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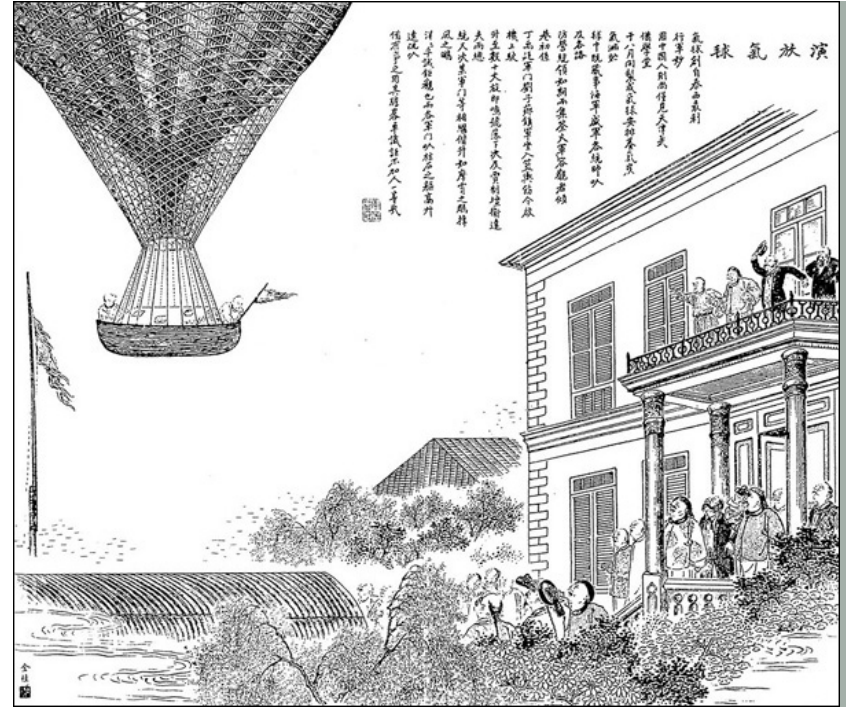
Edinburgh Co-organisers:

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Chia-Ling Yang (History of Art)

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International Networking Workshop

Dimensions of Mobility: Travel and Adventure in Modern China's Literary and Cultural Landscape

15-16 June 2015, University of Edinburgh



THE UNIVERSITY of EDINBURGH

愛丁堡大學臺灣光點計畫贊助
Sponsored by Spotlight Taiwan Project
at the University of Edinburgh



Programme

Modern Chinese culture arose in a time that witnessed the internal rupture of tradition and the translation and retranslation of foreign cultures. Mobility and multi-dimensional cultural flows emerged as significant tropes in literary and cultural texts against this historical background. The literary and cultural landscape of China was reshaped in this process. This workshop explores the various dimensions of mobility, focusing on travel and adventure in modern Chinese literature and other forms of cultural text. We attempt to re-examine diverse manifestations of cultural representation and conceptual transformation, and to re-evaluate multiple paradigms and approaches. Authors, texts and concepts are the main objects of the studies presented at this workshop. The authors to be examined travelled across geographical borders, constantly expanded their spheres of activities, and promoted new dimensions of imagination. The genres of the texts to be discussed include fiction, translated work, travel writing, and images. These texts feature mobility in such forms as global trips and adventures in foreign countries. At the same time, various concepts, terms, and vocabularies were being translated and circulated across borders. The dimensions of mobility were also linked to a variety of broader themes, including the reconstruction of the subjectivity of self/other, the reshaping of the globe, and the transformation of media. This workshop aims to further explore new topics and materials in an effort to bring mobility, travel and the foreign into our understanding of modern Chinese literature and culture.

處於文化傳統裂變與異文化轉譯的浪潮中，近現代中國文化出現各種層次的交流與移動，開啟更大廣度的界線遊移，無疑衝擊／形塑文學與文化的內涵。本工作坊以「多向度的移動：近現代中國文學與文化中的行旅與冒險」為主題，重探彼時的文化政治語境中的文化表述與觀念變化，重估可能的知識範式與研究取徑。就作者群體而言，可見各作者輾轉於各種空間疆界，拓展更寬廣的行動幅圍，促成新的空間呈現與異域想像；就文本內容而言，更可見到小說、翻譯、遊記、圖像等材料中反映的移動足跡，從遊覽五大洲到探險各地，不一而足；就概念而言，可見各種概念、詞彙的流轉、傳播與遷變。凡此種種，皆涉及文化主體與文化他者的形象建構，乃至社會多維結構所重構的全球化路線、媒介技術、觀念衍譯等。本工作坊欲更進一步發掘議題與材料，探索移動、異域、行旅與冒險等內涵。

Keynote Lecture

15 June 2015 16:00-17:30
Lecture Theatre G.03, 50 George Square

Prof. Leo Ou-fan Lee 李歐梵

(Sin Wai Kin Professor of Chinese Culture at The Chinese University of Hong Kong, Emeritus Professor at Harvard University)

Flying into the Future: Fantasies of Modernity in Late Qing Literature

飛向未來：晚清文學中的現代幻想

Chaired by Prof. Natascha Gentz

Followed by drinks reception and dinner

The renowned scholar and cultural critic Leo Ou-fan Lee gives a lecture about “flying” as a trope of time-space transformation in late Qing literature. By exploring works of modern Chinese fiction and translations, Prof. Lee aims to recover the moment in history when art forms across cultures appeared to illuminate each other.



Workshop

15 June 2015 14:00-15:30

Boardroom, Main Building, Edinburgh College of Art

14:00-15:30 PANEL 1: TRAVEL, ADVENTURE AND THE JOURNEY OF TEXTS

冒險、旅行與跨文化行旅

Chaired by Julian Ward

14:10-14:30 Kean-Fung Guan, Transformed Styles: Reconstructing the Image of Africa in *Fiji Island Travels*

顏健富，文體功能再轉化：論晚清《斐洲遊記》對施登萊《我如何尋找立溫斯敦》的重構

14:30-14:50 Wendong Cui, Cross-Cultural Travel of a Columbus Narrative: *The Story of the Sea* and Its Meiji Japanese and Late Qing Chinese Translations

崔文東，哥倫布敘事的跨文化旅行：以《大海的故事》及其日、中譯本為例

14:50-15:10 Joachim Gentz, Pure Self-Recognition in Absolute Being-Other. The Global Circumnavigation of Histories of Philosophy in the Late 19th and Early 20th Centuries

耿幽靜，在絕對他者中的純粹自我認識：哲學史在十九世紀末二十世紀初的全球航行

16 June 2015 9:30-17:00

Boardroom, Main Building, Edinburgh College of Art

9:30-11:10 PANEL 2: IMAGINING THE FOREIGN AND THE GLOBAL

異域想像與全球圖景

Chaired by Xuelei Huang

9:40-10:00 Hsin-I Chu, War, Foreign Lands and Imagination: Pictures of the “Sino-French War” and “Gapsin Coup” Series in *Dianshizhai Pictorial*

朱芯儀，戰爭·異域與想像：以《點石齋畫報》之「中法戰爭」與「甲申政變」系列圖像為例

10:00-10:20 Wen-Hui Cheng, Production of Knowledge and Global Landscape: Cultural Narratives of Foreign Lands in *Dianshizhai Pictorial*

鄭文惠，知識生產與全球圖景－《點石齋畫報》中異域的文化敘事

10:20-10:40 Christopher Rosenmeier, Heroes of Korea in Wumingshi's Wartime Fiction

羅愷思，無名氏戰時小說中的朝鮮英雄們

Workshop

16 June 2015

11:20-12:20 PANEL 3: IMAGES OF CHINA AND THE NEW WORLD ORDER

中國形象與世界秩序

Chaired by Chia-Ling Yang

11:20-11:40 Zhiguang Yin, Clashes of Universalisms: Xinjiang in British Royal Geographical Society Zhiguang Yin, Reports, and the Changing Relations between “Centre” and “Margin” in Nineteenth-century World Order

殷之光，普遍主義的衝突：英國地理報告中的新疆與 19 世紀世界秩序變遷中的「內外觀」

11:40-12:00 Xuelei Huang, Odours of the Other: China under the Noses of Western Travellers from Marco Polo to Nineteenth-century Missionaries

黃雪蕾，他者之味：西方人遊記中的中國氣味

12:20-13:30 LUNCH

13:30-14:30 PANEL 4: MOBILITY IN GENDERED TIME AND SPACE

性別版圖與時空流動

Chaired by Christopher Rosenmeier

13:30-13:50 Jin-Chu Huang, Space, Identity and Public Representation: The “Mobility” of Late Qing and Early Republican Women Writers, 1840–1919

