

# 11 December, 2009 (Thursday) MB150/Convocation Room

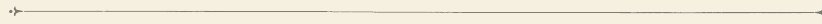
*Morning session: Main Building Room 150*

9.00-10.00 *Registration and refreshments*

10.00-10.15 *Welcoming remarks*

*Welcome* Professor Paul Tam, Pro-Vic-Chancellor for Research, HKU

*Housekeeping* Julia Kuehn



## SESSION 1: DIASPORA AND HONG KONG

*Chair: Nick Hewitt, Nottingham*

10.30-11.00 **David Pomfret (University of Hong Kong)**

The Wildly Unorthodox Proceedings of Fairyland: British Youth in Colonial Hong Kong

11.00-11.30 **Pheng Cheah (University of California, Berkeley)**

Another Diaspora: 'Chinese-ness' and the Traffic in Women from Mainland China to Hong Kong in Fruit Chan's *Durian Durian*

11.30-12.00 **Shuang Shen (Lingnan University, Hong Kong)**

The Doing and Un-Doing of Diasporic Ideologies: The Transnational Circulation of Chinese Student in Indonesia and Myanmar

12.00-2.00 *Lunch*

## SESSION 2: CHINESE DIASPORA

*Chair: Roger Bromley, Nottingham*

*Afternoon session: Convocation Room*

2.00-2.30 **Kwai-Cheung Lo (Baptist University of Hong Kong)**

Reconfiguring the Chinese Diaspora through the Ethnic Minorities

2.30-3.00 **Ien Ang (University of Western Sydney)**

Diasporic Chineseness After the Rise of China

3.00-3.30 **Paul Gladston (University of Nottingham Ningbo China)**

China's Cultural Diaspora and the Uncertain Boundaries of Contemporary Chinese Art

3.30-4.00 *Tea*

## SESSION 3: LANGUAGE AND LITERATURE

*Chair: QS Tong, Hong Kong*

4.00-4.30 **Hilary Chung (University of Auckland)**

Writing in Yanglish about Sheep and Volcanoes: Yang Lian, a Chinese-New Zealand Poet

4.30-5.00 **Elaine Yee Lin Ho (University of Hong Kong)**

Marking Chinese Differences in English

5.00-5.30 **Michael J. Zambon (Niagara University)**

On Diaspora Literacy

*Evening* *Book Reception*

**SESSION 4: DIASPORIC COMMUNITIES** *Chair: Paul Gladston, Nottingham Ningbo*

- 9.00-9.30 **Sandhya Shukla (University of Virginia)**  
Cross-Cultural Modern Harlem
- 9.30-10.00 **Bernard McGuirk (University of Nottingham)**  
The Body-Politic of Border-Poetry
- 10.00-10.30 **Nessa O'Mahony (University College Dublin)**  
Women Writers in a New Ireland: Establishing a Creative Network
- 10.30-11.00 *Tea*

**SESSION 5: ASIA AND THE PACIFIC** *Chair: Bernard McGuirk, Nottingham*

- 11.00-11.30 **Yuriko Nagata (University of Queensland)**  
Mr Inagaki: One Person's Diaspora
- 11.30-12.00 **Tim Bunnell (National University of Singapore)**  
Geography of Diasporic Memory: Notes from Life Research History with Liverpool's Malay Seafarers
- 12.00-12.30 **Kazuo Oikawa (Waseda University)**  
A Diaspora's Search for Indigenusness in the Case of Patrick Lafcadio Hearn
- 12.30-2.00 *Lunch*

**SESSION 6: ASIA AND AUSTRALIA** *Chair: Judith Still, Nottingham*

- 2.00-2.30 **Leong Koon Chan, Raymond Donovan (University of New South Wales)**  
Identity and Graphic Representation of the Gay Asian Male in Australia
- 2.30-3.00 **Ouyang Yu (Wuhan University)**  
Twenty Years in Migration: 1989-2008: A Writer's View and Review

**SESSION 7: ASIA AND AMERICA** *Chair: Esther Cheung, Hong Kong*

- 3.00-3.30 **Shirley Geok-lin Lim (University of California, Santa Barbara)**  
On Maxine Hong Kingston's *Fifth Book of Peace*
- 3.30-4.00 **Sau-ling Cynthia Wong (University of California, Berkeley)**  
Genotropism, Gender, and Diaspora: William Poy Lee's Memoir, *The Eight Promise*
- 4.00-4.30 *Tea*

**SESSION 8: 'GROUNDING' BORDERLANDS** *Chair: Marie-Paule Ha, Hong Kong*

- 4.30-5.00 **Roger Bromley (University of Nottingham)**  
Bridges Not Walls: Diaspora and Cosmopolitanism
- 5.00-5.30 **Judith Still (University of Nottingham)**  
Cixous, Frenchalgeria and Inhospitability

**SESSION 9: IMMIGRATION AND MIGRATION INTO THE BRITISH ISLES**

*Chair: Douglas Kerr, Hong Kong*

- 9.00-9.30 **Andrew Cobbing (University of Nottingham)**  
A Samurai in Exile: Kawada Ryokyichi's Life Abroad in the Letters of Jean Eadie
- 9.30-10.00 **Malcolm Campbell (University of Auckland)**  
Ireland, Empire and the Pacific World
- 10.00-10.30 **Zahera Harb (University of Nottingham)**  
Media as a Form of Cultural Transmission: the Case of Arab communities in South-East Wales
- 10.30-11.00 *Tea*

