that provides compensation to foreign (non-Japanese) citizens.

This paper ends by comparing the legal claims, mobilization tactics, and successes of Taiwanese activists of the 1970s-1980s, and Korean and Chinese activists of the 1990-2000s. It highlights the importance of small-scale mobilization by Japanese elites, as well as the vitality of a multi-pronged strategy to pursue compensation.

Panel C: Innovation and Governance: The Present and Future of Taiwan's Policy Orientation

Paper 1: "Nobody's" Having Fun: The Emotional Politics of Empowerment and Hacking in Taiwan's g0v Community
Sam ROBBINS | National Taiwan University

This paper examines the cultural and political functions of "fun" in the g0v community, a large decentralised civic tech/civic hacking community founded in 2012. Although there is an established canon of social movement literature examining emotions as motivating forces (Goodwin, 2001), the focus has remained almost exclusively on negative emotions such as anger (Perry, 2002), disgust, or fear (Barker, 2001). What work exists on fun tends to frame it as satire, irony or performance (Shepard, 2010; Juris, 2014). Thus far, fun has thus not been seen as a motivator of political action *in and of itself*. This study suggests, rather, that the strategic cultivation of "fun" is used both to motivate political action and to engage in symbolic boundary work. "Fun" is thus not tangential to g0v's political engagement, rather it is a collective emotion that is consciously cultivated, and it is central to the continued function of the community's action. This study is based on my participation observation and interviews in the g0v community from 2020-2021.

Whilst making a broader theoretical point about "fun", this paper also traces the specific emergence of the salience of "fun" within the context of (civic) hacking and civic tech culture in Taiwan and internationally. In doing so, this thesis encourages Taiwan scholars to pay more attention to the g0v community, and what lessons it holds about alternative forms of political engagement and civic participation in contemporary Taiwan.

Paper 2: Taiwan's New International Investment Agreements Under Its New South Bound Policy: Innovations and Initiatives from A Country with Unique Status
Mao-wei LO | Stanford University

As one of the strategic objectives of its "New Southbound Policy" (NSP), Taiwan has started the "reforming construction" seeking to renegotiate its international investment agreements (IIAs) to strengthen Taiwan's relationship with its partners across the Indo-Pacific region and to provide meaningful protection to investors from both sides. However, some contend that there is no "blueprint" for Taiwan's new IIAs – the agreements themselves are just reflected counterparties' own needs. This research explores Taiwan's current position and primary concerns in relation to the construction and negotiation of IIAs, and outlines some innovative provisions in its recently signed IIAs. This research primarily focuses on three newly renegotiated investment agreements: namely the investment agreements between Taiwan with India, Philippine and Vietnam, to systematically scrutinize their critical provisions and evaluate whether these three renewed IIAs can satisfy the goal of balancing investors' economic interests and host countries' needs of sustainable developments. In addition, this research further conducts in-depth interviews with government officials in Taiwan to demonstrate a more comprehensive picture of Taiwan's policy considerations for the negotiation of the IIAs with NSP countries. In hope of bringing contributions to the conventional wisdom of international law and international relations, this research also revisits the current discussions

regarding IIA reforms and explores whether the conventional international political economy theories are sufficient to explain Taiwan's incentives to sign IIAs in light of its unique status in the international community. Ultimately, this research hopes to contribute some policy recommendations to the Taiwanese government in its future IIA making in an era where Taiwan endeavors to gain further prominence in the international arena.

Paper 3: Strong or Thin Democracy? An Analysis of Open Government Data in Taiwan
Terrence Ting-Yen CHEN | National Taiwan University

Recent trends in open government data (OGD) have been said to encourage "transparency, participation and collaboration." While this vision envisages that OGD has the potential to facilitate "strong democracy," other scholars claim that OGD might result in "thinner" version of democracy such as monitorial democracy or neoliberal citizenship. This paper discusses the relationship between OGD and democracy by examining OGD implementation in Taiwan, which has been one of its most active promoters and was ranked No.1 in the Global Open Data Index in 2015 and 2017. Given Taiwan's globally recognized performance in OGD, this essay asks: has Taiwan's open data platform encouraged "strong democracy"? I focus on three distinctive phases related to the operation of the open data platform: data collecting and input, platform design, and data intermediaries. My data include: interviews, written records, and an analysis of platform design. I argue that the operation of Taiwan's open data platform does not take seriously the engagement of civil society groups or ordinary citizens in government decision-making processes, which is at odds with the claims that open government data encourage "strong democracy." Instead, open government data in Taiwan has facilitated monitorial democracy, which presupposes watchful but not active citizens, and neoliberal citizenship, which presupposes profit-pursuing citizens. Both are more in line with "thin democracy," which focuses more on individual rights and private interests than on participation and political community.

Panel D: Meet the Author: Evan DAWLEY "Becoming Taiwanese: Ethnogenesis in a Colonial City, 1880s-1950s"

Dr. Evan Dawley specializes in East Asian history with a focus on colonialism, ethnicity, and national identity in China, Japan, and Taiwan. His latest monograph *Becoming Taiwanese: Ethnogenesis in a Colonial City, 1880s-1950s* (2019) discusses the construction of Taiwanese identity from the history of a Northern city in Taiwan, Keelung, from the Japanese colonial period to the postwar period. He has also published articles and book reviews on leading journals such as The China Quarterly and Journal of American-East Asian Relations.

Discussant: Dr. James LIN | University of Washington

Panel E: Literature and Films Beyond the Normative

Paper 1: The Reassembled Non-Normative Future in the Post-Apocalyptic Fiction of Taiwan
Hsin-Hui LIN | National Chengchi University

Although Sinofuturism has currently become a concept for discussing science fiction written in the Sinophone world, it is mostly applied to works by Chinese authors in China. However, the rigorous techno-Orientalism, anthropocentrism, and technological determinism implicit in these widely recognized works limit the futurity of Sinophone science fiction. To investigate a future that deviates from the norms, this paper turns the spotlight to science fiction of Taiwan, in which the "island," as a national metaphor and as a realistic location for living, is frequently depicted as being smashed into pieces due to apocalyptic disasters. Unlike science fiction in China imagining that the continent and

inhabitants will always remain or return to "completeness," novels from Taiwan contemplate how to live with the circumstances of being fragmented and surviving by reassembling the dispersing pieces without descending into Nihilism. By investigating two highly-acclaimed science fiction novels in Taiwan, respectively, *Ground Zero* (2013) by Egoyan Zheng（伊格言）, and *2069* (2019) by Kao Yi-Feng（高翊峰）, this paper suggests that the future of Taiwan and the Sinophone world is the process of disassembly and reassembly. Similarly, in these novels, human bodies are assembled using various hi-tech parts/products, and their memories, and thus identities, can only be discretely retrieved through the intermediacy of machines. Therefore, the post-apocalyptic future is an assemblage, in which the boundaries between humans and non-humans are renegotiated, and the connections between islands are reestablished.

Paper 2: "Qingse": The Construction of New Sexual Discourses in 1990s Taiwan
Xinchen ZHU | National Chengchi University

The new term "qingse" (情色) has been widely seen in Chinese-language mass media since the early 1990s in Taiwan. The term has been used to describe the works which produce sexual desire and pleasure. The term is often seen as the similar meaning of another term "seqing" (色情), which shows sexual acts in a way that is intended to be sexually exciting. However, the term "qingse" has constructed a new ideology of love, sex, gender and eroticism, which is different from "seqing". In order to understand the change of Taiwan sexual culture and gender ideology, I explore the discursive production of "qingse" through textual analysis of mass media texts during the 1990s in Taiwan. My finding shows that the invention of the term "qingse" is a strategy for constructing the legitimacy of erotic and sexual culture under the conservative cultural censorship. Additionally, the feminist theories about "porn" and "erotica" have enriched the discursive production of "qingse" and improved the legitimacy of erotic culture. Besides, the artistic works referring to sexual desire and pleasure are widely communicated through mass media and therefore strengthen artistic connotations of "qingse". Therefore, I argue that the cultural production and circulation of "qingse" is an important part of Taiwan sexual revolution. This study has implications for research on the transition of erotic and sexual culture in 1990s Taiwan.

Paper 3: Meeting Ghost Story in Convenience Store: An Analysis of Taiwan's Contemporary Horror Fiction
Leichi CHEN | National Taiwan University

Horror fiction has become a contemporary version of folklore in recent years. Although sharing similar logic of moral implications with folklore, horror fiction focuses more on people's daily struggles. Horror fiction tends to question the existing social regulation through exhibiting the marginal being—the ghost—in human society in order to provide escaping temporalities from everyday life. The haunting ghost in fiction can be seen as a variant of "abject" in Taiwan's culture, revealing that there is a continuously excluding process along with the identity formation in Taiwan. This study investigates how horror fiction transforms the elements of folklore into a resistant narration that responds to social issues.

In 2005, the publisher Ming-ri launched a new marketing method by selling horror fictions in a pocket-book version, establishing the low-priced sales area in convenience stores. Due to their commercial success, in the following decade, pocket-book horror fiction has become a regularly published genre, and has accumulated large numbers of readers. This study chooses the works of Div, Seba, and Luo-San as analytical materials, examining the ways in which the works depict the conflict between uncommon events and everyday-life patterns, as well as reflecting the changes of Taiwan modern society. Div's works adopt campus ghost stories to delineate the psychological scenario of teenagers under the pressure of local entrance examinations. Seba's works redefine the concept of "witch" in Taiwan's history to question the hierarchy between men and women, human and animal, and culture and nature in Han culture. In Luo San's works, folklore is used to conceal the crime of human trafficking committed by people of wealth and power and mirror the issue of exploitation in

reality. This study attempts to employ both anthropological and literary views to analyze horror fiction, including Lin Mei-rong's fieldwork research on Han and indigenous folklores cultures as well as He Jing-yao's discussion concerning the historical writings of Taiwanese monsters. Within the framework of anthropology, reality-based folklores entail a literature-oriented approach. By comparing these two genres, this study aims to explain how horror fiction transforms the framework of folklore into a flexible tactic through which to probe into contemporary Taiwan society.

Paper 4: Uncontainable Ghosts of Gender and Modernity in Taiwan's Early Horror Films
Mei-Hsuan CHIANG | Taipei National University of the Arts

The study of Taiwan cinema has long been dominated by auteur theory—from research on New Taiwan Cinema masters like Hou Hsiao-Hsien and Edward Yang, to examination of younger generation filmmakers like Chang Tso-chi. Departing from the tradition, this paper proposes to use genre as a method to approach Taiwan cinema. Genre films not only express the social and aesthetic sensibilities of the filmmakers; they also reveal the mass audience' values and beliefs. By investigating the often-overlooked genre of horror film and its early development in Taiwan during the 1970s, the paper looks at the society's collective unconscious, and uncovers some of the lesser-known genre filmmakers.

Despite the government's discouraging attitude towards the supernatural and the spectral, ghost and spirit movie (*shenguai*) remained one of the most popular genres in 1970s Taiwan. During the time, most of the directors follow classical Chinese ghost stories, particularly Pu Songling's *Strange Stories from a Chinese Studio*, in depicting the beautiful female ghosts and their romantic relationships with young male scholars, whereas Yao Feng-Pan breaks away from the tradition to start a new epoch of horror films. Most notably, he introduces the modern setting for Taiwan's horrors, and constructs a unique image of female ghosts that is monstrous and revengeful. Though often viewed as an escapist genre, Yao Feng-Pan's films offer more than horror pleasure.

The paper first examines the rise of horror film and Yao Feng-Pan's breakthrough of film aesthetics and genre conventions in the 1970s. Using the example of *The Ghost Lover* (1974), a film set in contemporary Taiwan, the paper investigates female ghosts who are caught between traditional feminine social norm and the modern feminist discourse. With influence from Hollywood horror films, such as *The Exorcist* (1973), Yao Feng-Pan portrays women and female ghosts as monstrous and abject. Drawing on Barbara Creed's conception of "the monstrous feminine," the paper further examines the role of transgressive female ghosts and the male anxiety towards women's changing social status in the 1970s. Under the film's sensational appeal, Yao Feng-Pan's horror movies nevertheless reveal Taiwan's collective unconscious during the Cold War era.

Panel F: Framing Taiwan in the Cold War Context

Paper 1: Hollywood in Taiwan: Negotiating Film Locations and Cold War Politics in *The Sand Pebbles* (1966) and *The Chairman* (1969)
Chih Ju LIN | Indiana University Bloomington

During the 1960s when Communist China shut its door away from the United States and Hong Kong rioted against British rule, Taiwan played a vital role in collaborating with Hollywood when the latter wished to feature oriental sceneries. Two American films were shot on-location in Taiwan during this period—*The Sand Pebbles* (1966, dir. by Robert Wise) and *The Chairman* (1969, dir. by J. Lee Thompson). Interestingly, these two films were subsequently banned from showing in theaters in Taiwan, and Hollywood returned to its collaboration with the Hong Kong film industry. What are the reasons behind the lack of co-productions between Hollywood and Taiwan when representing cinematic Chinese-ness? Why did the Taiwanese government try to remove these American films from history? This paper aims to answer these questions by probing into the ways in which the two aforementioned films constructed China of two periods—1920s Chinese Civil War and Mao's Cultural

Revolution—on-screen when the productions were conducted during Chiang Kai-shek's regime and Hong Kong under British rule. Different from traditional textual analyses on cinematic representation of the sites, this research focuses on archival materials, including Taiwanese, Hong Kong, and American newspaper coverage, as well as personal notes from the filmmakers, actors/actresses, and producers, to examine how Hollywood negotiated film locations in Taiwan. In particular, this paper analyzes the following aspects of the transnational coproductions and negotiations: 1) financial considerations, such as governmental tax regulations, 2) the political tensions in Hong Kong, mainland China, and Taiwan during the Cold War, and 3) censorship on American films in Taiwan. Ultimately, this paper argues that in spite of the amicable relations between the United States and Taiwan (Free China) and their cooperative resistance to Communist China in the 1960s, Hollywood was not fully aware of the political conflicts in East Asia. When encountering administrative obstacles or political tensions, Hollywood often remained neutral or depoliticized even though their films were highly politicized and associated with contemporary Cold War situations.

Paper 2: From Despicable Dregs to Honorable Citizens: Displacement, Violence, and Formation of the Veterans Affairs Council in Early Postwar Taiwan
Dominic Meng-Hsuan YANG | University of Missouri-Columbia

When the Nationalist regime collapsed in China, roughly one million mainland Chinese were forcibly displaced to Taiwan. A sizable portion of these deracinated exiles were soldiers and low-ranking officers. In the ensuing decades, many retired from the military. They form a marginalized social group that the larger Taiwanese society called "old soldiers'' (*laobing* 老兵). Since Taiwan's democratization, there has been considerable ethnographic fieldwork, oral history, fiction, and social policy research that focus on the lived experiences of *laobing*. As post-liberalization Taiwan takes a compassionate gaze upon these aging and disadvantaged retired veterans, what is largely forgotten is how this pitiful band of human beings were once viewed as a scourge to society when they first arrived on the island more than half a century ago. This paper explores the social disruptions brought by a large number of demobilized soldiers in early postwar Taiwan. It utilizes newly declassified official files, in particular military court case files in the 1950s, to tell the story. The paper argues that the social problems created by discharged soldiers led the displaced Nationalist regime on Taiwan to establish the Veterans Affairs Council (退輔會) in late 1954. This began the historical process of turning what was then considered despicable dregs of society into upright "honorable citizens." The Nationalist government's ad hoc and piecemeal approach toward the troubles caused by war-related violence and displacement had great implications for Taiwan's modern social welfare policy and communal division.

