

2024.03.

A & HCI 등재 저널목록 및  
최신 게재 논문 요약집

순번	저널명	임팩트팩터(IF)	국가	홈페이지
1	ASIAN ETHNOLOGY	0.6	일본	<a href="https://asianethnology.org/">https://asianethnology.org/</a>
2	ASIAN STUDIES REVIEW	1.565	영국	<a href="https://www.tandfonline.com/journals/casr20">https://www.tandfonline.com/journals/casr20</a>
3	CHINESE LITERATURE AND THOUGHT TODAY	n/a	영국	<a href="https://www.tandfonline.com/journals/mcsp21">https://www.tandfonline.com/journals/mcsp21</a>
4	EARLY CHINA	0.3	미국	<a href="https://www.cambridge.org/core/journals/early-china">https://www.cambridge.org/core/journals/early-china</a>
5	EARLY MEDIEVAL CHINA	0.1	영국	<a href="https://www.earlymedievalchinagroup.org/">https://www.earlymedievalchinagroup.org/</a>
6	INTERNATIONAL JOURNAL OF ASIAN STUDIES	0.6	미국	<a href="https://www.cambridge.org/core/journals/international-journal-of-asian-studies">https://www.cambridge.org/core/journals/international-journal-of-asian-studies</a>
7	JOURNAL OF ASIAN STUDIES	2.478	미국	<a href="https://www.cambridge.org/core/journals/journal-of-asian-studies">https://www.cambridge.org/core/journals/journal-of-asian-studies</a>
8	JOURNAL OF CHINESE LINGUISTICS	0.391	중국	<a href="https://cup.cuhk.edu.hk/JCL">https://cup.cuhk.edu.hk/JCL</a>
9	JOURNAL OF CHINESE LITERATURE AND CULTURE	0.303	미국	<a href="https://www.chinesepoetryforum.org/?page_id=257">https://www.chinesepoetryforum.org/?page_id=257</a>
10	MODERN CHINESE LITERATURE AND CULTURE	0.303	미국	<a href="https://www.euppublishing.com/loi/mclc">https://www.euppublishing.com/loi/mclc</a>
11	POSITIONS-ASIA CRITIQUE	0.391	미국	<a href="https://read.dukeupress.edu/positions">https://read.dukeupress.edu/positions</a>
12	SUNGKYUN JOURNAL OF EAST ASIAN STUDIES	0.13	한국	<a href="https://sjeas.skku.edu/#/">https://sjeas.skku.edu/#/</a>
13	TOUNG PAO	0.522	네덜란드	<a href="https://brill.com/view/journals/tpao/tpao-overview.xml">https://brill.com/view/journals/tpao/tpao-overview.xml</a>
14	JOURNAL OF EAST ASIAN LINGUISTICS	0.184	네덜란드	<a href="https://link.springer.com/journal/10831">https://link.springer.com/journal/10831</a>

# 1. ASIAN ETHNOLOGY

## 1) 중일 문학

### **Chinese Folklore Since the Late 1970s: Achievements, Difficulties, and Challenges**

AN, DEMING, AND YANG LIHUI

#### 〈논문 요약〉

The past thirty-five years have been the most exciting time for Chinese folk-lore studies since the inception of the discipline a century ago. Chinese folk-lore studies has gradually broken away from the grip of the extreme leftist political ideology of the Cultural Revolution (1966-1976) and recovered disciplinary traditions established before the 1949 founding of the People's Republic of China. The field of Chinese folklore studies has theoretically and methodologically enriched not only itself but also other disciplines in human-ities and social sciences, as well as arenas of public life. It has participated in and promoted the nationwide project titled "Three Collections of Chinese Folk Literature" and the movement to protect intangible cultural heritage. However, many questions have also surfaced in terms of its theoretical discus-sions, disciplinary practices, and disciplinary orientation.

2) 중일 지역·비교문화

**Heritage Production in National and Global Cultural Policies  
Folkloristics, Politics, and Cultural Economy in  
Ryukyuan/Okinawan Performance**  
HIDEYO KONAGAYA

〈논문 요약〉

The term “cultural heritage” gained currency in Japanese public discourse in the 1990s, when the national government began to reorient cultural administration. Cultural policy has entailed the promotion of “cultural heritage” as a new platform of local and global economic development, while holding on to the long-established institution of the protection of “cultural property.” This article explores how the discourse of cultural heritage has interacted with the history, politics, and economy of the nation state, and how folkloristic and anthropological theories and practices have been involved in the process. Discussing Kumiodori, a form of traditional Okinawan dance and theater, which was inscribed on the UNESCO Intangible Cultural Heritage Representative List in 2010, it will look into the intersection of global and national cultural policies centered on intangible culture, paying attention to its classificatory system, which I see as an instrument of defining, ordering, and reproducing the images and meanings of national culture and identity.

