



Faculty  
of Arts

Palacký University  
Olomouc



# **10th Annual Conference on Asian Studies: Connecting the Old with the New**

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**Olomouc, November 4, 2016**

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## Key-note Speeches:

**Daniel Berounský**

Charles University of Prague, Czech Republic

### **FIERCE NATURAL ENVIRONMENT ECHOING FROM THE PAST OF TIBET: THE CASE OF NYEN BEINGS**

Tibetan areas of the People's Republic of China (PRC) boast rapidly developing infrastructure, massive investments and increasing economic progress according to the data provided by the official places. The obverse picture of the current state of matters is provided by the reports from exiled communities of Tibetans, various NGO's reports, etc. Recent 141 victims of self-immolations – mostly from eastern Tibet – do not witness unproblematic situation in the Tibetan-speaking areas of PRC, indeed. At the same time, Tibetan societies are mostly seen through very unbalanced views by the outsiders; either as harmonious society permeated by compassion, or as the barbarians and primitive people. The main problem seems to lay in the lack of understanding of the poorly known, but still living ideas among Tibetans, which are customarily hidden under the reflexion of the Buddhist surface. This paper will introduce one of such significant cases explaining why the constructing new roads, mining, but also the new principle source of income of Tibetans through collecting Caterpillar Fungus clash with the ancient ideas connected with Nyen beings believed to dwell in the natural environment of Tibetans. The sources of information are apparently difficult and ancient texts of the 'Nyen Collections' (Gnyan 'bum) hailing from eastern Tibet, which have been almost neglected by Tibetologists. The name of the Nyen beings residing in the natural environment can be – with no surprise in the case of Tibet – translated as 'The Fierce Ones.'

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**Pascal Bourdeaux**

École Pratique des Hautes Études, France

### **REREAD AND MAKE VIEWABLE NGUYỄN ĐÌNH CHIẾU'S POEM LỤC VÂN TIÊN**

Equally representative of mid 19th-century classical erudition and of the oral literature of Vietnam, Nguyễn Đình Chiểu's poem Lục Vân Tiên has long been a celebrated literary masterpiece as it is one of the first pieces of classical literary work that integrated elements of Southern Vietnamese culture.

Although the poem was translated in French as early as 1864, it is the version published by Abel des Michels in 1883 that inspired a French navy officer, Eugène Gibert, to order an illuminated manuscript from a court Lettré, Lê Đức Trạch when he was based in Huế between 1895 and 1897. Back in France in 1899, Gibert offered it to the Library of the Académie des

Inscriptions et Belles Lettres where it was rediscovered in 2011. This is the only integrally painted version (139 colored sheets) of a Vietnamese poem known to this day.

Just as the *Lục Vân Tiên* is a masterpiece of Vietnamese poetry, this manuscript, a product French-Vietnamese contact, is also masterpiece of visual art. Following the recent rediscovery of this gem of Vietnamese popular culture it was necessary to make it available to specialists, as well as scholars interested in history, literature, philology and art. Not only the publication of *The Story of Lục Vân Tiên* made this possible but it also proves more generally how preserving from the past old documentation allows us to update our current knowledge and even consider new research in social sciences and humanities.

## Panels

### I. Between Inclusion and Exclusion: Contemporary Chinese Politics

**Konstantinos Tsimonis**

Lau China Institute, King's College London, United Kingdom

#### **(DE)MOBILIZING AND (MIS)REPRESENTING 'YOUTH' IN THE CHINESE WORKPLACE: A SURVEY OF COMMUNIST YOUTH LEAGUE ORGANIZATIONS IN THE CONTEXT OF MARKETISED INDUSTRIAL RELATIONS**

The Communist Youth League (CYL, League) has approximately twelve million members and an extensive grassroots presence in public and partially state-owned sectors of the Chinese economy, but research on industrial relations has so far overlooked its role. What are the functions of a Communist Youth organization in the Chinese workplace today? Is the CYL in position to give 'voice' to young employees, possibly in cooperation with the Trade Union? This paper will examine the League's activities in public and private companies by analyzing qualitative data collected during fieldwork in twelve different sites in Beijing and Zhejiang province as well as in local and central government League committees. Initially, it was hypothesised that as generational divisions in the Chinese proletariat have been accentuated in the context of marketised industrial relations, the CYL would be under increasing pressure to represent the demands of young employees to union leaders and the management.

