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April 3 2024

speaker	abstract
SUN Wei (Heidelberg University)	<p><b>"Le Japon des Avant-Gardes: 1910–1970" and the Discursive Formation of Japanese Avant-Gardes in European Museums</b></p> <p>This dissertation project focuses on the phenomenal Le Japon des avant-gardes exhibition (Paris, 1986-7), illustrating the discursive formation of Japanese avant-gardes within the Centre Pompidou, notwithstanding its relative obscurity in Japan. Despite its label practice of associating artists with their nationality, this exhibition occurred in the age of rising identity politics. While challenging the Western-centered concept of “avant-garde,” the display of Japanese avant-gardes has been questioned for its French nature. My dissertation will explore how Japanese authorities became familiar with the idea of avant-garde art and promoted it abroad. Additionally, it delves into the discourse surrounding Japanese avant-garde in European museum exhibitions in the aurora of rising global contemporary and the role it played within the power structure connecting the art worlds of Europe, America, and Japan.</p>
WANG Xinru (Heidelberg University)	<p><b>Revisiting Zong Baihua 宗白华: The Birth of Chinese Aesthetics in A Transcultural Context</b></p> <p>Beginning with an introduction of current scholarship centering around Zong Baihua’s aesthetics, this paper attempts to situate Zong’s theory in the very transcultural context that gave birth to it. The main body consists of two major branches, one of which aims at expounding his “ideal aesthetics” namely what his aesthetics is like, with a close textual analysis of passages excerpted from his original work. The other branch investigates into his “aesthetic ideal” to see what the meaning of aesthetics is to him. Thus, analyzing Zong Baihua’s aesthetics from both internal and external perspectives, it would come to light how multiple factors have contributed to the formation of it in the historical dynamics.</p>
Ileana AMADEI (Sapienza University)	<p><b>Wang Dayuan’s Daoyi zhilüe: a legacy of the Yuan era</b></p> <p>The Daoyi zhilüe (島夷志略, 1349-50) is a geographical work written by Wang Dayuan 汪大淵, who travelled to hundreds of places from Southeast Asia to the Red Sea during the rule of the Yuan dynasty (1271-1368). This work, which was based on the author’s experience when traveling to the "Eastern and Western Oceans", describes places, customs, and products of people and land that he claimed to have encountered or visited, shedding light on the world beyond imperial borders. Like other better-known travellers of that time, like Marco Polo and Ibn Battuta, Wang Dayuan with his work on foreign countries left us with a memorable mark of the era of the expanding trade routes that was the Mongol Empire. The aim of this paper is to present the author, his work, and how it is intertwined with the historical and cultural context of the Yuan era.</p>
Marilena PROIETTI (Sapienza University)	<p><b>Resilience and Resistance: Exploring Strategies against Discrimination in Adivasi Women's Lives in contemporary Jharkhand</b></p> <p>This paper seeks to provide an insight into the varied strategies employed by women from Adivasi/indigenous communities in contemporary Jharkhand (eastern India) to counteract prevalent forms of discrimination that include domestic violence, witch hunts, and human trafficking. These diverse approaches involve the engagement of both Adivasi and non-Adivasi activists, as well as NGO workers, operating at local and supra-local levels through a wide range of initiatives such as awareness campaigns, socio-economic empowerment projects and the establishment of Adivasi women's collectives. In analysing these manifold strategies, the research raises questions about the difference between Adivasi and non-Adivasi activism, the effectiveness of awareness campaigns and the sustainability of socio-economic empowerment projects such as the Self-</p>

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	<p>Help Group’s approach, thus contributing to an understanding of the complexities inherent in Adivasi women's emancipatory trends.</p>