## 2. ASIAN STUDIES REVIEW

### 1) 중일 문학

#### **Objectification, Bodily Revenge, and National Identity: Refashioning 'Comfort Women' in Chinese Cinema**

Pingfan Zhang

#### 〈논문 요약〉

Considering comfort women as both a contested object of knowledge and a productive figure, this article examines the representational endeavours undertaken by Chinese filmmakers in the past three decades. Specifically, it analyses three fictional films – *How Many Levels are Hells* (1992), *Zhenzhen* (2002), and *City of Life and Death* (2009) – which were produced in disparate socio-political and historical circumstances. Central to this article is a careful examination of women's violated bodies on screen that have aroused nationalistic sentiments and concomitantly unsettled the very nationalism produced under the rubric of an ingrained masculinist public culture. The article highlights how these cinematic representations address the thorny problems of commodification and objectification of women's sexuality, the crisis of survival faced by former comfort women, and the universal suffering of comfort women regardless of their nationalities. In a broader sense, by interrogating the comfort women issue as a purveyor of knowledge, the article contributes to the film studies of female sexuality and the memorialisation of World War II in contemporary China.

**Buying the Tokyo Dream! Working Women's Metropolitan  
Romance in Japanese Television Drama**

Mina Qiao

〈논문 요약〉

Building on existing scholarship on the representation of female singlehood in Japanese television dramas, this article examines depictions of female romantic and professional development in two scripted streaming media series: *Tōkyō joshi zukan* and *Tōkyō rabu sutōrī* 2020. Both series' female leads prioritise personal development and self-realisation over their love interests and end with singlehood (loosely defined as the status of being outside officially registered marriage). I examine the relationships between these women's financial capacity and their attitudes toward love and marriage, followed by a comparison of these idealistic representations with the dilemmas facing working women in reality. As the 'Tokyo' in their titles suggests, the geographic location of the capital plays a central role in both dramas. Their characters' negotiation of gender and power dynamics is inextricable from the socio-spatial attributes of Tokyo, framing the striving single female professional as an essentially urban character.

## 2) 중일 지역·비교문화

### **The Global Imperative: Chinese Cross-Border E-Commerce and its Political-Economic Implications in a Deglobalising World**

Linliang Qian

#### 〈논문 요약〉

Globalisation has allegedly been in decline for the last decade, and fears of its imminent end have been further heightened by the COVID-19 pandemic. Drawing on fieldwork and in-depth interviews with cross-border e-commerce merchants, local foreign trade officials, and e-commerce platform agents in the Chinese city of Yiwu, this article shows how a group of globalists think about and respond to deglobalisation. It argues that heavy involvement in global trade has led these individuals to treat global connectivity as their vital interest, and to maintain that connectivity they have collaboratively produced what I refer to as a new form of ‘up-down’ globalisation. By examining the micro-politics of globalisation, with individuals’ mindsets and behaviours reacting to the macro-political events that affect (de-)globalising processes, this study provides a more nuanced understanding of globalisation and its ramifications in a Chinese context.

### 3. CHINESE LITERATURE AND THOUGHT TODAY

#### 1) 중일 문학

#### Mapping Chinese Science Fiction and Science Writing as World Literature

#### A Discussion of Methodology

Dingding Wang

#### 〈논문 요약〉

This paper examines Yingjin Zhang's located approach to reading Chinese-Sinophone literatures as world literature, contextualized within his broader contributions to literature and cinema studies. Zhang's engagement with the intersection of Chinese-Sinophone literature and world literature traces back to the early 2000s when global interest in world literature emerged. Zhang kept challenging the Euro- and North American-centric mapping of world literature by emphasizing China's historical significance in global literary networks. Among the literary texts he was concerned with, Chinese science fiction has occupied a unique position in world literary ecology since the late Qing Dynasty. Inspired by Zhang's legacy, this paper delves into the genre of Chinese science fiction as a case study to apply Zhang's theory of world literature. It discusses how science fiction gains global attention through spontaneous and dynamic translation and interdisciplinary engagements. Zhang's emphasis on translation challenges the traditional dominance of Euro-American languages in the discussion of world literature and invites re-evaluation of the translocal, translingual, and transcultural



networks of literary agents worldwide. The paper also discusses Zhang's concept of "worlding" as a method for making sense of diverse realities exemplified in science fiction's world-building, world-traveling, and world-engaging strategies.

