Contents

Articles

This paper analyses a traditional folktale recorded in the Shina language of Indus Kohistan in Pakistan. The tale features as its main protagonist an intelligent, resourceful and courageous woman. Other versions of the tale can be found in Kashmir, the Western Himalayas and the Panjab, but these either do not have a female protagonist, or do not give such a prominent role to the heroine. This strong depiction of female agency contrasts with the subordinate role of women in Kohistani society, who are relegated to domestic and agricultural work – a role which has been reinforced by the Islamic beliefs of the Deobandi sect.

Most versions of the story describe a supernatural serpent that turns into a prince or brings fortune to its rescuer. In the Kohistani tale, this magic serpent is interpreted as a mountain fairy, thus linking the tale to pre-Islamic beliefs found in the region of the Hindu Kush, defined as "Peristan" by Alberto and Augusto Cacopardo (*Gates of Peristan. History, Religion and Society in the Hindu Kush*, 2001). At the same time, many devices are used to give the story a more acceptably Islamic flavour.

Keywords: Kohistan – Hindu Kush – women's folktales – Deobandi Islam
– serpent beliefs – mountain fairies

Tagore's short stories script the steady emergence of the Bengali New Woman, literate, intelligent and vocal. The stories critiqued in this paper can be regarded as resistance texts. These transgressive stories configure the agency of women, hitherto relegated to the margins.

Keywords: Identity – literacy – women's education – transgression – religion

Blanka Knotková-Čapková

The female literary character of "the witch" appears frequently in various genres – myths, fairy tales and also modern stories. When conceptualizing this character type from the perspective of a gender/feminist analysis, we have to include methodological approaches of feminist spirituality (theology) as well as a secular gender analysis of religion and literature. There is no general homogeneous opinion on the issue as to whether gender and feminist studies are one discipline or two different ones. I am not denying that the notion of 'feminist' usually evokes a closer connection to the political/ideological aspects, and, from the historical point of view, may even seem to be not an appropriate name for the discipline today, as current feminisms do not thematise only female identities but gender identities as a whole. Still, the methodological background of gender and feminist studies is one – feminist theories. I am using here the two notions mainly with regard to this common methodological source.
In myths and fairy tales, the witch is a magical being, supernatural, demonic – and mostly gendered. Its female image personifies destructive power/s, homologized with the essential feminine (see below). In modern literary texts, the female witch type is secular and human, but keeps the features of the destructive archetype – she is an evil, dangerous character who should be disciplined by the "right order." In this article, I am first going to introduce the methodological starting points of the above-mentioned analytical approaches, and shall then apply them to some selected Bengali literary texts. As will become evident, the concept of the witch as a supernatural, magical being (rebelling against the divine power order), and that of a disobedient, mundane woman (rebelling against the secular, human power order) may overlap. Both the orders are androcentric.

Theo Damsteegt

Through an analysis of some of the dialogues in a play by Girirāj Kiśor based on the *Mahabharata*, this article shows that one of the themes of the play is that of subjects being dominated by a ruler and protesting against that dominance. The analysis also shows how a woman, Draupadī, has conversational power over men in the dialogues in which she participates. In her statements, she identifies with the people rather than the royal family into which she has married.

The play is found to argue against the extreme dominance of a ruler over his subjects, and was thus acutely relevant at the time it was written and first performed, in 1976, a time when Indira Gandhi had abolished democratic rights during the Emergency.

Anne Castaing

"Gender Trouble" in the New Hindi Novel:
The Ambiguous Writings on Womanhood in K. B. Vaid's *Līlā*
and Mridula Garg's *Kaṭhgulāb* 67–88