The main empirical finding of this paper is that market economics and communist politics have resulted to a de facto de-prioritization of young employees' affairs by the League and the misrepresentation of 'youth' in a work environment. Although Trade Unions operate in a similar context of old-fashioned Leninist dependency to (usually) pro-management Party committees, they have often sided with employees and acted as channels of representation and advocacy. However, League cadres occupy junior positions in generational, workplace hierarchy and political terms, and are subordinated to more senior power holders, including Trade Union leaders. As a result, young employees have no institutional channels to express their demands and dissatisfaction with generational inequalities in the allocation of benefits and salaries. It will be concluded that the League's poor performance in the workplace creates more questions about the institutional foundations of China's authoritarian resilience.

**Ksenia G. Muratshina**

Department of International Relations Theory and History Studies, Ural Federal University, Russia

### **THE USE OF TRADITIONAL CHINESE STRATAGEMS BY PRC IN ITS STRATEGIC PARTNERSHIPS**

The use of traditional Chinese stratagems by the People's Republic of China in its military activities, governance and business is well-studied in global sinology. At the same time, the amount of studies on stratagems use in Chinese foreign policy is not so vast, and considerably little has been done on studying the distinctive cases of stratagem-containing strategies in selected foreign partnerships of PRC. According to modern Chinese foreign policy theory, strategic partnership is a new form of international relations, specifically developed by PRC in the end of the 20th – the beginning of the 21 st century. At the same time, a detailed analysis demonstrates that China's strategic partnerships policy is a combination of modern foreign policy methodology, centuries-old diplomatic tradition and lasting legacy of Chinese culture and philosophy. The majority of sources for my research are related to China's policy towards Russia, some – to Sino-US relations and Sino-Japanese relations. While a great deal of global research on China's foreign partnerships is focused on various features of cooperation, rivalry, problems and selected projects and initiatives, this paper is aimed at the specific analysis of Chinese strategy in external strategic partnership and the way it shapes the relations. I am trying to trace the cases where Beijing implies traditional strategies, stratagems and supraplanning. I argue that, as China uses its traditional culture of strategic planning in partnerships it is establishing with other countries of the world, it is thus taking advantage of the relations according to its national interest, while the principle of partners' equality is violated indirectly. The paper is based on research on Chinese strategic culture and philosophy, a wide range of relevant international studies, published intergovernmental documents and media sources.

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**Julie Yu-Wen Chen**

University of Helsinki, Finland & Palacký University Olomouc, Czech Republic

### **CZECH PERCEPTION OF THE RISE OF CHINA**

China has increased its investment and influence in Central-Eastern European (CEE) countries through the "16 +1" framework in 2011 and the One Belt One Road (OBOR) initiatives in 2013. Given China's rising influence, this paper explores civilian views China in Czech Republic. Using survey analysis of 663 respondents in eleven Czech Universities, we find that our respondents' impression of China is neither negative nor positive. In comparison, they do not have good impression of Russia. Their impression of Japan is the best. Our respondents recognize that China is the most influential player in Asia. Albeit divided, there is a tendency to believe that

China will exceed the US as the world's leading power, but they cannot reach consensus on whether such development is peaceful or not.

## II. Cultural and Material Representation

**Yumei Chi**

Center for Intercultural research, Soochow University, P. R. China

### **FEI MU STUDIES: RETROSPECT OF THE SECOND SOUL HOME OF FEI MU**

In 1949, the communist power took over China, Fei Mu (费穆), a playwright and movie director, left Shanghai for Hongkong and then died in 1951. His works had been chronically criticized and rejected in China during the Maoist period. It was not until the end of the Cultural Revolution (1966-1976) that a rehabilitation was finally denoted to him in 1980s. Characterized as a bicultural style: Sino-European and traditional-modern, Fei Mu's works are now becoming the subject as potentially rich academic studies.

