HISTORY, STORY, NARRATIVE

THE INTERNATIONAL ACADEMIC FORUM PRESENTS

THE ASIAN CONFERENCE ON ARTS & HUMANITIES

THE ASIAN CONFERENCE ON LITERATURE

ART CENTER KOBE, KOBE, JAPAN

MARCH 30 – APRIL 2, 2017

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The Asian Conference on Arts & Humanities
The Asian Conference on Literature

Conference Theme

History, Story, Narrative

Historians are far from the only interested party in writing history. In a sense it is an interest we all share – whether we are talking politics, region, family birthright, or even personal experience. We are spectators to the process of history while being intimately situated within its impact and formations.

How, then, best to write it? Is it always the victor's version? Have we not begun increasingly to write "history from below", that lived by those who are not at the top of the power hierarchy? Are accounts of history always gender-inflected, hitherto, at least, towards men rather than women? Who gets to tell history if the issue is colonialism or class? How does geography, the power of place, intersect with history? What is the status of the personal story or narrative within the larger frame of events?

This conference addresses issues of writing history from literary and other discursive perspectives. That is to say: novels, plays, poems, autobiographies, memoirs, diaries, travel logs and a variety of styles of essay. One thinks of Shakespeare's history plays, Tolstoy's *War and Peace*, Shi Nai'an's *The Water Margin*, Balzac's *La Comédie Humaine*. It also addresses oral history, the spoken account or witness, the Hiroshima survivor to the modern Syrian migrant.

Which also connects to the nexus of media and history. The great "historical" films continue to hold us, be it Eisenstein's *October: Ten Days That Shook the World* (1925) or *Gone with the Wind* (1940). We live in an age of documentaries, whether film or TV. There is a view that we also inhabit "instant" history, the download to laptop, the app, the all-purpose mobile. How has this technology changed our perception, our lived experience, of history? What is the role of commemoration, parade, holiday, festival or statuary in the writing of history?

The different modes by which we see and understand history, flow and counter-flow, nevertheless come back to certain basics.

One asks whether we deceive ourselves in always asking for some grand narrative. Can there only be one narrator or is history by necessity a colloquium, contested ground? Is national history a myth? And history-writing itself: is it actually a form of fiction, an artifice which flatters to deceive? What, exactly, is a historical fact?

This conference, we hope, will address these perspectives and others that connect and arise.

Organising Committee

Tan Tarn How
National University of Singapore, Singapore

Dr A. Robert Lee
Nihon University, Japan (retd.)

Professor Myles Chilton
Nihon University, Japan

Dr Brian Victoria
Oxford Centre for Buddhist Studies, UK

Dr Richard Donovan
Kansai University, Japan

Dr Joseph Haldane
The International Academic Forum (IAFOR), Japan

Welcome from the Chairman of IAFOR

Dear Colleagues,

Welcome to The Asian Conference on Arts & Humanities (ACAH2017) and The Asian Conference on Literature (LibrAsia2017).

As the third event in IAFOR's spring conference calendar, this long-running pair of IAFOR conferences brings together academics and practitioners from all over the world for interdisciplinary discussion and interaction in the cosmopolitan port city of Kobe, maritime gateway to the Kansai region of Japan.

From the reopening of Kobe's port to international trade in the mid-nineteenth century after Japan's centuries of self-imposed isolation, to the city's settlement by European traders and subsequent rapid industrial development, to its more recent devastation and then spirited recovery after the Great Hanshin Earthquake of 1995, Kobe's story spans periods of change and upheaval that have shaped the city's present-day identity, transforming it into an economic, cultural and culinary centre with a lively, international atmosphere. In this place and country that gave the world the novel one thousand years ago, and subsequently haiku and manga, Japan's long and rich literary history with its complex and fascinating history provides our meeting place to welcome over 180 delegates from 35 nations to explore themes of story and narrative from a variety of a perspectives.

The programme is diverse and exciting and I expect our time together to be engaging, thought-provoking, challenging and fun. I would like to thank the members of the ACAH2017 and LibrAsia2017 Organising Committees for giving their valuable time and expertise in preparation for this event. I would also like to extend our thanks to the plenary speakers, as well as to our institutional partner universities for their support.

We are pleased to welcome Ismahan Wayah, recipient of the Stuart D. B. Picken Grant & Scholarship, and James Kin-Pong Au, Isabelle Coy-Dibley and Ashley Harbers, recipients of IAFOR Scholarships, who we are recognising for the quality of their academic achievements and their contribution to interdisciplinarity. Newly launched for 2017, IAFOR's grants and scholarships programme provides financial support for PhD students and early career academics, with the aim of helping them pursue research excellence and achieve their academic goals through interdisciplinary study and interaction. We would like to congratulate all our recipients on their award.

Finally, I would like to thank each and every delegate for making the journey to Kobe to attend this IAFOR event. I hope you enjoy your time here.

I look forward to meeting you all, and encourage your very active participation in the stimulating exchange of knowledge and ideas that will take place over the coming days.

Warm regards,

Joseph Haldane
Chairman & CEO, The International Academic Forum (IAFOR)
Guest Professor, Osaka School of International Public Policy (OSIPP), Osaka University, Japan

The Reverend Professor
Stuart D. B. Picken (1942–2016)

It is with sadness that we inform our friends of IAFOR that the Chairman of the organisation, the late Reverend Professor Stuart D. B. Picken, passed away on Friday, August 5, 2016.

Stuart Picken was born in Glasgow in 1942 and enjoyed an international reputation in philosophy, comparative religious and cultural studies, but it is as a scholar of Japan and Japanese thought for which he will be best remembered, and as one of the world's foremost experts on Shinto.

Picken entered University of Glasgow, Scotland, aged 16 to study divinity and philosophy, and his studies culminated with a doctorate that looked at Christianity and the work of Kant. In 1966 he was ordained in the Church of Scotland, and began his career as a minister in Orkney.

However, his curiosity led him from isolated rural Scotland to the world's largest city, and following a visit to Tokyo on a Rotary scholarship, Picken was appointed Professor of Philosophy at the International Christian University (ICU) in 1972. Here he turned his western theological and philosophical training to comparative religious and cultural studies of Japan, at a time when the country was emerging from the shadows of the Second World War.

His groundbreaking and controversial work on suicide in Japan made his name within the country, but it was his subsequent work on Shinto that influenced the rehabilitation of the religion at a time when it was dismissed in the west as pagan and primitive, or unjustly caricatured for its wartime associations.

As Japan emerged as an economic superpower in the 1970s and 1980s, and given his growing prominence as an academic, Picken was much in demand as part of a period in which Japanese wanted to learn more about themselves as seen through the eyes of the West, and where Western businesses were eager to learn from the all-conquering Japanese model. By then fluent in Japanese, he served as a business consultant to such corporations and also served as a consultant to various businesses, including Jun Ashida Ltd., Mitsui Mining & Smelting Corp., Kobe Steel and Japan Airlines. During this period he was active in the St Andrew Society, and founded the Tokyo Highland Games, which is still an annual event.

The author of a dozen books and over 130 articles and papers, Picken was to stay at ICU for 25 years, where he was a popular lecturer and mentor to both Japanese and visiting scholars, serving tenures as Chairman of the Division of Humanities from 1981 to 1983, and as Director of Japanese Studies from 1995 to 1997, as well as concurrently founding Director of the Centre for Japanese Studies at the University of Stirling, Scotland from 1985 to 1988. A keen amateur footballer, whose devotion to Japan was rivalled only by that he felt for Glasgow Rangers, he continued to play into his fifties at ICU, encouraging many students to take up the sport.

He left ICU in 1997, and from then until 2004 served as the founding Dean of the Faculty of Foreign Languages and Asian Studies at Nagoya University of Commerce and Business, and the founding Dean of the Graduate School Division of Global Business Communication from 2002 to 2004.

Upon his retirement from his academic posts, he returned to Scotland to re-enter the ministry as minister of the linked charge of Ardoch with Blackford in 2005, yet he continued his academic and Japanese interests as the Chairman of the Japan Society of Scotland.

Whether in his research or teaching, Picken devoted much of his life to increasing understanding between his adopted country and the West, and in 2007 he was recognised with the Order of the Sacred Treasure, an imperial decoration for his pioneering research and outstanding contribution to the promotion of friendship and mutual understanding between Japan and the UK. He also served as the International Adviser to the High Priest of the Tsubaki Grand Shrine, one of Japan's largest and oldest shrines.

From 2009 he was the founding Chairman of The International Academic Forum (IAFOR) where he was highly active in helping nurture and mentor a new generation of academics, and facilitating better intercultural and international awareness and understanding. In the years immediately preceding his illness, he continued to lecture throughout the world, in Europe, North America, Asia and the Middle East.

He is survived by his wife, Hong Wen, and children, Fiona, Jeannette, William and Lynn.

Conference Guide

Friday at a Glance
March 31, 2017

08:15-09:00   Conference Registration (Open Studio)

09:00-09:15   Announcements and Welcome Address (Prokofiev)

09:15-10:15   Plenary Panel (Prokofiev)
History, Story, Narrative – Constructing History
Brian Victoria, Oxford Centre for Buddhist Studies, UK
Georges Depeyrot, French National Center for Scientific Research, France
Myles Chilton, Nihon University, Japan

10:15-10:30   IAFOR Vladimir Devidé Haiku Award 2017 (Prokofiev)

10:30-11:00   Coffee Break

11:00-12:00   Plenary Panel (Prokofiev)
Art and Narrative in the Public Sphere
Yukata Mino, Hyogo Prefectural Museum of Art, Japan
Tan Tarn How, National University of Singapore, Singapore

12:00-12:15   IAFOR Documentary Photography Award & Conference Photograph (Prokofiev)

12:15-13:45   Lunch Break

13:45-14:45   Featured Workshop (Prokofiev)
Utilising Technology to Unlock the Past
Ruth Farrar, Bath Spa University, UK
Barney Heywood, Stand + Stare, UK

14:45-15:00   Coffee Break

15:00-16:15   Piano Workshop (Prokofiev)
Marusya Nainggolan, University of Indonesia, Indonesia
I Ketut Budiyasa, Percussionist

16:15-16:25   Coffee Break

16:25-17:25   Poster Session (Room 504)

17:30-18:30   Haiku Workshop (Prokofiev)
Emiko Miyashita, Haiku International Association, Japan
Hana Fujimoto, Haiku International Association, Japan

Saturday at a Glance
April 01, 2017

09:00-10:30   Parallel Sessions & Poster Session

10:00-10:30   IAAB Presentation (Schumann)
Stories Surpass History to Influence Individual and Social Identities
Monty P. Satiadarma, Tarumanagara University, Indonesia

10:30-10:45   Break

10:45-12:15   Parallel Sessions & Poster Session

12:15-13:15   Lunch Break
Sado (Tea Ceremony) Demonstration (Room 504)

13:15-14:45   Parallel Sessions

14:45-15:00   Break

15:00-16:30   Parallel Sessions

16:30-17:00   Break

17:00-17:30   Spotlight Session (Room 501)
Ambiguous Japan: A Study on Four Lectures of Nobel Prize Winner Kenzaburo Ōe
Michele Eduarda Brasil de Sá, University of Brasília, Brazil

Sunday at a Glance
April 02, 2017

09:00-10:30   Parallel Sessions

10:30-10:45   Break

10:45-12:15   Parallel Sessions

12:35-13:15   Lunch Break

13:15-14:45   Parallel Sessions

14:45-15:00   Break

15:00-15:45   Conference Closing Address (Room 504)

Conference Guide

Information and Registration

If you have already paid the registration fee, you will be able to pick up your registration pack and name card at the Conference Registration and Information Desk. The Conference Registration and Information Desk will be located in the following places during the conference:

Thursday, March 30	17:00-18:00	Room 504
Friday, March 31	08:00-16:00	Open Studio
	16:00-19:00	Room 504
Saturday, April 01	08:30-18:30	Room 504
Sunday, April 02	08:30-15:30	Room 504

If you have any questions or concerns, IAFOR staff and local volunteers will happily assist you in any way they can.

Internet Access

There will be a free WiFi internet connection on the fifth floor of Art Center Kobe. However, this can be unreliable and we would strongly suggest that you do not rely on a live connection for your presentation.

WiFi Connection Name: kobe-art
Password: art12345

What to Wear & Bring

Attendees generally wear business casual attire. You may wish to bring a light jacket or sweater as meeting rooms are air conditioned. Tour attendees are encouraged to wear comfortable shoes and bring an umbrella or waterproof in case of rain.

Smoking

Smoking is not permitted in the Art Center Kobe. Please smoke outside of the building in designated smoking areas.

Printing

For your convenience, there will be an iMac computer (with Microsoft Office installed) and a printer at the conference Registration Desk. We are able to offer a complimentary printing service of up to ten A4 sheets should you need this. Please be advised that printing may not be available at peak times.

Business Centre

The Crowne Plaza operates a business centre for copying, printing and scanning. This business centre is staffed and open between 09:00 and 17:00 daily.

Badges

When you check in, you will receive a registration pack, which includes your name badge. Wearing your badge is required for entrance to the sessions. You must wear your badge at all times during the conference. There are four colours of badges indicating the type of conference participant:

Red: Presenters and General Audience
Yellow: Keynote and Featured Speakers
Blue: Conference Exhibitors and Affiliates
Black: IAFOR Staff & Board Members

Photo/Recording Waiver

There may be photography, audio and video recording at the conference. By entering the event premises you give consent to the use of your photograph, likeness or video or audio recording in whole or in part without restriction or limitation for any educational, promotional, or other purpose for distribution.

Eating & Drinking

Food and drink (excluding water) are not allowed in the presentation rooms. Also, please refrain from consuming food and drink in and around the 2F entrance area.

Refreshment Breaks

Complimentary coffee, tea and water will be available during the scheduled coffee breaks at the Plenary Session on Friday morning on the 2F and in Room 504 (5F) during the rest of the conference. Light snacks will also be provided.

Official Conference Dinner

The official Conference Dinner is a ticketed optional event (5,000 JPY). Please remember to bring your name tag to the Conference Dinner. Conference Dinner attendees should meet in the Art Center Kobe 2F Lobby at 19:00 on Friday, March 31, 2017. From here, IAFOR staff will lead the 15-minute walk to the restaurant.

Restaurant name: Hatagoya (はたごや)
Restaurant address: Kumoidori 4-23-13, Chuo Ward, Kobe 651-0096

Conference Guide

Conference Abstracts
All conference abstracts are available online. Please visit papers.iafor.org for a searchable database of abstracts.

Oral Presentations & Workshop Presentations
Oral Presentation Sessions will run from 09:00 on Saturday and Sunday morning. They are generally organised into parallel sessions by streams. Oral Presentations are normally scheduled in sessions comprising three presentations, lasting 90 minutes in total. In sessions with two Oral Presentations, the session will last 60 minutes, and in the case of four Oral Presentations, an extended session lasting 120 minutes will be scheduled.

Presentation Length
The time in the sessions is to be divided equally between presentations. We recommend that an Oral Presentation should last 15-20 minutes to include time for question and answers, but should last no longer than 25 minutes. Any remaining session time may be used for additional discussion.

Presentations & Equipment
All rooms will be equipped with a MacBook computer pre-installed with PowerPoint and Keynote and connected to a LCD projector. If you wish, you may directly link your own PC laptop, although we advise you to use the computer provided by plugging in your USB flash drive. We recommend that you bring two copies of your presentation in case one fails, and suggest sending yourself the presentation by email as a third and final precaution.

Session Chairs
Session Chairs are encouraged to introduce themselves and other speakers (briefly) using the provided printouts of speaker bios, hand out the provided presentation certificates at the end of the session, ensure that the session begins and ends on time, and that the time is divided fairly between the presentations. Each presenter should have no more than 25 minutes in which to present his or her paper and respond to any questions. Please follow the order in the programme, and if for any reason a presenter fails to show up, please keep to the original time slots as delegates use the programme to plan their attendance.

The Session Chair is asked to assume this timekeeping role, and to this end yellow and red timekeeping cards are used as a visual cue for presenters, letting them know when they have five minutes remaining, and when they must stop.

Presentation Certificates
Poster Presenters can pick up a certificate of presentation from the Registration Desk. All other presenters will receive a certificate of presentation from their Session Chair or a member of staff at the end of their session.

A Polite Request to All Participants
Participants are requested to arrive in a timely fashion for all presentations, whether to their own or to those of other presenters. Presenters are reminded that the time slots should be divided fairly and equally between the number of presentations, and that presentations should not overrun. Please refrain from discussion until after presentations have ended and ensure that mobile phones are switched off or set to silent mode during presentations.

Poster Sessions
Poster Sessions are 60 minutes in length and will be held in Room 504 (5F).

Poster Requirements
The poster display boards are 1800 mm high x 900 mm wide and pins and tape will be provided for putting posters up. Please be aware that there are no on-site facilities for printing posters.

Conference Proceedings
The Conference Proceedings are published on the IAFOR website (papers.iafor.org), and can be freely accessed as part of IAFOR's research archive. All authors may have their full paper published in the online Conference Proceedings. Full text submission is due before May 2, 2017 through the online system. The proceedings will be published on June 2, 2017. Authors will have PDF copies of their offprints emailed to them by July 2, 2017.

Conference Guide

Getting to the Conference Venue

The Art Center Kobe is conveniently located just a five-minute walk from Shin-Kobe Station.

From Kansai International Airport
Board the Kobe-bound Airport Limousine Bus from bus stop number 6 on the first floor of Kansai International Airport. Get off at Sannomiya Station (see below).

By Bullet Train (Shinkansen)
The Art Center Kobe is a five-minute walk from the first-floor exit of Shin-Kobe Station. There are regular bullet train (Shinkansen) services from Osaka (15 minutes), Kyoto (30 minutes) Tokyo (2 hours 48 minutes) and Hiroshima (1 hour 13 minutes).

From Sannomiya Station (Kobe Downtown Area)
The bustling downtown center of Sannomiya, with a huge range of restaurants, bars, cafes and shops, is a 15-minute walk, or a short direct subway ride away. The express train from Osaka Station to Sannomiya takes 21 minutes. There are three options:

1) Take the subway to Shin-Kobe Station (Seishin-Yamate Line)
2) Take a taxi to the Art Center Kobe (about five minutes and approximately 800 JPY)
3) Walk to the Art Center Kobe (about 15 minutes)
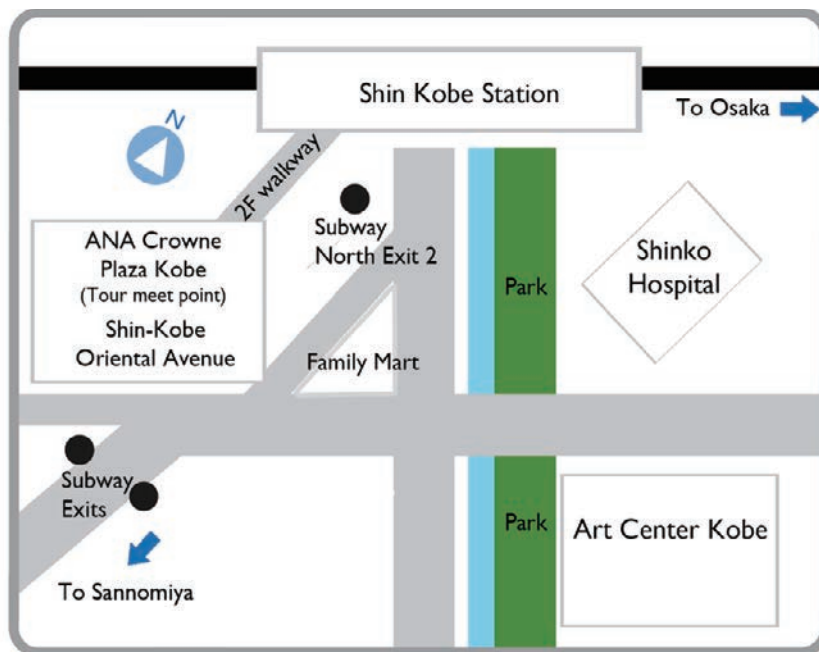
Information and Registration

You will be able to pick up your registration pack and name card at the Conference Registration Desk. The Conference Registration Desk and Publications Desk will be situated in the following locations during the conference:

Thursday, March 30	17:00-18:00	Room 504
Friday, March 31	08:00-16:00	Open Studio
	16:00-19:00	Room 504
Saturday, April 01	08:30-18:30	Room 504
Sunday, April 02	08:30-15:30	Room 504

If you have any questions or concerns, IAFOR staff and volunteers will happily assist you in any way they can.

Conference Guide

Lunch

Lunch on Friday, Saturday and Sunday is included in the conference registration fee. Your IAFOR lunch voucher can be exchanged for lunch at Mame no Hatake located in the ANA Crowne Plaza, a five-minute walk away from the conference venue. Please collect your lunch voucher from the IAFOR staff member situated outside the restaurants at the ANA Crowne Plaza during the lunch period (lunch times below). Please remember to bring your conference name badge as you will need to show this in order to claim your voucher. Please show your voucher to restaurant staff as you enter. **Please see the map below for directions.**

Mame no Hatake (豆乃畑), ANA Crowne Plaza 2F
This Japanese buffet-style restaurant has great variety of Japanese dishes available, including vegetarian and vegan options. The restaurant specialises in tofu-based and traditional Japanese vegetable dishes. Lunch service includes an unlimited drinks bar, coffee station and dessert table.

Lunch times

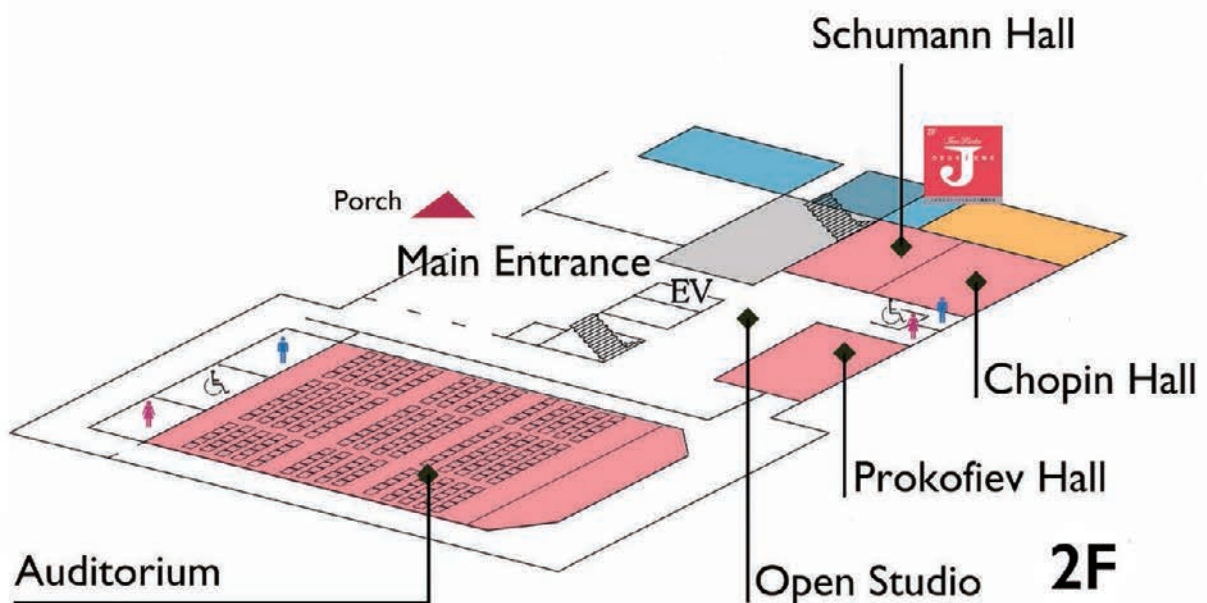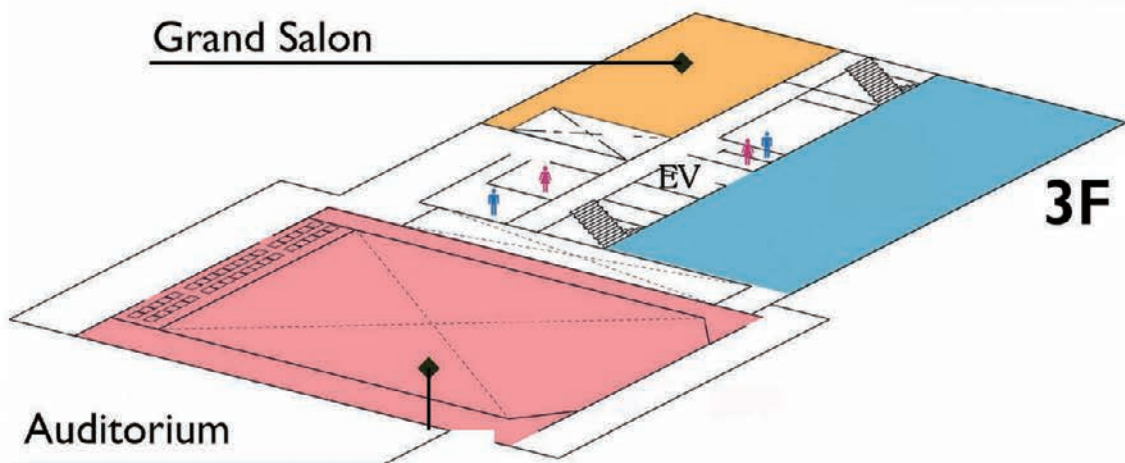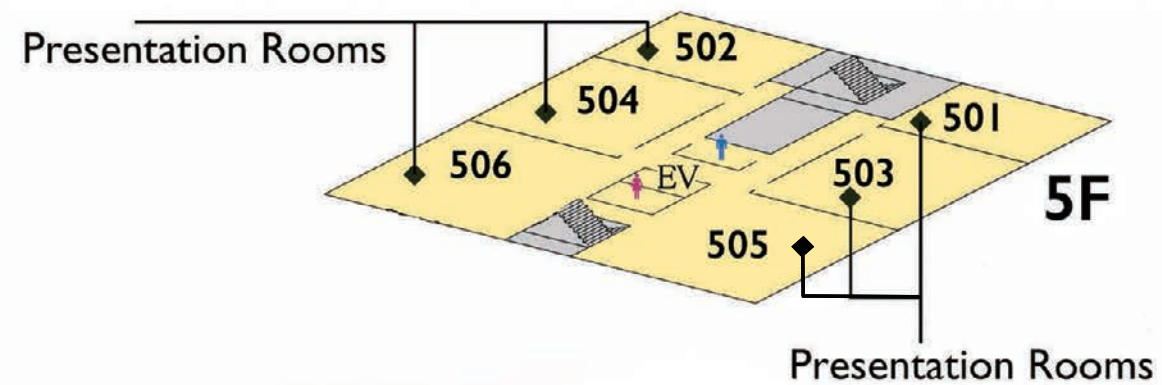|	
Friday, March 31	11:30-14:00 (last entry 13:30)
Saturday, April 01	11:30-14:00 (last entry 13:30)
Sunday, April 02	11:30-14:00 (last entry 13:30)

Other Lunch and Dinner Options

Bistrot Cafe de Paris – French Cuisine (www.cafe-de-paris.jp)
Yamamoto-dori 1-7-21, Chuo-Ku, Kobe City

Kineya Udon (実演手打うどん 杵屋) ANA Crowne Plaza 3F
Specialises in serving Japanese style wheat-flour (udon) and buckwheat (soba) noodle dishes. Seating is limited.

Please see the registration desk for recommendations, coupons and special offers.

The Art Center Kobe

Presentation Rooms

502
504
506
EV
501
503
505

5F

Presentation Rooms

Grand Salon

EV

3F

Auditorium

Schumann Hall

Porch

Main Entrance

EV

Chopin Hall

Auditorium

Prokofiev Hall

Open Studio

2F

Announcing IAFOR
Grant & Scholarship Recipients

We are delighted to announce the first recipients of financial support as part of the IAFOR grants and scholarships programme, newly launched for 2017.

Our warmest congratulations go to Ismahan Wayah, recipient of the Stuart D. B. Picken Grant & Scholarship, and James Kin-Pong Au, Isabelle Coy-Dibley and Ashley Harbers, recipients of IAFOR Scholarships, who have been selected by the conference Organising Committees to receive financial support to present their research at The Asian Conference on Arts & Humanities 2017 and The Asian Conference on Literature 2017.

IAFOR's grants and scholarships programme provides financial support to PhD students and early career academics, with the aim of helping them pursue research excellence and achieve their academic goals through interdisciplinary study and interaction. Awards are based on the appropriateness of the educational opportunity in relation to the applicant's field of study, financial need, and contributions to their community and to IAFOR's mission of interdisciplinarity. Scholarships are awarded based on availability of funds from IAFOR and vary with each conference.

The Organising Committee of the relevant IAFOR conference awards scholarships to eligible applicants who have submitted exceptional abstracts that have passed the blind peer review process and have been accepted for presentation at the conference.

Find out more about IAFOR grants and scholarships: **iafor.org/financial-support**

Stuart D. B. Picken
Grant & Scholarship Recipient

Ismahan Wayah, University of Münster, Germany

Ismahan Wayah graduated with a master's degree in English, history and philosophy from the University of Mainz, Germany, and the University of Leeds, UK. She is currently doing her PhD with the Graduate School Practices of Literature and the Department of English, Postcolonial and Media Studies in Münster, Germany. In her doctoral thesis, "Muslim Narratives in Diaspora: Unity, Difference, and Dissidence", she analyses contemporary diasporic American and British Muslim fiction by drawing on postcolonial, postsecular and intersectional approaches. In 2016 she has been a visiting scholar in the Ethnic Studies department of the University of California, Berkeley, USA. In 2015, she served as a PhD student representative at the Graduate School Practices of Literature. Furthermore, she has been actively engaged in social justice projects in black and/or Muslim communities.

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"We Are All Moors": A Black Muslim Slave Narrative
Ismahan Wayah, University of Münster, Germany

Laila Lalami's Pulitzer prize-winning novel, *The Moor's Account* (2015), is a dense historical novel that provides a counter-narrative to Álvar Núñez Cabeza de Vaca's La Relación (1542), a historical first-person account of the doomed 1527 Narvaez expedition, which only three Spaniards and "Estevanico, an Arab Negro" survived. In *The Moor's Account*, the Moroccan-American author Laila Lalami gives voice to the story of Estevanico/Mustafa, who has been enslaved, omitted and forgotten from dominant history.

This paper illustrates that writing "history from below" is an intricate and complicated endeavour, in particular when analysing the narrative of a Black Muslim enslaved by Spanish colonisers and captured by Native Americans. Adopting an Afropessimist, postcolonial and postsecular reading, I argue that the main protagonist, Estevanico/Mustafa, renders the colonisation of the Americas from the perspective of the Moor as Europe's religious, racial and civilisational ultimate Other. Such an approach discloses that the figure of the Moor blurs the lines between victor/victim, freedom/captivity, guilt/innocence on the level of the narrative and the lines between the colonial captivity narrative and slave narrative on the level of form. The Moor's Account not only offers an alternative reading to the mapping of New Spain on the Americas, but also emphasises the grey areas of history/(ies). In turning to the Early American period, Layla Lalami reminds us of the longstanding presence of Black Muslim subjects in the Americas.

IAFOR
Scholarship Recipients

James Kin-Pong Au, University of Tokyo, Japan

James Au is a postgraduate student at the University of Tokyo, Japan. Prior to that he studied Japanese literature at SOAS, University of London, UK. He completed his MA degree in comparative and literary studies in Hong Kong Baptist University in May 2014. Before that he obtained a bachelor's degree in translation at The Chinese University of Hong Kong. He also spent four years learning foreign languages including Japanese, French and German, and developing his strong interest in comparative literature between East and West. His current research is to study how nihilism incorporated in the works of both Chinese and Japanese writers from the 1910s to the mid 1920s. His professional career outside academia includes compiling English teaching materials and teaching English courses in various local colleges, high schools and tutorial centres. Aside from professional interests, he travels widely, reads, writes and watches movies with his family and friends.

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Reception of Arthur Rimbaud on Dai Wang Shu and Nakahara Cyûya's Poetry and the Construction of Their Poetic Decadent World
James Kin-Pong Au, University of Tokyo, Japan

This article argues that both Dai Wang-shu (戴望舒) (1905–1950) and Nakahara Cyûya (中原中也) (1907–1937), as translators of the poetry of French symbolist Arthur Rimbaud (1854–1891), adopted similar decadent elements as three of them were trapped in the times of turbulence – Rimbaud experienced the decline of the Second Empire and its collapse after Franco-Prussian War in 1870, while Nakahara was situated in a revolutionary age at which politics and cultural rapid change were putting most Japanese people in a crisis of identity. Likewise, Dai's literary life flourished during the period of world wars in which China was being invaded by Japanese armies. While western scholars such as Gregory Lee and Donald Keene have hitherto respectively considered the biographical accounts of Dai's poetry and hastened to label him as "Japanese Rimbaud", and Asian scholars claimed the uniqueness of the two poets in unison, few have addressed the issue of how one's poetry will be influenced through translation of others' works. Through close readings of some of their poetry, mainly Dai's "Written on a Prison Wall" (獄中題壁) and "With My Injured Hand" (我用殘缺的手掌) (1941), written during the Japanese occupation of Hong Kong, and Nakahara's Collection of Goat Songs (山羊の歌), written in the 1920s. I further argue that the reason they had to narrate and confess their sentiment in such a French symbolic way is closely related to the crisis – including crisis of humanity, culture, war and identity.

Ashley Harbers, Yonsei University, South Korea

Ashley Harbers is currently a doctoral student in the department of English Literature at Yonsei University, Seoul, South Korea. She graduated with a Master of Arts in English from the University of Dallas and a Bachelor of Arts in English and Classical Studies from the University of Texas at Arlington, USA. She has taught high-school and college literature and composition as well as English as a Second Language, and her research interests include industrial and social problem novels of nineteenth-century England, the historical novel, and protest literatures.

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Bending Time: History, Narrative, and Anachronism in Chang-Rae Lee's The Surrendered
Ashley Harbers, Yonsei University, South Korea

What is perhaps most remarkable about Chang-Rae Lee's fourth novel is the manner in which he anchors the bodily and the divine in the presence of two other texts in the novel, intertexts around which Lee "bends" a linear, historical sense of time. This paper aims to assess the effect of the confluence of the visceral and the spiritual and the historical and the mythical in a novel that through its very narrative structure argues for the continued relevance of the Lukácsian historical novel. *The Surrendered* articulates the relationship between trauma and memory-as-history through a memory-spliced narrative. The violence inflicted on bodies in the novel, which both causes and results from different traumas, is intricately connected with its treatment of history. Historical time in a linear sense collapses around the three main characters as the story slides back and forth along a spectrum of thirty years, lending a literal sense of anachronism, a going backward through time, to the novel. This movement through history is both a natural function of memory as well as another means by which to subvert notions of historical objectivity, especially for an audience either unaware of the history or, worse, reading under a certain state-sponsored narrative. The power of the historical novel, especially with regard to silenced historical events, like the Korean War, is the creation of a multiplicity of voices, voices that can challenge the dominant, or especially, the state-sponsored narrative voice.

IAFOR
Scholarship Recipients

Isabelle Coy-Dibley, University of Westminster, UK

Isabelle Coy-Dibley is currently a PhD student at the University of Westminster, UK. In 2012, she gained a first class honours in her BA English Literature degree from the University of Westminster, UK. Following this, she completed an MA in English: 1850–Present at King's College London, UK, in 2013 and an MA in Gender, Sexuality and Culture at Birkbeck, University of London, UK, in 2014. Her predominant research interests are within contemporary women's experimental literature with an interdisciplinary theoretical approach, presently exploring concepts of female corporeal memory, bodily semantics and methods of inscription upon the female body. She has presented at multiple conferences both in the UK and internationally.
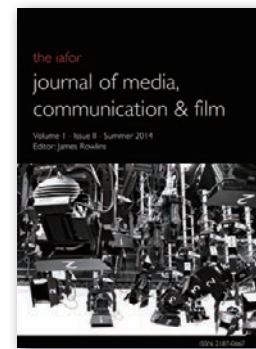
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Anaïs Nin's Diaries: Revising Identity and Sexual Histories in Literary Narratives
Isabelle Coy-Dibley, University of Westminster, UK

Anaïs Nin meticulously documented her life in diary entries from the age of 11. However, this narrative of self was not only a private undertaking, but a form of writing she chose to make public when these diaries were edited and published later in her life as well as posthumously. Subsequently, this paper intends to question how authors revise and edit their personal narratives, the effect of an intended audience upon this process, and how Nin's sexual identity and forms of embodiment within her diaries were affected by censorship, defamation and invasion of privacy laws that become problematic for non-fiction narratives.

I examine how language is altered through the editing process and restrictions placed on literary narratives, particularly narratives of a sexual nature, which in turn moulds identity in differing ways – depending on how one decides to revise one's narrative and whether this narrative is being altered for personal reasons or to meet specific criteria for society or publishing policies. Ultimately, this paper questions how identity becomes censored in non-fiction narratives when these narratives do not conform to acceptable modes of behaviour or forms of sexual embodiment, and how this sequentially impacts the way in which the female body, sexual identities and forms of sexual expression may be narrated.