Paper 3: Cold War Intimacies and Critical Selfhood in Zhu Tianxin's *The Old Capital* (古都) and *Nineteen Days of the New Party* (新黨十九日)
Libby KAO | University of California, Berkeley

This paper situates 朱天心 Zhu Tianxin's authorial project within broader processes of Taiwan's decolonization, democratization, and place in post-Cold War global capitalism. Taking up *critical political consciousness* as a distinctive aesthetic feature, I examine two of Zhu's most-known literary works, *Nineteen Days of the New Party* (新黨十九日, 1989) and *Old Capital* (古都, 1996), in tandem with her 2001 personal essay responding to critiques of *The Old Capital*. By placing Zhu's invocations of capitalism and democracy in direct conversation with her writing's most intimate navigations of gender, kinship, sexuality, and political awakening, I explore how Zhu used the critical agency of literary form to attempt to formulate a coherent 第二代外省人 (second-generation Taiwanese born to largely Mainland Chinese immigrants) political ethos, in all its internal contradictions. By blending the personal with critique and aesthetic experimentation, Zhu's work grants us an opportunity to probe how her generation intimately processed (or resisted processing) historical and political

conundrums, such as colonial memory, U.S. militarism/economic hegemony, and Taiwan's emergent status in East Asia as a supposed breeding ground for democratization and its disorientations.

Paper 4: Taiwan's Economic Strategy toward China in Transition: Post-Cold War Structure, Cross-Strait Developmentalism, and the Emerging New Cold War
Yifei ZHU | Freie Universität Berlin

After the DPP's Tsai Ing-wen took office, she maintained the economic agreement signed between her predecessor with China, in the meantime attaching more importance to security concerns in trading with China. Following the escalation of conflicts between America and China, her administration seems to be more inclined to take a harsher approach in the cross-Strait economy. Does this phenomenon imply a paradigm shift of Taiwan's strategy in the long run, or merely a temporary adjustment similar to the No Haste policy of the late 1990s?
To answer this question, we should identify the driving force behind Taiwan's cross-Strait economic policy and track change sources. To service that purpose, I consider process tracing and historical institutionalism the most suitable methods.
A closer tracing of policy trajectory reveals that, since the legalization of bilateral trade in 1991, the driving factor has been the Taiwanese state's industrial-upgrading interest, which was associated with Taiwan's long-lived developmentalism in political economy. Originating during the Cold War era, this set of domestic institutions emphasizes the state's active role in promoting economic growth through export-oriented industrialization for security and economic purposes.
The post-Cold War structure in East Asia, characterized by economic globalization and political rapprochement, played a critical role in shaping Taiwan's developmental strategy toward China. Since the structure has been mostly stable until recently, change in Taipei's policy has been on the track of liberalization, whereas its speed and scope varied occasionally. However, as a new Cold War—aka economic decoupling and growing enmity between America and China—is on the rise nowadays, it is becoming increasingly challenging for a smaller player like Taiwan to continue the old path.

Panel G: Meet the Authors:
Dominic Meng-Hsuan YANG *"The Great Exodus from China: Trauma, Memory, and Identity in Modern Taiwan"* and Phyllis Yu-ting HUANG "Becoming Sinophone: Literary Representations of "Mainlanders" in Taiwan"

Dr. Dominic Meng-Hsuan Yang is a historian of modern China, Taiwan, Hong Kong, and Chinese migration. His book, *The Great Exodus from China* (2020) examines one of the least understood migrations in modern East Asia - the human exodus from China to Taiwan when Chiang Kai-shek's regime collapsed in 1949. Hundreds of thousands left China and fled to Taiwan, Hong Kong, and beyond when the Chinese Communists seized power.

Dr. Phyllis Huang's research interests include "Chineseness" in contemporary Chinese and Sinophone literature, and cinematic and literary representations of cross-Strait relations. The book *Becoming Sinophone* examines literary representations of Chinese civil war migrants and their descendants in Taiwan, a group referred to as "mainlanders" (waishengren). This monograph explores how the literary narratives of mainlander identity reflect mainlanders' changing attitude towards the concepts of "China" and "Chineseness."

Panel H: Music and National Identity

Paper 1: Fear of Democratic Collapse: *ChthoniC's* Heavy Metal Musical Performance during Taiwan's 2020 Election

Hsiang Yu Mark FENG | University of California, Davis

During Taiwan's 2020 election, many citizens were concerned with China's potential political intervention and its impact on Taiwan's democracy. Because Taiwan had endured political oppression from China since 2014 (Lin 2017; Ho 2019), a fear of democratic collapse emerged in 2019 and surged during the election. My paper studies how heavy metal musical performance represents the Taiwanese democracy in crisis. My case study focuses on an electoral campaign concert called Taiwan Victory, organized by politician Freddy Lim, the vocalist of a heavy metal group ChthoniC, who sought his second legislative term in the election. By invoking Lawrence Bogad's (2016: 28-31) concept of tactical performance, a political usage of performance techniques, tactics, and aesthetics in social movement campaigns, I argue that ChthoniC's musical performance connects Taiwan's colonial history with current politics to depict a musical dystopia, which transfers between physical confrontation in February 28th massacre by the Kuomintang party (KMT) in 1947 and the ideological confrontation between political opponents (KMT and Democratic Progressive Party) in the election, to express the fear of democratic collapse. My research employs ethnographic fieldwork and analyzing online videos of the performance. ChthoniC creates a mythical, dystopian album story called Quelling Souls to reinterpret the February 28th massacre. The performance highlights an emotional connection between the fear and the massacre, viewing the election as an unfinished battle since 1947. I analyze different versions of the song "Millennia's Faith Undone," which synthesize the Taiwanese people's political struggles. This performance expresses Taiwan's democratic crisis during the 2020 election.

Paper 2: "Real Recognize Real": Articulating Authenticity and Identity in Sinophone Rap Videos
Tiara WILSON | University of Southern California

The mandate to "keep it real" is pervasive in hip-hop culture. Hip hop artists must often prove their authenticity as both artists and members of their respective crews. Global hip hop artists also find themselves needing to prove their authenticity in an effort to be both relevant hip hop artists and representatives of their local culture. However, for these global hip-hop artists, authenticity takes on a heavier meaning. "Keepin it real" means not only proving yourself to be a "real" hip hop artist, but also serves as a way to distinguish between genuine appreciation for hip hop culture and cultural appropriation. Those artists who are not from African or Latin diasporas like the founders of the hip hop movement must wrestle with the question of how to make hip hop their own without fetishizing another ethnic minority in their efforts to express themselves. For most artists the determining factor is authenticity. For hip hop artists in the Sinophone community, the solution to the authenticity dilemma is a careful curation of images, lyrics, and style that combine iconic hip hop imagery, knowledge of hip hop culture, iterations of national identity, and allusions to ancient cultural traditions. By analyzing the work of Sinophone hip hop artists scholars can begin to draw out new articulations of Chineseness, bring awareness to the marginal position of Asian artists in the hip hop community, and highlight Afro-Asian transpacific connections. In this paper I will analyze three music videos from Sinophone rappers to understand how these artists from Taiwan, Hong Kong, and the Mainland utilize different combinations of global and local culture to construct their identities as both Chinese individuals and hip hop artists.

Paper 3: Noting Tradition: An Analysis of Guoyue Concert Advertisements in Contemporary Taiwan
Vincent Mu-Chien CHEN | Ohio State University

How do guoyue musicians and students in Taiwan contextualize their music genre, whose name blatantly entails meanings of "Chinese music" and "national music"? While issues surrounding Taiwan identity became more significant in this century, the implied Chinese nationalism in guoyue occasionally results in discursive dissonances, if not problems. Current scholarship on guoyue in

Taiwan has pointed out different ways that guoyue musicians negotiate with contesting nationalisms. Ethnographic analyses and case studies show that hybridity, transculturation, and ambiguity are typical situations among guoyue practices.

In this project, I explore the everyday rhetoric that exists in concert advertisements and program notes. In my preliminary research, within a sample of roughly 500 guoyue concerts since the 2000s, more than 70% of them employ terms related to the concept of "tradition" and "modern/innovation." Although it appears that there is no one uniform definition of these terms, "tradition" is often contextualized as something they seek to go beyond.

Thus, I argue that guoyue discourses in contemporary Taiwan have diverged significantly from those in the past. To facilitate interpreting the data, I will compare Taiwan musicians' discourses against those in Republican Shanghai during the 1930s. Even when some guoyue discourses in contemporary Taiwan reveal a stronger Chinese identity, they assume a form very different from their predecessors. In this vein, the case of guoyue in Taiwan serves as an excellent example to show changes within seemingly historical continuity.

Paper 4: Political Consumerism in Response to Globalization: The Cases of K-Pop and the NBA
Yung-Ying CHANG | Rutgers University

This research looks into how popular culture consumers develop a political consciousness and political consumerism in response to the politicization of consumption. This research focuses on the cases of K-pop and the NBA, two arenas where political forces frequently enter and change the dynamic within. The author interviewed 45 consumers and conducted digital ethnography in consumers' online communities. By negotiating boundaries between the cultural and the political, consumers draw upon various strategies to tackle their existential crisis, during which political consumerism is worked out. The initial research findings are as below. First, political consumerism that happens within the existing community, such as those discussed in this research, is more challenging because the community members have to address the tension between their commitment and emotional ties to the community and the activism that might undermine the foundation of that community. Second, the community with a negative or stigmatized public image, as the case of K-pop shows, has a strong tendency to commit to political consumerism because it takes political participation as an opportunity to showcase their potential contribution to society at large. Broadly, this research unfolds the importance of tapping into how cultural communities affect the development of political consumerism, amplifying current research by emphasizing the interaction between cultural and political forces embodied in consumption processes. This research also provides a window into popular culture (re)produced, circulated, and consumed in the form of globalism, demonstrating how globalization spurs resistance to culturally homogenizing trends and produces new forms of identity politics.

Panel I: Impossible Sovereignty, Decolonial Love

Paper 1:"(Settler) Homonational Taiwan": Departures in Traveling Theory al Taiwan": Departures in Traveling Theory
Daniel CHEN | Independent Scholar

How—as the geopolitics of queer studies can no longer be ignored (Arondekar and Patel 2016) and scholars argue for the importance of rethinking queer theoretical production through the figure of China (Liu P. 2015, 2020) and the Sinophone Pacific (Chiang 2021)—do we make sense of the utterance: "(settler) homonational Taiwan"? Following Edward Said's (1982, 2002) call to sensitize theory to the social and historical conditions of its origination and the way it travels, this paper queries the extent to which the theories of homonationalism (Puar 2007, 2013, 2015) and settler homonationalism (Morgensen 2010, 2011), which were developed in the context of the post-9/11

United States, able to travel to Taiwan? While other scholars have pursued similar queries through the lens of queer paranoia (see Liu W. 2015, 2016), I adopt a geneaological approach to analyzing the vexed signifier of (settler) homonational Taiwan.

I begin with an intellectual history of how homonationalism and settler homonationalism have been articulated in US queer studies as critical responses to the valorization of gay patriotic subjects through the othering of terrorist perversities as an integral logic of rampant post-9/11 US militarism (Puar 2007) and the perpetuation of settler colonial formations through the naturalization of settlement in what is now called the United States (Morgensen 2010), as well as how these theories have been respectively developed in later scholarship (Puar 2013, 2015; Morgensen 2011, 2012, 2013, 2016). I then parse the finer aspects of each framework—specifically, homonationalism's analysis of sexual exceptionalism, queer as regulatory, and ascendant whiteness; settler homonationalism's analysis of settler sexuality and political project of denaturalizing settler colonialism; and most importantly the imperial biopolitics that frame both theoretical interventions—and attempt to put them in conversation with the political history of Taiwan and the serial settler colonialisms that condition this history.

Ultimately, I argue that while (settler) homonationalism helpfully describes a certain semiosis of "Taiwan" with "pro-LGBTQ" in a way that bolsters Taiwan's sexually exceptional claims to postcolonial nationhood, as well as helpfully disrupts the settler futurity that such claims may be predicated upon, these theories nevertheless stumble during their travels to Taiwan and do not adequately account for Taiwan's contested sovereignty status. In other words, the serial settler colonialisms and geopolitical particularity of Taiwan have developed in a way that resists pre-packaged theoretical imports. To utter "(settler) homonational Taiwan" is to, in the words of Said (2002), gesture towards "an alternative mode of traveling theory … that actually [develops] away from its original formulation" (p. 508). Indeed, any attempt to deconstruct and recontextualize frameworks for Taiwan Studies and to keyword Taiwan must resist the hegemonic center of the global epistemic apartheid structuring institutionalized academic production in order to hold space for other intellectual and political possibilities.

Paper 2: Chou Tzuyu, Ku-Mo Icons, and the Business of Sovereignty
Jamin SHIH | University of California, Merced

In 2015, 16-year old Taiwanese Korean pop star Chou Tzuyu appeared on the Korean variety show My Little Television to publicize the debut single of the pop group TWICE. However, the brief appearance of a Taiwanese flag ended up eclipsing the marketing hype, spurring on a transnational political controversy over the concept of Taiwanese independence that embroiled China, South Korea, and Taiwan. This scandal ended Tzuyu's advertising campaigns in China, impacted record sales, and mobilized pro-Taiwan political demonstrations in the lead up to the 2016 Taiwanese presidential election. The political fallout of what might otherwise have been an inconsequential segment of an entertainment program show how popular culture is a site of political struggle over the question of Taiwan's political status. Chou Tzuyu's scandal allows us to ask how a teenage Taiwanese pop star in a Korean pop group spurs on a political controversy in China and how the issue of Taiwan's impossible sovereignty finds itself rupturing in supposedly apolitical popular culture. Here, I introduce the Hokkien phrase ku-mo to describe the perceived absurdity and impossibility Taiwan's sovereignty embodies in global politics and theorize how we might find liberating potential in conceiving of a sovereignty outside of the bounds of the recognized nation-state. This scandal also allows us to explore the role transnational capital in popular culture plays in negotiating the contested sovereignty of Taiwan. This is what I call the business of sovereignty—or the ways transnational entertainment corporations are economically incentivized to concede to state demands to be broadly profitable in a global market, and thus are able to recuse themselves from political responsibility even as they comply with the state censorship of Taiwan or Hong Kong in China. How Tzuyu is positioned as a social figure and an embodiment of a ku-mo Taiwan by both China and Taiwan helps us understand how the larger question of Taiwan's impossible sovereignty is navigated on the public stage.

Paper 3: "What do you care about?": Towards an Ethics of De-individualization
Yi-Ting CHANG | The Pennsylvania State University

What do you care about? Answers to this question presume a unified subject who is capable of care, and a tangible object, being, or event that can respond to one's care. In this paper, I inquire what kind of care work emerges when the caring subject is divided and broken, and when the cared body or object is nowhere to be found but is deformed, erased, or in the ruins. I do so by turning to Taiwanese/Japanese American poet Kenjiu Liu's Monsters I Have Been (2019), a collection of sometimes unreadable poems that collects, disaggregates, and recombines various texts--ranging from the POTUS 45's inaugural speech, Chinese Exclusion Act (1882), Satipatthana Sutta, to quotes by Grace Lee Boggs and Fred Moten--to explore how bodies are wounded by interconnected forms of subjectification, including imperialism, fascism, heteronormative and cis-gender norms. Attending to the disorienting reading experience generated by Monsters I Have Been, I show that Liu's poems express radical care in terms of "de-individualization." If individualization, as Foucault once discussed, describes the process of a body turning into a citizen-subject and developing an attachment to a singular identity, de-individualization refuses efforts to become subject to any reified identity that prohibits coalition building. Liu's poetry embodies the ethics of de-individualization by randomizing a wide array of references, making it difficult to identify a unified speaking/caring subject and the objects of care. His poetry making, I argue, exemplifies how the subject, the "I," is never a singular, individualized body, but one composed of a network of interconnected beings, objects, and events, including their violence and complicity. The ethics of de-individualization demands that we stay with the discomfort of not being able to name a single subject, a disaster, or an object of wound, cultivating a kind of care work that attends to interconnectivity rather than individualization.