**SESSION 10: EUROPEAN DIASPORA: DISPLACEMENT**

*Chair: Elaine Yee Lin Ho, Hong Kong*

- 11.00-11.30 **Divya P. Tolia-Kelly (University of Durham)**  
Diasporic Cosmopolitanism
- 11.30-12.00 **Vladimir Zoric (University of Nottingham)**  
Exiled into their Homeland: Discourses of Globalisation and Roma Readmission Policies
- 12.00-12.30 **Jean-Xavier Ridon (University of Nottingham)**  
Gypsies' Diaspora: European Identity in Question
- 12.30-2.00 *Lunch*

**SESSION 11: FILM AND THEATRE**

*Chair: Gina Marchetti, Hong Kong*

- 2.00-2.30 **Siggy Frank (University of Nottingham)**  
Stages of Exile: Russian Émigré Theatres in the Interwar Period
- 2.30-3.00 **Cristina Demaria (University of Bologna)**  
Much Lust, More Caution. Beyond the Sensational, Within the Sensual. From Eileen Chang to Ang Lee
- 3.00-3.30 **Rey Chow (Brown University)**  
The Provocation of *Dim Sum*; or, Making Diaspora Visible on Film
- 4.00-4.30 *Tea*

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- 4.30-5.30 Roundtable Discussion  
*Chairs* Professor Nick Hewitt, Nottingham; Professor Kam Louie, Hong Kong
- Evening* *Conference Dinner*

Ien Ang

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### **Diasporic Chineseness After the Rise of China**

In the past decade notions of hybridity and transnationalism have been central to thinking about diasporas: diasporas have been seen as emblematic for the unsettling and decentering of the nation-state in the era of globalisation, unmooring cultural identities from their rootedness in some ancestral origin and emphasising their inescapably dynamic, assembled, and mixed up nature. For diasporic Chinese, this enabled a pluralisation and hybridisation of Chineseness in multiple local contexts and historical trajectories without having to cede to the symbolic pulling power of the putative national homeland, China. This situation is changing profoundly now that China has stepped on the world stage to become the next global superpower. What implications does the rise of China have for the construction and experience of diasporic Chinese identities? Will there still be space for vernacular, localised, hybrid Chinese diasporic identities or will they increasingly be overpowered by the homogenising, essentialising and nationalising force of Global China? By considering these questions I will reflect on modes of diasporic cultural transfer in the broader context of international relations and global historical change in the 21st century.

Roger Bromley

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### **Bridges Not Walls: Diaspora and Cosmopolitanism**

This paper starts from a position of challenging, what Ulrich Beck calls, methodological nationalism. It explores the possibility of belonging beyond the boundedness of territory and of affiliating, simultaneously, to a diversity of cultures. An attempt will be made to theorise culture in ways which are not primarily national and to explore identity in ways which do not bind it to nationality. This will partly be done in the context of Arendt's analysis of the modern histories of minorities (the stateless, the homeless and the displaced), Derrida's concepts of hospitality and cosmopolitanism, and Beck's claim that, today, "cosmopolitanization"--the erosion of distinct boundaries between cultures, markets and states--is the "common terminological denominator of our densely populated world." Re-thinking sovereignty against the concept of autonomy may enable us to renew consideration of the boundaries of political community in ways which extend belonging to aliens and strangers, immigrants and newcomers, refugees and asylum seekers, at a time when the erosion of the nation-state, with an accompanying anxiety and insecurity brought about by loss of meaning, has generated resentment and hostility towards immigrants. Three very different cultural texts will be used to "ground" these ideas: a memoir dealing with the Israel/Palestine border--*I Saw Ramallah* by Mourid Barghouti; a novel located on the USA/Mexico border--*Across a Hundred Mountains* by Reyna Grande; and a novel based upon the Moroccan/Spanish "border", the straits of Gibraltar--*Welcome to Paradise* by Mahi Binebine. Each text is about walls and borders, exile, loss and displacement, but also about bridges, literal and metaphorical.

Tim Bunnell

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### **Geographies of Diasporic Memory: Notes from Life History Research with Liverpool's Malay Seafarers**

Malay men were among the seafarers who settled in Liverpool in the middle decades of the twentieth century. Today there are less than twenty Malay former seafarers in the city, most of whom are aged 70 and above. The main focus of my research over the past four years has been the life histories of these men. In this paper, I seek to draw out from these life histories some broader geographical implications for research on diasporic connections. I focus, in particular, on inter-relations between geography and memory. "Geographies of memory" are understood in two main ways in the paper. The first is a conventional understanding and concerns memories of places and routes that emerge in life history interviews. Individual and collective geographical biographies can contribute to understanding histories of border-crossings and long distance interconnections. This is particularly important for "ordinary" people whose lives --however geographically extraordinary--do not feature prominently in written accounts or official documentation. In addition, as my own research on connections between Liverpool and the territories which are today Indonesia, Malaysia and Singapore has shown, life histories provide clues to the shifting political geographies upon which transnationalism is premised. The lives of Malay men in Liverpool became "transnational" (or, more accurately, trans-nation-state) not merely because of their migratory steps or long distance social connections, but as a result of state-formation and the changing map of Southeast Asia which occurred after they had settled in Britain. The second way in which I understand "geographies of memory" concerns the role of space in processes of remembering. It is widely acknowledged today that life histories are a dialogical social process actively involving not only "teller" but also "listener". Yet the latter is only one component of a potentially wide range of socio-spatial stimuli for the production of memory during the telling of life histories. Apart from the role of people other than the listener in interview settings--the presence of whom further complicates the interrelation of individual and collective memories--it is important also to consider various non-human stimuli. My research in Liverpool, for example, has "taken place" (literally) in a community club in which smells, sounds and décor as well as a series of more deliberate props (such as old photographs) play a part in generating memories of certain times, places and linkages. In addition, my research has entailed meetings with former seafarers "back" in Southeast Asia where different socio-spatial settings connect to rather different territories of historical experience. In life history interviews, in other words, geographies are not merely the content of what is or can be remembered but also play a more active role in the production of memory. Recognition of both of these "geographies of memory," I contend, can be useful for scholars wishing to conduct historically and spatially-informed research with diasporic groups.