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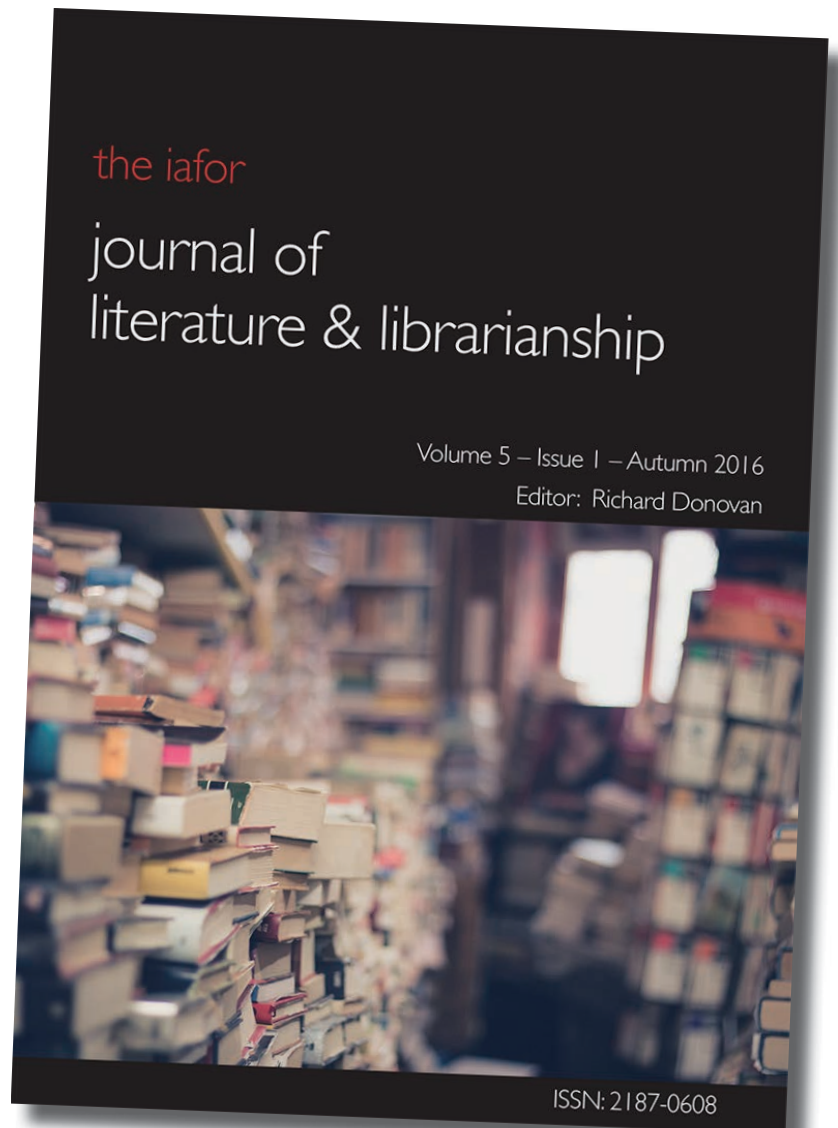
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To facilitate the opportunity for academics to step outside of the traditional research publishing status quo – to get creative, explore different disciplines and to have their ideas heard, shared and discussed by a diverse, global academic audience.

Content published on *THINK* spans a wide variety of disciplines and the format is varied, encompassing full research papers, long-form journalism, opinion pieces, creative writing, interviews, podcasts, video, photography, artwork and more. Current contributing authors include leading academics such as Professor Svetlana Ter-Minasova, Professor A. Robert Lee, Professor Bill Ashcroft and Professor J. A. A. Stockwin.

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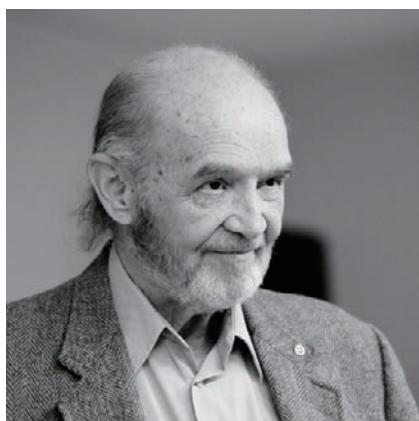
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Oxford Centre for Buddhist Studies, UK

Georges Depeyrot
French National Center for Scientific Research, France

Myles Chilton
Nihon University, Japan

Yukata Mino
Hyogo Prefectural Museum of Art, Japan

Tan Tarn How
National University of Singapore, Singapore

Ruth Farrar
Bath Spa University, UK

Barney Heywood
Stand + Stare, UK

Marusya Nainggolan
University of Indonesia, Indonesia

Emiko Miyashita
Haiku International Association, Japan

Hana Fujimoto
Haiku International Association, Japan

Monty P. Satiadarma
Tarumanagara University, Indonesia

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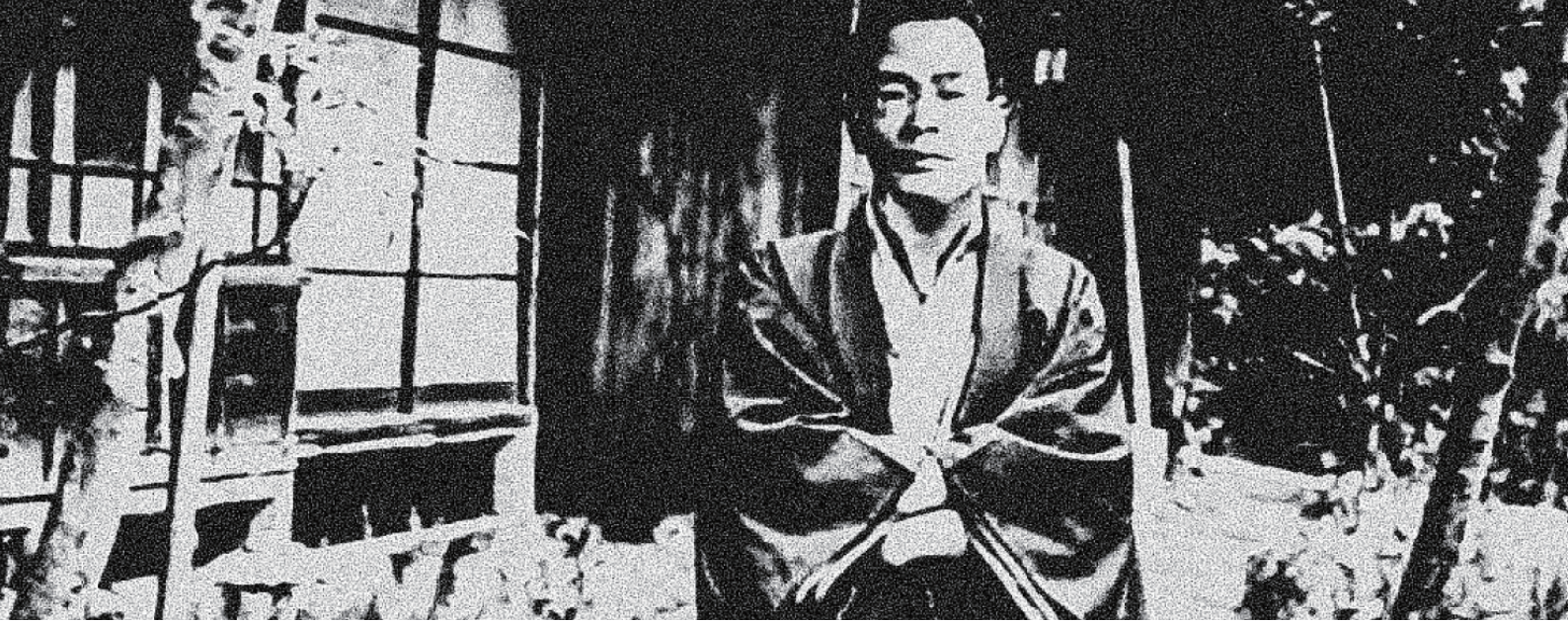
D. T. Suzuki: How Did Scholars Get It So Wrong?

Featured Panel Presentation: Brian Victoria

Friday, March 31 | 09:15-10:15 | Room: Prokofiev (2F)

D. T. Suzuki is best known for having introduced the Zen school of Buddhism to the West. His long life (1870–1966) has been praised by many scholarly and non-scholarly admirers alike as exemplifying the ideal "Zen life," a life dedicated to peace and compassion. Yet, as early as his first book in 1896, Suzuki called on young Japanese soldiers to "regard their own lives as being as light as goose feathers." During the Russo-Japanese War of 1904–5, Suzuki exhorted Japanese Buddhists to "carry the banner of Dharma over the dead and dying until they gain final victory." And as late as June 1941 Suzuki informed Imperial Army officers: "It isn't easy to acquire the mental state in which one is prepared to die. I think the best shortcut to acquire this frame of mind is none other than Zen." This presentation asks how was it possible for Suzuki to garner such admiration in the West ever as he encouraged the Japanese people to die in wars of conquest. More importantly, it seeks to identify "lessons to be learned" for scholars, especially historians, as they research both individuals and the events surrounding them.

This presentation will form part of the Featured Panel listed on the opposite page.

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Dr Brian Victoria is a native of Omaha, Nebraska and a 1961 graduate of Nebraska Wesleyan University in Lincoln, Nebraska. He holds a MA in Buddhist Studies from Sōtō Zen sect-affiliated Komazawa University in Tokyo, and a PhD from the Department of Religious Studies at Temple University.

In addition to a second, enlarged edition of *Zen At War* (Rowman & Littlefield, 2006), Brian's major writings include *Zen War Stories* (RoutledgeCurzon, 2003); an autobiographical work in Japanese entitled *Gaijin de ari, Zen bozu de ari* (As a Foreigner, As a Zen Priest), published by San-ichi Shobo in 1971; *Zen Master Dōgen*, coauthored with Professor Yokoi Yūhō of Aichi-gakuin University (Weatherhill, 1976); and a translation of *The Zen Life* by Sato Koji (Weatherhill, 1972). In addition, Brian has published numerous journal articles, focusing on the relationship of not only Buddhism but religion in general, to violence and warfare.

From 2005 to 2013 Brian was a Professor of Japanese Studies and director of the AEA "Japan and Its Buddhist Traditions Program" at Antioch University in Yellow Springs, OH, USA. From 2013 to 2015 he was a Visiting Research Fellow at the International Research Center for Japanese Studies in Kyoto, Japan where he is writing a book tentatively entitled: *Zen Terror in 1930s Japan*. Brian currently continues his research as a Fellow of the Oxford Center for Buddhist Studies and is a fully ordained Buddhist priest in the Sōtō Zen sect.

History, Story, Narrative
– Constructing History

Featured Panel: Brian Victoria, Georges Depeyrot & Myles Chilton

Friday, March 31 | 09:15-10:15 | Room: Prokofiev (2F)

This interdisciplinary history and literature panel will look at how histories are created and propagated and the difficulties involved in the inherently political act of writing of history. How does the "truth" act as heuristic and guide, and how is the concept abused to stifle dissent and impose order? This panel will draw on contemporary controversies and invite participation from delegates from around the world to address questions that include the following: How important is the construction of national history in the creation of personal and national identity? How does history shape our political decisions today? How do we go about building, revising and deconstructing history?

This panel will feature both historians and literary scholars and will explore the relations and tensions between fictional and historical narrative that are in many ways vital to definitions of literature, raising questions as to the "truth" of the history registered in literary texts as opposed to that of historical texts. The panel will also examine literature as alternative history, whether Fredric Jameson's call to "always historicize!" is still relevant, the aliterary subversions of "official" history, the historicity of fiction, and, of course, the fiction of historicity.

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Dr Myles Chilton (BA University of Toronto; MA and PhD University of Chicago) is a Professor in the Department of English Language and Literature at Nihon University. Originally from Toronto, Canada, Chilton has been in Japan for over twenty years, writing about relationships between contemporary world literature and global cities in *Literary Cartographies: Spatiality, Representation, and Narrative* (Palgrave Macmillan 2014), and in journal articles such as *Comparative Critical Studies*, *The Journal of Narrative Theory*, and *Studies in the Literary Imagination*. He also focuses on global English and literary studies in such books as the monograph *English Studies Beyond the 'Center': Teaching Literature and the Future of Global English* (Routledge 2016); and in chapters in the books *The Future of English in Asia: Perspectives on Language and Literature* (Routledge 2015), *Deterritorializing Practices in Literary Studies* (Contornos 2014), and *World Literature and the Politics of the Minority* (Rawat 2013). Chilton has also presented papers on these and other topics at universities around the world. He is also on the editorial board of the IAFOR *Journal of Literature and Librarianship*.

Professor Georges Depeyrot is a monetary historian at the French National Center for Scientific Research (CNRS) in Paris. He began his scientific career in the 1970s studying coin finds and joined the CNRS in 1982. After some years he joined the Center for Historical Research in the School for Advanced Studies in the Social Sciences (EHESS) and is now a professor at the École Normale Supérieure. After his habilitation (1992), he specialised in international cooperative programs that aim to reconsider monetary history in a global approach. He has directed many cooperative programs linking several European countries, including those situated at the continent's outer borders (Georgia, Armenia, Russia, and Morocco). Professor Depeyrot is the author or co-author of more than one hundred volumes, and is the founding director of the Moneta publishing house, the most important collection of books on the topic of money. Professor Depeyrot is a member of the board of trustees of the Centre National de Recherche Scientifique.

Dr Brian Victoria's biography is provided on the opposite page.

Art and Narrative
in the Public Sphere

Featured Panel Presentation: Yukata Mino & Tan Tarn How

Friday, March 31 | 11:00-12:00 | Room: Prokofiev (2F)

Drawing on the conference theme of "History, Story, Narrative", this panel will examine art as a medium for telling stories and creating narrative, and how curation can be used to contextualise and situate works of art. In a comparative analysis encompassing divergent cultural perspectives, the panellists will discuss the politics and role of art, drawing on examples from both Singapore and Japan, and comparing and contrasting with other countries. The panel will focus on the importance and continued relevance of art in the public sphere, addressing questions of how public art and public spaces can create stories and narratives, and how these narratives can assist in the construction and structuring of a national identity, including the following: How can art create a public dialogue? How can this dialogue be harnessed for the good of the community? And what is the role played by curation in contributing to the development of a local, regional and national community and economy?

Image | *The Tower of the Sun* (located in Osaka Prefecture) by Japanese artist Tarō Okamoto

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Dr Yutaka Mino was born in Kanazawa, Japan, in 1941, and has received his PhD in Art History at Harvard University in 1977. He was appointed as the associate curator in charge of Asiatic Department at Montreal Museum of Fine Arts in 1976, the curator of the Oriental Art Department at the Indianapolis Museum of Art in 1977, and the curator of the Asian Department at the Art Institute of Chicago in 1985. After Returning to Japan, he was appointed as the director of Osaka Municipal Museum of Art in 1996, and as the founding director of the 21st Century Museum of Contemporary Art, Kanazawa in 2004. In 2007, he assumed the Vice Chairman, Sotheby's North America, the Chief Executive Director, the 21st Century Museum of Contemporary Art, Kanazawa and the Honorary Director, Osaka Municipal Museum of Art. In April 2010, he was appointed as the director of Hyogo Prefectural Museum of Art, in 2012, the director of Yokoo Tadanori Museum of Contemporary Art, in 2013, the Honorary Director, Abeno Harukas Museum of Art. Yutaka Mino has organized many exhibitions, and also published individual books and catalogs such as *Freedom of Clay and Brush Through Seven Centuries in Northern China: Tz'u-chou Type Wares, 960-1600 A.D.* in 1980 and *Hakuji* (White Ware), vol.5 in the *Chugoku Togi* (Chinese Ceramics) series in 1998.

Tan Tarn How is Senior Research Fellow at the Institute of Policy Studies in the Lee Kuan Yew School of Public Policy, National University of Singapore. He graduated from Peterhouse College, University of Cambridge, in 1982 with Bachelor of Arts Honours, Natural Sciences Tripos. He then obtained a Diploma in Education from the Institute of Education, Singapore, in 1984, and later was also a recipient of a three-month Fulbright Scholarship to Boston University in 1993. In the earlier part of his career Tan worked as a teacher, then as a journalist for *The Straits Times*, Singapore's main local newspaper, including postings as a foreign correspondent and senior political correspondent based in Beijing and Hong Kong. Later Tan became the Head Scriptwriter for Drama Production at the Singapore Television Corporation and Associate Artistic Director of the drama company TheatreWorks, where led workshops for budding playwrights.

An arts activist and playwright, Tan Tarn How has written on the development of the arts in Singapore, in particular fostering partnerships between the people, private and public sectors; the creative industries in Singapore, China and Korea; cultural policy in Singapore; and arts censorship. His research interests also include arts education and the role of education in cultural and human development. He has also carried out research on the management and regulation of media in Singapore; the impact of the Internet and social media on society; the role of new and old media in the 2008 Malaysian election and the 2006 and 2011 Singapore elections; and the way in which the Internet and social media has influenced the development of civil society and democratic development.

Utilising Technology to Unlock the Past

Featured Workshop: Ruth Farrar & Barney Heywood

Friday, March 31 | 13:45-14:45 | Room: Prokofiev (2F)

The aim of the workshop is to explore how digital technologies can be shaped to change our perceptions of the past. Radio frequency identification (RFID) technology and image recognition technology will be discussed to demonstrate innovative new platforms available to storytellers, historians and media makers.

The workshop is led by collaborative partners Dr Ruth Farrar, Creative Media and Enterprise Senior Lecturer at Bath Spa University, and Barney Heywood from Stand + Stare, who specialises in immersive theatre and interactive design. They will collectively draw upon their portfolios illustrating successful international case studies, which fuse academic research with industry demands to help share stories from the past with new audiences.

Case studies covered in the workshop include: sharing immigrant stories for a sound art commission for the Austrian Cultural Forum in New York; an interactive storytelling app to commemorate Carnegie Hall's 125th anniversary in New York; and an exhibition at the Barbican for the Royal Shakespeare Company bringing theatrical props to life in London. During a practical exercise, workshop participants will also get an opportunity to interact with image recognition technology by attaching a story to an object to create a unique oral history experience. Ultimately, workshop participants will learn how to innovatively mediate digital technologies to create new modes of understanding history.

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Dr Ruth Farrar is a Senior Lecturer in Creative Media and Enterprise and Director of Artswork Media at Bath Spa University, UK. A graduate of Trinity College Dublin (BA Film Studies & English Literature) and University of Bristol (MA Film & Television Production), Dr Ruth Farrar is an active filmmaker, sound artist and researcher. She recently completed an AHRC-funded PhD by practice at the University of Exeter on the theoretical, creative and technological applications of binaural technology usage. Her binaural research has resulted in interactive sound art exhibitions, commissions such as apps like "Dear Carnegie Hall" for Carnegie Hall, New York, and award-winning sound design screened at film festivals in Dublin, Cannes and New York. Her current public engagement research has led to the creation of the world's first film festival for women in extreme sports and adventure: Shextreme Film Festival.

Barney Heywood is Co-Director of Stand + Stare, a design studio creating interactive installations, exhibitions and apps. Their automated experiences are often based on historical material and memory, which has led them to work with museums, libraries, universities and a variety of organisations seeking innovative ways in which to open up their archives and to tell stories in new and exciting ways. Their work is characterised by a sense of warmth and nostalgia, with tech elements largely hidden, to allow people to focus on tangible objects and physical experiences.

Piano Workshop
with Marusya Nainggolan

Friday, March 31 | 15:00-16:15 | Room: Prokofiev (2F)

Marusya Nainggolan learned to play the piano from her father, Sutan Kalimuda Nainggolan, and continued her music education at the Music Education Foundation under the supervision of Rudi Laban. She graduated in 1980 from the Jakarta Institute of Arts, Indonesia, and obtained scholarships from the Australian Foreign Affairs to study at the Sydney Conservatory, New South Wales, Australia (1980–1984) to obtain a Bachelor of Music under the supervision of Mme Sonya Hanke (piano) and Dr Graham Heir (composition). From 1987 to 1989 she obtained Fulbright scholarships and completed her Master of Music Art in Boston University, USA, under the supervision of Professor Theodore Antonious, Dr M. Marryman and Professor Bernard Rands. She was the General Secretary for the Indonesian Copyright Society (1995–2002), Chair of the Indonesian Composer Society, Secretary of the Jakarta Art Council and Head of the Jakarta Art Institute (2004–2010). She is now teaching European studies at the University of Indonesia, and performs music nationally and internationally, besides participating as a music counsellor for studies on music and health in the National Health Department. Marusya Nainggolan is currently enrolled in the doctoral programme at the Faculty of Humanities, University of Indonesia, and is a senior lecturer at the Jakarta Arts Institute.

Percussionist **I Ketut Budiyasa** was born in Karang Asem, Bali, and grew up with Balinese gamelan music. He participates in art festivals in Indonesia as well as internationally, including performances in America, Brazil, South Korea and Europe. He collaborates with Marusya Bainggolan and other musicians.
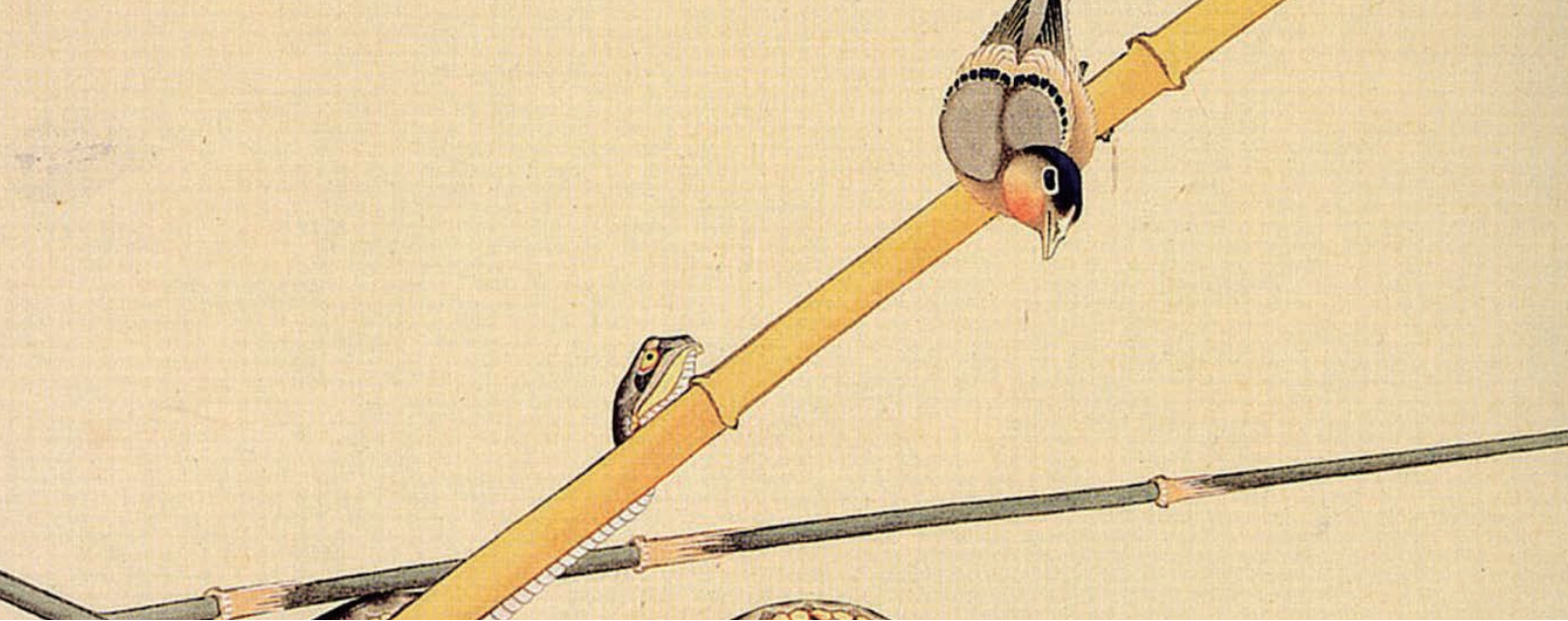
Haiku Workshop with Emiko Miyashita & Hana Fujimoto

Friday, March 31 | 17:30-18:30 | Room: Prokofiev (2F)

This annual workshop gives a background and history to haiku, the Japanese form of poetry that has become popular the world over. It will include readings of some of the most famous examples, and will invite participants to write their own poems, under the guidance of one of Japan's most prominent haiku poets.

* * *

Emiko Miyashita is a prominent and widely published haiku poet, as well as an award-winning translator who has given invited lectures and workshops around the world. She serves as a councillor for the Haiku International Association, as well as secretary of the Haiku Poets Association International Department in Tokyo. She is a *dojin* (leading member) of Ten'i (Providence) haiku group lead by Dr Akito Arima, and also a *dojin* of the Shin (Morning Sun), haiku group lead by Dr Akira Omine.

Hana Fujimoto is a Councilor of the Haiku International Association, a member of the Japan Traditional Haiku Association, and a writer for the haiku magazine *Tamamo*.

Stories Surpass History to Influence Individual and Social Identities

IAAB Presentation: Monty P. Satiadarma

Saturday, April 1 | 10:00-10:30 | Room: Schumann (2F)

Storytelling is a way of transforming knowledge from one generation to another. While histories are based on facts and historical data, stories may not be based. Mythologies and folktales are not history, they are stories, yet people believe in them; often they believe more in stories than in histories. People care more about stories than histories, for stories tend to give an immediate answer to curiosity without extending to research and exploration. Symbolism and metaphor tend to satisfyingly give answers to people's curiosity, for, as Cassirer says, man is an animal symbolicum. While facts and data are based on rational findings, symbols and metaphors may be based on emotional attachment, and some tend to be irrational; for example, the figure of angels as humans with wings. These symbols influence the identity of persons and even nations. There are countries that use the symbols of eagles or lions, although these are either rare or nonexistent in their land. However, the stories of the brave and powerful eagles and lions are introjected within the people over centuries; they are not thought of within the course of history. This presentation discusses how stories surpass history in influencing people to carry on their belief system, thus influencing them from the individual to national identity.

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Dr Monty P. Satiadarma is a clinical psychologist who has been teaching psychology at Tarumanagara University since 1994. He was one of the founders of the Department of Psychology at Tarumanagara, as well as the Dean of Psychology, Vice Rector and Rector of the university. He graduated with a degree in psychology from the University of Indonesia, art therapy from Emporia State, Kansas, family counselling from Notre Dame de Namur, California, and clinical hypnotherapy from Irvine, California. He has nationally published a number of books with a particular interest in educational psychology, and in music and art therapy – methods with which he treated survivors of the Indonesian tsunami on behalf of the International Red Cross and the United Nations. He is a board member and area chair of the International Council of Psychology, and a founder and board member of the Asian Psychology Association.

Ambiguous Japan: A Study on Four Lectures of Nobel Prize Winner Kenzaburō Ōe

Spotlight Presentation: Dr Michele Eduarda Brasil de Sá

Saturday, April 1 | 17:00-17:30 | Room: 501 (5F)

In 1994, Kenzaburō Ōe, the second Japanese writer to receive the Nobel Prize in Literature, entitled his Nobel Lecture "Japan, the Ambiguous, and Myself", dialoguing with his predecessor, Yasunari Kawabata, whose Nobel Lecture was entitled "Japan, the Beautiful, and Myself". Confessing his quest for "ways to be of some use in the cure and reconciliation of mankind", Ōe proposes a reflection about Japan's role in the world by that time, having ascended by its technology, but not by its literature or philosophy. His Nobel Lecture aligns with other three lectures in different places and contexts: "Speaking on Japanese Culture before a Scandinavian Audience" (1992), "On Modern and Contemporary Japanese Literature" (San Francisco, 1990) and "Japan's Dual Identity: A Writer's Dilemma" (1986). This paper attempts to reflect on the writer's perspectives expressed in his lectures, focusing on the following subjects: Japanese culture and identity, Japan between past and future and the contributions of literature in the achievement of peace.

***

Dr Michele Eduarda Brasil de Sá is currently a professor at the Federal University of Rio de Janeiro, Brazil, temporarily working for University of Brasília, Brazil (since 2013). Born in Rio de Janeiro, Dr Brasil de Sá graduated with a Bachelor's degree in Portuguese, Latin and Japanese languages and literature. She finished her Master's and doctoral research in the Latin language at Federal University of Rio de Janeiro. She temporarily worked at the Federal University of Amazonas (2007–2013), where she was the first coordinator and professor for the recently created (2011) undergraduate course of Japanese Language and Literature. Dr Brasil de Sá's research (since 2008) has embraced Japanese immigration to the State of Amazonas in documents but she is currently researching Japanese language learning and translation.

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All papers are reviewed equally according to standard peer review processes, regardless of whether or not the authors have attended a related IAFOR conference.

Friday
March 31

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IAFOR is dedicated to helping young scholars achieve their research and academic goals, while also encouraging them to apply the principles of interdisciplinary study to their work. From spring 2017 IAFOR is offering travel and accommodation grants and full or partial scholarships covering conference registration fees to PhD students and early career academics who might not otherwise have the financial resources to be able to attend our academic conferences.

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Friday Plenary Day
09:00-18:30 | Rooms: Prokofiev (2F) & 504 (5F)

08:15-09:00   Conference Registration (Open Studio)

09:00-09:15   Announcements and Welcome Address (Prokofiev)

09:15-10:15   Plenary Panel (Prokofiev)
History, Story, Narrative – Constructing History
Brian Victoria, Oxford Centre for Buddhist Studies, UK
Georges Depeyrot, French National Center for Scientific Research, France
Myles Chilton, Nihon University, Japan

10:15-10:30   IAFOR Vladimir Devidé Haiku Award 2017 (Prokofiev)

10:30-11:00   Coffee Break

11:00-12:00   Plenary Panel (Prokofiev)
Art and Narrative in the Public Sphere
Yukata Mino, Hyogo Prefectural Museum of Art, Japan
Tan Tarn How, National University of Singapore, Singapore

12:00-12:15   IAFOR Documentary Photography Award & Conference Photograph (Prokofiev)

12:15-13:45   Lunch Break

13:45-14:45   Featured Workshop (Prokofiev)
Utilising Technology to Unlock the Past
Ruth Farrar, Bath Spa University, UK
Barney Heywood, Stand + Stare, UK

14:45-15:00   Coffee Break

15:00-16:15   Piano Workshop (Prokofiev)
Marusya Nainggolan, University of Indonesia, Indonesia

16:15-16:25   Coffee Break

16:25-17:25   Poster Session (Room 504)

17:30-18:30   Haiku Workshop (Prokofiev)
Emiko Miyashita, Haiku International Association, Japan
Hana Fujimoto, Haiku International Association, Japan

Friday Poster Session
16:30-17:30 | Room: 504 (5F)

34423 | Room: 504 (5F)
Thought of Shin in Ikebana: Between Nature and Human Beings
Osamu Inoue, Kyoto University of Art and Design, Japan

Ikebana, one of Japan's traditional arts, is a composite art of natural flowers and artificial technique, and thus a mutual creation between nature and human beings. This relationship, however, cannot be a simple dualism, for human beings are also a natural being. Ikebana has always held that the natural shape of the flower is paramount, this natural shape being known as shussho, and this concept of shussho has been a cardinal doctrine throughout the history of flower arranging in Japan. At the same time, however, Ikebana artists have also reshaped flowers and thus diverged from the concept of shussho. These artificial shapes are known as hanagane, and can be considered as a kind of mold or cast. The relationship between nature and human beings can be restated as one between shussho and hanagane. At the same time, however, shussho and hanagane also cannot be regarded as a simple dualism. The philosophy of Ikebana lies in this delicate relationship between shussho and hanagane, or nature and human being. This poster presentation reexamines historical development of this relationship, investigating old paintings of ikebana and explanations that pre-modern ikebana thinkers elaborated. And this reveals that the concept of Shin has worked across all styles of ikebana to link nature with human beings.

34605 | Room: 504 (5F)
Inoue Hisashi and the Tokyo Trials Trilogy
Masahito Takayashiki, Kansai Gaidai University, Japan

Inoue Hisashi (1934–2010) is a highly acclaimed contemporary Japanese playwright, novelist and screenwriter in post-war Japan. Inoue wrote more than 200 works, including plays, novels, TV and radio scripts, essays and so forth. This paper examines the manner in which Inoue reconciles his harsh experiences of World War II as a shōkokumin (a little country man; the wartime name for children). Inoue attributes his wartime childhood experiences as the impetus and inspiration for his playwriting. One of the ways in which he sought reconciliation with his childhood war experiences was by writing three plays in which he dealt with Tokyo Trials (IMTFE: International Military Tribunal for the Far East). These plays are known as Tokyo Saiban Sanbusaku ("Tokyo Trials Trilogy"): Yume no Sakeme ("A Crack of Dream", 2001), Yume no Namida ("Tears of the Dream", 2003) and Yume no Kasabuta ("Scab of the Dream", 2006). In this trilogy, Inoue tries to clarify whether or not Japanese people had fulfilled their responsibilities for the Sino-Japanese War and the Pacific War. Inoue says that this is his mission as a contemporary playwright who survived the air raids on Tokyo. In this paper, we concentrate on Inoue's fundamental perspective on the Tokyo Trials Trilogy at the time that he wrote them. Inoue's longing for world peace and his antiwar campaign continue to live on in the productions of many directors, artists and writers today.

34622 | Room: 504 (5F)
The Footprints on the Farm – The Green and Smart Farm Finds Its Way into Curriculum Development: Delicacy and Promotion
I-Fan Lo, The Affiliated Senior High School of National Chi-Nan University, Taiwan
Cheng-Yen Chang, The Affiliated Senior High School of National Chi-Nan University, Taiwan
Hsien-I Peng, National Caotun Commercial & Industrial Vocational Senior High School, Taiwan

Mainly, it takes inquiry-based learning, project-based learning and problem-based learning as the method of the practice and the curriculum development to the traction of farm with green science. In the spirit of maker movement, the research puts creative development into practice. It combines green energy, waste reduction, modern agriculture, intellectual mechanics and some other emerging technologies with the educational resource of multiple communities in the friendly learning environment. Blending into construction of school based curriculum, the research further develops the course modules of science project and creative invention. Via micro classroom participant observation, it takes the understanding of teaching practice. The observation uses the evaluation of students' achievement to analyze students' performance and conducts the in-depth interview toward teachers and students. It attempts to understand the influence factors of green science farm tracing course blending into the based teaching material from the three perspectives: the construction of school based curriculum, the advance of teacher's profession, students' attitudes and performances of learning technology. According to the process, it can give feedback as the reference to sub-project's curriculum practice. First, it blends the innovate materials into the based curriculum. Second, it establishes sharing interaction of emerging technology course resource and implements application platform. Third, through physical activity, it offers emerging technology course research and development, evaluation, sharing and the opportunity of promotion to partner schools. Fourth, it takes advantage of physical curriculum design and teaching shaping to partner schools to form the learning organization.

Friday Poster Session
16:30-17:30 | Room: 504 (5F)

34633 | Room: 504 (5F)

Making Human Network Visible through Costume Making and Scaffolding: A Fieldwork Study of Cosplay Culture

Rie Matsuura, Keio University, Japan

This paper analyzes the relationship between agencies and artifacts represented in ethnographic case studies of ten female informants aged 20–25 participating in the cosplay community. Cosplay is a female-dominated niche subculture of extreme fans and mavens, who are devoted to dressing up as characters from manga, games, and anime. "Cosplayers" are highly conscious of quality standards for costumes, makeup, and accessories. Cosplay events and dedicated SNSs for cosplayers are a valuable venue for exchanging information about costume making. Professor Mizuko Ito studies the possibilities of learning with friends and peers in fan culture in the United States. However, there are still not enough studies about fun culture learning in Japan. First, I share an overview of cosplay culture in Japan and our methodologies based on interviews and fieldwork. I group our findings in two different categories: 1) cosplayers' agencies and relationships with others mediated by usage of particular artifacts; 2) cosplayers agencies visualized through socio-artificial scaffolding and collective achievement. I conclude that cosplayers are producing and standardizing available artifacts for their cosplay objects, and in doing so, they are designing their agencies.

34638 | Room: 504 (5F)

Learning and Teaching Through Social Fabrication: From an Ethnographic Study in "Fablab Kamakura"

Daisuke Okabe, Tokyo City University, Japan

This paper analyzes the relationship between participation and learning represented in ethnographic case studies of ten informants aged 23–59 participating in a common-based peer production site, the FabLab Kamakura community. Digital-based personal fabrication is a new wave culture of mavens, who are devoted to alternatives to mass production, and are on a mission "to make (almost) anything". FabLab Kamakura is a valuable venue for exchanging information about, for example, digital tools, Arduino, crafts, textiles, and so on. First we frame this work as an effort to think about their participation and learning using the concept of "wildfire activity theory" (Engeström, 2009) and "legitimate peripheral participation (LPP)" from Lave and Wenger (1991). Then we argue an overview of FabLab culture in Japan and at FabLab Kamakura. Using SCAT methodology (Otani, 2011), we group our findings in two different categories: 1) learning through participation in FabLab Kamakura; 2) the visualization of weak ties and mobility through participation in wildfire activities. We conclude that participants at FabLab Kamakura are producing and designing available artifacts for their lives and works, and in doing so, what they are designing is the physical manifestation of their very thoughts.