Paper 4: Queerness and the Question of China: The Legend of the Umbrella
Jih-Fei CHENG | Scripps College

Can love be based on belonging without ownership?
This is a political question for Taiwan, Hong Kong (HK), and others resisting occupation or encroachment by the People's Republic of China (PRC). The question reverberates through a legendary umbrella, reminding us that our anti-colonial visions must build solidarities among and between racial/ethnic minorities within and across Taiwan, HK, the PRC, and beyond.
In 2014, HK's widespread pro-democracy activism was dubbed the Umbrella Movement when umbrellas were used to defend against police pepper spray and assault. Formed alongside activist resurgence in 2019, 流傘 (the Lausan Collective) named themselves after the phrase 流散 (diaspora) while replacing the second character 散 (scatter) with the homonym 傘 (umbrella) to consciously signal a multi-valent, internationalist movement.
Inspired by ancient history, PRC director Zhang Yimou's 2018 film Shadow makes the umbrella a crucial turning point in the struggle for romance and empire. A pair of illicit lovers join forces by weaponizing the feminine energy of an umbrella, thus defeating a masculinist colonial force while revealing corruption among the ranks. Shadow also warns viewers that, when the terms of colonial power are not explicitly challenged, resistance movements recapitulate despotism.
The PRC's 2019 reboot of the Song Dynasty classic tale The New Legend of the White Snake claims a faithful adaptation of the popular 1992 Taiwanese television series starring HK actors Angie Chiu, Cecilia Yip, and Maggie Chen. The umbrella acts as both a mnemonic device and moral compass for the characters and viewers. When the story's central lovers are lost or abandoned, the umbrella returns them and the audience to the moment of the pair's original vow, cast at Broken Bridge, to hold each other in this lifetime, the next, and forever.
In both Shadow and White Snake, the umbrella is shared by a queer subject—a stranger without family, deemed inhuman, and whose devotion exceeds blood and loyalty to the empire. This paper argues that the umbrella in Sinophone media and social movements is an unfolding and intractable

figure for anti-statist, anti-colonial visions. As queer love, its opening signals belonging without recapitulating settler nationalism, borders, racial/ethno-supremacy, heteropatriarchy, and property-ownership. It queries (post-)colonial nation-states, like "China," as unfulfilled leftist internationalist imaginations. In the face of growing global movements against austerity and authoritarianism, the umbrella reminds us that love, unless shared infinitely, remains unrequited or under ownership.

Panel J: Film, Media, Migration

Paper 1: Remembering/Forgetting Taiwan's Cold War Media Infrastructures: Hou Hsiao-Hsien's *Daughter of the Nile* and Its Digital Afterlives
Sabrina Teng-io CHUNG | University of Toronto

Taiwan's ambivalent positionality in between empires and within their formations has garnered increasing attention across academic disciplines in recent years. My paper seeks to contribute to this burgeoning conversation by examining the memory politics surrounding Taiwan's Cold War media infrastructures—structures and processes of mediation constitutive of what the cultural critic Lisa Yoneyama has called the U.S. "empire of liberty." Crucial to this paper's unraveling of the geopolitical complexities underlying this memory politics will be a reading of Hou Hsiao-Hsien's film, *Daughter of the Nile*. Commonly known as Hou's commercial film, albeit a rather unsuccessful one, *Daughter of the Nile* is generally dismissed by film critics as "a conspicuous misstep" or "a hackwork by a very talented filmmaker who deserves to be working with better material." What has been overlooked by existing scholarship on the film however is *Daughter of the Nile's* highly politicized relationship with the Taiwanese state's post-martial law management of memories concerning the United States' military presence in Asia and beyond. This paper will focus on two revealing moments in which Hou's film became entangled with the Taiwanese state's memory politics regarding its Cold War media infrastructures: one concerns the film's initial theater release in 1987, another focuses on the film's recent digital restoration and release in 2017. Drawing on the political, affective, and infrastructural implications of these moments, this paper will examine the ways in which *Daughter of the Nile* both at once conceals and reveals Taiwan's positionality within U.S. imperial formations in Asia and beyond.

Paper 2: Lyrical Displacement and Soft Authoritarianism: Revisiting Hou Hsiao-hsien's *City of Sadness*
Elliott Shr-tzung SHIE | National Tsing Hua University

In his book *The Lyrical in Epic Time: Modern Chinese Intellectuals and Artists Through the 1949 Crisis*, David Der-wei Wang calls for a reexamination of lyrical discourse in the study of mid twentieth-century Chinese literature and culture. During the Republican period, the discourses of enlightenment and revolution already overweighed that of Chinese lyricism. As the national split occurred in 1949, the PRC in China took a path towards socialist modernity and continued its projects of cultural revolution and national salvation. Under such circumstances, little room was left for the free expression of individual feelings, emotions and reflections as well as for the discussion of the Chinese lyrical heritage. In contrast, the KMT established its authoritarian regime after WWII and not only promoted anti-communist and nostalgic literature in the 1950s, but also canonized traditional Chinese classics of which lyricism had been a key component. Chinese lyricism had since then become one of the dominant modes of literary production. Although the rise of nativist literature in the 1970s challenged the KMT's cultural hegemony, Chinese lyricism as a structure of feeling still penetrated and permeated the entire field of cultural production so much so that any oppositional cultural force was deflected and endowed with ambivalence and tension.
Deeply influenced by nativist literature, Hou Hsiao-hsien's film in its full-length narrative form intends to represent the social totality of the real world while his indebtedness to Chinese lyricism is beyond question. Hou's film thus exemplifies an intriguing case of "the lyrical" encountering "the epic"

in Sinologist Jaroslav Průšek's terminology. Aiming at representing social reality, Hou's cinematic epic often displaces its social criticism with a metaphysical view of cosmic order that has nothing permanent but capricious changes in life and thereby reduces the social to the lyrical, lamenting the minuteness and finitude of human beings. This operation of "lyrical displacement" serves as a symbolic solution to social contradictions in reality and can be seen as an unfortunate legacy of Chinese lyrical tradition that has been constructed and "re-invented" in postwar Taiwan. Through Hou's epic film *City of Sadness* (1989), this paper seeks to account for the persistent influence of Chinese lyricism in Taiwan, scrutinize the contradictory combination of the lyrical and the epic and provide a critique of Chinese lyricism and its compliance with the KMT's soft authoritarianism.

Paper 3: Representation of Migrant Workers from Southeast Asia in Taiwan Cinema: Pinoy Sunday and Ye-zai
Tzu-chin CHEN | University of California, Los Angeles

In Taiwan, the term for "migrant workers" (*waiji yigong*) refers to non-Han immigrant populations—including those from Thailand and the Philippines—whose numbers have been increasing since the 2000s. As these populations have grown, they have become part of the public conversation, and cinematic representations of migrant workers have increased as well. Immigrant films function as a form of recognition and thereby challenge the homogeneous Taiwanese national identity. Two questions arise: Is it possible to change existing stereotypes and cultural conflicts? And, how can we avoid a crisis of oversimplified presentations of immigrants? In order to address these questions, this article examines two films: Ho Wi Ding's *Pinoy Sunday* (Taibei Xingqitian 台北星期天 2009), a comedy that focuses on two Filipino immigrant workers' lives in Taipei, and Tseng Ying-ting's *Ye-Zai* 椰仔 (2012), a crime film with a plot that involves tracking down "runaway migrant workers'' (*taopao wailao*). Both *Pinoy Sunday* and *Ye-Zai* explore boundaries and present moments of tension between national control and individual freedom. Turning to an analysis of setting in the film, I draw on theories of cultural geography and anthropology that investigate who has the right to use the city, and how they are allowed to use city spaces, both of which are critical methods when it comes to defining culture, nation, and community. Furthermore, to bring the genre of road movie and the concept of ethnoscape together, I argue that *Pinoy Sunday* and *Ye-Zai* show those ethnoscapes as not just background scenery but spaces that play an important role in both movies.
The full paper has been published on *Cross-Currents: East Asian History and Culture Review* 33. https://cross-currents.berkeley.edu/e-journal/issue-33/chen

Paper 4:
RENFENG MA | Mahidol University

Debating on national identity is fundamentally important so long as Taiwan persists in contesting its nation-state status, which is a political program and the main objective of nationalism. The intervention of artistic works including film becomes another significant field for contesting nationalism in the private sphere, which is always challenging the official discourse, especially when the election of president in 2020 is in full wing. The researcher analyzes the flexible identity in transnational kinship of a diasporic Chinese soldier in film Mian Yinzi, who fled to Taiwan from China in the civil war between 1945 to 1949. The conflicts between his strong desire for homeland and the local recognition and integration policies have resulted in the "in-between" identity. The researcher takes a combinative approach of cultural study and film study, focusing more on the individual subjectivity of psychological belonging, in which emotion plays a crucial role.
The research as an interdisciplinary piece is conceptualized as identity politics in culture study and representation theory in film study. The researcher interprets and explains all the relevant linguistic and non-linguistic information presented in this film, which are useful processes and tools in methodology of Critical Discourse Analysis. Through deconstructing the individual narratives of struggles in identity politics, which is always ignored and submerged on the national lens, researcher supplies a case study of artistic intervention on national identity of Taiwan, stating that nationalism

of Taiwan can not be unilaterally debated without considering the cross-strait relationship. Furthermore, contributes are also made for film study through analyzing the process of director producing meaning through both (non)linguistic symbols. The researcher concludes that the complex emotion emerged in this film deeply affects the transformation of diasporic identity from "outsider" to "insider". The soldier, as a representation of millions of military diasporas who made the most influential migrant movement in Taiwan's history, is too weak to resist the authoritative tragedy maker, the nationstates. Emotion was the only hope for him to identify as an "insider" of his homeland. This is a postcolonial/postmodern rejection of essentialist or dualistic definitions of identity as something stable and coherent, with its emphasizing on contingency and internal multiplicity.

Interactions and negotiations between diasporic identity of individual and the collective identity of Taiwan, which is always haunting between Chineseness and Taiwaneseness should be discussed in further research.

Panel K: Transitioning, Disrupting, and Intervening Queerness and Genders

Paper 1: Tongzhi Taiwan and Trans-Asian Democracy: a case study of Thailand and Japan
Adam K. DEDMAN | University of Melbourne

The importance of the 'region' as a site of analysis for LGBT political struggle has been highlighted by the transnational turn in sexuality studies. Chiang and Wong (2017: 124) argue that placing 'queer' social movements within a comparative regional framework "demands keeping an eye out for *new networks and avenues of circulation* across these seemingly disparate formations of queerness in Asia." In this paper, I apply affect theory and "Trans-Asia as method" (Kloet, Chow and Chong 2019) to develop what I call *affective networks of regional queer activism*. I do so by examining imaginaries of Taiwan within Thai and Japanese LGBT activism based on fieldwork with two demographics: 1.) the 2020 Thai student movement fighting in tandem for democracy and LGBT rights and 2.) Japanese LGBT activists who frequently interact with Taiwan.

While in Taiwan LGBT activism is rooted in a larger project of shoring up Taiwan's profile as a sovereign, liberal democracy committed to expanding human rights protections, in Thailand mobilization for LGBT rights is increasingly situated within the larger project of struggle against authoritarianism. I propose that *the same-sex marriage (SSM) movement in Taiwan was not simply a domestic affair but also fosters tran-Asian networks of democracy and LGBT rights*, particularly in Thailand and Japan where Taiwan's 'queer democratic' profile is lauded/admired/coveted as an Asian model to be emulated. Rather than function as a symbol of homonormative capitulation to marriage per se, the SSM movement in Taiwan from 2010-2020 acted as an *affective Asian catalyst for promoting equality* in the region. I avoid reducing these activist interactions to a unidirectional, outward flow of 'queer liberalism' emanating exclusively from Taiwan; yet, as the most visible national site of LGBT sociolegal progress in Asia, Taiwanese activists play an outsized role as a non-Western benchmark for other Asian activists.

Paper 2: Transtopia as a Keyword for Taiwan Studies
Howard CHIANG | University of California, Davis

This paper introduces the concept of transtopia as a new theoretical framework of doing transgender history. Transtopia calls into question the coherence of transness and seeks to enable a non-hierarchical continuum of transgender subjects and experiences. By disrupting the hegemony of a singular template of historical narration (typically rooted in the West), transtopia considers gender mutability in terms of the coeval movement in time and space. This paper explores two examples of transtopia in Sinophone Taiwan: the history of *renyao*, a Chinese transgender category that can be translated into English as the "human prodigy," and the changing nature of *tongzhi* activism in the twenty-first century. Each of these episodes enfolds geopolitics as an explanatory vector into anti-

transphobic inquiry. Overall, the paper underscores the analogy between the diffusion of transness by transtopia and the decentering of Chineseness by Sinophone studies.

Paper 3: Cultural Mobilities between Queer Taiwan and Sinophone Malaysia
Ting-Fai YU | Monash University, Malaysia Campus

While Taiwan has been widely regarded as Asia's gay capital for lifestyle consumption especially by ethnic Chinese people overseas, it has rarely been studied as an exporter of queer discourses and movement tactics that arecapable of influencing LGBT communities globally. Based on field research, this paper demonstrates how the formations of queer Taiwan and Sinophone Malaysia are historically connected and mutually productive. On the one hand, it argues that the queer development of Taiwan has significantly shaped LGBT people's experiences and queer advocacy work in the other parts of the Chinese-speaking world such as and especially those in Malaysia. On the other, it highlights the ways in which Sinophone Malaysia is fundamentally transnational and distinctively queer, in comparison to other linguistic communities, as a result of its historical links to Taiwan.
Drawing on the scholarship on queer Sinophone cultures (e.g. Chiang and Wong 2020; Wei 2020) and media activism (e.g. Bao 2018, 2020), this paper explores two of the areas that have facilitated the cultural mobilities between queer Taiwan and Sinophone Malaysia: namely, Chinese language and digital media infrastructure. First, it demonstrates how the use of Chinese in queer Malaysian activist communities has enabled critical engagements with the happenings in Taiwan while serving an effective function of bypassing state scrutiny in illiberal settings. Second, it argues that the transnational circulation of Taiwan queer cultural texts has played a significant role in the production of queer Chinese Malaysians' cross-cultural desires, in relation to the development of Malaysian new media, since the 2000s.

Paper 4: Disturbing the "Traditional Family Value" in East Asian gender issues
Ruey-Yun (Ray) HUNG | McGill University

Though the term "gender equality" has become dispersed world wildly, the substances of this legal concept and the measures to put the notion into effect remain ununified. In East Asia, the notion of gender equality may be realized under certain cultural norms, namely the Confucian model of gender-based family roles.
This paper explores the underlying cultural norms in relation to "traditional family value" in several high-profiled disputes, including the legalization of same-sex marriage and diversified family formation, the criminalization or decriminalization of adultery, the regulations on sur-names of married couples and children, the condition for women to remarry, and the work-family conflict and balance of women. These discourses unfold the dilemma that Taiwan, Japan and South Korea are facing today, either to develop and enforce a legal understanding of gender equality to challenge the cultural norms, or to set aside the alleged private realm of families from laws.
Overall, this paper demonstrates the commonalities of these East Asian countries that the debate around the "traditional family value" has become inescapable for women's and LGBTQ's legal movements. Meanwhile, by illustrating how the alleged cultural concept of "traditional family value" may has been shaped by government policies and legal measures under each country's context, this paper underscores the necessity of legal scholars working in East Asian gender issues to take culture besides law seriously.