**Migrant Worker Bildungsroman**  
**The Promises and Pitfalls of Coming of Age in Chinese**  
**Migrant Workers' Writings**

Cheng Li

〈논문 요약〉

This essay argues that Chinese migrant worker writers reflect their visions of individual subjectivity, socio-political dynamics, and nationhood by employing the coming-of-age narrative in their semi-autographical or autobiographical writings to recount their adaptation to urban environments. The essay examines two distinct avenues to achieving maturity—a process of active adaptation through social realism portrayed in Zhou Shuheng's *Zhongguoshi mingong* (Chinese Migrant Workers), and passive adjustment through inner monologue or psychological realism in Wang Ershi's "Fairy Couple" ("Tianxianpei"). Importantly, this essay attempts to move beyond purely literary representations by examining the poignant dilemmas that Chinese migrant workers face as they mature in their professional lives. While their autobiographical accounts offer a glimpse into the unique struggles of migrant workers, the ambivalent identities of these writers as both laborers and authors in the real world reveal the inherent limitations of the powerless in China.

## 4. EARLY CHINA

### 1) 중일 문학

#### THE SCRIBAL WITNESS NARRATIVE AUTHORITY IN ANCIENT CHINESE LITERATURE

Thomas Cron

#### 〈논문 요약〉

The scribe has been granted a special role in the creation of ancient Chinese narrative prose. Many texts seem to imply the presence of his person or written records, and scholars have often treated this feature as an indication of authorship. In this paper, I argue that another way of relating the scribe to ancient Chinese narrative prose is to see in him not an author but a witness of the events told. I will use several examples to demonstrate that the figure of the scribe stands out by its function of authenticating the narratives in which scribes takes part. Moreover, occasionally scribes appear to have been added to pre-existing “scribe-less” narratives. I will conclude my discussion by detailing how these findings shed light on the composition of individual pieces of literature and the nature of ancient Chinese narrative writing in general.

## 5. EARLY MEDIEVAL CHINA

### 1) 중일 문학

#### DISCURSIVE FLIGHTS: STRUCTURING STORIES IN THE SHUYI JI 述異記

Erin L Brightwell

##### 〈논문 요약〉

The Shuyi ji 述異記 (Notes Relating the Extraordinary), an anomaly account traditionally attributed to Ren Fang 任昉 (460–508), has received little attention, with most research focused on questions of authorship and dating, and rarely on the content itself. Despite its wealth of information about local geographic and cultural curiosities, the Shuyi ji contains relatively few stories, per se, and offers limited immediate literary appeal. The present study, however, argues that a reading of the work that focuses on structure reveals new possibilities about the value of this under-studied text. In the textual world of the Shuyi ji, distinct discursive strategies for recording anomalies emerge. Analysis of the relationship between the types of phenomena and the rhetoric of their representation uncovers a close connection between the nature of the extraordinary and the structure of its portrayal to raise new questions about the implications of the work's categorization of knowledge.

**Animality, Humanity, and Divine Power: Exploring Implicit  
Cannibalism in Medieval Weretiger Stories**

Manling Luo

〈논문 요약〉

This paper examines representations of implicit cannibalism, in terms of a man in tiger form preying on human(s), in three stories from medieval China. The descriptions of the circumstances of the protagonist's transformations into a tiger and back, and what he faces after his return to human society, show overlaps and divergences in the visions of the relationships among weretigers, human victims, and divine forces. Each story in its own way explores the fluid boundaries between animality and humanity and the limits of human agency and power vis-à-vis divine forces. Such thematizations reveal the development of a communal discourse on the place of humans in a cosmos imagined as hierarchical. The social identities of the featured characters and other details further reveal ways in which the stories convey the interests and concerns of low-level scholar-officials in medieval China.

## 6. INTERNATIONAL JOURNAL OF ASIAN STUDIES

### 1) 중일 문학

#### **Swapping odes in a sacred language: the Kanshi exchange of Natsume Sōseki and Masaoka Shiki and its meaning**

Christopher T. Keaveney

#### 〈논문 요약〉

Natsume Sōseki and Masaoka Shiki, two of the towering figures in modern Japanese literature, exchanged kanshi poems for eleven years starting in 1889 when they were students. What Sōseki and Shiki enacted in their kanshi exchanges was not simply an admiration for Chinese culture, but rather a performance of literati cultural exchange. In the personae that these two writers adopted in these exchanges, and in the poetic voices that each writer meticulously honed, they were achieving a return to a cultural homeland and to an “imagined community” in the Sinosphere. Further, the exchange of poetry in a language that was simultaneously both foreign and hauntingly familiar demonstrated a performative quality that reflected their appreciation of the dynamics of poetic exchange in China but also of the yose theater and of the rakugo performances that they frequented as students in Tokyo. In fact, for Sōseki and Shiki, kanshi composition and exchange served two paradoxical purposes: it offered both the challenge of poetic expression in a foreign language and a return to an imagined community and to the familiar rhythms and conventions of a sacred language.