<p><b>GUAN Jian</b> (Tohoku University)</p>	<p><b>“The Society of Local Banner People in the Qing Dynasty”</b></p> <p>The governance structure of the Qing Dynasty was a complex entity consisting of the core Manchu population organized into the Eight Banners, alongside subjects governed by nobles from outer feudatories, and Han Chinese who pledged direct allegiance to the Qing Dynasty. However, previous research has not conducted a comprehensive analysis of Bannerman society, and the governance order dominated by the Eight Banners system within local governments has been largely overlooked. To address these gaps, my research focuses on the grassroots-level judicial system within the Eight Banners, based on historical records from local Eight Banners. The primary source materials I am utilizing are from the Archives of the Heilongjiang General's Yamen. The ruling order in the Heilongjiang region, as the northern frontier of the empire, maintained a military organizational structure known as the Eight Banners until administrative reforms were implemented in the late Qing Dynasty. The Archives of the Heilongjiang General's Yamen, containing official correspondence spanning from 1684 to 1785, reflect the administrative processes within the Eight Banners organization. Furthermore, the time span of these archives extends from the early Qing Dynasty to the mid Qing Dynasty, indicating the potential to comprehensively understand the changes in Bannerman society over this period. By analyzing judgments within the Bannerman society, it can be understood whether the principles of " Qing (human sense) (reason) Fa (law) ," which are sources of law employed in inner China, were applied within the Eight Banners society. Therefore, this research may reveal the complete picture of the legal system in the Qing Dynasty and how the long-standing tradition of China's legal system dating back to the Tang Dynasty influenced the legal system of the Qing Dynasty. It can also provide insight into one aspect of local governance and the bureaucratic nature of a nation that governs a vast territory.</p>
<p><b>Gloria CELLA</b> (Sapienza University)</p>	<p><b>The role of journals in Contemporary Chinese genre fiction: Fantasy as a case study</b></p> <p>Taking fantasy as a case study, this paper aims to investigate the cultural and symbolic functions of literary journals in Contemporary Chinese genre fiction (leixing xiaoshuo 类型小说). Since the late 1990s, popular genre writing has emerged as a phenomenon closely related to the Online Literature, a new form of fiction within which fantasy became one the most explored and widespread macro-genre. In 2003 some well-known popular literature magazines launched new publications dedicated to fantasy fiction where roughly one hundred writers, mostly with previous online experiences, started publishing long and short stories. What were the role and the position of journals regarding the creation and the circulation of this genre in the first decade of the 21st century? Through the authors' personal opinions and expectations, I will analyze the transition from the Web to the print journals and the symbolic and cultural values that drove some authors to move to the magazines.</p>
<p><b>Giacomo LONGHI</b> (Sapienza University)</p>	<p><b>Restoring the rules for publishing: on negotiating linguistic choices in Iran's book market</b></p> <p>Published in Iran in 2009, Mahsa Mohebalı’s novel “Negaran nabash” (Don’t Worry) is suddenly acclaimed as the manifesto of a generation for the crude representation of a young Tehrani girl through a rude and anti-literary language. The novel indeed is characterized by the wide use of Tehran’s youth slang but despite its explicit style has been legally published in the Islamic Republic of Iran. The discovery of a first draft in the author's private archive allows to outline a complex editorial genesis: the original manuscript of the novel was written in a completely colloquial style, even on the orthographical level, while the published version restores the correct spelling of the written language. Confronting the draft and the published text, this paper aims to investigate the editorial negotiation which led to the publication of the novel in the complex context</p>

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	of the Iranian book market and contemporary Iranian literature, where the use of the colloquial spelling in writing is still uncommon and before Mohebbali was experienced only once in the 60s by Sadeq Chubak.