Panel L: Technoscience and Activism: Some Emerging Keywords

Paper 1: Civic Data for the Anthropocene: Archiving Taiwan's Formosa Plastics
Tim SCHUETZ | University of California Irvine

In October 2019, Taiwanese petrochemical company Formosa Plastics agreed to pay a record settlement of $50 million for their release of plastic pellets into Lavaca Bay and Cox Creek in Texas. The settlement was achieved by a group of activists that made extensive use of "citizen science" (TRLA 2019). In Louisiana – in the petrochemical corridor known as "Cancer alley" – environmental justice groups working in the spirit of "bucket brigades" are challenging the opening of a new Formosa Plastics Plant (Mosbrucker 2019). And in Yunlin County, following explosions at Formosa's 6th Naphtha Cracker Complex, residents and fishermen have pushed back against the expansion of the company and argued for advanced data collection (Tu 2019).

What connects all three cases is the civic practice of collecting, storing and disseminating data. This form of archiving is concerned with past events, but oriented towards the future – a future which might adequately be labeled the "Anthropocene." In this presentation, I will draw on interviews and fieldwork with environmental activists in Taiwan and the United States, exploring what public knowledge infrastructure is available and perceived as needed to address current, global expansions of the petrochemical industry. My primary focus will be on collaborative development of the "Formosas Plastics Global Archive" (hosted on the Disaster STS Research Network), discussing the many ways such civic infrastructure should be designed, governed and sustained going forward. Finally, I will present a series of digital exhibitions and virtual "toxic tours" through which the archive can support next-generation pedagogy for teaching environmental injustice in Taiwan and beyond.

Paper 2: Bureaucratic Exercise? Education for Sustainable Development in Taiwan through the Stories of Policy Implementers
Ying-Syuan (Elaine) HUANG | McGill University

Despite eight years of strong national support, Taiwan's Education for Sustainable Development (ESD) has generated limited enthusiasm for sustainable development, and is even turning some policy implementers into ESD skeptics. In one of the first attempts to study the work of policy implementers within Taiwan's ESD initiatives, this ethnography study examines links between national policy and practice in educational settings. Drawing on interviews with thirty policy implementers and about seventy hours of observation in the field, we found that Taiwan's nationwide ESD program has failed to prompt meaningful actions that address unsustainable development. Moreover, the government's instrumental approach to promoting a system-wide ESD program in the face of inaction on sustainability concerns in other sectors risks reducing this work to a symbolic, or bureaucratic exercise. Consequently, people's attention has been drawn away from searching and collectively reflecting on the deep leverage points for a sustainability transition. These findings have important implications for future initiatives aimed at reforming education policy and implementing mandatory ESD curricula.

Paper 3: Environmental Protection Paradigm (*Huanbao dianfan*)
Teresa ZIMMERMN-LIU | University of California, San Diego

In 2005, Taiwan ranked 145 out of 146 countries on the Environmental Sustainability Index (Arrigo and Puleston 2006: 17). By 2016, Taiwan had improved to 60 of 183 countries on the Environmental Performance Index (Hsu, et. al. 2016) with the greatest 10-year percentage improvement (26.96%) among all countries in East Asia. Robert Weller (2006) identifies three pro-environmental social forces in Taiwan: the government, secular NGOs, and Taiwan's humanistic Buddhist groups. The contribution of Taiwan's humanistic Buddhist groups lies primarily with their ability to inculcate among a significant segment of the populace green lifestyle behaviors, such as recycling, vegetarianism, using mass transit, and reducing consumption.

This paper uses data from the author's four-year multi-sited ethnographic study (funded by a 2017 MOFA Taiwan Fellowship) of how Taiwan's Buddhist Tzu Chi Foundation and Dharma Drum Mountain inspire their members to live more sustainably. It proposes an ideal typical model of how religions can promote climate change mitigation. The proposed model involves three stages: drawing on religious symbolism to respond to a commonly perceived environmental or "terrestrial" (Latour

2018) strain (Smelser 1965, Snow et. al. 1998); developing integrated teachings, practices, and behavioral norms related to living sustainably; and, using the power of strong moral communities among the believers with religious leaders serving as role models. Such influence is significant, as individual sustainable lifestyles often translate into votes for sustainable public policies.

Panel M: Democracy: Taiwan as a case

Paper 1: Rethinking Vulnerable Subjects and Sustainable Democracy in Taiwan
Hueyli LI | University of Akron

In this paper, I first explore how Taiwanese people as vulnerable subjects could transform Taiwan's liminal status quo. More specifically, the reciprocal interaction between the vulnerable subjects and the international community indicates that vulnerability can mobilize transformative action to address and redress the liminality of Taiwan. Notably, the vulnerable subjects do not necessarily share identical embodied experiences of varied "particular" forms of vulnerability in different places. Hence, our common human vulnerability does not routinely mandate empathy and render mutual support. Nevertheless, the vulnerable subjects could mobilize social movements to facilitate the flourishing of our ever-expanding global community. Next, I argue that the desinization movement simultaneously elevates and challenges the hegemonic power of China. Instead of employing desinization as a "content-less" political gesture to simply say "no" to hegemonic China, I conclude that desinization should be a deliberative effort to demystify the inevitability of unification between Taiwan and China.

Paper 2: Taiwanese Democracy as an International Model
Fang-Yu YANG | Indiana University Bloomington

Can Taiwan's experience with democracy serve as an example while democracy itself becomes threatened internationally? Following twentieth century Western influences, democracy has become dominant globally, but universal democracy still confronts regional dilemmas. In the 1990s, Asian values were used to specify a uniquely Asian model for political-economic development. Successful political stability and economic growth, particularly in Taiwan, Japan, and South Korea, has largely been attributed to these Asian values and their emphasis on Confucian tradition, in contrast to Western-style democracy. However, there are additional factors involved in the development of an East Asian paradigm for democracy that should not be overlooked.
Empirical evidence shows Taiwanese democracy has been more successful in its institutionalization of liberty and plurality as compared to Japan and South Korea. Variations among the democratic qualities of these three countries have become prominent, but they have not been further examined to uncover causes and other relevant issues. Indeed, while Taiwan shares commonalities with Japan and South Korea within the context of development and democracy during the postwar era, Taiwan's unique geopolitical significance and distinct history distinguish it as a non-paradigmatic model of democracy in East Asia.
This paper attempts to reexamine empirical data about the quality of East Asian democracies in order to reveal a contemporary course that has conducted the three developed East Asian countries into different patterns of democracy. By looking into how convergence is jointly shaped at elite and mass levels, this paper also argues that an over- emphasis on the Confucian factor has caused newly emerging institutional and structural changes related to political culture to be overlooked. In the twenty-first century, as economic decline, nationalism, and populism arise in Western democratic countries, the decline of democracy becomes an increasingly urgent topic. In this respect, we should consider the nuances that distinguish East Asian democracies from each other to ask how these countries can each provide a model in the international community.

Paper 3: Narrating Taiwan Party System: The Barren Ground for Small Parties

Chung-yin KWAN | SOAS University of London

Taiwan's party system is remarkably consistent when comparing with its neighbouring democratic counterparts like Japan and South Korea. Despite the two major parties, Kuomintang (KMT) and Democratic Progressive Party (DPP), have dominated the party system since democratization, other parties have limited breathing ground. Splinter parties, for instance, the People First Party and the Taiwan Solidarity Union, once filled the gap. However, they are umbrella parties of the KMT and DPP in the pan-blue/green camp respectively. While they had gained sizable power, their influence waned in parallel with their aging leaders in recent years. The New Power Party (NPP), established in 2015, have seized the gap and carried dynamics left behind by the Sunflower Movement. It comes as the third largest party in both 2016Legislative Yuan and 2018 local election. Many have believed that this showed encouraging signs of smaller party's development in the party system. While they had cooperated with the DPP in terms of candidate nomination in 2016, they worked independently in 2018. The successive positive electoral results suggested that the NPP could become the first non-splinter party to remain in the party system. Nevertheless, the party has experienced a critical party-split right before the 2020 national election, with two out of five NPP legislators leaving the party in 2019. The flashpoint of the split is the controversial debate of smaller parties positioning – should NPP cooperate with the DPP again in the 2020 election. This paper will first attempt to explain the fall of the NPP, then analyse the continual struggles faced by smaller parties in Taiwan.

Panel N: Fluid Identities and Nationalities in Postwar Taiwan

Paper 1: The Crisis of Citizenship: Taiwanese Nationality on the Eve of Okinawa Reversion
Catherine TSAI | Harvard University

After the fall of the Japanese empire in 1945, the Taiwanese lost their status as imperial subjects and their citizenship transferred to the Republic of China. Despite the changes in the postwar order, former Japanese imperial networks did not fully break. In particular, the Taiwanese farmers and laborers moved across to the Ryukyu Islands as permanent residents or temporary migrants, facilitated by colonial connections and American developmental policies. However, in the 1970s, international developments complicated the legal status of the Taiwanese in Japan and Okinawa, reigniting debate over the meanings of citizenship. In 1971, Taiwan lost international legal status as a country and in 1972, Okinawa was reverted to Japanese control. At the same time, Japan severed official relations with Taiwan and established diplomatic relations with the People's Republic of China. Uncertain over their status in Japanese society and conflicted about their relationship with the Republic of China, the overseas Taiwanese wrote about the dilemmas over their legal and personal identities, agonizing over their potential categorization as nationals of the People's Republic of China, the United States, or Japan. This presentation argues for a broader reexamination of the afterlives of the Japanese empire and the impact of Okinawa Reversion on the legal status of the overseas Taiwanese to understand historical complications over identities and borders in East Asia.

Paper 2: Language rights and land rights: A discourse analysis of A-Hua, "the Taiwanese pop-ricer who refuses Mandarin"
Genevieve LEUNG | University of San Francisco

While the right to receive an education in one's mother tongue is promised in the United Nations' Declaration on the Rights of Indigenous Peoples, how and with what willingness from local to institutional levels are questions of critical concern. Discourses that frame language protection as human rights (linguistic human rights, cf., Skunabb-Kangas & Phillipson, 1994) echo activists' call for land protections and indigenous sovereignty; language and land are oftentimes linked together in indigenous movements relating to self-determination, and Taiwan is no exception. Taiwan offers a unique case study as its language ecological landscape includes indigenous

Formosan/Austronesian languages, Taiwanese Hakka, Taiwanese Hokkien (Holo/Hoklo), as well as Taiwanese Mandarin, each carrying its own perceived utility in local and global linguistic marketplaces. Within this complex linguistic milieu, then, it is important to understand how local actors interact in this ecological system where their language learning and use shape and are shaped by their self perceptions, positioning, and interactions with various people and institutions in the specific contexts under larger sociopolitical and historical influences.

This paper uses a discourse analytic lens (Blommaert, 2005) to analyze Taiwanese farmer activist-scholar A-Hua's public videos on Facebook. A-Hua calls himself "the Taiwanese pop ricer who refuses Mandarin" and posts videos relating to sustainable agriculture practices in English, Taiwanese Hokkien, and occasionally Taiwanese Hakka. These videos often offer personal anecdotes, interviews, and calls to action that link land and language rights. Examining seven videos totaling 31 minutes posted from September to November 2019, comments to these videos and A-Hua's responses, as well as the English and Hokkien subtitling, we coded explicit language relating to land and language rights, language ecology, and code-switching in/to Hokkien and Hakka.

Our findings illustrate the ways in which A-Hua "keys" in and dismantles regimes of perceived (Mandarin) language appropriacy and instead channels a discourse of nature, heightened engagement with local land, and a lifestyle of a bucolic past that is worthy of being revived. Interestingly, as A-Hua forgoes Mandarin and opts for another hegemonic language, English, he engages in a discursive move that, we argue, positions himself and his causes within a larger (imagined) international audience, spatiality, and temporality. We offer ways in which A-Hua's videos map on to wider global conversations about linguistic, agricultural, and territorial sovereignty.

Paper 3: "Anti-Martial Law "in Taiwan's Travelogues
Shu-hui LIN | National Taiwan Normal University

The "Anti-Martial Law "travelogues in Taiwan were diverse and complex, not only for their way of viewing the world, but also for the development of Taiwanese society, history and culture. One of the main contexts of liberalism in Taiwan is highly related to world history. This trend of thought enjoys a very significant social and historical meaning in Taiwan. Yin Hai-kuang went to the United States in 1955, Free China published some of his travelogues, and later he revised and assembled. I will take interdisciplinary research results as a reference to discuss the background and writing style. Whether it is a private letter, a piece of newspaper, a magazine or a book with a photo attached, travelogues are a flexible form, showing implications of the words. First, we will analyse Yin Hai-kuang's narratives and narrated motion images from the sceneries he saw related to democracy while traveling in Tokyo, Boston and Seattle from January to June in 1955. This research will further analyze the strategies and values of travel writings during the martial law period by presenting Yin's ideal society via images of the US atmosphere and environment in his travelogues. I will conclude that how Yin opened a window for then Taiwanese people under the KMT's martial law to see the US and to view democratic landscapes of his understandings and projections and how the democratic enlightenment has influenced later Taiwan's democratization and what the role Yin had played different from Hu Shi and Lei Chen. To discuss special features of travel writings during the martial law period Era, examine the interaction between history and the theme, and analyze the critiques made in travelers' writing. Although Taiwanese visits to the US can be placed in the context of the cultural foreign policy since the Cold War, this period overlaps with the martial law period in Taiwan. Therefore, the travelogues implied different perspectives and were able to provide references to other countries' critical theory. Yin Hai-kuang's travelogues showcase a resistance strategy of a thinker facing hegemony from the KMT to Taiwan with blunt criticism or metaphors. Such a multi-objective criticism model shows the close relationship between literature and power. These texts reveal the author's projection of his moving experiences, also being associated with multidimensional criticism, which contain the energy of literature to improve society.

Paper 4: Visualizing a City of Senses: Liu Na'ou's Cinematized Novels and the 1930s Shanghai
Shu-mei LIN | Cornell University

How do literary works transmit senses and perception to the extent that it cinematizes a city? Liu Na'ou, a Taiwan-born Shanghai resident in the 1930s, became a prominent figure for introducing Neo-sensationalism from Japan to China. As he prioritized art form over content and sensation over ideology, his fellow aestheticists were involved in the "soft-hard cinema debate" (ruanying dianying lunzhan) with the Shanghai leftists who championed socialist realism. Scholars have studied Liu Na'ou's translation and theoretical essays on film form and film theories, yet seldom analyzed the fluidity of senses and perception in his novels which were written in a highly cinematic way. By reincarnating a city through sensation, the anonymous narrator of Liu's novels constantly trespasses the sensual boundary of an individual subject, switching between the perspectives of the narrator, the anonymous author, and the protagonists. Moreover, Liu's ill mastery of Mandarin are emblematic for his paradigmatic writing which failed to conform with syntactical unity. The constant ellipsis of a rhetorical subject also results in the mixture of different diegetic or extra-diegetic subjectivities. In this way, the senses and perception are rid of the possession of individuality, became transmissive from one subject to another and translatable from one sense to another. While Liu's Neo-sensationalist writings promised the transmission of sensation, these sensations are all subsumed under a cinematic form, mediated through visuality. Through analyzing the cinematized writing of Liu and his representation of Shanghai, the paper tries to understand the 1930s Shanghai sensed by a colonized figure whose structure of feeling, just like his heterolingual writing, hinges on an imbrication of fragmented identities and nationalities.