## Malcolm Campbell

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### **Ireland, Empire, and the Pacific World**

Between 1800 and 1922, 7.5 million people departed from Ireland to establish new lives abroad. Traditional studies of emigration long failed to capture fully the global dimensions and intricate patterns of Irish peoples' settlement across the globe. More recently, historians have embraced the theories of diaspora and transnationalism to better understand the experiences of the Irish abroad, where migrants' movements, contacts and exchanges are conceived of as intricate webs that traverse multiple national boundaries. However, while scholarship founded on these notions is increasingly well-developed in the context of the Atlantic World, the experiences of the people who traversed and settled in the Pacific World remain a vast lacuna in the global story of Irish migration. This paper focuses on Irish involvement in the extension and maintenance of the British Empire in the Pacific World, the vast area extending from the Western Americas to Australia, encompassing the islands of the Pacific, New Zealand, and also small European populations in the Asian nations on the western rim of the Pacific. From the arrival of the first British ship in Tahiti in June 1767 to the outbreak of World War II, Irish men and women fulfilled critical roles in the colonial project and adopted a variety of complex positions in relation to the expansion of European power. Consideration of these developments within the framework of the Pacific World contributes significantly to wider debates about the Irish participation in colonial expansion and cultural transfer within the British Empire, as well as to the national historiographies of the Pacific and Pacific Rim nations.

## Pheng Cheah

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### **Another Diaspora: 'Chinese-ness' and the Traffic in Women from Mainland China to Hong Kong in Fruit Chan's *Durian Durian***

The hegemonic representation of the Chinese diaspora as triumphal entrepreneur that has become an important image for the remaking/*Bildung* of the mainland has decidedly disturbing consequences. Neo-Confucianism is essentially an elaborate ideological justification of East Asian global capitalist exploitation. What is interesting about the post-handover situation in Hong Kong is that it leads to the formation of an emergent modality of Chinese diaspora, what one might call using the current argot, a "subaltern" diaspora, the study of which can provide resources for a critical understanding of the contemporary articulation of Chinese capitalism because it puts into question the hegemonic representation of the Chinese diaspora so central to the former. The permeability of borders that resulted from the handover also led to a new wave of migration from the mainland to Hong Kong that increased the clandestine and legal migrant worker population. One large component of this migration is the movement and traffic of women for the purpose of sex-work from various parts of the mainland to Southern China onwards to Macau, Hong Kong, and the rest of the world. What role do they play and what critical light do they shed on the diasporic re-articulations of Chinese-ness in the current conjuncture? With this problematic in mind, this paper offers an exploratory reading of Fruit Chan's *Durian Durian*, a filmic representation of the Chinese woman who returns to the mainland from her sojourn abroad as a sex-worker as an alternative figure of Chinese-ness in contemporary global capitalism.

## Rey Chow

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### **The Provocation of *Dim Sum*; or, Making Diaspora Visible on Film**

This paper will take as its point of departure an examination of director Wayne Wang's 1987 classic *Dim Sum*, a film about a Chinese American family in San Francisco. Rather than an intricately plotted narrative drama, Wang adopts an episodic approach, capturing at a slow and leisurely pace the texture and nuance of an ordinary group of people going about their daily lives. At the center of the story is, not surprisingly, a series of negotiations among the various family members for existential autonomy and independence against their deep attachments to one another. These rather familiar--indeed, cliched--features of "ethnic" community life in North America are taken by Wang as the challenge to construct a unique aesthetics. In a way that reminds one of the well-known postwar films of a master like Ozu, Wang's cinematic language consists in a tasteful process of objectification, which enables not only things but also people and human relationships to be looked at from a consciously ethnographic perspective. Yet if ethnography is the writing about stable cultural enclaves, in Wang's case it is not so much a matter of documenting such an enclave as it is a matter of producing a certain gaze--a gaze that is defined, first and foremost, by its tendency to perceive culture not as "native," "authentic," or "stable," but rather as transitional. A gaze, in other words, that is imbued with an awareness of culture as transfer. An immigrant family--with its complex kinship entanglements and expectations, its gender-specific aspirations and disappointments, and its melancholy sense of being caught in a cultural logic that is at odds both with the host country and with the homeland--supplies a fertile "ethnographic find" here. With a cinematic language that captures the decidedly material effects of this scenario of cultural transfer while being equally sensitive to the subtleties of its fleeting aspects (light, shadow, tones of voices, gestures, pauses, and silences, as well as other minutiae), *Dim Sum* has, arguably, set a paradigm for articulating diasporic experience with cinematic signification, a paradigm that has since been reproduced time and again in other films.

## Hilary Chung

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### **Writing in Yanglish about Sheep and Volcanoes: Yang Lian, a Chinese-New Zealand Poet**

Diasporic writing engages with questions of cultural identity, the changing relationship with the country of origin, the relationship with the country of settlement, and raises questions of essentialism, authenticity and affiliation. This paper explores the mechanisms at work in the allocation and appropriation of cultural identity in diasporic writing. It uses the example of Yang Lian, a poet of international stature now based in London, but who became exiled in New Zealand after of the events of Tian'anmen Square in 1989. He remains a New Zealand citizen but writes in Chinese. Yang Lian's creative engagement with the environment of the city of Auckland enabled the emergence of his 'poetics of exile'. New Zealand was both the place of multiple dislocations in Yang Lian's life and the central point of orientation within that dislocation. His New Zealand poetry is at once specifically located in Auckland or other New

Zealand landscapes and abstractly dislocated from them. Drawing on theorisations of hybridity particularly by Bakhtin and Trivedi, this paper explores the notion of *hybridity in translation* which combines both textuality and the process and condition of human migrancy. The hybrid-in-translation is able to offer new perspectives to both cultures, but whether these perspectives are subversive and threatening or fertilising and generative depend on how various audiences interpret them. Analyses of the way Irish folk music is received, claimed and reclaimed “at the interface of the local and the global” are used as a paradigm to explore how diasporic writing manipulates the paradox between rootedness and transcendence.