"Spring in a Small Town" (小城之春), a representative film produced in 1948 by Fei Mu, deserves an analogical analysis with another film "Hiroshima, Mon amour" directed by the French movie director, Alain Resnais (1922-2014) in 1959. The latter film was regarded as one of the chef-d'oeuvres of the Left Bank (Rive Gauche, 1950's) in the period of the French New Wave (Nouvelle Vague, late 1950's till late 60's). Based on metaphors on the ruins of ancient referents and monologues of literary expressions, both films seem to share several characteristics and expressions quasi identical: Combining cinematographic techniques with literary expressions, focusing on social glances etc. This "bizarre coincidence" emerged in two different cultures and social environment merits a thorough study towards Fei Mu.

Fei Mu lived in such a period, the post Opium Wars (Opium Wars: 1839-1842, 1856-1860) era in China, during which the traditional Confucian morals conflicted with the Modernity characterized by a cultural Westernization. It is to note that the Movement of the Western Studies Propagating to the East (西学东渐), started with the arrival in China of Matteo Ricci (1552-1610), was merely and mainly privileged and preserved in the Imperial Court of the Ming (明代 1368-1644) and the Qing (1644-1912 清代). It was only at the end of the Qing Dynasty that this movement reached its most developed phase and had become accessible to the opulent Chinese society that was traditionally Confucian. Born initially from a Confucian education background, Fei Mu then entered a French school in Nanjing where nourished him a sensitivity to European culture, especially in the French literature and modern arts of the time.

"Spring in a Small Town", the chef-d'oeuvre of Fei Mu seems to be marked by the strong influences of the First Avant-Garde Style of the 1920s, in which Luis Bunuel participated, as well as the poetic expression of Vsevolod Pudovkin. This brought Fei Mu a cinematographic expression consisting of both the Western literary cinematographic style and a very implicitly

Oriental style from a Chinese literary tradition. His unique cinematographic expression at that time offered Fei Mu, the second home, which is neither a physical environmental existence nor an objective sense, but a second homeland in a subjective sense, the homeland of his soul rooted in European culture, a retrospective of his culture of origin.

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### **Helena Heroldová**

Náprstek Museum, Czech Republic

### **DRESS AS AN EVIDENCE: THE CASE STUDY IN MATERIAL STUDIES**

An example of the late Qing dragon robe redesigned as a lady's evening gown in the 1920s represents the starting point for the discussion about the material study methodology: the material analysis is followed by the study of the object's historical and social contexts and meanings.

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### **Feng He**

Institute of East Asian Art History and Heidelberg Centre for Transcultural Studies, Ruprecht-Karls-Universität Heidelberg, Germany

### **FEMALE REPRESENTATION AND CERAMIC METAPHOR: VISUALISATION OF FEMALE BODY ON QING DYNASTY CERAMICS**

Since the Yuan dynasty, the ruyi (如意) collar pattern of female costume, or yunjian (云肩), had appeared on porcelain surface known as cloud pattern. For the duration throughout the Yuan, Ming and early Qing dynasties, this pattern gained continuous popularity on porcelain decoration. The pattern is particularly common on large vases and jars produced in Jingdezhen and exported to European markets in the seventeenth century, as well as on those circulated in Chinese domestic market.

In a text written by Wu Qian (吳騫), a male scholar and connoisseur living in the eighteenth century Yangxian county (陽羨), female body and costume are compared with ceramic shape and pattern, for instance “the shoulder of beauty” (美人肩) and “the girthing flower” (束腰菱花). These metaphors visualise the male imagination of the female body presented in daily space like the study, bedroom or living room. In the encounters with different social agents, such as gathering of scholarly community or romantic affairs, this type of ceramics might function as various social settings. From an anthropological perspective, the paper touches on ceramic as a social agent in everyday encounters.

With the text and pictorial variations of cloud pattern, this paper analyses text-shape-pattern relationship and materiality of ceramic surface in the seventeenth and eighteenth centuries. It then argues that the popularity of cloud pattern lies in the materialisation of female body as



an “elegant” display in everyday life of upper-class educated male, such as the noblemen or literati, and since late Ming the merchants moving socially upward.

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**Olga Makshanova**

Cultural Studies department, Saint-Petersburg State University, Russia

### **IDEOGRAMS AS A SCRIPT OF MEDIA CULTURE**

This presentation discusses why and how a concept of ideogram is relevant for contemporary media studies. I propose using this term since it includes a wide range of meaning: the Chinese written character, initial European perception of said character, the modernist accounts (Fenolloza, Pound), the notion of its universality and efficiency as a medium, etc. Nowadays, when new technologies of information transfer change the very way humans (and machines) communicate, we need a set of operational terms, or better "things to think with" for analysing and making sense of the present situation.

