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CHINA: TRADITION AND TRANSFORMATION

A JOINT CONFERENCE OF
AGNES SCOTT COLLEGE & EMORY UNIVERSITY

OCTOBER 30 - NOVEMBER 1, 2014

EVANS HALL, TERRACE LEVEL
AGNES SCOTT COLLEGE

CARLOS MUSEUM RECEPTION HALL
EMORY UNIVERSITY

Sponsored by:

Grace Chao Lecture Series at Agnes Scott College • Confucius
Institute at Emory • The Halle Institute for Global Learning •
China Research Center

THURSDAY, OCTOBER 30

“CHINA: TRADITION AND TRANSFORMATION”

DAY 1:

1:45 P.M. COFFEE AND SNACKS

2:00 - 3:30 P.M. PUBLICATION WORKSHOP: “SUBMISSION, REVISION, PUBLICATION OF YOUR ESSAY AND ITS IMPACTS ON JOURNAL READERS”

Led by: TANI BARLOW, Senior editor of *Positions: East Asia Cultures Critique*
T. T. and W. F. Chao Professor of Asian Studies, Rice University

Location:

*Reception Hall, Michael C. Carlos Museum
571 South Kilgo Circle Northeast
Atlanta, Georgia 30322*

7:00 - 8:30 P.M. CHINA RESEARCH CENTER ANNUAL LECTURE / KEYNOTE SPEECH

“China in the World, the World in China”

TANI BARLOW, Senior editor of *Positions: East Asia Cultures Critique*
T. T. and W. F. Chao Professor of Asian Studies, Rice University

Location:

*Evans Hall, Terrace Level
141 E. College Avenue
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FRIDAY, OCTOBER 31

DAY 2:

LOCATION: *Evans Hall, Terrace Level. 141 E. College Avenue. Decatur, Georgia 30030*

9:00 - 10:30 A.M. SESSION I. GENDERED BODIES, AFFECTIVE NORMS, AND SOCIO-HISTORICAL TRANSFORMATIONS IN CHINA

CHAIR: SHU-CHIN WU, Agnes Scott College

“Gendered Projections: Female Bodies, Sacrifice, and Rural Film Practices in the People’s Republic of China”

TINA MAI CHEN, University of Manitoba

“From Xianglin’s Wife to the Iron Girls: Politics of Gender Representation in the PRC”

WANG ZHENG, University of Michigan

“Debris and Desire: Negotiating Erotic Spaces in Kunming, China”

SHUNYUAN ZHANG, Emory University

“Transitions of Femininity, Bodies and Affections under the Background of Social Transformation in Contemporary China”

XUEHONG DAI, Nanjing University

10:30 - 10:45 A.M. COFFEE BREAK

10:45 A.M. - 12:15 P.M. SESSION II. NEGOTIATING HISTORY: THE PRESENT AND THE PAST

CHAIR: WANG ZHENG, University of Michigan

“History as Sadness: A Film from Taiwan”

SHU-CHIN WU, Agnes Scott College

“Film and History: Screening War in Contemporary China”

RONG CAI, Emory University

“Narrative and Space in the Films of Zhu Shi-lin”

QI WANG, Georgia Institute of Technology

“Visualizing the Chinese Dream: A Cultural Interpretation of ‘Chinese Dream Series’ in Urban Public Service Advertising”

JINCAI YANG, Nanjing University

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LOCATION: *Reception Hall, Carlos Museum. 571 South Kilgo Circle. Atlanta, Georgia 30322*

2:00 - 3:30 P.M. SESSION III. ENVIRONMENTAL PROTECTION AND SUSTAINABILITY IN CHINA:
NEW APPROACHES AND NEW CHALLENGES

CHAIR: THOMAS REMINGTON, Emory University

“Development Challenges, Institutional Capacities, and Institutional Creation”

RICHARD DONER, Emory University

“China’s War on Air Pollution”