## Andrew Cobbing

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### **A Samurai in Glasgow: Kawada Ryokichi’s Life Abroad in the Letters of Jeanie Eadie**

Kawada Ryokichi was one of the many young samurai who spent several years away from their homeland during Japan’s first drive for modernisation in the nineteenth century. What makes his experience as a student in Glasgow stand out from those of his peers are the details of his daily life and moods captured in the letters he received from his closest friend, a teenage bookshop assistant called Jeanie Eadie. Apart from dwelling on the prospect of a future together--Ryokichi hoped to take her back to Japan--they reflect some of the challenges facing a samurai abroad during the 1880s. They also reveal the dialogue produced by an encounter that juxtaposed two very different cultural worlds. This paper is a case study in the dynamics of cultural transfer at a micro-level during a stage of rapid expansion in contacts between Victorian society and Meiji Japan. It explores the theme of exile for a samurai abroad as portrayed in Jeanie’s letters and highlights episodes that would influence Ryokichi’s subsequent career. As an apprentice at the Lobnitz Shipyard in Glasgow, it is hardly surprising that he should go on to build Japan’s first modern dry docks in Yokohama. More surprising was the farm he later founded, where he developed the “Baron Potato” from imported seeds, a product that now holds a fifth of the market share in Japan. He was also the first person in Japan to own a motor car and converted to Christianity shortly before his death.

## Raymond Donovan and Leong Koon Chan

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### **Identity and Graphic Representation of the Gay Asian Male in Australia**

The occasional representation of the Chinese homosexual body in the Australian metropolitan gay press is punctuated by images of healthy masculine Asian men in HIV/AIDS intervention campaign graphics produced by non-government organizations and state health authorities. Although this embodied identity of the Gay Asian Man is constructed to conform to the Anglo-American convention of masculinity, the Asian body has been reconfigured culturally and physically in the dominating masculine hierarchy of the white male (Connell 1995). For the

Asian homosexual male, sexual identity is intrinsically tied to the concepts of gender and sexual roles, and Western notions of homosexual (behavioural), gay (deconstructed) and queer (postmodern) do not necessarily apply (Chou 2000). He also has to contend with familial and socio-cultural constraints regarding disclosure of sexuality as well as issues of marginalisation, race and stigmatisation within gay and the wider communities (New South Wales 2003). The graphic representation of Asian gay diasporic identities in the Western convention is problematic as the dichotomy of active/passive, masculine/feminine, and Asian/Western is stereotyped, without recognising that Asian men negotiate and renegotiate their sexual desires under the complex interplay between Australia and Asia. This paper underscores the significance of gender in understanding the social behaviour and sexual identities of Chinese gay men in Sydney through analysis of the Asian homosexual body in selected visual culture from Australian HIV/AIDS campaigns.

Chou, W-S (2000) *Tongzhi: Politics of Same-Sex Eroticism in Chinese Societies*. New York, London and Oxford: Haworth Press.

Connell, R. W. (1995) *Masculinities*. Cambridge: Polity Press.

New South Wales Attorney General's Department (2003) *"You Shouldn't Have to Hide to be Safe" A Report on Homophobic Hostilities and Violence Against Gay Men and Lesbians in New South Wales*. Sydney: New South Wales Government.

Cristina Demaria

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**Much Lust, More Caution. Beyond the Sensational, Within the Sensual. From Eileen Chang to Ang Lee**

One of the most topical but also urgent issues of early 21st century cultural transfer is that of the multidirectional flow of China's relations and self-representations not only with a far from unitary "West" but also with immediate neighbors and sometimes traditional enemies. Ang Lee, the Taiwanese director long since resident in the US, embark in *Lust, Caution* (China, USA, 2007) on a complex and ambiguous meditation on what it was, has been and is to be a chinese ideological but problematically, and at the same time, libidinal agent of transfer. This paper focuses on the gender dimension of such agency and addresses the challenge of re-writing and re-screening history via the (quasi) autobiographical Eileen Chang's narrative projected on to a very contemporary screen.

Siggy Frank

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**Stages of Exile: Russian Émigré Theatres in Paris in the Interwar Period**

Following the October Revolution and the failure of the "Whites" to defeat the Bolsheviks in the ensuing civil war, millions of Russians fled abroad. Although these émigrés established Russian settlements all over the world, Prague and Berlin were initially the main political and cultural centres of the Russian emigration. From the mid-twenties onwards, however, Paris eclipsed both in importance. Culturally, the Russian émigré community in interwar Paris was unique in that it was able to establish and sustain a number of relatively stable and successful theatrical

enterprises, overcoming--at least temporarily--the problem of dwindling audiences and scarce resources characteristic of émigré communities. From the outset, high expectations were nevertheless invested in these Russian émigré theatres as safeguards of a supposedly authentic (i.e. pre-revolutionary) Russian heritage and elite culture. In response to this longing for nostalgic comfort, the repertoires of theatrical enterprises were to a large part traditional and retrospective, and reasserted the stability and continuity of pre-revolutionary social structures and cultural practices. This paper investigates the strategies employed by Russian émigré theatres to preserve in static form a theatrical culture removed in time and space from 1930s Paris. It examines the extent to which Russian theatres were successful in transferring and guarding pre-revolutionary culture and how far they contributed to sustaining the notion of an uninterrupted national and cultural Russian identity, undisturbed by the rupture of exile and the constant threat of “de-nationalisation” and “Westernisation.” As well as emphasising the importance of theatre in the formation of Russian national and cultural identities, this paper explores the wider question of whether cultures can ever be transferred as intact entities between different times and spaces or whether the preservation of culture inherently relies on transformation, development and change. This paper draws on archival research which I have conducted over the last years for my wider project on Russian émigré theatres in the interwar period in Prague, Berlin, Paris and New York.