<p>Hui Wang (Heidelberg University)</p>	<p><b>“Cartoon is the New Human?”: Contemporary Art, Virtual Image, and the Metaverse of Spectacles</b></p> <p>This research delves into the neo-pop currents within the landscape of global contemporary art from the 1990s to the present time. It approaches from a specific genre within the neo-pop trends, a fine art practice that is characterized by the aesthetics and material of the virtual imagery (e.g. cartoon, animation, fantasy, digital games). These practices employed elements such as nonlinear perspective, multimedia material, synthetic color, pop art tactics, cartoon illustration, and iconography of virtual characters to come to terms with the identity of the self and contemporary experience. It engaged the visual economy or culture industry on the one hand and validated different patterns of collaborative survival striving to subvert and transcend them on the other. These artists are both renowned and stigmatized for their market-oriented entrepreneurial ambition and participation in the art market and the wider creative economy, which exerted immense influence in transforming art and its institutions. The cartoon-featured pop images appeared in contemporary art simultaneously in many localities, constituting an integrated tableau of global contemporary art. However, my research suggests that underneath the seemingly equivalent attention paid to proliferating media image and consumer culture as shared experiences of the late-industrial societies and globalization, as avant-garde experiments, these art movements were driven by different propositions based on diversified local cultural contexts and art historical discourses, which added to the complexity of still unsettled identity politics and power relations in a global scale. While indicating a global synchronicity on the graphic level, the asynchronism and incompatibility challenge the utopia of a unified global contemporary art or their oversimplified classification as Neo-Pop following the model of “Pop Art and its variations.” To unravel the meanings, motives, and consequences of these distinctive and peculiar art expressions and their engagement with the aesthetics and mode of the virtual image and visual production against the backdrop of globalization and the digital turn in the 1990s, I examine the works and artistic propositions of Murakami Takashi (Superflat), The Cartoon Generation, and KAWS—three representatives within this global neo-pop movements from diversified regional and historical contexts. These artists and works provided an empirical ground for scrutinizing global contemporary art as a contested field and a forming process where different art historical propositions, aesthetic traditions, and local experiences were articulated in forming a global narrative.</p>

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<p>JIANG Mingya (Lancaster University)</p>	<p><b>The Infinite “Dao” of Lao Tzu: A Study on Understanding “Dao De Jing” from the Perspective of Phenomenological Hermeneutics</b></p> <p>"Dao De Jing", written by a Chinese sage named Lao Tzu around 2,500 years ago, is a philosophical book covering the areas of cosmology, epistemology, as well as political and relational strategy. Besides, this book also has laid down the foundation for Daoism, the Chinese indigenous religion. The philosophy of “Dao”, also known as “the mystery of mystery” due to a large number of vacancies in its expression and explanation, has been encouraging immense interpretations with time drizzling by. Till now, "Dao De Jing" has been translated into over 250 languages, ranking fourth in the most translated literary works. Diving into the existing English renditions, divergent interpretations will be found when examining how translators handle the places of indeterminacy in the source text. Underneath the phenomena lies the effects of</p>
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	<p>individual interpretations on textual blank spaces during relatively historical moments. Developing on the fourteen principles of translational hermeneutics raised by Larisa Cercel, John Stanley, Radegundis Stolze and Douglas Robinson, this research aims to advance the study on the author-reader co-creation process through interviews and focus groups to expand our understanding of the translating mediation action, and to explore advanced practical translation strategies to manage blankness in the translation activity. The interviews witness professional translators from diverse backgrounds being invited to react on separate levels of indeterminacies including lexicon, syntax, semantics, aesthetic, and experience, and being inquired about their responses when encounter problematic emptiness. Hermeneutical translation strategies generated from interviews are assessed through focus groups comprising amateur translators. Through conducting the scientific empirical study, this project aims to reframe the overly concentration on subjectivism and relativism which has been the hidden problem for traditional philosophical hermeneutics and phenomenology, and with the dataset pertaining to indeterminacy and reader's response, it proposes to not only get a better rendition of "Dao De Jing", but more importantly to contribute the research on phenomenological hermeneutics and translation studies with new principles to advance these fields theoretically.</p>