ERI SAIKAWA, Emory University

*“From ‘Cancer in the Air’ to ‘Pickle Index’: Learning and Developing
Innovative Health and Socioeconomic Indicators”*

LAN MU, University of Georgia

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SATURDAY, NOVEMBER 1

DAY 3:

LOCATION: *Reception Hall, Carlos Museum. 571 South Kilgo Circle. Atlanta, Georgia 30322*

9:00 - 10:30 A.M. SESSION IV. NEW POLICIES AND INNOVATIONS IN CHINA'S DEVELOPMENT PROCESS

CHAIR: RICHARD DONER, Emory University

"The Politics of Social Insurance in China: A Comparative Perspective"

THOMAS REMINGTON, Emory University

"Household Consumption Puzzles and Firms' Access to Credit"

LI QI, Agnes Scott College

"Using Tourism to Help Peasants" (以游助农) in the New Socialist Countryside: The Case of Upper Jidao, Guizhou"

JENNY CHIO, Emory University

"Market Development in China: The Role of e-commerce"

PENELOPE B. PRIME, Georgia State University; Director, the China Research Center

10:30 - 10:45 A.M. COFFEE BREAK

10:45 A.M. SESSION V. LOYALTY & BETRAYAL, MARTYRDOM & SURVIVAL

- 12:15 P.M.

CHAIR: ERIC REINDERS, Emory University

"What Makes a Loyal Hero in the Late Ming? The Case of a Jianwen Loyalist"

MARIA FRANCA SIBAU, Emory University

"Interpretive Betrayals: Li Zhi's Commentaries on Xixiangji"

KARIN MYHRE, University of Georgia

"Picturing Loyalty: The Peach Orchard Pledge in Chinese Literature and Visual Culture"

KIMBERLY BESIO, Colby College

"Nostalgia for the West Lake: Cai Zhengsun 蔡正孫 and His Poetic Activities in Song-Yuan Dynastic Transition"

DONGBO BIAN, Nanjing University

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Abstracts

PANEL I: GENDERED BODIES, AFFECTIVE NORMS, AND SOCIAL-HISTORICAL TRANSFORMATIONS IN CHINA (9:00 – 10:30AM, OCT. 31)

“Gendered Projections: Female Bodies, Sacrifice, and Rural Film Practices in the People’s Republic of China”

TINA MAI CHEN, Professor and Chair, Department of History, University of Manitoba

This paper analyses various forms of gendered embodiment that circulate in the rural spaces associated with mobile film projection in the People’s Republic of China. During the Maoist period, print media and newsreels often celebrated the role of female projectionists as part of broader projects and narratives of liberating, modernizing, or opening up frontiers in the PRC. Reportage on all-female projection teams also accompanied reinvestment into rural film projection by the Chinese state beginning in the late 1990s. This paper begins with analysis of socialist and post-socialist reportage and discourses about female film projectionists as produced by a variety of film workers and propaganda bodies. These are then set alongside analysis of the limited number of interviews with female projectionists conducted between 2012-2014 in Chengdu and vicinity. Through this analysis, the paper considers the terms on which female bodies became constitutive of rural space and rural subjectivity as mediated by film projection. Next, the paper places discourses about female film projectionists in dialogue with an analysis of the ways in which gendered bodies appear on screen, with a focus on a specific image that is prevalent in war movies favored by state projectionists in Sichuan: the dying woman carried away from wartime violence by a male soldier. These scenes generally function in the film narrative to intensify emotional commitment to continue the war effort. At this narrative juncture, personal suffering and loss are inscribed into narratives of future national glory. The ways in which gendered sacrifice appears on rural screens through mobile film projection is productively analyzed in relation to the language of hardship and perseverance articulated to female projectionists. By considering these two aspects of gendered embodiment in film projection across the socialist and post-socialist moments, these paper inquiries into the operation of gender in, and through, film practices of the PRC.