Paul Gladston

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### **China’s Cultural Diaspora and the Uncertain Boundaries of Contemporary Chinese Art**

“Contemporary Chinese Art” is the title commonly used by writers in English to denote avant-garde, experimental and museum based forms of visual art produced since the ending of the Cultural Revolution by artists who were born and who first established their careers in mainland China. In principle, this includes artists who continue to live and work in mainland China as well as those who are now based elsewhere. The art-historical boundaries of time, place and national identity supposedly surrounding the term contemporary Chinese art are, however, far less certain than they might at first appear. In some cases artists who made notable contributions to the early development of contemporary Chinese art are now effectively excluded from the prevailing art-historical/museological narrative. This paper will explore the underlying reasons for these exclusions as they relate to China’s contemporary cultural diaspora. Particular attention will be paid to the work of the artists Huang Yongping and Song Ling, both of whom played a significant role in the early development of avant-garde art in mainland China before leaving to live and work abroad. While the former has an established place within the recognised bounds of contemporary Chinese art, the latter has been largely ignored both with regard to his work as an artist outside mainland China and that which he produced while still resident there.

## Zahera Harb

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### **Media as a Form of Cultural Transmission: the Case of Arab Communities in South East Wales**

Media functions very differently in diasporic or transnational communities. Transnational TV is considered important to the lives of many Arab immigrants in South East Wales. In an ethnographic study carried out in South East Wales, over the period of 12 months between May 2005 and May 2006, Arabs living in cities of Cardiff, Newport and Swansea made it clear that they tend to consume Arab media more than they consume British media. This paper will examine the reasons behind such high consumption and how is that affecting the levels of social integration and cohesion with the wider hosting community. Satellite media (pan Arab or national) is seen as a form of cultural transmission, a way in which to ensure children can learn and appreciate the language and culture of the parents. It plays the role of transnational link with the home countries. This explains the importance of national channels many participants have put over the pan-Arab ones. They are seen as an essential tool used to pass hometown dialect and culture to young generation in Diaspora. This authenticity and familiarity is also important for the parents, and satellite TV clearly plays an identity affirming role. In a cultural environment which can be difficult, hostile and unsettling, this media serves as a reassuring cultural resource.

## Elaine Yee Lin Ho

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### **Marking Chinese Differences in English**

This paper attempts to trace an ethnic Chinese inflection of the discourse of English through lines of contention that have emerged in postcolonial discourse. Because China remained a sovereign state despite territorial encroachments of European imperialist powers, its twentieth century history is ambivalently positioned vis-à-vis postcolonial discourse. This does not mean, however, that Chinese subjects have not experienced linguistic-cultural colonialism in situ either in their places of origin or as immigrants to Euro-American metropolitan centres. In the fictional texts that will be discussed in this essay, Chinese ethnic subjects have to negotiate with English as part of their everyday experience within the anglophone societies of Britain and the United States. The narratives of these subjects vis-à-vis English are specific to their Chinese diasporic circumstances and can also be aligned to English as a globally contested discourse.

## Shirley Geok-lin Lim

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### **On Maxine Hong Kingston's *Fifth Book of Peace***

This paper discusses Maxine Hong Kingston's historicizing of the diaspora of Chinese civilization as a planetary pacifist movement in her *Fifth Book of Peace* and investigates what this overtly ideological turn implies for a different theorization of Chinese diaspora studies.

Kwai-cheung Lo

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### **Reconfiguring the Chinese Diaspora through the Ethnic Minorities**

Chinese diaspora always promotes a kind of nationalism (which is actually a double-edged sword) that the Chinese nation-state needs and benefits nowadays in order to assert global Chinese solidarity and improve its national image internationally and transnational cultural influences under the context of its growing engagements in global economy and world politics. While more and more Chinese diasporas in face of China's potential rise to a new superpower begin to re-embrace their ethnic identities and attempt to build a closer bond with their ethnic homeland, there is another kind of ethnic-nationalist drive generated by a different sort of "Chinese" diaspora that the state does not want, which is the one by non-Han ethnic minorities. The most outstanding one is the Tibetan diasporic community that has been considered by many Westerners as the authentic representative of Tibetan culture than those who live in Tibet. With the charisma and popularity of Dalai Lama in the West, the diasporic Tibetan people are always able to hold a higher moral ground in the ideological battle with China on the international stage. In the Tibetan nationalist discourse, China is represented as the colonizer and victimizer, severely undermining Beijing's effort to build its national image as a peaceful and responsible power. On the other hand, the exiled Uighurs, Muslim minorities in north-western China, are categorized by the Chinese government as Islamic terrorists engaging in terrorism and separatism. These accused diasporic Uighurs are China's high-profile critics calling world's attention to Chinese government's heavy hand towards Xinjiang-- forced abortions, the closing of mosques, abuse of human rights, prohibiting the instruction of Uighur language in schools. Meanwhile, the Hmong people (Miao in the categorization of Han Chinese) from the West have taken nostalgic journey back to China in search for connectedness and business opportunities. While Hmong are having a complex feelings toward China (being driven out of China while seeking transnational link with the Miao), the Chinese state is also in an ambivalent position for it attempts to treat Hmong migrants just like other overseas Chinese, who might come back to invest and help the economy, but at the same time it sees them as a political threat like the diasporic Tibetans. This paper inquires to what extent the experiences of the ethnic minorities would be counted in the notion of Chinese Diaspora, and examines in what way the diasporas of the ethnic minorities that have not been counted as part of the whole notion can reconfigure the studies of Chinese Diaspora.