I include a brief overview of the history of the term 'ideogram' and then attempt to show how it can be applied in the context of media theory of Vilém Flusser in particular. One of the most persistent topics of Flusser are the transformations of writing and the nature of technical images (images created with the aid of apparatuses, that includes photography, film, digital images). Because ideogram has been treated as a sign that blurs the borders between written sign and image, it makes sense to use it as an addition to flusserian methodology.

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### **III. Asian Linguistics and Literature**

**Jiří Matela**

Seminar of Japanese Studies, Center for Asian Studies, Faculty of Arts, Masaryk University, Czech Republic

#### **HISTORY AND PRESENT OF THE RESEARCH ON TORITATE IN JAPAN**

The purpose of this paper is twofold. First, it aims to introduce the concept of toritate in the Japanese linguistics with focus on the transition from “adverbial particles” (*fukujoshi*) within the framework of the National Language Studies (*kokugogaku*) to “toritate expressions” (*toritate hyōgen*) within the framework of the Japanese Language Studies (*nihongogaku*). Second, it will introduce and report on an ongoing research project of the toritate phenomena from a crosslinguistic perspective. The project is organized by the Japanese National Institute for Japanese Language and Linguistics (NINJAL) and covers studies on various languages of the world.

*Toritata* is mostly understood as a focusing/defocusing function of certain expressions. In the Japanese language this function is carried mainly by a well-developed system of

postpositional particles, which not only place (or displace) focus on words, phrases or clauses, but also bring an additional meaning. In the traditional (and traditionalist) Japanese linguistic framework of *kokugogaku*, these particles have been classified as *fukujoshi*, without much effort to look for a linguistic generalization. With the development of rather internationally oriented *nihongogaku* linguistics, the subject was taken over as “*toritate*” and especially in recent years became quite popular. Within *nihongogaku*, it is understood as a function that is expected to be generally present in the structures of a wide typological variety of the languages of the world (while having various formal representations).

The present paper will thus place the concept of *toritate* in the broader context and rather critically evaluate several aspects of its ongoing research.

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**Yi Chen**

Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany

### **THE ULTIMATE TASTE IS BLAND: EXPLORING AN AESTHETIC DECEPTIVE SIMPLICITY IN CLASSICAL CHINESE POETRY**

Aesthetics generally recognizes the distinct categories of “taste” and “beauty” but these terms have no exact translations in Chinese aesthetics and literary criticism. There, *wèi* 味 (taste) is considered literally derived from the pleasure of food, and curiously, the highest achievement is to be “bland” (*dàn* 淡). This unique idea of blandness as the highest ambition of art suggests a paradoxical combination of an utmost plain style and richest meaning, a simplicity that is deceptive, since a closer inspection reveals it to be complex, evocative and profound. However, two millennia of Chinese philosophical tradition and literary criticism have interpreted *wèi* as an experience that is beyond language, impossible to be pinned down through analysis, expressed only through metaphors such as the 12th century scholar Yán Yǔ’s “antelopes who, hanging by their horns, leave no trace by which they could be found”. Even in the most recent Chinese scholarship, *wèi* is considered to be “impossible to define”. This metaphorical approach to the poetic paradox of *dàn*, however, is not simply Chinese. In *Der Ursprung des Kunstwerkes*, Martin Heidegger insists that the heaviness of a rock cannot be approached by weighing it, just as the vibrancies of a brushstroke do not appear in the spectrum of a pigment. As he claims, any “quantifying presumptions” (*rechnerische Zudringlichkeit*) about the nature of things can only serve to illustrate the “futility of our ambitions”. This qualitative difference has been emphasized as *Gestalt* in psychology, and as emergence in the study of complex systems.

I have two reservations, however: firstly, quantifying the components of the phenomenon is not pointless, but can indeed characterize the substrate on which emergence develops, and more importantly, Heidegger’s injunction against an empirical approach may not apply to the work (of art) (*Werk*) in the same way as it applies to the condition from which the work unfolds (*Erde*), since the work itself is the mediator of its condition. In other words: the

phenomenological goal of an empirical study is not to explain, but to give voice to the work itself.