黃錦珠，空間、身分與公共再現：清末民初（1840-1919）女作家小說的「移動性」

13:50-14:10 Wai Siam Hee, From Amorous Histories to Sexual Histories: Tracing the Origins of the Term *pi*

許維賢，從艷史到性史：「癖」的溯源

Workshop

16 June 2015

14:50-16:10 PANEL 5: IMAGE, CONCEPT AND CULTURAL TRANSLATION

概念、圖像與文化翻譯

Chaired by Jin-Chu Huang

14:50-15:10 Chia-Ling Yang, From Miscellanea to Natural History: Travel and Translation in Modern Chinese Cultural Production

楊佳玲，從雜說到自然史：旅遊與翻譯的近現代文化產物探討

15:10-15:30 Chu-Ching Tsai, Translating Literature, Translating Modernity: A Study on the Entry "Literature" in Early Twentieth-Century English-Chinese Dictionaries

蔡祝青，翻譯文學，翻譯現代性--以近現代英漢辭典編譯「文學」詞條為中心

15:30-15:50 Nan Li, Crossing Oceans: The Influence of Hong Kong and Taiwanese Culture on 1980s Mainland Chinese Literature and Culture

李楠，跨海而來：港臺文化對 1980 年代大陸文學和文化的影響

16:10-17:00 **ROUNDTABLE DISCUSSION**
Chaired by Kean-Fung Guan and Wen-Hui Cheng

Contributors

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Panel 1. Travel, Adventure and the Journey of Texts

冒險、旅行與跨文化行旅

1. Transformed Styles: Reconstructing the Image of Africa in Fiji Island Travels

文體功能再轉化：論晚清《斐洲遊記》對施登萊《我如何尋找立溫斯敦》的重構

Guan Kean-Fung 顏健富

National Tsing Hua University, Taiwan 國立清華大學

Biography 簡歷

Kean-Fung Guan, Associate Professor in Department of Chinese Literature, National Tsing Hua University, Taiwan. The field of research focuses on modern fiction, involving in world imagination, Utopian vision, adventure, new geographical vision, concept tour. His current study is on the African Imagination in Literature in the Late Qing Dynasty. The writings contain *Revolution, Enlightenment, lyric: Chinese Modern Literary and Cultural Studies Xuesi record* and *From the "body" to "World" — late Qing fiction new concept map*, and several of his articles are published in first-grade periodicals.

顏健富，臺灣清華大學中文系副教授。研究領域主要為近現代小說，涉及世界想像、烏托邦視野、冒險文類、新地理觀、概念旅行等。目前正進行「晚清文學的非洲想像」之研究。著作有《革命、啟蒙與抒情：中國近現代文學與文化研究學思錄》、《從「身體」到「世界」：晚清小說的新概念地圖》。多篇論文刊登於一級期刊。

Abstract 摘要

In the 1870s, when European and American countries were paying attention to the disappearance of David Livingstone in his exploration of Africa, the journalist Henry Morton Stanley of the *New York Herald* was employed by the Geological Society of London to slip into the African interior and he eventually found David Livingstone in Ujiji. Later, Henry Morton Stanley wrote his one-year-and-eight-month experiences in Africa into *How I Found Livingstone*, outlining the politics, economics, culture, and customs in inland Africa. Such an African biography with much attention from the western world was introduced to China through translation tours in 1883 and published as a serial in *Yi Wen Lu*, a publication of the Shanghai Church. Being orally translated by Xubaizhai and written by Hanfei Zou, it was named *Three Continents Travels*. The translator included it in *Xiaofanghuzhai yudi congchao* in 1891; then, it was published as a single volume edition by Shanghai Western Book Room with the name changed to *Fiji Island Travels*. This study tends to discriminate the acceptance and turning direction of the translated copy on the Chinese/western, new/ancient, and traditional/modern coordinate to the special style among travel notes, biography, and novels as well as analyze the cultural choice, style change, and image of Africa of the translator.

1870 年代，正逢歐美各界關注到非洲探勘而下落不明的立溫斯敦（David Livingstone）時，《紐約先驅報》（*New York Herald*）的記者施登萊（Henry Morton Stanley）應倫敦地學會聘請潛入非洲內陸，終於在渥吉集（Ujiji）尋得立溫斯敦，成為佳談。隨後，施登萊將一年八個月的非洲歷程寫成 *How I Found Livingstone*，勾勒非洲內陸的政治、經濟、文化、風俗習慣等。此一在西方世界備受矚目的非洲傳記經由翻譯旅行的方式，於 1883 年傳入中國，在上海教會刊物《益聞錄》連載，由虛白齋主口譯、鄒翰飛筆述，名為《三洲遊記》。1891 年，譯著收錄於《小方壺齋輿地叢鈔》，1900 年又由上海中西書室出版單行本，改名《斐洲遊記》。本文將辨析譯本在中／西、新／舊、傳統／現代的座標上的接受與轉向，變為一部介於遊記、傳記與小說之間的特殊文體，並分析譯者的文化選擇、文體轉變以及其中流露的「非洲」形象。

Panel 1. Travel, Adventure and the Journey of Texts

冒險、旅行與跨文化行旅

2. Cross-Cultural Travel of a Columbus Narrative: The Story of the Sea and Its Meiji Japanese and Late Qing Chinese Translations

哥倫布敘事的跨文化旅行：以《大海的故事》及其日、中譯本為例

Cui Wendong 崔文東

Chinese University of Hong Kong 香港中文大學

Biography 簡歷

Cui Wendong (Ph.D. candidate, Chinese University of Hong Kong) is currently a lecturer in the School of Humanities and Social Science, the Chinese University of Hong Kong, Shenzhen. His Ph.D. dissertation focuses on late Qing translated biographies and hero-worship. His research interests include late Qing translation history, late Qing literature and culture, and Hong Kong literature and culture. He is a winner of the Stephen C. Soong Translation Studies Memorial Award (2010).

崔文東現於香港中文大學（深圳）人文社科學院擔任講師，亦是香港中文大學中文系博士候選人。他的博士論文關注晚清翻譯傳記及英雄崇拜，研究興趣包括晚清翻譯史、晚清文學與文化、香港文學與文化。他曾於 2010 年獲得宋淇翻譯研究論文紀念獎。

Abstract 摘要

The Victorian Age witnessed a boom of sea stories, among which *The Story of the Sea* (1895) edited by Sir Arthur Thomas Quiller-Couch is a lesser known collection. When travelling to Meiji Japan and Late Qing China, the book, particularly the story of Columbus, received more attention and various translations were produced. My paper, focusing on the Columbus narrative in *The Story of the Sea* and its Japanese and Chinese translations, investigates the translators' adaptations and their cultural and political implications. On the journey from England, Japan to China, the Columbus narrative underwent a change from children's story, inspirational book for the youth, to illustrated biography. In terms of Columbus' image, the great explorer is interpreted respectively as a pious Christian, a nationalist, and a Confucian patriot. Based on a comparative analysis of these texts, my paper attempts to show the global flow and indigenization of "sea stories" and "adventurous spirit" and to deepen our understanding of the inter-textual relation amongst the Victorian English, Meiji Japanese and Late Qing Chinese literatures.

維多利亞時代盛行航海家故事，奎勒（Sir Arthur Thomas Quiller-Couch）主編之《大海的故事》（*The Story of the Sea*, 1895）即屬此類，此書在明治日本與晚清中國衍生出諸多譯本，其中尤以哥倫布的故事流傳最廣。本文旨在考察《大海的故事》一書中哥倫布敘事在不同文化語境中的嬗變，細繹這些文本所包蘊的政治、文化內涵。從維多利亞英國、明治日本到晚清中國，哥倫布敘事分別承擔了兒童讀物、青年勵志書與通俗名人傳記的功能，而哥倫布形象也經歷了從基督徒、愛國英雄，直至儒家愛國者的轉變。對比分析上述文本，能夠呈現「冒險故事」與「冒險精神」的全球流動與在地化，也足以深化我們對於維多利亞英國、明治日本與晚清中國文學與文化聯繫的認識。

Panel 1. Travel, Adventure and the Journey of Texts

冒險、旅行與跨文化行旅

3. Pure Self-Recognition in Absolute Being-Other. The Global Circumnavigation of Histories of Philosophy in the Late 19th and Early 20th Centuries

在絕對他者中的純粹自我認識：哲學史在十九世紀末二十世紀初的全球航行

Joachim Gentz 耿幽靜
University of Edinburgh 英國愛丁堡大學

Biography 簡歷

Joachim Gentz is Chair of Chinese Philosophy and Religion at the University of Edinburgh, his main research focus is on Chinese history of thought. He has published on early Confucian commentarial traditions, Chinese ritual and divination, Chinese interreligious discourses, early Chinese forms of argumentation, Chinese visual traditions, modern Chinese religious policy and Cultural Studies theory in both German and English. His recent English publications include *Keywords Re-Oriented* (2009), *Understanding Chinese Religions* (2012), *Religious Diversity in Chinese Thought* (2013), ed. with P. Schmidt-Leukel, *Literary Forms of Argument in Early China*, (in press, forthcoming Aug 2015), ed. with D. Meyer. He is currently working on a monograph on *Divinatory Hermeneutics and Early Canon Exegesis in China*.