Bernard McGuirk

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### **The Body Politic of Border Poetry**

The pain and sometimes the torture experienced under the stresses of cultural transfer are heard not only in the cries or screams of on-the-spot victims but also in the artistic expressions of poetry's and song's re-structuring of a particular suffering. Creative transformation of that suffering can operate as a general plea for both justice and a re-reading, a re-evaluation, of often unsmooth transferability. A Nuyorican calligram and a post-Orientalist poem will be read as agents of such reconstitution.

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### **Mr Inagaki: One Person's Diaspora**

The notion of “diaspora” is a useful umbrella term under which we can discuss large-scale migration, but it can lead to homogenised representations of such migrants and may fail to reflect the individual pressures or dreams that motivated them to leave their homeland. As part of my continuing interest in the legacy of how the Pacific War affected the Japanese diaspora, this paper attempts to personalise the notion of diaspora by examining the life story of one Japanese immigrant, Mr. Inagaki, who spent most of his adult life teaching Japanese in Australia before the Pacific War and who was interned during the war.

## Nessa O'Mahony

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### **Women Writers in a New Ireland: Establishing a Creative Network**

In 2007, researchers from University College Dublin approached the poet Nessa O'Mahony to assist in the formation of a new network aimed at women writers from immigrant communities in Ireland. This paper describes the process of forming the network and charts the first 18 months of its existence, discussing issues such as the use of creative practice as a tool for integration and community building across cultures and ethnicities.

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### **A Diaspora's Search for Indigenesness in the Case of Patrick Lafcadio Hearn**

I want to discuss a curious and interesting Diaspora in the second half of the 19th century, Lafcadio Hearn. His life was a series of maladjustments. He was born on a Greek island between an Anglo-Irish military surgeon and a local Greek woman. He was a born Diaspora. His family broke up when he was only four: he eventually lost or rejected all his familial and cultural affiliations. He became a poor Irish immigrant and spent his life in Dublin, Rouen, Durham, London, New York, Cincinnati, New Orleans, and the French West Indies. His maladjustments always made him search for something new and different, but it was actually a Diaspora's search for his own true indigenesness. He had nothing indigenes, so he had to create it. Moving from one place to another, he was a sensational newspaper reporter of atrocious murder cases, an amicable columnist, a connoisseur of Creole culture and Voodooism, and an excellent translator of French Parnassian literature. At the age of forty, he finally found a home in Matsue, Japan. He found a job as an English teacher at Matsue High School and later at Kumamoto College. He married a Japanese *samurai* woman and became a Japanese citizen.

Finally he became lecturer of English literature at Tokyo Imperial University, which was paradoxically the centre of his hated Japanese modernisation. He had to resign Tokyo Imperial University, as the Japanese modernisation came into a second stage. Until this time, his works on old Japanese culture were more and more internationally acclaimed. I will discuss him from the following points: first, from his family background; secondly, from his education and religious faith; thirdly, from his occupational career; and fourthly, from his literary and philosophical development.

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### **‘The Wildly Unorthodox Proceedings of Fairyland’: British Youth in Colonial Hong Kong**

Though rarely discussed in such terms the making of empire was by and large a ‘youthful pursuit.’ The practice of empire-building was often coded in European political discourse in terms of rejuvenation. Medical theories positing the impact of hot climates upon white bodies in terms of a rapid ageing led to the valorisation of young metropolitans as ideal colonisers. European society in colonial outposts was strikingly young. In the case of Hong Kong, a British Crown Colony from 1843, constructed variously in colonial discourse as a liminal space (a ‘barren rock’ with no history of its own), or a ‘fairyland,’ on the edge of empires, 62% of the British community were under the age of thirty in 1891, compared with 57% in 1901, and 49% in 1931. This paper builds upon a recent turn in historical scholarship challenging homogeneous representations of middle-class Britons in empire by examining the problems and possibilities raised by this youthful presence. It shows that as tropical holdings came to be considered critical to the future of European empires in the late nineteenth century the age profile of colonial society simultaneously reinforced hopes that empire could endure and presented a series of profound challenges to colonial governments. Age could usefully serve as an element of identity accommodating others and allowing more ossified discourses of class and race to be transcended. However, with imperial stability under threat, through the construction of affective ties, empire youth also compromised ideals of itinerancy and raised the prospect that localised, hybrid age-related identities might develop, throwing racial integrity into question. Tendencies for youthful exuberance to dissipate and to be replaced not by ideal Christian *manliness* but hedonistic, effete, or libidinous forms of agency, embodied in the monstrous vision of youth old before its time, yet incapable of growing up, presented a serious challenge to imperial stability. Though age was a crucial element in the construction of colonial identity it has, hitherto, largely been ignored by scholars. Here I argue that by studying the significance of the variable age, and in this case youth, potentially new ways of engaging with both the diasporic perspective and with histories of empire may be explored.