“From Xianglin’s Wife to the Iron Girls: Politics of Gender Representation in the PRC”

WANG ZHENG, Associate Professor, Department of History; Associate Director, Center for Chinese Studies, University of Michigan

Focusing on two well-known signifiers of gender discourses in the PRC, Xianglin’s wife and Iron Girls, this paper traces historical processes in which these gendered symbols were produced and investigates changing political contexts against which their meanings were contested and altered. The interrogation of the construction and deconstruction of Xianglin’s Wife and Iron Girls as cultural symbols, ultimately, aims to illuminate the politics of post socialist knowledge production with a double-lens of gender and class. I argue that denigrating and erasing a socialist feminist history with a May Fourth feminist legacy premised on cultural transformation was an integral part in the production of a post (and anti) socialist hegemonic discourse that enabled China’s dramatic turn to capitalism, a process marked with naturalizing, legitimizing, and reproducing class and gender hierarchies.

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“Debris and Desire: Negotiating Erotic Spaces in Kunming, China”

SHUNYUAN ZHANG, Ph.D. candidate, Emory University

Urban landscapes have changed rapidly in Kunming, China since its economic take-off in the late 1990s. Accelerating processes of economic development and urban gentrification have made many “urban villages”—rural villages surrounded or otherwise encroached upon by urban expansion—target of real-estate projects and their bulldozers. Yet urban villages are also places where migrant workers can find affordable housing and where low-end sex workers seek business opportunities, including male-to-female transgendered sex workers. Thus, demolition plans of urban villages often trigger anxiety to relocate. Transgendered sex workers demonstrate their flexible mobility to claim and redefine urban zones of abandonment—be it debris of torn down urban villages or dark alleys out of the reach of street lights, facilitating articulations of their desires.

In line with Lisa Rofel’s (2007) argument that the production of desires lies at the heart of global processes of neoliberalism, this paper looks at how desires, both material and erotic, are articulated and actualized by transgendered sex workers from the analytic perspective of neoliberal flexibility. It argues that simultaneous with urban expansion projects, increasing police crackdowns and shrinking space for sexual transaction, transgendered sex workers flexibly occupy and redefine abandoned urban spaces with their equally flexible and skillful performance of heteronormative gender and sexuality; and it is through enacting flexibility through both spatial mobility and bodily performance of heterosexuality that transgendered sex workers navigate, disrupt, and queer the hierarchy of erotic pleasures that presumes the primacy of heterosexuality, while at the same time making a living.

“Femininity, Bodies, and Affections in Contemporary China”

XUEHONG DAI, Nanjing University

In China, different times have different ideologies of women’s liberation. These discourses create different femininity, bodies, and emotions to meet the requirements of national needs. Before the reform and opening up, “women hold up half the sky” resulted in “Iron Girl”; female bodies were “production body” and “political body.” After the reform and opening up, Chinese women are making great efforts to develop the spirit of “four selves,” that is, to cultivate a sense of self-respect, self-confidence, self-reliance, and self-strengthening. The female image is depoliticized.

I’ll focus on the following three aspects in the discourse of femininity and emotions: 1) Femininity, bodies, and emotions are the result of the construction of ideology. 2) The shaping of female emotion is the core problem of the construction of contemporary Chinese female ethics. 3) The question of how to build contemporary Chinese femininity and female emotions, focusing on the most important aspect, that of promoting the emotion of “self-respect.”

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“History as Sadness: A Film from Taiwan”

SHU-CHIN WU, Associate Professor, Agnes Scott College

A City of Sadness, the first Chinese-language film to win the Golden Lion award at the Venice Film Festival, was released in 1989 and directed by Taiwanese director Hou Hsiao-Hsien. Set from 1945 to 1949, the film addresses Taiwan’s transition from Japanese colonial occupation to rule by the Chinese Nationalist Party. The film is widely known for its treatment of the infamous “228 Incident,” a violent episode that occurred in 1947. This paper examines the representational and aesthetic strategies in *A City of Sadness* and aims to uncover the ways in which the film problematizes temporality, space, and narration. It argues that by evoking an ethos of history as sadness as opposed to history as trauma, the film is not primarily concerned with the political history of Taiwan and its relation to China, as many film critics have suggested. Rather, as manifested in the film’s representations of home and the unhomey (to borrow a term from the postcolonial theorist Homi Bhabha), the film’s main emphasis is the in-between experience and the cultural hybridity of Taiwan. The enunciation of the in-between experience and cultural hybridity ultimately blurs the familiar binary division of past and present, the public and the private, and the intimate and the political.