34823 | Room: 504 (5F)

The Art of Caring – Helping Patients and Their Family to Make a Better Decision at the End of Life

Tsuey-Yuan Huang, Chang Gung University of Science and Technology & Chang Gung Memorial Hospital, Taiwan

Nursing care is directed toward meeting the comprehensive needs of patients and their families across the continuum of care and is particularly crucial in the end of life to make an appropriate decision about signing a do-not-resuscitate (DNR) document. To understand characteristics between groups of signing do-not-resuscitate (DNR) orders or not in heart failure (HF) patients who died in an acute care hospital is important. DNR orders and clinical characteristics were collected using chart reviewing from those patients who died because of HF from a medical center hospital in the northern Taiwan. To compare the change of parameters in the patients with and without DNR before death, we conducted generalized estimating equation (GEE) analysis in which the sixth day prior to death was set as the reference category. One hundred patients were included. Patients in the DNR group had a longer length of stay (7.5 [19.5, 38.5] vs. 2.5 [8.0, 20.0], p=0.004), higher levels of LVEF (44.3[18.1] vs. 35.6[18.8,] p=0.029), and more likely to be without spouses (47.7% vs. 21.4%, p=0.004) than those in the non-DNR group. Among the 17 symptoms, the incidence of fatigue, gaseous distention, and edema was higher in the DNR group than in the non-DNR group during the hospitalization. Compared to those in the non-DNR group, patients respiratory rate became slower at the 1st and 2nd day prior to the day of death in the DNR group. The conclusion is useful in helping HF patients make a proper decision towards the end of their life.

34830 | Room: 504 (5F)

Exploring the Education Effectiveness of a 4-Year Baccalaureate Nursing Program on Students' Core Competencies, Employers Satisfaction and Retention Rate

Lee Fen Ni, Chang Gung University of Science and Technology, Taiwan

Nursing students' core competence is the most important component for assessing education quality. The purpose of this study was to investigate the development of the nursing core competencies and the association between core competence, employers satisfaction and retention rate. We collected data from baccalaureate nursing students and their employers of a north university by purposive sampling. The valid return rate was 82%. Principal components analysis with Varimax Rotation revealed eight factors of core competencies. These factors explained 69.34% of total variance. The Competency Inventory of Nursing Students (CINS) earned acceptable fit indices by Confirmatory factor analysis. The results show improvement of eight core competencies including ethics and caring, nursing knowledge and clinical skills, accountability, lifelong learning, global view of nursing, communication and teamwork capability, basic biomedical science, critical thinking and reasoning during the following year. But the nursing knowledge and clinical skills, accountability, lifelong learning, global view of nursing, communication and teamwork capability, were decreased during the following year between the graduated students. Employers satisfaction was higher than self-rating scores of the graduated students in nursing knowledge and clinical skills, accountability, lifelong learning, global view of nursing, communication and teamwork capability. There was no association between core competence, employers' satisfaction and retention rate. This result can be a reference to design curriculum and tutor new staff.

Friday Poster Session
16:30-17:30 | Room: 504 (5F)

34836 | Room: 504 (5F)

Immersive Virtual Simulations in Health Care Education: A Competency-Based Learning of E-Materials Design

Li Fen Chao, Chang Gung University of Science and Technology, Taiwan

Lately, use of technologically-mediated materials to bolster teaching for the new generation is a significant aspect. And simulations play an efficient role in health care education especially in clinical competency. Online nursing-care education presents a new era challenge for faculty to convert real to virtual setting, and simulation software has become a vital tool in substituting the reality. This project is to explore the evolution of virtual joyful simulation program developed, as a potential educational strategy for nursing education, is a good way to analyze the main contributions and characteristics of multimedia design for learning environments. A competency-based learning virtual simulation e-material program for medical-surgical nursing course was developed, implemented, and evaluated. All nursing students of a class participated in a case analysis using standardized patient and an immersive computer-based scenario. The performance, satisfaction in learning, and judgment accuracy of students' response were analyzed. The simulation experience created a chance for nursing student to obtain interest and speed clinical judgment in learning. Moreover, we will discuss the main barriers to the use of virtual multimedia materials for health care training. Other potential uses and regards for the elaboration of virtual reality learning programs will be discussed.

34851 | Room: 504 (5F)

The Nursing Students Perceptions for Objective Structured Clinical Examination

Yu Hsin Wang, Chang Gung University of Science and Technology, Taiwan

Nursing is a professional field focused on human care. The objective structured clinical examination (OSCE) can measure nursing students in three domains, which include knowledge, skills and attitude. Few studies were explored nursing students perceptions through OSCE. The aim of this study was to explore the perceptions of fourth-year nursing students regarding OSCE. A survey method was applied, using quantitative and qualitative data to approach the fourth-year nursing students perspective after taking the OSCE. 167 nursing students participated from a university of science and technology in the northern part of Taiwan. The students received 8 eight-minute stations, and wrote the questionnaire and their perceptions on sheets of paper immediately after the OSCE anonymously in an adjacent room. The results showed that 90%, 89%, 82%, 75% of the students very much agreed or agreed about Reminder was proper and clear, Contents of the stations were relevant to the curriculum, Smooth and orderly in process and Materials acquired conveniently. 21% of the students very much disagreed or disagreed about Time was enough for each station and Examiners attitude don't disrupt my exam. Content analysis of text in emergence of following: OSCE was stressful, exhausted, enhance practical skills and feel I am already a nurse. This study revealed that reforms such as developing the reliability and validity and consider the time factor of OSCE exam; training the faculty in conduct of OSCE would help improve this evaluation.

34940 | Room: 504 (5F)

Citizen Science of Astronomy in High School

Bing-Syun Wu, Taichung Municipal Hui-Wen High School, Taiwan
Ying-Ying Yang, Taichung Municipal Hui-Wen High School, Taiwan
Chien-Fang Chen, Taichung Municipal Hui-Wen High School, Taiwan
Wei-Fan Chen, Taichung Municipal Hui-Wen High School, Taiwan
Chin-Nan Chen, Taichung Municipal Hui-Wen High School, Taiwan

"Citizen science" refers to the general public engagement in scientific research activities. These "citizens" are amateur scientists, enthusiasts, and volunteers. They usually contribute to science very much with their effort and perseverance. Astronomy, biology and modern technology works are the main fields of citizen sciences. Astronomy is an important topic of earth-sciences course in high school. Besides the knowledge of the textbooks, we also wish our students can touch real research and have experiments with themselves. "Zooniverse" is a very interesting website. It provides many science projects and education resources. We can use them in our class easily and students can do more by their own. "Galaxy Zoo" and "Planet Hunters" are the two most popular projects, even Galaxy Zoo has a traditional Chinese language version.

35022 | Room: 504 (5F)

How to Setup Remote Observatory for Teaching Astronomy

Kuan-Fu Huang, Chia-Yi Senior High School, Taiwan

For high school students, doing research in astronomy has a lot of limits. For instance, security issues when doing observations at night-time, settlements and adjustments for equipment, and they still have to go to school at daytime. All these reasons make it hard for normal high school students to do research during semesters. Thanks to modern technology, all those obstacles could be overcome. But the astronomical observatory being set in the mountains where there is no light pollution and with greater views would be the most ideal circumstances. Considering the reality issues, after analysis we decided to set up a remote-controlled astronomical observatory that doesn't need anyone to look after it in our school to solve the above mentioned obstacles letting students focus on the astronomy researches without worrying those issues, sharing the resources to those who are interested in astronomy and to promote interactions among education of astronomy.

Friday Poster Session
16:30-17:30 | Room: 504 (5F)

35118 | Room: 504 (5F)

A Study on the Core Concepts of Environmental Aesthetics Curriculum

Ya-Ting Lee, National Pingtung University, Taiwan

Background/Objectives and Goals: Environmental aesthetics is one of the newly emerging aesthetics concepts of the twentieth century; it originated as a reaction to Kant's "disinterested" aesthetics judgment as well as classical arts, pursuing instead the study of the aesthetic appreciation of natural and human environments. In a broad sense, by exploring the meaning of environmental aesthetics, redefining environment, and expanding aesthetic concepts in general, it offers a new way of thinking for schools in Taiwan to develop students' aesthetics literacy. The purpose of this study, thus, is to develop the core concepts of environmental aesthetics curriculum. Methods: This study adopts a literature review and Delphi retrospective questionnaire to investigate the knowledge and intuition of experts to effectively handle an event or an issue, rather than only one investigation conducted in most traditional questionnaires. Expected Results/Conclusion/Contribution: Under the "conceptual framework of core concepts of the environmental aesthetics curriculum" there are two dimensions, "aesthetics judgment" and "aesthetics contents" of environment, followed by two respective sub-dimensions that include three categories and eight sub-categories of "aesthetics judgment" as well as three themes and seven sub-themes of "aesthetics contents".

35696 | Room: 504 (5F)

A Forgotten History of Chinese Contemporary Art: The Relationship between Romania and Zhejiang Art Academy

Kayin Chen, University of Tokyo, Japan

Modern art in China has been used as an instrument for cultural manipulation and political propaganda since the beginning of the communist era, on the model of Soviet social realism art. Chinese contemporary art is generally considered to have started its production during the reform era, the period following the death of Mao in 1976 and China's subsequent turn to a market economy and Western culture. Although current studies of Chinese contemporary art tend to describe it as an event culturally isolated from neighboring countries, in order to explain the dynamics and complexity of cultural politics in China, we have to focus on the interaction of China with other countries and the relationship between central and peripheral part of China, especially during the time of political and cultural transformation of the state. In this paper, we argue that the so-called "New Wave" of Chinese contemporary art in 1980s (opening reform era) is derived from a series of groundwork in 1960s (early Maoist era) which is the 2-year interaction of a Romanian artist Eugen Popa with 14 Chinese young artists of Zhejiang Art Academy, a cultural and geographical periphery of central government. By analyzing the text of notebooks and articles written by the Chinese young artists in the 1960s–80s, we found that although China-Romania's interaction in art world officially disappeared during the Cultural Revolution, its influence on later progress of cultural New Wave cannot be ignored in terms of ideology and methodology of art.

35760 | Room: 504 (5F)

Understanding Individuals Who Live in Transnational Life-World: A Visual Ethnographic Study in Japan

Kana Ohashi, Keio University, Japan

Cross-border migration is accompanied with burdens and changes on various aspects, such as procedural, psychological, economical, cultural and social ones. Nevertheless, the number of those who migrate abroad has been increasing around the world. Consequently many of the cross-border migrators form and maintain their "family", which can never be kept within one country. They live in a "transnational life-world", in which they continue cross-border interaction among their family members in their home country or other countries. Cross-border migration itself has long existed in history so it is not a new phenomenon. However, recent new technologies have made it easy to transfer people, things, capital, information and images, which enabled continuous interaction even after migration and created a new phenomenon, the "transnational life-world". It is pointed out in the previous studies on cross-border migration that the "transnational life-world" has not been well understood. In light of this background, the authors have been practicing a visual ethnographic method to understand experiences and thoughts of those who live in the "transnational life-world". This presentation provides a visual ethnographic study of the "transnational life-world" in Japan.

34505 | Room: 504 (5F)

SCIgirls: Encourage Girls to Learn Science

Shu Wen Liu, University of Taipei, Taiwan

The program aims to establish gender equality concept among students by various camps, workshops and seminars integrating science with gender issues in order to build up the easy-learning environment for both students and teaching professionals. The program includes different programs for different target audiences. There will be seminars for elementary school and junior high school teachers, and science workshops for female students. We will provide seminars for elementary teachers on combining gender issues into curriculum design of all fields. Seminars will begin with exploring gender concepts in textbooks and materials, and speakers will share their teaching experience with participants and also guide the participants to more well-rounded means of integration of gender issues and teaching method during discussions. Lectures on education integration will be given by experienced elementary school teachers in the field of science which inspires and enables the participants to develop gender education curriculum design skills. Science workshops for elementary female students: the subject centers on science, leading students to have a deeper look into gender awareness through web designing and hands-on science experiments. Besides, we will assist students with strengths recognition and career plan development without being confined by gender stereotypes. To break gender stereotypes in workplaces, participants will learn important contributions made by female scientists from interactive activities, posters, readings and animations. The program also aids the students in exploring interests and career choice, and encourages females to participate science/technology jobs or activities. Most importantly, the program inspires and motivates females to pursue their passions and achieve their goals without boundaries.

Friday Poster Session

16:30-17:30 | Room: 504 (5F)

34695   16:15-16:45 | Room: 506 (5F)

The Spatial Narration of Drawing Media and Its Transition of Cultural Representation

Ching-Pin Tseng, National Sun Yat-sen University, Taiwan

Drawing and representational media are means for artists, designers and architects to convey ideas or narratives happened in places. In the architectural field, architects utilise drawing media to represent physical architectural spaces or to demonstrate their viewpoints on spatial configuration. Since the invention of perspective in Renaissance, architectural spaces presented through perspectival drawings could have been regarded as essential means for constituting narratives and religious stories in specific spaces. On the other hand, the traditional Chinese landscape painting is created by non-perspective way and which suggests imaginative or poetic manners of representation due to different cultural and philosophical background. This paper thus firstly intends to discuss the difference of cultural representation of spatial configuration in the pictorial composition between the two drawing media. As varied drawing medium implies different viewpoint of composing the scenes and stories presented in pictorial images, this paper argues that the difference of spatial representation in drawing media may also suggest different approaches of spatial narration and the unfolding of events in the scenes. Following the development of contemporary moving images and digital media, dynamic and multiple ways of presenting spatial configurations or narratives have been generated. The paper would finally ask what the cultural transition of spatial narration could be forged by the development of modern drawing media. Could specific cultural identity of traditional drawing media be transformed into modern presentation when the artist and the viewer's viewpoint is fully dominated by digital tools?

Saturday
April 1

Saturday Session I

09:00-10:30 | Room: 501 (5F)

Saturday Session I: 09:00-10:30
Room: 501 (5F)
Arts: Social, Political & Community Agendas in the Arts
Session Chair: Anna-Maria Wiljanen

33206   09:00-09:30 | Room: 501 (5F)
Kofi Kayiga – The Construction of an Identity
Courtney A. Hogarth, The University of the West Indies, Jamaica

Born to a Cuban mother and a Jamaican father in 1943, in Kingston, Jamaica, Kofi Kayiga – the former Ricardo Wilkins – has traversed several spaces, both external (geographic) and internal (ideological). Having studied at the Jamaica School of Art, The Royal College of Art, London, and Makerere University, Uganda, where he also taught, Kayiga has been at the forefront of that movement, begun in the late 1960s, for the affirmation of that seminal place of an African cosmology in the creation of his art as a New World individual. History accounts that this "New World" arose from the meeting of Europe and Africa on alien soil. This significant undertaking was to influence a generation of Jamaican artists from the 1970s through the 1990s. Escaping possible harm at the hands of Idi Amin's soldiers, Kayiga returned to the Caribbean to head the Department of Painting at the then Jamaica School of Art in Kingston. He now holds a professorship at the Massachusetts College of Art & Design in Boston. This paper takes as its core the locating of Kofi Kayiga within that broad construct of Identity, examining those selfsame indices that are the foundation upon which his work flourishes. This it will do from an ideological, religious, social and political perspective, employing that rich tapestry which is Kayiga's oeuvre.

34489   09:30-10:00 | Room: 501 (5F)
Anthropophagic Psychiatry: An Art Business
Daniele Zullino, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland
Rodolphe Soulignac, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland
Benedetto Saraceno, Lisbon Institute of Global Mental Health, University Nova Lisbon, Portugal
Gabriel Thorens, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland
Gerard Calzada, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland
Rita Manghi, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland
Stéphane Rothen, Service d'Addictologie, Hôpitaux Universitaires de Genève, Switzerland

In Tristes Tropiques, Claude Lévi-Strauss juxtaposes so-called anthropophagic and anthropoemic societies. Anthropoemia describes the rejection of particular undesirable individuals "from the body public by isolating them for a time, or forever, denying them all contact with humanity, in establishments devised for that express purpose". In contrast, anthropophagia aims to "neutralize people who are the repositories of certain redoubtable powers, and even to turn them to one's own advantage, ... to absorb them into one's own body". Thus, three possible attitudes of a society can thus be conceptualized: 1) Anthropoemia, referring to rejection outside of society; 2) Encapsulating anthropophagia, whereby a society incorporates deviant forces and neutralizes them; and 3) Assimilating anthropophagia, in which society harnesses these frightful powers, incorporating them into its own, in order to employ them in society's striving for success. The first phase of psychiatric history – the asylum phase – may be considered to be in line with the anthropoemic attitude. From the second half of the twentieth century onward, psychiatry had (at least partially) to reorient itself toward an alternative solution, adopting an encapsulating anthropophagic approach. Assimilating anthropophagic psychiatry, finally, will acknowledge the place of deviants and their particular role within society. It presumes that any deviation from a norm may potentially yield an opportunity for development. It is thus aimed to create interactions between society and the mentally ill that are comparable to the interactions between artists and society.

34723   10:00-10:30 | Room: 501 (5F)
Rewriting the History of the European Artists' Colonies: The Effect of the Artists' Mobility, Place-Myth and the Multifaceted Social Networks
Anna-Maria Wiljanen, University of Helsinki / UPM-Kymmene Cultural Foundation, Finland

My presentation focuses on how the history of the artists' colonies in nineteenth-century Europe should be rewritten based on the effect of the place-myth, the artists' mobility and the multifaceted networks between the artists. These aspects give a new, interdisciplinary approach to the research of the artists' colonies. I will use Scandinavian and French artists' colonies as case studies. I begin by shortly presenting the phenomenon of artists' colonies. They formed a significant, but still quite un-researched phenomenon in nineteenth-century art history. The artists' colonies were established to rural villages where the artists lived and worked for a certain period of time. They could be seen as a protest against industrialization, whereas the artists' felt obligated to capture an unspoiled nature to canvas before it would vanish forever. Rob Shields defines in his publication *Places on the Margin*. Alternative geographies of modernity that a place-myth as a skein of expectations, hopes, stereotypes and associations that are attached to a place. The place-myth keeps the image of a place alive in people's minds even after the image has changed. The most important aspect in the rewriting of the history of the artists' colonies are the multifaceted although somewhat complex networks. They affected the place-myth, the mobility, the spread of different art trends and even the hierarchy within the colonies. I will validate my arguments by presenting several sociogrammes. They are visualized by using Gephi, an open-source interactive visualization and exploration platform for networks.

Saturday Session I

09:00-10:30 | Room: 503 (5F)

Saturday Session I: 09:00-10:30
Room: 503 (5F)
Humanities: Cyberspace, Technology
Session Chair: Ana Clara Oliveira Santos Garner

34902   09:00-09:30 | Room: 503 (5F)

Exploring the Relationships among Innovation Diffusion Roles, Brand Communities Engagement Effect on Virtual Brand Communities
I-Ping Chiang, National Taipei University, Taiwan
Shou-En Tu, National Taipei University, Taiwan

In recent years, the number of people using online communities has continued to rise. The study found that more and more consumers find and evaluate desired goods through social media networks, as marketers also continue to improve their marketing skill, not only to promote brand recognition, but more importantly, to increase user participation. However, the link between the brand community and the social media has become the focus of the marketing staff and the public. But the academic research of the brand community and the social media in the past focused on the research of brand loyalty. There are fewer reports on innovation diffusion and brand community. Thus, this study aims to exploring the relationships among innovation diffusion roles and social media engagement on virtual brand communities. This study will use a web survey from customers from Insightxplorer's CyberPanel who intend to adopt a social network service. Factor analysis will be conducted to confirm the induced factors from literature review. Furthermore, will be also analysis of variance analysis to determine the variation between the role of innovation diffusion roles and social media engagement. Finally, based on the findings, in-depth discussions and conclusions will be provided to further researches and practices.

34092   09:30-10:00 | Room: 503 (5F)

New Methods of Interaction in Virtual Reality for the Study of Archaeological Data
Niccolò Albertini, Scuola Normale Superiore, Italy
Jacopo Baldini, Scuola Normale Superiore, Italy
Emanuele Taccola, Università di Pisa, Italy
Vincenzo Barone, Scuola Normale Superiore, Italy

One of the biggest challenges that the analysis of archaeological data in virtual reality presents is the interaction. Within the project of reconstruction of Kaulonia archaeological site in Monasterace (Italy), developers had to deal with the need to implement an interface system inside the application without using external devices, in order to facilitate archaeologists in the data consultation . A study on a system of movement and interaction with objects in the environment was conducted to create an interface for interaction based on look. Subsequently a method of interaction was developed by eliminating the problem of performing gestures and removing the entire "Learning Step" by users, so that it is possible to select and deselect elements, move around in and rotate the view directly with the movement of the head. As for the selection of the various elements within the application, a "cursor" specially implemented allows users to interact with the interactive elements: whenever users set a hotspot (point of interest) a pull switch is activated. Within the application you have a general overview of the excavation seen from above and you can view the 3D models in the same spot where they were originally found: together with them you can see a brief historical description that contextualizes the object. A continuous progress of the study is allowing to explore new frontiers of digital data analysis in archaeology.

35043   10:00-10:30 | Room: 503 (5F)

Stories We Tell Our Selfies
Ana Clara Oliveira Santos Garner, City University of Hong Kong, Hong Kong

Selfies have become a common social practice for a significant number of people throughout the world. While some criticise selfies as attention seeking or narcissistic, others have argued that they are a form of visual diary and a way for an individual to tell their own story. This would make them a kind of autobiography that, facilitated by the characteristics of new technologies, has its own internal logic and mode of speaking. According to Nayar (2014), in a society in which people are constantly the object of public gaze through omnipresent CCTVs, selfies allow a person to be not only the object of a story, but also its subject. They can be seen as a form of counter surveillance, enabling a person to inscribe the story they want the world to see, through the use of selfies, emojis, texts, and tags. When people curate the information they want to show, and decide on how it's presented, they are revealing their notions on what is important and worth sharing. So, by analysing selfies as autobiographies, we can also learn about cultural values. We must also consider how collaboration with other people, through likes and comments, affects the narration of these stories. Modern technology also allows selfie takers to manipulate their image by appropriating techniques that were once only utilized by the media and by leaders of the power hierarchy. Which prompts the question, has this changed people's perceptions of the construction of discourses and of how history itself is told?

Saturday Session I

09:00-10:30 | Room: 505 (5F)

Saturday Session I: 09:30-10:30
Room: 505 (5F)
Humanities: History, Historiography
Session Chair: Ljiljana Markovic

35590   09:30-10:00 | Room: 505 (5F)
Historical Notes on Japanese Bunkers in General Santos City, The Philippines
Rebino Batoto, Mindanao State University-General Santos City, The Philippines
Allan Castino, Mindanao State University-General Santos City, The Philippines

This is a qualitative study employing historical-descriptive methods of research. Key informant interview, ocular investigation, and documentary analysis were used to gather pertinent data. Significantly, this paper is an attempt to revisit the socio-cultural and economic situations in General Santos City, southern Philippines, during the Japanese occupation only by interpreting stories and narratives revolving around the construction of the Japanese bunkers. This study found that there was a viable relationship between the Japanese and the Gensanon during the occupation period. Japanese army's de facto authority directed local manpower in the area to build up war defenses especially bunkers in anticipation of American troops' landing in southern Philippines. However, the Japanese contact with the Gensanon created multifaceted socio-economic, intellectual and cultural interactions thereby depicting a different picture of war. Oral accounts tell that Gensanon bunker-workers were compensated in a contractual basis. Likewise, their local materials utilized to supplement imported materials for bunker construction were purchased by the Japanese at certain value. During construction activities, the Gensanon learned from the Japanese the value of hard work and dedication to produce quality crafts. They were also exposed to Japanese sophisticated architectural designs and engineering methods to produce durable structures especially bunkers. The Japanese, on the other hand, familiarized local materials and indigenous methods integrated into their own process of bunker construction. Eventually, both groups had learned, in some ways or another, each other's languages and cultural upbringing especially the cuisines they used to eat and share during recess at work.

35719   10:00-10:30 | Room: 505 (5F)
The Story of the Silk Road and Nara's Shosoin Treasure Repository of the Emperor
Ljiljana Markovic, University of Belgrade, Serbia
Aleksandra Vranes, University of Belgrade, Serbia
Milica Jelic Mariokov, University of Belgrade, Serbia

The story of the Silk Road is, inter alia, the most fascinating narrative of mutual cultural, linguistic, literary, artistic and religious influences that occurred among the nations and tribes that existed along the Silk Road. The Silk Road trade included various types of goods, from those that had certain economic value, such as silk, jade, spices and the like, to those that are nowadays highly esteemed in cultural and artistic terms and protected by the organizations that advocate for the preservation of cultural heritage, such as The United Nations Educational, Scientific and Cultural Organization (UNESCO). As a country that was located at the eastern end of the Silk Road, Japan has actively participated in trade of goods that took place along the Silk Road. Of all the goods that were exchanged between Japan and other Silk Road countries, the most precious ones are certainly those that help us reconstruct or verify the facts related to the history of the Silk Road. Nara's Shosoin Treasure Repository of the Emperor contains the largest collection of 8th-century Silk Road artifacts. The aim of this paper is to analyze a number of items preserved in the mentioned repository, thus conveying the story of permeation of diverse cultures, religions, languages, literature and arts that changed and shaped the identity of Silk Road countries forever.

Saturday Session I

09:00-10:30 | Room: 506 (5F)

Saturday Session I: 09:00-10:30
Room: 506 (5F)
Literature/Literary Studies
Session Chair: Kantaphong Chitkla

35658   09:00-09:30 | Room: 506 (5F)
Re(-)Membering the Dismembered in Chang-Rae Lee's The Surrendered
Mojca Penca, Yonsei University, South Korea

In its most prosaic moment, *The Surrendered* is best described as a battered body of memory abraded by the corrosive traumas of war. Graphic descriptions of dismemberment and death convey the pervasive nature of loss that characterizes all wars. The narrative itself is severed into traumatic memories, and we witness a textual dismembering of history. The characters' pasts are presented in fragments that only make sense when we bind them into the morbid unity of a war narrative. After the narrative dissection of personal and world histories, the symbolic work of re(-)membering this tragic past is achieved through the thematic coherence of war memories. The act of re(-)membering implies attempts at reconstruction, but essentially complete restoration is impossible. The paper will show how along with attempts at reconstruction, alternative histories emerge. The novel plays with facts and authenticity. Its unreliable narrators underscore the frail nature of memory and illustrate the role of imagined truth during the processes of recollection. War cannot be processed objectively. As a result, history is remembered differently. Characters have their own approaches to remembering and to history. The text vacillates between real and invented memories, causing for history itself to become effaced. By using Derrida's notion of "under erasure", this paper will argue that the novel recognizes both real and imagined memories as valid traces of history. In addition, by establishing the continuity of war in modern history, we will demonstrate how wars continue to be the sites of living memory, and not merely historical sites.

34569   09:30-10:00 | Room: 506 (5F)
Kings in Laud Literature of Ayutthaya Era in Siam (Thailand) Through the Prism of French Missionary Documents
Kantaphong Chitkla, INALCO, France

The laud literature evidently reflects the Siamese monarchical ideology, developed from 1350, in the Ayutthaya period, and still remains in present-day Thailand. The king is seen as a God-King and a Buddha-King and his legitimacy is based on his parami, personal and eminent qualities of monarchs. Our research must therefore first analyze the Siamese monarchical ideology of this period, based on Hindu and Buddhist beliefs. When the French missionaries of the "Missions Etrangères de Paris" arrived in Siam at the beginning of the reign of King Narai, they found themselves facing a monarchy they did not know and their approach has of course been based on what was then the absolute monarchy of King Louis XIV. It is therefore necessary to try, in a second stage of our analysis, to understand the nature of French monarchical ideology, theory of the "two bodies of the King". According to us, two points seem to be underlined. The first one is that these French missionaries used the royal vocabulary to speak of God in their translations: this shows that they were aware of the Divine character of the Siamese monarchy. The second one is that they understand that the Siamese king is "different" from his subjects, as is French King but they judge him to be a barrier to the spread of the "true faith". In fact, they did not understand that the King of Siam is God while the King of France is the representative of God.

34869   10:00-10:30 | Room: 506 (5F)
Shaping a Non-Exilic Consciousness in the Formative Years of the State of Israel
Mordechai Zalkin, Ben Gurion University of the Negev, Israel

The Zionist attempt to shape a new collective Jewish character, deliberately detached from what the Zionist phrase as a Jewish "exilic character", began already as early as the late nineteenth century. Nonetheless, most researchers that dealt with this question assumed that the establishment of the State of Israel marked the total completion of this process. The problem is, however, that what was considered as "exilic" character has not miraculously disappeared, especially among new immigrants as well as holocaust survivors. For many of them, the "past" with all it meant, served both as a vital tool to overcome the trauma of displacement and migration, as well as a refuge from the difficulties accompanied the life in a new reality. Thus, the most common solution for this dilemma was life in two different minds, an "exilic" and "non-exilic", simultaneously existed. The Zionist-Israeli establishment was well aware of this reality and made considerable efforts to complete the process of negation of the diasporic character by using various means. One of the most common means was the attempt to design a new historical narrative, based on the idea of a total negation of the legitimacy of Jewish life outside the land of Israel. In my presentation, I will analyze this attempt by examining the way in which the "Shtetl", one of the most prominent symbols of the life in exile, is discussed in the new Israeli Zionist discourse and in the narrative that derived from it.

Saturday Session I

09:00-10:30 | Room: Prokofiev (2F)

34280   09:00-09:30 | Room: Prokofiev (2F)
Annette Von Droste-Huelshoff and the Biedermeier Narrative
Anne-Kathrin Wielgosz, Walsh University, USA

"Annette von Droste-Huelshoff and the Biedermeier Narrative" relates the aesthetics of the German Biedermeier period (1815–1848) to the life story of writer Annette von Droste-Huelshoff (1797–1848) and to her texts "Ledwina" (fragment/1820), "The Marl-Pit" (poem/1841), "The Jew's Beech" (novella/1842) and "The Spiritual Year" (poetry/1851). Before all else, the Biedermeier cultivated the inner self through domesticity and its associated spaces and enclosures; for Droste, they were her ancestral home Huelshoff Castle, with its memories of generations past, and her mother's widow-seat Rueschhaus, with its collections of stones and fossils, in themselves a form of compressed memory. Moreover, the Biedermeier also cultivated letter writing as part of its emphasis on introspection and closeness, and Droste told stories of her daily life (which included reading, writing, walking, and collecting) in the correspondence with her mother Therese von Haxthausen, her sister Jenny von Lassberg, her uncle Carl von Haxthausen, and her friends Elise Ruediger and Levin Schuecking. Some of Droste's letters may well lay claim to being literary accomplishments themselves, but especially in her poetry Droste masterfully manages a jerky syntax and a dense barrage of words in a rigid grid of rhyme and meter. Regardless of the narrative, however, be it that of the Biedermeier itself, Droste's life story as conveyed in her letters, or her literary works, stones appear throughout: in the shape of tomb stones in "Ledwina", as minerals in "The Marl-Pit", as a quarry in "The Jew's Beech", and as boulders in "The Spiritual Year". They bind the narratives together.

34502   09:30-10:00 | Room: Prokofiev (2F)
Two Ways to Conjure Up the Ghost: History Versus Fiction
Mengxing Fu, City University of Hong Kong, Hong Kong

Thomas Carlyle once announced history as the true fountain of "all knowledge" as it encompasses all human experience, however such an investment in history suppresses other areas of the past — the hegemonic regulations of state ideology, the obscurity of some historical subjects, and the limited or biased viewing points of the historians all determine that some people may be filtered out from official history. In these cases, the ghost, an entity that refuses to be buried and returns to haunt the present, becomes a perfect metaphor for people shadowed by official history. It is with this understanding of history and its shadows that many ghost story writers in China and Britain invoke their ghosts. In this sense they are self-fashioned "chroniclers of ghosts", conjuring up a past that stands diametrically opposed to the orthodox history sanctified by various authorities. However, there is more to ghost stories than a "contradiction" to history, for in borrowing the historian's authority, ghost narratives also establish themselves as a "para-history", prioritizing the ghost narrator's perspective and exalting the concept of "history" in another garb. Contrastingly, to write the ghost's story as pure fiction – a fantasy instead of a history – offers an alternative way to construct the past without the authority of the historian. In this paper I discuss the entangled relationship between ghost and history, as well as the implied gendered position of the ghost chronicler in ghost stories by nineteenth-century Chinese writers Wang Tao and Xuan Ding, and British writer Vernon Lee.

34497   10:00-10:30 | Room: Prokofiev (2F)
Storytelling and Playing with History: The Ludic in French and Chinese Fiction
Xiaofan Amy Li, University of Kent, United Kingdom

This paper explores how the device of storytelling can be used in fiction to construct a specifically ludic i.e. playful and gamelike literature. I compare two novels as a case-study: the twentieth-century French writer Georges Perec's *La Vie, Mode d'Emploi* ("Life: a User's Manual") and the nineteenth-century Chinese scholar Li Ruzhen's fantasy novel *Flowers in the Mirror* (Jing Hua Yuan). Both novels are modelled on the notion of game, and both use stories as fragmented episodes that piece together the whole narrative like a huge puzzle – the jigsaw in Perec's case, the palindrome in Li Ruzhen's. In this comparison, I address specific questions arising from the relation between storytelling and ludic writing, namely, how can storytelling become a device for creating a ludic style? Does playing with narrative structure entail re-arranging chronology and playing with history? Why do both French and Chinese novels suggest a rewriting and dissolution of history, for instance when Perec's protagonist Bartlebooth attempts to finally destroy all evidence of his paintings and the stories they carry, and when Li Ruzhen refers to a purely subjective view of history and to writing historical fiction as a literary game at the end of *Flowers in the Mirror*. Through discussing these questions, I aim to trace conceptual connections between the two French and Chinese novels, and clarify the nature of ludic writing and what implications it has for the narrative structure of fiction.

Saturday Session I
09:00-10:30 | Room: Schumann (2F)

Saturday Session I: 09:00-10:30
Room: Schumann (2F)
Literature: Folktales, Myths & Legends
Session Chair: Monty P. Satiadarma

34346   09:00-09:30 | Room: Schumann (2F)
Building a Bridge to the People: Folk Literature Collecting Activities at Beijing University
Jie (Selina) Gao, Murray State University, USA

China was in crisis in the late nineteenth and early twentieth centuries due to internal decline and imperialist aggression. Nationalism became a major force for change in Chinese society. A new generation of intellectuals, with both domestic and foreign academic training, gradually realized that the ordinary people were of fundamental importance to modern nations and that there could be no national salvation without enlightening the oppressed commoners. For these modern Chinese intellectuals, "traditional culture", or the presence of the past, in particular folk culture, was useful in nationalist discourse as a means to reach through to the masses or as a response to the cultural dilemmas of Westernized intellectuals. Under these circumstances, a group of professors at National Beijing University, including Zhou Zuoren, Liu Fu, and Gu Jiegang, started to look for vernacular works in folk culture. As in other nations, the initial stage of modern Chinese folklore research began with the collection and survey of folk literature. This paper examines the origins of the Chinese Folklore Movement at Beijing University and how the scope of folklore studies expanded from folk songs to folk customs and other forms of folk literature. It focuses on early folklorists' activities, folklore organizations, and primary publications at Beijing University. From early 1918 to 1926, Beijing University made an exceptional contribution to folklore studies and laid a foundation for the Modern Folklore Movement in China. Under the university's influence, folklore studies appeared in various newspapers and other research institutions in Beijing and Shanghai in rapid succession.

34635   09:30-10:00 | Room: Schumann (2F)
Folktales, Myths and Legends on Sculptors of South India
Balakrishna BM Hosangadi, Kannur University, India

History speaks on sculptures and is silent on sculptors; whereas folktales take contradictory position towards this phenomenon. The folktales, myths and legends on sculptors of south India narrate the dark shades of the life of sculptors. The present paper is intended to explore the tales from south India and hypothetically propose the four processes occurring in the narration of these stories: 1) demonisation; 2) suppression; 3) marginalisation: 4) devaluation. So far, intensive studies have been carried out on the south Indian sculptures in scholarly texts. The major works have concentrated on the aesthetic elements of the sculptures rather than sculptors. So, finding the colossal void, present paper would discuss the narration. The paper is confined to the mythology of Thvastr-Vishwaroopa in Sanskrit and legends of Jakkana–Dankana in Kannada, shambhu Kalkuda–Beera Kalkuda in Tulu, Raman Perunthacchan–Kannan Perunthacchan in Malayalam. These are the major mythological and legendary characters. The paper would use folktales, myths and legends as primary sources and history works as secondary sources and it also would examine the adaptations of the folktales into theatrical, performing art form and cinematic works. A fraction between the history and the legend is observed: historians have started questioning the very existence of these legendary sculptors and at the same time, folklorists are placing the counter points. Reading the reflections over each other would provide the multiple layers of meanings.