Panel O: Taiwan as a Keyword for the Anthropocene and Late Industrialism

The purpose of this panel is to address Taiwan as a keyword or a boundary object in the global politics of the Anthropocene. This panel follows on the work of two leading anthropologists who have both developed strong links with Taiwanese scholars: Bruno Latour who has redefined geopolitics as Gaia-politics and Kim Fortun who has introduced the notion of *Late Industrialism*.

Since the publication of *We Have Never Been Modern* near 30 years ago, Latour has challenged the great divides between Nature and Society, Us and Them, as fantasies of modernity. As he showed, the moderns have aimed at separating Nature and Society, universal law and multiple cultures, scientific knowledge and public disputes when the industrial revolution blurred the boundaries between these oppositions. Similarly the opposition between Us and Them started to emerge with the concepts of race and nationality when both started to be irreversibly entangled in capitalism and globalization. In his recent books (*Facing Gaia,* 2017, *Down to Earth,* 2018), Latour breaks with the old geopolitics of nation-states by taking the *geo* of geopolitics seriously to launch the politics of the Anthropocene, or what he calls Gaia politics. Latour will curate the forthcoming Taipei Biennial (2020-2021) on a related topic. In two seminal articles ("Ethnography in Late Industrialism", 2012; "From Latour to Late Industrialism", 2014), Kim Fortun emphasizes the radical inequalities of exposure to industrial disasters provoked by global capitalism. While Bruno Latour marks the beginning of the Anthropocene with the "Great Acceleration" (after World War II), for Kim Fortun, late industrialism begins symbolically in 1984, the year of the two massive industrial disasters, in Bhopal (India) and San Juanico (Mexico), which killed and injured thousands of vulnerable residents and workers. As she aptly puts: "Industrial order […] has indeed never been modern, mastered, subjected to law. Yet it is also modern with a concreteness that has had devastating environmental effects."

Paper 1: The Great Culinary Acceleration: Huang Chun-Ming's 'The Taste of Apples'
and the Foodscapes of the Anthropocene
Hannes BERGTHALLER | National Chung-Hsing University

The beginning of the Anthropocene is now commonly linked to the "Great Acceleration" – the steep increase in human impacts on the Earth system which environmental historians have described as occurring in the aftermath of World War II. Many of these changes were driven by the need of the US to convert military production capacities built up during the war to civilian purposes, and by the need to politically compete with the Soviet Union in terms of which system would be better able to provide material prosperity to people. Crucially, this also involved a radical change of what and how people eat – a transformation of what human geographers call foodscapes. Taiwan is a place where these change of the foodscape were particularly apparent: as the country fell into the US's political and economic orbit, people also began to adopt the new eating habits that fueled the "Great Acceleration." In this talk, I will read Huang Chun Ming's well-known short story "The Taste of Apples" as a reflection of this process. The apples in this story are usually interpreted as a metaphor for the temptations of Western modernity or of the mixed blessings of US imperialism. At the same time, however, they point to a material history of changing diets, and thus to Taiwan's distinctive path into the Anthropocene.

Paper 2: Facing Gaia, Mitigating China: Can Taiwan Stand for the Earthbound? *Jean-Yves HEURTEBISE | Fujen Catholic University*

In *Facing Gaia*, Latour developed his notion of modernity as a specific mode of relating to the Globe: our claim will be that his description of the moderns can be read as an accurate description of the People Republic of China (PRC). If the Anthropocene is also today a "Sinocene", it is not only because China (PRC) started to be the first emitter of CO_2 in the world since 2007 and now represents 29% of world emissions; it is not only because it consumes more than 50% of the world resources of coal and iron while still ranking only 67th in terms of GDP per capita, i.e. while being still in a developmental path, but because China adheres to the narrative of modernization as a story of man overcoming natural limitations thanks to technological progress. "Mitigating Climate Change" can be understood also as "Mitigating China'' and this becomes especially true in the case of Taiwan. R.O.C. faces China and Climate Change as a dual challenge (Jobin 2018) whose political and ecological pressures can no more be separated. What is more threatening: China's missiles? Or China's energy glut and pollution load into the sea and the atmosphere? In *Facing Gaia* (2017), Latour posits a difference between the "Anthropos" and what he defines as the "Earthbound'', or humans bound to earth and a territory, which they must struggle to defend against those whom they dare to call their enemies. While the dialectical relationship between Human & Earthbound cannot be reduced to national boundaries, the confrontation between Taiwan and China necessarily comes to mind. However, it is also true that Taiwan must deal with its own petromodernity – and even more so since its champion firms such as Formosa Plastics, Foxconn or TSRC, also "support China" via their extensive investments in PRC.

Paper 3: "Formosa Plastics" is Not a Good Keyword for Taiwan: Geopolitics of a Chemical Disaster
Paul JOBIN | Academia Sinica

In the "Environmental Performance Index" released every year by Yale University, Taiwan performs relatively well. But according to Germanwatch's Climate Change Performance Index (CCPI), Taiwan falls in the bottom ten of developed countries for its poor performance to cope with the climate emergency. Referred to as "Chinese Taipei" in the later, Taiwan EPA complains that CCPI's report is unfair because it relies on data from the UN, which Taiwan is excluded from. Furthermore, due to China's bashing, Taiwan is not allowed to join the UN climate conferences. These geopolitical factors partially explain why, despite enjoying a vibrant environmental movement, the mobilization on the climate issue has been very limited in Taiwan (for example, no significant action occurred during the Global Climate Strike of 20-27 September 2019). But another reason lies in the negative role of major corporate polluters such as Formosa Plastics. Accounting for ten percent of Taiwan GDP and ranking

as the 6th biggest chemical group in the world (behind the American DowDupont, the German BASF and the Chinese Sinopec), the firm neutralizes efforts from the state and civil society for the reduction of greenhouse gases and carbon emissions by pointing to air pollutants from China and diverting attention with green washing (such as 'environmental education' programs and an 'organic farming' business). In Yunlin County, as well as in Texas, the company has been sued by fence-line communities, which are victims of its massive air and water pollution. Further protest action is going on to prevent the development of another plant in Louisiana's infamous 'Cancer Alley', already struck by a severe cost of environmental injustice. As Fortun (2014) writes about the situation in Houston: "the petrochemical industry dwells within homes, schools, bodies, imaginations." This paper is based on a participating observation of the lawsuit in Yunlin and an original citizen initiative to monitor Formosa Plastics, which is well connected with civic organizations in the US.

Paper 4: Reconciling the Conflicts between Environmental Justice and Labor Rights in Taiwan's Petrochemical Industry
Hua-Mei CHIU | National Sun Yat-sen University

Kaohsiung has been built as a city for the petrochemical industry since the 1960s. Since 2000, environmental disputes have occurred again in Houjin, Renwu, Dashe, Linyuan, and Dalinpu, the same locations where community-based protests erupted in the 1980s. Industrial accidents, pollution, and new plans to expand the industry have provoked protests from the neighborhoods around petrochemical industrial parks. The concern over the risks of aging industrial facilities of the petrochemical industry has been particularly increasing after the 2014 Kaohsiung gas pipeline explosion. As the industrial disaster killed 32 people and injured over 300, the advocacy of decoupling Kaohsiung from the petrochemical industry by environmental justice (EJ) campaigners has gained its political momentum. However, the advocacy of the city's industrial transition has created the conflicts between environmental groups and trade unions. Union leaders and the EJ campaigns have been confronting each other in several well-known environmental disputes in Kaohsiung over the past decade, such as the scaling up capacity of the 3rd Naphtha Cracker Plant in Linyuan, and the groundwater and soil contaminated by Formosa Plastics Group's Renwu Plant, the dismantling of the Houjin Fifth Naphtha Cracker Plant, and the recent dispute over the down-grade of Dashe Petrochemical Industrial Park. What is the reality of these confrontations?? In campaigning for environmental justice, what position and strategies should the environmental groups adopt towards the labor camp? Are workers and unions essentially the oppositional side of environment protection, always acting as interest groups? The research conducted interviews with EJ campaigners and union leaders of the petrochemical industry in Kaohsiung. It finds that the relationship between environmental and labor sides remained contradictory. In responding to the resistances from the workers, the EJ campaigners have adopted the concept of Just Transition. However, how to reconcile the conflicts between the environment and the labor remained a big challenge.

Paper 5: Petrochemical Risks and Governance Challenges in Late Industrialism: Risk Disputes of Dashe Industrial Park in Kaohsiung, Taiwan
Wen-Ling TU, Chia-Liang SHIH, Bo-Sian WU | National Cheng-Chi University

As a strategic industry that laid the foundation for economic development, the petrochemical industry has over four decades of history in Taiwan. However, the high-pollution and high-risk features of the petrochemical industry have also caused long-term health risks to the surrounding communities and led to repeated industrial explosion accidents. With the growth and expansion of the petrochemical industry, the more the public understands and gains experience regarding its risks, the more doubts the people have over whether the current legal system can effectively regulate petrochemical pollution. This view reflects the characteristics of the late industrialism proposed by Kim Fortun (2012; 2014). She explored the various risks of aging industrial facilities from an ethnography perspective and argued that in addition to the dilapidation of the industrial facilities,

the risks have also increased due to the obsolescence, ossification, and politicization of the technical, political-economic, social, and discursive systems. Under this context, we will start from the 50-year development history of the Kaohsiung Dashe industrial park pollution case and zoning downgrade disputes to explore the late industrialism operations in Taiwan. We will review the official documents and archives related to Dashe industrial park; interview the stakeholders such as the local residents, city councilors, experts, civic groups, and environmental protection officials; and conduct field observations to analyze institutional and discursive disputes over the Dashe risk controversies. The goal is to explore the inability for the current governance mechanism to cope with the petrochemical risks. Under this predicament, we will point out the citizens' zoning downgrade and community right to know initiatives to prompt the government to introduce the fenceline air monitoring legislation for industrial facilities as a first step to hold the industry and government more accountable for petrochemical pollution risks. Through this case, we will also respond to Taiwan's late industrialism features embedded within the context of local history, industry, and politics.

Panel P: Politics of Beauty and Identities in Social and Mass Media

Paper 1: Rearticulating Fat, Abjection and Gender : the Rising of the Anti-fat Shaming Movement in Taiwan
Amélie KEYSER-VERREAULT | Concordia University

This paper takes its source in a larger project which aims to analyze the manifold instances of size-based body discrimination that many women experience in their everyday lives and the related anti-fat-shaming social movement in contemporary Taiwan. This presentation seeks therefore to examine the local appropriation of the important international feminist movement regarding anti-fat shaming in a non-Euro-American context. While the existing literature centres essentially on quantitative research and analysis of the discourse of public health, this paper belongs to the burgeoning area of critical fat studies, which privilege Amélie Keyser-Verreaultthe first-hand voices of women judged as overweight in a non-Western context. It is one of the first to document and analyze the anti-fat-shaming movement in a non-Western context.

The existence of recurring prejudice against "overweight" women in modern Taiwanese society can be explained in two ways: For women in Taiwan, *corpulence* simultaneously means "*ugly*" and "*unhealthy.*" First, in Taiwan and elsewhere, the most important criterion determining whether a woman is considered beautiful is *thinness*. Given this cult of slenderness and a culture that demands a commanding appearance, women who are judged as overweight are now suffering an unprecedented wave of fat shaming and various other forms of size-based body discrimination. Second, in the Taiwanese context, "*obese*" women are often represented as unhealthy people who have problematic personalities and inappropriate lifestyles; being fat is considered a flaw and shows a lack of determination as well as moral weakness. Moreover, public authorities also view corpulent people to be potentially at risk for pathological symptoms that would require extensive intervention of the national health system. As a result, since fat is repeatedly represented as *ugly* and *unhealthy*, a number of studies have emphasized that fat women are in a very vulnerable social position and become victims of everyday microaggressions. Some research demonstrates that the rate of depression and suicide for overweight people is much higher than the average.

As a consequence of this persistent discrimination against "overweight" women, an increasing number of corpulent women have mobilized, trying to combat such injustice. The film *Heavy Craving* (大餓) (2019) and the group Lady Bom Bom Power (肉彈甜心) bear witness to the increasing sensitization to fat-shaming-related discrimination.

To analyze the phenomenon of fat shaming and size-based body discrimination, I mobilize Julia Kristeva's notion of *abjection,* mainly understood as that which is cast out the boundaries of acceptable and Michel Foucault's concepts of *power*, *discourse* and *critique*. I will articulate these

Foucauldian concepts, focusing on examining how women interpret, resist or negotiate with the dominant discourse of obesity and various manifestations of normalizing power.

In sum, this paper, which is based on anti-fat-shaming activists' life stories and ethnographic work in Taiwan, seeks to, on the one hand, analyze complex instances of gendered discrimination against corpulent women and the different disciplinary powers that work on women's bodies, and, on the other hand, document anti-fat-shaming activism that goes against the dominant body norms in contemporary Taiwan.

Paper 2: Framing Interracial Desires: Gendered Narratives of Xicanmei in Taiwan Media
Zoey Shu-Yi CHU | Stony Brook University, SUNY

"Xicanmei (西餐妹)," which translates to "Western cuisine girl" in Mandarin Chinese, is a derogatory term used to refer to Taiwan women who have romantic and/or sexual relationships with Western (i.e. white) men in contemporary Taiwan. This term suggests that such women are xenophilic, promiscuous, and, by extension, reveled in uncontrolled sexuality. This paper conducts a narrative analysis of xicanmei in Taiwan media from a transnational feminist perspective. Through close textual readings, I analyze how the circulation of hetero-masculinist narratives relative to xicanmei are produced in relation to the reconfiguring of colonial modernities within and beyond Taiwan. I discuss how the framing of interracial desires in Taiwan media represents a pattern in which the term xicanmei is constructed and defined by the localized and competing discourses of whiteness and Taiwaneseness. Specifically, I read xicanmei as emerged from the disciplining of the gendered body, which in turn shows how xicanmei ultimately works to signify a wider moral panic over interracial sexualities and the "overreach" of the West in Taiwan. To anticipate my conclusion, I argue that Taiwan women's embodied identity as xicanmei—reflected upon their subjectivities with reference to their proximity to modernity—is not as a unique expression but a historically situated and sustained one.

Paper 3: The Evolving Fashion of Taiwan from 1949-1987: Expression, Consumption, and Futurity.
Nakota DIFONZO | University of Oregon

The martial law era was an important period for the development of the fashion market in Taiwan. Due to economic and/or cultural influence from China, Japan, Western Europe, and, importantly, the United States, Taiwan was transformed into a consumer-capitalist society where the GMD increasingly predicated its legitimacy as a governing body on its ability to provide an economically comfortable, and consumer-oriented lifestyle for its citizens. In turn, the Taiwanese population, whose standard of living and disposable income increased over the course of the martial law period, had a progressively greater capacity to don a variety of new fashions. The beneficiaries of the fashion market also increasingly exposed Taiwanese to more fashion advertisements and articles in order to entice them into purchasing certain fashion products.

This thesis draws on fashion advertisements and fashion articles from newspapers, literary sources from acclaimed writers such as Zhu Tianwen, and interviews from anonymous participants who share stories about the factors that informed the fashion that they donned.