耿幽靜是愛丁堡大學中國哲學與宗教學教授。他的主要研究領域為中國思想史。他以德文和英文發表的論著涉及先秦哲學、經學、中國禮制與占卜學、中國宗教史與三教合一思想、中國早期思想中的論說形式、視覺傳統、現代宗教政策、以及文化研究理論等。他近期的英文論著包括 *Keywords Re-Oriented* (2009), *Understanding Chinese Religions* (2012), *Religious Diversity in Chinese Thought* (2013), ed. with P. Schmidt-Leukel, *Literary Forms of Argument in Early China*, (in press, forthcoming Aug 2015), ed. with D. Meyer. 他目前正在撰寫專著 *Divinatory Hermeneutics and Early Canon Exegesis in China*.

Abstract 摘要

The paper analyses how histories of Chinese philosophy were invented in Japan according to models of Western (mainly German) histories of philosophy and on the basis of Chinese biographical records of scholars. By translating one of these Japanese histories, Xie Wuliang 謝無量 (1884–1964) published the first Chinese *History of Chinese Philosophy* in 1916. The paper will show the differences between Xie's methodology and other attempts of Xie's contemporaries such as Zhang Taiyan, Liang Qichao, Liu Shipei and Hu Shi to write Histories of Chinese Thought/Philosophy. The different approaches will be interpreted as different attempts to negotiate the relationship between Chinese and Western Philosophies. Like in the West, Chinese writing of histories of philosophy has to be understood and explained primarily as a philosophical concern. It will be further shown how this specific construction of a Chinese-Western mode of writing history of philosophy is later taken over by Western scholars in their writing of their Histories of Chinese Philosophy and thus in turn informed a Western understanding of Chinese philosophy built on a Chinese understanding of Western philosophical categories.

本文首先分析日本學者如何以西方哲學史（主要是德國哲學史）為摹本，以中國古代思想家的傳記與學案為材料而撰寫中國哲學史。謝無量（1884–1964）翻譯了其中一本日文著作，於1916年出版了第一本中文版《中國哲學史》。本文將分析謝無量的方法與其他同時期學者（如章太炎、梁啟超、劉師培、胡適）在撰寫中國哲學/思想史時的差異。這些差異體現了不同學者試圖處理中西哲學之關係上的不同取徑。同西方一樣，中國學者撰寫的中國哲學史也必須從哲學關懷的角度去理解。本文將接著討論這種中西互相參照寫作中國哲學史的模式如何被後來的西方學者所採納，並且對中國哲學在西方的理解與接受產生深遠影響。

Panel 2 Imagining the Foreign and the Global

異域想像與全球圖景

4. War, Foreign Lands and Imagination: Pictures of the “Sino-French War” and “Gapsin Coup” Series in *Dianshizhai Pictorial*

戰爭·異域與想像：以《點石齋畫報》之「中法戰爭」與「甲申政變」系列圖像為例

Chu Hsin-I 朱芯儀

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Biography 簡歷

Chu Hsin-I, Taiwan National Tsing Hua University, Department of Chinese Literature doctoral program student. She studies newspapers, fiction and cultural phenomena in the late Qing and the early Republican eras, and she is interested in interpretation of narrative and pictures. Her master's thesis is "The Indifferent Gaze: The Narration and the Ways of Seeing 'Xiao Shuo Lin' in the Late Qing Dynasty".

朱芯儀，台灣清華大學中國文學系博士生，研究晚清民初之報刊、小說與文化現象。博士論文關注小說敘事、圖像解讀。碩士論文為《冷眼觀：晚清《小說林》的敘事與觀看》。

Abstract 摘要

This paper takes as the main theme the series of pictures about the Sino-French War, mainly the Battle of Keelung and the Gapsin Coup, in *Dianshizhai Pictorial* from May 1884 to January 1885. The paper discusses war, the process from politics to pictorial representation, how the painter imagined unknown exotic lands and otherness, how the pictures achieved the function of narrative by painting techniques like composition, lines, backgrounds, and how texts alongside pictures resonate with the intention of drawing. The paper is organized as follows: preface, urban graceful scenery: from "local customs" to "world novelty," the faceless masses, imagination: our gradually divided generation, and final conclusions.

There are awareness of the problems addressed sequentially and topics generated such as: paintings turning from "art" depicting the customs and people into *Dianshizhai Pictorial* novelties, topical news items, and commodities. Yet in the series of pictures about the Sino-French War and the Battle of Keelung, we found the "masses", whose bodies were disciplined, displayed and militarized in order to summon sacrifice. At last in a special issue about the Gapsin Coup, "Summary of Korean Chaos," in addition to finding the manifestation of pictures, history and fiction across forms, it is also obvious to see the anxiety of the Qing government for the collapse of the "Celestial Empire", and coping with tension and imagination among China, Japan, and Korea. Finally comes the conclusion.

The research on series of pictures about the Sino-French War, the Battle of Keelung and Gapsin Coup in *Dianshizhai Pictorial* shows how these events not only provided the painter with a pipeline to imagine and project on the picture, but more importantly also glimpsed how popular publications attracted people, influenced public perception and emotional structures with pictures, to achieve a two-way influence, which is worth studying.

本文以 1884 年五月至 1885 年 1 月的《點石齋畫報》，以「中法戰爭」的基隆之役與「甲申政變」之系列圖像為主要題材，企圖討論戰爭、政治於圖像再現的過程中，畫師如何想像未知的異域與他者。及圖像如何藉由構圖、線條、背景等繪畫技巧達到敘述之功能，與圖畫並陳的文字是否又能與圖畫意旨共鳴。本文結構為前言、城市旖旎：從「地方風俗」到「世界獵奇」、沒有臉孔的群眾、想像：逐漸分裂的我輩，與最後的結論。依序論及問題意識及產生之論題，如：繪畫作品從以往描繪風俗、人物的「藝術品」，轉為《點石齋畫報》獵奇、時事性強烈的報紙、商品；又於中法戰爭、基隆之役的戰爭系列圖像中，我們發現了「群眾」，即被規訓、展示、武力化的身體，具有招喚犧牲的功能；最後乃在甲申政變「朝鮮亂略」特刊裡，除發覺圖像、歷史與小說的跨形式表現外，亦顯見清政府「天朝」瓦解的焦慮，與中、日、朝三者應對的張力和想像。最後為結論。藉由研究《點石齋畫報》中法戰爭、基隆之役與甲申政變之系列圖像，不僅提供了畫師想像、投射於圖畫之管道，更重要的是窺得作為普及的刊物，如何藉由圖像吸引民眾、影響民眾的感知與情感結構，達到雙向的映射，值得深究。

Panel 2 Imagining the Foreign and the Global

異域想像與全球圖景

5. Production of Knowledge and Global Landscape: Cultural Narratives of Foreign Lands in *Dianshizhai Pictorial* 知識生產與全球圖景——《點石齋畫報》中異域的文化敘事

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Biography 簡歷

Professor Cheng Wen-Huei received her Ph.D. degree in liberal art from National Chengchi University. She currently holds a position at the Department of Chinese Literature, National Chengchi University. She is the chief editor of publications including *The Database for the Study of Modern Chinese Thought and Literature 1830-1930*, *Journal of the History of Ideas in East Asia*, *Revolution*、*Enlightenment* (co-published with Hallym Academy of Sciences, Hallym University, Korea and The Institute of Oriental and Occidental Studies, Kansai University, Japan) 、*Lyric-Interviews with the famous scholar in Literature and Culture of modern*, *Poetry anthology of Pei-Shen Kou*, *Appreciation of 'Draft Poems of Jin-chuan'*. She has authored a number of books, such as *Cultural Aesthetics of Literature and Iconology—The Paradise Discourse of Imagined Community*, *The Poetry and Painting Correspondence Relationships in the Ming Dynasty Inscription Poetry*, *Qian Xuan, Wang Fu, Poet in the Tang Dynasty — Selected Poems of Du Mu, Notes to all the past dynasties' Selected Poems* (co-authored). She also wrote numerous research papers on Chinese classical poems, calligraphy and painting, the intertextuality in literature and iconography, Han stone engraving, woodblock print in late Ming Dynasty, pictorial newspaper in modern China, aesthetics of calligraphy culture, the theory about vicissitudes and paradise, history of ideas, the correlation between space, landscape, memory and identity, as well as Digital Humanities. She is the director of the projects "Vicissitudes and Scholar: the Intertextuality and Cultural Narrative in Pu Shin-Yu's Literature and Painting", the integrated program "Idea, Event and Action: the Study of Digital Humanities in the Formation and Evolution of Modern Chinese Ideas on nation and world", "Chinese Identity and the Formation of a Modern State". She is also the project leader of 'The Database for the Study of Modern Chinese Thought and Literature 1830-1930'.