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**Gypsies diaspora: ‘European’ identity in question** jean-xavier.ridon@nottingham.ac.uk

I propose to deliver a presentation that will concern diaspora and the Roma culture. Specifically I will analyse the movie by Tony Gatlif entitled *Latcho Drom* which follows the motion of diaspora that the Roma culture started from North India, around the tenth century. Presently the Rom people can be found in every country of the European Union and as such they represent the only transnational population in Europe and can be considered to be the closest to the ideal of the “European” identity. Despite that, they represent a minority that is rejected and marginalised in those countries where they have nationality. Indeed, as the “stranger from the inside” the Romas force us to distinguish between the concepts of “nationality” and “citizenship.” Despite having “national” identity, they do not have access to the facilities that their citizenship would entitle them. Gatlif’s documentary looks at different forms of music and dance produced by the Roma culture and questions the concept of frontiers and boundaries and their relevance within contemporary Europe. I will show how the Roma’s marginality puts into question the very concept of a “European identity” and the difficulties of transforming this concept into reality. At the same time, I will raise challenging issues and ask if the Roma culture is not a specific model of community that could be used as another way to imagine a different Europe.

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**The Doing and Un-Doing of Diasporic Ideologies: The Transnational Circulation of *Chinese Student Weekly* in Indonesia and Myanmar**

Diaspora is sometimes cast as a liberatory category in theories of Asian American studies and other ethnic studies: it is supposed to stand in opposition to the ideologies of nation-states and holds the promise of invention of new identities for immigrant communities away from home. However, this understanding of diaspora would be too uncontextualized and utopic when considering an actual case of *Chinese Student Weekly*, a magazine that was published in Hong Kong from the early 1950s to the 1970s and had editorial offices in several Southeast Asian countries including Indonesia and Myanmar. With regard to this magazine, the main questions are not just related to the construction of a singular diasporic identity, in this case, a notion of “Chineseness” specifically for overseas Chinese communities, but also how this discourse of “Chineseness,” whose genesis and circulation spanned over several disparate localities, addressed the different social conditions and ideologies of these particular localities. As a Sinophone discourse of identity anchored upon feelings of nostalgia and loss, *Chinese Student Weekly* exemplifies both the formation of diasporic ideology (revolving around the notion of “Chineseness”) and the possibility of diasporic heterogeneity (i.e. place-based sensibilities and cultural articulations.). I will examine the ambivalence of this magazine by looking into its Myanmar and Indonesian editions, paying close attention particularly to the articles written by local Chinese students published in the pages edited in these Southeast Asian locations. Based on this case study, I hope to describe the Hong Kong--Southeast Asia nexus as a regional manifestation of the global Cold War geopolitical formation.

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### **Cross-Cultural Modern Harlem**

This paper explores how Harlem, a quintessential US minoritized urban enclave, might be understood through languages of globality. Throughout the 20<sup>th</sup> and 21<sup>st</sup> centuries, Harlem has been a space for many forms of migrancy; people have come into Harlem from different regions of the United States and from different countries, and arrivals and departures (of both residents and travelers) have come to thematize reigning narratives of the place. The movement contained in Harlem has been physical as well as symbolic; many people around the world have projected their fantasies and hopes onto Harlem, sometimes without even entering its neighborhood blocks. Harlem's globality thus lies *within* its locality, rather than simply being on its outside. And this globality has meant that the social space of Harlem has been produced not through singular forms of identity, but rather from the intimacies and conflicts of cross-cultural encounter, of differences of race, culture and politics coming into contact and living together. I ask, then, how we retheorize and reread Harlem as a global locale. This paper asserts that Harlem demands strategies of interpretation associated more with non-national rather than national forms of representation. Theories of cross-culturality, spatiality, and diaspora are discussed as illuminating the social life of Harlem in important ways. And close readings of Harlem fiction, cultural movement and political speeches from the 1920s, 30s and 40s, also serve to make broader arguments about how we might rethink race, the city and modernity.

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### **Cixous, Frenchalgeria, and Inhospitability**

Since the Algerian Civil War, and arrival of a new wave of Algerian refugees in France, Hélène Cixous has been writing at length, repeatedly, and explicitly about her childhood in Algeria. She is both part of the Jewish and the (French) Algerian diasporas: her mother is German-Jewish; her father Spanish-French-Algerian-Jewish. She is born in "Frenchalgeria" with French nationality, which is removed under Vichy (when she is expelled from the French school and her father loses his job as a doctor), and then restored at the end of the Second World War. Thus she can choose to move to France with the "passporosity" offered by her French citizenship--unlike Moslem Algerians--and her mother and brother can take refuge there when they are forced to flee Algeria as a result of the War of Independence. Cixous, first taken up by an Anglophone readership as a proponent of "French feminism" or "*écriture féminine*," is often considered to be celebrating a mobile, plural and non self-present feminine subject position--not an "identity". In her writings that reference Algerian (and now her reader can look back and see the many references in her earlier writings), she *also* shows the violence and pain of fractured identities and forced mobility. She writes of the inhospitability of her time in Algeria, unwelcome in Arab homes or French homes, the welcome in Jewish homes feeling restricting and restrictive *because* it is conditioned by identification as Jewish. The possibility of brotherhood with Algerians--which might just be possible for the male members of the family--eludes her while she lives in Frenchalgeria. As she is confined to the family home she takes refuge in books and the hospitality

of language. However, her poetic explorations of the resources of the French language, informed by her diasporic culture, have had a mixed reception in France. The “qualifying adjective” *French* is most convincing when Cixous travels or is translated.