**Writing Yunnan into China: a case study on Li Yuanyang  
李元陽 (1497-1580), a Yunnanese scholar**

Yuan Xing

〈논문 요약〉

This article is a case study on the Yunnanese scholar Li Yuanyang under the background of the Ming's incorporating and sinicizing Yunnan, exploring how he views the Ming's actions and writes Yunnan's becoming a part of China. First, it retells Li's life experiences and examines the Yunnan native things and Chinese traditions in his writings. Then, after noting his emphasis of Yunnan's belonging to China, it concentrates on his comments on the Ming's military campaigns. As it analyzes, on the one hand, he justifies these campaigns against indigenous rebellions, on the other hand, he also criticizes unnecessary wars and some imperial officials' selfish deeds. Besides, he considers the constructing and reconstructing projects as a symbol of the central state's righteous governance, which should also bring benefit and benevolence to the indigenes. In a word, Li's case reflects the deep impact of the Ming's invasion on the local elites, as well as how they react to this.

## 2) 중일 지역·비교문화

**The Japanese conservative camp's bridging method for  
China-Japan relations under the separation of politics and the  
economic policy: investigation of the case of the Kenzo  
Matsumura Group, 1959-1972**

Zhai Xin

### 〈논문 요약〉

From the signing of the Treaty of San Francisco to the resumption of diplomatic relations between China and Japan, Japan has always adopted a political and economic separation policy that maintains diplomacy with Taiwan and economic and cultural relations with China. Within the ruling Liberal Democratic Party, to break the existing deadlock, Kenzo Matsumura of the Japanese House of Representatives and others formed a foreign policy group in 1959. This group spoke highly of China's importance to Japan's development on the grounds of national interests rather than ideology and national sentiments, played a bridging role in the political communication between China and Japan, and created a precedent for the nontraditional improvement of international relations in Japan.

**“The way to things”: contentions over materiality and politics  
in the non-west between Kobayashi Hideo and Maruyama  
Masao**

Nobutaka Otobe

〈논문 요약〉

The recent surge in materialist thought, namely New Materialism, has significant implications for political theory. They challenge the fundamental dichotomy upheld in the modern West between human agency and inert nature by revealing the affective quality of nature and granting it the status of the agency. However, does the non-West face risks if it attempts to overcome the modern Western notion of inert nature? If so, is there any way to avoid these risks? To pursue these questions, I take up the writings of political thinker Maruyama Masao (丸山眞男) and literary critic Kobayashi Hideo (小林秀雄) on the political implications of materiality. Maruyama ascribes Kobayashi's alleged collaboration with Japan's World War II policy to his passive acceptance of the felt reality. Regarding such passive acceptance as endemic to Japanese thought, Maruyama traces it back to the notion of an early-modern Kokugaku thinker Motoori Norinaga, “the way to things.” Against Maruyama's criticism, I argue (1) that Kobayashi's interpretation of Motoori's “way to things” resonates with the current New Materialism, and (2) that Kobayashi's materialism does not necessarily lead to passive acceptance of the external world, but rather can be pursued in a more productive way.



## 7. JOURNAL OF ASIAN STUDIES

### 1) 중일 문학

#### **The Study of Chinese Literature in the West: Recent Developments, Current Trends, Future Prospects**

James J. Y. Liu

#### 〈논문 요약〉

To make a global survey of the study of Chinese literature today would hardly be possible within the space of a single article; apart from the sheer amount of material to be covered and the linguistic competence required, it would be very difficult to discuss—in the same breath—works carried out in radically different social and cultural environments and under radically different assumptions about the nature and purpose of literary scholarship. This survey, therefore, will be limited to the study of Chinese literature in the Western world, which, however, is not to be understood in a strictly geographical sense but rather in a cultural-linguistic one. Thus, works written in or translated into a Western language, and with a predominantly “Western” orientation, may be included irrespective of the author’s nationality or the place of publication—whereas works by Chinese, Japanese, Soviet, and Eastern European scholars in their own languages will not be discussed. It should also be made clear—obvious though it may be—that this survey, not being a bibliography, cannot be exhaustive; it can only concentrate on works that appear to represent significant trends. Failure to mention a work, therefore, does not necessarily imply lack of esteem, nor does

mention of a work necessarily imply unreserved agreement. Chronologically, this survey will cover works completed since 1960, as well as a few works in progress and planned works. Finally, we may venture to take a glance at future possibilities and problems.