Paper 4: Reconfiguring Filipino Community in Taiwan: OFW Beauty Pageants in the Era of Social Media
Yi-yu LAI | University of Hawaii at Manoa

When it comes to the issue of Southeast Asian migrant workers in Taiwan, there are numerous researches on their holiday consumptive spaces (Lan 2006; Huang and Douglass 2008; Wang 2011). Although beauty pageant has become a significant tradition in the Philippines and its diaspora, such a holiday activity merely starts to catch on with the Filipino community of Taiwan. While scholars have provided several points for understanding beauty contests, from the self-transformation of

identities (Cannell 1995; Johnson 1996), to the resistance for political advocacy (Wu 2002; David and Cruz 2018), I attempt to examine its economic aspect in the context of social media age. Specifically, I will analyze how sponsors promote their products, and how migrant workers seize opportunities to pursue their achievements for self-enterprise and additional earnings through beauty pageants. Drawing on both ethnographical and secondary materials, I argue that beauty pageants and the other related holiday leisure activities play a vital role in reconstructing the contemporary Filipino community in Taiwan. Especially in the case of beauty pageants, the way that migrant workers use social media and participate in the contests shapes the arrangement of their holidays, influences the interaction of their network, and reconfigures modes of operation within ethnic economy. Although the events are usually short and the holidays are impermanent, the beauty pageants did not end in that moment with the use of social media, blurring the borders between different Filipino fixtures in Taiwan and breaking the boundaries between holidays and working days. On the basis of my observation, this new insight will revisit the formation of Filipino community building in terms of deterritorialization, and will challenge the existing conception of studies and organizing works on migrant workers.

Panel Q: Historical Memories and Subjectivity

Paper 1: Nieh Hualing's Displacements: Representing Refugee Students during the Second Sino-Japanese War
Linshan JIANG | University of California, Santa Barbara

I will focus on the recurrent representation of Nieh Hualing's (1925-) war memory as refugee student during the Second Sino-Japanese War in her three novels, *The Lost Golden Bell* (1961), *Mulberry and Peach: Two Women of China* (1976), and *Far Away, A River* (1984) in intertextual conversation with her autobiography, *Three Lives* (2004). In depicting refugee students based on her life experience, she emphasizes the significance of connections despite ruptures based on the affective intimacy and the shared embodied memory through intergenerational and cross-national lenses. By continuous creative rewritings of refugee students, I argue, Nieh as a writer constantly negotiates with her Chineseness and inquires about her positionality in the world when moving across cultures and the figure of the refugee student in her novels also exemplifies a protean subject while experiencing violence and destruction.

Paper 2: Beyond 35mm: Imaging Outlying Islands
Szu-yu LU | National Chung Hsing University

This paper examines how outlying islands around Taiwan were imagined and constructed by experimental shots via two documentaries, *03:04* and *My Own Private Island* and aims to criticize the possibility of re-constructing a monolithic statement by the act of "archiving," "collecting" personal experience, memories, historical past in two documentaries in the shaping of "outlying islands." *03:04* and *My Own Private Green Island* are shot in 35 mm film and included in a documentary series called *Floating Islands* which was published in Taiwan in the year of 2000. *Floating Islands* consists of twelve documentaries and each film was directed by different directors. It focuses on twelve outlying islands around Taiwan that aim to manifest the islands through the lenses of the director's personal experience and point of view. It not only played a crucial role to open up a new sense of aesthetic of making documentary in the history of new Taiwan documentary but also brought up a series of question that noteworthy to think about, for example, the questions about what is the truth and how to challenge or even refine the old film languages in documentaries within experimental shots in 2000s.

There are two major issues I would like to address in this paper. First of all, both of documentaries use highly experimental technique to picture the scenes, they have created their own aesthetic form to challenge the boundary of documentary. This paper examines how two outlying islands, Kinmen

(金門) and Green Island (綠島) were presented and how memories, historical pasts were evoked by those shots. Secondly, to take the discussion further questioning about the reasons why those directors choose to picture outlying islands in a highly experimental technique. I argue that those two documentaries' intentions are neither simply represent/ reproduce the historical past and reality nor criticizing the imagination of monolithic "Taiwaneseness that was constructed by the state;" rather, by collecting two documentaries as "a series" instead of two independent films, this paper questions the possibility of repeating monolithic statement by the act of "archiving," "collecting" personal experience, memories, historical past in documentaries.
Keywords: Floating Island, subjectivity, outlying island, documentary

Paper 3: "Our Stories" as Resistance: Transnational Imaginary of Homeland in Contemporary Times
Yiyun LIANG | National Chung Hsing University

This paper examines the dialectic and the co-construction between homeland and the transnational imaginary with a focus on the nativist writing in *Our Stories— Migration and Labour in Taiwan* from a cultural translation perspective. Following the emphasis on subjects and their social positions in previous study, this study focuses on the feature and potentiality of homeland in this book. It aims to explore a potential route for transnational imaginary of Taiwan literature through nativist writing in migrant worker's literature.

As laborers drift more often from their homeland to another under global capitalism, the notion of "homeland" is therefore no longer permanent or solid but dynamic and dissociative. *Our Stories— Migration and Labour in Taiwan*, published in 2008, was regarded as the first literary reportage dedicated to the subject of migrant workers from Southeast Asia in Taiwan. Rather than reproducing a specific stereotypical portrayal of underprivileged ethnic group in Taiwan, Yu-ling Ku's narration depicts a collective story of local and migrant workers through the representation of space and the connection of personal memories, in which Taiwan and Philippine are placed in a correlative historical context under the Cold War and the accelerated globalization.

Homeland, therefore, arises from complex accumulation of landscapes, memories, social relation or history. It is recalled and translated through Ku's dynamic and complementary stories. And it serves as a link to strengthen the importance of collective memory of migration and labor. In the end, this study suggests that such (re)writing of homeland outlining "collective homelands" in migrant worker's literature may signify and highlight the resistance to potential risk of "localism"—the nationalism.

Panel R: Queer Interventions in "Post-Marriage Equality" Taiwan

Paper 1: Unfolding the Meanings of the "First in Asia" Legalizing Same-sex Marriage
Hoching JIANG | American University

What does it mean that Taiwan became the "first in Asia" legalizing same-sex marriage? Based on the Judicial Yuan Interpretation No. 748, the Taiwan government legislated to recognize same-sex marriage in May 2019. However, to avoid political controversy or irritating China, international media coverage and organizations describe Taiwan as the "first in Asia" without addressing its nation-state status. Their silencing leaves Taiwan's struggle for recognition invisible and makes the loud celebration of "equality" an ironic contrast. On the other hand, the Taiwan government and citizens take same-sex marriage as a political marker that aligns Taiwan identity with civic nationalism, distinguishing Taiwan from China. However, such an approach risks losing empathy for and coalition with queer activism in China and beyond. In retrospect of the queer movements in Taiwan, this paper seeks to unfold the discourses embedded in the popular narrative of "first in Asia." The celebration of being the "first in Asia" not only raises the question of Taiwan's nation-state status

but also challenges us to reconsider queerness, nationalism, and global racism in the case of Taiwan. I argue that the idea of "first in Asia" is articulated through the ideologies of cultural evolution and global racism by narrowly taking same-sex marriage as the measurement of civilization. In this view, the "first" is already belated, and the time lag of same-sex marriage reproduces the notion of Asia as the Other to the West. While Taiwanese's emphasis on the "first in Asia" presents a desire for a "normalized" country, the Western celebration of same-sex marriage in Asia functions to re-center the West. I suggest returning to a queer critique to reveal the normative assumptions and structural inequalities in the celebration of the "first in Asia." Finally, we can move beyond the narrative of "first in Asia" to truly appreciate queer activism in Taiwan and center Taiwan to make queer critiques of nationalism, gay liberalism, and global racism.

Paper 2: The Gendered Bargaining with Patriarchy in Post-marriage Equality Taiwan
JhuCin (Rita) JHANG | University of Texas at Austin

In Kandiyoti's (1988) seminal work on the patriarchal bargain, Taiwan falls under "classic Asian patriarchy," a patrilocal system in which a young daughter-in-law serves her husband's family and fulfills her son-producing duty. Given the fundamental contradictions in the two institutions, the patriarchal structure would be disturbed when same-sex marriage became legalized in Taiwan, but how it is disturbed warrants closer investigation. Using constructivist grounded theory (Charmaz, 2006), this paper analyzed interview and field observation data with 40 tongzhi (a Mandarin term for sexual and gender minority) young adults (age 20-38) and 17 parents (age 45-69) to answer this question.

Findings from the analysis show one interesting contrast. Several mothers of tongzhi daughters who themselves suffer as a daughter-in-law condoned or even urged their daughter NOT to marry heterosexually because they did not wish their daughters to suffer as they did. These mothers resisted the patriarchal system with their daughters as a proxy – they are protesting a system in which they have suffered. This bargaining is different from condoning or encourage a heterosexual daughter not to enter the patriarchal kinship system. If a daughter is heterosexual, her singlehood or her delayed marriage would need to be rigorously justified, but a tongzhi daughter has a legitimate reason to circumvent a heterosexual marriage (but not circumvent marriage altogether)—she can marry her same-sex partner. These mothers disrupted the patriarchal system through forfeiting their duty as mothers that should help sustain the patrilineage.

In contrast, some mothers of tongzhi sons suggested that their sons marry in (娶) a heterosexual foreign spouse, usually a woman from the poor neighboring countries. Recognizing the pragmatic function of marriage, the mothers admit the sons would not, and need not, be romantically involved with the spouse, but she asks that he fulfill his patriarchal obligations, and by extension, her patriarchal obligations. Since the "foreign bride" business has been criticized for commodifying women, the mothers encouraging the tongzhi sons to marry a "foreign bride" turns the tongzhi son and the foreign spouse simultaneously into a mutually oppressing while mutually victimizing dyad. This study seeks to parse out the contradictory practices to see how sex, gender, same-sex marriage, and patriarchy intersect to produce the different bargaining strategies, their implications in the post-marriage equality Taiwan, and Taiwan's contribution to the intellectual dialogue of feminism.

Paper 3: Beyond equality: The omissions of health injustices against sexual and gender minorities
Po-Han LEE | National Taiwan University

Equality is the notion often referred to by LGBT rights activists in Taiwan and always linked to the legal principle of non-discrimination. Yet, 'equality' becomes a discourse that functions as a smokescreen for injustices beyond the legal domain, when it is reduced to a citizenship and rights issue. This paper identifies the omissions of health injustices against sexual and gender minorities (SGM) in Taiwan, despite several legislative and policy measures committed to gender and sexuality equality including same-sex marriage, and argue to turn our attention to 'equity' from equality.

Drawing on the sociology of ignorance, the omissions at different levels include: first, the state's omission of SGMs in health policy; second, the professionals' omission of SGMs by health research community beyond sexual health; and third, the society's omission of the diversity in SGMs due to an overreliance upon the medical discourse in pursuing equality in law. Here, equity means more than ruling out discrimination in healthcare by law, and considers the social, legal, and political determinants of health. The equity perspective challenges the ability of citizenship and rights discourses to address structural injustices. Therefore, this paper argues that, on the one hand, it is important to understand health justice beyond the discrimination/non-discrimination binary, and on the other, health researchers and policymakers should acknowledge these omissions as contributing to health injustices against SGMs.

Panel S: Meaning and identity (re)building through writing: Representation of Taiwan past and present

Paper 1: New Confucian Humanism, the Cold War, and the Global 1960s
Faye Qiyu LU | University of California, Los Angeles

This paper brings attention to a group of renowned New Confucian philosophers (Mou Zongsan, Tang Junyi, Hsu Fu-kuan, Carsun Chang) who exiled themselves from China after 1949 and resettled in Taiwan, Hong Kong and the United States. After leaving the Communist regime that upheld an anti-traditional position contrary to their own beliefs, they also found themselves confronted by cultural domination of Western philosophy that completely ignored their work. Therefore, they devoted decades of intellectual work to rescue the Chinese humanistic spirit by reconstructing Chinese intellectual history as well as engaging with Western philosophy of idealism. In studies on alternatives to Western humanism in the 1950s and the 1960s, however, New Confucian humanism was completely neglected as a result of the presumption about their anti-Communist and anti-Marxist ideology. My paper moves beyond the conceptual blind spots of Cold War mentalities and situates New Confucian writings on humanism back into its own historical context at the intersection of the Cold War and global decolonization. It first analyzes Mou Zongsan's critiques of both Marxism and Jean-Paul Sartre's existentialism with his intervention in the interpretation of Hegel. It then traces the conservative development of New Confucianism in Taiwan through the debates between Hsu Fu-kuan and liberal thinker Yin Haiguang. Lastly, the paper examines missed relations with the Marxist humanism debates during the global 1960s in New Confucian response to China's Cultural Revolution.

Paper 2: Lucian Wu's Work in the United States Information Agency and His Essays during the Cold War
Hsiao-Hui CHANG | Chung Yuan Christian University

The purpose of American diplomacy is to promote a better understanding of the freedom and democracy of the United States by the global during the Cold War. In Taiwan, its major influence is on the literary field through the translation and publication programs of the United States Information Agency (USIA). Lucian Wu (Wu Luqin, 1918-1983), a professor in the Department of Foreign Languages and Literatures at National Taiwan University as well as a well-known Mandarin essayist, has worked in two branches under USIA. First, he was the consultant to the United States Information Service (USIS) in Taipei in the 1950s. Second, he was a writer for the broadcast in the Voice of America (VOA) in Washington, D.C. from 1963 to 1979. When Wu worked in the USIS in Taipei, he not only implemented translation programs but also published *Literary Review*, an academic journal with high-quality versions of American literature as well as Western literary theories. It interested many Taiwanese youths in Western literature. On the other hand, Wu recorded his daily experiences and expressed his opinions on modern society, cultural issues, and life philosophy in his essays. In fact, he wrote many defects in a capitalist and industrialized country

down especially after immigrating to the United States. The criticism is actually counter to the aim of USIA, Wu's employer. Wu's essays revealed that there is no Arcadia in the world and reminded readers to rethink both advantages and disadvantages of industrialization and modernization, which the USIA would like to spread to all over the world. In this paper, I will elaborate Wu's contribution on translation and publication programs in the USIA first. Since the USIS in Taipei had a very close connection with the USIS in Hong Kong, this paper will delineate some issues there too. Then I will explicate Wu's criticism of the United States in his essays; for example, the downfall of arts, the decline of moral standards, and the deceitful advertisements. The main reason for the diseases above is that creating wealth is the most important goal in a capitalist society. Wu satirized that so-called civilization might not be civilized at all. As an employee of USIA, Wu did introduce American literature to Taiwan; as a freelance author, he disclosed many negative phenomena of the United States in order to warn Taiwanese to notice the imperfection of capitalism and modernization. According to Wu's essays, we can re-orient the values of the United States and its influence on Taiwan during the Cold War.

Paper 3: Beyond Cultural China: Taiwan as a Keyword in US-Based Speech Communication and Journalism Research
Hsin-I Sydney YUEH | Northeastern State University

Although Taiwan studies had been thriving even before the inception of the North American Taiwan Studies Association (NATSA) in 1995, and at least nine Taiwan studies programs have been established in North America in the last two decades, there has not been substantial participation from scholars of speech communication and journalism. To investigate the lack of scholarly exchange between speech communication, journalism, and Taiwan studies, this paper first identifies Taiwan-related research, by using 'Taiwan' as a keyword to search US-based mainstream communication and journalism journal databases. Second, it analyses how Taiwan is studied in these journal articles, in terms of numbers, authorship, and themes. Third, a careful textual analysis reveals the influence of Cold War history, the legacy of 'Free China', and the establishment of two Chinese communication associations in the United States in the early 1990s. These contexts explain why the representation of Taiwan is often ambivalent in a 'cultural China' framework in speech communication and journalism. This investigation aims to open a conversation about how these two disciplines can be more engaged in Taiwan Studies, and how research on Taiwan can be more integrated in these two disciplines.

