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ABSTRACTS

提要

Keynote Speakers

“Empires of the Sinophone”

華語語系帝國

Shu-mei SHIH 史書美 (University of California, Los Angeles)

Building on the essay, “The Concept of the Sinophone,” this lecture will consider how Sinophone studies addresses the intersection of multiple empires and must be seen in relation to other imperial language studies that are both European and non-European. Empires not only competed and colluded with each other, they also imitated each other. They sometimes co-existed over the same locales and at other times followed each other in sequence. For instance, a study of Sinophone Vietnam is not complete without consideration of French colonialism as well as American aggression, in addition to the historical reality of Vietnam having been a Chinese colony for one thousand years, at least according to official Vietnamese history. This and other configurations of interimperiality structurally inform the multilingual, multiethnic, and multicultural communities of the Sinophone outside China and on the margins of China and Chineseness. Hence, Anglophone, Francophone, Japanophone, and other imperial language studies should not be taken as mere parallels, but rather as conjunctural or sequential formations of inter-imperiality. “Empires of the Sinophone” will address such inter-imperiality as a fundamental condition of Sinophone studies.

奠基於「華語語系的概念」一文的立論，本講座將思考華語語系研究如何面對多重帝國間的交織錯綜，而其也必須被置放在其他帝國語言研究（涵蓋歐洲與非歐洲的帝國）之間的關係網絡中來看待。帝國不僅彼此競爭共謀，更互相模仿。他們時而在同一地域之內共存，

時而先後追隨彼此的步伐。舉例來說，若是缺少了對法國殖民和美國侵略，以及越南曾淪為中國殖民地近千年的歷史事實（至少就越南的官方歷史為根據）等諸多因素的考量，華語語系越南研究將顯得不夠周延完整。種種帝國間性（inter-imperiality）之共構結構性地造就了在中國境外，或是中國與中國性邊緣，各種多語言、多族群、多元文化的華語語系社群。因此，英語語系、法語語系、日語語系，以及其他帝國語言研究不應單純地被當作是種平行的相似性，而必須將其視為帝國間性之連鎖且序列性的建構。「華語語系帝國」將探討此帝國間性，作為華語語系研究的重要基礎。

境外南方華文文學共和國

NG Kim Chew 黃錦樹 (Writer; National Chi Nan University)

在卡薩諾瓦描繪的以歐美為主體的「文學世界共和國」裡，中文文學沒有位置，處境甚至不如韓、越語系的文學。這當然已不是單純的文學問題，而涉及文學的資本主義世界體系分配。但中文文學自成其世界體系。在那體系裡，中國是當然的中心，台、港被劃歸為半邊陲，星馬是南方海洋域外的邊疆，那裡的文學是絕對的微不足道。

There is no position for literature in Chinese in Pascale Casanova's Eurocentric "world republic of literature," a situation obviously inferior to that of Korean and Vietnamese literature. This, of course, is not simply a question of literature, but distribution of capitalist world system of literature. However, literature in Chinese itself forms a world system, with China as its center, Taiwan and Hong Kong in the semi-periphery, and Singapore and Malaysia in the distant border beyond the southern seas, where literature is nothing but triviality. The present paper assumes a position from the Southern dialect, with an attempt to construct a centrifugal discourse outside the world system, manifesting an alternative republic of literature. Keywords: literature in Chinese, Southern dialect, alternative republic of literature.

Participants

(surnames in alphabetical order)

Keeping to the Margin: Macau Literature and a Pre-postcolonial "Poetics of Insignificance" **擇居邊緣——澳門文學與解殖時期的「渺小的詩學」**

Rosa Vieira de ALMEIDA (Yale University)

Sinophone spaces are frequently thought of as not only marginal but oppositional in relation to China. Conceived of as sites "where powerful articulations against China-centrism can be heard" (Shih 2007), these marginal literary spaces are all too often fixed into a center/periphery dichotomy that locks the sinophone into a 'site of resistance'. In my paper, I examine the curious example of Macau sinophone literature during the period of decolonization (1987-1999). I argue that, in contrast to the prevailing premise, minor sites of literary construction can harbor little interest in displacing Sinocentrism, opting instead to wield marginality as a niche in its own right. Reading the poet Yiling, in particular her collection *The Drifting Isle* (Liudong dao) (1990), I identify a "poetics of

insignificance” in which the author attempts to use the city’s political, financial and literary peripherality to situate Macau outside a Manichaean struggle for centrality. By structuring itself around a discourse of its own irrelevance, Macau literature can free itself from the binds of performing as a marginal literature, thus enabling it to conjure alternate central and peripheral sinophone (and even lusophone) alignments for its post-handover reality. A poetics of insignificance, as a lowering of the stakes of peripherality, I argue, can constitute a strategic position from which to disarticulate dichotomies and consider a more polysystemic sinophone.

華語語系的場域經常被視為邊緣的空間，而且與中國處於對立的關係。在最初的構想中，這些邊緣的文學空間被設定為「強烈表述反中國中心主義的地方」，也因此把華語語系局限在一個中心與邊緣的二元結構當中，使它化約為反抗的符號。我的報告聚焦於 1987-1999 解殖時期的澳門華語語系文學。我意欲申論，像澳門這樣一個易被忽視的文學生產地其實無意與中國中心主義抗衡。反之，它嘗試把邊緣性打造成專屬自身的一種文學特質。通過解讀詩人懿靈的詩集《流動島》，我勾勒一套「渺小的詩學」，以說明詩人如何駕馭澳門在政經與文化領域裡的邊緣位置，控制這個前葡萄牙殖民地的再現形式，使之迴避加入成為文學中心的競逐。刻意強調其地方性的無足輕重，這套「渺小的詩學」意圖將澳門從展演邊緣性的角色解脫，從而使它在消解二元結構之余，亦能想像一個回歸以後、處於多元格局中（比如與葡語語系共存交叉）的華語語系。

Sinophone Studies and the Challenge of Comparison

華語語系研究與來自比較的挑戰

Andrea BACHNER 白安卓 (Cornell University)

In its different formulations, Sinophone studies has constituted an intervention in the field of Chinese studies, against area studies and patterns of Western sinology, as well as against Han-centrism. And yet, in order to move beyond its focus on content—Sinophone studies understood as concerned with Sinophone phenomena—and to develop into a methodology beyond the cultural and linguistic purview of its subjects, it has to rethink its relationship with other disciplines in the Humanities and beyond. Even as the focus on the Sinophone is inspired by similar formations in other cultural and linguistic contexts, such as approaches to Anglophone and Francophone cultures, Sinophone studies can provide a lens through which to critically reframe these very approaches and their limitations, as well as a way of thinking beyond conventional and naturalized patterns of comparison. This paper proposes to scrutinize Sinophone studies as a way of rethinking comparative approaches to cultural representations in general. Drawing on examples of intercultural contact, exchanges, and analogies between Sinophone and Latin American cultural articulations, I will map the challenges that a comparative methodology poses to Sinophone studies, as well as the provocations that Sinophone studies approaches can posit for an ethically responsible way of intercultural work.

在中國研究這個領域內，異軍突起的華語語系研究從多種方面構成了對區域研究、西方漢學的範式以及漢族中心主義的挑戰。另一方面，為了進一步發展成為一種跨文化和跨語言的方法/研究路徑（華語語系研究不應該只是一種以內容為導向的研究），華語語系研究需要重新思索自己和其他人文乃至人文以外的學科的關係。儘管華語語系研究的興起是受

了諸如英語語系 (Anglophone)研究和法語語系(Francophone)研究等方法的啟發，作為後來者的華語語系研究卻有潛力提供一種批判的視角來重新思索這些方法和它們的局限，並激勵我們思考如何超越約定俗成的或自然化了的比較範式。本文認為華語語系研究可以幫助我們重新思考如何用比較的方法來研究文化表徵。我會通過列舉一些華語語系文化和拉美文化之間的接觸、交換以及相似之處的例子，來呈現一種比較的研究路徑對華語語系研究所構成的挑戰，同時展現華語語系研究為我們思考文化間比較工作的倫理所帶來的啟示。

Sinophone/Siamophone:

Borderland Audioscapes and Covert Burmeseness in Midi Z's *Poor Folk*

華 / 暹語語系：趙德胤《窮人，榴蓮，麻藥，偷渡客》中的邊疆音景與隱蔽緬性

Brian BERNARDS 貝納子 (University of Southern California)

Taking inspiration from Shu-mei Shih's Foreword to *Sinophone Cinemas* in which she asserts that it is "not so much what the content of [the Sinophone's] definition is but what kind of work that definition enables or disables," I address two common misapprehensions of the Sinophone and propose a programmatic and relational model of Sinophone studies that necessarily distinguishes the nobly anti-hegemonic or field-leveling ambitions of the critique from the taxonomical category of texts and their producers under analysis. It is vital to recognize the Sinophone not as a standalone concept but as an interdependent/interdisciplinary modifier whose deployment is always in relation to something else: to a category or mode of cultural production, to a place of enunciation (singly or multiply networked), to a trajectory or itinerary of historical movement, and to a particular time-space. Within these relations, the Sinophone's transgression of various borders (ethnic, national, linguistic, gendered) does not constitute a celebratory dissolution of the borders themselves, but draws attention to the hierarchies and uneven terrain the borders impose, sometimes benefiting or prioritizing the Sinophone, at other times threatening or marginalizing it. This exposure of borders does not necessarily require or reflect a conscious act on the part of the text or its producer (who may indeed be complicit in reinforcing them), but is an important gesture of the critic/reader/viewer/scholar.