**From Snow to Plum Blossoms: A Commentary on Some Poems  
by Mao Tse-tung**

C. N. Tay

〈논문 요약〉

The Great Shun once said, "Poetry bespeaks the emotion." As Ezra Pound puts it, "Poetry is a verbal statement of emotional values: a poem is an emotional value verbally stated." From the earliest anonymous composer to Mao Tse-tung, we observe in the outpourings of the poet's heart his innermost feelings and the shape of things in the offing. In the Ch'un-ch'iu period (722-484 B.C.) poetry was not only composed to voice the poet's emotion, but also quoted to the accompaniment of music on diplomatic missions to exchange views between states without causing affront or embarrassment, a fact which underlies the "moderation and magnanimity" characteristic of Chinese poetical tradition.

## 2) 중일 지역·비교문화

**Early Twentieth-Century Intra-East Asian Literary Contact  
Nebulae: Censored Japanese Literature in Chinese and Korean**

Karen L. Thornber

## 〈논문 요약〉

This article analyzes interactions among the early twentieth-century Chinese, Japanese, Korean, and Taiwanese literary worlds. The author first develops a general conceptualization of intra-East Asian literary contact nebulae. These were the ambiguous spaces, both physical and creative, where imperial Japanese, semicolonial Chinese, and colonial Korean and Taiwanese writers interacted with one another and transculturated (i.e., discussed, translated, and intertextualized) one another's writings. Among the most intriguing literary contact nebulae are Chinese and Korean transculturations of censored Japanese literature. The second half of the article explores two key examples of this phenomenon: colonial Korean translation and intertextualization of the Japanese writer Nakano Shigeharu's poem "Ame no furu Shinagawa eki" (Shinagawa Station in the Rain, February 1929) and wartime Chinese translation and intertextualization of the Japanese writer Ishikawa Tatsuzō's novella "Ikiteiru heitai" (Living Soldiers, March 1938). These transculturations embody multifaceted amalgams of (semi)colonial literary collaboration, acquiescence, and resistance vis-à-vis metropolitan imperial and cultural authority.

## 8. JOURNAL OF CHINESE LINGUISTICS

### 3) 중일 어학

#### **The role of breathy voice in Hmu tone perception**

Wen LiuLink to Orcid, Gang Peng, and Jiangping Kong

#### 〈논문 요약〉

Previous studies on tone perception have mainly focused on the role of F0, while there are few but increasing studies on the effect of non-modal phonation. This study investigates the role of non-modal phonation in perceiving the five level tones used in Hmu, in which the lowest level tone (T11) is often referred to as “breathy voice”. First, an acoustic analysis was conducted on those tones to determine the voice quality and whether breathiness is limited to specific tones, revealing that breathiness only co-occurs with T11. Second, a perception experiment was performed to investigate whether breathiness can influence T11 identification. Results show that identification scores significantly differ only for the pairs of two continua that involve T11. This suggests that, relative to other tones, native speakers rely on breathiness in T11 identification, which derives from the accompanying phonation in its production. These findings shed light on how, alongside F0, non-modal phonation contributes to tone perception, which demonstrates a new kind for the role of phonation in tonal contrasts. Considering these results, it is thus necessary to incorporate phonation cues when defining tone.

**MULTI -FUNCTIONS OF ʈɿ 31-512 (phon512-20) “做 (伴)”  
AND ITS SEMANTIC CHANGES OF JISHUI DIALECT IN  
JIANGXI**

Guilan Li

〈논문 요약〉

Similar with he or ken in Mandarin, ʈɿ31-512 (做) of Jishui dialect in Jiangxi functions as comitative, animate directional and comparative preposition as well as coordinator, which can be substituted by the disyllabic functional words ʈɿ31-51 phon512-20 (做伴), ʈɿ31-51 pho20(做嘍) or ʈɿ31-51 te20(做得). This paper explores the functions of ʈɿ31-512 as well as its disyllable and explores their semantic sources and pathway of semantic changes. It claims that the comitative ʈɿ31-51 phon512-20 originates from verb ʈɿ31-33 phon512 meaning accompany, and it is reanalyzed with tonal change in the situation where ʈɿ31-33 phon512 acts as the first verb with a prominent animate object of a serial verb construction. Then, on the one hand, the comitative ʈɿ31-51 phon512-20 undergoes erosion into ʈɿ31-51 pho512-20 or even into ʈɿ3-512, and the latter one constitutes a compound disyllabic with suffix te0. On the other hand, the disyllabic and monosyllabic comitatives are extended into other situations with other kinds of verb where they are reanalyzed into animate directional and comparative prepositions. Simultaneously, the comitatives are grammaticalized into coordinators, when the two participants make similar contributions to an event and hold equal status. Then it reveals that cognates of the preposition and coordinator ʈuo(做) or its compounds spread

widely around Jishui dialect in Jiangxi as well as some Wu and Hui dialects, and it is common for verbs meaning accompany to develop into comitatives and coordinators.