“Film and History: Screening War in Contemporary China”

RONG CAI, Associate Professor of Chinese Studies, Emory University

Film critics generally agree that *The Assembly*, the 2007 blockbuster by Feng Xiaogang, is a successful example of blending the “main melody” (zhuxuanlü) of the discourse of nation building with popular entertainment. Because of its realistic portrayal of combat scenes, the film has also been seen as a milestone in Chinese war cinema. This paper examines how the realistic approach allows *The Assembly* to dissect war at the human level and critique the revolutionary politics that has governed and justified war in previous cinematic representations. This paper also explores the ambiguity in the film’s ideological framing. It argues that when placed against the revolutionary hero worship and martyrdom, the core of the official discourse of nation building, *The Assembly* sustains as much as subverts the state orthodoxy. While the film’s setting—the civil war between the CCP and KMT—seems to lend meaning to individual sacrifice in support of the official vision of history, the tension between public and individual memories, and the power dynamic in the conferring of honor in the protagonist’s quest for recognition and identity ultimately reveal the hegemonic nature of the discourse of Communist nation building.

“Narrative and Space in the Films of Zhu Shi-lin”

QI WANG, Associate Professor, Georgia Institute of Technology

In 1949, the US-supporting Nationalists were ousted to Taiwan and China became a communist nation. The Greater China region (PRC, Taiwan, Hong Kong and Macau) obviously reflected the Cold War opposition between communism and capitalism. However, until the PRC’s descent into the utter craze of the Cultural Revolution in 1966, this region during the 1950s and early 1960s revealed a complex cultural landscape for which divide and difference was only half of the story.

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In its midst, film production and distribution from the “leftist”, “rightist” and “neutral” (e.g. the Shaw Brothers) studios exercised an intriguing balance between competition and cooperation, the dynamics of which resulted in an extremely rich and impactful Sinophone cinemascapes whose highlights and structures remain yet to be fully discussed. For this discussion, I focus on the works of film director ZHU Shilin (1899-1967). Apart from providing a general context for the unfolding of his famous family melodramas, comedies, and opera films, I want to look at the apparent contradiction between his ‘progressive’ opera films and somewhat less assertive melodramas about the modern Chinese family, a contradiction that, I suspect, possibly evidences a creative as well as existential tension facing the director himself as both a creative persona and a historical subject undergoing transition together with his country and culture. Selected films to be discussed include *A Widow’s Tears* (新寡, 1956), *Husband Hunters* (抢新郎, 1958), *The Eternal Love* 同命鸳鸯, 1960), *Three Men and a Girl* (三凤求凰, 1963), *Garden of Repose* (故园春梦, 1964).

“Visualizing the Chinese Dream: A Cultural Interpretation of ‘Chinese Dream Series’ in Urban Public Service Advertising”