34472   10:00-10:30 | Room: Schumann (2F)
Stories Surpass History to Influence Individual and Social Identities
Monty P. Satiadarma, Tarumanagara University, Indonesia

Storytelling is a way of transforming knowledge from one generation to another. While histories are based on facts and historical data, stories may not be based. Mythologies and folktales are not history, they are stories, yet people believe in them; often they believe more in stories than in histories. People care more about stories than histories, for stories tend to give an immediate answer to curiosity without extending to research and exploration. Symbolism and metaphor tend to satisfyingly give answers to people's curiosity, for, as Cassirer says, man is an animal symbolicum. While facts and data are based on rational findings, symbols and metaphors may be based on emotional attachment, and some tend to be irrational; for example, the figure of angels as humans with wings. These symbols influence the identity of persons and even nations. There are countries that use the symbols of eagles or lions, although these are either rare or nonexistent in their land. However, the stories of the brave and powerful eagles and lions are introjected within the people over centuries; they are not thought of within the course of history. This presentation discusses how stories surpass history in influencing people to carry on their belief system, thus influencing them from the individual to national identity.

Saturday Session II

10:45-12:45 | Room: 501 (5F)

34647   10:45-11:15 | Room: 501 (5F)
Nostalgia in the Contemporary Taiwanese Theatre: Take Anping, Our Town *as an Example*
Shin-Yi Lee, National Cheng Kung University, Taiwan

Nostalgia in theatre has always had a strong emotional appeal to the Taiwanese audience. Nostalgia by its literary definition means "homecoming" and "pain", usually associated with an interest in the past or certain period of time, especially "those good old days". In the fast-changing society of Taiwan, the theatre provides a venue for all to recollect the passing time and days. Apart from the original creative plays, the work that has been often adapted is Thornton Wilder's *Our Town* (1938). Instead of setting a timeless and placeless stage like Wilder's, the adapted *Our Town* in Taiwan has been given a geographical name referring to a specific Taiwanese township. Take *Anping, Our Town* as an example: the setting is Anping, Tainan City, in the 1970s. These pieces of exact information prepare the audience for what to expect before they enter the theatre house. Yet, while rendering nostalgic feelings onstage, these representations of the past associate Taiwan as a whole as a warm and friendly township despite the strong censorship and political control at that time. It becomes clear that the town life onstage is not the representation of truth but people's memories which might have been shaded or even distorted as time goes by. This paper will discuss how nostalgia has been a selling point in the contemporary Taiwanese theatre, and why though knowing the fact that the theatre gives illusions, audiences still seek memories or representations of the past onstage, and gaining consolation through play-watching.

33669   11:15-11:45 | Room: 501 (5F)
Andrew Chinn and Fay Chong: Asian Masters of American Art
James W. Ellis, Hong Kong Baptist University, Academy of Visual Arts, Hong Kong

My study focuses on the largely-forgotten contributions of two important Asian-American artists, Andrew Chinn and Fay Chong. Their families were part of the early twentieth century mass migration from Guangdong, China, to the United States. In the 1930s, while attending secondary school in Seattle, Washington, Chinn and Chong formed a close bond, based on their shared passion for traditional Chinese aesthetics and artistic methods. But they questioned their self-identities and struggled with cultural assimilation. Working in close collaboration, they invented a new watercolor style: portraying distinctly Western bucolic subjects with Eastern ink painting techniques and evocative calligraphic poetry. Although overlooked today, these innovative artworks were a unique contribution to West Coast Regionalism. Chinn and Chong also founded the Chinese Arts Club, where they gave instruction on Chinese practices to Morris Graves, Guy Anderson and Kenneth Callahan, each of whom later became a well-known figure in the Abstract Expressionist movement, painting Asian-inspired abstractions. Thus, Andrew Chinn and Fay Chong were major figures in the two most important movements in American art between 1900 and 1950 (Regionalism and Abstract Expressionism). But today they are largely unknown, completely eclipsed by their friends and contemporaries. To help explain why they were forgotten, my study looks into often-disturbing social contexts and examines how the Western artistic canon is determined. This multidisciplinary project repositions Chinn and Chong into their rightful places in twentieth century visual culture, and, in so doing, revises Asian, Asian-American and modern American art histories.

35005   11:45-12:15 | Room: 501 (5F)
Mimesis and Metaxis in Plato's Republic
Raphael Foshay, Athabasca University, Canada

This paper will carry forward several of my recent essays and conference presentations on the interpretation of mimesis in Plato and Aristotle, with emphasis on current Plato scholarship and the response to Plato in the work of Derrida and Heidegger, in particular. In two recent papers, I focused on issues in Plato's construction of mimesis as an aesthetic category and on peculiarities of Socrates' handling of mimesis in the *Republic*. In addition, I explored Derrida's reading of the notion of pharmakon in Plato's *Phaedrus* and his discussions of the dynamics of mimesis and pharmakon in two long essays from the 1970s, "Plato's Pharmacy" and "The Double Session", in which Derrida lays out both his overall reading of Plato and his prioritizing of the notions of mimesis and pharmakon in that reading. In the paper proposed here, I would like to extend the findings of those papers through a primary discussion of several key nuances in Plato's argument in the *Republic*, as well as the light potentially shed on these by the work of the contemporary philosopher William Desmond (currently Professor of Philosophy at Katholieke Universiteit Leuven). Desmond's reading of Plato plays a foundational role in the development of his own philosophical approach, which he terms metaxology, drawing on the notion of between-ness in Plato (Gk. metaxis). I will explore the ways in which Desmond's approach to Plato can bring new perspectives to the issues surrounding Plato's construction of mimesis in the *Republic*, and elsewhere in his work.

34677   12:15-12:45 | Room: 501 (5F)
Anthems, Marches, and National Myth: Music for the Koto and Pre-War Nationalism in Japan
Philip Flavin, Osaka University of Economics and Law, Japan

Perception and understanding of music for the koto was reshaped after the war to conform to westernized concepts of music as art: the general assumption of the contemporary listener is that this music is imbued with formal aspects worthy of contemplation and reflection for their own sake. The modern audience has been led to believe that this music is capable of transporting them to realms of profound emotional experience. The composers were also "artists" drawing upon divine inspiration to create works that transcend contemporary political reality. They were innocent of engaging in any pro-war activity or contributing to the nationalist colonialist pro-war project. This belief, however, reflects the new mentality of the post-war period, during which time the nation made every attempt to erase the taint of militarism and nationalism as they reconstructed Japan's image. During the pre-war period, however, the koto musicians contributed to the creation of a nationalist ethos through a forgotten collection of politicised works. Of great interest is that despite the Japanese images drawn upon for these works, the musical language was westernised. This paper seeks to understand the synthesis of Japanese nationalism with the modernist westernised musical medium and argue for the aesthetic choices the musicians made in creating this repertoire. The ideology underlying these choices and its derivation from ideas promoted by the state shall also be explored, but with the explicit aim of arguing that the musicians were far from naïve in making the choices they did in creating these works.

Saturday Session II

10:45-12:45 | Room: 503 (5F)

Saturday Session II: 10:45-12:45
Room: 503 (5F)
Humanities: Aesthetics, Design
Session Chair: Stephen Weber

34104   10:45-11:15 | Room: 503 (5F)

A Study of the Fanpage Creators of Text/Illustration in Taiwan, in Particular with Their Working Process
Li-Chiou Chen, Yuan Ze University, Taiwan
Hong Chang, Yuan Ze University, Taiwan

With the popularity of high-speed internet, the number of using mobile phones has been increased in this generation, also known as the high-tech generation. Nowadays, using mobile phones has become an irreplaceable part of our daily life. By using mobile phones, long description of sentences or words are difficult for understanding the meaning immediately. However, presented with a simple picture or image, reader can understand easily. Therefore, the rise of creators by using text and illustration to present their opinions in funny or satirical ways has much increased in recent years. The illustrators who use facebook fanpages to present their works will be called "fanpage creator of text/illustration" in the study. The works created by those illustrators mainly draw an image and add text to the image. The image usually created by free hand drawing showing a careless style, giving a sense of humor to express feelings. This study will apply qualitative method to gain an insight of those popular creators, to understand the working processes, analyzing the working process from concept, sketch to drawing and thoughts while create an illustration.

34464   11:15-11:45 | Room: 503 (5F)

Comparative Study on Music Chosen by Students with High and Low GPA Scores
Yohana Theresia, Tarumanagara University, Indonesia
Monty P. Satiadarma, Tarumanagara University, Indonesia

Issues relating to music and personality have been parts of social and scientific interests in recent decades. Music industries have published various music for a number of purposes, one being for studying. However, no consistent research has reported the impact of any particular music to increase academic achievement. Music is influenced by cultures and familiarity of the people to listen. Yet it contains consistent characteristics such as tempo and timbre, major and minor, as well as performances in solo or in band orchestral fashion. A number of students in Indonesia choose to use music while they are studying. This research explores the type of music being chosen by students with a high GPA (3.50 and above) scores and with a low GPA (2.90 and below) scores. Results indicate that those who have a higher GPA tend to choose more well organized music (consistent pattern notated music), whereas those who have a lower GPA tend to choose music with rather inconsistent patterns of music notations.

35764   11:45-12:15 | Room: 503 (5F)

Seeking the Reality: Japanese Avant-Garde During the 1920s/30s and the Collage Technique
Olga Isaeva, University Bonn, Germany

With the invention of the so-called "montage" technique, the avant-garde movements at the beginning of the twentieth century not only revolutionized art but also changed the reception of art works. In the course of the fifteenth century a traditional way of representation and storytelling was established in European paintings by using a central perspective and a uniform conception of space. This 500-year-old tradition was crushed by the Avant-Garde artists who intended to create works which did not pursue the illusionistic depiction of space but embodied reality as real as it is. For example, in his early cubistic collages Picasso added everyday objects as fragments of reality in his paintings and by doing so he destroyed the unity in the painting as something created by the subjectivity of the artists and only by him. Something very similar is happening in the automatic texts and films by the Surrealists where, instead of a clear story line, sequences after sequences follow without any narrative connection. In my presentation I would like to talk about the early Avant-Garde movements in Japan during the 1920s/30s who were inspired by the European Avant-Garde. Artists such as Murayama Tomoyoshi (and the Avant-Garde group Mavo), Masahisa Kawabe, Hajime Ishimaru, Ei-Q and others explore the "montage" and "collage" technique in their works. Do they also destroy the illusionistic depiction of space and change the narrative unity?

33908   12:15-12:45 | Room: 503 (5F)

The Synergy and Significance of Narrative and the Sublime
Stephen Weber, University of Science and Arts of Oklahoma, USA

Much has been written regarding the sublime from a philosophical and aesthetic perspective, mostly focusing on defining what it is and its relationship to aesthetic experience, beauty, and natural and artistic encounters and phenomena. Additional studies have looked extensively at narrative, its forms, elements, and roles in organization of ideas. This paper will consider the potential symbiotic relationship between narrative and the sublime, guises of narrative in sublime phenomena and experiences, and the role of the sublime and narrative in the life of the individual and for society as a whole. Using resources from research in literature, music, art, aesthetics, history, culture, sociology, and psychology, this paper will examine the relationship between narrative and the sublime from various perspectives. First, it will explore latent or inherent narratives within the perceived object or stimulus itself and how those impact the observer or audience. Second, the paper will discuss the personal narrative the observer brings to objects or circumstances of the sublime and how that impacts the experience. Finally, the paper will explore the metanarrative of the sublime and what it has historically brought to the human experience. In the end, the paper will posit that various elements and iterations of narrative play a significant role in the experiences of the sublime and to human experience more broadly.

Saturday Session II
10:45-12:45 | Room: 505 (5F)

34006   10:45-11:15 | Room: 505 (5F)
Effects of Playing Video Games: A Study on Grand Theft Auto V *Towards Malaysian Playstation 4 Gamers*

Raja Putri Nadiah Raja Ahmad, Universiti Teknologi MARA, Malaysia
Mokhtar Muhammad, Universiti Teknologi MARA, Malaysia
Nur Aziemah Mohd Azman, Universiti Teknologi MARA, Malaysia
Aeyneda Zairyn Abdul Jalil, Universiti Teknologi MARA, Malaysia
Haliza Hassan, Universiti Teknologi MARA, Malaysia

The Alaska school massacre that occurred a decade ago turned people to look seriously against the effects of playing video games. Evan Ramsey, the shooter, was only 16 years old when he sneaked a 12-gauge shotgun into his Alaska high school and killed two peoples and wounded two others. Since then, several other mass killers described how playing video games had warped their sense of reality. Even though, the aggressive behavior stems from playing video game, a number of violent games still got high ratings from the gamers and received high demand all around the world. Despite a majority of negative comments about playing video games, Professor Art Markman proved that there is growing evidence that this type of game could increase the speed of thinking and responding at the same time. Therefore the reason for this research is to review previous studies of the effects of violent video games on aggressiveness and to examine the evidence that playing violent video games plays a role in influencing behaviors. 10 participants will be selected regardless of which area they were living in. They are male 16-to-35-year-olds who play the game *Grand Theft Auto V*. The findings of this study will investigate the cause-effect relationships of playing violent video games, and the results will help Malaysians to be more knowledgeable and aware about the effect of media on psychological behavior and help the authorities to overlook and take proper action to those who responsible for this effect.

34343   11:15-11:45 | Room: 505 (5F)
Influence of Corporate Social Responsibility on Consumer Brand Engagement: A Study on Malaysian Youth

Jalilah Jaafar Sidek, Universiti Teknologi MARA, Malaysia
Victor Teck Hua Ngu, Mongolia International University, Mongolia
Nurul Hanani Omar, Universiti Teknologi MARA, Malaysia

A growing area of corporate social responsibility (CSR) research is the CSR-consumer relationship. Today, organizations across all industries are facing increasing pressure to both sustain profitability and act in socially responsible manner. Consumers are becoming more demanding and appear concerned about patronizing brands engaged in CSR. Yet, not many researchers have looked into how consumers perceive and react to CSR. The purpose of this study is to examine consumer attitudes towards companies' engagement and communication about CSR, as well as its impact on Malaysian youth's behavioral intentions. It also analyzes whether they take into consideration a brand's CSR initiatives prior to making purchasing decisions. Indeed, youth represent a sizable citizen group with the possibility for creating an influential collective force in society for socially responsible behaviors. Carroll's definition of CSR is adopted in this study, deliberating on organization's economic, legal, ethical and philanthropic responsibilities. This study employs a consumer survey using an online questionnaire to uncover the underlying attitudes and behavioral intentions guiding youth's brand engagement. The findings obtained in this study is instrumental to explain the changing landscape of consumerism in Malaysia to organizations, media practitioners and future researchers on how to better engage youth in their communications.

34643   11:45-12:15 | Room: 505 (5F)
The Effects of Product Placement in Malaysian Movies and Its Influence on Consumer Behavior

Nurul Hanani Omar, Universiti Teknologi MARA, Malaysia
Jalilah Jaafar Sidek, Universiti Teknologi MARA, Malaysia
Nur Widad Roslan, Universiti Teknologi MARA, Malaysia

Product placement has been widely used through the international film industry, but has seldom been used in Malaysian films. The purpose of this study is to investigate the use of product placement in Malaysian movies as a catalyst for product purchasing behavior. The methods used for this study is textual and content analysis to study the main messages of using the product placement in movies as well as in-depth interview to get a more in-depth opinion of society towards the effectiveness of product placement in movies. The findings of the study are then divided thematically based on the content analysis and in-depth interview. It was found that Malaysians are aware of product placement in Malaysia and that product placement impacts the consumer decision making.

35665   12:15-12:45 | Room: 505 (5F)
Comparing Robot Embodiments for Social Human-Robot Interaction of a Health Coach Service

Hsiao-Chen You, National Taichung University of Science and Technology, Taiwan
Yi-Shin Deng, National Taiwan University, Taiwan
Yu-Cheng Yang, National Taichung University of Science and Technology, Taiwan

As robotics technologies are advancing at an ever increasing rate, various types of service robots have emerged in the market and focused on assisting people through social interaction. This study aims to investigate the effects of robotic platforms on users' perception of a socially assistive robot. A three-condition experiment was constructed, by using a commercially available robot as a health coach to see if participants respond differently to the physical robotic health coach versus its digital representation on screen. The three conditions were: a physical robot, its full size, 3D animated agent displayed on a 37-inch TV, and a much smaller animated agent on a mobile device. 81 participants were recruited (46 female, 35 male, age range: 19–32 years). The results show that participants' responses to the physical robotic coach differ from their responses to its digital agents; the display device for an agent also affects participants' subjective and behavioral responses to it. To conclude the study, suggestions for future cross-platform or cross-device human robot interactions are provided.

Saturday Session II
10:45-12:45 | Room: 506 (5F)

35294   10:45-11:15 | Room: 506 (5F)
Same Origins, A Different National Narrative: the French Canadian Memory in Ontario and Quebec
Jean-Philippe Croteau, Sichuan University, China

For nearly one hundred and fifty years, French Canadians, the main linguistic minority in Canada, have defined themselves as a community of memory, history and culture throughout the country. After the 1960s, French speakers living in Quebec adopted a new identity based on a new sense of belonging with the culture and the territory of Quebec forcing French speakers in other provinces to rebuild an identity associated with own their province. Today, the historical memory that the French Canadians have forged over the last two centuries is different between French speakers of Quebec, the province with a French-speaking majority, and French speakers of Ontario, the neighboring province, with a French speaking minority. What remains of this common identity? How do French speakers in the provinces of Quebec and Ontario tell their own history? Do they still have a common historical heritage? During the current year, we asked to 635 students from fourteen French schools in Quebec and Ontario to write a text about the French Canadian history. The texts confirm that the students chose a story describing a historical experience characterized by conflicts and struggles to ensure the cultural and linguistic survival of the French Canadians. However, the events, places and characters selected vary in this historical narrative on whether the students live in Ontario or Quebec. This survey shows that the French speakers in Canada are linked to a common past which one is structured differently according to the space and the society.

34816   11:15-11:45 | Room: 506 (5F)
What is the Good: On Prince John's Policy in Henry IV
Xiaowei Tong, National Chengchi University, Taiwan

The two parts of *Henry IV*, the most applauded Shakespearean history plays, provide for us an intense experiences of politics. Although they have been studied by careful scholars from a wide range of perspectives, some issues remain insufficiently addressed and are worthy of further consideration. For instance, how do we judge the policy of Prince John of Lancaster who arrests his enemies in disregard for his honor? Critics have unanimously condemned his Machiavellian subtlety except Paul Jorgensen, who views John in a better light, contending that his act in the Gaultree Forest could be excused in that it might be a reflection of the real political situation between Ireland and England in the 1590s, the time *Henry IV* was written. Even so Jorgensen balks a little at the end and seems eager to clarify that he appreciates only Prince John's victory, but not his act. This is the point I want to argue about. I shall justify Prince John's policy as a good act. To this end, I shall first compare *Henry IV* with *The Merchant of Venice*, in which Lady Portia resembles Prince John in terms of her tricks, especially the one played in the tribunal scene, and then apply to Prince John Portia's later defense of her use of tricks, which, despite the arbitrariness of it, might be revealing. The connection I bring out, simple yet difficult to observe, will, I believe, make us better understand the character of Prince John and Shakespeare's insight into politics.

33228   11:45-12:15 | Room: 506 (5F)
Can Minorities Speak in Brendan Behan's The Hostage *(1958)?*
Wei H. Kao, National Taiwan University, Taiwan

This paper aims to examine Brendan Behan's controversial play *The Hostage* (1958), which portrays the ambiguous responses of socially and politically marginalized characters to militant Irish republicanism and hardline unionism. Their voices, untimely in political terms yet potentially challenging, from both sides of the divide, suggest an alternative approach to reshaping the nationalist and unionist historiographies of Ireland. The dramatization of these politically invisible figures, including an Anglo-Irish house owner, prostitutes, a homosexual navy man and his black boyfriend, a skivvy, a Russian sailor, and a British hostage being guarded by an IRA officer, illustrates an unpleasant Irish reality that disgraces the puritanical façade maintained painstakingly by the Catholic nationalist government during the mid-twentieth century. The characters survive as individuals on the social margin yet are put under a collective spotlight by the playwright who left the Irish Republic Army to which he once pledged loyalty. The Hostage presents Ireland as an "anomalous state", as described by David Lloyd, while its inclusion of underrepresented characters could be seen as paving the way for a post-nationalistic imagination of Ireland after the 1916 Easter Rising. More significantly, through the occasional Brechtian distancing effects on stage and dramatic ironies employed in the play, it might be regarded as counteracting the assumption that Gayatri C. Spivak expressed in her "Can the Subaltern Speak?" This paper will therefore examine how Behan, from a working-class background, intended to rebuild fragmented Irish experiences in a theatrical context, and whether this problem play contains a "history from below" – without imperialist structures but effectively reversing the nationalistic power relation in which minority groups are still subordinated and oppressed.

34522   12:15-12:45 | Room: 506 (5F)
Alternative Historical Narrative of Jonathan Safran Foer's Fiction
Chi-Min Chang, University of Taipei, Taiwan

Jonathan Safran Foer's first two novels referring to the Jewish past in World War II reveal a distinct historical narrative. Blending the historical facts with distinct narrative devices, Foer shows significant humanistic concerns about how the victims and even the following generations survive the historical tragedy. On the one hand, Foer's stories are featured by the protagonists' confrontation with the wounded past and persistent pursuit of a way out. On the other hand, the narrative starting from the present to the reflection or revisit of the past are dissolved into divergent stories or episodes. More intriguingly, the self-reflective and performative historical narrative is marked by not merely fictionality but visuality and materiality – the images of concrete objects and pictorialized words conflating the visual and the verbal. For the first two novels, *Everything Is Illuminated* (2002) and *Extremely Loud and Incredibly Close* (2005), Foer reveals how the historical trauma inscribed in memory and life over generations is transformed into the essential material to revision and construct the present. History does not end but survives in a way acutely felt and embodied. Along the protagonists' journey into the past, the temporal and spatial interpenetration between here and there, now and then, preserves the historical effect in diverse perceptions and connections. Foer explores different possibilities of historical writing in the proliferating and performative narrative device while maintaining the humanistic concern.

Saturday Session II

10:45-12:45 | Room: Prokofiev (2F)

34308   10:45-11:15 | Room: Prokofiev (2F)
Forster's Hidden Homosexual Reverie: Resistance and Non-Differentiation in His Narrative of A Passage to India
Kyoko Matsui, Rikkyo University, Japan

From the 1990s onwards, E. M. Forster's established reputation as a liberal humanist writer became unstable, following the publication of some essays on Orientalism in *A Passage to India*. Some critics claim that Forster regards India as "strange and unidentifiable", thus concluding that the text is associated with imperialism and otherness. Certainly, Forster's narrative often denies closure: the echoes in the Marabar Caves, a silent native punkah wallah, the unknowable incident of Adela's supposed rape, and Godbole's Hindu praying all remain elusive. This paper shows that contrary to the above negative interpretations, the elusiveness linked with India has a constructive meaning in the context of Forster's resistance against the British establishment and his philosophy of non-differentiation. His homosexual reverie is integral to the above elusiveness. We explore, with the help of Foucault's view on sexual discourse, the absence of language in the echoes aspiring to destroy the centre of the heteronormative society which sustains an intolerant social system. Moreover, we show why Adela, influenced by the echoes, becomes an outsider, alongside the homosexuals who are also outsiders. We also indicate how Godbole's chant "come" is relevant to homosexual love by observing Walt Whitman and Edward Carpenter's usage of the term "come" in their poems. We consider that the new findings about Forster's support of an embryonic homosexual liberation movement in 1950s in the biography of Forster by Wendy Moffat will give new hints for understanding the elusiveness in the text.

33885   11:15-11:45 | Room: Prokofiev (2F)
The Angel in the Gaming House: A Georgian Gaming Woman Re-Imagined in Georgette Heyer's Faro's Daughter
Po-Yu Wei, National Sun Yat-sen University, Taiwan

This essay examines the modern representation of a Georgian England female gamer. While eighteenth-century gaming permeates all social layers and reaches its peak in the Regency period, it gives women a controversial reputation. These gaming women are called Faro Ladies and given an image of self-indulgence, wantonness, and luxury. However, the Regency Queen Georgette Heyer in her 1941 historical romance *Faro's Daughter* characterizes a female gamer who embodies female virtue and has enough courage to challenge male ideology and social hierarchy. This essay compares Heyer's heroine Deborah Grantham to eighteenth-century Faro Ladies in real history and literature, suggesting that Deborah is inspired by one of the notorious female gamers Lady Albinia Hobart but reformed. It argues that Deborah not only puts eighteenth-century feminism like Mary Wollstonecraft and Hannah Moore's into practice but also reflects the first wave feminist thinking in Heyer's time. This essay finds that Heyer's historical romance echoes both eighteenth-century and twentieth-century feminism but revises them at the same time. By not making the heroine a victimized figure and by emphasizing the importance of women's career, Heyer's historical romance liberates women and addresses contemporary women's issues such as the importance of economic independence, the need of a job, the freedom of marriage, and the expression of female desire to the reading public.

34400   11:45-12:15 | Room: Prokofiev (2F)
Huckleberry Finn*, Satirical Narrative and the Transatlantic Literary Tension*
Jui-Ping Chen, National Chengchi University, Taiwan

This paper will address the tension between European tradition and American search for cultural independence in Mark Twain's 1884 novel *Huckleberry Finn*. Critics like Victor A. Doyno, Sydney J. Krause, Amy M. Green and Robert Weisbuch have shown how Huckleberry Finn, as an iconic novel in nineteenth-century America, incorporates references to stories written by famous European writers such as Shakespeare, Walter Scott, Alexander Dumas and Cervantes to satirize the American popular consumption of European literature. Scholars such as Leo Marx, Mr. Thrilling, T. S. Eliot, and Sacvan Bercovitch further examine the controversial ending of this novel, in which the slave Jim, already freed by then, was held in imprisonment again due to Tom's insufficient rescuing plan. In the end, Tom serves as a Europeanized role, whose heavy reading on European tragedies and historical novels leads his American followers Huck and Jim to nowhere. Building upon previous critical discussions, my paper argues that the cultural assertion for American independence, which Huck and the river embody, is unsettled in Twain's satirical allusions to these European works. Twain's criticism on European monarchy in the novel defines, but at the same time problematizes, his representation of American freedom in the book with the farcical ending. Hence, the adventure Huck and Jim embark on in their search for liberty is dramatically destabilized by the openness of its ending.

34673   12:15-12:45 | Room: Prokofiev (2F)
Repurposing Rhetorical History: Commemoration as Critique in Frederick Douglass and Elizabeth Cady Stanton's Revisions of the Founding Document
Jittima Pruttipurk, Chulalongkorn University, Thailand

This paper explores how Frederick Douglass and Elizabeth Cady Stanton simultaneously commemorate and contest the national myth in "The Declaration of Independence" in "The Declaration of Sentiments" (1848) and "What to the Slave is the 4th of July" (1852). Both writers repurpose the Declaration to expose how the notion of natural rights and freedom that the American Forefathers laid claim to is a form of rhetoric rather than a reality. Drawing upon Giorgio Agamben's notion of "bare life", my paper contends that the Declaration implicitly sets up a notion of national identity and a membership based on exclusionary difference when the document fails to recognize certain groups as "injured parties" While Douglass exposes how the Declaration excludes African slaves, Stanton shows that women also belong to such neglected groups. I contend that although being critical, both writers commemorate the integrity of America's founding document by implicitly proposing a reconsideration of African Americans and women in terms of "population" in which diversity is embraced as beneficial difference rather than "people", where one group, to borrow Michel Foucault's terms, "must be defended" against another. Doing so, I conclude that both writers not only cast doubt on the integrity of America's grand narrative and its supposed timelessness, but also see the concept of independence and freedom as a work in progress to which the nation should aspire.

Saturday Session II

10:45-12:45 | Room: Schumann (2F)

35445   10:45-11:15 | Room: Schumann (2F)
Stuart D. B. Picken Grant & Scholarship Recipient
"We Are All Moors": A Black Muslim Slave Narrative
Ismahan Wayah, University of Muenster, Germany

Laila Lalami's Pulitzer prize-winning novel, *The Moor's Account* (2015), is a dense historical novel that provides a counter-narrative to Álvar Núñez Cabeza de Vaca's *La Relación* (1542), a historical first-person account of the doomed 1527 Narvaez expedition, which only three Spaniards and "Estevanico, an Arab Negro" survived. In *The Moor's Account*, the Moroccan-American author Laila Lalami gives voice to the story of Estevanico/ Mustafa, who has been enslaved, omitted and forgotten from dominant history. This paper illustrates that writing "history from below" is an intricate and complicated endeavour, in particular when analysing the narrative of a Black Muslim enslaved by Spanish colonisers and captured by Native Americans. Adopting an Afropessimist, postcolonial and postsecular reading, I argue that the main protagonist, Estevanico/Mustafa, renders the colonisation of the Americas from the perspective of the Moor as Europe's religious, racial and civilisational ultimate Other. Such an approach discloses that the figure of the Moor blurs the lines between victor/victim, freedom/captivity, guilt/innocence on the level of the narrative and the lines between the colonial captivity narrative and slave narrative on the level of form. *The Moor's Account* not only offers an alternative reading to the mapping of New Spain on the Americas, but also emphasises the grey areas of history/(ies). In turning to the Early American period, Layla Lalami reminds us of the longstanding presence of Black Muslim subjects in the Americas.

34547   11:15-11:45 | Room: Schumann (2F)
Foreign Policy and Identity Politics: Trump and Brexit through Putnam's Too Level Games
Kenneth Houston, Webster University, Thailand
Jason Briggs, Webster University, Thailand

In 2016, two major advanced democracies held consequential plebiscites that will impact the conduct of their respective future foreign policies. Putnam observed that foreign policy decisions are invariably affected by the pressures placed on the political executive's international imperatives as a result of domestic agenda concerns. Since the communitarian challenge to liberal philosophy emerged from the 1970s onward, the pre-eminence of identity politics has been well established in academia and partly reflected in the public policies of advanced democracies with respect to minorities and immigrants. However, the logic of identity politics has been transposed beyond application to minorities and migrant populations and has now facilitated the emergence of occidental nativism. We undertake a comparative analysis of the implications of Donald Trump's presidential victory and the UK's referendum on membership of the EU. We contend that both events indicate the adaption of identity politics discourse into the political consciousness of indigenous populations of nations hosting inward migration. Both cases illustrate that emergent nativist reactions to decades of multicultural policies will impact the executive branch's capacity to negotiate and conclude international agreements. The study throws into relief the tension between two competing objectives: the imperative to conclude beneficial agreements with other states while simultaneously maintaining political electability in the face of increasing domestic nativism. The paper concludes with a discussion of these domestic constraints on US and UK foreign policy and the emergent crisis in normative identity politics exposed by them.

33642   11:45-12:15 | Room: Schumann (2F)
George Orwell and The Origins of Totalitarianism
Firas Al-Jubouri, American University of Sharjah, UAE

The themes of politics and totalitarianism are pervasive in Orwell's most prominent work. He used contemporary historical events to narrate stories or debate ideas in both his fiction and non-fiction. He was a writer infatuated with the power politics of his time and its effect on the culture, history and literature. He had no particular political philosophy yet championed a democratic form of socialism. This paper will examine the origins of Orwell's understanding of totalitarianism with special reference to his first and last fiction, *Burmese Days* (1934) and *Nineteen Eighty-Four* (1949) and interpret the origins of his anti-totalitarian tendency. He experienced colonialism in Burma, revolution in civil war Spain at first hand and wrote about the ensuing corruption and repression of political infanticide, and he experienced the power of propaganda at the BBC and yet the significance of the colonial experience in contemplating a dystopian future has not been fully explored. Using Hannah Arendt's ideological premises in The Origins of Totalitarianism, this paper examines the commonalities between *Burmese Days* and *Nineteen Eighty-Four* in relation to Arendt's interpretation of totalitarian politics. I argue, with particular reference to the similarities between *Burmese Days* and *Nineteen Eighty-Four*, that despite Orwell's statements, which were made in 1944, as to the geneses, motifs and intentions for the dystopian world of Oceania, the origins for his predictions date further back to his early experience of authoritarian power politics represented by British imperialism in the mid 1920s and which conform to Arendt's interpretation of totalitarianism.

34446   12:15-12:45 | Room: Schumann (2F)
The Art of Charlie Chan Hock Chye: A Portrait of the Invisible Artist
Yiru Lim, SIM University, Singapore

Sonny Liew's *The Art of Charlie Chan Hock Chye* (2015) is a meditation on how narratives are generated and the interplay of power between stories. The fictionality of the many portraits and the variety of artistic styles incorporated into the narrative bring together existing and would-be narratives to consider the possibility of entertaining meanings that have been previously foreclosed. Utilising the concept of the "invisible artist", this paper seeks to examine these issues and understand truth as an unstable entity that needs to be (re-)examined rather than simply imbibed. The concept of the invisible artist can be understood in two ways: as an imposed condition, and as a condition of choice. As counterpoint to Singapore's official narrative, Charlie Chan's life/narrative can be understood primarily as an effacement – unrealised dreams and potential, an unheard voice, an imposed absence. The invisibility of Charlie's art/voice becomes a symbol of all the other unrealised narratives that could have been (including Sonny Liew's in this text). In contrast, other characters that represent the state, the artists of Singapore's officially sanctioned story, practise a voluntary invisibility by projecting narratives of Singapore as objective realities – implying an absence of authorial subjectivity – that need no evaluation because they are "facts". The recovery of stories and the recognition of plurality in meaning lie in understanding the relationship between these two groups of artists; it is through the nuanced portrayal and understanding of the existing narratives upon which history and identity are based that one begins to author the future.

Saturday Session III

13:30-14:30 | Room: 501 (5F)

Arts: Social, Political & Community Agendas in the Arts
Session Chair: Martie Geiger-Ho

33874   13:30-14:00 | Room: 501 (5F)
Rewriting History Visions of the New Utopian Works of Art
Marek Wasilewski, University of Arts, Poland

In what way can visual artists be storytellers? How contemporary art create a form of narration that takes an active part in history? In my paper, I focus on works of art that challenge the dominant political order by engaging the viewer in a new kind of narration by rewriting and questioning the history of conflicts and religious movements. I would like to present examples of two different utopian projects: 1) Krzysztof Wodiczko's "World Institute for the Abolition of War", in which the artist creates a project for turning the Arc De Triomphe in Paris into an institution that will educate society on the need to end the horror of military conflict; 2) Alexandros Tombazis' Church of The Holy Trinity in Fatima, the recipient in 2009 of the Outstanding Structure Award from the International Association for Bridge and Structural Engineering, which aims at recognizing the most remarkable, innovative, creative or otherwise stimulating structures completed in the last few years. I would like to interpret this structure not as a church, but as a possibility for creating an empty public space without signs of cultural domination that has the potential to bring together people of different views. (If possible I would also like to present a short film that is an unorthodox interpretation of this building.) The aim of this paper is to present the possibility of creating art that can play an important role in our divided societies; this role is to create platforms for understanding and collaboration.

33520   14:00-14:30 | Room: 501 (5F)
Bowing to the Creative Industry: Making Art a Useful Commodity
Martie Geiger-Ho, University of Brunei Darussalam, Brunei

A survey of globally diverse art school models, including those that already exist, along with those still on the theoretical drawing table, shows that while no perfect institution exists, there is at least one issue that proffers itself over and over again within the university art education domain. Surprisingly, this issue is not about good art versus bad art, or whether this or that is even art at all. Today the most pressing issue seems to be one that has begun to mandate that all outgoing manner of objects produced by students be immediately commodifiable. The pressure to compete for price collecting prestige may be a contributing factor for changes in art institutions, especially those associated with universities, which may account for a decline in deep critical debates about art concepts. This paper examines the concerns faced by faculty and art students over the ever-stronger desires of university stakeholders and others for degree programs that are capable of producing student products that are market-ready for immediate induction into the art consumer world.

Saturday Session III

13:30-15:00 | Room: 503 (5F)

Saturday Session III: 13:30-15:00
Room: 503 (5F)
Humanities: Ethnicity, Difference, Identity
Session Chair: Sumittra Sriviboone

34649   13:30-14:00 | Room: 503 (5F)
Communal Harmony in Goa: Assessing Attitudes and Devising Strategies for Promotion
Padmaja Kamat, PES' Ravi S. Naik College of Arts and Science, India
Mallika Kamat, Goa University, India

Communal harmony is a word that became immensely loaded with political implications for India after the Babri Masjid demolition that took place in 1992. The shock waves resulting from that game changer were felt nationwide. However Goa, the smallest state of India, was considerably undisturbed because it had a long tradition of peaceful coexistence that was strongly ingrained in the popular psyche. The Goans had endured troubled times during the Muslim invasions and the Portuguese colonial hegemony. Today Goa boasts a healthy bond between Hindus, Catholics and other religious minorities. Goa's vibrant economy has also attracted tens of thousands of migrants, seeking asylum from famine and scarcity struck states of India. Having been a world famous tourist destination for decades, Goa now aspires to be a commercial IT hub, having received the grant of the Smart City project for Panaji, the capital of the state, from the central government. With a healthy literacy rate of 88.65% and an impressive enrollment rate in the institutions of higher education, a sizeable number of Goan youths are vying for jobs in the industrial and commercial sectors that currently employ a large number of non-Goans. With these changing demographic dynamics as a backdrop, this paper is an effort to analyze why Goa is able to absorb and adapt to its burgeoning diversity and how new strategies can be devised to change the current narrative of the Emerging Economy of India.