To offer a case study, this paper adopts a relational critique of the Sinophone and "Siamophone" (here indicating a poignantly-accented Thai or adopted Thai vocabulary spoken by individuals of non-Tai ethnicity and non-Thai nationality existing on the margins of the Thai, Burmese, Chinese, and Taiwan ROC nation-states) to assess the unlicensed videography of illicit border-crossing and the multilingual audioscape of the Thai-Myanmar borderlands in Midi Z's *Poor Folk* (2012), the second film in the Chinese Burmese director's Homecoming Trilogy. Mentored in Taiwan under Hou Hsiao-hsien, *Midi Z's Poor Folk* brings a unique Sinophone/Siamophone audioscape (Yunnanese Mandarin inflected by Thai and Thai inflected by Burmese) and landscape to Sinophone Southeast Asian cinema whose historical and relational positioning differs radically from other examples from the region. Connecting the cross-border movements and conversations of drug/human traffickers and faux tour guides to the economic, political, environmental, and militarized instability in Myanmar and Thailand, the relational Sinophone and Siamophone audioscape of *Poor Folk* exposes the concealed/covert Burmese backgrounds and complex subjectivities of the seemingly stateless "stowaways."

史書美教授在《華語語系電影》論文集的前言中寫著：「華語語系定義的內容沒有華語語系定義所打開或關閉的作業重要。」以此註意為起點，本文討論學界對華語語系兩種常見的誤解，並提出一種具有聯繫性與綱領性的華語語系研究概念。這種研究應該辨明華語語系評論方面追求反霸權而促進平等的目標和它種類方面分析的文本及其創造者。華語語系並不是一個獨立的概念，而總是跟著其他名詞來使用的相互依存/跨學科修飾符：其伴隨的名詞或為文化創作的種類或模式，或為發表的原點（單/多聯網的地點），或為歷史移動的行程或彈道，或為一個確定的時間/空間。在這種聯繫中，華語語系對不同邊界（民族、國籍，語言，性別等）的違反並不表示邊界本身的解散，而會透露邊界強加的階層和不平地勢。這種透露有時會給利與華語語系，有時會威脅它，把它邊緣化。邊界的透露不需要（又不一定反映）文本（或其創造者）故意的動手，而是評論家/讀者/觀眾/學者的重要解釋方式之一。

為了提供一項案例，本文以華語語系和「暹語語系」（指生存在泰，緬，中，台四國邊緣非泰族非泰國籍人講的帶著顯然重口音的泰語）聯繫性的評論來分析趙德胤導演《窮人，榴蓮，麻藥，偷渡客》（英文名 *Poor Folk*，2012 年，歸鄉三部曲的第二部電影）之偷渡無牌攝影和泰緬邊疆音景。在台灣受過侯孝賢大導演指導的趙德胤獻給東南亞華語電影界一種獨特華/暹語語系音景（攙著泰語的華語與攙著緬語的泰語）和風景。這種音景和風景的歷史/聯繫定位跟東南亞地區其他注目的華語電影根本不同。《窮人》聯繫性的華/暹語語系音景把毒販，人口販賣，及假導遊偷渡的行動和對話鏈接與緬甸，泰國的經濟政治環境軍事上的不穩狀態。電影這樣就會透露似乎無國籍「偷渡客」的隱蔽緬甸背景及其複雜的主體性。

Sinophone Circulations: Lin Cantian, Mahua Literature and the Significance of Place-based Connections

華語語系的世界想像——以林參天及其實踐的馬華文學為例

Cheow-Thia CHAN 曾昭程 (National University of Singapore)

Almost a decade after Shumei Shih's call to recognize the "geopolitical specificities of the Sinophone and its intra-area dynamics," the heterogeneity of the various places addressed by the concept in terms of their unique linkages with one another remains to be fully elucidated. In this presentation, I propose to build upon the Sinophone's pronounced desire to illuminate local credentials, as well as its customary refuting of China as the source that defines and controls the margins. As the field moves forward, I argue for Sinophone Studies' contribution to analyze world literature in ways that eschew the rebranding of a singular core-periphery framework and the perception of the edges as homogenous zones.

By tracking literary circulations that demonstrate how every locale produces its own locus of center-margin relations and world vision, the Sinophone can yield insights on dynamic cultural engagement among overlapping literary networks across an array of regional scales. To offer a case study from Mahua wenxue (literature related to Malaysia, either written in Chinese or by ethnic Chinese writers) that foregrounds distinctive inter-Sinophone connections, I spotlight Lin Cantian (1904-1972) and his pioneering writing practice in British Malaya during the 1930s. Delineating the circumstances

under which Lin composed and published *Thick Smoke* (1936) — the work long hailed as the first novel of Mahua literature — I underscore how transregional mobilities of writers, texts and ideas occasion the emergence of new creative identities that shape the plurality of Mahua literary production. With examples from the narrative text which represent multilingualism through a placecatalyzed literary language, and which feature marginalized characters within the Nanyang Chinese community whose experiences imply Lin's unrecognized literary position, I show the worlding modality through which Lin uses fiction composition to generate knowledge about an unevenly developed Sinophone locality beyond the conventional realm of Chineseness, while fortifying the expanded geographical purview of Sinitic-language creative writings.

華語語系研究與近期有關世界文學的討論雖各有建樹，卻始終未曾深刻交集。誠如王德威反思，在後者申論世界文學理应具备的「典範」作用（normative force）之際，作為華語語系重視的樣例，馬華文學的經驗能夠提供特殊的啟發。而眼下以華語語系為論述導向的馬華文學研究，亦有待調整其凸顯在地資歷的傾向，以便全面探勘與比較各相關地域之間共振與互動的歷史意涵。戰前作家林參天輾轉徙居，並意欲通過撰寫馬華第一部長篇小說《濃煙》（1936）別開新境，打造文地相宜的創作理想，恰可用以闡釋跨域連結如何貫通華語語系的地方想像，及形塑個人再現陌生世界的獨特風格與視角。

Social History and Feminism *Avant la Lettre*: China Reorients Method

Howard CHIANG (University of Waterloo)

One of the most important contributions of Sinophone studies has been the rethinking of the worldwide redistribution, localization, and transformation of Sinitic-language cultures, which tended to originate from continental China. As a historical process and theoretical reorientation, this recognition, I argue, provides a valuable point of entry to challenge the claim, often made by scholars based outside the West, that Sinophone studies is of primary concern to critics based in North America. This paper looks at the development of consciousness raising during the era of high socialism in China. It argues that the kind of oral history and “speaking bitterness” (*suku*) activities promulgated by Maoist revolutionaries presaged the new social history and second-wave feminist movements in the West. This history refutes the conventional wisdom that severs “Asia” as the object of empirical knowledge production from “the West” as the origin of theoretical import. Building on existing histories and theories of the globe, this paper at once provincializes Europe, treats Asia as method, and examines the afterlife of the great divergence by calling our attention to a neglected episode of global circulation, exchange, and mobility circa the 1960s and 1970s.