She had been invited to give lectures and talks at Harvard University, Heidelberg University, Nanyang Technological University, Hong Kong Institute of Education, Fudan University, China Academy of Art, Fujian Normal University, Fuzhou Cross-strait Summit Forum etc.

鄭文惠，臺灣國立政治大學文學博士，現任臺灣國立政治大學中文系教授、中國書道傳習學會秘書長。主編「中國近現代思想及文學史專業數據庫（1830-1930）」、《東亞觀念史集刊》、《革命·啟蒙·抒情—中國近現代文學與文化研究學思錄》、《中國書道傳習彙編》系列叢書、《寇培深詩聯集》、《金川詩草百首鑒賞》等書。著有《文學與圖像的文化美學—想像共同體的樂園論述》、《詩情畫意—明代題畫詩的詩畫對應關係》、《錢選》、《王紱》、《大唐詩傑—杜牧詩選》、《歷代詩選注》等書，及古典詩歌、詩書畫理論、文學與圖像的互文研究、題畫詩、詩意圖、遺民詩畫、漢畫、晚明版畫、近代畫報、書法文化美學、生活美學、世變與樂園、觀念史、近代小說、空間、地景與記憶、認同、數位人文等論文。現主持科技部「世變與文人：末代王孫溥心畬文學／繪畫之互文性及其文化敘事」、「觀念·事件·行動—中國近現代觀念形成與演變的數位人文研究—觀念·事件·行動—中國近現代『國家／世界』觀念形成與演變的數位人文研究」整合型計畫，及「中國認同與現代國家的形成」、「中國近現代思想及文學史專業數據庫（1830-1930）」教育部邁向頂尖計畫。曾任哈佛大學、海德堡大學漢學系、新加坡南洋理工大學、香港教育學院、復旦大學、中國美術學院、福建師範大學、福州海峽兩岸策進高峰會 講座或演講。

Abstract 摘要

With its informative, educational, didactic, artistic, amusing and popular quality, *Dianshizhai Pictorial* was the pioneer of an innovative form of aesthetic for pictorial newspapers. By incorporating tradition with modernity, it created a cultural and aesthetic tension between the new and the old, the Chinese and the Western, the refined and the popular, the traditional and the modern, and thus served as the foremost visual material for the study on the transformation of Modern Chinese Culture. As an aesthetic form of visual narrative, *Dianshizhai Pictorial* provided its audience with production of knowledge, cultural enlightenment, even entertainment and consumption through a series of codified signs and formulated technologies. During the late Qing Dynasty, the viewing subject, the technology and medium employed in the visual fields had been through drastic changes, the visual field thus became a cultural arena. The differences, controversies and intermixture of cultural structure represented in the fissured conceptual entities and ideologies had been negotiating and penetrating with each other in a dynamic and multifaceted way. This essay aims to investigate the foreign land represented by the rhetoric strategies of intertextuality in painting, text and print in *Dianshizhai Pictorial* in terms of the knowledge production and the formation of global landscape. By examining the innovative technology employed, the amusing entertaining psychology and the voyeurism mechanism evoked by *Dianshizhai Pictorial*, this essay tries to clarify the aesthetic rhetoric of foreign land that *Dianshizhai Pictorial* presented, as well as the process of modernization it revealed.

Moreover, the depictions and scenes *Dianshizhai Pictorial* portrayed, no matter they are simply the material culture or technologies of Western modernization, such as horse-drawn carriage, clock, glass lamp, balloon, airship; or Western activities and customs, for example, circus acrobat, cycling race, female football game, dancing ball; or even the skyscrapers as an exotic urban sign, the education of blind and deaf-mute, the medical science as well as the Japanese, Korean and Southeast Asian customs, all those foreign images, as a kind of visual medium and sensual consumption with specific aesthetic, created a whole new imagination of foreign land and landscape of global culture. It thus generated a modern style of multiple aesthetics which addressed not only tradition, but also modernization and globalization with its informational and topical function.

Dianshizhai Pictorial constituted a public sphere for audience, publisher, editor, painter, writer and the people involved with the events reported, by establishing a new viewing mechanism and media space to share news and information. It inevitably not only reflected the collective consciousness of the intellectuals and the common people at the time, but also demonstrated the transition and transformation of culture during the period. Therefore, this essay also examines the psychological mechanism on which the readers received, anticipated and interpreted the news, with a focus on the production and social context in which the printed cultural products were distributed and received. In addition, this essay examines the rhetoric space of intertextuality in painting, text and print created by the dialogue between images and text, in order to understand the anticipated position and frame of viewing, and the operation mechanism and hierarchy of viewing and being viewed. In other words, it tries to picture the cultural imagination of the foreign land of the intellectuals in the Late Qing Dynasty. By doing so, this essay further explores the forming process of multiple modernity, the themes related to cultural enlightenment and modernization, such as moral didacticism, technology, democracy, liberty and legislation, along with ways they interpreted, obliterated and rewrote reciprocally in the rhetoric space of intertextuality and the public sphere. Moreover, this essay tries to investigate how did the intellectual group interpret the global landscape and continue evoking and shaping the collective new imaginations of the world? In order to answer these questions, in addition to analyze the generation of the heterogeneous symbolic system and its rhetoric strategies in the rhetoric space of intertextuality in painting, text and print of *Dianshizhai Pictorial*, this essay also explains the ways they refer to, mingle with, transfer from, resist with, transgress and controvert against each other to represent the image of foreign land by juxtaposing difference. It explores the associated cultural geography, the knowledge generated by the Western expansion, the exchange network

of technology and power and their relations. Subsequently, other important issues such as the formation of material culture, the transplant/translation of civilization, and the issues of gender and the ideology of national identity will also be revealed.

《點石齋畫報》開創了一個兼重新聞性、知識性、啟蒙性、教化性、美術性、趣味性和通俗性的新式畫報美學體式，在寓現代於傳統的修辭策略下，同時開展出兼具新舊、中西、雅俗、傳統現代的文化命題與美學張力，是近代中國文化轉型的重要視覺史料。《點石齋畫報》作為一種視覺敘事的審美形式，是透過一系列編碼化的符號和類型化的技術向觀看主體進行知識生產與文化啟蒙乃至於消費娛樂之物。晚清觀看的主體和技術、媒介都發生急遽的變化，視覺場域儼然是一文化競技場，文化結構中的差異、矛盾、混雜，毋寧再現於其充滿裂縫的觀念實體與意識形態中而動態的疊滲、多元的協商。本文從知識生產與全球圖景兩向度，論析《點石齋畫報》圖文印互文修辭策略所再現的異域空間，藉以釐析在新的觀視技術，及趨新務奇的娛樂心理與窺視機制下，《點石齋畫報》所再現的異域的美學形象修辭，及其中所透顯的現代性歷程；再者，《點石齋畫報》無論是馬車、時鐘、玻璃燈、氣球、飛船、西洋鏡、輪盤車、觀光火車、自來水等西方現代化物質文明與科技，或馬戲團、賽腳踏車、西女蹴鞠、跳舞結親等西洋活動、風俗，或摩天大樓等域外城市編碼、聾啞盲教育或醫學，及日、韓、南洋習俗、異聞等異域形象，雜揉著鄉野傳奇與跨國界的文化想像，而呈顯為一定的在地觀看及世界觀，則作為一種媒體景觀及官能化消費的審美序列，《點石齋畫報》演繹出新文化情境下的異域想像與全球想像的文化圖景，實質開啟了一種兼顧新聞性、時事性、傳統性、現代化和全球化的多元現代性美學風格。《點石齋畫報》經由新的觀視機制與媒介空間建構出一個觀者與出版者、編者、繪者、文稿書寫者及事件發生人分享新聞事件、社會消息的公共領域，其中不免折射出當時知識分子、大眾社會的心態及時代文化的變遷。因而本文也著眼於報刊讀者接受、期待與解讀新聞的心理機制，著重印刷文化成品的社會生產及其流傳和被接受的脈絡，關注於經由視覺圖像、文字評述所構築的圖文印互文修辭空間中，所預設的觀看位置與觀看框架及看被看的運作機制與權力位階：晚清知識分子群體對異域的文化想像為何？其中所透顯的多元現代性歷程及道德、教化、科技、民主、自由、法律等文化啟蒙與現代化命題，在圖文印互文修辭空間中及消費交換的公眾資訊傳播網絡中，又如何達成相互詮解、彼此抹除，乃至重寫之境？透過異域形象的審美編碼及文化展演，及鄉野傳奇／全球圖景的修辭策略，晚清又如何逐漸進入一種生活在全球圖景的新社會情境中？透過新的觀視技術與媒介空間，知識分子群體又如何演繹全球圖景，而不斷賦予並召喚出社會集體新的世界想像？凡此，本文主要藉由析繹《點石齋畫報》圖文印互文修辭空間中，異質性符號系統的論述生成與敘事策略，如何透過並置差異而產生互涉、融攝、轉換、抗拒、僭越、悖反的運作機制，而再現出異域形象與其所涉及的文化地理學，及西方擴張主義後形成的知識、技術及權力交流的網絡與彼此競逐的關係，乃至於現代性進程中關乎物質技術、文明轉譯等面向，及其中所隱匿的性別與國族意識形態與權力結構等議題。