34419   14:00-14:30 | Room: 503 (5F)
Performance of New-Immigrant Students – Evidence from Meta Analysis and Large Scale Assessment
Mingchuan Hsieh, National Academy for Educational Research, Taiwan

The population rate of new immigrant students has been increasing quite quickly and steadily in Taiwan. Many researchers have paid attention to their learning performance, family construction, peer relationship, and accommodation issues. In this study, the investigator will analyse the relevant issues of new immigrant students. Data from both meta analysis and large-scale assessment will be used. The investigator will conduct meta analysis, studies based on experimental design, single case design and qualitative design will be included. The topic included the issues of academic achievement (mathematics, language) for new immigrant children. In order to obtain the validity evidence of meta analysis results, the investigators will compare results of meta analysis and the Taiwan Assessment of Student Achievement (TASA), which is a standardized, national achievement test measures students' academic progress in grades four, six, eight and eleven. The related coding information from the meta analysis will also be provided on an open website as references for other scholars.

34299   14:30-15:00 | Room: 503 (5F)
Value Orientation and Quality of Halal Certification in Cosmetics Business
Sumittra Sriviboone, Bangkok University, Thailand
Rosechongporn Komolsevin, Bangkok University, Thailand

At present, the accreditation of halal certification has been extending from the food and beverage industry to cover a wide variety of products and services, e.g. pharmaceuticals, cosmetics, perfumeries, and tourism. Thai entrepreneurs started to be more aware of halal certification, but not many of them have been applying for halal certificate. One of the obstacles inhibiting the applying process of halal certification stems basically from the lack of knowledge among the entrepreneurs themselves. This research, therefore, aims particularly to explore the values of halal certification as perceived by the cosmetics entrepreneurs. In-depth interviews were conducted in September, 2016 with 12 Muslim and non-Muslim SME entrepreneurs in cosmetics business. Some of them have got the halal certificate, while others are in the applying process or stated their intention not to obtain the certificate. The interviewed entrepreneurs unanimously agreed that halal certificate is significant in generating product acceptance among the Muslim consumers, with increasing opportunities for exportation to the Muslim countries. In addition, the halal certificate signified the value of religious-ethnical quality and product safety for the Muslim consumers, while, for the non-Muslims, symbolically representing the positive image of the product as being reliable and caring for both the consumers and the society, since chemically toxic ingredients are strictly prohibited. Hence, halal label is presently perceived as the symbol of quality, health, hygiene, and ethical practices of all parties concerned.

Saturday Session III
13:30-15:00 | Room: 505 (5F)

Saturday Session III: 13:30-15:00
Room: 505 (5F)
Humanities: Media, Film Studies, Theatre, Communication
Session Chair: Areerut Jaipadub

35271   13:30-14:00 | Room: 505 (5F)
A Historical Review of Media Coverage on the Southernmost Unrest of Thailand
Pataraporn Sangkapreecha, Bangkok University, Thailand

In a general manner, journalists rely upon conflict as a conventional method of framing news reporting. Be faced with the pressure of strained resources and their perception that media audiences prefer this reportorial style, journalists resort to conflict-based reporting. The approach often exacerbates the conflict by the very nature of the reportage. Using unrest in the southernmost part of Thailand as a case study, this historical study aims to uncover the past, define the present, and suggest the future alternative approach of reporting conflicts for media. A systematic review method was employed to identify, appraise and synthesise all the empirical evidences. This examination relied upon qualitative analysis of documentation from 1998 to 2006 of the news media agency and academic literature. The results reveal that media reports deliberately represented the insurgency in Thailand's restive South as Islamic in nature and portrayed attacks as revenge against the Buddhists. The media coverage revealed characteristic patterns of War Journalism. The general public, therefore, comes to expresses dissatisfaction with these media practices. This study thus proposes an alternative concept underpinning the Peace Journalism procedure for consideration.

34684   14:00-14:30 | Room: 505 (5F)
The Communication Approach for Conservation Palm Leaves Text of Sungmen Temple, Thailand, by Buddhism Dharma
Raksina Puanglam, Chiang Mai Rajabhat University, Thailand

The purpose of this article is to explain the communication approach for conservation of the palm leaves texts of Sungmen Temple, Thailand, by Buddhism dharma. The methodology for this study includes in-depth interviews with opinion leaders such as monks and local wisdom, Participant and Non-participant Observation and related literature reviews. It was found that in the community communication process for the preservation of manuscripts is involved 5 elements of Buddhism teaching, as follows: 1) Faith – created people preservation awareness by well-known people; 2) Morality – proficient organization management; 3) Concentration – using only one unique tradition named Takdhamma to encourage people attended temple activities; 4) Wisdom – construct learning center and museum including Memorandum of Understanding in term of research with universities and cultural offices; 5) Friendliness – knowledge transfer activities to public such as training, press releases and change temple position to tourist attraction. After the adaptation of these 5 elements for community communication to preservation ancient Buddhism documentaries, Sungmen Temple has successful cooperation from internal and external communities including involved government units and private institutions. As above mentioned nowadays Sungmen Temple is the role model for encouraging the community to conserve palm leaves text.

34483   14:30-15:00 | Room: 505 (5F)
Documentary Storytelling: Methods and Styles
Areerut Jaipadub, Bangkok University, Thailand

This article explores the significance of storytelling and seeks to choose modes of filmmaking to transmit "reality" or to tell a "true" story. However, the storyteller's intention, perspective, values, and aesthetic style are integral parts of the story. Therefore, documentary storytelling does not refer only, or even primarily, to films that are narrated. Methods and styles are also story-driven. In some cases storytelling can reflect who you really are. The article shows the storytelling methods that storytellers can choose in expressing them to the viewers. The essential key of the component is the aspect of the story, which approaches a story in a different way. The definition of the term "storytelling methods" will be discussed in the first part of the chapter emphasizing the fact and the method of storytelling. In this study, it will be analyzed how storytelling can be used as a tool to expand the storyteller's point of view and how they choose the storytelling methods. The samples of case studies are *The Look of Silence* (2014), *Citizenfour* (2014), *Tsukiji Wonderland* (2016), *By the River* (2013) and *The Songs of Rice* (2014). The paper concludes that storytelling is a powerful tool to represents the reality which choices about subject matter, the forms of expression, the point of view, and so on. The future trend of storytelling in documentary film may alter because storytellers have wider opportunities to select "the story" to tell. It causes the variety of forms and styles to choose. In the meantime, hybrid documentaries and transmedia will take a big role in documentary storytelling.

Saturday Session III
13:30-14:30 | Room: 506 (5F)

Saturday Session III: 13:30-14:30
Room: 506 (5F)
Literature: Japanese History
Session Chair: Ching-Chih Wang

34715   13:30-14:00 | Room: 506 (5F)
National Language Between Languages: Who Should Translate Japanese Literature?
Samuel Malissa, Yale University, USA

In the first half of the twentieth century a significant portion of English translations of Japanese literature were by Japanese people – that is, native speakers of the source language translating into a non-native target language, as opposed to the more familiar trajectory of translators rendering a foreign text into their native language. While there were various motivations for Japanese people to translate from Japanese, including profit and burnishing one's credentials as a Japanese scholar of English, it was also a form of cultural diplomacy, a means for the young nation of Japan to demonstrate its literary worth to the industrialized nations of the world. One particular current of thought that developed in the '20s and '30s ran that Japanese literature should only be translated into English by Japanese people because non-Japanese could not properly understand the language. This suggested that the Japanese language contains something essentially and irreducibly Japanese that is in danger of being lost in translation, and the best chance of recuperating that loss is if the translator is Japanese. At a more basic level, it represented a bid for control of Japanese narratives in English, highlighting an early understanding of the power relations inherent in translation. Looking at two cases, the work of the translator Asataro Miyamori and the 1940 government-sponsored translation of the poetry anthology the *Manyoshu*, I argue that the intercultural and interlingual nature of a translation can work against nationalist agendas that the translation was intended to support.

34747   14:00-14:30 | Room: 506 (5F)
Legacy of Japanese Imperialism in Tan Twan Eng's The Garden of Evening Mists
Ching-Chih Wang, National Taipei University, Taiwan

The paper considers the relationship between memory, war and trauma through a representation of an imaginary Japan and the Japanese imperialism created by Tan Twan Eng in his *The Garden of Evening Mists*. In his story of the Japanese occupation in Malaya and its aftermath, Tan borrows from the techniques of building a Japanese garden to demonstrate the psychological symptoms of anxiety and depression shown on the female protagonist, Teoh Yun Ling. Detained in a secret Japanese prison camp to act as the "Guests of the Emperor", Yun Ling and her sister distance themselves from the wartime ordeals by dreaming to plant a Japanese garden with mesmerizing allure. Learning to create the perfect Japanese garden after the Japanese Occupation becomes imperative because it is the only way to honor her older sister who died in the camp. Through Tan's *The Garden of Evening Mists*, I argue that if we wish to understand war trauma and its pertaining sense of deception, a narrative of war in conjunction with the study of memory and trauma theory would help those who were once or are still distraught with the traumatic memories become wiser, more tolerant, and more caring than they were exposed in the mists/midst of sufferings. When Yun Ling comes to realize that a garden is not a garden but trauma in disguise and legacy of Japanese imperialism, it will not take her long to see beyond deceptions.

34510   14:30-15:00 | Room: 506 (5F)
Augmenting the Historian's Role: Survivor Memory in Tan Twan Eng's The Garden of Evening Mists
Hannah Ming Yit Ho, University of Brunei Darussalam, Brunei Darussalam

"Gardens like Yugiri's are deceptive. They're false. Everything here has been thought out and shaped and built. We're sitting in one of the most artificial places you can find" (Tan, 23). What is striking in this pronouncement is the issue of reality's representation and the questioning of its authenticity. Much like the simulated construction of a garden, the narratives that make the cut into a history book are determined by the writer, not so much an experiential participant but one accorded privilege in the revelation and concealment of the truth. The precise and immaculate nature of history-writing that gives primacy to facts, or snippets of information validated by the powerful speaker, runs counter to the inherent workings of memory used to recollect and record past experiences. Memory, after Sigmund Freud and Cathy Caruth, is naturally fragile, non-linear and fragmented, whose "stutters and breaks into the past" (Caruth, 2000) are complicated by age, which runs the risk of memory loss and a tendency to tap into the imagination. Tan's protagonist is a judge and former deputy public prosecutor who relies strongly on uncovering, whilst giving precedence to, factual evidence to deliver a verdict. Significantly, she also bears witness to the atrocities of the Japanese occupation in Malaysia. Possessing personal and collective memory of a historical event, Yun Ling puts into force the task of the survivor-cum-historian as a "creator of public spaces for dialogue about the past" (Glassberg 1996). This paper, thus, navigates the overlapping terrain between memory and history.

Saturday Session III

13:30-15:00 | Room: Prokofiev (2F)

35349   13:30-14:00 | Room: Prokofiev (2F)
Identity and Social Conditioning in the Narratives of Gumer Rafanan
Raphael Dean Polinar, University of San Carlos, The Philippines

This paper looks into how social interaction and the individual affect each other in the narratives of the author Gumer Rafanan. Identity is developed with the social interactions we experience and not experience. These interactions and society have played a role in the development of individual, social, and national identity. This is evident in literature and how the characters relate with each other. Literature, as a product of their time, shows how society influences the actions of individuals. The social conditioning in the stories of Gumer Rafanan presents how a Cebuano (a Filipino, an individual) struggles with society, religion, and culture. This creates an identity which, in turn, creates society.

34061   14:00-14:30 | Room: Prokofiev (2F)
Femininity and Masculinity in Twenty-First-Century Thai Romantic Fictions
Sasinee Khuankaew, Chiang Mai University, Thailand

The main purpose of this study is to examine the modes of subjectivity and discourses of femininity and masculinity found in Thai romantic novels published in the twenty-first century. First, I will discuss generic conventions in Thai romance. Additionally, I will seek to locate it within the socio-cultural contexts of Thai society, which influence the constitution of Thai gender relations and the transformation of gender norms. Finally, I will compare changes within narrative discourses on ideologies concerning gender operating in Thai romantic fictions written in the last century. This study suggests that Thai romance incorporate universal aspects of romance and specifically Thai conventions of romance. Apparently, Thai gender relations are complicated because there are various culturally specific aspects that influence the construction of femininity and masculinity. Transformations of gender values and norms have been discovered when compared to romantic fictions written in the twenty-first century, particularly in female sexuality. Thus, the representation of gendered subjectivity in Thai romantic fictions after 2000 indicates changes in the construction of male and female subjectivity.

36690   14:30-15:00 | Room: Prokofiev (2F)
Resonance of Spirituality in K. B. Vaid's Diaries
Chaitanya Prakash Yogi, Osaka University, Japan

Krishna Baldev Vaid is US based Hindi fiction writer and Playwright. He has published 10 novels, 15 short-story collections, 7 plays and 4 Diaries. K. B. Vaid's Diaries are a socio-personal account of the author of psychologically condensed fictions. These Diaries often talk about the dreams, imaginations, perceptions, prejudices, reactions, adamancies, weaknesses and strengths of the Author. K. B. Vaid's Diaries also speak about the internal journey of author during the process of writing or creating. The proposed paper is purposive to listen to the resonance of spiritual being of K. B. Vaid in the self-revealing voices of him in these four Diaries. Vaid's writing has established him as a modern writer who can be considered as an atheist or a non-believer. This paper will try to observe the author as a person whose deeper side is seeking peace and serenity within through the non-religious kind of spirituality. The proposed paper will also try to understand K. B. Vaid's Diaries references in which Vaid himself feels connected with renowned authors and scholars by quoting them.

Saturday Session III

13:30-15:00 | Room: Schumann (2F)

34071   13:30-14:00 | Room: Schumann (2F)
Resistance in Zitkala-Sa's American Indian Stories
Kulsiri Worakul, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

Loss of identity is one of the major problems of all time. People who believe that domination destroys their true colors find resistance against the dominant as a result to maintain their identity. Literature is one of ways that best present voices and actions of people. This paper aims to analyze resistance against the domination and resistance strategies in Zitkala-Sa's *American Indian Stories*. The text is analyzed within a theoretical framework based on Karl Polanyi's Theory of Countermovements, Antonio Gramsci's Theory of Counterhegemony, and James C. Scott's Theory of Infrapolitics. The study shows that Zitkala-Sa uses her pen as the weapon to resist domination by using disguised and non-disguised strategies. The study demonstrates that domination and resistance coexist together. Resistance can occur at any time and space in any form. Whenever there is an attempt to dominate, there will be resistance.

35184   14:00-14:30 | Room: Schumann (2F)
IAFOR Scholarship Recipient
Anas Nin's Diaries: Revising Identity and Sexual Histories in Literary Narratives
Isabelle Coy-Dibley, University of Westminster, UK

Anaïs Nin meticulously documented her life in diary entries from the age of 11. However, this narrative of self was not only a private undertaking, but a form of writing she chose to make public when these diaries were edited and published later in her life as well as posthumously. Subsequently, this paper intends to question how authors revise and edit their personal narratives, the effect of an intended audience upon this process, and how Nin's sexual identity and forms of embodiment within her diaries were affected by censorship, defamation and invasion of privacy laws that become problematic for non-fiction narratives. I examine how language is altered through the editing process and restrictions placed on literary narratives, particularly narratives of a sexual nature, which in turn moulds identity in differing ways – depending on how one decides to revise one's narrative and whether this narrative is being altered for personal reasons or to meet specific criteria for society or publishing policies. Ultimately, this paper questions how identity becomes censored in non-fiction narratives when these narratives do not conform to acceptable modes of behaviour or forms of sexual embodiment, and how this sequentially impacts the way in which the female body, sexual identities and forms of sexual expression may be narrated.

35689   14:30-15:00 | Room: Schumann (2F)
Living by Nuances: The Survival Strategy in Christopher Isherwood's A Single Man
Hsiao-Hsuan Chang, Academia Sinica, Taiwan

A Single Man is considered the most subtle novel Christopher Isherwood has ever written. It depicts how a man called George spends a certain day of his life. While he wakes up troubled by the shadow of Jim, his deceased partner, George has to brighten himself up because he is expected to be the guide of other people's lives. As the day passes, he becomes aware that he cannot side with either darkness or light if he wants to live on. That awareness influences not only his perspective on his own life but also his interaction with other people. In George's thinking and behavior there is a sense of the Neutral, a term Roland Barthes attempts to clarify in his Collège de France lectures. Barthes proposes that the Neutral suspends meaning yet not altogether: it refuses to be defined yet still wants to establish itself. Such characteristic, if it is in a person, will lead that person to stay aloof from social norms; on the other hand, it will prompt that person to seek a way of living suitable for himself/herself. Independent as the pursuit seems, Barthes acknowledges the need for it to maintain the least connection with norms lest it should miss its establishment. Only in the state of the Neutral can George endure Jim's death, live with other people, and outlive all at the end of the day.

Saturday Session IV
15:15-16:45 | Room: 501 (5F)

35668   15:15-15:45 | Room: 501 (5F)
Vision and Memory: A Film History of the Royal Factories of Rural Thailand
Sumate Tanchareon, King Mongkut's University of Technology Thonburi, Thailand
Sirikoy Chutataweesawas, King Mongkut's University of Technology Thonburi, Thailand
Nuttanon Homvichian, King Mongkut's University of Technology Thonburi, Thailand

King Rama IX initially established four Royal Factories in 1972 to enhance the quality of life of rural marginalized minorities, including Hmong, Chinese, and Yao, in the Chiang Mai, Chiang Rai, Sakon Nakorn and Burirum provinces of Thailand. The purpose of this project is to juxtapose the vision of King Rama IX with the memories and feelings of people involved in the Royal factories to create a history in film. The filmmaker brings his personal experience as a key facilitator (barefoot engineer) in the development of these factories. Ethnographic research methodology helped insure that the data from the interviews, including narratives from nearby villagers, current and retired employees, and board members of the Royal factories, controlled the final script and storyboard of the film. A collection of archival photos and current films, especially from the time of mourning, help create a historical context for the lessons learned from the King's initial vision of sustainable development in the context of poverty, opium plantation and border security issues to subsequent factory development. These elements are integrated into a structure of three important components: the development of the Royal Factories over four decades, the current situation of villagers and the factories, and the future vision of collaboration between communities and factories. The creative components of the final product, including editing juxtaposition, visual symbols, and ethnic music and compositions of the King, help enhance the film's purpose to portray the King's vision and perseverance and the memories and feelings of the people.

34824   15:45-16:15 | Room: 501 (5F)
The Whispering City
Yueh-Tuan Li, Feng Chia University, Taiwan

Modern cities have witnessed enormous spectacular expansions visually as gigantic buildings towering one after one, while silencing other forms of perceiving the cityscape. Canadian artist Janet Cardiff, as in her exemplary work "The Missing Voice (Case Study B)" in east London, pushes forward participating site-specific artworks, mapping out the information routes of mediated city landscape. "The Missing Voice" interweaves oral narratives regarding the city from history, myths, news, street talks and personal memories with a hide-and-seek story and engages participants into the walking journey. Critics raise questions about the subjectivity of participants under the guide of Cardiff's voice, and also about the ability to illustrate a complete picture of the location by fragmentary narratives. This article argues, however, for Cardiff's significant strategy in using small fractural stories. The reasons are, first of all, that the pieces of small stories usually contain traces and threads that are otherwise impossible in grand narratives, so as to unsettle participants along the walk; and, secondly, that the artist as a monologue narrator incarnates herself as detective, sleepwalker and ghosts, with an aim to unveiling the hidden paths and spaces in the city. This article concludes that with listening and walking in Cardiff's artwork the fragmented narratives open up ways city dwellers may interact with physical surroundings they inhabit, not just by visual media, but more by sensory immersion in all kinds of voices, noise and rumors that the city whispers all the time.

34345   16:15-16:45 | Room: 501 (5F)
Asemic Writing and the Absence of Meaning
Law Alsobrook, Virginia Commonwealth University in Qatar, Qatar

Asemic writing is defined as a wordless form of textual communication, with semantically open content left to the reader's interpretation. By contrast, graphic designers are taught to conceive of text as image, in order to compound meaning through graphic representation and typographic nuance. Graphic designers consider the linguistic container beyond its semantic substance, in effect, attempting to expand the sematic load of language with visual modulation. Analogously, in *Empire of Signs*, Roland Barthes contemplates Japanese culture as a series of signs that exist in relative ataraxia with their signifying instance, where the alliance of sign and signification mingle as meditative components in a relative yin-yang balance as exemplified by the society within which they exit as philosophical constants. For Barthes, this notion confronts a Western temperament wherein a Platonic ideal seems to foment a continual search for the existence of pre-eminent signs that function as pinnacles of signification. However, when signs are devoid of intentional meaning, what can we glean from the mechanics of sign operations that attempt to establish and create, especially with regards to visual narrative and the heterotopic and temporal devices used by writers, artists and designers, a sense of "otherness?" This paper examines the heterotopic relationship of asemic writing as a mediated agent of narrative in our post-literate society.

Saturday Session IV

15:15-16:45 | Room: 503 (5F)

Saturday Session IV: 15:15-16:45
Room: 503 (5F)
Arts: Literary Arts Practices
Session Chair: Andrew Wilson

34083   15:15-15:45 | Room: 503 (5F)
Writing My Own Story: Memoir, Fictional Truth and Memory
Bruce Gatenby, American University of Sharjah, UAE

What does it mean to write your own story, from a literary and philosophical perspective? Writing a 100,000-word memoir covering ten years of my life (1995–2005) also forced me to consider the relationship between Truth (capital T), art as fictional truth (according to the history of literature, a "higher" truth than mere Truth) and memory as a combination of the two. Memoir as narrative truth contains both facts and fiction, the real and the made up, the was and the might have been, or perhaps even the never was but should have been. Writing your own story as memoir is a way of controlling truth as narrative truth, setting boundaries, settling scores, remembering and altering memory in order to solidify a truth about your own life; in other words, becoming both the creator and the theoretical critic of what truths your experiences represent to the world. The larger question to consider is that as both creator and critic are we even aware of what is fact and what is fiction, what is real and what is made up? And is there really such a thing as a higher fictional truth, as promoted by writers from Henry James to Ernest Hemingway, to Henry Miller, Joan Didion and Doris Lessing?

32966   15:45-16:15 | Room: 503 (5F)
Reviving Haiga*: Interpreting and Painting the Haiku of Matsuo Bashō*
Norman Ralph Isla, Mindanao State University, The Philippines

Haiku is a poem that embodies qualities of Japanese art: precision, economy and delicacy; and, Matsuo Bashō fathers this literary art by showing his superb poetic skills made him Japan's significant contribution in world literature. This study aimed to interpret haiku, to revive the use of haiga as a creative method of interpreting a haiku and to justify its use as visual interpretation as congruent with the oral interpretation. The researcher analyzed and painted fifteen haiku of Bashō, translated by Akmakjian and Barnhill, by employing *haiga* (a haiku combined with a painting) – a technique going back to the old poetic style of presenting a haiku. Alongside with the haiga, the study used formalism of poetry and structure of haiku (*kigo* and *kireji*) and the specific uses of the imagery. The visual interpretation and the formalist interpretation were used to formulate theme and apparently the recurring. The oral interpretation is found related to the visual interpretation; thus, the oral harmonizes with the visual and vice-versa. Indeed, the imagery helped to paint the haiku – as it gives life to the words. The recurring themes found in the haiku of Bashō dealt with reality: seven haiku belonged to the theme "solitude makes man sensitive"; four haiku in "resiliency enables man to survive"; and four haiku in "nothing is permanent". Here, the study instilled that a work of literature is always a work of art; thus a haiga is a creative and effective method of interpreting haiku and poems.

34236   16:15-16:45 | Room: 503 (5F)
Murakami and the Celebration of the Japanese Family
Andrew Wilson, William Rainey Harper College, USA

In *An Account of My Hut*, a thirteenth-century classic of Japanese literature, Kamo no Chomei honors the Buddhist practice of non-attachment, of stripping down to the basics and releasing one's illusions that physical goods, perhaps especially a large home with servants and multiple rooms, will bring permanent happiness. Whirlwinds and earthquakes remind Chomei of the fragility of the world, and in beautiful prose he tells of his retreat from the planet's material lures. At last, at the age of 60, he leaves virtually everything and everyone behind to build a simple mountainside hut, a human "cocoon", a place where he is less afraid to face unpredictable natural disasters and constant evaporation. He asks for nothing, he says, and he wants for nothing, too. Centuries later, another great Japanese author, Haruki Murakami, also offers counsel to a nation in the wake of disaster, the earthquake that struck the city of Kobe in 1995, killing over 6000 human beings. Though it is fiction, Murakami's *After the Quake* is as well an attempt to provide real-life Japanese with a way forward, though his argument seems contrary to Chomei's sense that since nothing beneath our feet is solid, all must be forsaken. In fact, Murakami worries that Japan has lived for far too long in the Chomei-like spirit of distrust (however understandable) and isolation; he counsels a new beginning, one steeped in the hope of community and in the beauty of family.

Saturday Session IV
15:15-16:45 | Room: 505 (5F)

Saturday Session IV: 15:15-16:45
Room: 505 (5F)
Humanities: Teaching & Learning
Session Chair: Yueh Chun Huang

34506   15:15-15:45 | Room: 505 (5F)
Teaching German History in Malaysia: A Historical Feature Film Project at University Putra Malaysia
Torsten Schaar, Universiti Putra Malaysia, Malaysia

Historical feature films as authentic and entertaining art products – which visualize extraordinary historical events, introduce new ideas, engage the issues and arguments of the ongoing discourse of history and which offer a unique interpretation of "historical truth" and a depiction of the "Zeitgeist" – undoubtedly have the ability to decisively shape ideas and the common understanding of the past as well as influence the culture of remembrance. Historical films in the form of documentaries, docu-dramas or feature films have proven to be the most successful medium in conveying history to large audiences and have even replaced classical historiography. The twenty-first-century classroom needs to take the dramatic advances in digital technologies and the resulting globalized social shifts into consideration and develop a wide-ranging set of understandings, skills and above all media competency which is necessary to evaluate media representations and messages critically (and in the case of our project also historically). As an integral part of the Bachelor of Arts in Foreign Languages (German) program at University Putra Malaysia, a historical feature film project which focused on important aspects of World War II in Europe and actively involved the students in the film selection process was conducted during the course "Survey of the History of Germany". The feature film project will be introduced, and five selected international feature films will be chosen to discuss the pedagogical approach to develop the five core competencies of historical understanding.

36014   15:45-16:15 | Room: 505 (5F)
A Comparative Study of Principal Professional Standards Between the UK and Australia
Ru-Jer Wang, National Taichung University of Education, Taiwan

Research background: Due to lack of principal standards in Taiwan, it is important to review and understand those countries where the principal standards have been well-established, so as to enhance professionalization of principals in Taiwan. Research purpose: The purpose of this study is to examine and compare principal standards between the UK and Australia. Documentary analysis and comparative study was employed for the purpose of the study. Research question: The questions to be answered in this study are the following: 1) What is the current state of principal standard and factors behind it in the UK? 2) What is the current state of principal standard and factors behind it in Australia? 3) Are there any differences of principal standards between the UK and Australia? 4) Are there any similarities of principal standards between the UK and Australia? 5) What are lessons from the comparison of the UK and Australia for Taiwan? 6) What are implications from the comparison the UK and Australia for Taiwan? Conclusion: Based on the comparison, three conclusions are made in the final part of this presentation.

36013   16:15-16:45 | Room: 505 (5F)
A Comparative Study of Principal Professional Standards Between the UK and Australia
Yueh Chun Huang, National Chiayi University, Taiwan

Student competencies have been highlighted by the Organization for Economic Co-operation and Development, and European Union. In the USA the Partnership for 21st Century Learning has provided competencies in the Framework for 21st Century Learning, and Australia has offered 7 general capabilities in the Melbourne Declaration. Teachers have played an important role for developing student competencies. In line with the above developments, teacher professional standards have been established in the United Kingdom, the USA, Canada, Australia and New Zealand. This study is to make a comparison of teacher professional standards established in the United Kingdom, the USA, Canada, Australia and New Zealand. The purposes of this study are: 1) to look at conceptual contents of teacher professional standards; 2) to analyze the current state of teacher standards among in the United Kingdom, the USA, Canada, Australia and New Zealand; 3) to compare differences and similarities of teacher standards among the above five countries. Documentary analysis and comparative study were used for this study. The differences and similarities of teacher standards among the above countries are provided for the Government in Taiwan as a valuable reference on the one hand, and evidence for leading and improving teacher quality, and suggestions for teacher education reforms are offered for the Government in Taiwan on the other.

Saturday Session IV

15:15-16:45 | Room: 506 (5F)

34837   15:15-15:45 | Room: 506 (5F)
Roman Histories by Louis Kahn
Rubén García Rubio, Al Ghurair University, UAE
Tiziano Rinella Aglieri, Al Ghurair University, UAE

The architecture of Louis I. Kahn changed radically in the 1950s. Such was the transformation that it is difficult to find its unmistakable tracks in works so different like the miesian Parasol House (1944) or the palladian Fleisher House (1959). All these differences have been widely recognized by leading architectural critics, and some of them even venture to place that process of change while he was at the American Academy in Rome (1950–51). They are absolutely right in terms of time and place. But the real question arises when it comes to establishing the reasons for such a radical change in his short stay in Rome. The answer, however, is more difficult. The three months that Kahn spent in Rome as a Resident Architect were really intense. Contrarily to what one might think, he was more a college friend than a professor. His job allowed him to travel and also encouraged him to do so, so Kahn used to do it a lot. Some of these trips were nearby, but he also made a far journey that got him to Egypt and Greece. This Mediterranean journey is also widely known because of the great drawings he made. Some architectural critics even point out that this trip may have had a potential influence on his late work. But no one has dwelt upon it so far. Therefore, the present paper will try to find the roman histories in Louis I. Kahn's late work.

34261   15:45-16:15 | Room: 506 (5F)
The Identification of Contemporary Indian Architecture: Reading Between the Lines of the 1984 Mimar Publication on Charles Correa
Shaji Panicker, School of Design and Architecture, Manipal University, Dubai, UAE

Contemporary Indian architects and their architecture were the focus of an unprecedented wave of publications – academic, professional, and popular – in the 1980s. Contributing to the prevalent hegemonic discourses of modernism and post-modernism in architecture, the discourses concerned with Indian architecture during the latter half of the 1980s, have had a more universal appeal, at least in terms of circulation in libraries and architectural institutions worldwide. The point of departure of this paper is the claim that this published discourse and its production have conspicuously shaped and limited perception of late-twentieth-century architectural production in India. As a case in point, through a critical reading of the 1984 Mimar publication on Charles Correa, I investigate dynamics and complexities in the formation and reproduction of a dominant consensus on the identification of contemporary Indian architecture during the 1980s. Involving Pierre Bourdieu's theory of practice, as I posit in the current paper, objective categories which were produced through a complex social universe and certain events in it, were reproduced by several sites of discourse; their identification was carried out not only with respect to certain architects and their architecture, but also with respect to certain regions of architectural production in India – constructing, contradicting or reproducing legitimate views of contemporary Indian architecture. This paper is part of a larger study that examines such narratives that have contributed in positing a certain perception of "Indian" architecture and have guaranteed their own reproduction in historiography. A rigorous study of such narratives is still pending.

36248   16:15-16:45 | Room: 506 (5F)
The Recognition of Regionality and Monuments of Urban Parks
Seungkoo Jo, Tongmyong University, South Korea

The notion of placeness is acquired through experience where people perceive and recognize their environment and generate a feeling and image of it which reveal an appropriate meaning from the place or space. This can be a way to experience place in a city. According to Hannah Arendt, discussion of public parks in a city is related to concepts of between, space, and public interest. Arendt argues that meaning community can only exist within a diverse set of perspectives. Place is not something that can be existed with segregated from the physical condition of the community, but a pace in city where many events occur regularly or irregularly. Place is the field of meaning and existence. How can a city whose character is described as enigmatic and contradictory create monuments which celebrate its common life? A city which is both monumental and regional seems at first to be odds with itself, for monumentality reflects that aspect of urban structure which is called universal and timeless, while regionality reflects the factor of urban structure referred to as local and time-specific. This study focused on understanding the place experience, based upon urban parks in Busan, South Korea, where the perception of placeness is obtained through interaction of a physical spatial subject(park) with human activity. Finally, the paper argues that the urban park can be recognized by people living in a city as both monumental and regional, despite the improbable relationship that exists between these two qualities.

Saturday Session IV

15:15-16:45 | Room: Prokofiev (2F)

Room: Prokofiev (2F)
Literature
Session Chair: Supaporn Yimwilai

35576   15:15-15:45 | Room: Prokofiev (2F)
History and the Novel Form: Rohinton Mistry's Such a Long Journey
Eli Park Sorensen, The Chinese University of Hong Kong, Hong Kong

This paper discusses the relationship between history and the novel form in Rohinton Mistry's 1991 work *Such a Long Journey*. In 2010, Mumbai University officially decided to remove Such a Long Journey from all course syllabuses. Aditya Thackeray, whose grandfather was Bal Thackeray (the founder of the party Shiv Sena), had made a complaint to the university administration regarding the book's allegedly offensive comments about Shiv Sena. The university's radical decision subsequently led to a hot-tempered debate among critics and scholars, while Mistry himself expressed disappointment over the decision preventing students of Mumbai University from reading and discussing his book. Through a discussion of *Such a Long Journey*, this paper seeks to explore literature's relationship to notions of freedom of expression within a given political-historical context, as well as the question of referentiality and the relation between fiction and history.

34659   15:45-16:15 | Room: Prokofiev (2F)
"It Was As Silly As All Women's Stories": Female's Marginalisation and the Duality of Gender in the 20th Century West African Novel
Zohra Mehellou, Lancaster University, UK

When the simple act of talking is considered "silly", or worst "madness", here we should stop and look back at such a situation. This was my reaction when I first came across African novels. Novels, such as Chinua Achebe's *Things Fall Apart* (1958) and Gabriel Okara's *The Voice* (1964), both have a limited number of female characters, whom their roles are limited to serving males. The stories of Okonkwo's mother in *Things Fall Apart* is reflected on as "But it was as silly as all women's stories" (Achebe, 1958: 55), while Tuere in *The Voice* is considered a witch and casted outside the village, only because she opposed to the elders (males) by speaking her mind. These two characters (females), and despite their limited words, are always looming in the background, casting a source of protection and reminder of the past through their folktales and night stories. In the Ghanaian novel, Obeng's *Eighteenpence* (1943), however, Konaduwa is a female character who turns the village upside down by her harsh words and continuous talking. Basing the analysis on Carl Jung's image of the female and on the duality of gender (male/female) in the African mythology, the work investigates how these marginalised female characters, through their inclusion/exclusion, are able to influence, in one way or another, the fate of male protagonists. In so doing, the paper studies the idea of resistance using these secondary characters (females) and through their silence/voice (using Signification as a speech act), influence the development of the novels' events.

34069   16:15-16:45 | Room: Prokofiev (2F)
"Only When the Whole World Becomes One Family": The Ideal Vision of a Eurasian
Supaporn Yimwilai, Srinakharinwirot University, Thailand

My paper benefits from Lisa Lowe's idea of heterogeneity and multiplicity, Foucault's notion of power, and Gramsci's concept of hegemony. My ultimate aim is to challenge the binary axis of power by examining how Sui Sin Far, a pioneer of Asian American writers, enunciates to resist the mechanism of power which attempted to dominate and to exclude the Asians. In *Leaves from the Mental Portfolio of a Eurasian*, Sui Sin Far not only maps the difficulty of growing up as a Eurasian but also articulates her ideal vision, a racially harmonious world. In "Pat and Pan", she attempts to imagine a more perfect social state, and illustrates how it is destroyed.

Saturday Session IV: 15:15-16:15

Saturday Session IV

15:15-16:15 | Room: Schumann (2F)

34491   15:15-15:45 | Room: Schumann (2F)
Helping People to Feel Safer Regarding Urban Drug Scene and Associated Violence Through Artistic Interventions

Gabriel Thorens, University Hospitals of Geneva, Switzerland
Daniele Zullino, University Hospitals of Geneva, Switzerland
Caroline Momo, Independent Artist, Switzerland

Introduction: The feeling of being safe regarding the urban drug scene is often subjective and is not correlated to the actual violence encountered. These insecurity feelings are sometimes spread by media, political idea, or by a feeling of discomfort in certain area of the city but not by real threats. Method: An online open questionnaire was submitted to artists and health professionals with one open question: if you could help to alleviate the insecurity feeling in Geneva, Switzerland what would you do, regardless of the price and actual feasibility of the project. Results: 134 respondents started the questionnaire, and 32 (23.8%) made a proposition with a detailed description of their projects. The mean age was 43, and 60% were health professionals, 16% artists, 24% other professions. The projects were classified as follow: artistic exhibitions or performances 40.6%; public debates 15.6%; urban developments 12.5%; concerts or festivals 12.5%; humorous interventions 12.5%; legal interventions 6.3%. Conclusion: 32 projects were proposed, the most interesting one (i.e. a provocative art piece proposing a shelter for drug dealers, making people think on who is really safe on the street) are submitted for fundings and actual realization. Hopes with those projects are a better comprehension of real dangers related to the drug street scenes and more artistic interventions than law enforcement or legal interventions.