JINCAI YANG, Professor, College of Foreign Languages, Nanjing University

Although many scholars have approached the Chinese Dream from various perspectives, there have been few attempts to explore how Chinese government at different levels visualizes the Chinese Dream in order to transmit its concept including its grand mission of constructing a harmonious society. From the “Three Represents” to the “Harmonious Society,” Chinese cities have long been fond of clunky political slogans which eventually turn out attractive thematic public service advertising posters around the country. As the Chinese Dream is exclusively associated with what President Xi Jinping talks about China’s mission in the 21st century to rejuvenate the great Chinese nation, it is highly political and has been largely mediated in the expression of Chinese national culture. Chinese Dream posters in series titled “The Chinese Dream, My Dream” are now spreading urban China, trying to blend both China’s glorious tradition and its present achievements of reform and development. In so doing, the government can not only reclaim a linkage with traditional Chinese wisdom of political and ideological governance but seeks a kind of consensus in dream ideology as well so as to discipline the common masses. So politically and ideologically oriented, the dream posters are unexceptionally following the government’s efforts to seek solidarity and bureaucratic social management. Since China is huge and not easy to accommodate all from the satisfaction of basic requirements to more sophisticated needs, the evolving Chinese Dream is inevitably plural embodying a belief in values that are more spiritual, and sometimes to the extent of being utopian. It is argued that the greatest challenges China now faces are those of building a set of “national” values that can progressively be considered as “universal” rather than systematically trampling them to serve selfish interests. This paper will examine closely a cluster of these dream posters to analyze not only their visuality as a role player in transmitting the government’s dream ideology but also their far-fetched and unrealistic high sounding spiritual nourishment that may give rise to ideological issues for further consideration.

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PANEL III: ENVIRONMENTAL PROTECTION AND SUSTAINABILITY IN CHINA: NEW APPROACHES AND NEW CHALLENGES (2:00 – 3:30 PM, OCT. 31)

“Development Challenges, Institutional Capacities, and Institutional Creation”

RICHARD DONER, Goodrich C. White Professor of Political Science, Emory University

This paper proposes a framework within which to understand the particular challenges of environmental policy. It presumes that policies differ with regard to their types and degrees of difficulty and the kinds of institutional capacities required to address these challenges. The challenges involve the number of actors whose participation is required to implement the policy, the duration of implementation, the distributional consequences (who wins/loses), the visibility of the policy outcome, and the information requirements. The greater the difficulties, the more capable the institution required. The paper will suggest the implications of this framework for environmental policy in China and conclude with some thoughts about the political preconditions for effective policy implementation.

“China’s War on Air Pollution”

ERI SAIKAWA, Assistant Professor, Department of Environmental Sciences, Emory University

Environmental problems and air pollution incidents in China are not at all new. Ever since China started with a rapid economic growth model, there was an underlying policy of industrializing first and cleaning up later. What is new is the magnitude of the problem and also the urgency within the government to solve it. The regulations that have followed the recent extremely bad air pollution events, especially linked to fine particles known as PM2.5, show some new approaches the Chinese central government is trying to take. Prime Minister Li Keqiang pledged to use an “iron fist” on the country’s pollution and “declared war on pollution,” acknowledging that pollution is the major problem in the country. I will discuss how bad China’s air quality has been and currently is the policies that have been put to regulate air pollution, and how different emission sources play a role. I will also raise the point of how air pollution and climate change is linked and what might result from China’s large investment in renewable energy.

“From ‘Cancer in the Air’ to ‘Pickle Index’: Learning and Developing Innovative Health and Socioeconomic Indicators”

LAN MU, Associate Professor, Department of Geography University of Georgia

Encountering new data-driven research scenarios such as the Big Data Challenge (BDC), crowd sourcing, and Volunteered Geographic Information (VGI), a commonly practiced method is to calculate or derive indicators to measure and understand characteristics of a phenomenon. I am particularly interested in creative indicators that can be used to assess the vulnerability of populations to chronic diseases such as cancer. Two indicators using health, environment and socioeconomic data in China are explored, *cancer in the air and pickle index*. The first one uses PM2.5 as an indicator of lung cancer. The association between PM2.5 and lung cancer has been long established in many ways. However, the causal relationship between the two had not been confirmed until recently. This confirmation has significant influence on lung cancer research, and justifies the conduction of cluster analysis of cancer incidence locations, not only in exploratory,

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but also in confirmatory research. China has released PM2.5 air quality data in 74 major cities starting from 2013, which opens the door to develop such an indicator. The second one utilizes the consumption of pickles as an indicator of migrant workers in China. This is one of the most interesting and recently talked about indicators created by Chinese researchers. Pickled mustard tuber, or *zha cai*, is a low-cost and long-lasting convenience food that is very popular among migrant populations in China. Many believe that it is a better guide than the often unreliable provincial statistical data to identify migration hot spots and the degree of urbanization.