## 9. JOURNAL OF CHINESE LITERATURE AND CULTURE

### 1) 중일 문학

#### **Garden, Gender, and Memory:**

#### **Shang Jinglan and Her Writings in the Ming-Qing Transition**

Yuefan Wang

#### 〈논문 요약〉

The late Ming (16th-17th cent.) witnessed the newfound popularity of garden writing. This article questions how gentry women negotiated this traditionally male-dominant genre and even employed it to respond to the dynastic change. By analyzing the writings of a family and their acquaintances—namely, Shang Jinglan (1605-1676); her husband, Qi Biaoja (1602-1645); her children; and her male and female acquaintances—this article argues that gender relations significantly influenced not only Shang's writing but also the social-cultural meaning of the family garden. Shang's life before the fall of the Ming reflected entrenched gender divisions between interior and exterior. Dynastic collapse and her husband's suicide as a Ming martyr altered her persona from

the feminine, silent figure in Qi's garden writings and pushed her to write explicitly about the family garden, Allegory Garden. The writings by Shang, her beloved family, and friends and acquaintances in turn transformed this garden into a symbol in remembrance of individual persons and the former dynasty. This article attempts to generate a new interdisciplinary discussion of late imperial women's place in the history of Chinese garden literature.

### **Gender and Violence:**

#### **The Multivalent Voices of a Cannibalized Concubine in Late Imperial Chinese Literature**

Guojun Wang and Guo Yingde

#### 〈논문 요약〉

Recent studies of Chinese history and literature have revealed the important role of violence—actual and representational—in constructing gendered subjectivities in late imperial China. This article investigates the relationship between violence and female agency through a case study of literary representations of a concubine who was cannibalized during the defense of Suiyang amid the An Lushan Rebellion (755–763) in the Tang dynasty. As a result of that event, the ethically questionable act of cannibalism engendered an assortment of writings down through late imperial China. Although historical writings before the Ming dynasty frequently praise the concubine's husband for sacrificing her, a series of

dramatic works starting in the Ming feature the concubine character in contention with her husband. This paper parses those materials to reveal vastly different characterizations of the cannibalized woman—as a loyal concubine, a female knight-errant, an independent state subject, and a maternal deity. We suggest that authorship, generic traditions, family-state dynamics, ethnic relations, and religions together influenced the representations of the concubine. In particular, moving further away from the literati writing tradition, literature and performance derived from the story ascribed increasingly potent agency to the concubine character in late imperial China.



## 10. MODERN CHINESE LITERATURE AND CULTURE

### 1) 중일 문학

#### **Modernizing Classical Poetics and Cultural Traditions: Wu Mi's Enterprise of Rewriting George Gordon Byron**

Hanjin YAN

##### 〈논문 요약〉

This article examines how Wu Mi (1894-1978), a well-known conservative intellectual, pursued his modernization program by rewriting George Gordon Byron (1788-1824), the British Romantic poet enthusiastically embraced by the iconoclastic New Culturalists in Republican China (1911-1949). Through analysis of his enterprise of imitating, translating, and interpreting Byron, I argue that Wu Mi intended to counter the New Culturalists' monopoly of Byron's reception in China and to affirm his own vision of modern Chinese poetry and culture informed by Irving Babbitt's (1865-1933) New Humanism. Wu Mi portrayed Byron as a self-righteous poet-exile comparable to classical Chinese poets, invoked Byron's writing of *Childe Harold's Pilgrimage* to invigorate classical Chinese poetics, exploited Byron's reflections on nature and history to vindicate China's cultural traditions, and appropriated his stanzas on Jean-Jacques Rousseau (1712-1778) to support Babbitt's neo-humanistic arguments against romanticism. Wu Mi's rewriting enterprise, this article contends, shows that the so-called conservatives could assert their imagination of modernity by citing a foreign authority claimed by the iconoclasts, and that romantic poetry was woven into a narrative to modernize classical Chinese poetics.