重新思考全球華語文化的再分配、在地化與演變是華語語系研究開拓的重要新視野之一。這篇文章企圖延伸這方面的認知，把焦點放在一九六、七零年代中國社會主義高峰時期的意識提升，嘗試證明新史學與第二波女性主義運動的崛起與更早期的毛澤東革命思想及運動方法關係密切。作為一個歷史性和理論性的再定位，此分析提供位於西方外的學者一個重新認識華語語系研究的機會，而非侷限它的理論喧染力僅於北美地區。

Hong Kong Cantopop Lyrics as Sinophone Articulations 香港粵語流行歌詞與華語語系表述．呈現

Stephen Y.W. CHU 朱耀偉 (The University of Hong Kong)

In her account of Hong Kong literature as Sinophone literature, Shu-mei Shih underlines the importance of Cantonese for Hong Kong: “The Hong Kong consciousness that undergirded the rise of Hong Kong studies in late (British) colonial Hong Kong was linguistically specific to the prominent deployment of the local Cantonese language, which implicitly challenged Putonghua and China-centric disparagements of Hong Kong as a ‘cultural desert’.” Cantopop (Cantonese popular songs) has been one of the most important sources of the cultural identity of Hong Kong people. Although Cantonese is not fully utilized in Cantopop, the hybridization of Cantonese, modern standard Chinese, and classical Chinese is often seen in its lyrics. In line with Shih’s notion of the Sinophone as method and theory, which “eschews monolingualism, ethnocentrism, and colonialism,” this paper argues that Cantopop lyrics could be a form of Cantophone literature that “evinces the existential openness and porousness of linguistic communities.” While the Sinophone, as heterogeneous, localized, and interconnected marginal sites of cultural production, is mobilized as a critical intervention in unsettled binaries, the analysis of Cantopop lyrics will contribute a significant perspective by deconstructing binaries such as the spoken vs. the written and Putonghua vs. Cantonese.

誠如史書美所言，粵語是香港意識的要素，能夠抗衡普通話並拆解香港是文化沙漠的迷思。粵語流行曲混雜粵語的詞風自成一格，更是香港文化身份重要泉源之一。本文按華語語系的角度，探論粵語流行歌詞作為在地異質文化的可能性。

Figuring Taiwan: A Worldview and an Ethics of It, from a Betrayed Island 重回世界：賦形台灣的倫理探問

Chih-Wei CHUNG 鍾秩維 (National Taiwan University)

This short essay is an interrogation toward recent discussions, and aims at providing an alternative understanding, of Sinophone. As a rising field, not merely do Sinophone studies already intrigue debates in different aspects, but it also witnesses a fast growth in related studies. In a sense, one may consider the concept of “Sinophone” in modern Chinese literature studies a reconsideration of community after the “ethical turn” in the Theory. However, from a theoretical perspective, there are at least two questions in current discussions still needing further clarification. First of all, as a terminology, the concept of “Sinophone” seems not far fleeing from the dialectic of identity politics, in which “particularity” and “universality” are equivalent and exchangeable. But paradoxically, as one assumes that particular historical experiences and literary expressions of Taiwanese or Malaysian Chinese precisely were representations of some Sinophone universal characteristics, the universal Sinophone would be decomposed, or deconstructed, by the plurality it provides. In other words, if to propose Sinophone is an attempt to again propose an alternative practice of “community”, then apparently there are still some rooms for improvement. Furthermore, among current topics in Sinophone studies, researchers mainly focus their efforts on positioning the relationships between each Chinese-speaking area and PRC regime. This approach to a large extent shows the tendency of

critiquing “the rise of China” since the new century, but also are some questions left behind. One may first argue that studies on literatures, especially contemporary ones, do need to closely keep pace with local, synchronic conditions. Nevertheless, the “immediate” urge to respond to phenomenon of “the now” may have made itself sunk in the Neo-liberalism logics—which itself advocates the ideology of “immediacy”—and instead lead to the failure of a radical literary studies at the very beginning. Secondly, as C.T. Hsia already reminds, there have been a series of significant limits resulting from “obsession with China.” In fact, important Sinophone theorists such as David Der-Wei Wang, Shu-mei Shih, and Jing Tsu all manifest their theoretical frames referring to the “World” besides China. On the other hand, in studying the transnational aspect of Sinophone, researchers should also avoid attaching to a positivist geographical imaginations as the contemporary advocates of world literature do. This paper thus aims at extending Agamben’s discussion on “the coming community”, seeing Taiwan as a “paradigm” of Sinophone sphere, trying to show the possible worldview of this betrayed island—“Formosa Betrayed”—and its ethical implications. The two groups of discussions would be “Kyu Eikan—Lai Xiang-yin” and “Li Yu—Yang Fu-min.”

作為一個新興的領域，華語語系研究不僅已經在學界引起熱烈地辯論，而且也正迅速累積其多元的研究成果。某種意義上，華語語系概念的提出或可視為現代中文文學研究者在理論界的倫理轉向後重新探討「共同體」的嘗試。然而在目前的討論中，從理論的觀點來看，至少有兩個問題仍有待更進一步地釐清與磋商：首先，作為一個術語，「華語語系」的概念似乎仍不脫「普遍性」與「特殊性」得以等價互換的認同政治辯證法；然而吊詭的是，當論者視台灣、或馬華特殊的歷史經驗、及其文學表現再現了某些華語語系的普遍特徵時，一個全稱式的華語語系早已為這樣複數性所裂解。換言之，倘若華語語系的提法其意在幫助我們重新實踐一個共同體，那麼現有的討論顯然仍未克竟全功。再者，目前華語語系研究者關注的課題，最主要仍聚焦在定位各個說中文的地區與當代中國政權的關係。這一走勢很大程度上是對於新世紀以來中國崛起的批判，然而它同時也衍生出兩個問題：其一，文學研究，尤其是當代文學研究，固然須對其置身的時空情境保持敏感，但太過執著於回應眼前問題的「立即性」，卻也容易在無意間掉入新自由主義邏輯的桎梏當中，反而更根本地失去了文學研究可能的激進性。其次，就如夏志清老早就提示過我們的，「執迷中國」可能造成自我設限的嚴重後果——而事實上，不論在王德威、史書美或石靜遠的討論中，「中國」以外的「世界」也都是華語語系研究重要的參照，同樣值得研究者反思與介入——惟我們也同時應該警覺，在談及「世界」時，如何不重蹈當代「世界文學」倡議者所套用的實證主義地理學思維窠臼這一覆轍。本文嘗試延伸阿岡本對於共同體的討論，而將台灣視為華語語系的一個案例（paradigm），藉以從旁顯示出這座被稱為「被背叛的福爾摩沙」的島嶼其可能關係到的「世界觀」，及它所呈現的倫理意涵；而「丘永漢——賴香吟」及「李渝——楊富閔」則是兩組預計被討論的文學個案。

Multilingualism, Multiculturalism, and the Aesthetics and Ethics of Representing Others in Sinophone Literature

Alison GROPE (University of Oregon)

Set in 1960s West Kalimantan, on the island of Borneo, Li Yongping’s fictionalized memoir *Dabe jintou* (End of the river, 2008-2010) is tropical adventure tale and coming-of-age narrative; unfolding

during “Ghost Month,” it is also an extended ghost story, as episodes of haunting and possession occur during the upriver and “up-mountain” journey. In the larger project of which this paper forms a part, I argue that the novel's spectral rhetoric of return and recurrence enables a critique of Borneo's histories of colonialism and imperialism by depicting those forces as perniciously persisting well into the postcolonial era, particularly in the assaults and exploitation that present-day actors (generally Japanese, European, Australian and American men) inflict on Borneo's land and most vulnerable people—women and indigenous children—and as evidenced by trauma that results and lingers from such assaults and exploitation. In this paper, I argue that the novel advances its exploration and critique of sexual exploitation through a strategic manipulation of foreign lexical elements, translation, and withholding of translation. I hope this paper can encourage scholars of Sinophone literature to think more deeply about the multiplicity of critical functions that inclusions of non-standard linguistic forms can bring about in Sinophone literary texts. Since Sinophone authors write from, and generally about, profoundly multilingual contexts, they are uniquely confronted by the aesthetic challenges such contexts present; conversely, they are uniquely well-situated to discover new linguistic possibilities.

發生在婆羅洲的西卡里曼丹，在 1962 年的鬼月期間，李永平的小說化的回憶錄《大河盡頭》是熱帶冒險傳說、成長小說，也算是漫長的鬼故事。總體上說，我認為小說的鬼魂辭語幫助小說批評婆羅洲的帝國主義、殖民主義的歷史。在文本中，我集中於小說的外語元素，探討小說如何通過操縱外語詞彙、翻譯和未翻譯的詞彙元素，揭露和評論婆羅洲的婦女和兒童所遭受的性剝削和性虐待。

Contemporary Sinophone Japanese Writers

當代日本華語語系作家

Satoru HASHIMOTO 橋本悟 (University of Maryland)

This presentation will examine the works of Sinophone writers in contemporary Japan. Sinophone studies has expanded the classic horizon of Chinese literature to include minority writers both overseas and at home. But East Asia, despite its proximity to China, remains one of the areas that this broadened scope has yet to fully explore. The case of East Asia may pose theoretically interesting questions due to the close historical relationship of its dominant national cultures to China. Sinophone writers in Japan indeed find themselves in complex socio-political contexts where the aggravating nationalist tensions between China and Japan are intertwined with the memories of tight cultural circulations between these countries. Some from Taiwan also grapple with colonial legacies. In aesthetic terms, their writings, either in Japanese or in Chinese, raise the question of the relationship between the Sinophone and the Sinograph, which had long been a medium for trans-East Asian literary circulation. My presentation will particularly focus on works by four writers: Chin Shunshin (1924-2015), Yang Yi (b.1964), Tian Yuan (b.1965), and Wen Yourou (b.1980). It will examine their literary imaginations as they engage with the past and the present of East Asian culture, society, and politics, thereby considering the significance of these writers' works both to Sinophone and East Asian literary studies.