Therefore in my current research project at the Max Planck Institute of Empirical Aesthetics in Frankfurt, Germany, I am developing an innovative empirical approach to define *dàn* as an aesthetic “deceptive simplicity” from both computational and readers’ judgments analyses. Here, I present a measurement of simplicity and apply it to the corpus of Táng poetry, in order to explore how simplicity appears in classical Chinese poetic texts. The statistic analysis of word frequencies, sentence and phonetic structures inquires on the conditions for an enduring and lingering effect of aesthetic judgments and it is this lingering that reveals a poem that was initially perceived to be simple, to be actually rich, deep, and complex. I will in particular focus on a critical distinction between simple and easy, through which I hope to navigate through the gap between the phenomenological and the empirical approach. The connection between the old Chinese concept of *wèi* (taste) and my new empirical methods, therefore, crucially depends on how to illuminate *dàn* (blandness) as a metaphysical but *tangible* concept – through studying concrete features of the work(s), we perhaps are able to connect the old and the new with a truly respectful and meaningful encounter.

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**Antonio Leggieri**

Beijing Language and Culture University, P. R. China

#### **ANCIENT CHINESE LITERARY THEORIES AND ECO’S MODEL AUTHOR**

As early as during the *Zhou* 周 Dynasty (1100-221B.C.), Confucius and Mencius already attempted to theorize a model for the ideal author. Their vision was then fully developed in a series of texts about literary creation, written across different epochs, already before the *Tang* 唐 Dynasty (618-907). Such texts as *Da Xu* 大序, *Wang Chong’s* 王充 (27-100) *Lun Heng* 論衡, *Cao Pi’s* 曹丕 (187-226) *Lunwen* 論文, *Lu Ji’s* 陸機 (261-303) *Wenfu* 文賦, and ultimately *Liu Xie’s* 劉勰 (465-522) *Wenxin Diaolong* 文心雕龍 are undoubtedly the most authoritative works from the classic era which attempt to delineate the contours of the good writer, and which would form the basic theoretical background on which Tang poetry would develop. In the second half of the 20th Century, Italian semiotician Umberto Eco researched the text as an entity existing outside of both author and reader; simultaneously, he also explained the way in which texts and readers both contribute to the creation of a model author. Eco’s basic idea is that the model author is the textual strategy by which the empiric author leads the reader towards the correct interpretation of a text. By explaining and comparing the two models, this paper aims to create a bridge between the two ideas, and to redefine the ancient Chinese ideas of “poet” and “writer” in the light of Eco’s recent analysis on the dynamics between text, author and reader.

**Joanna Wardęga**

Confucius Institute in Krakow, Institute of Middle and Far East, Jagiellonian University, Poland

#### **DEVELOPMENT OF MANDARIN CHINESE TEACHING IN POLAND IN THE 21. CENTURY**

In the 17. century a Polish scientist, Jesuit Michal Piotr Boym, was among the first Westerners to explore China. This tradition of Polish scientific interest in China didn't find much continuation later on. At the end of the 20. century the Jagiellonian University, where Boym studied, didn't have a Chinese department. In the whole country there were only two universities with Sinology departments: Warsaw University and Poznan University. In 2016 the situation of Chinese teaching and China studies is quite different. The main aim of this paper is to show a present status of Chinese teaching institutions in Poland by presenting of the results of research conducted by the author in 2016. The following questions will be answered: How the process of Chinese studies in Poland has been developed? What kind of public and non-public institutions are engaged in those activities? What kind of resources they use? What are the main problems and challenges they face? This paper would also describe the social characteristics of Chinese language learners in Poland.