Some recent studies aim at highlighting the way post-independence Indian literature can reveal the ambiguities linked to the representation of the "self," whose "Indianness" rested on both indigenous and exogenous sources, in a continuous dialogue with Western form of discourses (Marxism, psychoanalysis, and existentialism, for example). The gender issue remained nevertheless relatively excluded from these debates. It is undeniable that the development of Western feminist discourses and Gender Studies since the 1960s, from Simone de Beauvoir to Judith Butler, significantly modified the representation of woman and womanhood. Indeed, in the field of social science, many studies aim at deconstructing the mythic model of the docile and silent "Oriental" woman, represented by the figure of Sītā, and at underlining, even stimulating her empowerment, thus radically opposing the passivity of Indian traditional women with a militant feminism nurtured by the ideal of gender equality and even gender indetermination.
Nevertheless, cultural forms, performances or productions can reveal porosities between these two opposed representations. By exploring two recent Hindi novels (K. B. Vaid's *Līla*, 1990, and Mridula Garg's *Kaṭhgulab*, 1996), whose polyphonic structure allows the empowerment of women within the narrative space, this paper aims at underlining the way literary feminism can also rest on a composite and complex representation of womanhood which constantly re-negotiates its models and can also be nourished by traditional sources. The gender question and the fluidity of this notion are not only echoed, but also find their roots in an indigenous mythical ethos, whose paradigms cannot be reduced to an essential manhood and womanhood. This paper thus interrogates the cultural specificities of this "gender trouble" in the Indian context, showing that feminism in this particular background can lay on a re-interpretation of traditions rather than on a radical break with them.

Keywords: India – Hindi – novel – feminism – gender – womanhood – stereotypes – identity – Indianness

Most recent Indian films, independent or Bollywood productions, even the most commercial, seek to provide Indian viewers with something of the wider social context. In particular, the message is one of love for one's country regardless of religion and specific Indian ties of love within the family. It is possible to present all of this in a thrilling way. For the European viewer, there is always an insight into the Indian mentality.

Keywords: Indian film – Bollywood – film thriller

In South Asia, hardly any historical subject is discussed with such emotion as the Partition of 1947. In the new millennium, after many decades of almost complete silence, writers and film directors (not only) in India have started dealing with 1947. One of the film directors who is keen to show the effects of death, loss and pain on the individual as well the entire Indian nation is the Tamil director Kamal Hasan. His film *Hey Ram!* (He Ram!, 2000) is set against the backdrop of the Partition and the assassination of Gandhi in 1947 and the destruction of the Babrī Masjid in Ayodhya in 1992, which led to a wave of violence and communal riots throughout India. The (Hindu) protagonist, Saket Ram, an archaeologist, is traumatised after his wife is killed by Muslims in Calcutta. Later, Saket Ram is deeply influenced by the proponents of hindutva and he even plans to shoot Gandhi. Only an unexpected encounter with his Muslim friend stops him...
The paper aims at analysing the role of religions as portrayed in the film. Special focus is put on the roots of religious fundamentalism and the question as to whether Hāsan blames anybody for the outbreak of communal violence. Another important issue is the role of history in the prevention of violence.

Keywords: Partition – history – communalism – Islam (South Asia) – Hinduism
– hindutva – religion – religious fundamentalism

Book Reviews and Notes

Contents

Articles

The article presents a particular group of objects – stone offering tables uncovered in the mastaba AS 54 at Abusir South (Egypt) during the excavations of the Czech Institute of Egyptology, and on the basis of their classification reconsiders the so far published material of the same kind. Among the group of stone tables which represent common types that are to be found in publications of previous excavations, a peculiar piece was reconstructed from the fragments that were brought to light in the Spring season, 2010. The unusual features clearly visible on the lower part can be regarded as a kind of support for a stand that has not been considered for stone tables so far. Such a hypothesis was supported by another piece of a stone table that was documented a year later and bore the same feature. Moreover, another piece of an offering table found at the royal necropolis of Abusir seems to bear traces of a similar depression. Based on the new material, the author presents the available types of stone offering tables, interprets their construction possibilities and further historical development implications. The results of the analysis point to a well organised system of stone table production and general knowledge of the craftsmen who created them.

Keywords: Abusir – mastaba AS 54 – Early Dynastic Period – Old Kingdom
– stone tables – typology

The idea of the existence of an Islamic danger has been used occasionally as an instrument of pressure and dissuasion against some governments of countries of the Islamic world. In 1881, French government developed this kind of strategy during a diplomatic conflict with the Ottoman government caused by French invasion of Tunisia. In this circumstance, the idea of the Islamic danger developed into a discourse on Pan-Islamism: the French ambassador, Charles-Joseph Tissot, accused the Ottoman government of exerting a secret Pan-Islamic policy which consisted in fomenting a general uprising of Islamic peoples in North Africa. This indeed was a tactic to elude the Ottoman protestations about French occupation of Tunis. In this article, we analyse this diplomatic strategy throughout the political correspondence between Paris and Istanbul in 1880–81.