Panel 2 Imagining the Foreign and the Global

異域想像與全球圖景

6. Heroes of Korea in Wumingshi's Wartime Fiction 無名氏戰時小說中的朝鮮英雄們

Christopher Rosenmeier 羅愷思
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Biography 簡歷

Christopher Rosenmeier's work focuses on popular literature of the 1940s as well as Chinese modernist writings of the 1930s, mainly Shi Zhecun and Mu Shiyong. He completed his BA and MA degrees in Chinese studies from the University of Copenhagen and a Ph.D. at SOAS in 2006. After working as a postdoctoral fellow at the University of Cambridge, Christopher started working at the University of Edinburgh in 2009. He became a lecturer in 2013. His monograph *On the Margins of Modernism* is forthcoming with The University of Edinburgh Press.

羅愷思 (Christopher Rosenmeier) 的科研工作著重關注 20 世紀 40 年代的流行文學和 20 世紀 30 年代的現代派作家作品，尤其是對施蛰存和穆時英兩位的研究。羅愷思在哥本哈根大學取得了漢學本科和碩士學位，並於 2006 年在倫敦大學亞非學院取得博士學位。在劍橋大學完成了博士後學習之後，羅愷思自 2009 年起在愛丁堡大學任教。2013 年，開始擔任中文系講師。他的學術作品 *On the Margins of Modernism* 將由愛丁堡大學出版社出版。

Abstract 摘要

Wumingshi (1917 – 2002) was one of the most prominent popular authors during the Second Sino-Japanese War. His two novels *North Pole Landscape Painting* (1943) and *The Woman in the Tower* (1944) were both major bestsellers. From 1940 onwards, Wumingshi became interested in the Korean resistance movement against Japan, and he eventually started working for the Korean Liberation Army in China as a representative and spokesperson. His experiences with the Korean military in exile became a strong influence on his fiction, and this paper explores this aspect of his work. Several of his writings feature strong and noble Korean fighters, including the protagonist of *North Pole Landscape Painting* which is set in Siberia. This novel in particular shows Wumingshi's attempt to combine popular romance with a strong political message.

無名氏 (1917-2002) 是在抗日戰爭時期最負盛名的通俗文學作家之一。他的兩本長篇小說《北極風情畫》(1943 年) 和《塔裡的女人》(1944 年) 曾風靡一時。自 1940 年起，無名氏開始對朝鮮抗日運動產生興趣，並最終為韓國光復軍工作，成為了光復軍在中國的代表之一和發言人。他在朝鮮流亡政府中的親生經歷對他的小說寫作產生了重大影響，本文探討他小說中這一方面的問題。他的幾部作品均刻畫了英勇頑強的朝鮮士兵，包括故事情節設在西伯利亞的《北極風情畫》中的主人公。這部小說尤其反映了無名氏在結合通俗小說和政治意圖上的嘗試。

Panel 3 Images of China and the New World Order

中國形象與世界秩序

7. Clashes of Universalisms: Xinjiang in British Royal Geographical Society Reports, and the Changing Relations between “Centre” and “Margin” in Nineteenth-century World Order

普遍主義的衝突：英國地理報告中的新疆與 19 世紀世界秩序變遷中的「內外觀」

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University of Exeter 英國埃克斯特大學

Biography 簡歷

Dr. Zhiguang Yin received his Ph.D. from University of Cambridge in 2011. Before joining University of Exeter, he worked as an assistant professor at Zayed University in the UAE. His research interest lies mainly in the area of Chinese modern intellectual history, literary history, 19-20th century history of international relations, and contemporary Sino-Middle Eastern relations. He has published many articles in these fields. His current research project investigates the Chinese foreign relations with the third world countries, especially the Middle Eastern countries during the 1950s and 60s. His monograph *Politics of Art: The Creation Society and the Practice of Theoretical Struggle in Revolutionary China* was published by Brill in 2014.

殷之光，英國埃克斯特大學（University of Exeter）講師，劍橋大學亞洲與中東研究系博士，清華大學人文學院學士與碩士。2011-2014 年任阿聯酋扎耶德大學可持續發展科學與人文學院助理教授。主要研究領域包括中國近現代革命與思想史、國際法史、當代海灣國家政治經濟，冷戰時期中國與第三世界國家關係等問題。專著有《Politics of Art: The Creation Society and the Practice of Theoretical Struggle in Revolutionary China》。

Abstract 摘要

This paper argues that the “margin” held a vital role in understanding the formation of new world order based on a different discourse of universalism. The expansion of European colonialism in 19th century marked a crucial moment in history when contemporary world order based on the legal recognition of sovereign state was conceived. The colonial expansion could be understood as an enlargement of the applicability of international law, which originated from a European historical context. This legal universalism transformed the non-European world through the extension of membership for the exclusive club known as “family of nations”. A privilege of this

membership was the mutual recognition of state sovereignty among club members. Hence, when confronting non-Western states, the Euro-centric universalistic discourse of international law was seen being used as a pragmatic tool to challenge political orders established under other forms of jurisprudence. In China, the traditional Confucius “tianxia” (under heaven) world-view was a form of universalism which emphasizes on cultural recognition. It was significantly different from the 19th century European language of international law which functioned on the recognition of property rights and ethnicity. With the increasing colonial commercial activities from Russia and Britain in Central Asia after Crimean War, a hegemonic China in the region became a significant obstacle. Hence, Xinjiang, a geographically peripheral province of Chinese Qing Empire began to be systematically delineated as “East Turkistan” in Russian and British geographic exploration reports. The case of Xinjiang provides us a window to review the historical process in which the Euro-centric universalism of international law acquiring its universality. By using these reports as well as Chinese imperial records and intellectual writings, this paper wants to demonstrate that in this historical moment of great transformation, the political significance transcended the conventional geographic relations between “center” and “margin” in an empire. Through the rising colonial commercial activities in its marginal areas, the Chinese conventional tianxia universalism was challenged by the legal universalism of international law, which eventually forced Chinese Empire to change its way of governance in Xinjiang.

當代世界秩序是建立在民族國家基礎上的國際法秩序。十九世紀殖民主義的擴張本質上是這種源起於歐洲的國際法秩序的擴張。在這一過程中，國際法秩序下的主權國家概念，隨著歐洲殖民商業擴張，逐漸在歐洲之外的國家中開始傳播。而作為一種建立在基督教普遍主義話語之上的國際法原則，在面對非基督教國家時，便需要面對適用性的問題。而處於現實政治的需要，歐洲國家往往使用國際法中的例外原則。或有選擇性地將非歐洲地區的事務與民族進行拆分處理。在 19 世紀中國，傳統的儒家“天下”觀念作為一種普遍話語，強調了一種文化的認同觀念。這與建立在對財產權認同以及種族相似性基礎上的歐洲國家主權觀念有本質差異。克里米亞戰爭之後，俄國與英國在中亞地區的殖民貿易活動大量增加，一個統一的中華帝國成為這種貿易活動的障礙之一。在這個背景下，新疆這一清帝國的邊陲省份在英俄的地理考察報告中便被開始系統性地陳述為“東突厥斯坦”。以此作為案例，本文希望展現國際法這種歐洲中心的普遍主義話語得以普遍化的歷史過程。以英國皇家地理學會考察報告和以清代涉疆檔案為主，本文希望闡述一個在變遷時代中，邊疆與中心之間那種超出了地理屬性的政治聯繫。並展現“邊疆”在新的普遍主義話語形成中扮演的重要作用。

Panel 3 Images of China and the New World Order

中國形象與世界秩序

8. Odours of the Other: China under the Noses of Western Travellers from Marco Polo to Nineteenth-century Missionaries 他者之味：西方人遊記中的中國氣味

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Biography 簡歷

Xuelei Huang is Chancellor's Fellow at the University of Edinburgh. She received her Ph.D. from the University of Heidelberg in Germany. Her research interests include early Chinese cinema, social and cultural history of late Qing and Republican China. She has published on Chinese cinema and popular culture, including the monograph *Shanghai Filmmaking: Crossing Borders, Connecting to the Globe, 1922-1938* (Brill 2014) and essays in *Modern Chinese Literature and Culture, Twentieth-Century China*, and *Transcultural Studies*. Before taking up her current position at Edinburgh she was a post-doctoral researcher at Academia Sinica in Taiwan, a research fellow at the Nantes Institute for Advanced Studies in France and the International Research Centre for Cultural Studies in Vienna (IFK). She is currently working on a project entitled "The Cesspool and the Rose Garden: The Social Life of Smell in Modern China, 1840s–1960s."