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#### **IV. History and Anthropology and the Identity Search**

**Xin Liu**

University of Sharjah, UAE

#### **RECLAIMING THE INTERNATIONAL HISTORY OF CHINA'S MODERN REVOLUTION: TOWARDS AN INTERNATIONAL THEORY OF CULTURE**

Though the spirit of China's modern revolution seems to be a dated subject, the meaning of the revolution per se however remains a world-historical enigma. Debates which are unconcluded but suspended include the sources of the revolutionary motives: whether the revolution itself is 'west-made' or 'china-made'; and the definition of the revolutionary conception: whether it was a recourse to China's agrarian past, or a result of influx of modernity. Investigation of China's revolutionary history could not be completed until the legacies become clear enough for understanding China's contemporary scenario, whilst it becomes even a more ambiguous question of what it actually means by 'history' or 'world/international history' in discussing modern China. This paper will produce not only a historiographical note, but more fundamentally a methodological engagement with the extant debates on the Chinese Revolution. It introduces an aesthetic approach which reads China's modern revolution as a pursuit of the cultural project of 'revolutionary realism'. Revolutionary realism defined afresh emerged from the elites' double reflections upon the apocalyptic vision of China's past, which was further ensnared in the modern reality of

international anarchy. It thus proposes a further theoretical argument that international history as a unique conception of time illuminates the contradiction between moral universalism and political fragmentation in the making and proliferation of modern Chinese identity. This contradiction captured by reclaiming the international history in constituting the core of Chinese revolution will not only enable a cultural understanding of China's revolutionary legacies, but will also elicit a dynamic theory of how China's present national identity develops through the proliferation and disintegration of its revolutionary legacies.

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### **Maksymilian Woch**

Institute of the Study of Religions, Jagiellonian University, Poland

### **THE TIBETAN SYSTEM OF TULKU (*SPRUL SKU*). AN ANTHROPOLOGICAL APPROACH**

In this paper I will present the issue of tulku, a concept describing the common way of succession in the Tibetan Buddhist schools. As it is a particular feature of developed Buddhist tradition in Tibet, I will place it in a broader historical context, both political and cultural.

I will start from mentioning about the unofficial lineages of Indian mahasiddhas who preceded the appearance of the tulku institution in Tibet. Then, by describing political and social context of Tibet in the time of Second Dissemination of Dharma the conditions of debouchment of tulku institution will be explained.

The second part of the paper will be much more connected with cultural manifestations of tulku institution, particularly I would like to give you a detailed description of manifold rituals and customs which accompanied of choosing a tulku as an incarnation of the previous lama which were observed within Tibetan and Mongol societies. It includes various kinds of prophecies, the custom of explaining the dreams or common faith in mantic signs spotted in bio-environment. As a summary I will ask the question concerned with the method of investigating those kinds of cultural phenomena on the field of anthropology of culture and religion.

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### **Zuzana Kubovčáková**

Seminar of Japanese Studies, Center for Asian Studies, Masaryk University, Brno, Czech Republic

### **ANCIENT PRACTICE AND MODERN PRACTICE WITHIN THE SŌTŌ LINEAGE**

The paper deals with everyday practice in monasteries of the Sōtō Zen lineage ranging from their employment in medieval Japan until present day Western environment. About ancient practices we read in the works of Dōgen, the founder of the school, as he has handed them down to his students and followers in his numerous writings. From the various texts we learn Dōgen's ideas about everyday monastic practices such as daily sits (zazen), chanting of the

sūtras (*fugin*), walking meditation (*kinhin*), work practice (*samu*), as well as various procedures (*sahō*) for ritualizing other aspects of everyday life. In his writings, however, we also learn about sūtra study (*kankin*) and about contemplation on the case study, i.e. kōan study (*kanna*), which are monastic practices usually understood in connection with the Rinzai school of Zen Buddhism. How did this development continue and how did the modern Sōtō Zen school come to terms with these practices will be the topic of the present paper.

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**Tomáš Petrů**

Oriental Institute, Czech Academy of Sciences, Czech Republic

### **A CURIOUS TRAJECTORY OF INTER-RACE RELATIONS: THE TRANSFORMATION OF “COSMOPOLITAN” MALAY PORT POLITIES INTO THE MULTIETHNIC DIVISIONS OF MODERN MALAYSIA**

It is a commonplace to state that, thanks to their strategic position along the major trade routes, the coasts and ports of Southeast Asia have been exposed for millennia to waves of intense influx of foreign cultures, religions, philosophical conceptions and languages. This is actually even truer about the “heart” of the region – the Malay peninsula and the adjacent areas of Sumatra across the vital Malacca strait, which thus became one of the cultural and ethnolinguistic crossroads of the Eastern hemisphere. This development logically gave rise to highly cosmopolitan port polities (harbor principalities) such as Melaka, Patani, Banten or Kutaraja (Aceh), where seafarers of dozens of nationalities would gather to exchange goods and ideas. Many of them settled temporarily or permanently, intermarrying with local women, thus adding to the ethno-linguistic mosaic and creating new, hybrid identities.