34492   15:45-16:15 | Room: Schumann (2F)
The Healthy Clash Between Caregivers and Artists – Or How to Reintroduce Heuristic Approaches Into Addiction Medicine

Daniele Zullino, University Hospitals of Geneva, Switzerland
Rita Manghi, University Hospitals of Geneva, Switzerland
Gabriel Thorens, University Hospitals of Geneva, Switzerland
Stéphane Rothen, University Hospitals of Geneva, Switzerland
Francisco Gonzalez Casanova, University Hospitals of Geneva, Switzerland
Michèle Lechevalier, University Hospitals of Geneva, Switzerland
Marie-Antoinette Chiarenza, Geneva School of Art and Design, Switzerland

On a clinical level, addiction could be considered as a form of loss of creativity: addictive behavior becomes problematic because it shifts from a multiform way of life management towards a habit-driven, ritualized, automatized, narrow-viewed functioning. Thus, one of the principal therapeutic objectives becomes the widening of the cognitive and behavioral repertoire. Also, clinical practice has lately progressively been organized along algorithmic logics, which consist in following: 1) a set of established instructions; 2) down a single pathway; 3) towards one conclusion. This is a method adapted to routine work, which aims at (re)-producing stadardized products. Treating chronic diseases like addiction, however, aims at developing new life projects, which are not given a priori. The therapy of addictions is mainly to be conceptualized as a heuristic task, where no algorithm exists. It consists in experimenting new possibilities and devising new solutions, in creating something the world didn't know it was missing. The definition of a heuristic enterprise in this sense could be applied literally on artistic endeavor. Here we present an experiment during which students of the Geneva School of Art and Design were engaged to create their master projects within an outpatient and day hospital facility for addictive disorders. The objective was a reciprocal questioning of therapy and art, of artists and therapists, and of their role within the societal fabric. As the cohabitation resulted in multiple quarrels regarding "the right treatment" and "the rights of art", the experiment was considered a full success.

35710 | Room: 501 (5F)

Saturday Spotlight Session
17:00-17:30 | Room: 501 (5F)

Ambiguous Japan: A Study on Four Lectures of Nobel Prize Winner Kenzaburo ōe
Michele Eduarda Brasil de Sá, University of Brasília, Brazil

In 1994, Kenzaburō Ōe, the second Japanese writer to receive the Nobel Prize in Literature, entitled his Nobel Lecture "Japan, the Ambiguous, and Myself", dialoguing with his predecessor, Yasunari Kawabata, whose Nobel Lecture was entitled "Japan, the Beautiful, and Myself". Confessing his quest for "ways to be of some use in the cure and reconciliation of mankind", Ōe proposes a reflection about Japan's role in the world by that time, having ascended by its technology, but not by its literature or philosophy. His Nobel Lecture aligns with other three lectures in different places and contexts: "Speaking on Japanese Culture before a Scandinavian Audience" (1992), "On Modern and Contemporary Japanese Literature" (San Francisco, 1990) and "Japan's Dual Identity: A Writer's Dilemma" (1986). This paper attempts to reflect on the writer's perspectives expressed in his lectures, focusing on the following subjects: Japanese culture and identity, Japan between past and future and the contributions of literature in the achievement of peace.

Workshop Presentation
17:45-18:45 | Room: 501 (5F)

35849 | Room: 501 (5F)
Writing Our Lives Through Dreams: Taemong *as Oral History and Personal Mythology*
Loren Goodman, Yonsei University/Underwood International College, South Korea

The term *taemong* refers to Korean conception dreams that forecast not only the births and genders of children, but their personalities and career paths as well. In Korea's not-so-distant past, it was thought that in order for a child to be born, he or she must first be dreamt. In this respect, *taemong* might be considered a form of history written in reverse – that is, in projection of an as yet unfolded life. By the same token, birth dreams comprise not just the personal histories of those who are dreamt, but their rich collective oral histories: the binding, defining stories and narrative phenotypes of the individuals who make up families, communities, regions, and the entire nation. While *taemong* remain part of a vibrant culture of dreaming in Korea, some suggest that the tradition is diminishing in importance. This workshop draws from four years of ethnographic research (collecting taemong) and practice (interview, transcription, illumination, analysis) in the university classroom. Primarily influenced by the theories advanced and data presented in Fred Jeremy Seligson's *Oriental Birth Dreams* (1989), Eileen Stukane's *The Dream Worlds of Pregnancy* (1994), and Mark Brazeal's *Full Moon in a Jar* (2011), this workshop is designed to 1) demonstrate and describe the fundamental characteristics of taemong; 2) stimulate discussion on ways to preserve and reinvigorate the tradition of taemong in Korea and introduce the practice of taemong outside Korea; 3) inspire those who have taemong to inscribe them, and those who do not, to conceive of and compose their own.

Sunday
April 2

Sunday Session I

09:00-10:30 | Room: 501 (5F)

Sunday Session I: 09:00-10:30
Room: 501 (5F)
Arts: Performing Arts Practices – Theater, Dance, Music
Session Chair: Piet Defraeye

34655   09:00-09:30 | Room: 501 (5F)
The Abstract of Brief Chronicles of the Times: A Case Study on Ming Hua Yuan Arts & Cultural Group's San Xi
Jui-Sun Chen, MingDao University, Taiwan
Yi-Ping Lai, MingDao University, Taiwan
Jui-Lung Hsieh, MingDao University, Taiwan

In the springtime of 2016, Ming Hua Yuan Arts & Cultural Group invited Huang Zhi-Kai (黃志凱), a young Taiwanese theatre director, to adapt Hong Xing-Fu's (洪醒夫/1949–1982) short fiction, *San Xi* ("Disband the Troupe"), into a stage play. In the fictional, Hong takes advantage of a fictional Taiwanese Opera troupe, the Yu Shan Opera Troupe, to depict the difficulties the troupe encountered during the 1950s and 1960s in Taiwan. In its theatrical adaptation, Huang employs the performing techniques of metadrama and tries to stage a traditional Taiwanese Opera troupe which was forced to disband in the mid-twentieth century. The way Huang uses the performing techniques of metadrama is to explore two problems – the decline of traditional Taiwanese Opera in Taiwan, and the difficulties that the theatrical artists face in Taiwan. In order to unearth these issues, we discuss the problems embedded in the fiction and its theatrical adaptation in three aspects: 1) to understand how traditional Taiwanese Opera developed during the 1950s and 1960s in Taiwan; 2) to discuss the message that the novelist and the playwright/director want to deliver to the audience via their works; and 3) to see how the techniques of metadrama are manipulated by the director and how Taiwanese audience respond to the play. Hopefully, we expect to show that Ming Hua Yuan's *San Xi* is "the abstract and brief chronicles of the times" of Taiwanese theatre; that is, the brief history of Taiwanese Opera.

33106   09:30-10:00 | Room: 501 (5F)
The Analysis of History, Story and Narrative: A Case Study of Contemporary Performing Arts, Jao Jan Phom Hom: Nirat
Mutjarin Ittiphong, Silpakorn University, Thailand

Jao Jan Phom Hom: Nirat Phrathat In Khwaen by Mala Khamchan (Mr Charoen Malaroj), is a famous work of Thai literature awarded *The Southeast Asian Writers Award* in 1991. The literature imagined the portrait about sentimentality and emotion of an unfamiliar princess in an antecedent, which has never been found or recorded in history. The story is an elegiac poetry, which is a mixture of folk tales from northern and central Thailand, on a pilgrimage to the Golden Rock in Burma. The researcher has adapted and presented the magnificent literature through the vision and forms of contemporary performing arts creature. The theme of the performance narrate by the main character, Princess Jan, as a solo performance. It also emphasizes the insignificance of life related to the belief in Buddhism. This creative research is the literature development to the contemporary performance, which retains on the history background and narrates through the story of the princess. The analysis of history, story and narrative will lead to the integration of the knowledge to create a contemporary performance.

35493   10:00-10:30 | Room: 501 (5F)
The Performance of Patrice Lumumba
Piet Defraeye, University of Alberta, Canada

The first Prime Minister of the Congo, Patrice Lumumba (1925–1961) has acquired a mythological fame as a key liberationist figure in the process of de-colonization in Congo, Africa and beyond. It is no surprise then, that the figure of Patrice Lumumba has drawn strong interest from historians, activists, and artists alike. One particular field of Lumumba discourse focuses on performance and theatre, and we can see this resulting in a number of plays and performance interventions in a variety of languages and a wide variety of platforms. Performers like USA-based Robinson Frank Adu adopt a biographical approach in their rendition of Lumumba's own writing on the stage. Other African performers like Cameroon-based Samuel Fosso present a detailed impersonation of Lumumba in his practice. More prominent is the work of Aimé Césaire, Une Saison au Congo (1969), a play that is produced regularly in various languages. Lesser known plays include a number of African stage responses, mostly from Nigeria, but also North American plays such as Adrienne Kennedy, *Funnyhouse of a Negro* (1964), and Ireland's Conor Cruise O'Brien with *Murderous Angels* (1969–70). The Belgian stage has also produced a few theatre responses, notably with Anita Van Belle's *Errances* (1998) and Philippe Beheydt and Stéphanie Mangez's *De Mémoire de Papillon*. The production history of these plays offers a rich field of cultural commentary on the figure of Lumumba. My presentation will focus on problems of iconographic representation, including set design, location, and casting.

Sunday Session I
09:00-10:30 | Room: 503 (5F)

Sunday Session I: 09:00-10:30
Room: 503 (5F)
Humanities: Language, Linguistics
Session Chair: Chiuhui Wu

35135   09:00-09:30 | Room: 503 (5F)

Profiling the Academic Word List in Research Project of EFL University Students

Anchalee Veerachaisantikul, Rajamangala University of Technology Isan, Thailand
Boonchai Srisassawatkul, Rajamangala University of Technology Isan, Thailand

The current study is a corpus-based lexical study that purposes to question the use of words in Coxhead's (2000) Academic Word List (AWL) in research in the field of linguistics and applied linguistics. We compiled and investigated 52 research projects of EFL university students comprising 1,071,558 words, called the Research Project Corpus (RP). Our analysis acknowledged that, of 570 word families in the AWL, 287 appeared frequently in the corpus and the coverage accounted for 4.08% of the token in this corpus. Furthermore, this study identified non-academic words that appeared more than 50 times and examined high-frequency content words in the RP Corpus. The non-academic words are mostly nouns and adjectives that related to language education.

34544   09:30-10:00 | Room: 503 (5F)

Meaning in Terms: A Monosemic Approach to the Lexical Semantics of English and Japanese Terms Taken from Narrative Contexts

Andreas Pichler, Aix-Marseille University, France

This presentation aims to look at a possible monosemy of English and Japanese terms taken from narratives by Natsume Soseki and Virginia Woolf. Monosemy, the univocal relationship between a term and its meaning, appears to be a rare phenomenon. Contemporary critics have so far focused on the polysemic nature of terms (Lyons, 1977; Cruse, 1999), others have simply taken the monosemy of terms for granted (Wüster, 1979; Paltridge 2014). Recent communicative approaches have even ignored the existence of monosemy (Cabré, 1998). However, the possession of one meaning appears to be an inherent property of terms from specialized languages in specific contexts. In recent years, linguistics have applied the study of sense possessions to scientific, economic, legal and academic terms. Few have shed light on the monosemic potential of geographical terms. My presentation aims to make up for this deficit and pursues a double objective. First, I shall analyze the sense boundaries of proper names (London, Tower Bridge; 東京, 京都) and of words from the general language (fog, city; 霧, 朝霧) taking into account morpholexical, semiotic and terminological aspects. Then, I try to put these terms into context using Natsume Soseki's *The Tower of London* and Virginia Woolf's *The London Scene* as narrative examples. In line with the conference theme, the narrative context of these stories might allow for some insight into the variability or inflexibility of word meaning helping to establish a possible monosemic nature of geographical terms from a diachronic as well as synchronic perspective.

34727   10:00-10:30 | Room: 503 (5F)

Border Talk: Exploring Taiwanese Undergraduate Students Experiences Studying in Southeast Asia

Chiuhui Wu, Wenzao Ursuline University of Languages , Taiwan

This study attempts to broaden university students' horizons and intercultural awareness by relating the dominant Anglo culture to non-mainstream Southeast Asian culture in the context of English-language education programs. Specifically, this study, as part of a larger integrated research project, aims to examine the spiritual aspects of culture as related to the experiences of Taiwanese undergraduate students who have studied abroad in Southeast Asian countries. The study will examine how Taiwanese undergraduate students narrate their experiences of studying in Southeast Asian countries in the contexts of exchange programs, internships or other short-term programs. The results of the study will strengthen the foundations of internationalization in Taiwanese universities and provide cross-cultural learning opportunities for English majors and English professionals. Finally, the overseas experiences and resulting cultural insights of Taiwanese students will benefit our understanding of both our own and Southeast Asian culture.

Sunday Session I
09:00-10:30 | Room: 505 (5F)

Sunday Session I: 09:00-10:30
Room: 505 (5F)
Literature: Historical Literature
Session Chair: Anchalee Seangthong

32573   09:00-09:30 | Room: 505 (5F)
Justice: A New Historic Intertextual Study of Markus Zusaks' The Book Thief
Mahru Najam, COMSATS, Pakistan

The study will closely analyze how intertextuality is being used within the novel to give us an insight to the Jewish perspective in turn calling for a reassessment of the Holocaust. The novel is an allegorical counter narrative of resilience and resistance by the marginalized Jews. Reconstruction of the Holocaust from a Jewish perspective brings forth questions of whether justice has been served to the victims. Whether the plight of Jews has been transmitted. The study will investigate how White's (2002) model of Intertextuality can be employed to dissect multiple texts and voices that have been incorporated into the novel. The qualitative study will see, from a New Historical perspective, how intertextuality has been employed to unveil the cultural dynamics of the Holocaust and World War II era. The study will use White's model of intertextuality to decode the meaning embedded within the text. White (2002) talks about intra-vocalization, which in this novel refer to Death who in turn is the omniscient narrator and to other books that the protagonist steals which are reflective of her anguish and confusion. Extra-vocalisation refers to Hitler's *Mein Kampf*. These voices surface as being symbolic on multiple levels (literally and figuratively). *The Book Thief* maps an interplay of both traditional and subversive in contemporary culture. The research shows that the novel is an allegorical counter narrative of resilience and resistance; revoking questions of justice. The research also points towards how in present day scenario similar narratives of hope and justice are being penned in face of wars and genocides.

33544   09:30-10:00 | Room: 505 (5F)
Prisms of History: Edward Said's Humanism
Simranpal Singh, Independent Scholar, India

The winding history of the Israeli-Arab dispute along with divergent historical, geopolitical and theological interpretations should be complicated for one to make definite moral judgment. However, the cross-cultural dynamics between the Israeli Jew and the Palestinian Arab and between the West and the East in general provide a historical and political context in which the genesis and genealogy of Edward Said's entire critical practice should be understood. Said emphasizes the critical practice of secular humanism which comprehends the human world from a secular historical perspective. Said's secular humanism arises from a critical and political reaction to and resistance against the rhetorical, ideological and strategic appeal to religious authority by Israel and the USA. The Israeli Zionist movement derives from the biblical source to justify its reclamation of the "Promised Land" and its creation of the modern Jewish identity and nationality as members of the "Chosen People". Religious references and narratives appear to be indispensable in the formation of people and nation. It is partly as a reaction towards the Third World decolonization movement and domestic multiculturalist movement for the rights of cultural and social minorities. By deploying the justifications of European colonialism, Zionism effectively adopted the racial concepts of European culture. Zionism, therefore, has inevitably marked both Jews and Palestinians. For the latter, it is significant to recognize that despite a concerted effort to subsume them within the various parts of the Middle East, they have persisted, retaining their culture, their politics and their uniqueness.

33543   10:00-10:30 | Room: 505 (5F)
Forced Departures and Fragmented Realities in Palestinian Memoirs
Anchalee Seangthong, Panjab University, India

The Arabic word *nakba* means "catastrophe". The Palestinians use this word to refer to the events that took place in Palestine before, during and after 1948. These events terminated both in the establishment of the state of Israel and the loss of Palestine. In the decades after 1948, the narratives of identity, exile and dispossession become the self-representation of survival. Palestinian memoir-writing, an amalgam of the personal and the political, well represents the ideas of self-representation, exile, displacement and collective memory which I seek to explore in contemporary Palestinian memoirs. This paper attempts to argue through a study of memoirs that there exists a shared national identity and collective memory within Palestine since *al-nakba*. The project includes the study of the history of Palestinian-Israeli conflict and the significance of the genre of the memoir. Although a memoir is by definition a personal genre, writers under scrutiny navigate between narrating their own story and illustrating a broader collective Palestinian history. In order to address the relationship between memory and history, as well as that between personal memory and the continuation of collective memory, the researcher considers the genre of memoir appropriate as it is suited to view it as nuanced portraits of the historical and contemporary socio-political landscape of Palestine from the perspective of victims.

Sunday Session I
09:00-10:30 | Room: 506 (5F)

Sunday Session I: 09:00-10:30
Room: 506 (5F)
Literature: Children's & Young Adult Literature
Session Chair: Andrew Stark

34445   09:00-09:30 | Room: 506 (5F)
The Presentation of Rape in Laurie Halse Anderson's Speak
Kamonwan Chummee, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

With the raising number of reported rape cases, rape becomes one of the crucial social problems in worldwide. Mostly, women and girls are the main target of this violent crime. The violation on women's body is an issue which has been discussed in many ways. Children's literature is one of the powerful tools used for raising awareness of sexual assault in readers. This paper focuses on the presentation of rape in Laurie Halse Anderson's *Speak*. It also discusses the effects of rape culture on a rape victim and how the victim copes with the problems in the aftermath of rape. The study shows that rape myth acceptance considerably impacts people's attitudes toward rape, rape victim and rapist.

34610   09:30-10:00 | Room: 506 (5F)
The Traumatic Power of Voice within the Chaos Walking *Trilogy*
Ashley O'Donnell, Central Michigan University, USA

I plan to examine how individual and historical traumas affect the forces of power and the use of voice within the *Chaos Walking* trilogy by Patrick Ness in order to discover who(m) gets to narrate history and why. I want to explore issues of power and voice through the lenses of trauma theory and post-colonialism. This paper, by necessity, will include similar events within American history to those within the novels in order to discuss the issue of narrative power. Over the course of the trilogy three narrators emerge. This gives the reader varying perspectives on the events at hand. However, is this also true within American history? For the most part, it is not. Many students are only provided narration of the event by the supposed winners which, in most cases, was the dominant white society. By examining this trilogy it will become possible to discover who, exactly, has power and voice within the scheme of the overall narrative. Who does the reader sympathize with? Whose voice affects them the most? How do the different narrations, or voices, play into the discussion of the narration of history and what is the purpose of the expanding narrative voice? Who has the right, within a traumatic environment, to narrate history? These are a few questions that I plan to explore, in depth, in order to discover how trauma affects the narrator, narrative, and the power of voice within the trilogy.

34118   10:00-10:30 | Room: 506 (5F)
Humans and Animals in the Graphic Novel The Call of the Wild *from the Perspective of Ecocriticism Reading*
Siraprapha Ratanaruamkarn, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

Nowadays, environmental crisis is one of the most important problems. Many people are affected by this crisis. Graphic novels can be used as a powerful tool to raise environmental awareness and urge people to protect the natural world. This paper aims to analyze the relationship between humans and animals in the graphic novel version of *The Call of the Wild* and examine the artistic techniques employed to show the relationship. The graphic novel is analyzed through frameworks of ecocriticism and artistic techniques. The study shows that humans' treatments have major impacts on animals' behavior. In addition, the study demonstrates that the graphic novel uses texts, illustrations, and colors as the keys to present the relationship between humans and animals. This graphic novel can encourage readers to have appreciation and concern for animals.

Sunday Session I

09:00-10:30 | Room: Prokofiev (2F)

Sunday Session I: 09:00-10:30
Room: Prokofiev (2F)
Literature: Asian Literature
Session Chair: Robert Ono

34370   09:00-09:30 | Room: Prokofiev (2F)
History in Fiction or Fiction in History: Enchi Fumiko's Namamiko Monogatari *as a Historical Novel*
Ka Yan Lam, City University of Hong Kong, Hong Kong

While Hayden White asserts that historical discourses mirror literary writing, he also recognizes the value of narrativity in historical representations of reality. Many authors of historical discourses interpret and report their materials in narrative form, in the process of which the representation is governed by certain criteria of truth but also some degree of imagination. White's theorizations relevantly underlie the reason why Enchi Fumiko's novel *Namamiko Monogatari* ("A Tale of False Fortunes") has been regarded by some critics as a historical novel. Since the novel concerns the conflation of historically authentic elements and fictitiously created texts, the difficulty in distinguishing fictitious accounts from existing historical documents not only constructs an equivocal narrator but also reveals that narrative history and fiction are rhetorically intertwined. Different from existing literary criticisms, I contend that from a metanarrative perspective, the novel metanarratively exposes the conventions of historical novels and discloses the fictionality of the literary work. The metafictional effects are achieved by the narrator-figure through her narrative strategies of recounting the embedded story, thereby establishing her authority but simultaneously highlighting her status of unreliability. The second technique is the intertextual references to authoritative sources of a chronicle, classic texts, and other historical works. I argue that the prologue-narrator should be perceived as a fictional character who resembles the historical author for metanarrative effects, and the narrator plays a pivotal role in her way of recounting the purportedly ancient manuscript which is rendered as "true" history after her interpretation.

34461   09:30-10:00 | Room: Prokofiev (2F)
Research of Chinese Literature Narrative under the Mass Media Age
Siqi Zhang, Jilin University, China

The establishment, generation and nee change of the Chinese literary narrative form system has an inherent relation with the main body of communication media. Apart from constituting the special form of literary narration, the catering to, alienation and exclusion between literary narrative form and transmission medium has infiltrated at the same time a certain historical stage distinct context, cultural atmosphere and social demands of the era as well. In the Mass Media Age, under the calling of inquiries of literary media medium fission, narrative character, narrative perspective, narrative voice, narrative frequency, narrative language, and many other factors are all facing the transformation. A general sense of literature narrative system and production process "reality – artist – work C appreciator" has also presented displacement and evolution in structure, identity and process.

34184   10:00-10:30 | Room: Prokofiev (2F)
Circle Within Walls: A Comparative Study on Poets of Leprosariums
Robert Ono, Japan College of Social Work, Japan

Many forms of literature are nurtured in circles, or salon-like environment where participants with mutual interests serve interchangingly as creators, readers, and critics. This was especially true with waka during the Heian period, a poetic form with 31 syllables that had immense impact on the making of Japanese literature. Since the modernization of Japan, it seems that literary circle took a much more sophisticated and universal form as a literary syndicate, or bundan. However, it must not be overlooked that many writers were active outside such mainstream currents. Literary circles within leprosariums (leper colonies), which I am going to pay special attention to in this presentation, would be a good example. A dozen or so leprosariums were homes to tens of thousands of leprosy patients, who were forced to leave their real homes and families. In such facilities many sought refuge to literature; they would express themselves freely on intramural magazines of poems and fiction, and even organize nation-wide magazines where patients from all over Japan could contribute. Circles within leprosariums strived to enrich the culture of their very own "leprosy literature". Using magazines such as *Kikuchino*, *Kaede*, and *Aisei* as primary sources, this presentation aims to clarify the structure of, and values shared within these circles. Were there any particular theme or style that was dominant? What kind of authorities did they rely on to evaluate their creation? What was their ultimate goal?

Sunday Session I
09:00-10:30 | Room: Schumann (2F)

33842   09:00-09:30 | Room: Schumann (2F)
The Aesthetics of Medieval Scottish History: Justin Kurzel's Film Macbeth *(2015)*
Elyssa Cheng, National University of Kaohsiung, Taiwan

Setting his scenes in the bleak, barren Scottish highlands, Australian director Justin Kurzel (1974–) presents William Shakespeare's tragedy of *Macbeth* from the perspective of war trauma by portraying Macbeth as a sufferer of post-traumatic stress disorder and Lady Macbeth as a wife who desperately hopes to retrieve her long-lost husband. Kurzel reads/interprets wars and its associating trauma using a range of aesthetic devices that create an engrossing allegory for modern audiences, who are led to ponder warfare's primitive brutality and psychological consequences. This paper examines how Kurzel reads and interprets Shakespeare's *Macbeth* through war trauma, exploring the aesthetic contrasts between Macbeth's brutal warrior world and Lady Macbeth's noble, domestic world. It probes into the representation of pain and pathos that the couple, especially Lady Macbeth, undergo when they try to recoup their marital relationship. Kurzel depicts a weary husband's return from wars and the complications that their raw ambition and the regicide of King Duncan bring to their relationship. And in doing so, he brings a new perspective to the emotional void at the loss of a child in Shakespeare's characterization of Lady Macbeth and to the alienation her husband experiences as he hopes to wrest the throne of Scotland from other contenders. Kurzel's contemporary reading of Macbeth thus brings new insight into the psychological motivations and suffering of Shakespeare's medieval Scottish historical figures.

34590   09:30-10:00 | Room: Schumann (2F)
Ionesco's Forgotten Plays: Meaning and Performatives in The Niece-Wife *and* Bedlam Galore
Jeremy Ekberg, Hong Kong Nang Yan College, Hong Kong

The characters of Eugene Ionesco's lesser-known short plays struggle to make sense of their bizarre, absurd, and often nightmarish worlds through speech acts which take the form of erroneous syllogism and misinformed legalese. Despite its flaws, their speech is incredibly powerful in their subjective worlds because in these absurd plays, reality shifts more rapidly and more ephemerally than in other fictional worlds. Given how J. L. Austin theorizes speech as acts, it is clear how the words uttered by Ionesco's characters empower them to make sense out of nonsense. For example, in Ionesco's worlds, every speech is a speech act because each character builds a world of subjective sense for himself even if that world makes no sense to other characters or the audience/reader. Set during a war and peaceful prosperity respectively, *Bedlam Galore* and *The Niece-Wife* feature characters who struggle to make sense in a senseless world rife with irrationality, confusion, and peril. Because Ionesco's worlds are linguistic and psycho-physical spaces in which characters die and come back to life and rely on internal and external chaos for any modicum of meaning-making, the language they use to do so is especially crucial to their world-making. Because characters in many of Ionesco's plays break Austin's rules and ironically spout nonsense which often becomes true, the meanings of words themselves and the logic and illogic they transmit are suspect and ephemeral though very powerful, always shifting at the whims of the characters themselves. Though they are surrounded by nonsense, Ionesco's characters use the chaos to make meaning and thereby empower themselves through their speech acts.

Sunday Session II

10:45-12:45 | Room: 501 (5F)

35775   10:45-11:15 | Room: 501 (5F)
The History of Tuna Fishing in Tambler, General Santos City, The Philippines
Rebino Batoto, Mindanao State University – Iligan Institute of Technology, The Philippines
Cecilia B. Tangian, Mindanao State University – Iligan Institute of Technology, The Philippines

This study presents the historical evolution of tuna fishing in Tambler, General Santos City, with emphasis on the fishing methods. The paper focuses only on the tuna offshore fishing; sub-industries activities like fish marketing, smoking, canning, exporting and value-added processing would be discussed if deemed necessary but considered beyond the study. As a qualitative research, key informant interview, focus group discussion, site observation and documentary analysis were utilized to gather and triangulate data. Study findings showed that the tuna fishing in Tambler was once done in indigenous manner but across time, due to various factors, become highly industrialized. In Sarangani Bay, the B'laan used to fish in the estuarine area using bamboo and abaca net-traps especially by moonlight; while the Maguindanaon paddled boats with no outriggers to fish nearshore using abaca line and a hook made from a sharpened fishbone. However, with the arrival of the migrant fishers from Visayas and Luzon in the late 1940s, better fishing techniques, e.g. beach seine, drift gillnet, and ring seine, and the use of outriggered boats and bamboo payao (fish aggregating device) had been introduced, hence depleting the tuna resources in the bay. This depletion and the 1960s demand for sashimi-grade tuna by the Japanese market pushed the local fishers and investors to fish in the Moro Gulf and Sulu Sea with the use of bigger fishing vessels (unay) with onboard refrigeration. Today, helicopters, sonar, powerblocks, modified payao made of metals, and modern fishing boats have been utilized for purse-seining in the high seas.

33437   11:15-11:45 | Room: 501 (5F)
Narratives of Verdicts and Marginal Groups: Maritime Societies of Fujian in the Late Ming Dynasty
Yat Law Al, Hong Kong Baptist University, Hong Kong

It is widely held by historians that pirates and merchants of the Ming Dynasty are two sides of the same coin. When the market is open and trade is allowed, the pirates transform themselves into merchants. When the market is closed and trade is forbidden, the merchants change into pirates. When relating the academic research regarding the maritime history of the late imperial China, this discourse refers to the traditional notion of "merchant-pirates" and is still commonly taken by present academics. The verdicts filed in several judicial casebooks, nonetheless, reveal the other side of the maritime societies whose activities took place in Chinese waters. To examine this seemingly contradictory phenomenon, this research looks into Fujian – a province creating some pivotal conjunctures in the maritime history of imperial China – and to study the situations and phenomena occurring along the coastal regions. Two newly published court cases reports entitled "Puyang Yandu" (莆陽讞牘) and "Xinqi Santi Wenfa Shenyu" (新奇散體文法審語), rarely explored by scholars, are the main sources adopted in this research. Although research on some particular pirates and prominent merchants is not uncommon, few have put the judicial casebooks under careful scrutiny, thus the interrelationship of some marginal social groups – that is, the seafarers and trivial merchants – has received insufficient attention. The marginal groups' perceptions and the use of judicial casebooks will offer a bottom-up perspective on and thus enrich our understanding of the maritime and socioeconomic history of the late imperial China.

34468   11:45-12:15 | Room: 501 (5F)
Cultivating Honesty: Salary and Corruption in the Yuan Through the Eyes of Officials and Scholars
Yiming Ha, Hong Kong University of Science and Technology, Hong Kong

The establishment of Chinese-style, centralized bureaucracy by Kublai beginning in 1260 was mirrored by the development of a payment structure for officials, a process which took almost two decades to complete. For the first time since the birth of the Mongol Empire in 1206, officials formally began receiving salaries from the government for their work. On the surface, this structure was not dissimilar to that of earlier Chinese dynasties – after all, the concept of payment for officials itself was borrowed from the Han Chinese and indeed, Kublai sought to emulate the previous dynasties for legitimacy. However, the salary system was the subject of many complaints from officials and scholars alike. This paper will study the salaries of Yuan officials and its impact on official corruption through the private writings and memorials of Yuan officials and scholars. In particular, I will focus on three individuals – Hu Qiyu and Cheng Jufu, who were both major officials in the court of Kublai and his successor, and Zheng Jiefu, who was writing from the perspective of a private individual. Though all agree that the salaries are low, the three individuals had different opinions on the problems and solutions. I will demonstrate that these differences are regional – those in Northern China and those in Southern China had different concerns. Furthermore, I will show that the writings of private individuals concerning the salaries are not completely accurate, which should be taken into consideration when used as a primary source.

34443   12:15-12:45 | Room: 501 (5F)
Enchanting History of Kobe
Eiko Kawagoe, Kobe College, Japan

Kobe is well known as a "stylish city" worldwide. The purpose of the study is to research the secret to the style and uniqueness of the town. Its enchanting history can tell the secret. Kobe developed along with the opening of the Port of Kobe in 1868. Before its opening, Japan was in the Edo period, when Japanese society was under the rule of the Tokugawa shogunate. The period was characterized by strict social order and isolationist foreign policies. Because of such isolationist policies, the Japanese had few chances to know anything about foreign countries, people in other countries, and foreign cultures. But after the opening of the port, many people from all around the world came to Kobe. As the Japanese and foreign people lived in the neighborhood, there was a cultural fusion between foreign and Japanese cultures. This fusion of cultures has created the unique style of Kobe and made the city stylish. In addition to the cultural changes, Kobe experienced drastic changes in religion and education. During the Edo period, Christianity was almost completely eradicated, but after the opening of the port, American missionaries were sent to Kobe and women's education began to change thanks to their efforts. They educated Japanese girls based on liberal arts education and Christian education, and they began to have progressive spirits and live stylish lives, while the purpose of Japanese women's education at that time was to raise a dutiful wife and devoted mother.

Sunday Session II
10:45-12:45 | Room: 503 (5F)

35134   10:45-11:15 | Room: 503 (5F)
High Frequency Key Words in Tourism English in Newspapers: A Corpus-Based Approach
Chattraporn Junnak, Rajamangala University of Technology Isan, Thailand
Ladawan Juajamsai, Rajamangala University of Technology Isan, Thailand

Tourism English is a new approach in the field of English for Specific Purposes (ESP) and it has its own linguistics style. The aim of the current study is to analyze the most frequent and important vocabulary in the area of tourism. The data are extracted from a small corpus amounting of 246,601 words, compiled from newspapers online in the tourism section of Thailand and the program "WordSmith Tool" was used to analyze this corpus. In the analysis, the vocabularies were analyzed and identified the keywords that were most likely to occur in tourism terms. The findings revealed that the most frequently used in the corpus are more nouns and the most five frequent tourism keywords were "tourism", "million", "travel", "government", and "hotel". It is hoped that this study could enhance the study of tourism English and support learning of tourism English.

33870   11:15-11:45 | Room: 503 (5F)
Everyone Has a Story to Tell: Learning English Through Narratives
Reena Mittal, MJP Rohilkhand University, India

The present study is about the use of narratives in the classroom of English, especially where English is taught and learned as second language. In India, the tradition of narratives is really ancient. Fables used to give moral values amongst children. But their use for learning a second language makes it more interesting productive and the outcome is beyond expectation. ELT always strives for innovative practices in classroom to make it more result oriented. Narratives, that too from first language or from present situation make atmosphere interdisciplinary but bring productive results. My aim is to present my views on the development of narrative skills in teaching English. Storytelling has tremendous benefits for classroom learning; I have noticed and experienced this lately experimenting with my undergraduate students. This time, I want to explore those benefits, in particular how storytelling inspires students to learn English. The motivation for this comes from my recent experience of teaching to a heterogeneous group, 80% of which are students learning English as a second language. The outcome of the paper showed that narratives play a significant role in the ELT teacher's effectiveness. As the MT helped in teaching second language in classrooms, similarly, narratives also play a dominant role.

34624   11:45-12:15 | Room: 503 (5F)
A Historical Overview of English Education in Taiwan
Yi-Ping Lai, MingDao University, Taiwan
Jui-Sung Chen, MingDao University, Taiwan
Chen-Yin Lee, MingDao University, Taiwan
Juilung Hsieh, MingDao University, Taiwan

For non-native speakers, English has been used as a tool for international and communication (Brown, 2001). English is the official language in 37 countries, and more than a hundred countries consider it a key second or foreign language (Tai, 2000). Learning English has become a trend since the British Empire and the United States historically wielded extensive military and commercial power throughout the world (Edge, 1996). It follows, as noted by Hung (1998), that English education is important to Taiwanese people in order for them to survive as global citizens in a world community. However, specific factors affect English education in Taiwan. A discussion is needed of why and how English is important, and a description is needed of the way in which English is taught in Taiwan. A view of the development of English education is provided here, and it is divided into four parts, which are cultural factors, social factors, economic factors, and political factors.

35652   12:15-12:45 | Room: 503 (5F)
The Effects of School Performance and Teachers "Teaching on Students" Adaptive Learning in Taiwan
Ming-Hsueh Tsai, National Academy for Educational Research, Taiwan

Twelve years of national basic education development aims to help students adaptable and pluralistic development. In this study, the impact of senior high school education on the performance of senior high school and teachers "activation teaching on students" adaptive learning is studied. The structural models of this study are analyzed with different grade and school categories as adjustment variables. This study adopted a questionnaire survey, the survey object for the 104 school year high school students. The results show that: the performance of senior high school, teacher activation teaching, student adaptive learning is positively related to the three, teacher activation teaching positive impact on student learning, and teacher activation teaching intermediary effect is established, so the structural equation model was validated. The results show that the year level does not affect the identity of the structural equation model. However, the structural equation model is affected by the different school classifications.