<p>Linda Anna PIETRASANTA (Ca' Foscari University)</p>	<p><b>Xiong Shili's reading of Madhyamaka and Yogācāra philosophy</b> My project falls within the scope of research on the relationship between Xiong Shili 熊十力 (1883- 1968) and Buddhism, with particular attention to the dialogue the author establishes with Madhyamaka and Yogācāra philosophy. Xiong, a Chinese intellectual of the Republican period (1912-1948), dedicates a significant portion of his philosophical speculation to the analysis and critique of fundamental aspects of these two Buddhist schools, using them as a contrast to his personal philosophical proposal. The peculiarity of Xiong's analysis of Buddhism lies in its methodology. He employs the duality of ti-yong 體用 (generally translated as essence-function) – a typically Chinese theoretical framework – as a valuable tool to scrutinize various philosophical frameworks and as a valid theoretical resource to define common ground that enables fruitful comparisons between these different schools of thought. This project, situated at the intersection of Xiong's philosophy and Buddhist thought, proposes a comprehensive analysis of Xiong's interpretation of Madhyamaka and Yogācāra, taking into account the author's later works which have been systematically neglected. Additionally, taking into consideration the issues entailed in comparative philosophy, it seeks to provide a broader reflection on the legitimacy and implications of this ti-yong-based interpretation of Madhyamaka and Yogācāra thought.</p>
<p>Julian Tobias KLAR (Heidelberg University)</p>	<p><b>An American in Asia – On the influence of John Dewey's time in Japan and in China on his pragmatist philosophy in the light of unpublished sources</b> Since always, there have been inspiring examples of mutually enriching intellectual dialogue on an even level among the West and Asia. In my talk, I will be focusing on the example of American pragmatist philosopher John Dewey in order to illuminate the influence of his long stay in Japan and in China from 1919 to 1921, responding to my research question how his philosophy, and especially his political theory, has been enriched by the manifold examples of inspiration that he was able to gain from his several exchanges with contemporary Japanese and Chinese scholars during his extended stay in Asia. A special advantage of my research consists in my evaluation of still unpublished sources of the John Dewey Papers that have not been used in research so far for making my point, including brief excerpts from Dewey's correspondence, notes, and drafts by Dewey produced during his stay in Asia, as well as notes he wrote into books he had acquired in Asia, providing research with new insights.</p>

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<p>Ioannis STYLIANIDIS (Heidelberg University)</p>	<p><b>The representation of the Israeli-Palestine conflict in the Greek media</b>                  This paper seeks to examine how the Israeli-Palestine conflict is portrayed in the Greek online press and mainstream media during the economic crisis of 2009-2018. In terms of in-depth analysis, the paper focuses on how the Holocaust and its visual representations have been instrumentalized by the Greek press in order to depict that conflict in terms of visual discourse during a period with a high populist rate in Greece. Aesthetics is particularly fruitful to the analysis in order to understand the various forms of mediation of populism. Therefore, the paper understands aesthetics in relation to populism as a central element of sensory knowledge and its dissemination through representations; symbols, images, and discourse in the online press so as to better understand a media conflict. In terms of the concept of representation and visual world the paper will be based on the works of Stuart Hall and William John Thomas Mitchell, so as to answer the question, how does the "timeframe" of populism affect antisemitism, Holocaust Memory, and islamophobia through images?</p>