華語語系研究開拓了以往所謂「中國文學」的範疇，也提供了討論在全球規模下展開的華語語系文學（「全球華語文學」）的新視野。但迄今為止，東亞仍是它尚未充分討論的地區之一。因為東亞各國的民族文化與中國之間有密切的歷史關聯，當代東亞華語語系作家可能提出固有的理論性問題。例如當代日本華語語系作家寫作的語境，便非民族主義可以解決，而跨族性文化流通的歷史痕跡依然明顯。有些臺灣移民作家也面對日治時代的遺產。他們的寫作，無論使用日語還是中文，都會涉及華語（Sinophone）與漢文（Sinograph）之間關係的問題，因為漢文歷史上是在東亞地域文化溝通的重要媒介。本報告選取四位作家，包括陳瞬臣（1925-2015）、楊逸（1964-）、田原（1965-）與溫又柔（1980-），討論其寫作如何面臨東亞文化、社會與政治的過去與現在，從而探討其對於華語語系文學與東亞文學研究的批判性意義。

Settler Colonialism and Sinophone Studies **定居殖民主義與華語語系研究**

Yu-ting HUANG 黃郁婷 (Amherst College)

The paper considers Sinophone subjectivity and cultural production in the contexts of settler colonialism. Sinophone studies scholars currently engage with settler colonialism and Indigeneity largely in studies of minority nationalities in China's borderlands and Indigenous literatures and cultures from Taiwan, who are Sinophone as colonized peoples, and my paper highlights the flip-side of this picture, exploring how to study Sinophone cultural texts by Han authors and artists as settler colonial expressions. Comparing Sinophone residency in Han settler colonies of Taiwan, pockets of Southeast Asia, and among European settlers in North America, Australia, and New Zealand, I suggest ways to read Sinophone and Sino-Anglophone literatures in relation to local settler history and Indigenous sovereignty. I contend that some Sinophone and Sino-Anglophone authors write as settlers, whose identity and belonging are articulated against Indigenous dispossession, even as their residency is also mediated or contained by other dominant settler authority. As such, I argue that settler colonial studies and Indigenous theories are productive additions to the vocabulary of Sinophone studies.

本篇論文試以定居殖民(Settler Colonialism)的歷史架構，重論華語語系的主體位置以及其文化生產的過程。華語語系研究學者中有涉及定居殖民與原住民民族理論(Indigenous theories)者，多以論述中國邊疆少數民族以及台灣原住民文學文化為研究目標，以指證原住民族群之華語化與漢人定居殖民的關聯。至目前為止，卻少有學者以定居殖民的架構來研究漢人族群在定居殖民地所產生的華語文學文化。本文即以漢族的海外定居殖民文學為起點發想，論述如何以定居殖民及原住民去殖的角度，重新閱讀華語語系文學以及華裔英語語系(Sino-Anglophone)文學中的定居殖民意識形態。

本文以數個環太平洋的定居殖民地為研究地點，比較論述漢裔華人在台灣、東南亞、以及北美及紐澳等地的移民殖民歷史中所佔的角色，以及當代漢裔華語語系與英語語系文學與在地原住民政治運動的關聯與摩擦。本論文論證華語語系在定居殖民地的文化陳述，往往複製定居殖民主義對原住民主權的掠奪及忽視，惟有少數作者特意自我檢視作為定居殖民者的政治責任；即便在東南亞、北美、及紐澳，雖則華語語系定居者身為當地的少數族裔

之一，他們在當地的移民定居，依舊仰賴定居殖民政府所掌握的國家主權，而因此不易與原住民主權運動產生交集。本文以此論述定居殖民及原住民民族理論在華語語系研究中的適用性與重要性。

World Chinese Literature, Sinophone Literature, and Chinese-language Literature by Overseas Chinese

世界華文文學，華語語系文學與華人華文文學

KIM Hyejoon 金惠俊 (Pusan National University)

It was during the mid-1980s when Mainland China's academics became aware of the Chinese-language literature by Overseas Chinese, and since 1993, they have been using the term "World Chinese Literature." However, many confusions surfaced in defining or categorizing such literature, especially due to the Mainland Chinese academia's interest in containing it either as within the boundary or an extension of Chinese literature.

On the contrary, non-mainland scholars situate non-mainland Chinese-language literature on par with the mainland Chinese-language literature rather than having one including the other. For example, scholars such as Shu-Mei Shih and David Der-Wei Wang suggest the notion of "Sinophone Literature", where Wang proposes a bilateral conversation that departs from overseas literature and expands to the Mainland Chinese literature.

In this paper, I consider "Chinese-language Literature by Overseas Chinese" as a marginalized or interstitial literature, which are based on cross-national or cross-cultural experiences of modern migrants. Also, I argue that the literature is abound with potentials for reconciling the dialectical relationship between the mainstream and minority groups or minority and minority groups.

中國大陸學界 1980 年代中期開始關心華人的華文文學，1993 年以來使用「世界華文文學」這一術語，但是至今對其性質界定或者範疇設定等的認識仍處於比較混亂的狀態。這是因為中國大陸學界總是試圖將華人華文文學看作中國文學的一部分或者中國文學的外延形態，將其包容其中。

中國大陸以外地區的學者一般認為中國大陸的華文文學與其他地區的華文文學處於同等地位。其中最近最受關注的是史書美、王德威等所主張的「華語語系文學」，尤其是王德威提出從海外出發擴展到中國大陸的文學並由此形成兩者間的平等對話。

「華人華文文學」是以跨國家、跨文化的雙重經驗乃至多重經驗為基礎的邊緣的、夾縫性的文學，是可以展現一個社會內部主流與少數者，或少數者與少數者之間的辯證關係既相互衝突又相互融合，具有諧調可能性的文學。

Sinophone Literature and Sinitic Languages **華語語系文學與華語**

Henning KLÖTER (Humboldt University of Berlin)

One recurrent topic in debates on Sinophone literature is the use of language for literary composition. Different authors and critics have criticized the dominance of Mandarin as a symbol of northern Chinese cultural and linguistic dominance. As a consequence, so the argument goes, literature from the southern Sinophone world lacks linguistic expressivity with regard to the linguistic diversity of places like Taiwan, Malaysia and Singapore. It is thus evident that the dimensions of Sinophone literature go beyond literature and touch upon various linguistic questions. Until now, however, linguistic terms and concepts have not been applied systematically to Sinophone literature. It is the purpose of this paper to address this lack by discussing the following interrelated questions: To what extent can southern Sinitic languages be expressed in writing? Vice versa, is modern written Sinitic by definition northern Sinitic? Does the alleged lack of linguistic expressivity correlate with prevailing language attitudes in the respective language communities?

目前在華語語系文學領域中，作家所使用的書寫語言是一個經常被討論的議題。不少作家與評論家批評，北方官話/普通話 (Mandarin) 在華語語系文學領域的主流地位是北方語言文化具優勢的象徵，此一現象導致南方的華語語系文學（如台灣、馬來西亞與新加坡文學）由於其語言上的多樣性而被認為缺乏語言表達力。華語語系文學的研究面向顯然不僅止於文學，也與語言有關。然而，目前關於華語語系文學的討論尚未系統性納入語言學視角。為探討此一不足之處，本文擬討論以下問題：（1）南方華語在書寫上能夠表現至何種程度？現代華語書寫語言是否必然為北方華語？（2）所謂的（南方語言）缺乏語言表達力是否與該語言使用者的語言態度有關？

Sound and Script: Classical Chinese Poetry from a Sinophone Perspective **聲與象：華語語系文學視野下的漢詩**

Chia Cian KO 高嘉謙 (National Taiwan University)

This study aims to discuss classical Chinese poetry in the context of Sinophone literature. In the 19th century, a vast number of emigrating and immigrating diplomats and exiles embarked on journeys across the Pacific Ocean. The new world reshaped the poets' visions and the poets reconstructed their poetic language to reflect their new experiences of displacement. This opened up a new prospect for the shape of the classical Chinese poetry, particularly the transformation of imageries and lexicon. This study examines the writings of two poets—Liang Qichao and Qiu shuyuan—in terms of sound and script. Through Liang Qichao's Pacific vision in his Han poetry, we are able to understand how his physical encounters with the ocean reconfigured the writer's knowledge and the boundary of Han poetry in a moving arena. Qiu shuyuan in colonized Singapore used Zhuzhici poetry, Cantonese vernacular rhymes, to capture the intermingling sounds of Chinese dialects, Malay, and English in the foreign land, forming an exuberant discourse of sounds and cultures.