Sunday Session II
10:45-12:15 | Room: 505 (5F)

35744   10:45-11:15 | Room: 505 (5F)
The Issues of Space, War, and Genre in the Films of Chung Chang-Wha
Hyung-Sook Lee, Ewha Womans University, South Korea

This paper studies the films of Chung Chang-Wha, one of the leading Korean directors from the 1950s to the 1970s. He later moved to the Shaw Brothers and worked as one of the elite directors in the Hong Kong film industry. The study especially focuses on Chung's Korean films such as *Sunset on the Sarbin River* (1965) and *Fighters on a Wide Plain* (1966), etc., and suggests that the foreign locales of the films and the hybrid genre become the complex indicators of the artist's cosmopolitan and liberal aspiration, the suppressive political reality of the nation, and the limitations and possibilities of the film industry. Chung was one of the most prominent filmmakers during the post-war period. Nevertheless, his films have hardly been researched in Korea. His migration to Hong Kong in the early 1970s eventually made him forgotten by Korean audience, and therefore his Korean films are hardly accessible to contemporary viewers. Most of his films illustrate quite impressive transnational imagination for 1960s films, in many cases with an emphasis on the wartime experiences. Ironically however, this period strictly regulated overseas travel for filmmakers as well as other Korean citizens. By looking at Chung's films, therefore, this paper tries to investigate the unique way the traumatic experiences of the occupation, the war, and the military regime of the 1960s affect in forming and culturally recreating transnational imagination in post-war Korean films.

35693   11:15-11:45 | Room: 505 (5F)
Seeking for New Values: Failure and Crisis of Models in Tsukamoto's and Kurosawa's Tokyo Films
Maxime Boyer-Degoul, Université Libre de Bruxelles, France

Postwar Japan was subject to deep identity mutations as a result from the defeat and the social reforms often dictated by the American occupant. Only in 1951, after the end of the occupation the postwar "Japanese miracle" of the 1950s and the 1960s emphasized by new economic prosperity and international reputation. And yet, starting from the 1960s, this feeling of defeat still endures as the contemporary Japan remains haunted by the consequences of social mutations resulted from the postwar period at the cost of tradition. Such a mutation that Mishima Yukio criticized in the 1960s through the fall of patriarchal authority and loss of old values. From Gilles Deleuze's point of view, cinema as a reflection of modernity and society also emphasized that crisis of individual by exposing the loss of the link between the man and the world. In the 1960s, many Japanese filmmakers such as Wakamatsu Koji or Teshigahara Hiroshi already shared their concerns about this loss. Through this presentation, it will be demonstrated that this loss already observed in the 1960s still endures in contemporary Japan. That's why it will especially focus on two movies from present filmmakers: *Tokyo Fist* (1995) by Tsukamoto Shinya and *Tokyo Sonata* (2008) by Kurosawa Kiyoshi. Both of these movies highlight this still fallen masculine authority resulting in a crisis of obsolete models. In that case, how is this figure depicted and in what way does that portrayal establish a present observation resulted from an unresolved postwar failure ?

34030   11:45-12:15 | Room: 505 (5F)
A History, Several Stories and a Narrative L'Honneur D'un Capitaine*: A Film by Pierre Schoendoerffer.*
Jose Mauricio Saldanha-Alvarez, Universidade Federal Fluminense, Brazil

This paper seeks to discover how the colonial wars waged by France in Indochina (1945–1954) and Algeria (1954–1961) produced a history polluted by memories of its colonial army considered accursed. The purpose of this article is to demonstrate how in a film, the director highlights the history of colonial war the individual stories that are rooted in the weakness of memory, creating a personal narrative in the form of a pharmakon. In the film, a French captain, Caron, who died in the campaign, is charged during a televised debate of being a torturer and murderer of Algerian militants. His wife, Patricia, on behalf of his son, takes the accuser to the court of law, starting a process that, for Foucault, is the way by which political power determines the truth. The review of events through the records of history and the interlacing of collective memory in Halbwachs, shows the fraying of the boundaries between the lie and the truth. Using the theoretical and historiographical support coming from Virilio, Arendt and Derrida, we demonstrate how the author makes the film a catharsis for the protagonists, accusing the IV Republic of shirk responsibility by blaming the "lost soldiers", victims of history, because protagonists of a military defeat.

Sunday Session II
10:45-11:45 | Room: 506 (5F)

34637   10:45-11:15 | Room: 506 (5F)
Locking and Unlocking: Graphic Keys to Growing Up
Yan-Hao Huang, National Chengchi University, Taiwan

Graphic novels have become a newly risen literary format to convey pleasure and knowledge simultaneously. As for children's literature, graphic novels contain more words than visual texts and yet remain visual stimulations. With the aid of the illustrations, the comprehension of the literary texts will be extended. Neil Gaiman's novels for children and young adults are intriguing and full of protagonists' various psychological states en route to their maturity. In this essay, I choose the adapted graphic novels by P. Craig Russell, *Coraline: The Graphic Novel* and *The Graveyard Book Graphic Novel: Volumes 1 & 2*, as my primary works in order to probe into the elucidatory portraits and analyze how these graphic panels demonstrate literary elements. As Hutcheon explains in "A Theory of Adaptation", adaptation is "an act of appropriating or salvaging, and this is always a double process of interpreting and then creating something new" (20). I focus on the illustrations of keys and doors to examine how Nodelman's theory of the "home-away-home" pattern features in the graphic novels as the young protagonist's path to growing up via those obstacles.

34023   11:15-11:45 | Room: 506 (5F)
Graphic Novels: Revealing an Other History
Andrew Stark, The Southport School, Australia

The potency and educative value of visual literacy, through graphic novels and picture books, is well researched and supported in classrooms around the world. As a literary genre, the graphic novel can deliver to readers a powerful narrative that often reveals the true social condition; intentionally encouraging the reader to become a voyeur of personal history and intimate experience. While history may well be written by the victors the graphic novel often provides an antithesis; it reveals an other history, a narrative of the underclass by focusing on the disadvantaged, the alienated, the conquered and the mute. If history, as presented through visual literacy, is not being constructed and articulated by the powerful, then their power and authority is being transferred into the hands of graphic novelists and their publishers. We live in an age of the spontaneous and immediate; where the twenty-four-hour news cycle quickly moves from one issue to the next, often with perfunctory compassion and a lack of authoritative resolution. The graphic novel, however, with its imagery, storytelling and social voice remains a constant, particularly for young readers. This presentation will reflect upon the mounting importance and value of visual literacy in pedagogy and consider the influence graphic novels can have on an audience's understanding of its social, environmental and economical demarcations. Specific focus will be given to several Australian graphic novel publications that have successfully challenged audiences to review and re-evaluate their understanding of and empathy towards important social issues.

Sunday Session II

10:45-12:45 | Room: Prokofiev (2F)

34627   10:45-11:15 | Room: Prokofiev (2F)
How to Use Cultural Production to Drive and Guide Cultural Consumption
Jingyu Li, Jilin University, China

Regarding cultural consumption, the famous French sociologist, ideologist, and cultural theory critic Pierre Bourdieu put forward a theoretical framework saying: "structure results habitus, habitus determines practice, and practice regenerates structure". The theory mainly reviewed the interactive relationship between cultural consumption behavior and social structure, it is believed that from the perspective of consumer's subjective dynamic practice, different class had a different cultural consumption habitus, and formed a unique cultural consumption behavior and grade. Cultural consumption levels and a country's political, economic and cultural levels are inseparable.With the rapid development of global economy, cultural consumption gradually turned to a cultural production level. Cultural consumption and cultural production are mutually promoted and restricted. Cultural consumption determines cultural production and cultural production reacts to cultural consumption, and also determines the trend of cultural consumption development. The paper analyzed the diverse cultural consumption concept formed among different classes, genders, and races, and put forward how to use cultural production to drive and guide cultural consumption, and gradually transform the passive cultural consumption to an active cultural production.

34597   11:15-11:45 | Room: Prokofiev (2F)
Home or Utopia? Local Museums and Their Exhibition Narratives under Globalization
Kai-Lan Huang, Taipei National University of the Arts, Taiwan

Globalization has lead to an increased focus on the local, even if "global" and "local" have become increasingly intertwined and can no longer be easily disentangled. While exhibition narratives employed by local museums increasingly focus on local characteristics, these characteristics are at risk of being washed away. This raises the question of whether the "local" as it is expressed in exhibition narratives represents the "real situation" or an unattainable utopia. The Lanyang Museum is a publicly funded local museum in Yilan, Taiwan, which was established by the government after local demand and has acted as precursor and model for other local museums in Taiwan. In this paper, I will analyze the narrative text of the Lanyang Museum using concepts proposed by Lefebvre in his *The Production of Space* (1974). My goal is to focus on the role of the concept of space in the narrative structures of local museums in times of globalization and investigate how local museums resist or adapt to these forces. In this paper, I will argue that even if the exhibition narrative of the Lanyang museum emphasizes locality and aims at preserving local characteristics, as a government museum, it has no way of escaping the government's desire for local development and demands to attract mass tourism in both its exhibition narrative and in its exhibitions. As a result, there is a big difference between home as it exhibited and as it is lived.

35026   11:45-12:15 | Room: Prokofiev (2F)
The Sacred and the Sublime
Chitta Unni, Chaminade University of Honolulu, USA
David Coleman, Chaminade University of Honolulu, USA

Philosophy and literature always tried to connect what is in front of us with the beyond. That is how we stabilize the present. We are special kind of bodies. An ape or a chimpanzee has no religion. But we do, and fight with others as to what it should be. Something about us that is not satisfied by what is in this world. What is in this world can be known through our senses, what is beyond it cannot. Yet we reach for it, we create it. How do we do it and why? The immemorial way in which we did it is by speaking of this world to evoke what is not in this world. That is what having a language does for us. Our universities presume to teach us to grasp what is there. But for grasping what is not there we turn to humanities. And the place of humanities lives in the margins these days. Why is this so, for what is true is only that within what is meaningful and humanities create the latter. In our paper we will discuss humanities that lead us to a place where the things refuse to be no more and therefore are for evermore.

35695   12:15-12:45 | Room: Prokofiev (2F)
The Contingency of the Self's Language: How We Create Our Stories by Using Language
Kien Trung Do, Kobe University, Japan

The most important part that creates the Self as "the knowing subject" or active entity with the proactive, purposeful and selective reception of the materials from reality, not merely a machine moved by external interactions is cognitive elements or consciousness framework. When we understand the cognition is a thinking process, the consciousness is the result that is formed by this process. A cognitive person does not only reflect on materials from reality but also re-creates the image of reality in his mind. We can call it is "the subjective image of the objective world", or "the self-creation". Consciousness itself has no meaning without being related to language. The unbreakable connection between consciousness and language is a guarantee of the existence and value of both concepts. To understand the Self's consciousness, we must investigate it in its direct expression – language. It is a purely subjective system that human use to describe the reality and give it meaning. We can realize that the Self has been formed by the constantly changing elements of the consciousness; therefore, its immediate reality – language – must be placed within the adaptation in a specific context. My article will focus on the contingency of using language which is analyzed in the way we create the intermediate objects alongside their meaning: firstly, the way we describe a real event in different meanings; secondly, the way we create "the intermediate objects" carrying the meaning; thirdly, the way we re-create the intermediate objects by reconstructing the historical objects.

Sunday Session II

10:45-12:45 | Room: Schumann (2F)

Sunday Session II: 10:45-12:45
Room: Schumann (2F)
Literature: Literature, Language & Identity
Session Chair: Ashley Harbers

34657   10:45-11:15 | Room: Schumann (2F)
Wordsworth, Identity, and the French Revolution
Chia-Jung Lee, National Sun Yat-sen University, Taiwan

My study mainly argues that William Wordsworth's decision to write about his experience of the French Revolution turns *The Prelude* into a lifelong work and destabilizes its language. The retrospective view of this nightmarish political event intensifies Wordsworth's doubts about his vocation as nature's poet and haunts his writing of the poem almost to the end. Stephen Gill thinks *The Prelude* is "a landmark in European literature because it records the coming into being of an individual consciousness at exactly the moment when European society was being tortured into extreme self-consciousness through the convulsion of the French Revolution..." It is my purpose here to look into the way Wordsworth shapes his "individual consciousness" when he represents such a moment of political upheaval in the poem. In doing this, I will also engage with the large body of New Historicist criticism on Wordsworth's attitude to the Revolution. Looking into the poet's use of language, which articulates his feeling of being "wearied out with contraries" (X. 899), my study will investigate how he creates a sanctuary from the writing of his "History" to establish a continuity of experience across the Revolution. However, here the challenge of being a poet emerges in his writing of personal life with a social scope. This leads into the argument that it is precisely such recognition of contradictions and multiplicities in his act of self-identification that keeps Wordsworth's writing evolving into an epic engagement with, and exploration of, but no solution to, the problem of identity-formation.

34745   11:15-11:45 | Room: Schumann (2F)
The Chaos of History' in Kamila Shamsie's A God in Every Stone
Chun Fu, National I-lan University, Taiwan

Kamila Shamsie's latest work *A God in Every Stone*, dealing with the archaeology in Caspatyrus (now Peshawar, Pakistan), has a vast sweep of history spanning from 500 BCE to the 1930s and perhaps rightly leaves readers with a grave sense of inevitable decline of empires past, present and future. In her writing Shamsie blends well history with story as to compel readers to mull over how we use the past to build the future, as one critic cogently notes, "history is not actually something solely from the past, it is also something from the future because we are building it every second, every minute and indeed as we think our future actions through." This paper dissects the meaning of loyalty and honor traditionally upheld as the ultimate values for the glory of empire and contends that one's awareness of who he is (fighting for) serves to be the pretext to the conflicts and contradictions within empire eventually leading to its decline.

33951   11:45-12:15 | Room: Schumann (2F)
A Study on Societal Conflict of the Selected Short Stories of Antonio Reyes Enriquez
Bhyto-in Cempron, Capitol University, The Philippines
Geldolin Inte, Capitol University, The Philippines

Philippine Literature shows how the Filipino differs from others. (Richard V. Croghan, S. J. *The Development of Philippine Literature* in English). This study presents the different societal conflicts in the Philippines. a) There are three conflicts depicted in the selected short stories. These are 1) Man vs. Man, 2) Man vs. Society, 3) Man vs. Himself. b) there are also Filipino values projected in the short stories. These are 1) Obedience, 2) Hard work, 3) Honesty, 4) Guilefulness, 5) Responsibility, 6) Respect, 7) Bravery. Moreover, war conflict is the heaviest conflict among the examined conflict theories – which result to total devastation. There were also Filipino values which were projected in the story such that: obedience, hard work, honesty, responsible, respect and bravery. So, these Filipino Values contribute to the sense of being, that should be emanate from each individual. Generally, we can say that the study is relevant up to the present not only in the Philippines but also in the world for now nowadays everyone in the world is pushing through world peace for the unity of all. Thus, our sense of patriotism will be justified. Studying literary composition among the youth had lessened due to the technological transformation advancements, they may also learn to appreciate their people's history and culture. In addition, literature teachers should utilize local literature in the classroom instruction, so students could relate to and be proud of their own culture's past.

35633   12:15-12:45 | Room: Schumann (2F)
IAFOR Scholarship Recipient
Bending Time: History, Narrative, and Anachronism in Chang-Rae Lee's The Surrendered
Ashley Harbers, Yonsei University, South Korea

What is perhaps most remarkable about Chang-Rae Lee's fourth novel is the manner in which he anchors the bodily and the divine in the presence of two other texts in the novel, intertexts around which Lee "bends" a linear, historical sense of time. This paper aims to assess the effect of the confluence of the visceral and the spiritual and the historical and the mythical in a novel that through its very narrative structure argues for the continued relevance of the Lukácsian historical novel. *The Surrendered* articulates the relationship between trauma and memory-as-history through a memory-spliced narrative. The violence inflicted on bodies in the novel, which both causes and results from different traumas, is intricately connected with its treatment of history. Historical time in a linear sense collapses around the three main characters as the story slides back and forth along a spectrum of thirty years, lending a literal sense of anachronism, a going backward through time, to the novel. This movement through history is both a natural function of memory as well as another means by which to subvert notions of historical objectivity, especially for an audience either unaware of the history, or worse, reading under a certain state-sponsored narrative. The power of the historical novel, especially with regard to silenced historical events, like the Korean War, is the creation of a multiplicity of voices, voices that can challenge the dominant, or especially, the state-sponsored narrative voice.

Sunday Session III

13:30-15:30 | Room: 501 (5F)

34595   13:30-14:00 | Room: 501 (5F)
Textile Practices as Media for Narrating Local Story
Shu-Fang Huang, National Pingtung University of Science and Technology, Taiwan

In this study, mainly the living materials of my hometown and its spatial imaginations will be explored through textile practices, and be transformed into the subject matters of designs. Some humane images in local places will be investigated, in expectation to review the connection between the designer and the places where he/she live, in order to contribute to the revelation of the deepest longing of human demand for home and for collective memory of places. Narratives of Tainan alleys will be specified in this research to manifest in textiles practices relating to creative design. How to give those humble alleys a contemporary vision is an important goal of this study. Through experimenting with textile materials, textile artists transform their environmental perceptions and experiences, and convey special intersection between individual inner (memory) and outer (environment). By confirming intellectual energy of self introspection through perceptual expression of textile creations, additional values of the materials are generated. This study explores the importance of contemporary textiles that further can be developed into creative designs concerning memories of local places. The research purposes include: 1) By studying the cases of textile practices, to review the meaning and value of traditional industrial innovation in Taiwan; 2) Through textile practices to explore how design can be connected with designers living places; 3) In exploring the development of textile creation, local elements of living places in Tainan can be applied to the design process.

34509   14:00-14:30 | Room: 501 (5F)
Transition of Environmental Art: In Search of the Strategies for Sustainability
Shoso (Kuninori) Shimbo, RMIT University, Australia

The range of work referred as Environmental Art encompasses a wide variety of post-war art making and has been given a number of labels such as Land Art, Earthworks, Eco-Art etc. While its definition is constantly changing, its development largely reflects the evolution of eco-thought. In the 1960s numerous artists conceived Environmental Art chiefly to oppose the commodification of the art market. However, environmental concerns were not necessarily the core issues, despite the fact that environmentalism was born at that time. Actually the practice of American Land Artists complements the ideas of conquest and exploration that characterised the industrial era, remaining loyal to anthropocentric perspectives, which interpret reality in terms of human values and experiences. During the 1980s and 1990s the term installation art replaced Environmental Art to describe works of art that privilege an immersive experience over medium-specificity. Consequently in subsequent years the term has been associated with artists who pursue environmental and conservationist agendas. One of the defining features of Environmental Art is the ecocentric perspective, which regards humans as components of interconnected systems. Considering its increasing popularity and significance in the current age of climate change and enhanced global warming, it is important to clarify its position as a potential crucial art movement. This study focuses on how selected artists have responded to the issues of environment – specifying their approaches and strategies that could be useful for further investigation.

35534   14:30-15:00 | Room: 501 (5F)
Chinese Dolls: The Spiritual Pain of Chino-Thai Women
Sirikoy Chutataweesawas, Chulalongkorn University, Thailand
Kamol Phaosavasdi, Chulalongkorn University, Thailand

The Chinese tradition is mainly rooted in patriarchal kinship, which regulates the role and status of Chinese women within familial and social aspects of their culture. The objective of this paper is to explain the process of connecting and transferring the feelings, memories, and experiences of Chinese migrant women in Chino-Thai culture by combining the form of portraiture painting with the form of a Chinese doll. The Chinese traditional motifs' symbols were investigated and classified according to the meaning of each Chinese art element which can represent male and female symbols. This creative research presents the Chinese porcelain doll with a recreated traditional motif crafted through the researcher's imagination. It narrates the meaning of the repression of women under the male-dominated culture. The researcher integrates her own Teochew (Chinese ethnicity) experiences in this culture (self-narrative), and includes Chino-Thai literature (novels, soap operas) as well as ethnographic research methodology, which includes interviews of Teochew women from three generations: first generation Chinese migrants (over age 70), Chino-Thais (age 69–50), and Thais (under age 49). They were asked to narrate their own aspects and experiences of their upbringing and growing up under Chinese patriarchal culture. The researcher uses the semiotic analysis and interpretation of the interview data to inform the creative language of a series paintings that conveys the feelings, memories, and experiences of Teochew women.

33429   15:00-15:30 | Room: 501 (5F)
A Stroke in Time: An Artist's Memoir
Kong Ho, University of Brunei Darussalam, Brunei

As a teaching artist for almost three decades, Professor Kong Ho recalls his art experience in the form of a memoir. This paper explores his retrospective study into his transcendental paintings and why he chose to write a personal memoir. This paper is divided into two parts. In the first part, Ho presents the reasons behind writing a narrative memoir derived from his art making story and nostalgic feelings. The second half of this paper discusses the influence of a Taoist-Buddhist perspective on his art as well as the tracing of his art awakening experiences. Ho's insights into his spiritual art and the meaning of writing a personal memoir are unique because he presents them as academic artistic research. The aim of this artistic research is meant to highlight the value and impact of a personal memoir on an individual is artistic endeavours. An artist's memoir should be a true story written by a practicing artist. Like an artist's statement which elaborates the intent or content of individual artist's work. The memoir presents the inner thoughts and aims of the artist. The narrative aspect of memoir is drawn directly from the memory of individual. This paper will also examine how individuals constantly reconstruct their memories when writing a memoir.

Sunday Session III

13:30-15:30 | Room: 501 (5F)

34144   13:30-14:00 | Room: 503 (5F)
The Effect of Literary and Non-Literary Texts on EFL Students' Critical Reading
Sirikarn Hiwanupong, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

Critical reading skills are important for all students around the world. Teaching these skills enables students to be critical readers and helps them to survive in the real world. However, it was found that many EFL students lack critical reading skills. The objective was to enhance EFL students' critical reading skills. It focused on comparing between literary and non-literary texts in developing critical reading. The participants consisted of seventy eleventh-grade students studying in an EFL classroom. They were divided into two groups: an experimental group and a control group. Literary texts were used to teach the experimental group, whereas non-literary texts were taught to the control group. The research instruments used in this study included: a critical reading test, lesson plans, and a set of questionnaires on students' attitudes towards using literary and non-literary texts. Mean scores, standard deviations, and t-test analyses were used to analyze the data. The results revealed that using literary and non-literary texts had a positive effect on students' critical reading skills. That is, critical reading skills of students in both the experimental and the control groups after the experiment were significantly higher than before the experiment. However, the scores of students in the control group were significantly higher than those of the experimental group. In addition, the result from the questionnaires showed that students in both groups thought that using literary and non-literary texts helped them develop critical reading skills. This study confirmed the potential in applying literary and non-literary texts in an EFL classroom.

32699   14:00-14:30 | Room: 503 (5F)
The Importance of Pragmatics in English Language Teaching
Nadir Ali Mugheri, University of Sindh, Pakistan
Shahnila Anwar, Mehran University of Engineering & Technology, Pakistan

Conveying something to others with the help of exchanging of information by speaking is actually a method of pragmatics. The sense we get from the communication contains verbal and non-verbal essentials which show a discrepancy in line with the perspective to the rapport flanked by speakers as well as to a number of other societal aspects. Its vibrant expansion formulates English a global tongue (language) which fastens nations everywhere in the world. Consequently, English can be looked upon as the general spotlight of every English speaking man and woman that does not carve up either a linguistic or a civilization. In fact, people speak English in different situations & elevations of correspondence or intercommunication. Thus English speaking people ought to know several pragmatic basics as to keep ones away from misapprehensions at the time of communication. However, the maximum usage of English has need of a pragmatic proficiency that would assist all those aspirants who learn or speak this language as L2 (second language). Thomas explained pragmatic ability like this as "the competence to examine language within a cognizant mode" (cited in Holmes 7 Brown, 2007, p. 524). Pragmatic competence passes on to the capability to understand and assemble expressions that are correct as well as suitable to the societal, as well as civilizing state of affairs, exchanging of information by speaking takes place. Pragmatics competence ought to be a foremost target for those people who are ESL (English as Second language) teachers, which at the same time characterize an exigent task also.

34138   14:30-15:00 | Room: 503 (5F)
Challenges in Teaching French Literature in Iraqi Schools
Motea Ali, Al-Mustansiriya University, Iraq

Teaching literature of the world aims at the exploration of communities that produced it, their traditions and social phenomenon whether positive or negative in the humane scale. In teaching literature, we cannot skip part of the literature. teaching literary text partially will result on a depreciation of the aesthetic value of the text. In Iraq, French literature is taught in the departments of French in three universities: University of Baghdad, University of Al-Mustansiriya, the University of Mosul. ISIS prohibited teaching French poetry, novel and drama before they closed the department of French totally. Putting this termination aside, there are ongoing debates on these universities over teaching French literature that contains among its pages intimacy and sexuality. These academic institutions collide with the religious and social values that pays no importance to the promotion of student's critical thinking. In this paper, I will investigate these debates which sprang up to the surface after 2003, and I will situate them in the social and cultural pretexts. I will also suggest some solutions to avoid such claims and debates in the departments of French.

34331   15:00-15:30 | Room: 503 (5F)
Enhancing Vocabulary Learning by Using the Story-based Instruction
Kanokwan Klaewharn, Srinakharinwirot University, Thailand
Supaporn Yimwilai, Srinakharinwirot University, Thailand

Vocabulary has been long believed to be one of the important elements in English learning. If students lack of vocabulary, their language skills will suffer. However, it was found that many students in English as a foreign language (EFL) classrooms had problems in mastering vocabularies. This study was designed to investigate the effectiveness of the story-based instruction in enhancing vocabulary learning. The participants were eighty sixth- grade students in EFL classrooms. They were divided into two groups: an experimental and a control group. The experimental group was taught vocabulary using the story-based instruction while the control group was taught by using school-based instruction. The research instruments used in this study included an English vocabulary test, lesson plans based on English vocabulary teaching through the story-based instruction. Mean scores, standard deviations, and t-test analyses were used to analyze the data. The results revealed that using the story-based instruction had a positive effect on students' vocabulary learning. The English vocabulary learning of the students in the experimental group taught by the story-based instruction was significantly higher than the control group taught by school-based instruction. This study confirmed the potential in applying story-based instruction in an EFL classroom.

Sunday Session III

13:30-15:30 | Room: 505 (5F)

34490   13:30-14:00 | Room: 505 (5F)
The Pain as Ikigai in the Filmography of Hirokazu Koreeda
Célia Maki Tomimatsu, Pontifical Catholic University of São Paulo (PUC-SP), Brazil

Hirokazu Koreeda is a Japanese film director and screenwriter who became famous, in the last decade, both in Japan and in the West. His filmography has a special quality related to the Japanese concept of *ikigai*. It is not easy to translate *ikigai*. It seems to be a feeling related to the "reason to live". The aim of this paper is to demonstrate how Koreeda's filmography communicates internationally through this human feeling to express different singularities of family affections. We will analyze three films: *The Light of Illusion* (1995), *Distance* (1999) and *Still Walking* (2008). All of them have presented questions about life and death based on family memories. Silence, melancholy and resilience of wounds and pains are attached to past experiences that express *ikigai* as a reason for living. Through Koreeda's images, *ikigai* can also be intimately connected to the dark side of human behavior. Therefore, in his filmography, the reason to live is not necessarily happiness, but also a complex ambivalence between life and death, sadness and happiness.

34658   14:00-14:30 | Room: 505 (5F)
The Importance of the Western Literature in the Japanese Animation of the 1970s and 1980s
Vincenzo De Masi, New York Institute of Technology, USA

Animation is one of the most successful creative industries in the audiovisual sector. Over the years the Japanese animation has gained a great popularity from fans all over the world. To reach this audience in the 1960s and 1970s Japanese studios tried to "invade" the Western market with their products, using different strategies. One of these strategies was using stories and tales of Western origin. In this way Japanese animation did not cause any cultural impact with Western populations and hence it could somehow open the European and American market for new kinds of animations with Japanese typical features and canons. Through thorough research this paper will try to explain the historical and creative reasons that led Japanese animation to be so popular in the West in the eighties, creating the so called first "invasion" which will be considered the opening of Japanese anime in Western society.

33752   14:30-15:00 | Room: 505 (5F)
Fans, Memes and Alternative Worlds: Writing History with Popular Culture
Joel Gn, SIM University, Singapore

Concerning the relationship between a historical text and its counterpart in popular culture, it is assumed that the latter is subordinate to the apparent integrity of the historical narrative, given that the "popular" is dictated by human fancy and error. However, one should also bear in mind that history involves an interpretation of actual events that is always authored via the lenses of subjectivity. Furthermore, the current proliferation of perspectives enabled by ubiquitous media platforms has brought about a participatory culture that challenges – or displaces – the integrity of any text recognised as history. If the field of historical inquiry was once the exclusive domain of a highly literate class of consultants who claimed to rationalise events at a distance, it is now a heterogeneous space that is primarily driven by impulses as expressed in opinion-based journalism, advertising, memes, and fan-produced works; as well as the viral mechanisms of the networks that support their transmission. This space has led to an inflation of history's screen-value, in which the narrative is to a large extent, constructed by a hyper-mediated immediacy that effectively determines the significance of an event. In view of these complexities, this paper explores the use of popular culture as a medium for communicating, rather than distorting history. Using examples from fan-produced and online content, it argues that these alternative, democratised texts are derived from an agency that is both important and problematic for history's political efficacy in our postmodern milieu.

34360   15:00-15:30 | Room: 505 (5F)
Mono No Aware and the Tragedy of Clown: Considering Clownesque Characters and Their Performative-Writing in the Works of Studio Ghibli
Tristan Jacobs, AFDA, South Africa

As a trained actor and professional dramaturg, often associated with the label of clown-writer, I approach the thematic concerns of history, story and narrative through the following research. This paper introduces an interdisciplinary analysis of anime-film, from the perspective of theatrical performativity and through the lens of the clown; in an attempt to locate the status of personal history in the performative "writing" of the most challenging theatrical style. I refer to the intricate performance technique (and study) of the clown-actor; a role driven by connection, mostly to an audience, that relies on flow and counter-flow to maintain authenticity. By looking at Hayao Miyazaki's characters "in performance", I propose that they exemplify a clown attitude to the world, a clownesque behavioural engagement with their environment. From this understanding, I suggest that certain characters in the animated films directed by Miyazaki shape their narrative, tell their story, much the same way that Miyazaki writes/makes the films themselves. His process, for one, does not include following a script but essentially making it up as he goes along. This improvisatory aesthetic is incredibly clownesque. I will elaborate on two more points within this analytical trifecta, which includes a consideration of the conflict of ephemerality between clown-state and animated footage as archive. Hence, the title of this paper is in reference to the Japanese term for the "bitter-sweet awareness of the transience of beauty, life and love" (McDonald, 2004, p. 1), mono no aware.

Sunday Session III

13:30-15:30 | Room: 506 (5F)

Sunday Session III: 13:30-15:30
Room: 506 (5F)
Humanities: Literature/Literary Studies
Session Chair: Zhihui Lin

34186   13:30-14:00 | Room: 506 (5F)
The Fusion of Horizons in Cebuano Nature Poetry
Hope Yu, University of San Carlos, The Philippines

There are many possible approaches to questions regarding environmental identity and what shapes this character for a poet. In this paper, I will examine these questions with a focus on nature writing in Cebuano literature. I argue for such writing as identification-as-commonality using Hans-Georg Gadamer and Paul Ricoeur's hermeneutic theories. Through nature writing, the Cebuano poet can come to see the natural world in a different way.

34429   14:00-14:30 | Room: 506 (5F)
IAFOR Scholarship Recipient
Reception of Arthur Rimbaud on Dai Wang Shu and Nakahara Cyûya's Poetry and the Construction of Their Poetic Decadent World
James Kin-Pong Au, University of Tokyo, Japan

This article argues that both Dai Wang-shu (戴望舒) (1905–1950) and Nakahara Cyûya (中原中也) (1907–1937), as translators of the poetry of French symbolist Arthur Rimbaud (1854–1891), adopted similar decadent elements as three of them were trapped in the times of turbulence – Rimbaud experienced the decline of the Second Empire and its collapse after Franco-Prussian War in 1870, while Nakahara was situated in a revolutionary age at which politics and cultural rapid change were putting most Japanese people in a crisis of identity. Likewise, Dai's literary life flourished during the period of world wars in which China was being invaded by Japanese armies. While western scholars such as Gregory Lee and Donald Keene have hitherto respectively considered the biographical accounts of Dai's poetry and hastened to label him as "Japanese Rimbaud", and Asian scholars claimed the uniqueness of the two poets in unison, few have addressed the issue of how one's poetry will be influenced through translation of others' works. Through close readings of some of their poetry, mainly Dai's "Written on a Prison Wall" (獄中題壁) and "With My Injured Hand" (我用殘缺的手掌) (1941), written during the Japanese occupation of Hong Kong, and Nakahara's *Collection of Goat Songs* (山羊の歌), written in the 1920s. I further argue that the reason they had to narrate and confess their sentiment in such a French symbolic way is closely related to the crisis – including crisis of humanity, culture, war and identity.

35486   14:30-15:00 | Room: 506 (5F)
(Re) Writing One's Own "History": Why Not an Autobiography Proper?
Boutheina Khaldi, American University of Sharjah, UAE

In 1930 the Egyptian woman writer, educator, and poet Nabawiyyah Musa (d. 1951) wrote an autobiography entitled Tarikhi bi Qalami ("My Self-Inscribed History") at a time when writing was a male preserve. Although Egyptian women were deprived of education, Nabawiyyah Musa defied her family and society and sat for the secondary-school certificate and passed it to become the first Egyptian woman to earn a secondary school degree in 1907. In her autobiography Nabawiyyah Musa presents her life as a struggle with many setbacks and successes. Although she anticipated the discussion about the overlap between narrative and history in Hayden White and Gérard Genette's writings, Nabawiyyah Musa brought to the discussion a new element: by writing herself/history, Nabawiyyah Musa's autobiography becomes a feminist act of assertion in the face of indigenous and colonial patriarchal oppression. Nabawiyyah Musa's insistence on writing her own history points to the fact that men wrote history with their own biases and perspectives, a history that marginalized or erased women and relegated them to the background. It is the intent of this paper to examine women's autobiography in general, and Nabawiyyah Musa's autobiography specifically, as a way of re-writing history.

33248   15:00-15:30 | Room: 506 (5F)
Looking in the Mirror: The Establishment of Women's Self-Perception and Its Narration in Ming-Qing China
Zhihui Lin, Hong Kong Baptist University, Hong Kong

As forcefully pointed out by Grace Fong (2004) that "to approach women's subjectivity from the critical perspective of the everyday could disclose modes of experience and agency otherwise obscured". Everyday life is an important issue in gender study about late imperial China, but unfortunately, it has received insufficient scholarly attention comparing to fruitful researches on women's power and literary achievement. This research places Ming-Qing women's activities concerning mirrors back to the context of everyday life, and examines how a simple practice of everyday functioned in shaping and shaking women's self-perception and subjectivity. The research will use women's poetry as main source, because it tells us in women's own voice about their self-perception and domestic life. Serving the pragmatic function of reflecting images, mirrors became a location in which women realized their beauty, sickness and senility, which cultivated strong senses of self-appreciation, self-pity and self-sympathy. On the other hand, looking at the mirror also inspired women to question the perception of "self", creating the separation of "present self" and "passed self", "true self" and "other self". Images in the mirror were not the only focus of looking. By depicting the shape and decoration of mirrors, women have creatively transformed an everyday material into a carrier of emotional and intellectual expression. This paper explores how women established self-perception through everyday practice, with an interesting discussion on how mirrors were sometimes used as the media through which women externalized their perception of the "self" in the classic theme of self-depiction.

Sunday Session III

13:30-15:00 | Room: Prokofiev (2F)

Sunday Session III: 13:30-15:00
Room: Prokofiev (2F)
Literature
Session Chair: Ljiljana Markovic

34603   13:30-14:00 | Room: Prokofiev (2F)
Analyzing the History of Interracial Relationship in the US by Reading Brenda Aoki's Uncle Gunjiro's Girlfriend
Kaori Mori Want, Konan Women's University, Japan

Critical mixed race theorists have pointed out that the discussion of intermarried couples in the US mainly dealt with the issues of Black and White couples, and Asian and non-Asian couples were dismissed. It has historical importance to know what kind of experiences intermarried Asian and non-Asian couple. Brenda Aoki's play, Uncle Gunjiro's Girlfriend, which is based on a true story, eloquently tells us the experience of Helen Emery, an Irish American woman and Gunjiro Aoki, a Japanese man, who married in the early twentieth century. This paper will examine the history of how American society had discriminated against and mistreated Helen and Gunjiro while incorporating critical mixed race theory, and the history of intermarriage in the United States. Helen and Gunjiro married in 1909 when the anti-miscegenation acts were practiced in the United States. Because of their marriage they lost family and friends. Their children were exposed to prejudice. Asians at the time were regarded as yellow peril and thought as economical, racial, and sexual threat by Whites. White women marrying Asian men were considered to be traitors. Gunjiro and Helen ended up in divorce but their determination to be with a racially different partner could be understood as a historical testimony in the time of racial intolerance that some Asians and non-Asians were courage enough to challenge the social mores.