Keywords: France – Nineteenth Century – Colonial Politics – Diplomacy
– Pan-Islamism – Campaign of Tunisia (1881)

Orçun Unal

The needle case of Jánoshida is a significant artefact of the Late Avar period. It is inscribed with the Old Turkic runiform script on three sides. The present paper offers new readings for the three inscriptions on the needle case, explores its origin, and defines the traits of the underlying language based on these readings.

Keywords: needle case – Janoshida – Old Turkic runiform script – Avar language

Harun Yeni

This article deals with the utilization of mobile groups called '*yöruks*' as an auxiliary force in 16th century Ottoman Balkans. Their organization and structure together with the changes in time are analysed through the regulations specifically issued for them. Following it, the perception that all of these groups in the Ottoman Balkans were of military nature is assessed. The validity of it is checked by means of registers for militarily associated *yoruk*s and cadastral surveys of the regions where a significant number of them resided. Besides, the reliability of the data in *yörük* registers is questioned. Through the examination of regulations on *yörük*s, their registers together with cadastral surveys, it is exhibited that these groups were not all of military nature; on the contrary, the rates of militarily associated groups were at a low level.

Keywords: *yörük*s – Ottoman Empire – the Balkans – Western Thrace – 16th century

Arnaud Fournet

The paper provides an up-to-date list and discussion of Armenian words with probable substratic or ancient adstratic origin. It is shown that at least three words can be suspected of being of Hurrian origin because of their prosodic features, instead of the more usual Urartian origin. Short and long *a* an *i* are normally reflected in Armenian by *a* and *i*. But it can be observed that the Armenian *u* normally reflects short *u* while Armenian *o* normally reflects long *ū*, thus pointing at some kind of allophonic variants in Hurro-Urartian phonology between short and long *u*.

Keywords: Armenian – Hurrian – Urartean – Substrate – Phonology

Strahil V. Panayotov – Jaume Llop-Raduà

The present article offers an edition of the cuneiform tablet BM 103395 from the British Museum in London, which has been published only in a copy so far. This document is a so called amulet shaped or formed tablet, which contains a Middle Assyrian administrative text. In this article, it is sustained that the very damaged record is probably an inheritance division. The physical features of the artefact allow that it was hung, therefore displayed and made visible. The format and function of the tablet are also discussed and another designation, concerning such artefact, "tablet with handle" is proposed. Furthermore, evidence from the *Vorderasiatisches Museum* in Berlin, for this kind of tablets, will be discussed.

Keywords: Middle Assyrian – tablets with handle – amulet shaped or formed tablets – division of inheritance – Assur-uballit I

Bronislav Ostřanský

The article examines traditional medieval Islamic visions of the End and their modern interpretations. The focus, however, is an analysis of the contemporary Islamic eschatological imagination, as was impressively depicted in the reconstruction of the Lesser Signs of the Hour. In Arabic, the apocalyptic phenomena are generally known as ᶜalāmāt al-sāᶜa, which means the Signs of the Hour (i.e., the end of the world) and Muslim theologians have divided these apocalyptic portents into two groups: the Lesser (*sughrā*) and the Greater (*kubrā*). The Lesser Signs of the Hour could be considered as "an apocalyptic overture," since these moral, religious, social, cultural, political, and even natural, events are designed to warn humanity that the End is near and to bring people into state of repentance. Modern Muslim apocalyptic emerged from blending of classical medieval heritage, embodied by the work of Nuᶜaym ibn Hammad al-Marwazī, a prolific master of this branch of literature, and an extensive set of "western borrowings." If we might resort to this shortcut, the medieval Islamic sources provided a series of predictions meanwhile the modern times brought the way of presentation which could make that medieval material more comprehensible. To make this theme attractive, the modern Muslim apocalyptists strenuously tried to identify particular Signs, described by the Tradition (*Sunna*), with specific historical events. Attention has been paid especially to this way of "the reconstruction of the apocalyptic overture." Its analysis reliably enables us to better understand an important example of how Islam currently can face challenges of modern times.