黃雪蕾，海德堡大學博士，現任職於愛丁堡大學東亞系，曾在台灣中央研究院、法國南特高等研究院和維也納國際文化研究中心從事博士後和研究員工作。研究方向為中國早期電影、印刷與大眾媒體，及近代中國文化社會史。著作包括 *Shanghai Filmmaking: Crossing Borders, Connecting to the Globe, 1922-1938* (Brill 2014)，以及期刊論文發表於 *Modern Chinese Literature and Culture, Twentieth-Century China, Transcultural Studies* 等。目前正進行氣味文化社會史的研究，題為“The Cesspool and the Rose Garden: The Social Life of Smell in Modern China, 1840s–1960s.”

Abstract 摘要

Travel and adventure bring cultural contacts. This paper examines travel writings of Western travellers in China, primarily focusing on their olfactory experiences as well as the relationship between narratives and the changing images of China. Western images of China have undergone drastic changes since the beginnings of contact between China and the West. While the Middle Kingdom was an object of admiration in the times of Marco Polo, in the accounts of nineteenth-century Western missionaries, travellers and officials, the country was semi-civilised and backward. While the Spanish priest Juan Gonzalez de Mendoza described the Chinese as “marvellous clean” in his 1585 book on China, John Barrow, a British, wrote in 1807 in his travel notes that Chinese people were “dirty” and their bodies and dresses were “seldom washed.” How did these changes happen? While existing scholarship has focused primarily on the conceptual and visual levels of Western images of China, this paper looks at the Westerners’ sensory/olfactory experiences of China and the roles of the olfaction in image formation. It asks how the sense of smell worked to “other” (or not) China and how discourses and concepts worked in tandem with sensory perceptions in the formulation of China’s images in different times.

旅行與探險帶來文化接觸。本文以西方人的中國遊記為研究文本，主要關注其中對嗅覺經驗的描述，以探討敘事與中國形象之形塑之間的關係。西方人眼中的中國形象歷經許多變遷，在馬可波羅時代，中國是令人欽羨仰慕的對象，而在十九世紀西方傳教士、旅行家和官員眼中，中國是落後、半開化的國家。西班牙牧師孟多扎（Juan Gonzalez de Mendoza）在其發表於 1585 年的書中形容中國「不可思議的潔淨」（marvellous clean），而 1807 年，英國人班瑞（John Barrow）在他的旅行劄記中寫道，中國人很髒，很少換衣服和洗澡。這些改變究竟是如何發生的？現有的研究多半探討觀念和視覺層面的中國形象，而本文關注感官/味覺經驗及其在中國形象形塑過程中的作用。嗅覺是否在「他者化」（othering）過程中發揮了作用？話語和觀念如何與感官經驗互動，在不同時代創造不同的中國形象？這些將是本文探討的問題。

Panel 4 Mobility in Gendered Time and Space 性別版圖與時空流動

9. Space, Identity and Public Re-presentation: The “Mobility” of Late Qing and Early Republican Women Writers, 1840–1919 空間、身分與公共再現：清末民初（1840-1919）女作家小說的「移動性」

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Biography 簡歷

Jin-chu Huang, born in Jiayi County, Taiwan, in 1959, obtained her Ph.D. in Chinese Literature from National Taiwan University. She is a professor of Chinese Literature at National Chung Cheng University, Taiwan. The area of her academic interests include Late Qing and Early Republican fiction and fiction theory, modern women writers, as well as gender studies. Her publications include: *A Study of Narrative Poetry of Wu Meichun*, *The Development of the Concepts of Fiction in Late Qing Period*, *A Study of the “New Women” in Late Qing Fiction*, and *Multiple Presentations of Female Writing: A Study of the Fiction of Late Qing and Early Republican Women Writers*.

黃錦珠，民國四十八年生，臺灣嘉義人，國立臺灣大學中國文學博士，現任國立中正大學中文系教授。研究領域主要為清末民初小說及其理論、近現代女作家小說、性別研究。主要著作有《吳梅村敘事詩研究》、《晚清時期小說觀念之轉變》、《晚清小說中的「新女性」研究》、《女性書寫的多元呈現：清末民初女作家小說研究》等。

Abstract 摘要

The newly-introduced ideas of “women’s rights” at the turn of the 20th Century exerted great impact on women writers to step out of their confined inner chamber into a new territory for individual personal development, while at the same time remaining paradoxically intertwined within the web of the traditional patriarchal ethical and familial bonds. Fiction, a genre used to be seen as peripheral and of low social standing, started to move upwards to occupy an important social status in the Late Qing period; women, formerly excluded from mainstream male-dominated literary circles, were now gaining recognition in the same historical period. Women writers had not only gained recognition, but also played important roles they never had before.

What they wrote changed from more esteemed genres as poetry, *ci* poems, prose, rhymed rhapsody, to popular fiction. Besides switching in different literary genres, this “moving” signifies a change in concepts of identity, ways of dissemination of their works, and also “presence” in multiple ways. Interestingly, because of the change of space and the moving following it, the concept of identity in women writers also underwent significant change, so much so that their will to take part in worldly affairs and to construct their selves all found new and fresh imagination and expression in their literary works. These indicate that a new reality was appearing and a new awareness of selfhood for them was unfolding. These new ways of behaving in new space, the switching and flowing of identity, and a new self-image of what they really are, all constitute a very important foundation for us to investigate the worldview and self-consciousness of these Late Qing and Early Republican women writers. This article will therefore use fictional works of 15 women writers during this period to see how they move, how they understand and relate their moving in the real world and in their writings; it will also look into the birth of their fictional texts, how they are published and disseminated. In all, the aim is to explore the space consciousness, the worldview, the gender recognition and the subjectivity of women writers at the turn of the 20th Century and their significance in literary history.

清末女權思潮乍興，女子開始走出閨閣，拓展更寬廣的行動幅圍，擁有新的發展空間，同時也繼續受制於深重的父權社會傳統。小說原屬於傳統文學版圖的邊緣文類，於清末民初時期躍居文學主流。女作家原居於文壇的邊緣位置，也在清末民初時期逐漸向文壇中心移動。清末民初，逐漸增多的女作家躍上文壇，藉小說發出婦女的聲音。當女作家的寫作文類，從傳統的詩、詞、文、賦，發展為具有通俗色彩的小說，這種移動所帶來的，不僅是寫作文類的不同、作家身分的多元，同時還有作品流播方式與作家現身方式的移轉。有趣的是，女作家小說中，對於女性人物的所處空間與移動、移動所帶來的身分流轉，乃至參與世界、建構主體的方式，也呈現多元多姿的想像與描述，一方面折映了現實婦女的時新際遇，另一方面又再現了女作家的主體感知。不同空間所代表的行為意義、移動所引發的身分流轉，以及涉入公共領域所顯示的自我形象，無論發生在小說內部或是小說外部，都提供了很好的借鏡，可據以觀察清末民初女作家所建構的世界觀與主體意識。本文將以清末民初計十五位女作家的小說為研究材料，觀察女作家小說中女性人物的所在空間與移動敘述，兼及小說文本的問世、傳播方式，探析小說內外的移動現象及其意義，希望能揭顯其中所蘊含的空間意識與世界觀、性別認知與身份主體。

Panel 4 Mobility in Gendered Time and Space 性別版圖與時空流動

10. From Amorous Histories to Sexual Histories: Tracing the Origins of the Term *pi* 從艷史到性史：「癖」的溯源

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Biography 簡歷

Assistant Professor Wai Siam Hee teaches Chinese film and cultural studies at the Nanyang Technological University. He has written extensively on the gender issues, with articles in the *Chung Wai Literary Quarterly* and *Taiwan: A Radical Quarterly in Social Studies*. The monograph *From Amorous Histories to Sexual Histories: Tongzhi Writing and the Construction of Masculinities in Late Qing and Modern China* is under contract with the National Central University Press, Taiwan and forthcoming in 2015. He is currently working on a research project on the early history of Sinophone Cinemas in Singapore and Malaya (1926-1965).