34565   14:00-14:30 | Room: Prokofiev (2F)
Problematizing the Memoir: Ahdaf Soueif's Cairo: My City, Our Revolution and Mona Prince's Revolution Is My Name
Farah Geninah, American University in Cairo, Egypt

This paper discusses Ahdaf Soueif's Cairo: My City, Our Revolution and Mona Prince's Revolution Is My Name. Both are memoirs of the Egyptian 2011 revolution written by Egyptian women writers. Soueif and Prince illustrate their daily experiences in Tahrir Square during the eighteen days of the revolution. I explore how both writers utilize the memoir genre and how it serves their purposes. The memoir form allows Soueif and Prince to provide a personalized account of their history as Egyptian women in the 2011 revolution. I apply Helen Buss' idea of the memoir form being used by women to repossess history in a narrative where history has left them out. Soueif and Prince, therefore, use the memoir form to mark their presence and reclaim their stories as women in the revolution. Soueif who has, for years, been living in the United Kingdom. feels estranged from Cairo, and uses her memoir as a way of strengthening her connection to her hometown. Prince feels distant as a member of the privileged class. She does not consider herself part of the group who need the revolution the most. However, her memoir cements her participation and solidarity nonetheless. I explore their experience of gender discrimination in Tahrir Square, and how the memoir form aids them in expressing them. I also look at the shortcomings and unreliability of the memoir genre, as pertaining to both memoirs, and the issue with them being considered as representative of Egyptian female revolutionaries' experience in general.

33430   14:30-15:00 | Room: Prokofiev (2F)
"Indian Girls Are Not Supposed to Play Football": Gender in Gurinder Chadha's Bend it Like Beckham
Ljiljana Markovic, University of Belgrade, Serbia
Biljana Djoric Francuski, University of Belgrade, Serbia

Throughout history, but even in the postmodern era, ridden with racial, ethnicity and nationalistic problems all over the world, another controversial issue still persists in many cultures as a bone of contention, despite enormous efforts from all sides to close that chapter. The problem in question is, simply phrased: gender inequality, and it is an inexhaustible source of creativity in all artistic areas, including literature, music and film, among other media. It goes without saying that female artists are much more susceptible and sensitive than men to portraying women in subordinated situations. Therefore, gender issues are culturally constructed and represented in media primarily by women… and for women, above all. Among these courageous people, an important place is occupied by a British Asian woman director, journalist and scriptwriter – Gurinder Chadha. All her films quite understandably highlight the problems related to race, ethnicity, gender and hybridity – the more so as they depict the life of "women of colour" in the world in which they are marginalised and oppressed in the face of the dominant men on the one hand and of the privileged white people on the other. This paper will focus on Chadha's most successful film, Bend It Like Beckham (2002), in which she demonstrates how racial, cultural and gender conflicts can be peacefully resolved by cherishing family and friendship within the framework of the multicultural world.

Sunday Session III

13:30-15:30 | Room: Schumann (2F)

Sunday Session III: 13:30-15:30
Room: Schumann (2F)
Humanities: History, Historiography
Session Chair: Jeff Johnson

34571   13:30-14:00 | Room: Schumann (2F)
The Kalevala *Mythology Shaping Idioms of Art, Cultural Identity and Narratives Earlier and Today*
Riitta Ojanperä, Finnish National Gallery, Finland

The Kalevala is a collection of old Finno-Ugric mythology that was published in the mid-nineteenth century. It formed a cornerstone of Finnish cultural identity in the Grand Duchy of Russia during the struggle for national independence. It has attracted the attention of numerous artists, authors and musicians from the time it was published up to present times. The impact of these mythological narratives and literary heroes has been exceptional in Finland's cultural history. On the other hand, the epic has spread throughout the world in translations to 57 languages. *The Kalevala* was a lifelong inspiration for the artist Akseli Gallen-Kallela, whose career culminated in the construction of a national artistic identity at the turn of the nineteenth century. Among his most well-known paintings is Kullervo Cursing (1899). This poor, half-naked, raging man in the middle of a forest was interpreted as no less than a metaphor for his Nordic nation. *The Kalevala's* stories were not only read as fiction but also considered as manifesting actual historical past. My paper focuses on artistic and art-historical interpretations of *The Kalevala's* stories, e.g. by Gallen-Kallela, the most popular of which has been the tragic fate of the young man Kullervo, whose life was marked by abandonment, revenge, incest and suicide. The narrative is active during national celebrations such as Finland's centenary of independence in 2017.

34348   14:00-14:30 | Room: Schumann (2F)
Refining Modern Beauties: Chinese Women in Cigarette Cards
Jie (Selina) Gao, Murray State University, USA

Cigarette cards were first introduced to China in Shanghai by Duke Tobacco Company at the end of the nineteenth century in order to open up its market in Asia. As the tobacco war involving foreign companies grew more intense, manufacturers increasingly used female beauties as a popular element in their cigarette picture chips to boost sales and lure Chinese smokers. Soon, Chinese tobacco companies also joined in on the competition. Numerous series of beauties cards were included in cigarette packages as a form of collectible advertisement. The women featured here included renowned beauties of the late Qing dynasty, as well as republican socialites, celebrities, escort girls, movie stars, famous singers, and athletes. These cigarette cards mostly portrayed refined modern beauties sporting new hair styles along with awe-inspiring dresses and accessories. For example, they showed women with curly hair, short haircuts, new fitting Cheongsams, swim suits and sportswear, setting fashion trends that were embraced by the female population. The artistic styles of these images transformed along with the changes in Chinese politics, the economy, social fashions, and ethnic values. This paper traces the evolution of female images in these cigarette cards over the first half of the twentieth century. In doing so it addresses the relationship between these changes and women's liberation, illustrating social transformation over the course of different historical periods. It uses visual references to focus on the western impact on public images of Chinese women, women's roles during the Chinese enlightenment movement, and women's self-liberation and national salvation.

34488   14:30-15:00 | Room: Schumann (2F)
Forging History: (Un)Authorised Biographies of Mythical Belgian Comic Authors
Geraldine Annick Pellegrin, University of Mauritius, Mauritius

The estate of Hergé (the Belgian artist best known for creating *The Adventures of Tintin*) is managed by Moulinsart. This company has acquired a reputation amongst Tintin scholars and fans as one that is difficult to deal with and extremely protective of Tintin's and Hergé's image. The historical rival of Tintin, Spirou, is, apparently, the opposite of Tintin as the series is an ongoing one that has had numerous creators throughout the years whereas Tintin remains the work of a single author. However, in 2011/2012, the heirs to some of the most famous authors from the Spirou faction claimed a right of reply to the comic "Gringos Locos" and for some time it seemed that the book would not be released. Although it was eventually released, the promised sequel, "Crazy Belgians", remains unpublished to this day. This unfinished work is a biography of Jijé, Franquin and Morris, three mythical authors of the Spirou faction. Although it is not the first time that Yann finds himself caught up in scandal because of his work, I argue that the "Gringos Locos" affair should not be dismissed as just another provocation on the part of Yann: it is an opportunity to seek to understand the processes of mythification of comic book authors. Indeed, it is clear that very deliberate choices were made by the authors or their heirs and that some aspects of the authors' lives and personalities have been or are being kept out of official history.

33962   15:00-15:30 | Room: Schumann (2F)
"The High Priestess of Anarchy": Emma Goldman in the American West
Jeff Johnson, Providence College, USA

This presentation will focus on some ongoing research on Emma Goldman's visits (and controversies) in Montana and the American West from 1908 to 1914. The noted anarchist had a number of speaking engagements during those years. Typical of broader speaking tours of the period by prominent (and some less so) radicals in the West, these stops in Montana and fights in locales like Spokane, Washington, represent the Progressive Era's on the ground activism and radicalism. Goldman delivered lectures in Montana on trade unionism, anarchism, the prison system, free speech/the press, and more. The stops in Montana (often, though not always, to address working class communities in Butte) were received in a myriad of ways, depending on audience (Butte's socialist mayor Lewis Duncan was welcoming, for example.) Yet during one of her visits to Helena (a scheduled debate with noted Montana socialist Ida Crouch-Hazlett) local officials denied her the right to speak, deeming her "un-American". I hope to tell this and other stories employing sources, in addition to Goldman's papers and letters, such as Montana newspaper accounts from the Montana News, Anaconda Standard, and Butte Miner.

Virtual Presentations

Virtual Presentations
www.vimeo.com/iafor

33438

Writing the History of Humanimals: Illustrated with the Poetics of Documentaries
Sum Sheung Samson Tang, The Chinese University of Hong Kong, Hong Kong

Animals play a starring role in human history; their presence is ever so ubiquitous that it would be remiss of – and is impossible for – historians to brush animals completely aside should they write about humans. This study concerns itself with writing the history of human-animal relations, pointing out that the fact of animals being "the inarticulate" has propelled us to explore an alternative model for writing the history of animals. To write the history of animals, I propound, is not only to acquire new knowledge about humans through examining the ways in which animals are in close contact with us, but also to challenge from a posthumanist perspective the very status of "the human", something we have taken for granted but is constructed in opposition to – and is meaningful only in relation to – "the animal". To achieve this, this study focuses on some prominent documentaries about animals and about human-animal interactions produced from the 1970s onward, a period commonly termed postmodernity, under which humans and animals have further become inextricably intertwined. Documentaries of this ilk should garner academic attention not only because more and more historians have actively engaged in documentary film-making, but also because their narrative resources and historical sources compensate for the shortcomings in historical documents. For those who wish to detail the dynamics of human-animal interactions, they have no option but to take documentaries into serious account in order to bridge the crevasse in the writing of the history of animals.

33864

The Apocalyptic Conscience As Experimentum Mundi
Lucia Gerbino, Roma 3 University, Italy

The idea is simple and it is that of the historical paradox, meta-theatrical, of Western drama on the Apocalypse: the tragic metaphor for the life of an Everyman, whose scene is that of the "Theatrum Mundi" of medieval inspiration, with a stage necessarily bare, only four "mansion" or ports, that is, mere representations of the Earth, Purgatory, Heaven and Hell and a Rex destruens. Where the personified Wisdom, Isis-Sophia, can relive with humans to begin the next era of civilization, on the ground floor, only then that same Intelligence-Wisdom can be experienced in the hearts of men, in the knowledge of the Love, when the era of our destructive and sinister materialism will say darkened, the post-Nietzschean dawn of a new science of Life will illuminate the human (too human) apocalyptic earthly Night.

34163

Asian-Woman Mutedness in the Memoirs of Maxine Hong Kingston and Shirley Geok-Lin Lim
Rosalina Rara Sarabosing, Holy Name University, The Philippines

The study analyses how woman muteness is revealed as self-portrait of the Asian-woman in the literary memoirs of Maxine Hong Kingston's *The Woman Warrior: Memoirs of Girlhood among Ghosts*, and Shirley Geok-lin Lim's *Among the White Moon Faces: An Asian- American Memoir of Homelands*. The meta-textualities of Woman-roles and Woman-lingo of Muteness are synthesized as Self-Portrait of the Asian Woman. Asian-woman muteness presents her role as daughter and daughter-in-law, wife, female peranakan sibling, mother and aunt in her Chinese family – where she experiences inequalities in Asian patriarchal hegemony. These female-roles depict the sad plight of the Asian-woman as: unnamed, ostracised, abandoned, and institutionalised; bullied yet feared. Woman-lingo of muteness includes the peranakan: manek-manek (a gossipy female whose chatter is heard and given attention only within the women's circle). Lingo of muteness manifests the Asian-woman sense of alienation, abandonment, loss, and loneliness which all display the low regard and position of the woman in Asian society. Muteness in her roles and lingo are synthesised into a Self-Portrait of the Asian-Woman proves the Muted Group theory (Ardennes and Ardennes, 1969, 1974; Kramarae, 1981 – all in Griffin, 2006) in the Human Communication Model.

34517

Ned Kelly: The Multiple Truths of Australia's Most Famous Bushranger
Rachel Franks, The University of Sydney, Australia

In a line-up of all the Australian criminals, who sparked fear in the community and generated business for the law and justice systems in the colonial era, no individual stands taller than Edward "Ned" Kelly of Victoria. Of all the bushrangers it is Kelly, and his Gang, who maintains a prominent place within Australian history as a cultural and popular icon. This situates Kelly alongside many other bushrangers – men who robbed, raped and murdered their way across the Australian outback in the eighteenth and nineteenth centuries – who are now the heroes of folklore. Men who have been celebrated in a wide variety of histories: in illustrations and paintings, in articles and books, in newspaper reportage as well as in traditional songs. The practice of celebrating Kelly across a range of creative outputs including art, crime fiction, true crime and song, is not, however, undertaken without some criticism. There are certainly some who consider Kelly to be a hero, a young man rebelling against unwarranted police persecution and profiling. Yet many others position Kelly as a villain, one who did not hesitate to engage in, and to lead others in, a diverse range of criminal activities from the stealing of livestock to the murdering of policemen. This research looks briefly at Edward Kelly's story, not as a neat narrative but as a colloquium of voices, a suite of contested truths that surround Australia's most famous bushranger.

Virtual Presentations

34645

The Structure of Narrative Design. A Case Study: Interior Design Proposal of Thread of Life Gallery in Bali

July Hidayat, University of Pelita Harapan, Indonesia
Nadia Houdioni, University of Pelita Harapan, Indonesia

When an exhibition is designed with object-oriented approach that merely focuses on conservation, display and object information, visitors often don't understand the object. The design function as a medium of visual communication is failed. The exhibition design should be user-centered and the goals are communicating objects and their context to visitors in order to make them understand, dive in the context and appreciate the objects. In gallery exhibition, designing with story-telling approach or narrative design may even increase the sale value. In narrative exhibition, the gallery doesn't merely display objects but also spatially presents its production context, its relation with people and place. A narrative design structure consists of abstract, orientation, conflict, evaluation, resolution and coda that relate one to another. Narration developed in the design of Thread of Life gallery is the history of struggle of traditional textile craft women life from the downturn due to be less competitive with modern textiles into becoming a valuable commodity. The textiles are produced manually using traditional instruments but beside retain their traditional pattern, the design is also adapted into modern clothes while maintaining the eco-friendly process. Implementing the strategy of simulation as traditional textile makers using interactive medias and multi-sensory design, visitors are given the opportunity to experience the difficulties of manual production and actively involved in constructing the meaning of using the green textile. The process of interpretation and reflection becomes personal, lasts longer in visitors' memory and naturally be retold. Retelling is the power of narration approach.

35548

The "Anti-Hungry, Anti-Civil War" Movement at Yenching University

Meng Jin, Peking University, China

In May 1947, there was a student protest called the "Anti-Hungry, Anti-Civil War" Movement, which played a key role in overthrowing the Kuomintang government, and instigating students to support the Chinese Communist Party(CCP). During the protest, Yenching University, as a Christian university, took full use of its advantages to participate in the protest unexpectedly. Yenching was once considered as a product of Western civilization, and a tool of invading China. But during the movement, Yenching became a main force of the protest and a helper of the CCP. 1) Why did it happen? Firstly, Yenching was no longer worthy of the fame of "Noble College" during the Civil War. Secondly, Yenching's motive to be more Chinese, and the Yenching Spirit had shaped more patriotic students. Thirdly, America-backed Yenching had more free environment to fight with the local government. Fourthly, the underground CCP was very strong in Yenching. 2) What is the process of the movement in Yenching? It underwent 4 steps to promote the protest. 3) What is the attitudes towards the movement among different forces? The local KMT government did not suppress Yenching students' protests in public. The US Ambassador John Leighton Stuart, who was the first principal of Yenching, reacted paradoxically. The college officials and professors tried their best to protect students, and wisely communicated with the government and the Board of Trustees in New York. Most of the students supported the movement, but kept neutral in political standing.

35482

Resistance to Power in Jhumpa Lahiri's The Lowland

Joshua Getz, National Taitung University, Taiwan

Lahiri's novel encompasses the personal and the political as well as the nuclear family and the body politic. *The Lowland* tells the story of Shubash and his younger brother Udayan who grow up in Calcutta after Indian independence. While Shubash is the more careful and deferential of authority, Udayan is transgressive and questions social norms. Responding to widespread starvation and corruption, firebrand Udayan joins the insurgent Naxalite movement in Calcutta in the 1960s. Whereas ideological concerns outweigh familial ones for Udayan, Shubash's approach to life is reversed. Shubash becomes a graduate student in the United States and later an academic, while Udayan, concerned with social justice, also rejects familial authority and norms of arranged marriage when he marries Gauri who studies philosophy and is politically engaged. His passion, disdain of authority and transgression are alien to his migrant brother. Gauri keeps track of a policeman Udayan eventually kills as class enemy. Eventually Udayan is killed by the police. In prioritizing his radical political commitments over familial ones, Udayan betrays Gauri's trust. Shubash's commitments, however, never move to anything beyond the familial. Returning to mourn Udayan, Shubash opts not to take care of his parents as family responsibility would dictate. Instead, he marries Udayan's widow, Gauri, and becomes the father of his daughter, Bella, bringing both to the United States. As a young adult, Bella becomes an organic agriculture activist. Rejecting middle-class life as an itinerant, dependent on odd jobs, Bela unwittingly carries forward Udayan's political activism.

Virtual Presentations

www.vimeo.com/iafor

35662

Beyond "Sex and the Family": Revisionist Historiography in Nora Okja Keller's Comfort Woman

Dina ElDakhakhny, Yonsei University, South Korea

Until the early nineties and for various reasons, the experiences of (Korean) comfort women were edited out of Korean and Japanese historical narratives, highlighting how power dynamics and different agendas lead to the sanitization and censoring of historical records. In her novel *Comfort Woman* (1997), Nora Okja Keller positions Akiko, a survivor of Japanese sexual slavery, and her daughter Beccah as revisionist historiographers who capture these untold and forgotten histories for future generations. Forced to remain silent, Akiko produces innovative counter-narratives which she manages to document for her daughter and future generations by leaving a box full of clippings of both an official and a personal nature. By combining the two, Akiko introduces a more comprehensive view of history which includes private as well as national sacrifices, particularly those of women. Beccah, too, with her work as an obituarist performs a new brand of revisionist historiography. Obituaries serve as a sort of personal history, and faced with her mother's death, Beccah realizes that a formulaic "official" obituary is non-comprehensive. Throughout the narrative, particularly by posing as revisionist historiographers, the women in Keller's novel challenge traditional views of history and record the forgotten and neglected experiences of women.

34048

"Then the Tragedy Begins": Performing and Presenting the Personal History and Private Memory in Milo Rau's Die Europa Trilogie

Lily Maeve Climenhaga, University of Alberta, Canada & Ludwig-Maximilians-Universität, Germany

This examination investigates how the performance of personal history and private narrative in Swiss director Milo Rau's *Die Europa Trilogie* presents spectators with a counter-narrative to existing macro-analyses of European current events. Rau's trilogy stages personal narrative within the scope of recent European history: the Second World War, Yugoslavian Civil War, and Syrian Civil War. The plays present audiences with the unique opportunity to reanalyze the recent past through a new lens. Exploring the changing socio-political landscape of Europe and how these charges are precipitated by international and/or internal conflict, *The Civil Wars* (2014), *The Dark Ages* (2015), and *Empire* (2016) retell recent history from the perspective of the individual (actor witnesses), highlighting the intersection of experience between the actor-participants. Whereas larger histories tend to situate these conflicts in a larger global context, Rau presents a series of performative microhistories. This examination looks at how Rau employs theatre to reframe existing narratives by refocusing on the individual, juxtaposing these microhistories with the grand narratives of classic plays from Chekhov (in *The Civil Wars*), Shakespeare (in *The Dark Ages*), and Euripides (in *Empire*). Building on the theoretical groundwork laid out by Carlo Ginzburg, this inquiry begins by examining Rau's performance texts through the lens of microhistory. It continues into the performative and presentational aspect of the trilogy in a comparative analysis of the trilogy's intimate mise-en-scène (the overarching aesthetic) in conjunction with its challenge to existing public historical narratives on war, migration, and the European consciousness.

34159

Content Analysis of English Itineraries about Iran Translated into Persian, Existing in the Libraries

Zohreh Mirhosseini, Islamic Azad University North Tehran Branch, Iran
Azadeh Heidari, Parliament Library librarian, Iran

A travel log has nice and sad stories inside by narrator to show historical facts. So this study investigates English Itineraries about Iran which are translated into Persian and exist in the libraries to help historians and researchers. On the whole 60 translated itineraries from 64 travelers were found since the sixteenth to twentieth centuries in libraries such as National, Parliament, Astan-e-Ghods, Contemporary History Library, Iranology Foundation, Foreign Affairs Ministry, Tehran University, Cultural Heritage Institution. The content analysis is used to understand the history of the country within the sharp views of the English travelers. Data is gathered by taking notes in detail and grouping the subjects found in the books. For subject area also the library of congress subject heading is used. The results showed that most of the travelers were English politicians (70%) and were interested in the geographical situation of Iran. The majority of English travelers have come to the country during the period 1900–1950 (51.56%) and the nineteenth century (40.62%). The aims of the travelers were multipurpose (62.5%), political purposes (21.87%), tourism (4.7%), business (3.12%), military (3.12%), archeology, medicine, and geography (each 1.56%). Tehran, Isfahan and Qazvin are the most visited cities. Behavioral descriptions of the people, like wedding ceremonies, funerals, dressing, proverbs, social relations and deficiencies, are mentioned in these books. The history of cities and rural areas like historical monuments were mentioned too. These historical evidences which have sometimes positive approaches (37.5%), sometimes negative (12.5%) and neutral (50%) help to know more about the past facts and the present situation.

Conference Highlights: The Past 12 Months

Since 2009, IAFOR has welcomed university presidents, faculty deans, award-winning journalists, national politicians, government ministers, diplomats, charity leaders, think tank directors, documentary makers, movie directors, members of the armed forces, lawyers, doctors, jurists, artists, poets, writers, clergy, scientists, philosophers...

Top left: Did news coverage create the man or did the man create the news coverage? Professor Gary Swanson discusses the rise of Donald Trump at at The Asian Conference on Media & Mass Communication 2016 (MediAsia2016). Professor Swanson is the former Hansen Endowed Chair in Journalism and Distinguished Journalist-in-Residence at the University of Northern Colorado. He has received more than 75 awards for broadcast excellence including three EMMYs. **Top right:** Internationally recognised specialist in human rights, sexuality and culture Professor Baden Offord chairs a Featured Panel on Social Movements and Critical Pedagogy at The Asian Conference on Cultural Studies (ACCS2016).

Above left: Grand Prize Winner of the IAFOR Documentary Film Award 2016, *PLACEBO: ALT. RUSSIA* – a documentary which explores the alternative cultures that are present within Russia's major cities, directed by Charlie Targett-Adams and announced at The Asian Conference on Film & Documentary 2016 in Kobe, Japan. **Above right:** Speaking on contemporary issues in journalism, Professor Richard Roth of Northwestern University, USA, delivers his Keynote Presentation at The Asian Conference on Media & Mass Communication 2016 (MediAsia2016).

Below left: Silent film pianist Mie Yanashita prepares to perform an improvisational soundtrack to the film *What Made Her Do It?* after presenting on the same topic at The Asian Conference on Media & Mass Communication 2016 (MediAsia2016) in Kobe, Japan. She has accompanied more than 600 silent film screenings in Japan and throughout the world, and has played in the UK, Germany, Italy, Thailand, Korea, and Malaysia. **Below right:** The One String Suma Goto Preservation Society perform. The history of the single string version of the suma goto dates back to the 11th century. Played during the Sake Tasting Workshop at The Asian Conference on Language Learning 2016 (ACLL2016).

Above: IAFOR places great value on the local community and aims to ensure our delegates can experience Japan's culture through a packed and exciting programme of events. IAFOR conferences offer delegates a diverse, informative and thought-provoking range of activities and experiences, such as taiko drumming.

Below left: An image from the series *Life After Injury* by Ukrainian photojournalist Alexey Furman, Grand Prize Winner of the 2016 IAFOR Documentary Photography Award. "With this project I would like to raise awareness on a growing number of war veterans in Ukraine." Winners were announced at The European Conference on Media, Communication & Film (EuroMedia2016) in Brighton, England. The award's theme corresponds to the theme of the conference, which in 2016 was "justice". **Below right:** Traditional Awa Odori dance performance. The International Academic Forum is proud to be based in Japan, and we organise a number of events throughout the year that showcase the best of Japanese culture, ranging from the raw power of the taiko drums to the understated beauty of the tea ceremony, from martial arts demonstrations by world class masters to hands-on calligraphy workshops by university clubs and haiku workshops by leading poets.

Above left: At The IAFOR International Conference on the City (City2016), renowned critic and theorist Professor Bill Ashcroft of the University of New South Wales, Australia, gives a Keynote Presentation on the concept of the Transnation. **Above centre:** Alonso Carnicer, a news reporter at TV3, the Catalan Television channel, and Keynote Speaker at City2016, discusses his Catalan Television documentary, "Shanty towns, the forgotten city", which tells the story of impoverished settlements in Barcelona. **Above right:** Novelist, playwright and poet Gloria Montero, Global2016 Featured Speaker, delivers a talk entitled "Filling in the Lonely, Empty Places" at The IAFOR International Conference on Global Studies (Global2016).

Below left: Speaking on the dialectics of communication, Professor Svetlana Ter-Minasova of Lomonosov Moscow State University, Russia, presents during the Plenary Session at The European Conference on Psychology and the Behavioral Sciences (ECP2016). **Below right:** Dr Eddie Bruce-Jones of Birkbeck College School of Law, University of London, UK, explores the tensions and possibilities inherent in interdisciplinary work at the junction of the legal, the social-scientific and the literary, in his Keynote Presentation at The European Conference on the Social Sciences (ECSS2016).

Bottom left: Dr Amy Azano, Keynote Speaker at The European Conference on Education (ECE2016), gives an animated presentation entitled "Leveraging Place and Moving Toward Glocalized Learning". **Bottom right:** At The European Conference on Language Learning (ECLL2016), Professor Jean-Marc Dewaele, Keynote Speaker, argues that these non-linguistic benefits of language learning are illustrations of multicompetence.

Above left: Professor Sanja Bahun of the University of Essex, UK, addresses the part played by the arts, and literary art in particular, in transitional societies, in a Keynote Presentation at The European Conference on Literature & Librarianship (LibEuro2016). **Above right:** In her role as ECAH2016 Keynote Speaker, Professor Anne Boddington of the College of Arts and Humanities, University of Brighton, UK, explores the idea of the "stained glass ceiling", by examining the challenge of achieving effective intersectionality through gender and ethnic inequalities.

Below left: Toshihiko Sakaguchi, EBMC2016 Keynote Speaker and Director-General of JETRO London, gives a talk entitled "Japanese Economy and Business Opportunities" during the Plenary Session of The European Business & Management Conference (EBMC2016). **Below right:** At The European Conference on Politics, Economics & Law (ECPEL2016), Professor Michael Clarke, Keynote Speaker and Former Director General of the Royal United Services Institute, discusses the way in which the essential rules of international politics were formed and those states and societies that shaped them.

Bottom left: In a Keynote Presentation on reducing fear, increasing confidence and reaching the students who think that learning is an ordeal, Ken Wilson, a teacher trainer, and published author of a large amount of ELT materials, outlines how some simple group and game activities can serve as confidence builders for students at The European Conference on Language Learning (ECLL2016). **Bottom right:** Jared Baxter, ECAH2016 Keynote Speaker and Vincent van Gogh researcher, presents on "Vincent van Gogh's Symbolist Art" at The European Conference on Arts & Humanities (ECAH2016).

Above left: Yukio Satoh gives his Keynote Presentation entitled "Shifting Strategic Balance and Asian Security" at The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016). Former Permanent Representative of Japan to the United Nations and former ambassador of Japan to Australia and the Netherlands, Yukio Satoh is now based at the Japan Institute of International Affairs, Japan. **Above right:** Current President of the Asian Political and International Studies Association (APISA) Professor Brendan Howe welcomes delegates to the The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016), held jointly with APISA's tenth annual congress in Osaka, Japan.

Below left: In a Keynote Presentation at The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016), Professor Jun Arima, based at the Graduate School of Public Policy, University of Tokyo, Japan, speaks on Asia's energy outlook. Professor Arima was Director General of the Japan External Trade Organization (JETRO), London, UK, and Special Advisor on Global Environmental Affairs for the Ministry of Economy, Trade and Industry (METI) in Japan from 2011 to 2015. **Below right:** Keynote Speaker Xingzui Wang, Executive Vice President of the China Foundation for Poverty Alleviation, addresses delegates at the Plenary Session of The Asia-Pacific Conference on Security and International Relations 2016 (APSec2016) on fighting poverty in China.

Bottom left: Michael Alfant, President Emeritus of the American Chamber of Commerce in Japan and Group President and CEO of Fusions Systems Group, headquartered in Tokyo, listens attentively during the Plenary Session of the The Asian Business & Management Conference 2016 (ABMC2016) in Kobe, Japan.

Bottom right: At IAFOR's Kansai-based conferences the arts and culture of Japan are frequently showcased as part of the programme. Conference attendees at The Asian Conference on Technology in the Classroom 2016 (ACTC2016) had the opportunity to gain knowledge and practical experience in the art of the Japanese green tea ceremony, with an informative demonstration and workshop given by local artisans.

Above left: Addressing delegates at The Asian Conference on Education 2016 (ACE2016), Dr Peter McCagg gives a Keynote Presentation entitled "International Liberal Arts: Meeting Japan's Higher Education Needs in the Global and Digital Era". In his talk he identified dimensions of the university experience in Japan that can and need to be strengthened in order to create coherence and integrity in students' intellectual experiences. Dr McCagg is the Vice President for Academic Affairs of Akita International University, Japan.

Above right: In her Keynote Presentation, Professor Insung Jung of the International Christian University, Japan, examines the ways MOOCs are being used by individual learners and university systems, and their impact on access, quality and cost in higher education, at The Asian Conference on Society, Education and Technology 2016 (ACSET2016).

Below: Professor Grant Black (**below top left**), Vice-President of The International Academic Forum (IAFOR), chairs a Featured Symposium entitled "The Globalisation Process for University Education in Japan" at The Asian Conference on Education 2016 (ACE2016) in Kobe, Japan. The symposium aimed to integrate education theory and research with the context of long-term social processes in order to address policy reform and structural change in Japanese universities, and contributors included Dr Fumiko Kurihara of Chuo University (**below top middle**), Dr Maria Gabriela Schmidt of the University of Tsukuba (**below top right**), Dr Yasuo Nakatani of Hosei University (**below bottom left**), Dr Yukiko Mishina of the University of Tokyo, Japan (**below center middle**) and Dr Reiko Yamada of Doshisha University (**below bottom right**), all based in Japan.

Top left: John Nguyet Erni, Chair Professor in Humanities and Head of the Department of Humanities & Creative Writing at Hong Kong Baptist University, poses questions about new sovereignty, human rights and humanitarian discourse in a Keynote Presentation at The Asian Conference on Asian Studies (ACAS2016) entitled "Negotiating 'Refuge': Humanitarianism for the 'Included-outs'". Professor Erni has published widely on international and Asia-based cultural studies, human rights legal criticism, Chinese consumption of transnational culture, gender and sexuality in media culture, youth popular consumption in Hong Kong and Asia, and critical public health.

Top centre: At The Asian Conference on Cultural Studies (ACCS2016), Professor Koichi Iwabuchi chairs a Keynote Panel on social movements and critical pedagogy. Koichi Iwabuchi is Professor of Media and Cultural Studies and Director of the Monash Asia Institute in Monash University, Australia, and his main research interests are media and cultural globalisation, multicultural questions, mixed race and cultural citizenship in East Asian contexts.

Top right: Dr Amy Szarkowski delivers an interesting Featured Panel Presentation on disability and disability issues in Japan at The Asian Conference on Asian Studies (ACAS2016). Dr Szarkowski is a psychologist in the Deaf and Hard of Hearing Program at Boston Children's Hospital and an Instructor in the Department of Psychiatry at Harvard Medical School, USA.

Below left: Dr James McNally of the University of Michigan, USA, is Director of the NACDA Program on Aging, a data archive containing over 1,500 studies related to health and the aging lifecourse. As AGen2016 Featured Speaker & Conference Co-Chair, he delivers a Featured Presentation on the individual and societal benefits for caregivers to elderly family members. Professor McNally is is Vice-President of The International Academic Forum (IAFOR).

Below centre: Professor Jun Arima, of the Graduate School of Public Policies, University of Tokyo, Japan, gives a Keynote Presentation on the significance of the Paris Agreement in the history of climate negotiation, its major points and Japan's action, at The Asian Conference on Sustainability, Energy and the Environment (ACSEE2016).

Below right: As Keynote Speaker at The Asian Conference on Aging & Gerontology (AGen2016), Professor Hiroshi Ishida discusses social survey data sets and data-archiving activities in Japan and introduces the Social Science Japan Data Archive (SSJDA).

The IAFOR Dubai Conference Series was held in February 2017 at the The InterContinental Festival City Event Centre in Dubai, UAE, as an interdisciplinary event on the themes of "Educating for Change" and "East Meets West: Innovation and Discovery".

Top left: Professor Donald E. Hall, Dean of the College of Arts and Sciences at Lehigh University, USA, gives a compelling Keynote Presentation at IICEDubai2017 on "Interdisciplinary Education for Innovation and Change". Professor Hall is Vice-President of IAFOR.
Top right: IICEDubai2017 Keynote Speaker Professor Christina Gitsaki of Zayed University, UAE, addresses delegates on the topic of "Education: A Supertanker in an Ocean of Change and Innovation", discussing change in education from a number of different perspectives.

Below left: In a Featured Presentation at IICEDubai2017, Dr Fadi Aloul speaks on bringing education to schools and universities to help create future innovators. Dr Aloul is Professor and Department Head of Computer Science and Engineering, as well as Director of the HP Institute at the American University of Sharjah, UAE. **Below right:** As a Featured Speaker at IICEDubai2017, Dr Sufian Abu-Rmaileh of UAE University, UAE, presents on "Leadership Skills & Styles for Successful Administrators". Dr Abu-Rmaileh is President of TA Toastmasters and former President of TESOL Arabia.

Bottom left: In a lively Featured Presentation at IICSSDubai2017, Dr Virginia Bodolica, American University of Sharjah, UAE, discusses "Managing for Innovation and Sustainability: Lessons from the Gulf Region", illustrating the recent accomplishments of several Gulf-based nations in espousing the principles of the knowledge-based economy and delineating strategic priorities for attaining sustainable development goals. **Bottom right:** Dr Christine Coombe of Dubai Men's College, UAE, gives a Featured Presentation as part of IICEDubai2017 on educators' productivity, sharing the results of a research project investigating how the most productive TESOLers "fit it all in" and attain the ever-elusive work-life balance.

In January 2017, The IAFOR Hawaii Conference Series 2017 was held at The Hawai'i Convention Center, Honolulu, Hawaii, USA, as two consecutive events on the themes of "East Meets West: Innovation and Discovery" and "Educating for Change".

Top left: Professor William G. Staples of the University of Kansas, USA, speaks on "Everyday Surveillance: A Case Study of Student Information Systems" at IICSSHawaii2017. Professor Staples is well known internationally for his work in the areas of social control and surveillance. **Top right:** In her Keynote Presentation at IICSEEHawaii2017, Dr Jaimey Hamilton Faris of the University of Hawaii at Manoa, USA, introduces the audience to the concept of "liquid archives". Her academic writing focuses on issues of global trade networks and systems, environmentalism and sustainability in contemporary art, especially in the Asia-Pacific context.

Below left: Featured Presenter Donna McIntire-Byrd discusses eco-diplomacy and water conservation at IICSEEHawaii2017. Donna McIntire-Byrd serves as Chief of the Energy & Sustainable Design Unit for the US Department of State Bureau of Overseas Buildings Operations. **Below right:** In a Keynote Presentation, Dr Linda Furuto of the University of Hawaii at Manoa, USA, addresses the audience at IICEHawaii2017 on the topic of "Pacific Ethnomathematics: Navigating Ancient Wisdom and Modern Connections".

Bottom left: Professor Curtis Ho of the University of Hawaii at Manoa, USA, sits on a Featured Panel that explored how we educate for positive change, striking a balance between the need to challenge while also respect and preserve local and indigenous cultures and their languages, at IICEHawaii2017. **Bottom right:** In a Featured Presentation at IICTCHawaii2017, Dr Kristin Palmer discusses the use of open educational resources (OER) and massive open online courses (MOOCs). Dr Kristin Palmer is the Director of Online Learning Programs at the University of Virginia, USA.

Above: Aunty Kehaulani Lum and Uncle Bruce Keaulani of the Living Life Source Foundation, Hawaii, demonstrate a traditional Hawaiian greeting at IICEHawaii2017.

Below left: Distinguished psychologist Professor Michael B. Salzman of the University of Hawaii at Manoa speaks as part of a Featured Panel on "Aloha as a Way of Being: Hawaiian Perspectives on Learning" at IICEHawaii2017. **Below right:** Dr Xu Di, also of the University of Hawaii at Manoa, addresses the audience as part of the same IICEHawaii2017 Featured Panel. Dr Di's recent publications focus on bridging Eastern and Western philosophy for educational practices.

Bottom left: Professor Ken Urano, Featured Speaker at IICLLHawaii2017, presents on the topic of "Developing and Implementing an English for Specific Purposes Syllabus for Business Majors in Japan". Professor Urano is a member of the Faculty of Business Administration, Hokkai-Gakuen University, in Sapporo, Japan, where he mainly teaches English to business students.

Bottom right: In a Featured Presentation on statistics in the cognitive/risk era, award-winning research scientist and innovator Dr Nathaniel Newlands of the University of Victoria, Canada, discusses the increasingly critical role statistics plays in unravelling the complexity of our world at IICSSHawaii2017.

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& Reviewers

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