十九世紀以降的文人跨境出洋顯得熱鬧蓬勃，面對新世界與新經驗，文人感覺結構的改變，傳統漢詩文體因應的變革，有了詩語言的重組，以及寫作視域的再形塑。其中涉及漢詩的意象和媒介轉變，尤其值得注意。在一個聲與象的界面上，透過兩組漢詩個案，我們討論漢詩在疆界之間的滑動——文／體的辯證。

本文透過梁啟超的太平洋寫作，從海洋空間、知識與認知模式的形塑，探究身體與海洋交織的新體驗。另外，則是南海世界的新加坡詩人邱菽園，在華人移民的英殖民地，面對多元聲腔，其寫作的竹枝詞試圖捕捉漢語方言與馬來語、英語，聲音與風土交織，漢詩顯得活力十足。

Ang Lee's Signature: Toward the Sinophone Baroque

李安署名：邁向華語語系巴洛克

Yu-lin LEE 李育霖 (National Chung Hsing University)

This paper is concerned with the question of how Ang Lee as a Sinophone director from Taiwan positions himself in terms of global capitalism and cultural politics. Taking his recent movie, *Life of Pi*, as a primary example, the discussion characterizes Ang Lee's composition style as the poetics of variation, thereby presenting a Baroque world that is defined by a point of view. This poetics of variation is further recognized as an ethic-aesthetic paradigm whereby Ang Lee apprehends and then seeks to sustain his art in the new world of the Sinophone. In addition, this ethic-aesthetic paradigm that functions as a minor strategy articulates a mode of politics, for it induces a continuous line of variation within the major and thereby initiates a re-distribution of power relations. As a result, the constant movement between inside/outside, past/present, local/global produces a creative subjectivity while yet configuring a world where multiplicity is folded in a point of view defined by singularities.

本文討論來自臺灣的李安作為華語語系導演如何在全球資本與文化政治中定位自身。以導演晚近的作品《少年Pi的奇幻歷程》為例，本文將李安的創作風格描繪為變異的詩學，因此表現出由視點所規範的巴洛克世界。這一詩學成為李安的倫理美學典範，藉此李安得以在華語語系的世界中理解並維繫自身。並且，這一倫理美學典範作為少數策略在多數中啟動連續變異路線並啟動權力關係的重新分配，因此表述了新的政治型態。於是，在內部/外部，過去/現在，以及在地/全球的持續運動中，李安生產了創造性的主體，並形構了一個巴洛克的世界，其中，多重性被摺入特異性所定義的視角。

Sinicization of Russian Culture in Meiji Japanese Translation and its Impact on Late Qing Chinese Translation

日本明治时期俄国文学翻译中的中国元素及其对晚清中国翻译的影响

Xiaolu MA 马筱璐 (Harvard University)

Centuries of East Asian sinocentrism brought Japan to engage deeply with Chinese culture. In the Meiji period, the influence shifted from China to the Western World, as the Japanese became one of

the West's most dedicated students in the East Asian region. However, in this on-going, self-negating, and self-rejuvenating process, rather than a straightforward process of "Westernization," the literary trajectory was filled with hesitation, skepticism, even reversals back to the Chinese tradition. Being at the periphery of Sinophone literature, the Japanese translators incorporated a wide spectrum of Chinese elements in their translation of Western literature. Their translation of Russian literature is a case in point. By studying the translations of Russian literature in Meiji Japan and its impact on the Chinese secondary translations, this paper observes how the translators actively participated in the negotiation of these three cultures in a publicly significant manner: Some of the translations were filled with instances of Chinese culture defying and even aggressively overpowering the Russian culture of the original text. By exploring how Chinese classical literature exerted its influence in the translingual practice in East Asia at the turn of the twentieth century, my paper will shed some light on the translational and transregional practice of Sinophone literature.

日本文化在历史上与中国文化有着密不可分的联系。进入明治时期后，日本将目光更多地投向了西方，并成为了东亚向西方学习开始时间最早学习也最为深入的文化之一。但这并不意味着日本从此完全脱离了中华文化圈的影响。在它向着西方文化前进的道路上，充满了各种矛盾与迟疑，有时甚至会调用中国文化元素来缓解西方文化的陌生感。这在翻译活动中体现得尤为突出。早期日本的西方文学翻译中充斥着各种吊诡的中国传统文化因子，而这种翻译也影响到了大量借用日本译本来翻译西方文学的中国。本文将具体研究日本明治时期对俄国文学经典作品的翻译，以及在其影响下产生的中国重译，考察翻译活动中的文化碰撞，凸显中华文化在东亚文明西化过程中倔强的生命力。希望本文对二十世纪初东亚翻译活动中的中国元素的考察能对在跨文化、跨地区、跨语言的语境中产生的华文文学研究有所贡献。

Is Literary Historiography Still an Option? Major Implications and Prospects in Writing a Literary Historiography of Taiwan at the Time of the Sinophone

文學史仍然是一種選擇？在華語語系的影響下重寫台灣文學史

Federica PASSI (Ca' Foscari University Venice)

This contribution will address the significance of literary historiography of Taiwan at the time of the Sinophone. The historiography of Taiwan literature is a relatively recent research field which mainly sprouted out of the need either to support a China-centric view of Taiwan literature, or to assert the independent development of Taiwan literary experience. Great attention has been obviously given to the very name of the island's literature, which could offer an interpretation in order to set it in the background. But is it still meaningful and useful to rethink a history of Taiwanese literature when even its naming is still argued (due to the unsolved political position of Taiwan), when concepts such as "transnational literature" are accepted, and the Sinophone perspective has radically questioned the centrality of literature from China? Or, on the contrary, to what extent can historiography draw new theoretical basis from Sinophone studies, describing the island's literary experience beyond the opposition Taiwan/China that has been dominant for a long time? In accepting the Sinophone as a "notion in the process of disappearance" and in constant transformation, can we undertake the task of the historiography of a dynamic and hybrid literature? In answering these questions, my contribution will try to delineate the prospective project of remapping a literary outline of Taiwan literature with a Sinophone approach.

台灣文學史書寫是一個較新的研究領域,1970年代末才萌生的。台灣文學史書寫這個艱苦而又必要的貢獻,特別是因為它政治上的意義一直吸引關注。而在「跨國文學」概念被接受的今天,華語語系的觀點發生了根本性的變化。華語語系研究將台灣文學放置在一個廣泛而寬闊的背景之下,而不只對中國文學做比較。

本文要探索台灣文學史書寫在華語語系時新的意義。通過文學史理論的分析,要闡述華語語系對台灣文學史書寫的影響及它展開的新的前途。在一個不停變換的環境下,我們還可以對一種動態而混合的文學擔當寫史的任務嗎?

Writing Sex in Southeast Asia

東南亞中寫性

Carlos ROJAS 羅鵬 (Duke University)

Li Yongping, Chang Kuei-hsing, and Ng Kim Chew belong to a cohort of contemporary authors originally from Malaysia but who currently reside in Taiwan. The authors in this cohort are all ethnic Chinese and write in Chinese, but they adopt very different approaches to language, nationality, and ethnic identity in their works. This paper will use literary writings by these and other Malaysian Chinese authors to reflect on some of the strategies of representation adopted by figures positioned on China's geopolitical periphery. In addition to considering the ways in which these works explicitly engage with issues of language and geography, this paper will also consider how each of the authors use an array of sexual motifs to reflect on a set of closely-related concerns with issues of heredity, desire, exclusion, and (socio-cultural) reproduction. Through this crucible of sexual motifs, these authors explore some of the anxieties and tensions underlying the ethnonational discourses and ideologies that continue to play an influential role in contemporary Southeast Asia, Taiwan, China, as well as the global Chinese diaspora.

李永平、張貴興、黃錦樹都屬於一批來自馬拉西亞而目前生活在台灣的馬華作家。這批作家都算是華人,而且都用中文寫作,不過他們作品所表現對語言、國族、以及民族身份的態度大大不同。本文將專注這批作家作品所反應的一些(自我)表現策略。除了作品如何直接反應語言跟地理的題目以外,本文也會關注作者如何跟性交有關的母體以便反應一些跟遺傳、慾望、排除、以及(社會文化的)生殖/复制有關的問題。通過這種性交母體的坩鍋,這些作家會探索一些跟民族與國族有關的話語與意識形態,以及它們所包含的焦慮與不安。

A Cultural History of Manchu

滿文文化史的若干例子

Marten Soderblom SAARELA (Max Planck Institute for the History of Science)

The Manchu language appeared on the world stage almost out of nowhere. In the early seventeenth century, the Manchu territories on Ming China's northeastern border were hardly even mapped.