Paper 4: Making Taiwanese American
Yu-Shih HUANG | New York University

This paper unfolds the making of Taiwanese Americans by a case study about the participation of the Taiwanese American Association of New York (TAANY) in the 1986 Queens Festival. In *Chinatown No More: Taiwan Immigrants in Contemporary New York*, Hsiang-shui Chen interprets why TAANY proposed an independent Taiwan Pavilion aside from China Pavilion in 1986 as they were competing for the leadership among Chinese organizations in Queens. However, with evidence provided by the president of TAANY, this paper represents Taiwan Pavilion as the making of the Taiwanese American identity. It addresses Taiwan Pavilion in the 1986 Queens Festival in Taiwanese-American-community-building context. The analysis dives into how cultural events served as means of creating an independent Taiwanese American. Based on these materials, this paper shows a story after the Queens Festival different from broken Chinese communities in Queens as Hsiang-shui Chen portrays. This case study provides a way into the question of what is "Taiwanese American" from a perspective of cultural events. By unpacking the role of TAANY in the Queens Festival in 1986, the history of Taiwanese communities in New York can finally be unfolded and respected, and the long-cultivated meaning of Taiwan in the US can eventually be seen.

Panel T: Viewing Taiwan from Art: Art and Politics from Colonial to Postwar Taiwan

Paper 1: I Sang 夕燒小燒 *Yūyake koyake* on My Way Home: Japanese Colonial Memory, Taiwanese elders, and Japanese Song Class
Chun Chia TAI | University of California, Riverside

How might colonial music create an asylum in which formerly colonized peoples reconcile their memories of political changes? Based on Maurice Halbwachs's (1980) collective memory and Tia DeNora's (2013) idea of "music as asylum," this presentation examines a Japanese song class for elders in Canon Presbyterian church, Pingtung, Taiwan to demonstrate how music evokes the colonial memory of elders and heals the pain caused by cultural and national transformation after Japanese occupation. In the Japanese song class, elders enjoyed singing old Japanese songs, speaking Japanese, and recalling memories of Japanese occupation in class. While they grew up as Japanese, these elders faced the discrepancy of language, culture and identity brought by the dictatorship of ROC after World War II. Thus, elders' childhood memories, which are entangled with Japanese memory, have been reinterpreted as a symbol of happiness and safeness. Furthermore, this happiness constructs a comfortable space for elders. I find that this Japanese song class is an asylum for elders to craft and heal themselves in the midst of difficult national, historical and cultural transformations in the elders' current lives. I use asylum to describe this space, which is outlined by Tia DeNora's (2013) concepts of "music as asylum" and the "crafting of the self". By understanding how Japanese songs became a symbol of happiness, and observing the construction of asylum, I argue that this class provides insight into the continuing impact of Japanese colonialism on the collective memory of elder generations in Taiwan.

Paper 2: Reimagining the Agency of Laborers under the Neoliberal Regime
Hsin-Yun CHENG | University of Rochester

Reflecting on the repercussions of the 1997 Asian Financial Crisis and the age of neoliberalism, Taiwanese artist Chen Chieh-Jen's feature-length film *A Field of Non-Field* (2017) focuses on the miseries of labor—including furloughs, strikes, and layoffs—and the precarious position of workers in Taiwan. This paper examines the forms of resistance and iterative structures in *A Field* and other Chen's works. I argue that Chen specifies the singularity of Taiwan's context and reworks the genealogy of imperialist oppression to situate contemporary workers in the broader lineage of anti-hegemonic movements. This inheritance of forms of resistance from Japanese colonial rule could be seen as an iterative structure that enables the deprived workers to fight for their rights to speak and leads them toward a whole person under neoliberalism, capitalism, and the legacy of imperialism. Specifically, this paper asks: What are those aesthetic iterable forms that enable those marginalized people to situate themselves in the genealogy of resistance and retrieve their agency? In *A Field*, Chen reworks lo-deh sao, a folk performance in agricultural Taiwan, and invokes the Middle-Way Philosophy to counter the regime of neoliberalism. These tactics intend to deconstruct the single identity and frameworks that neoliberalism uses to reduce individuals to capital. This paper contends that by reimagining individuals' agency and mobility, Chen seeks to reclaim the sovereignty of the laborers by re-interpreting social incidents and mobilizing people in image-actions.

Paper 3: Reimagining and Reconstructing Taiwan's Cultural Memory: through the Conservation and Restoration of Chen Cheng-po's Works
Vivian Szu-Chin CHIH | University of California, San Diego

Chen Cheng-po (陳澄波, 1895-1947), one of the most influential Taiwanese painters, was a political victim of the 1947 February 28th Incident. After his sudden death, Chen's works were secretly conserved by his wife, Zhang Jie (張捷, 1899-1993), and his offspring for decades and were first publicly exhibited before the Formosan Magazine Incident in 1979. After the lifting of martial law, with funding from Chen's grandson and through the cooperation between experts of art restoration

in Taiwan and in Japan, Chen's works were largely restored and exhibited in Taiwan, China, and the U.S.

This paper aims to explicate how the rediscovery, conservation, and restoration of Chen's works have enabled the Taiwanese to reimagine and reconstruct their lost cultural memory during the colonial period and the White Terror era. Another central issue this paper tackles is the function of digital archiving in "storing" and showcasing the restored works of Chen jointly carried out by several institutes. By applying Aleida and Jan Assmann's cultural memory theory, and Michael Rothberg's theory of multidirectional and multigenerational memory, this paper examines how Chen's wife, his offspring, the Chen Cheng-po Cultural Foundation, and the art restorers and collectors around the world have altogether helped to restore and reconstruct Taiwan's cultural memory of the authoritarian past.

Paper 4: Game of Environments: The Conceptual Strategy of Hua-Cheng Huang's the Ecole de Great Taipei,1966
Wan-Ling CHIANG | University of California, Riverside

Beginning from a historiographical reflection of global conceptual art, this paper focuses on the Taipei-based artist Hua-Cheng Huang 黃華成 (1935-1996) and his experiential exhibition "*the Ecole de Great Taipei 大台北畫派, 1966*" (August 25-September 3, 1966 in Taipei City). Huang's art bridged the gap between the local artscene and the global art world during the cold war period, but it remained unclear how he accessed the western conceptualist idea and localized it in Taiwan. In Huang's iconic project "*the Ecole de Great Taipei, 1966,*" he designed a one-time event by displaying ephemeral materials. Objects in this project did not last—except his writing of "Manifesto of the Ecole de Great Taipei." Yet, given that Huang kept promoting his "Manifesto" after this show, this document and archives for the event merit further study.

Comparing Huang with the mid-20th global conceptualists, this paper finds that his stylistic characteristics resembled the American artist Allan Kaprow; moreover, Huang might be one of the pioneering readers of Kaprow's theory in Taiwan, since he once assisted to publish Chinese translations of criticisms on Kaprow when serving as the editor for *Theatre Quarterly 劇場雜誌*. Kaprow was the leading artist in 1960s American avant-garde art and well-known for conceptualizing his room-size multimedia installations as an overwhelmingly sensory environment. This paper situated Huang into the historical context of global conceptualism, juxtaposing his work with Allan Kaprow's installations, in order to investigate Huang's conceptual strategy and the art historical meaning.

Panel U: Nation-state

Paper 1: The '*tianran du*' generation and education reform
Bi-yu CHANG | SOAS University of London

Who are the '*tianran du* generation'? Since its emergence after the Sunflower Movement, this term has been loosely used to refer to young Taiwanese in general, and the young activists in social movements in particular. Many perceive the political stand of the '*tianran du*' generation as being naturally prone to support Taiwan independence. It has been suggested that the emergence of the '*tianran du*' generation in Taiwan has a lot to do with the introduction of education reform. On the whole, Taiwanese observers see the emergence of this generation as the natural outcome of a combination of factors. As well as education reform, many factors are also considered important, such as Taiwan's democratisation, its liberal society, and a growing sense of threat from China; In contrast, commentators from the PRC have alleged that the young people in Taiwan have been "brain-washed" by de-Sinification ideology and a constructed Taiwan-centric historiography that embedded in the new curriculum.

Taking inspirations from Karl Mannheim (1952), this paper examines the genealogy of the term and considers how a concrete group of '*tianran du*' generation came into being. Since many commentators from across the Taiwan Strait attribute the '*tianran du*' phenomenon to Taiwan's education reform, this paper examines the curriculum reform and considers whether or not and to what extent that Taiwan's education reform is instrumental in the formation of this 'pro-independence' generation.

Paper 2: The Lennon Walls in Taiwan: From Public Space to Political Sphere
Qi ZHENG | National Chiao Tung University

With sticky notes, posters and decorations on the walls which showcase the development of the the Anti-Extradition Law Amendment Bill Movement and disseminate a supportive sentiment to the protests, the Lennon Walls have existed in many parts of the world. From Bangkok, Hanoi, Tokyo, Seoul, Toronto, Melbourne, London to New York, people recreate the walls in their cities into sites to stand with Hong Kong. Meanwhile, conflicts appear as those who oppose the movement try to destroy the walls by tearing up the notes.
Mentioning the Lennon Walls of Taiwan, people in different cities regenerate the walls in public space into the medium that propagate the protests in HK, express their hatred of China and even mobilize political campaigns during the presidential election in January 2020. Based on fieldwork in Taipei, Hsinchu and Taichung, the project intends to investigate in what ways are the Lennon Walls deployed politically considering the complex condition of mainland China, HK and Taiwan. Specifically, the research hopes to answer the following questions according to fieldwork, news reports and interviews: How do people exploit the walls in public space and transform these sites into the political sphere? In what aspects do various social groups shape or reflect to the walls (HKers in Taiwan, local governments, politicians, etc.)? What are the lost voices (for instance, mainland Chinese people who live in Taiwan) that the Lennon Walls conceal since the walls claim to be open and democratic platforms for public expression?

Paper 3: The "Hong Kong Factor" in Social Media Discourses during Taiwan 2020 Presidential Election Campaign: A Preliminary Research
Eva MAZZEO | SOAS University of London

As unrest erupted in Hong Kong in June 2019, the political scenario in Taiwan started to change as well. The aim of this preliminary research is to explore the changes that have occurred on Tsai Ing-wen and Han Kuo-yu discourses on social media after the beginning of the protests in Hong Kong and throughout the 2020 presidential election campaign in Taiwan. The main argument of the article is that the "Hong Kong factor" became a popular issue in the Taiwanese context to the extent that it influenced the narrative of both the Democratic Progressive Party (DPP) and the Kuomintang (KMT). In order to prove this claim, the article analyses the posts on Facebook of Tsai Ing-wen and Han Kuo-yu shared between June 2019 and January 2020, and it seeks to reveal the discourse strategies they put into practice when talking about the Hong Kong situation and comparing it with the one in Taiwan. The results of the analysis show that, whereas Tsai's narrative focused greatly on the issue and obtained considerable attention from the public, Han was not able to design a comparably effective discourse strategy to implement on his social media, in particular because of his nonuniform claims. Although some early conclusions are reached in this paper, the research is still preliminary due to the extensiveness of the topic investigated.

Paper 4: Everyday Colonialism: The 1906 Typhoon and Governance in Early-Twentieth-Century Hong Kong
Justin Chun-Yin CHENG | University of British Columbia

As a Crown Colony, the Hong Kong government held particularly strong executive power—the Governor's position afforded him unrestrained formal and informal powers. His power did have limits at times, however. This thesis shows how bureaucratic practices amongst the Governor,

Colonial Office and Legislative Council and interactions with the mercantile elites demonstrated the delicate nature of Hong Kong's colonial governance. Through examining the materials in connection to an everyday natural disaster like typhoon, this thesis offers a more nuanced and subtle picture of Hong Kong's colonial governance at an everyday level, one in which the Governor's power was both constrained by the bureaucratic practices of the Colonial Office and the Legislative Council, without being determined by the whims of European and Chinese mercantile elites. As a result, this thesis will serve as a case study on the workings of British colonialism at an everyday level.

Colonial governance needs to be contextualized in its own time, place and form. The case of Hong Kong provides an example for comparative analysis in which colonial governance was conditioned by local context, especially within the Crown Colony system. This thesis will also show that, given the discrepancy of power between regulations and reality, the shared goal of stabilizing society and minimizing losses after typhoons further motivated all of the actors to fulfill their roles in the best light.

Furthermore, as a devastating natural disaster, the 1906 typhoon also offers an entry point to look into how the unpredictability and uncontrolled nature of crises—or natural disasters in particular—mediated the governance and relations among actors. The role of natural disaster in governance has been largely ignored in the scholarship of Hong Kong history. Neither the 1906 typhoon nor the government's response has been the subject of extensive research before. My thesis will fill both gaps: the government's response will be evaluated at a structural level, and hence the response to the 1906 typhoon will be laid out more comprehensively, with the ultimate aim of achieving a fuller understanding of Hong Kong's everyday colonial governance.

Panel V: 'Enlightening' Taiwan: Knowledge Communication in the Post-Sunflower Era

Paper 1: Eurocentrism, Sinocentrism, or 'Enlightenment'? Taiwan's Public Philosophy Movement in Global Intellectual History
Chia-Yu LIANG | University of Sussex

The paper, focusing on Taiwan's public philosophy movement since around the time of the Sunflower Movement, seeks to provide a contextualized understanding for the under-representation of Chinese philosophy therein. Instead of understanding such under-representation as the Eurocentric bias of the movement, the paper argues that, in order to initiate and advance an enterprise of 'enlightenment' from a non-Eurocentric local standpoint, the cultural hegemony the movement has to confront is Sinocentrism.

The paper will first describe the public philosophy movement and demonstrate how uneven Western and Chinese philosophies were presented in activities organised by major actors of the movement, and contextualise the movement in its political environment. Second, a comparison between the politico-intellectual contexts of European Enlightenment and that of Taiwan's public philosophy movement will be made, for identifying the 'equivalence' (*à la* Voegelin) of the critical object of Enlightenment, i.e. Eurocentric Christian theology, in Taiwan's context, to which the Confucianism-based theopolitical concept of *tianxia* (All-under-Heaven) will be proposed as the answer. Thirdly, the concept of *tianxia* will be examined through the perspective of 'the expansion of international society', a process that provoked what Vera Schwarcz called the 'Chinese Enlightenment' in early twentieth century China, i.e. the May Fourth Movement. The paper argues that the failure of the 'Chinese Enlightenment' gave rise to the traditional *tianxia* ideal in the form of the Chinese Communist Revolution, and determined the basic source of confrontation in the Sino-Taiwan relation.

The analysis will thus lead to the conclusion that Taiwan's public philosophy movement, in order to become a force of 'enlightenment', will inevitably engage in an enterprise of deconstructing Chinese

tianxia ideal and clear a discursive field of counter-Sinocentrism which is not based on Eurocentric traditions.