PANEL IV: NEW POLICIES AND INNOVATIONS IN CHINA'S DEVELOPMENT PROCESS (9:00 – 10:30AM, NOV. 1)

“The Politics of Social Insurance in China: A Comparative Perspective”

THOMAS F. REMINGTON, Goodrich C. White Professor of Political Science, Emory University

Following the transition to a market economy, post-communist states experienced sharp increases in aggregate income inequality and a breakdown in the former social welfare system. New market-consistent social insurance systems replaced the former enterprise-based, budget-financed forms for provision of retirement income, health care finance and other types of social protection. This paper uses the case of pension insurance in China to analyze the process of building a new “social contract” in the post-communist states the paper compares China with Russia. Although China differs markedly from Russia in the level of development at the point market reforms began, as well as in their respective levels of administrative centralization, economic performance records, preservation of communist party rule, and style of policy making, the two countries share a common legacy of communist political institutions. The paper argues that this legacy accounts for the fact that despite substantial reform of the system of pension insurance, both have so far failed to construct a fiscally sustainable pension insurance system.

“Household Consumption Puzzles and Firms’ Access to Credit”

LI QI, Associate Professor and Chair, Department of Economics, Agnes Scott College

China exhibits above average savings and below average consumption as shares of total economic activity when compared with other countries. At the same time, to create more balanced growth at home and rebalance key bilateral trade and capital flow relationships, China's leadership is trying to increase domestic demand. To complement studies that investigate the high rate of savings in China, our study focuses on the variation in consumption as a share of GDP across. Drawing on well-established consumption theories and work done on savings behavior in China, we develop an empirical investigation of the variables hypothesized to influence the pattern of consumption across regions.

We find that the normal, economic variables have a small explanatory power if significant at all, while the key variables influencing the macro consumption share are structural, and mostly related to government behavior. For example, local government expenditure on health and education is significant and has a relatively large effect on consumption. Consistent with this we also find a positive relationship between consumption shares and the size of the state sector and the share of tax revenue in GDP. We also find some evidence that financial development

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has a positive effect on consumption shares. Our results suggest that in order for domestic consumption to be increased in the future, new public and private options to replace the declining security and responsibility of the prior state-dominated system will be needed.

“Using Tourism to Help Peasants” (以游助农) in the New Socialist Countryside: The Case of Upper Jidao, Guizhou

JENNY CHIO, Assistant Professor, Department of Anthropology; Associated Faculty, Film & Media Studies, Emory University

2006 was deemed the year of China Rural Tourism, as well as the launch of the Chinese state’s national policy to build a New Socialist Countryside as part of the 11th Five Year Plan. One of the catchphrases, widely circulated at the time, was the idea of “using tourism to help peasants” –以游助农. Although the idea of rural tourism as a means of economic development was not new in China, the national attention to rural development and the countryside boosted local government effort to capitalize on tourism and its perceived benefits. This paper examines the unfolding of tourism as rural development in the village of Upper Jidao, Guizhou, from the perspective of those whose present conditions and future ambitions are most at stake: village residents. The oft-expressed intent of utilizing tourism as development in China is to create new forms of labor and wage-earning in rural communities by tapping into the booming domestic and international tourism industry, particularly in ethnic minority regions that are considered less developed and less connected with national networks. Concurrently, tourism is valorized as a way to preserve heritage and to “protect” ethnic traditions and folk practices by rendering cultural differences into commercially entertaining, pleasantly familiar forms. Rural, ethnic lives and livelihoods are thus made and un-made in the concomitant processes of tourism, development, and urbanization, reinforcing conditions of social and economic uncertainty that are both inherent in using tourism as a form of rural development and emergent in state-led ideological efforts to reimagine the what it means to be rural and to be ethnic in China today.