<p>WANG Yuechen (Heidelberg University)</p>	<p><b>Negotiating Boundaries: Exploring Transcultural Dynamics in Modern Tibetan Art with Emphasis on Han Artists' Practices and Indigenous Responses</b>                  As it has been argued by Tibetologists since the late 20<sup>th</sup> century, the Western production of knowledge produced in the early 20<sup>th</sup> century has created a set of narratives about Tibet that continue to reverberate. Despite the recognition of "Contemporary Tibetan Art" in the international art scene, the perception of modern Tibetan art remains ensnared in the myth of Shangri-la. There is a common perception that authenticity in Tibetan art is linked solely to the ethnicity of the artist, limiting perspectives. However, the contemporary Tibetan art world is a diverse and inclusive sphere, attracting artists from various ethnic backgrounds.                  Art development in Tibet has been a dynamic process, with practices drawing from established traditions while embracing new ideologies and experimenting with styles from both within Tibet and beyond. In the modern era, due to the new political situation, interactions between Tibetan and Han art practices have intensified, resulting in a multi-ethnic art community. Modern artistic developments exhibit distinct contexts, practices, and discourses, evolving from serving Buddhist to national hegemonies, and individual expressions. Adopting a transcultural framework, this research aims to transcend disciplinary boundaries and explore the modern dimensions of Tibetan artistic production by considering multiple ethnicities and locations. With additional focuses on the art practices of Han artists and their impact on the modern development of Tibetan art, the research seeks to shift focus from power structures to the intellectual and emotive trajectories of artists, enriching the study of modern Tibetan art.</p>
<p>Anna Chiara MARTIRE (Sapienza University)</p>	<p><b>Along the Iran-Afghan border: witnesses of life and war in 'Āliye 'Atāyi's Kur-sorxi: revāyati az jān o jang</b>                  Published in Iran in 2021 by Našr-e Češme in the category "Persian non-fiction" and translated into French in 2023 by Sabrina Nouri under the title La frontière des oubliés, Kur-sorxi: revāyati az jān o jang ("Blind to Red: ATale of Life and War") by the Irano-Afghan novelist 'Āliye 'Atāyi is a collection consisting of nine short stories that are the literary transposition of episodes experienced by the writer herself or witnessed by her during her lifetime, whose common thread is the life on the Iran-Afghan border.                  This paper aims at conducting an historicization of this border, by way of analysing the role that the denaturalized border crossers – who are the characters of the nine episodes– play in denaturalizing, in turn, and politicizing the border itself. Finally, since the narration of the nine episodes are grafted onto historical events that took place in that part of the world from 1986 to 2017, the</p>

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	entanglements between the microcosm of the writer and the other characters, and the macrocosm of that “border” and its history, will be traced and explored.
<b>Maria Stella BURGIO</b> (Ca' Foscari University)	<p><b>Linguistic taxonomy for Systems Thinking</b></p> <p>The present project inserts itself in the field of Ecolinguistics and focuses on the identification of the anthropocentric component on Chinese texts regarding environmental issues, through a systems thinking-based framework.</p> <p>The analytical framework, derived from General Systems Theory, is meant to identify the effects of specific grammatical structures and lexicon use on people’s behaviour and attitude towards environment.</p> <p>The systemic approach enables to develop an innovative framework for critical discourse analysis which finds its core in the adoption of a systemic way of thought and in the analysis of grammar and lexicon not as distinct fixed codes but as complementary variables working simultaneously on multiple time scales, constantly interacting with the external environment. This systemic approach will be able to unveil the complex dynamics constituting the foundations of the linguistic system, dynamics embedded in ideology, history and value system of the country of interest.</p>
<b>EMURA Rei</b> (Tohoku University)	<p><b>How to Make Sense of Complex Japanese Sentences</b></p> <p>Effective communication requires avoiding perplexing sentences. However, Japanese speakers sometimes use intricate constructions due to the unique head-final nature of the Japanese language. This presentation explores how both Japanese speakers and listeners tackle this challenge.</p> <p>1. Ambiguity: One universal feature of perplexing sentences is “ambiguity.” In Japanese, relative clauses can be ambiguous, often impossible to distinguish from main clauses in the middle of sentences. Our behavioral experiment showed that using shorter relative clauses helps reduce the shock of resolving ambiguity.</p> <p>2. Long Dependencies: Japanese often has “long dependency” in subject-verb relationships, another type of complex structure. Our eye-tracking experiment suggests that Japanese speakers handle this challenge by recalling the subject before the verb is introduced.</p> <p>These insights will improve Japanese sentence comprehension and construction for a broader audience, including non-native speakers.</p>