## Other Worlds: A Genealogy from Lu Yao's Capitalist Realism to Maoni's Internet Literature

Dylan SUHER

### 〈논문 요약〉

This article elaborates on a genealogy linking the internet literature writer Maoni's work to the Reform-era writer Lu Yao's realist epic *Ordinary World* (Pingfan de shijie). Most of the works on the popular Qidian platform on which Maoni publishes are shaped by fan-culture-derived ("fannish") technologies aimed at maximizing reader engagement, which results in a textual community that blurs the lines between writer and reader. The aesthetic that emerges from this community, as illustrated by Maoni's novel *Joy of Life* (Qing yu nian), is one that emphasizes characters over narrative, stresses the delineation of an expansive fictional universe ("world-building"), and frequently cites tropes and intertexts familiar to the novel's readers. Maoni's textual community borrows not only from Western fantasy, Japanese ACGN (Anime, Comics, Games, Novels) culture, and pre-modern Chinese literature but also from Lu Yao and the socialist literature that shaped Lu Yao — an influence on Maoni's internet fiction that remains understudied. Following Maoni's lead, this article revisits *Ordinary World* and the institutions that produced it to identify the elements that could be reinscribed as fannish. This genealogy illustrates how configurations of writer, reader, and text with roots in the socialist and early Reform eras are reappropriated by internet literature for radically different ends. It suggests that scholars of internet literature, rather than placing undue stress on a technology-powered rupture with the past, should consider the points of congruence between socialist and postsocialist media ecologies.

## 11. POSITIONS-ASIA CRITIQUE

### 1) 중일 문학

I and We in Picun: The Making of Chinese Poet Xiao Hai

Maghiel van Crevel

#### 〈논문 요약〉

Xiao Hai left home at age fifteen as one of roughly three hundred million domestic migrant workers whose labor has contributed to China's rise since the 1980s. He was a factory worker in a string of cities for a good dozen years: think assembly line, overtime, exploitation, alienation. To counter the pressures of this life, he wrote poetry. In 2016 he settled in Picun, a village on the outskirts of Beijing made famous by an NGO called the Migrant Workers Home. The Home aims to advance migrant workers' social identification through cultural education. To this end, the migrant worker community works with academic and cultural professionals, media professionals, and members of the state's cultural apparatus. This interaction takes shape in a "shared space" (in Dai Jinhua's words) of cultural production and experience that blurs distinctions of official and unofficial culture and their easy association with political power and resistance, respectively. As a member of the Picun Literature Group who expertly navigates this space, Xiao Hai has become a representative of the Picun "brand," building a mediagenic public persona in the process. Who is Xiao Hai?

2024.03.

What does his writing say? What other actors and factors shape his persona? What can we learn from all this about the nexus of precarious labor and cultural production? The stories of Picun, Xiao Hai, and migrant worker literature subvert simple oppositions of grassroots versus state discourse and unofficial versus official culture. Instead, they foreground the complexity of relations between the individual, community, and the state in China today.

## 12. SUNGKYUN JOURNAL OF EAST ASIAN STUDIES

### 1) 중일 문학

#### **Approaching Classical Chinese Poetry in Early Modern Japan: Intralingual and Interlingual Translation Strategies in Rikunyo's Remarks on Poetry**

Matthew Fraleigh

#### 〈논문 요약〉

This article examines Remarks on Poetry from Makuzugahara (Katsugen shiwa 葛原詩話, 1787, 1804), a Japanese reference work for Sinitic poets that comments on unusual vocabulary and subject matter mainly gathered from Tang and Song sources. Written by the Tendai Buddhist priest and celebrated Sinitic poet Rikunyo 六如 (1734-1801), Katsugen shiwa draws on both intralingual and interlingual translational techniques to engage with Sinitic texts and clarify their meaning to a Japanese readership. With intralingual techniques such as substitution, paraphrase, or expansion into more readily intelligible Sinitic, Rikunyo engaged in approaches identical to the Ming and Qing commentators whose annotations he referenced; his interlingual translation approaches included not only standard kundoku but explicit appeals to Japanese vernacular. The article shows in concrete terms how Rikunyo (as well as two other scholars who wrote fierce, point-by-point critiques of Katsugen shiwa) made use of these dual translation strategies.

## 2) 중일 지역·비교문화

**Re-nationalizing Repatriated Japanese into Post-War Japan:  
From Imperial Subjects to Post-War Citizens**

Park, Yi-jin

## 〈논문 요약〉

This paper examines the relationship between the Cold War and returnees to Japan based on Kikansha hikkei (Handbook for returnees), a publication prepared by the Ministry of Education, Science, and Culture on June 1, 1949. This analysis focuses on the contents of Kikansha hikkei in order to clarify the meaning of democracy and re-nationalization in postwar Japan and show that the metahistory of returnees-viewed in previous research in terms of war history, the sufferings of people in colonized areas, and pre- and post-war continuities and discontinuities-originated in the new "Cultural Cold War." Japan's post-war reorganization sought the democratization of militaristic elements, and for this reason critical research on preand post-war continuities and discontinuities has centered on postwar reforms and/or imperial (colonial) history within the critique of decolonization. In this context, the basic perspective of the Japanese government toward returnees at the time seems to have been that overseas returnees living in direct contact with the old "pre-war" systems-empire and colonialism-should be renationalized as citizens of the "new Japan." In this process, however, the Japanese authorities did not mean merely to reorganize subjects of the former empire into citizens of post-war Japan; returnees were also required to become the principle modernizing agents in realizing liberal democracy-another kind of warrior in the Cold War.