“Market Development in China: The Role of e-commerce”

PENELOPE B. PRIME, Professor, Institute of International Business, Georgia State University; Director, the China Research Center

Much of the attention on e-commerce in China has focused on how foreign and domestic firms are reaching millions of Chinese customers via the web, and the convenience that those customers are enjoying. McKinsey (2013) estimates that in 2012, sales reaching \$190 billion occurred via e-commerce in China, and that figure might reach as high as \$650 billion by 2020. The other, less well-known, story of great importance is how e-commerce is promoting and shaping the business environment for the small and medium-sized firms across China, and especially how e-commerce is connecting these firms to global markets. This internationalization process is a new phenomenon in terms of the scale, speed and range of companies that are now involved.

Drawing on two case companies in Sichuan exporting via Alibaba to illustrate the e-commerce potential in China, we propose four key aspects of e-market development in China that have substantially opened global opportunities for small and medium-sized Chinese firms. We focus on the business-to-business e-commerce (B2B) relationships, which is what the Alibaba.com

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services are designed for. The Alibaba Group also has other business to consumer (B2C) and consumer to consumer (C2C) services in its Taobao and Tmall website services, among others. Use of these services has also grown rapidly, which has helped domestic market development within China. The B2B e-transactions, however, have been the main links to the international market and have transformed the business options for companies all around China.

PANEL V: LOYALTY & BETRAYAL, MARTYRDOM & SURVIVAL (10:45AM – 12:15PM, NOV. 1)

“What Makes a Loyal Hero in the Late Ming? The Case of a Jianwen Loyalist”

MARIA FRANCA SIBAU, Assistant Professor, Emory University

Through a close reading of a seldom discussed seventeenth-century vernacular story about Tie Xuan, a loyal official who lived in the early Ming, this paper aims to cast light on the complexity of the didactic imperative in popular fiction and to explore the tension between moral illustration and historical contingency. More than any of the normative bonds that form the backbone of Confucian ethics, the bond between ruler and subject is by necessity historically determined and context-sensitive. It is therefore highly significant that Lu Renlong, the redactor of the vernacular story “The Martyr Does Not Betray His Ruler, His Faithful Daughters Do Not Bring Disgrace to the Father” included in the story collection *Xingshi yan* (1632), drew from a particularly problematic moment of Ming history, i.e. the Jianwen-Yongle transition (1402). I will show that beneath the seemingly simple and unambiguous celebration of Tie Xuan as the “loyal minister” (*zhongchen* 忠臣) who gives his life for the sake of the country, and of his equally virtuous daughters and protégé, there is a complex intersection of dissonant discourses on loyalty and the significance of martyrdom and survival in the wake of intra-dynastic transition.

“Interpretive Betrayals: Li Zhi’s Commentaries on Xixiangji”

KARIN MYHRE, Associate Professor, Department of Chinese Language and Culture, University of Georgia

Li Zhi (1527-1602), a late Ming official, died by his own hand in captivity having been accused of heretical misrepresentations of both Confucian and Buddhist teachings. A deeply influential if problematic thinker, ironies and apparent contradictions abound in Li’s life and works. The authenticity of posthumously published commentaries on popular literature attributed to Li has been questioned since shortly after their first publication, yet these works were wildly popular in their time and continue to be published in anthologies of Li Zhi’s collected writings. This paper focuses on commentaries on the drama *Xixiangji* [*Story of the Western Wing*], exploring the effects of Li’s notes on readings of the play and the relations between these and Li’s other writings.