許維賢，新加坡南洋理工大學中文系專任助理教授，他在那裡執教《中台港電影的文化研究》和《現代中國的城市文化》等課程。他在《中外文學》和《臺灣社會研究季刊》等期刊發表不少有關性別研究的論文。台灣國立中央大學出版中心將於 2015 年出版其學術專著《從艷史到性史：同志書寫與近現代中國的男性建構》。目前在進行一項有關《重寫新加坡和馬來亞華語語系電影的早期歷史（1926-1965）》的研究計畫。

Abstract 摘要

“Amorous histories” are an unofficial historical tradition comprising a range of pre-modern Chinese erotic literature, including fiction, poetry, jottings, and encyclopaedic works, and once constituted a legitimate mechanism for narrating Chinese *ars erotica*. This traditional narrative not only tended towards praising feeling or *qing* 情, but also summed up the effect of repeatedly performing bodily habits/*habitus* as “obsession” or *pi* 癖. However, in late Qing and modern China, this tradition began to contract and collapse. The legitimacy of the amorous histories in narrations of sex was gradually replaced by modern society

with the pathological narrative of “sexual histories” under the name “*scientia sexualis*”. This article uses the term “sexual histories” for the pathological mechanism used by modern society for narrating the history of human gender nonconformity. Within the powerful mechanism of sexual histories, the tradition of praising *qing* and *pi* found in ancient Chinese amorous histories was rewritten either into a spectacle of sexuality or taboos on sex.

A scholar regards “*pi*” as the basis of the pathologization of homosexuality in the ancient Chinese tradition, believing that this term is equivalent to Western terms with traditionally pejorative overtones, such as “homosexuality”. This article believes that the “*pi*” in classical Chinese literature is not necessarily a representation of illness, and that there is a need to examine the semantic shift of the term in different historical contexts as its associations flipped between pejorative and commendatory. This article first traces the changes in the meaning of “*pi*” and points out that it underwent a phase of non-pathologized development in Ming and Qing times, before being pathologized by May 4th literati in modern China, a state that continues to the present.

「艷史」是一套通過中國古典艷情文學諸如小說、詩詞、筆記和類書等等集大成的野史傳統，曾經形成一套中國性愛藝術的合法敘事機制。此傳統敘事不但傾向於褒揚「情」，也把身體習癖重覆進行操演的效果總結為「癖」。但此傳統敘事來到近現代中國卻開始面臨不斷收縮與崩散的局面。「艷史」對性愛敘事的合法性，漸漸被現代社會以「性科學」為名的「性史」的病理敘事機制所取代。本文把這套現代社會敘述人類各種性/別不馴歷史的病理機制稱為「性史」。在這套強大的性史機制下，古代中國艷史敘述所褒揚的「情」和「癖」之傳統通通被改寫成性慾的奇觀，不然就是性愛的禁忌。

有學者把「癖」視為中國古代傳統把同性戀病理化的依據，認為此字足以和西方被污名化的「homosexuality」等量齊觀。本文認為「癖」一詞在中國古代文學裡未必是疾病的象徵，有必要先釐清「癖」字的語義流變在不同的中國時代脈絡經歷褒貶不一的起落。本文首先追溯「癖」字的語義流變，並指出它在明清經歷過一段非病理化的發展，進入現代中國以後又開始被五四文人進行病理化至今。

Panel 5 Image, Concept and Cultural Translation

概念、圖像與文化翻譯

11. From Miscellanea to Natural History: Travel and Translation in Modern Chinese Cultural Production

從雜說到自然史：旅遊與翻譯的近現代文化產物探討

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Biography 簡歷

Chia-Ling Yang received her Ph.D. at University of London-SOAS, is Senior Lecturer in Chinese art at University of Edinburgh and the board member of QAA Benchmark Committee. She is the author of *New Wine in Old Bottles—Art of Ren Bonian in Nineteenth-Century Shanghai* (London, 2007), *Painted Dream from Shanghai—The World of Ren Bonian* (Taipei, 2011), co-author with Yu Hui and Roderick Whitfield of *Classical Chinese Art: Selected Catalogue of the Paintings and Calligraphy, Wou Lien-Pai Museum* (HK, 2011), co-editor with Roderick Whitfield of *Lost Generation: Luo Zhenyu, Qing Loyalists and the Formation of Modern Chinese Culture* (London, 2012), and guest-editor of *Art in Translation* journal on special issue ‘Chinese Art: Translation, Adaptation and Modalities’ (2013). Her recent exhibition catalogue contributions are *Masterpieces of Chinese Painting 700-1900* (The V & A, 2013), *L’Ecole de Shanghai (1840- 1920): Peintures et Calligraphies du Musée de Shanghai* (Paris: Musée Cernuschi, 2013) and *Fabien Méréelle | Elles et moi* (HK, 2013), ‘Power, Identity and Antiquarian Approaches in Modern Chinese Painting’ (*Journal of Art Historiography* 10, 2014), ‘Homage to Tradition? The Political Use of *Jinshi* in Modern Chinese Art’ (*Chinese Culture Quarterly* 34, 2015) and ‘Chen Cheng-po and 1930s’ Shanghai’ (Tokyo University of Arts, 2015).

楊佳玲，國立台灣大學中文系畢，為英國華威大學西洋藝術史系碩士，倫敦大學亞非學院藝術與考古系中國藝術史博士，德國海德堡大學訪問學者，美國芝加哥大學藝術史研究所與東亞藝術研究中心博士後研究員。曾任英國蘇塞克斯大學藝術史系助理教授，倫敦大學亞非學院藝術與考古系中國藝術史助理教授，現任愛丁堡大學藝術史研究所副教授、英國臺灣光點計劃主持人、英國國家教育局質量基準委員會委員、英國國家藝術與人文研究委員會審查委員、*Art History* 學刊審查委員。中英文專書包括《舊瓶裝新酒—十九世紀時期任伯年的藝術》、《畫夢上海—任伯年的筆墨世界》。並與Roderick Whitfield、余輝合著《吳蓮伯博物館典藏書畫圖錄》、與Roderick Whitfield合著《失落的世代：羅振玉、清遺老與中國近代文化的形塑》、為美國蓋蒂基金會出版《翻譯與藝術》季刊的中國藝術史專刊客座編輯，英國皇家維多利亞博物館《中國名畫展700-1900》和法國巴黎賽努奇博物館《海上畫派書畫名作展》展覽和圖錄出版。最近出版包括〈近現代中國繪畫中研究古物者的權力與身份象徵〉；〈「尚古」？—中國近代金石書畫的政治意義〉；〈東洋與現代：陳澄波的審美理想與三〇年代上海畫壇〉。

Abstract 摘要

In the traditional compendium of natural studies, namely *Bencao gangmu* (Compendium of Materia Medica, 1593) by Li Shizhen (1518-1593), *Minzhong haicuo shu* (Discussion on the Sea Life of the Fujian Region, 1596) by Tu Benjun (1542-1622), and *Zhinu mingshi tukao* (Facts and Illustrations of Plants, Treatise on the Names, 1848) by Wu Qijun (1789-1847), where classification was based on functionality or appearance and empirical remarks emerged along with recipes, verses, notes on the environment, economic values, medical prescriptions and folklore. However, starting from the unusual appearance of atypical ocean species and the flora of Wenzhou as described in Zhao Zhiqian’s (1829-1884) painting and his manuscript, *Zhang’an zashuo* (Miscellanea from Zhan’an, 1861) to Cai Shou’s (1879-1941) illustrations in *National Essence Journal* (1907) that went beyond the traditional literati subject and presentation. Under the empirical pursuit of *kaozheng* scholarship, the travelling experiences and site visiting have widened the artistic creation and testing the realm of their study; the contact between the Chinese and the Western plant hunters and scientists also brought about the cultural exchanges and further raised an issue on how polarisation of indigenous tradition versus translated modernity in cultural production has been promoted from late Qing to the subsequent Republican era. Taking the cultural production in foreign colonized cities of Chinese coast-boarders as example, this paper addresses the delicate situation of modern Chinese intellectuals testing the balance between Western and Confucian learning through new translation-terms in late Qing, and examining how modern-day knowledge of natural history in particular has been translated into Chinese writing and visibility, and how this effort has invited synergy between evidential learning, the literary cosmos and the scientific investigation of nature.