<b>Mariia KRAVETS</b> (Tohoku University)	<p><b>History and Fiction through Narrative and Characters’ Voices in “69 sixty nine” by Ryū Murakami</b></p> <p>Ryū Murakami’s novels are known worldwide, and numerous studies have shed light on various issues that arise in them, starting from Japan-America relations, to the representation of women, and the author’s machismo. However, there are still some lacunae in the research on the linguistic specificities of the language used by the author, particularly for the voices of the characters and narrators. This research aims to examine the presence of time markers in Ryū Murakami’s novel “69 sixty nine” (1987) not only as a background to the narrative, but also as an element of the specific cognitive environment in which the narrator and characters coexist. A pragmatic analysis of dialogues between the characters and a deeper look into the narrative will broaden our understanding of Ryu Murakami’s literary style, the vision of the epoch he tended to write about in his early novels, and the approach he uses to write about a particular historical period.</p>
<b>Claudia ZANCAN</b> (Ca' Foscari University)	<p><b>Living Images, Silent Identities: Exploring the Visual Strategies of Kyūshū’s Decorated Tombs and Their Social Significance</b></p> <p>During the Late Kofun Period on the Japanese island of Kyūshū, decorated tombs known as sōshoku kofun, emerged as an extraordinary artistic phenomenon. The typical funerary tradition of the Kofun Period, on the contrary, was not characterised by decorated tombs, but by a series of symbolic and prestige objects found as grave goods, or by the arrangement of haniwa (clay figurines) around the perimeter of the tomb. Thus, the appearance of these unique mounds marked a notable shift in the perception of funerary art and the</p>

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	<p>inherent symbolism linked to the identity affiliation. The sōshoku kofun exhibit significant differences in their visual strategy, indicating a deliberate choice of iconography by both the commissioners and the artists. Consequently, they were closely related to the deceased and how they perceived the symbolic realm of images associated with their burial. These images/symbols, on the one hand, surrounded the deceased, becoming inseparably linked to both the individual and their identity. On the other hand, they could be observed by those reopening the tomb to inter other deceased individuals. Few tombs depicted 'narrative' scenes, while symbols constitute the most commonly employed iconographic repertoire. This research begins with the fundamental idea that within archaeology, art goes beyond aesthetics to function as a 'social technology' capable of shaping identity affiliation and influencing social dynamics. By discussing data collected during an investigation conducted in the Kumamoto Prefecture and during the archaeological mission 'Sōshoku Kofun Tale' (IRIAE &amp; MAECI), this study seeks to illustrate the non-homogeneous nature of sōshoku kofun. Therefore, it is essential to investigate the varied visual strategies used in the iconographic arrangements within these tombs. Through the integration of theories emphasising the significance of symbols in conveying identity affiliation and the concept that images can act as social agents, this research will present case studies to initiate a discourse on the social meaning of decorated tombs in the protohistoric society of the Late Kofun Period of Kyūshū island.</p>
<p>Laura LOCATELLI (Ca' Foscari University)</p>	<p><b>Chinese passive constructions in environmental communication: a corpus-based preliminary inquiry into their discourse functions</b></p> <p>The passive voice has emerged as a subject of interest and inquiry due to its distinctive feature of shifting emphasis and perspective from the agent to the patient. In addition to its syntactic characteristics, scholars are increasingly intrigued by its discourse functions and the rationale that leads a writer or speaker to opt for it over its active counterpart.</p> <p>Adopting a cross-genre perspective, this study will interrogate a specialized corpus of Chinese passive structures extracted from texts related to the environment. The passive sentences will undergo both quantitative and qualitative analysis at intra-clausal and inter-clausal levels, aiming to explore the interface between syntactic elements and discourse goals. Specifically, the study will examine how the inherent dynamics of the two semantic roles, along with the omission of one of them, contribute to conveying specific communicative purposes and may potentially reveal hidden power imbalances within a context of ongoing manipulation.</p> <p>Since the choice between active and passive voice is often subconscious but never arbitrary, I will argue that a multitude of factors underlie this selection, including adhering to a formal and impartial environment, eluding directedness, enhancing textual cohesion, and implicitly expressing one's sympathy and stance.</p>