In accordance with this development, one of the major countries of the Malay world, Malaysia, thus unsurprisingly boasts a highly multiethnic society, which is frequently compared to *rojak* (a kind of spicy salad), though the current mixture is rather a product of the colonial-state sponsored migrations than the spontaneous ones, which evolved at the ‘age of commerce’. The rojak cliché of Malaysian multi-ethnicity usually operates with the Malays, the Chinese and the Indians as the main pillars of the Malaysian population, complemented by smaller communities of *orang asli* (“original people” of West Malaysia) and indigenous ethnic groups of Sabah and Sarawak, all living in complete harmony. Such is the official, governmental version that the visitor gets to read in tourist brochures. The reality, however, is quite different – in the first place, the rojak is much spicier and more colorful. The government, dominated by the ethnic Malays, tends to (intentionally) overlook hybrid or even plural identities of many Malaysia’s inhabitants such as *peranakan* Chinese, *Jawi Pekan* (Indian-Malay mestizos), Melaka *kristang* (Malay-Portuguese mestizos) and many more. This situation is a legacy of the British colonial administrators who virtually annihilated 500 years of cultural cross-fertilization, as they did not approve of individuals having plural identities (Noor 2009, also see Hirschman 1987). This product of social engineering was taken over almost unchanged by the founding fathers of Malaya and Malaysia respectively, as it favors

the Malays. Sadly, it also adds to the rather uncooperative mode among the ethnic communities and increases mutual tensions.

The aim of this paper is therefore twofold: first, to trace and analyze the transformation of initially pluralist, “cosmopolitan” harbor principalities into a racialized society of modern-day Malaysia, whereby “race” is a highly politicized issue; secondly, to trace and analyze the evolution of another social and cultural construct called *bangsa Melayu* (as opposed to *bangsa Malaysia*), which does not include only Malays *per se*, but also descendants of the Javanese, the Minangkabau, the Batak, the Bugis and other peoples of the Malay-Indonesian archipelago, and the reasons behind it.

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## V. The Old and the New: Intellectual Traditions

**Jozsef Szakos**

Hong Kong PolyU & Palacký University Olomouc, Czech Republic

### A NEW INTERCULTURAL HERMENEUTICS FOR ASIAN STUDIES

When viewing a broad list of doctoral dissertations in Asian Studies over the past decades, especially looking at their methodology, we notice that sociology, anthropology, linguistics dominate. This is a natural result of the rise of these disciplines as they research Asian topics from an American perspective.

However, if we want to find methods which rather fit the European roots of our thinking, wish to establish the philosophical foundations to train our students in, there is a good chance to return to the methods of Hermeneutics, developed on European soil and better fitting the intellectual development of our students working on doctoral dissertations.

It is true that there have been applications of Hermeneutics restricted to the study of religions in China and cross-cultural hermeneutics helping to explain Japan, but I suggest that this is not sufficient to expand the scope and methodology to other areas relevant to our Asian studies.

This would require that we let Hermeneutics out of the philosophical cage, include a well integrated course on history and methods of Hermeneutics in our study program, so that our students are enabled to articulate themselves and gain insights in Asian matters from an undivided European philosophical perspective which the modern, in some way fragmented, disciplines would miss.

**Olaf Günther**

Palacký University Olomouc, Czech Republic

## **AREA STUDIES, ANTHROPOLOGY AND THE HUNT FOR THE "NEW" IN GERMAN ACADEMIC DISCOURSE**

Since the 19th century German sciences on Asia, the Orient or the East were dominated by philologies. Turkicology, Iranistics etc. were the core of academic knowledge production on Asia. The picture changed in the 1990ies, when philologies were reorganised into regions and got an focus on cultural studies. Chairs like "Central Asian Languages and Culture" or "South Asian history, religion and cultures" were established and shifted from a center-periphery oriented subject to new regions. An example: If Afghanistan was regarded to be a periphery in Iranistics it became the center of scientific knowledge production in Central Asian sciences. This was the time when anthropology came into the subjects. Before strictly divided from Turcology etc. the area studies became a major training hub for anthropologists. Before texts were the center of evidence, now oral history, field studies and other anthropological knowledge production was allowed. The presentation follows the changes in the academical field of linguistics, area studies and anthropology for the last 30 years and asks for the current trend and their actual innovations.