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### **Diasporic Cosmopolitanism**

This paper seeks to unravel the ways in which cosmopolitanism is a lived phenomenon for post-colonial, migrant communities living in London and Burnley. Mobility and fluidity characterise the nature of memory-objects in the home, situated here as artefacts of cosmopolitan living. Also in recent government initiatives in Burnley, “diasporic memory” has also been critical to creating landscapes of diasporic belonging. I argue that these textural phenomena in public and private space both refigure “diasporic” registers of material, sensual, affective and visual, and challenge traditional definitions of “native” and “non-native” communities. By situating two research sites as connected to diasporic cosmopolitan being and belonging, I offer new ways of challenging notions of *non-native*, *hybrid*, and *mimetic*, through examining material and mobile, racialised post-colonial identity within Britain.

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### **Genotropism, Gender, and Diaspora: William Poy Lee's Memoir, *The Eighth Promise***

This paper explores the complexities of gender and genotropism in William Poy Lee's memoir, *The Eighth Promise* (2007), which begins as an "Asian American" text and ends as a "diasporic" one, while subverting and revising the usual meanings of both terms. *The Eighth Promise* belongs to a familiar genre, that of "growing up in Chinatown" or, more broadly, "growing up Chinese in America," whose practitioners include Pardee Lowe, Jade Snow Wong, Ben Fong-Torres, Gus Lee and others. While *The Eighth Promise* exhibits many of the features of the genre, it is characterized by a fusion of elements that in many other texts appear antagonistic if not irreconcilable: the masculine and the feminine, the foreign-born and the American-born, the Asian American and the diasporic, materiality and spirituality. The beginning episode of the book, representing Lee's visit to his "home village" in adulthood in quasi-mystical yet sociohistorically grounded terms, paradoxically identifies a return to the mother's natal environment and broader "motherland" as the necessary condition for full maturation into masculinity. Without being *genocentric*, Lee's narrative is nevertheless *genotropic*, suggesting that movement toward origin anchors or even completes one's life away from it--a view in sharp contrast to those of earlier Chinese American male writers from Frank Chin to Norman Wong to Eric Liu. Lee's narrative arc in the book is echoed by his "real-life" turn toward China as a free-lance writer and teacher. I place Lee's unusual interpretation of diaspora as well as his book's friendly reception in parts of China in the context of a number of factors, such as the rise of China and the decline of the United States, "localizing" moves in reaction to globalization, and the increasing appeal of spirituality in an unstable world.

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**Twenty Years in Migration: 1989-2008: A Writer's View and Review**

This paper argues that, in a post-China diaspora, literary and cultural values in Australia are being challenged by the “acquired taste” produced by male writers of Chinese descent and at the same time new stereotypes are being manufactured by women writers of Chinese descent, such as the “three generations of women” phenomenon, written in the style of Jung Chang’s *Wild Swans*, all this happening against the background in which intellectuals who are ex-Chinese nationals have become a divided group: the husbands return unhappy to China to seek professorial positions while their wives prefer to stay behind in Australia to enjoy its so-called democracy and freedom despite the huge cost it involves, such as divorce and split personality disorder, necessary concomitants that accompany their journey back and forth between the diaspora and the source of the diaspora.

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**On Diaspora Literacy**

It has been almost 25 years since Vévé Clark defined the concept of diaspora literacy as the ability to read and comprehend the discourses of Africa, Afro-America and the Caribbean from an informed, indigenous perspective (1984). The term, while having been revised and updated since it was first developed, has been used predominantly as a tool for a textual analysis of literature by authors from the diaspora, primarily the African diaspora. With a focus on the African diaspora and the literatures of Africa, Afro-America, and the Caribbean, the term has been underutilized in its application to both the range of diasporas, both past and present that have occurred, and to cultural contexts other than those found in literature. In addition, with its emphasis on healing and memory for people of African diaspora, it has been limited to no more than an intellectual exercise. In this paper, I argue that a re-conceptualized notion of diaspora literacy, one that emphasizes not only the production of texts and media that speak to the lived experiences of diasporic individuals, but also the development of skills by individuals in Western societies, particularly in educational institutions, is required to understand the transcultural and transnational formations of identity for a wider range of peoples and regions, including Asia. This approach to diaspora literacy offers great potential for individuals to engage the diasporic perspective and acquire the political and social consciousness needed to address issues of social justice and equity in the West and around the world.

**Exiled into Their Homeland: Discourses of Globalisation and Roma Readmission Policies**

Unlike other diasporas, who might not have a “mother” state but who still posit an ideological centre of the identity formation, the Romani communities are geopolitically decentred which makes them particularly vulnerable to any essentialist discourses. In this paper I focus on a case where this marginal status provides a specific platform for the criticism of the processes of globalisation. During the 1990’s many Roma fled Kosovo for the fear of poverty and of the looming war and claimed a political asylum in Germany. The years 1999/2000 brought a dramatic change in their circumstances: on the one hand, the end of the war in Kosovo has divided the province into two parts and left their old houses in possession of inimically inclined Albanian population; on the other hand, in Serbia, the authoritarian regime of Slobodan Milosevic is overthrown and they can no longer claim the refugee status in Germany. The outcome: throughout the early 2000’s, German police officers pay surprise night visits to the Romani families to escort them to the early morning chartered flights that take them to their destination point--Belgrade airport. In their case readmission represents an exact replica of the traditional banishment: not only they are deprived of their German habitats and jobs and sent by force into an equally impassive homeland the language of which they have forgotten; they are also legally classified as *rausgeworfen* and declined the right of entry to any of the Schengen states. By referring to the bilateral agreements on readmission and to Zelimir Zilnik’s documentary film *Kennedy Returns to Home*, I will discuss the extent to which the Roma readmission may represent the challenge to the discourses of globalisation and multiculturalism. In particular, I argue that in the world marked by the abolition of the state borders the enforced readmission remains the only conceivable form of exile, and the one that endows it with the aura of legality. Moreover, I will claim that the agents of globalisation rely on such exile as a strategic means negotiate conflict imposition and conflict resolution.