<p>Nicoletta CIROTA (Ca' Foscari University)</p>	<p><b>The acquisition of Chinese FL/SL by Italian L1 learners with dyslexia: what are the main challenges?</b></p> <p>As defined by the International Dyslexia Association, dyslexia is a neurobiological learning disability that involves difficulties in accurate word recognition, spelling and decoding due to a deficit in the phonological component. Recent research has focused on observing variations in the manifestation of dyslexia across different languages and writing systems, particularly when comparing alphabetic and morphosyllabic (i.e. Chinese) reading. Research on Chinese dyslexia, which has a relatively short history, suggests common problems with phonology and RAN (rapid automatized naming), while orthographic and morphological deficits are modulated by the specificities of the Chinese language. The aim of this study is to explore the main challenges faced by Italian L1 learners with dyslexia who study Chinese FL/SL in secondary schools, taking into account the main cognitive-linguistic deficits identified in Chinese L1 readers with dyslexia. My</p>

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	work therefore addresses the following research questions: How does dyslexia manifest itself in Italian L1 learners of Chinese FL/SL? Are these deficits influenced by the L1?
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<p>Valentina BARNABEI (Ca' Foscari University)</p>	<p><b>The city and the texts as a research field: exploring how literary studies can benefit from an ethnographic fieldwork.</b></p> <p>In the last decades, several research fields showed an increased interest in interdisciplinarity, enhancing its scientific potential. The combined methodological approach I used to conduct my doctoral research project serves here as a case study to enquire about if and how literary studies can benefit from the methodologies characterizing social sciences and vice-versa. To investigate the intersection of (co)creative literature, changes in the urban space, and perception of the city space by certain kinds of dwellers in contemporary Delhi, I applied a combined methodology, including literary anthropology, literary and sensuous geography, ethnography of the text, and qualitative interviews. This resulted in a double fieldwork represented both by a corpus of selected literary texts and ethnographic research on ground and online. Albeit some limitations, this approach allows expanding the research field, coping with challenges represented by spatial and chronological constraints.</p>
<p>QIAN Sherry (Lancaster University)</p>	<p><b>The representation of Chinese migrant workers in cinema during China's social transition period</b></p> <p>My speech will focus on how film as a medium represents the migrant worker in the social transition period, and I will use Jia Zhangke's films as case studies, to take a closer look at the film and analyse them in detail. First, I will explain how Jia highlights the unequal mobility issues under the globalization process in his film <i>The World</i> (2004): While urban citizens enjoy a wider range of live and travel, Chinese migrant workers can only experience very limited economic, social, and spatial mobility. Then, I will explore the film <i>Still Life</i> (2006), and discuss the great contrast between the state power and individual freedom that is represented in the film. Although many rural populations hold the willingness to stay in their hometown, they are forced to migrate to other places in order to make way for China's modernization process. Finally, I will analyse the film <i>24 City</i> (2008), and interpret how Jia demonstrates different generations of Chinese working classes and their collective memories of social transition. To conclude, my speech will contrate on Jia Zhangke's films, and discuss his representation of Chinese migrant workers as the witness of social transition, the wound of social development, and the hidden voices of society.</p>