## 13. TOUNG PAO

### 1) 중일 문학

#### **The Penumbra of the Great Tang: Poetry from the Margins of the Empire at the Turn of the Eighth Century**

Xiaofei Tian

#### 〈논문 요약〉

The turn of the eighth century witnessed, for the first time in Chinese history, a concentration of poems written by exiled courtiers. In an era when mobility was limited by curfews, passes, and vehicular technologies, banishment to faraway places, accomplished by a decreed use of exclusionary post-station horses, ironically became a sanctioned and expedited means of traversing new territories. Through the poetic texts circulated via the highly developed post-station system, the empire's center in the north became more connected to its distant margins than ever before. This article argues that these poems, characterized by centripetalism and constituting a petitionary genre, contributed to a new way of envisioning the empire as a whole and in its totality, and if we define "court" as a field of dynamic power relations, then these poems are court poetry, whose definition must be expanded to reflect the catholic nature of the term "court" itself.

## 14. JOURNAL OF EAST ASIAN LINGUISTICS

## 3) 중일 어학

**The right node raising analysis of coordinated wh-questions  
in Japanese**

Jun Abe

## 〈논문 요약〉

In this paper, I argue for the right node raising (RNR) analysis of coordinated wh-questions in Japanese, according to which verbs or their larger projections are moved rightward across-the-board in the coordinated structures, with the conjoined wh-phrases staying in their original VP domains. I demonstrate that this analysis can properly capture the following properties of this construction: (i) the conjoined wh-phrases retain the in-situ property of wh-phrases in this language; (ii) they behave as if they make a constituent; (iii) they are sensitive to the clause-mate condition. The most crucial theoretical implication of my arguments for the RNR analysis is that the backward ellipsis analysis is inaccessible to coordination in this language. This is further confirmed by the behaviors of what I call backward gapping, which is also amenable to the RNR analysis. I also examine whether this implication holds cross-linguistically, and reach only the tentative conclusion that it might not accord with what has been found out by the bi-clausal analysis of coordinated wh-questions in other languages.



**The relationship between Chinese zhiyou ‘only’ and cai: a  
matter of morphosyntax**

Daniel Hole

〈논문 요약〉

This short article pursues two goals. First, it critically reviews some results arrived at by Sun (2021), an article that discusses the interplay of Chinese zhiyou ‘only’ with an empty exclusive operator while denying any interesting interaction between zhiyou and the scalar particle cai (against the view defended by Hole, 2004, 2017). Second, it develops a featural account to analyze the morphosyntactic interaction between zhiyou and cai. In sum, the gist of Sun’s and Hole’s views complement each other.

**Focus without pitch boost: focus sensitivity in Japanese  
why-questions and its theoretical implications**

Satoshi Tomioka

〈논문 요약〉

Unlike typical wh-questions, why-questions are known to be focus-sensitive, but the linguistic realization of their focus sensitivity shows an unexpected pattern in Japanese. The phrase that immediately follows a causal wh-phrase can be considered as the focus associate without any focal prominence. This prosodic pattern

contradicts the generally accepted view that a focused phrase invariably receives focal prominence (pitch boost) in Japanese. The paper presents an analysis based on focus movement for this surprising prosodic pattern. We characterize the focus sensitivity of a why-question as an association-with-focus effect with the silent focus exhaustivity operator. The adjacency of a causal wh-phrase and the focus associate is a result of the focus movement to the operator position, which mimics the focus movement proposed by some of the advocates of focus association by movement (Krifka in *The Architecture of Focus* 82:105, 2006; Wagner in *Natural Language Semantics* 14(4):297-324, 2006; as reported by Erlewine (Movement out of focus, 2014)). We argue that the adjacency strategy, which places a focus associate immediately after why, is a syntactic manifestation of association with focus, and that this structural disambiguation makes prosodic marking unnecessary. The proposal brings a functional perspective to the syntax-semantics-prosody correspondence in such a way that a focus-marked phrase does not automatically lead to prosodic prominence and the phonological interpretation of focus is influenced by the consideration of usefulness.