傳統以來《本草綱目》(1593)、《閩中海錯疏》(1596)及《植物名實圖考》(1848)即以功能或外觀和經驗作為分類的基礎的討論，提供對環境的筆記，經濟價值，醫療處方與食譜的資訊。然而，源於考據學的實證與觀察方法追求學問，遷徙城市以謀官維生的趙之謙在他的繪畫和手稿《章安雜說》記錄了非典型海洋物種的不同尋常的外觀和溫州的植物。到1907年蔡守更創作在《國粹學報》一系列的自然插圖(1907)，更超越了傳統文人主題和創作形式。除了考證的影響，旅遊經驗和現場考察拓寬了藝術創作和他們的研究領域。此外，在晚清中國文人和西方的植物獵人和科學家之間的接觸也帶來了文化的交流，進一步提出對如何深化本土的傳統與文化碰撞中所產生的翻譯現代性的問題。以中國沿海殖民城市旅居者的文字與圖像紀錄為例，本文針對中國現代知識分子如何通過新的翻譯，西方學術和儒家思想之間取得的平衡，並研究現代知識如何在特定的自然歷史已經被翻譯成中國文字。

Panel 5 Image, Concept and Cultural Translation

概念、圖像與文化翻譯

12. Translating Literature, Translating Modernity: A Study on the Entry "Literature" in Early Twentieth-Century English-Chinese Dictionaries

翻譯文學，翻譯現代性--以近現代英漢辭典編譯「文學」詞條為中心

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Biography 簡歷

Tsai Chu-ching, Associate Professor of the Department of Chinese Literature, National Taiwan University. She received her Ph.D. in Comparative Literature, Fu Jen Catholic University, specializing in Chinese modern literature and culture, translation studies, Chinese modern Journals studies. Recently, her research included three parts: first of all, The Modernizing Process of Literary Conception: from dictionary term to practical use. Secondly, Imperialism and the Establishment of Literary Discipline: A Study on the Lecture Course on East-Asian Literature at Faculty of Literature and Politics, Taihoku Imperial University. The third, the translation of detective fiction in Late Qing. Her publications include "The Gender and Culture Meanings of Cross-Dressing in Sanyan & Erhp'ai." *Journal of Women and Gender Studies* No. 12 (June 2001): 1-38; "A Remarkable Havoc-wreaking Woman - the Image of Sai Jin-hua in Neihaihua." *Legein Monthly*. No. 317 (November 2001): 53-61; "The Spring Willow's La Dame aux Camélias Re-investigated" (with Chung Shin-jyh), *Taipei Theatre Journal*. No. 8 (July 2008): 257-281; "Yu Li Hun as Serials in the Discursive Field of Min-quan Bao." *Zhong Zhong Da Xue Zhong Wen Xue Shu Nian Kan*. No. 12 (December 2008): 120-159; "Stage as Metaphor: A Study on New Stage's 'Twentieth Century New Camélias.'" *Taipei Theatre Journal*. No. 9 (January 2009): 51-101; "The Dynamics Behind the Retranslations: A Study of Two Versions of Chahwanü in 1926 China." *Newsletter of Institute of Chinese Literature and Philosophy*. Vol22, No.2 (June 2012): 1-19; "The Modernizing Process of the Circulation of Literary Conception: A Study on the Entry "Literature" in the 19th and Early 20th Century English-Chinese Dictionaries." *Journal of the history of ideas in East Asia*. No.3 (December 2012): 275-335; "Establish New Education: A Study of Aurora University (1903-1905)." *Tsing Hua Journal of Chinese Literature*. No. 12 (December 2014): 373-424.

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Abstract 摘要

This essay discusses how the early 20th century English-Chinese Dictionaries helped standardize and normalize new terminologies of diverse academic disciplines and focuses in particular on the modernization process of the entry word "literature." Since native Chinese literati gradually took over from foreign missionaries the work of compiling dictionaries to better meet Chinese users' needs, the English-Chinese Dictionaries based upon western main English dictionaries brought great advantage to the modern development of new terminologies of diverse academic disciplines. This essay will discuss how the compilers of The Commercial Press compiled and translated western main English dictionaries, as *Nuttall's Standard Dictionary of the English Language*, *Webster's Collegiate Dictionary*, *Webster's New International Dictionary* and *The Concise Oxford Dictionary of Current English* etc., to transform the Chinese traditional meaning of "wenxue" (「文學」) to the western modern meaning of "literature". Finally, *Encyclopaedic Terminology* published in 1931 made the terminologies of diverse academic disciplines reach the goal of standardization.

本文擬透過近現代英漢辭典的編纂來描繪學科新名詞朝向標準化、規範化的大致走向，並在此基礎上探索 literature 詞條的現代化進程。中國近現代英華辭典的編譯自從由知識份子主導，以西方重要的英文辭典作為底本而進行編譯的英漢辭典，對於學科新名詞的現代發展有極大的助益。本文將以「文學」詞條作為考察對象，探索清末民初以來商務印書館如何透過編譯西方最具代表性的英文辭典（如英國納翰耳善本、英文近世字典、韋氏大學字典、牛津簡明字典、標準實用字典等），使得中國傳統的文學意涵慢慢轉化成西方文學的現代意涵，更在 1931 年出版的《英漢對照百科名彙》（*Encyclopaedic Terminology*）使得學科名詞達到了標準化的統一。

Panel 5 Image, Concept and Cultural Translation

概念、圖像與文化翻譯

13. Crossing Oceans: The Influence of Hong Kong and Taiwanese Culture on 1980s Mainland Chinese Literature and Culture

跨海而來：港臺文化對 1980 年代大陸文學和文化的影響

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Biography 簡歷

Li Nan is Professor at the Department of Chinese Literature, Fudan University. She published three books: *The Research of Shanghai Tabloid During late Qing Dynasty to the Republic: an Integrated Investigation about Cultural and Literary*; *Popular in the World: the History and Current Situation about the Tabloid in Beijing and Shanghai*; *The Ancient Capital's Fuga (1927-1937)*. She also edited two books: *Literature of Shanghai during the past 100 years*; *Chinese Modern Literary Theory*. She has published more than forty papers. She won Wang Yao Academic Award and Outstanding Achievement Award in Social Science in Shanghai.

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Abstract 摘要

After 1949, under the strict state control, popular literature and art for entertainment disappeared. After the end of the Cultural Revolution, Taiwanese popular singer Deng Lijun's songs first came into mainland China, awakening its dormant field of popular music. Taiwanese campus songs followed their heed. At the Spring Festival TV gala in 1983, popular singers Zhang Mingmin from Hong Kong and Fei Xiang from the US were invited, and their performance caused a national sensation. In 1986, songs written by Luo Dayou and Liu Jiachang received a warm welcome in China. At the same time, Qiong Yao's romantic novels and Jin Yong's martial arts novels, as well as their film and TV drama adaptations entered China through official channels. From then on these cultural products remained popular in China for more than ten years. After 2000, internet novels were becoming a dominant genre. Taiwanese writers Jiu Badao and Pizi Cai's works were most widely read ones in China. In a word, the revitalisation of popular literature and art in China after the Cultural Revolution was partly owed to the influence from Taiwan and Hong Kong. Today, popular music and literature in the three areas have been an integral whole. If we trace back to the Republican period, the following conclusion may be reached: today's rich and colourful popular culture in mainland China owes its debt to the influence from Taiwan and Hong Kong where their cultural tradition did not discontinue during 1949-1979. At the same time, the huge mainland market provides support for the survival and development of the popular cultural industries of Hong Kong and Taiwan.

1949 年之後，在共和國文學制度的嚴密控制下，以娛樂性為主旨的通俗文藝銷聲匿跡。上世紀七十年代末，“文革”結束，國門洞開，鄧麗君歌曲於 1979 年首先經由沿海地區“走私”管道傳入中國大陸，“靡靡之音”唱醒了僵硬已久的紅色歌壇。臺灣校園歌曲緊隨其後，飄蕩在中國大陸的大街小巷。1983 年春節聯歡晚會，官方邀請香港的張明敏和美籍臺灣歌手費翔，再次引起全國性轟動。1986 年，羅大佑和劉家昌創作的歌曲，以及他們捧紅的歌手橫掃中國大陸，帶來更大的衝擊波。與此同時，瓊瑤言情小說和電影，金庸的武俠小說和電影及電視劇，經由中國大陸官方渠道進入，引領風騷十餘年。2000 年之後，網路小說悄然興起，台灣網路作家九把刀、痞子蔡的作品成為中國大陸最受歡迎的網路文學。由此可見，“文革”之後中國大陸文藝的復蘇直接受到台港影響，決定了日後通俗文化的發展路向。時值今日，兩岸三地的流行音樂、通俗文學讀本和網路文學早已渾然一體，難分彼此。追根溯源至 1949 年之前民國時期，是否可以得出以下結論，今日中國大陸之通俗文化得益於台港 1949 至 1979 年三十年間沒有中斷的文化傳統。而巨大的中國大陸市場反過來為台港流行文藝的生存和發展提供支持與可能。