<p>QUAN Z. (Lancaster University)</p>	<p><b>Visual Logic of Ancient Chinese Cosmology</b></p> <p>In my research, I investigate the Shi Image, a meta-image and a representation of the Cosmos model found in Ancient China. The image embodies the basic logic of Chinese philosophy and offers the basis for an understanding of the links between art forms that demonstrate a shared cosmological world view. I start with the hazy and fragmented understanding of the Cosmos to be found in the late Neolithic period in China up to the beginnings of the Han Dynasty, until the emergence of the Shi Image. The images related to 'Cosmos' concept in early China are found in different forms of cultural artefact, studied by disparate disciplines. My mian aims is to demonstrate the commonalities in these disparate images and show how they manifest a particular visual logic, manifested in various forms, and how, in turn, these offer representations of concepts of space and time and cosmological understanding. I look in particular at the Shi Image as it is found in the Han Dynasty. There are only eight known such images in the world, and seven</p>



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	<p>of those date from the Han period. It is possible that such images endured and matured over that period. I will look at the background to the development of the image in terms of religious and cosmological understanding, and then the origins and function of the images themselves. I put them into context through an examination of the literature of the period, including legends and myths, 'etiquette literature' and Taoist theories of Yin and Yang and the 'Five Elements'. With this I intend to show how and why the Shi image was the original model for Chinese Cosmology and also how it interacted with other forms. In particular I suggest that the form of Shi image came to be embodied in various cultural artefacts, including two-dimensional images, poetry, painting and murals, three-dimensional objects such as craft utensils, and architectural forms such as houses, 'etiquette spaces' and tombs. I suggest that the form of the Shi image precedes and helps determine textual narratives and concepts, including, for example, FengShui or the Yijing (the Book of Changes). A key part of my research will be to look at the visual logic of the Shi image in terms of a number of governing concepts and oppositions it uses, including symmetry, centrality, mobility and vitality, and the square ground/round sky. Finally, I intend to look at how such images may have relevance for contemporary art. I make a number of comparisons between the cosmology of the Shi image and other images of the cosmos found in ancient civilizations, to gain an understanding of both the differences and similarities between them. I will do this to highlight the unique nature of Ancient China's view of the cosmos, including offering models of how plane painting breaks through the fixed viewing angle, and how this can help express feelings of dynamism, circularity and flow.</p>
<p><b>Michele PULINI</b> (Ca' Foscari University)</p>	<p><b>Researching Word Families in Excavated Chinese Texts</b></p> <p>Despite the many gains in the field of Old Chinese phonology in recent years, much work remains to be done in researching etymological cognates. The need for such research is multifaceted: a more thorough understanding of the word families in the Old Chinese lexicon can help scholars in further researching the ancient mechanisms of derivational morphology; refining current phonological reconstructions; shedding more light on still unclear phenomena (e.g. vowel ablaut) and thus enhancing current research on the broader ST language family. The ongoing discovery of bamboo and silk manuscripts compels scholars to actively incorporate these sources into linguistic research. The aim of my talk will be to propose a workflow for researching Old Chinese cognates in excavated texts relying both on digital tools (a complete digital annotation and the creation of an orthography profile for automatically grouping together words with the same root) and philological and paleographic criteria.</p>
<p><b>HONG Li</b> (Sapienza University)</p>	<p><b>From Gandhara to Kucha —The Relics Cult as Reflected in the Buddhist Caves of Kizil</b></p> <p>The display of relics was a significant event in Buddhist festivals and an essential part of a Buddhist community's life. As Buddhism spread along the Silk Road, the customary ritual display of relics common in Gandhara (today in northern Pakistan) was introduced into the Kucha oasis (Xinjiang, China); it promoted the cult of relics in unique cinerary urns created according to local tradition. The niches on the four sides of a stupa-like object have been interpreted as a place to display relics to crowds of onlookers on all sides. Cinerary urns were also depicted on the walls within the caves of Kizil, a major monastic settlement in the Kucha oasis, to convey specific events of the life of Buddha or a particular Buddhist idea. These images provide insights into Buddhism in that area and at that time. Analyzing the cinerary urns depicted in the murals" and those that have been excavated in Kucha, it is apparent that the image of the stupa was influenced by the relics display activities that originated in the Gandhara region.</p>