When the Manchu Qing state was proclaimed there in a Tungusic language written using the Uighur-Mongol script, it was an event of only regional importance, but after the Qing invaded China in 1644, the world took note. The political order of East Asia had been upended; from Peking to the newly garrisoned Chinese cities and on to Europe, concerned individuals made efforts to understand the new status quo. One of the most striking novelties was the language of the Qing. Manchu, which had taken place alongside Classical Chinese as China's language of state, called out for an explanation.

In this paper, a synopsis of my ongoing research project, I will survey how scholars in China and Europe came to terms with Manchu. My examples include the language's transformation into a vehicle for knowledge transmission in new kinds of encyclopedias and dictionaries; its adaptation to the technology of print; and the integration of Manchu into a general linguistic typology in Europe and into a long-held ideal of lettered imperial rule in China. I will argue that that China and Europe, while both managing to make sense of Manchu, developed very different ideas of what the language was and what it could do.

十七世紀初，滿文突然在歷史舞台出現。滿清入關之前，滿洲之地理、文化情況幾乎無聲無息。滿清在此地用從蒙古借來的老維吾爾文字開國時，東北亞以外沒人注意。但 1644 年入關後，連歐洲也開始關注滿洲與滿文。如何了解中國的新雙語政治制度成了不可避免的話題。本文的題目為當時中國與歐洲的知識分子如何學習並理解滿文。會提到的例子包括滿文在字典或類書裏如何成為知識傳達的媒體，滿洲文字之各種印刷技術，與其進入普通文字學範圍的過程。本文主張，由於文化、語言背景的差異，中國與歐洲對滿文的理解完全不一樣。

“Seeing her Through a Bamboo Curtain”: Envisaging a National-Language Literature Through Chinese Folk Songs

Flora SHAO (Yale University)

In 1922, Chang Hui (1894-1985) published in *Folksong Weekly* ten ballads with a shared motif: “seeing her through a bamboo curtain.” Regarding the ballads as at once ten local, dialect folksongs and one trans-regional, interlingual poetry, Chang urged attention to the exemplary value of folksongs in nationalizing Chinese languages. Folksong and dialect studies quickly gained momentum. Many intellectuals believed that folksongs—and dialect literature in general—would facilitate, rather than impede, the formation of a national-language literature. Throughout the folksong campaign (c. 1918-c. 1927), however, the potential of folksongs to give rise to a “national poetry” was unfulfilled. Chang and fellow scholars were instead challenged by questions about how to theorize the coexistence, connections, and contention between dialects and national language. If, for instance, the way the motif emerged within and coexisted with the ballads indicated an organic relationship that many advocated between national language and dialects, what did the fact that the motif had to be verbalized in dialects suggest about language nationalization in China? How to account for the dialectal and oral characteristics of dialect literature, for the aesthetic of the slippage between sound and script, in other words?

This paper explores the questions that confronted Chang and his contemporaries in the 1920s and that are crucial to a comprehensive understanding of the polyphonic and polyscriptic nature of Sinophone literature. I examine the folksong campaign, focusing particularly on contesting ideas and agendas about folksong and dialects. In early twentieth-century China when a standardized national spoken language, a new written vernacular, and a modern Chinese script were all still in the making, the rediscovery of “folksong” and “dialects” and the pursuit therein of a national-language literature evinced the uniquely complex relation between language, writing, and culture.

1922年，學者常惠（1894-1985）在《歌謠週刊》的創刊號上發表了十首母題相同的歌謠。彼時，國語運動和文學革命正如火如荼地展開；在常惠看來，這十首內容不一、由各地方言吟唱，而母題高度一致的歌謠預示了「方言」和「國語文學」相輔相成——而非互不兼容——的關係。本文以常惠、劉復（1891-1934）、林語堂（1895-1976）等學者對「歌謠」和「方言」的論述為例，剖析國語標準化、書面語改革、方言，以及書寫行為之間錯從複雜的關係。

“I Do Not Represent”: An Interview with Alai and Reflections on Multiculturalism

Kyle SHERNUK (Harvard University)

Alai’s refusal to serve as a representative for the group of people referred to as “Chinese-Tibetans” is part of his long-standing commitment to respect the specificity of place and experience that such a title otherwise ignores. A Jiarong-Tibetan from Sichuan province—a place historically part of the Kham region of Greater Tibet—the worlds Alai creates in his fiction generally reflect the world as he has come to understand it through lived experience, which he must then attempt to convey to his majority Han-ethnicity readership. This individualized project, however, runs counter to state-level managerial narratives and paradoxically places this provincial writers’ association chair at both the heart and margins of the literary and political establishments.

Based on a recent interview with Alai, a close reading of his major works, and trends in the People’s Republic of China’s (PRC) minority management policies, I propose that Alai’s predicament can be productively understood as a response to and consequence of state promoted multiculturalism. Moreover, I would suggest that there is a more actively radical component in his writing, one that not only contests hegemonic narratives of reality but also unwittingly engages in a radical act of worlding.

阿來一直否認自己能夠代表中國所謂「藏族人」及其文化。他更強調對每一個人獨特的生活環境與經驗，給予經久不移的尊重。作為一位來自歷史上屬於所謂「大西藏」的四川省馬爾康縣的嘉絨藏族作家，阿來在小說里所創造的世界通常植根於他的親身經驗。在此之上，他以漢字將這些經驗傳達給漢族占大多數的讀者。作為四川省作協主席的阿來持有這樣一種個體化的態度與中國政府所提倡的少數民族政策背道而馳，並且使他位於中國文壇中央的同時，也處於中國政治與社會的邊緣。

根據我對阿來最近的一次訪問和對其作品的細讀，結合對中國人民共和國少數民族政策的趨勢分析，我認為阿來的想法與作品帶給我們對「多元文化」的不同啟發。此外，我認為

他的小說里含有另一層激進的面向，不僅向具有霸權性質的少數民族政策發起挑戰，而且不知不覺地從事著「創造世界」的行動。

All in the Family?: Local Dialect, National Culture, and Global Formats in *A Dongbei Family*

俺們这嘎儿都是东北人吗? : 《東北一家人》的鄉土方言，國家文化與國際模板

Dylan SUHER (Harvard University)

In 2001, the Ying Family Screen Arts Company sitcom *A Dongbei Family* premiered on Beijing Television. The program was a spinoff of the company's 1994 sitcom *I Love My Family* and reprised the scenario of three generations living under one roof—only this time, adding special Dongbei characteristics. For most critics and viewers, the local color of the program came not from the identity of its creators or cast (who were mostly from Beijing), nor specific cultural practices or settings, but from the virtuosic use of the Northeastern dialect. The program's reliance on the mastery of dialect created a host of ironies familiar from Ng Kim Chew's critiques of Malaysian literature or Jing Tsu's exploration of the project of national language: according to critics, the locally-grounded linguistic realism that made *A Dongbei Family* a successful Chinese iteration of a global format also limited its possible audience and creative range. The tensions between the local, national, and global found in *A Dongbei Family* are not only quintessential Sinophone tensions, but also reflect the basic problem of broadcasting identified by Raymond Williams and the special challenges of the conservative aesthetic of situation comedy as discussed by Brent Mills and the Ying brothers themselves.

此文章以來源於華語語系研究的理論框架來分析 2001 年大陸情景喜劇《東北一家人》。《東北一家人》依靠對東北方言的巧妙使用，讓一種國際模板成功「中國化」，然而許多中國批評家認為方言因素限制了節目的觀眾與創造性。這個吊詭與黃錦樹對馬來西亞文學的批評、與石靜遠對國語的起源的探索很相似。不僅如此，它還反映了 Raymond Williams 所指認的傳播的基本問題，以及 Brent Mills 與《東北一家人》劇作者英達與英寧所討論的情景喜劇的保守美學觀的特別挑戰。

Pluralistic Sinophone Community Building: Rediffusion Singapore and Its Sinitic Dialect Programs

多元化華語語系社群建構：新加坡麗的呼聲有線廣播與其方言節目單元

E.K. Tan 陳榮強 (Stony Brook University)

Introduced to Singapore in 1949, Rediffusion, the cable radio service originated in the UK in 1928, rose to popularity among the local communities because of its economical service and diverse ethnic programs. In addition to channels in English, Malay and Tamil, its Chinese channel includes not just Mandarin programs but also programs in various Sinitic dialects such as Hokkien, Cantonese, and Teochew. This presentation examines the role Rediffusion played between 1950s and 1970s in promoting a pluralistic Sinophone community in Singapore by working closely with the various clan associations organized around sinitic dialect affiliations. This pluralistic community, unfortunately,

underwent homogenization, with the implementation of the “Speak More Mandarin, Less Dialect” policy in 1979. To comply with the policy, Rediffusion reduced and eventually phased out its dialect programs. I read this change in Rediffusion’s programming as a symptom of Singapore becoming less multilingual despite the PAP government’s image projection of the island-nation as a burgeoning multicultural and multilingual one. The post-independence rhetoric of building a multicultural society with four official languages, English, Mandarin, Malay and Tamil, ironically, streamlined the multifaceted Sinophone community into a homologous one with Mandarin as the “official” mother-tongue of all Sinophone subjects, regardless of their dialect affiliations.