## Publication possibilities for presenters:

### Far East (Dálný východ)

Peer reviewed journal *Far East (Dálný východ)*, published by the Department of Asian Studies, Palacký University Olomouc, welcomes scholars to publish their original research.

### Instructions for Authors

We welcome contributions based on independent research by scholars everywhere. Articles submitted to the journal should contain between 6,000–12,000 words, including notes, and should be accompanied by a 200-word abstract, and a list of keywords. Authors should submit their contributions as a file in MS Word 2000 or higher version. If the manuscript contains special glyphs or formatting, contributors are requested to attach a pdf file thereof, or one typed copy in a paper form, as the case may be.

#### Style:

Margins: 2.5 cm

Name of the paper: Times New Roman 14, bold, centre, line spacing: single; effects: all caps

Name of the author: Times New Roman 14, bold, centre, single

**Abstract:** Times New Roman 12, italic, justified, single, indentation: 0 cm

**Keywords:** Times New Roman 12, italic, justified, single, indentation: 0 cm

Text: Times New Roman 12, justified, single, indentation: 1.25 cm. Subchapters headings (bold) without numbering should be attached to the text without skipping a line. However, a line should be skipped between the last line of the subchapter and before the next heading. Please use footnotes not endnotes. Also, parenthetical text citations (e. g. VOCHALA 2009: 45) should be avoided. Article should be followed by a list of references. Standard English spelling and punctuation should be used. Deviations from this style should be discussed with the editorial office prior to the submission of a paper.

Notes should look as follows:

- a. Book: Coulmas, Florian: *The Writing Systems of the World*, 256.
- b. Article in a journal and in an anthology: Švarný, Oldřich: "The functioning of the prosodic features in Chinese (Pekinese)," 208-210.

List of references (Times New Roman 12, left, single) should look as follows:

- a. Book (one author): Eco, Umberto: *The Name of the Rose*. London 1984.
- b. Article in a journal: CIECIURA, Włodzimierz: "The Crescent and the Red Star. Hui Muslims and Chinese Communism in a Historical Perspective" *Far East* 2014, 4, 1: pp. 6-21.
- c. Article in an anthology: BOLTZ, William: "Shuo wen chieh tzu." In Loewe, Michael: *Early Chinese Texts: A Bibliographical Guide*. Berkeley 1993, pp. 429-442.

**Contact:** name and surname, affiliation, address, e-mail (Times New Roman 12, left, italic)

## Asian Ethnicity

We would like to draw your attention to scholarly journal Asian Ethnicity, which is affiliated with Department of Asian Studies, Palacký University Olomouc, Czech Republic. We cordially welcome your future submissions to this journal published by Taylor&Francis.

In the twenty-first century ethnic issues have assumed importance in many parts of the world. Until recently, questions of Asian ethnicity and identity have been treated in a balkanized fashion, with anthropologists, economists, historians, political scientists, sociologists and others publishing their studies in single-discipline journals. Asian Ethnicity provides a cross-disciplinary, international venue for the publication of well-researched articles about ethnic groups and ethnic relations in the half of the world where questions of ethnicity now loom largest.

Asian Ethnicity covers any time period, although the greatest focus is expected to be on the twentieth and twenty-first centuries. In broad terms the geographical region of concern for the journal is bounded by Lake Baikal to the north, Japan to the east, Java to the south and the Caspian Sea to the west. The most populous, and probably most significant, contemporary political states to be included are China, India and Indonesia

### Peer Review Statement

All submitted manuscripts, review papers and research articles are subject to initial appraisal by the Editor, and, if found suitable for further consideration, to peer review by independent, anonymous expert referees. All peer review is double-blind and submission is online via ScholarOne Manuscripts.

### Journal Information:

Print ISSN: 1463-1369 Online ISSN: 1469-2953

4 issues per year

Asian Ethnicity is abstracted and indexed in:

- CSA Worldwide Political Science Abstracts
- EBSCOhost
- International Bibliography of the Social Sciences
- International Political Science Abstracts
- SCOPUS