Paper 2: Facilitating Civic Awareness and Social Participation as a Product: A Case Study of Formosa Salon
Bo-Yi LEE | King's College London

Social marketing aims to improve social welfare by changing individuals' behaviours, and deepening democracy should not be an exception. We can use social marketing to enhance civic awareness and public engagement by turning citizens who do not care about these issues into active participants in our society. However, current research has not explored how we can apply social marketing to achieve this goal. This research examines Formosa Salon from the perspectives of exchange theory, the theory of the hierarchy of effects, and the framework of the social marketing mix. By gathering and analysing data from archival data, semi-structured interviews, and researchers' engagement, this study views increasing civic awareness and promoting public engagement in social issues as a product sold by Formosa Salon. The price of this product is the knowledge barrier. The organizers of Formosa Salon have marketed their product on the internet and through higher education institutions in London. Contributions of this study and key recommendations are also identified.

Paper 3: Making the law accessible for all: The politics of *Plain Law Movement*
Po-han LEE | National Taiwan University

Recently in Taiwan, the emergence of social change-informed new media has become an important phenomenon particularly since the Sunflower Student Movement in 2014. Different groups of legal professionals and law students have created multiple social media and online platforms, for instance, Focusing Constitution, Case Brief, Follaw, and Plain Law Movement (PLM). All of them have aimed to cultivate greater popular legal consciousness and knowledge – the popularisation of law. This paper first identifies two rationales that make this phenomenon not only desirable but also necessary: a persistent lack of public confidence in the judiciary, and a popular desire to 'transparentise' the government. These factors have contributed to the demand for a social movement that challenges all kinds of official authority – out of which law and its by-product legal professionalism are considered as one of the most opaque and mystified institutions.
Drawing on participant observation in PLM and locating it in this context, this paper attempts to understand the contributions and challenges that PLM has made and encountered. Considering PLM's *translative* approach – assuming the original language in law as inaccessible to the public that requires translating it into 'plain language' – as cirque of professionalism in the juridical field (Bourdieu, 1977), such an approach actually faces several challenges. They include, for example, the resistance of legal professionals and the rise of anti-intellectualism in Taiwan. These challenges have affected the legitimacy, sustainability, and strategies of PLM and other similar media sites.

Paper 4: Taiwan's Pursuit of Transitional Justice as Politics of Temporalities
Hao YEH | National Chengchi University

The pursuit of transitional justice in Taiwan, especially after the creation of the Transitional Justice Committee in 2018, has been a thorny issue that engenders both unreasonable expectations and incredible resentment. The paper addresses this issue in three steps. First, it explains why this is the case, through analysing the related discourses of major political parties, NGOs, and scholarly writings devoted to the issue. Secondly, these discourses will be considered in the light of the descriptive and normative proclaims of pro-transitional justice writings. Finally, there will be an attempt at finding the way-out of this situation. The focal idea of the paper is 'political time', which denotes a common understanding of a temporal sequence of happenings in time, shared by a group of people. It may take various forms, including collective memory, historiography, and visions of the future. Moreover, different political temporalities may come into conflict with one another without possible

reconciliation among them – except a major event involving all parties on equal terms, so that a sense of history (with regard to what is really happening and the possibility of history-making) is restored and a common time (in a 'phenomenological' sense, instead of a truly 'synchronic', Newtonian physical time) is to be achieved.

With this in place, it will be demonstrated that Taiwan's pursuit of transitional justice is a political transposition, and the associated controversies essentially a politics of temporalities. Each political temporality bears upon the very basic ideas such as 'historical wrong' or 'injustice' that transitional justice is meant to tackle. The crux of the matter lies in the fact that the conflicting understandings of the past, the present and the future are not only intertwined but also embedded within a broader framework of understanding, namely the history of East Asia, in particular Japan's pursuit of modernity dated back to the age of European imperialism in the 19th century. In order to make sense of these ideas, three thinkers in particular – Isaiah Berlin, Hannah Arendt, and Jacque Derrida – will be appealed for their respective thoughts on pluralism and time seem to be pertinent. Given the rarity of communication among the three, the paper can also be a theoretical attempt to bring their ideas together. It is hoped that it will clarify the relevance of their thoughts, and their continuous capacity to shed light on our pressing political problem.

Panel W: Translation, Form, and Genre in Taiwanese Literature

Paper 1: The (After)life of *Xiangtu*
Li-Ping CHEN | University of Southern California

This paper discusses the development of the nativist discourse in Taiwan from the 1930s to the postcolonial era. I begin with an overview of the term *xiangtu* where it transforms from an anti-colonial symbol of resistance, to a nationalist rhetoric of local consciousness, and eventually to a liberating force of self-empowerment in Taiwan. The nativist tendency to localize national identity and cultural membership forges a rooted sense of belonging against foreign powers and the Nationalist exile regime. The emphasis on locality, however, forms territorial attachments to the (is)land that exclude Taiwan's archipelagic network and diaspora communities. With a close examination of the overlooked allusion to African cultural nationalism and the dismissed contribution of overseas intellectuals in the *xiangtu* discourse, I point out that the nativist fixation on locality is a symptom of the "de-exile" project of identity politics and nation-building in the process of decolonization. The nativist efforts to re-territorialize the island in national terms discount the multiculturally formed, polylingually established, and politically active transnational network of "(alter)native soil" where a mobile sense of belonging is envisioned in routing one's roots.

Paper 2: The Inner Lives of Su Xuelin: A Closer Look at the Translation of Jixin
Marco LOVISETTO | Soochow University

In this paper, I will discuss the significance of the translation process—undertaken by a translation team of two—of Su Xuelin's 蘇雪林 (1897-1999) roman à clef *Jixin* 棘心 (1929). In particular, this analysis will focus on the linguistic variations found in the novel and postulate that these variations express Su's complex, multivalent, and sometimes contradictory personality. Beginning in *Jixin*'s opening chapters, Su provides a psychological portrayal of Xingqiu (and, as some have argued, herself), which reveals much about the ways in which she purposefully chose to live her life at the margins in service to the pursuit of her own goals. Su's own marginalization—both political and religious—remained a distinctive feature throughout her life, beginning with her involvement, as a young adult, with the May Fourth Movement; continuing into her conversion to Catholicism while studying abroad in France; and culminating in her later decision to move to Taiwan to escape a political system with which she did not agree. Just as religion played a central role in Su's own development, it is absolutely crucial to the formation of Su's semi-autobiographical character Xingqiu, adding depth to the character's pre-existing commitments to traditional Confucian values,

particularly those revolving around filial piety. By providing a review of Xingqiu's inner traits, as seen throughout the first chapters, this paper aims to explore how Confucianism and Catholicism are mixed and merged in Su's personality and become consistent features of Su's identity and distinctive literary expression in her roman à clef. Further, by presenting the peculiarities of this practical case of literary co-translation, this paper will discuss the methods used and difficulties encountered throughout the translation process, with particular emphasis on the strategies employed while translating such a character for an English speaking audience.

Paper 3: A Transcultural Performance of Affects: Affectivity in the Production, Translation, and Reception of Wu Ming-yi's *The Man with the Compound Eyes* and *The Stolen Bicycle*
Ssu-Chieh FAN | University of Texas at Austin

Wu Ming-yi is one of the most popular and acclaimed writers from contemporary Taiwan. Although initially known as a nature writer, Wu actually tackles a variety of themes, such as trauma, history, and identity. Wu was the first Taiwanese author to be introduced to the English world through a major trade publisher, but little existing scholarship on Wu's oeuvre has discussed the issues of translation. Therefore, it seems imperative to investigate the role translation played in shaping Wu's artistic trajectory. Deeply embedded in Taiwan's sociohistorical context, *The Man with the Compound Eyes* and *The Stolen Bicycle*, both translated into English by Darryl Sterk, constitute the main focus of this study. The notion of affect will be relied upon to elucidate the structural complexity and linguistic polyphony of Wu's works. Wu is known for his masterful creation of intricate fictional worlds of refracted realities, and Sterk successfully recreated the sensorially-charged elements of the original texts through what he called "on-location translation,"[1] which energized and re-enacted the source text. By retaining the linguistic heterogeneity of the source texts, Sterk's translation allows the English readers to feel their way towards Taiwan's convoluted history. The decontextualization and recontextualization of affects facilitated by translation shed some new light on the interlocking connections between literature, translation, and history. By examining how translation charts the affective intersections between literature and sociohistorical experiences, this study seeks to broach the potentialities of translation in keywording Taiwanese literature.

Panel X: Taiwan in the Global South

Paper 1: Choreographing Indigenous History in Taiwan ———On Wen-Chung Lin and Tjimur Dance Theatre's Performance "Go Paiwan" (去排灣)
I-Wen CHANG | Taipei National University of the Arts

Ethnic people dressed in exotic costumes, holding hands together and dancing in circles. This long-lasting stereotype of indigenous dance has its origins from Taiwan's colonial past, a crystallization, for instance, of touristic aboriginal dance, of the aboriginal ritual as part of dance competition in the militarised education under the KMT regime, and of incorporating aboriginal cultures into Chinese-based national imagination. With the rise of democratic and indigenous revitalization movements in Taiwan since the 1980s, "Formosa Aboriginal Singing and Dance Troupe (原舞者舞團)" was founded. Initiated in 1991 by anthropologist Taili Hu to preserve indigenous cultures through fieldwork, this Troupe has contributed to archive an immense repertoire of traditional indigenous rituals over the past thirty years. However, it also reinforces the misconception that indigenous dance can only be represented as a fixed tradition without any possible innovation. In this circumstance, could contemporary choreographic strategies serve as a new tool to respond to indigenous presence?
This paper examines the contemporary indigenous performance "Go Paiwan (2020)" choreographed by the Taishin Arts Award winner Wen-Chung Lin with Tjimur dance theatre from the Paiwan tribe.

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[1] Darryl Sterk, "What I Learned Translating Wu Ming-yi's *The Man with the Compound Eyes*," *Compilation and Translation Review* 6, no.2 (2013): 253-61.

During the 1980s, the parents of Lin and the Tjimur dance theatre director were commissioned by the Ministry of Foreign Affairs and the Council for Cultural Affairs to showcase the aboriginal dance, as part of the Taiwanese cultural exports in Europe and the US. Therefore, their new collaboration is rooted on two-generational connections with broader biopolitics that links to Taiwanese colonial history. As Han-ethnic, Lin starts his creation through the personal experience of the representation of aboriginal dance. The "Go" (chu 去）in the title of this piece "Go Paiwan" has two meaning in the Mandarin language: first, "chu(去)"not only contains the definition of "towards", at the same time, it also has the meaning of "reducing and removing", which indicates the resistance to the political representation of "aboriginal dances" in the past—— including entertaining, exotic and stereotyped expressions. This connotation of "going to" (chu 去） Paiwan dealt with the aboriginal dance stereotype left by Taiwan's colonial legacy. More importantly, Lin uses experimental choreographic choices to propose a new perspective of how to deal with tradition/ innovation and history/ contemporaneity for the indigenous presence in contemporary Taiwan.

Paper 2: An Escape of Otherness: Tent Theater and Its Temporality
Wei-chih WANG | National Tsing Hua University

Developing the idea of performative "chronotope," to borrow Mikhail Bakhtin's concept, this project seeks to uncover the uneven temporal conditions of Japanese originated "Tent theatre" in Taiwan after the millennium. This paper focuses on Japanese practitioner Sakurai Daizo's work on Tent theater, i.e., Haibizi Tent 16-18, previously Taiwan Haibizi, in Taiwan. Performing in a vast tent built by members of the troupe and volunteers, Sakurai emphasizes participants' collaboration, and together they embrace leftist and communal ideals of occupying a marginal, self-sustained position against the overwhelming flow of global capitalism. This paper analyzes the ways theatre contributes to an atemporal and a romantic place that attempts to urge local people to reflect on the wretched in Taiwan. As part of social protests in 1960s Japan, Tent theater in contemporary Taiwan, though with keen social awareness, contributes to fabricating an aesthetic space pursuing abstract values, for instance, liberation and love. Tent theater has become a representative form of Taiwan theater addressing a particular formation of transnational "friendship." How do we make sense of the transnational and intercultural collaboration between Japan and Taiwan? What kind of cosmopolitan thoughts are embedded in the allegorical plot of Tent Theater? This project ponders on the figurative language of Haibizi's plays and argues that the hybrid nature and the sociopolitical ideology of Sakurai's Tent theater practice in Taiwan always negotiate with the local temporality, embodying deep-rooted postcolonial entanglements and sentiments.

Paper 3: Magazine *Ren-Jian*: The Left-wing Agenda of Taiwan Nature-Oriented Literature
Yue LU | National Taiwan University

This article examines how Magazine Ren-Jian(《人間》雜誌) contributed to the development of Taiwan's left-wing ecological discourse in the Cold War period. Although the "left-wing" ideology can be found in Taiwan's Nature-oriented literature, no one has ever combed the history of this literary tradition with Taiwan's Nature-oriented literature and discussed the relationship between Taiwan's Nature-oriented literature and the Cold War. In my opinion, Magazine Ren Jian is the key to fill this academic blank.

Since it started publication in 1985, Magazine *Ren Jian* has been labeled as a representative journal of Taiwan's left-wing intellectuals. Apart from reporting the hardship of the low-class people and criticizing government policies, Magazine *Ren-Jian* also initiated the "Human Environment and Ecology" column to report on environmental hazards in various locations. Although some scholars point out that the magazine exposed environmental pollution caused by the investment of multinational companies in Taiwan, there is no in-depth investigation of the environmental discourse of this magazine. This article tries to address this lacuna. Firstly, I will conduct a literature review of Magazine *Ren-Jian* and Taiwan's Nature-oriented Literature, and point out the deficiency of current arguments. Secondly, I will discuss the features of the "Human Environment and Ecology" column,

specifically the columnists' anxiety of "constructing Taiwan's ecological argument". This anxiety reveals a critique of West-centrism. Thirdly, with a focus on the photography and report texts in the magazine, I contend that the reporters often put the "class" element into "ecological" care to construct a "left-wing ecological discourse" in Taiwan, and used this to argue against the invasion of multinational capitalism. This article thereby suggests a different approach to Taiwan's Nature-oriented literature.

Paper 4: "Poor Literature" from the South: The Literalization of Sinophone Malaysian Literature in Taiwan
Min-xu ZHAN | National Chung Hsing University

Global South, minor transnationalism, globalization from below, and grassroots globalization have been hotly debated issues. These theoretical concepts call for economically disadvantaged countries to unite in resistance to the neoliberal capitalism by the world's economic and political superpower. As a concept, the Global South means to account for subjugated peoples and maps out a new terrain of the sufferings. However, the conceptualization of the term often neglects the "unevenness" within the Global South, as Anne Garland Mahler rightly argues, "there are South in the geographic North and North in the geographic South." The Global South is defined as "a deterritorialized geography of capitalism's externalities," rather than any specific geographic location. Seen in this light, the study of the Global South is also the study of the flow of economic or cultural capitals.

To examine the unevenness of the Global South, this article studies the recognition of Malaysian Chinese authors as "true writers" by established Taiwanese writers and scholars. It contends that Sinophone Malaysian literature is "poor literature," a term inspired by the conceptualization of "poor theory." It is "poor" not in the sense of bad quality, but due to the poverty of well-established publishing industry, literary resources, as well as literary institutions. Therefore, since the 1950s, many Sinophone Malaysian writers have sought literary careers in Taiwan. Taiwan, as the influential center with the affirmative power to recognize writers from Malaysia, is vital in the literalization of Sinophone Malaysian writers. "Literalization" involves the recognition mechanism, which affects the operation of the literary system, the hierarchy of power, and the flow of literary capital. This article analyzes the cultural production of Sinophone Malaysian literature in Taiwan from the late 1970s to the 1990s and in the early 21st century. It explores how Sinophone Malaysian literature has evolved from a poor to a rich body of literature that has the ability to challenge Taiwan as a dominant literary center.