成立於1949年，新加坡麗的呼聲有線廣播以經濟實惠的消費價和多語言的節目單元迅速成為新加坡社群間主要的家庭娛樂系統。除了英語、馬來語和淡彌爾文頻道，其華語頻道除了有國語節目外更融入了各種地方方言，如閩南語、粵語、潮州等節目。此論文探討麗的呼聲在50至70年代對促進新加坡多元化華語語系社群建構的關係，例如與各華人宗鄉會館的合作關係。

After the Foxtrot Ends: Hei Ying as a Case Study of *Guiqiao* Writing **狐步舞結束以後：論中國「歸僑」作家黑嬰**

Li Wen Jessica TAN (Harvard University)

As Sinophone studies to-date have largely focused on routes away from China or communities outside of China, this study proposes that examining routes of “return” to China undertaken by individuals from Sinophone communities to resist being colonized or diasporic is equally productive in challenging Sino-centrism. Specifically, this study centers on Indonesia-born China writer Hei Ying’s *Women Adrift in Foreign Lands* as a case study of “returned overseas Chinese” (*guiqiao*) writing in China during the 1980s. It argues that while *Women* appears to complement the Chinese nationalist discourse by reflecting overseas Chinese history and routes of diasporic homecomings, Hei Ying’s anachronistic assertion of an overseas Chinese socialist history in a period of post-Mao economic reforms ironically ruptures the idealized national subjectivity that it had planned to serve. In foregrounding the novel’s socialist tenor, this study highlights the problematic focus of Hei Ying as a modernist writer and considers the disregard of his turn to socialist realism as symptomatic of the Sino-centricity that governs modern Chinese literary studies. In proposing to re-examine Hei Ying’s literary corpus in its entirety within the context of China’s *guiqiao* writing, this study also suggests possible thematic affinities shared between China’s root-seeking movement and Sinophone studies.

1980年代，當中國作家以「尋根文學」回應文革後與經濟改革開放的非常時期，中國境內的「歸僑作家」亦通過書寫小說回溯海外華僑歷史，以看似不合時宜的方式「尋根」。其中，出生印尼棉蘭的黑嬰便創作小說《漂流異國的女性》，反映當地華僑的抗日活動與回歸祖國的動機。黑嬰在「歸僑作家」群裡實屬異數；相對其他作家而言，黑嬰早在三十年代的海文壇以其獨特的南洋視角闖出名堂，且被當代學者視為「新感覺派後繼作家」。然而，這種論述不但忽視黑嬰後期寫作轉向社會現實主義的關鍵問題，更彰顯了中國現代文學論述中的中國中心主義。華語語系研究一向以反離散為主要批判動力，強調中國境外華語社群的流動性與在地性，卻恰恰忽略了從「回歸」中國的華僑社群身上思考抗衡中國

中心主義的可能性。因此，本文通過黑嬰的「新感覺派」、「歸僑」等作家身分與《漂》的創作脈絡，探討其小說如何挑戰「中國」的主體性與正統性，並提議華語語系研究與中國「尋根文學」對話的可能。

From Modern Mandarin Chinese to Global Huayu: A Linguistic Perspective **從現代漢語到全球華語：一個語言學的視角**

I-Ni TSAI 蔡宜妮 (National Taiwan University)

This paper attempts to show from a linguistic perspective the heterogeneity of modern Mandarin Chinese and discuss the significance of the concept of global Huayu. The study decomposes the concept of modern Mandarin Chinese as a static and idealized linguistic system. Rather, it is characterized as a system co-evolving with geographical and sociocultural contexts. Examples are given to illustrate the influence of dialects and other languages in the syntactic formation of modern Mandarin Chinese and the synchronic varieties and diversities of modern Mandarin in different Chinese communities. The concept of Huayu and the later concept of global Huayu seem to better capture the variation in and the dynamics of language, reflecting diasporas of Chinese around the world and the possible non-native varieties of Mandarin in the future.

本篇研究探討現代漢語的異質性，以及全球華語概念興起的語言和文化意義。從語言教學的角度切入，現代漢語似乎是一個被人廣為接受的靜態語言系統。但語言是流動而變異的，從歷時和共時的角度而言，我們可以看到現代漢語的詞彙語法雜糅了方言和其他語言的影響，各地華語也在使用過程中不斷出現新的句式和用法。

因此，本文的重點，將討論現代漢語系統的形成，以及當下現代漢語的變異，觀察「華語」概念如何更能完整呈現一個對應地理與文化社會情境而動態演化的語言事實。同時當代「全球華語」概念的提出，更直接投射了華人離散、非母語學習等各種混雜了地域、文化、人種差異而形成一種異質語言結構，一個生生不息，充滿活力的「華語」語言觀。

Local, National and Global framing in slogans and textual material from Hong Kong's Umbrella Movement

地方、國家及全球的框架構設：解讀香港雨傘運動的標語文本

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The rise of Hong Kong identity over the last two decades has sparked much discussion and controversy. The new political situation around and after the handover raised questions about Hong Kong's sense of belonging to the cultural nation. Hong Kong is now grappling anew with issues like decolonization and "de-Sinicization." Literary texts like Dung Kai-cheung's *Atlas* (1997) expressed this new sense of distinctiveness in literature; while a Heritage Preservation movement, which began around 2004, no longer focused on the "high culture" of Chinese literati traditions, but concentrated on quotidian, culturally hybrid and mundane legacies like the Star Ferry pier. In 2014, the Umbrella Movement mobilized a new generation around political but also cultural claims. How then does

Hong Kong as a democratic sinophone community connect with or disconnect from Chinese cultural frames? To answer these questions, the present paper will draw on a collection of over 1000 slogans and other textual material gathered during the movement, drawing on a great diversity of cultural frames, and revealing a circulation of concepts between strategically defined communities with varying borders.

近十年，香港身份認同的崛起引起了不少辯論和爭議。回歸前後，香港開始質疑自己對文化中國的歸屬，提出了「去殖民化」和「去中國化」論述。董啟章的《地圖集》，2004年後的「保育運動」都關注了香港日常、世俗、混雜的文化。2014年的雨傘運動也表達了相似的文化需求。那麼，作為民主華文社會的香港，如何與中華文化「框架」連結起來？本文借用雨傘運動當中收集的1000多標語文本，探討不同概念在不同群體之間的流傳。

Including China?: Hong Kong, Sinophone Studies, and the Critique of China-centrism

Alvin K. WONG (Yonsei University)

Sinophone studies, in Shu-mei Shih's original formulation, refers to "a network of places of cultural production outside China and on the margins of China and Chineseness, where a historical process of heterogenizing and localizing of continental Chinese culture has been taking place for several centuries." Invoking Zhang Ailing's suggestive phrase *baokuo zaiwai* 包括在外 (include something or someone to its or his/her exclusion), David Der-wei Wang has recently called for a theory of the Sinophone that examines the mutual implication between exception and inclusion. For Wang, in order for Sinophone studies to demonstrate its greatest potential, "one should test its power *within* the nation-state of China." Yet another view offered by Jing Tsu and David Der-wei Wang frames the debate of marginality, China-centrism, and the valence of critique in an open-ended fashion: "Sinophone," depending on the definition, excludes or includes mainland China as a focus of analysis. In the case of exclusion, the priority of analysis lies with developing a critical network of minority discourses. Inclusion entails a reworking of the lineage of modern Chinese literature as a solely mainland phenomenon." In this paper, I wish to contribute to the debate on how to include China in the ever productive task to decenter and rethink the hegemonic aspects of Chineseness. Specifically, I turn to Hong Kong culture for the task of complicating the Sinophone critique of China-centrism. If Hong Kong in the midst of postcolonial handover in 1997 bespeaks temporal and spatial dislocation and ambiguity, what Ackbar Abbas terms "reverse hallucination" or "not seeing what is there," Hong Kong in the last ten years has witnessed a variety of cultural expressions of localism, ranging from popular dissent like the Umbrella Movement, discourses of Hong Kong independence, and continual revision of the "two systems" framework to contest and negotiate with the rising hegemony of the "one country." In other words, the kind of debate and theory about placing Hong Kong within postcolonial theory that was dominant in the 1990s intellectual scene (Rey Chow) has now shifted to a more layered and concrete critique of Mainlandization via localism, albeit in multiple forms. Analyzing the surprising success of the 2015 Hong Kong local film *Ten Years* and Chan Koonchung's dystopic novel about China, *The Fat Years*, I argue that Hong Kongness and Sinophone articulations within their works are heavily saturated with irony, Mainlandization, and the fragile co-existence between the PRC and Hong Kong. "Including China" in the cultural politics of Sinophone Hong Kong also means engaging with, and indeed playing with, China-centrism at a much closer spatial and temporal proximity. Theorizing Sinophone, Hong

Kong, and China-centrism in this mode can open up more productive debates and dialogues regarding the mutual implication between the center and the margin.