“Picturing Loyalty: The Peach Orchard Pledge in Chinese Literature and Visual Culture”

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The Three Kingdoms Period (CE 220-280) was a time of political turbulence and individual heroism. Underlying the maneuverings and machinations of the various factions vying for dominance was a fear that the empire established by Qin Shihuang (秦始皇) and then re-

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established and expanded by the longstanding Han Dynasty (BCE 206-CE 220) would never again be reunited. Thus, historical incidents and characters from this period were regularly revisited and embroidered upon during later times of dynastic decay and disunion. This paper is a case study of the migration of depictions— among media, through time, and over space—of a key incident in the Three Kingdoms story cycle. The incident that will be focused on is the oath of brotherhood sworn by Liu Bei, Guan Yu and Zhang Fei celebrated in a peach orchard, and commonly signified by the short-hand term the “Peach Orchard Oath” (Taoyuan jieyi 桃园结义.) Through this oath the three men pledged their loyalty to each other and to the empire. Consequently the “Peach Orchard Oath” both epitomizes and sets into motion the complex encounters between the values of personal loyalty and public duty that motivate much of the action in the most fully developed version of the story cycle, the Ming novel *Romance of the Three Kingdoms* (三国志演义).

While the history Records of the Three Kingdoms (三国志) describes a close friendship between Liu Bei, and his two generals Guan Yu and Zhang Fei, the ritual oath of brotherhood sworn by the three men seems to have had its origins in folklore, and only became an integral part of the story in Yuan and Ming works of fiction and drama. It was also during this period that we begin to see depictions of the oath in illustrations accompanying vernacular publications, and it was even later before we see depictions in other media such as ceramic decoration. During the modern and contemporary periods, visual representations of the oath appeared in a variety of popular mediums including New Year’s prints, Cigarette trading cards, postage stamps and public sculpture. Through examination and comparison of these texts and images as well as their historical and cultural background we can gain a more nuanced understanding of the interactions between literature and the visual in general, as well as the various meanings that the concepts of loyalty and righteousness to the “Three Kingdoms” complex as a whole might have held in different times and among audiences of different localities.

“Nostalgia for the West Lake: Cai Zhengsun 蔡正孫 and His Poetic Activities in Song-Yuan Dynastic Transition”

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Cai Zhengsun (蔡正孫, 1239—?) was one ignored scholar and poetic activist in later Song and early Yuan period, partly because two of his works had been lost in China. Cai was born in Jian’an建安, Fujian Province, in the 1230s, and went to Hangzhou to take part in the civil service examination in his youthful age. He resided in Hangzhou when he failed the exam, until the Southern Song Dynasty was overthrown by the Mongols in 1276. He, as one loyalist to the Song Dynasty, did not cooperate with the newly-founded Yuan government, but rather went back to his hometown.

Albeit Cai led a life of recluse, he became one famous poetic scholar in the southeast China in early Yuan Dynasty. He organized some Poetry Society (Shi She, 詩社) with a group of Song loyalists who exchanged poems and criticized poem writhing with each other. His Poetry Society in Fujian echoed another famous counterpart in Zhejiang Province named Poetry Society of Moon and Spring (Yuequan Yinshe, 月泉吟社) organized by Song loyalists at that time.

Cai was an anthologist and poetic critic as well, and compiled at least three books about poetics. Except for *Extended Selection of Tang-Song Poems* (Shilin Guanji, 詩林廣記) which has been preserved to the present day, two other works by Cai titled *The Writing Rules for Quatrains*

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Selected from One Thousand Poets in Tang-Song Period (Tangsong Qianjia Lianzhu Shige, 唐宋千家聯珠詩格), and *The Elaborate Edition and Supplement Annotation of Poetry Remark on the attached poems to Tao Yuanming by Su Shi* (Jingkan Buzhu Dongpo Hetao Shihua, 精刊補注東坡和陶詩話) were lost in China and preserved in Japan and Korea. In these two works, we can clearly see his nostalgia for the Song Dynasty, and his admiration for Tao Yuanming 陶淵明 who was a loyalist in Jin-Song Dynastic transition. From his three works and activities, we could uncover one poetic network of southeast China and the inner world of Song loyalist in early Yuan Dynasty.

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