華語語系研究，在史書美教授開創性研究的理論架構是指中國以外和在中國邊緣的文化現象，以及這種文化現象的多種可能性。王德威教授在近期的研究引用張愛玲「把我包括在外」的語錄，與此同時開拓了華語語系論述中的例外和包容性。石靜遠教授和王德威教授也認為華語語系的研究可以同時包括或排斥中國性。在此文章我嘗試把中國包括在華語語系的論述，尤其是以後殖民場景裏的香港，嘗試帶出香港理論的多種本土性，以及其對於中國中心主義的多種批判性的可能。本文以近期的香港電影《十年》和陳冠中的小說《盛世》為例證，嘗試更深入了解香港文化當中對中國中心主義的諷刺，反思，正面交鋒，以及內地和香港之間的脆弱共存現象。在這種模式下分析華語語系，香港和中國中心主義可以開拓關於中心與邊緣之間的討論與對話。

Diasporic Modernity, Peripheral Realism

離散現代性、外圍現實主義

Nicholas Y. H. WONG (University of Chicago)

Mahua (Malaysian Chinese) literature's gained currency in global Chinese studies is asymmetric to what critics call its archival scarcity and lack of classics. These observations, when viewed together or separately, present a dilemma for the writing of its minor literary history. Mediating between historicist, nativist modes of recovery (Fang Xiu, Lim Kien Ket) and an ethical approach of "literariness" to the problem of a "lack of canon" (Ng Kim Chew), I advance a notion of minor literary history that foregrounds broader spatial relations and problematizes scale. I suggest that Mahua literary texts and debates, when examined through the original Sinophone frameworks of "minor literature" (Deleuze and Guattari), "minor transnationalism" (Shih and Lionnet), and its recent aesthetic version of "peripheral realism" (Esty/Lye, *MLQ*, 2012 and the Warwick Research Collective, 2015), can look rather different and unsettle certain disciplinary assumptions about aesthetic form and historical praxis. The "new realist turn" in Anglo-American modernist and post-45 studies aims to rewrite the genealogies of high modernism and their institutionalized contexts within postcolonial and ethnic studies at the start of the post-Cold War. I suggest a similar reframing of Mahua literature's interpretive methods and topics whose institutional prestige is linked to the Sinophone's conceptual affinities to the aforementioned disciplines.

通過全球現代主義和後 1945 研究以「外圍現實主義」（“peripheral realism,” 2012）的口號改寫現代主義系譜，本文重新定位冷戰後制度化版本的華語語系研究內的現代主義和現實主義的鴻溝。以「外圍現實主義」重寫文學史，有哪些審美和倫理的壓力或限定？

Current Trends in Contemporary Chinese Literature Publishing 華語圈的華文文學出版

Kamloon WOO 胡金倫 (publisher, Linking Publishing Company, Taiwan)

2000 年以來，華文文學出版在台灣、香港、馬來西亞、新加坡等地已形成眾聲喧嘩的現象。各地的華文文學作家、作品、出版社、讀者除了形構成本土境內的華語語系文學，也由於作家們跨越境外，在各地互動交流、出版，不再局限於出生原鄉，突破疆域的界線，使得國際間的華語語系文學呈現流動、熱鬧蓬勃現象。進入 21 世紀的華文文學出版，無論在題材、語言、思想上，更見百花齊放。

本文嘗試透過台灣、香港、馬來西亞、新加坡等地的華文文學出版作為例子，陳述華語語系文學的多元化，也藉由此次《華夷風：華語語系文學讀本》一書出版，說明華語語系文學在華語圈，從發表、出版、閱讀、接受的成果。

Frontier Literature in the Case of Manchuria 滿洲邊疆文學

Miya Qiong XIE 謝瓊 (Harvard University)

The relationship between literature and space is a fundamental question in the study of Sinophone literature. I approach this question from the perspective of frontier. My project, “The Literary Territorialization of Manchuria,” studies modern Chinese, Korean, and Japanese literature written in or about the frontier and borderland space of Manchuria. Specifically, I consider different types of frontier writing by diverse groups of modern East Asian writers: Manchuria-born writers who took different paths after the Japanese takeover; Taiwanese and Japanese writers who were drawn to Manchuria by frontier nostalgia; and Chinese Korean writers who migrated to Manchuria.

In my analysis of selected works, I ask how literary recreation of the once-contested frontier redefines national and imperial territory and identities in modern China and East Asia. In regard to the field of Sinophone literature, my study of a tri-lingual Manchurian literature brings together Chinese national literature and literature produced outside mainland China. This entails looking at the way particular writers have nationalized frontier space through literature and also the broader historical process of nationalizing and canonizing literature written in and about frontier. Both of these perspectives demonstrate how a de-nationalized Sinophone literature and a Chinese national literature intrinsically involve and enlist each other. In addition, discussion of Japanese and ethnic Korean literature produced in Manchuria further responds to the enduring, broader question of what Chinese literature is, who defines it, and what criteria defines it.

華語語系文學研究的核心問題是文學與地域之間的關係。我以滿洲邊疆文學的視角來探索這一問題，研究對象包括二十世紀上半期在滿洲寫作的、或寫作滿洲題材的中日韓語文學作品。本研究考察不同語言和民族的文學對這片一度開放而充滿衝突的邊境地帶的書寫，以及此后各國對這些作家和作品的經典化。這些都是以文學對空間進行界域化的實踐，它們重新定義了現代東亞地區的國族疆界與身份認同。滿洲邊疆文學由此連結起開放性的華

語語系文學與中國大陸內部的經典國別文學，並為「何為中國文學」這一歷久的研究論題增添新的視角。

A Sublime Matricide: Guo Sung Fen, Lu Xun, and the *Lotus Sūtra*

菩薩的臉：郭松棻、魯迅與《法華經》

YING Lei 應磊 (Harvard University)

In 1983, two Taiwanese leftist writers, Guo Sung Fen (1938-2005) and Lee Yu (1944-2014), brought forth a pair of stories of Avalokiteśvara, or Guanyin, the celebrated Bodhisattva of Compassion in Mahāyāna Buddhism: *On Writing* by Guo, and *A River Journey at First Snowfall* by Lee. The pair of stories stand exceptionally illuminating at a juncture when the couple redirected their revolutionary passion and compassion to the literary arena. Juxtaposing Guo and Lee, on the one hand, I map the stories in relation to the Buddhist literary tradition empowered by the *Lotus Sūtra*; while on the other hand, I trace the intellectual ties between the two activist-turned Sinophone writers and an earlier generation of modern Chinese writers. Whereas Lee's *River Journey* portrays a "weak" bodhisattva—"weak" in the sense of Gianni Vattimo's "weak thought" and "weak religion"—in a samsaric world bereft of the hope of transcendence, Guo's *On Writing* confronts the violence and delusion in the foundational ideal of the sacred. In Guo's story, after a long and convoluted search, the effulgent visage of the bodhisattva finally manifests in what turns out to be a petrifying matricide. Guo hereby pays homage to his guru, Lu Xun, whose surrealist tale, *Dead Fire*, unmask a monstrous transcendental gift in its retelling of the burning house parable from the *Lotus*.

一九八三年，旅美台灣小說家郭松棻、李渝各自發表了一篇觀音故事：〈論寫作〉與〈江行初雪〉。回望舊山河，胸懷革命激情與濟世憫願的一對璧人，自此轉戰方寸天地。本文將兩篇小說並置，一方面為其在佛教文學傳統下定位，另一方面追索兩位海外革命作家與上一輩大陸現代知識分子之間的瓜葛。若說李渝在〈江行初雪〉中描摹的哀苦菩薩形象與 Gianni Vattimo 的「弱勢思想」不謀而合，那麼郭松棻的〈論寫作〉則直擊神聖理想所裹挾的暴力與虛妄。菩薩眉目莊嚴，必以弑母為祭。郭松棻由此向魯迅致敬，揭開超越的終極存在的怪獸般的面孔。