Keywords: millennialism – apocalypse – apocalyptic exegesis – the portents of the End – Islamic Doomsday – Muslim eschatology

Esther Peskes

More than any other country in the Near and Middle East, Yemen has become known for the taking of foreigners – tourists or others – as hostages during the last two decades. While such incidents evoke much international sensation, the fact that hostages were taken in Yemeni society itself for centuries has been generally ignored by the public, except for some experts on Yemen and the Yemenis themselves.
The article explores the practice of local hostage taking, starting from the twentieth century, then going back to the historical dimension. Yemeni historiography from the Middle Ages and later as well as modern ethnographical and historical studies testify to the existence of a many-layered phenomenon rooted deeply in the political strategies of dynasties or powers aiming at central rule and in the tribal society. The article collects situations of hostage-taking documented in the sources and examines them as to the parties engaged, the policies pursued and the fate of the individuals taken as hostages. Finally the article proposes an answer to the question why Yemen stands so unique amongst other regions in the Middle East in a political practice which is testified for from pre-Islamic times until the twentieth century.

Keywords: Yemen – hostage taking – tribal society

Giles Andrianne

Research in comparatism between Greek and Indian archaic texts revealed major connections between Mahabharata 1, 175–181 and Odyssey 21, and specifically structural similarities between Odysseus' return and Arjuna's marriage to Draupadī. Moreover, Rāmāyana 1, 66 also shows resemblance with the Greek text: the bending of the bow accomplished by Odysseus and Rama revealed striking structural, textual and phraseologic parallels, which comforts the idea of common episodes and patterns in the Indo-Greek area.

Keywords: comparatism – structuralism – Ramayana – Odyssey – Homer – bow – archery – Rama – Ulysses – Heracles – kingship – *svayamvara*

Udo Moenig

T'aekwŏndo is presented in popular historical descriptions as the offspring of ancient Korean indigenous martial arts. However, this article focuses less on the connection or lack thereof between ancient Korean martial arts and *t'aekwŏndo*, but instead on the well-documented relationship between the founders of *t'aekwŏndo* and Japanese *karate*.

During the formation process of the different schools under the name 't'aekwŏndo,' instructors of that time and following generations may have misrepresented t'aekwŏndo's historical origins, with Korean nationalism as the driving, motivational force. The creation of t'aekwŏndo's historical narrative as rooted in ancient Korea was a gradual process that was influenced and inspired by the realities and necessities of the South Korean nation at that time. The development has to be seen in the light of South Korea's quest for survival after liberation from Japanese colonial rule and the destruction occasioned by the Korean War. This tendency to invent the past in a more favourable light is by no means peculiar to the t'aekwondo environment. However, in line with Korea's economic and political development as an advanced nation, the time has come for a more balanced and accurate portrayal of t'aekwŏndo's historical roots and modern development. Moreover, in a broader context, t'aekwŏndo's historical 'resume' may also be seen as a reflection of the wide-ranging tendencies and political disputes currently taking place in East Asia.

Keywords: *t'aekwŏndo* – *karate* – nationalism – martial arts

Book Reviews and Notes

Contents

Articles

Kai Sheng

This article seeks to explore the different symbolic meanings of Nezha in Taiwan and their multiple implications in the socio-cultural context. Nezha, or the Third Prince (*Santaizi* 三太子), is a traditional protector deity in Taiwanese folk religion. According to folklore, Nezha was a rebellious trouble-bound child who eventually severed ties with his family. As a divine being, Nezha is regarded as the prototype of the rebellious youth, the "rebel without a cause," so to speak. The contemporary novelist Xi Song adapted the Nezha legend to a psychological fiction, titled *Nezha in the Investiture of the Gods* (1971), depicting the deity as a lonely hero. Perhaps it is Nezha's exceptional temperament, as described in mythology, that propelled him to be worshipped as a patron god by gamblers during the eighties and nineties, when the Mark Six Lottery in Taiwan was widespread but illegal. After the lifting of martial law, Nezha's courage in relation to rebellion continued to inspire artists such as Tsai Mingliang and Hou Chunming. Tsai's *Rebels of the Neon God* (1992) implies the adoption of Nezha as a metaphor to symbolize decadent teenagers in modern metropolitan Taipei. Hou's *Anecdotes about Spirits and Immortals* (1993) presents a strange Nezha, depicted as a rebellious infant in an avant-garde style. However, since the performance of Techno Nezha at the opening ceremonies of the 2009 World Games in Kaohsiung, these earlier images of Nezha have been transformed into an amusing childlike figure, which has since become an icon of Taiwanese popular culture.

Keywords: Nezha – Taiwanese Culture – Tsai Mingliang – Hou Chunming

Ann Heylen

This study is considered an exercise in new cultural history, one in which the representational nature of written history is offered through the prism of several literary genres and narratives that carry ideological implications. The article argues that cultures develop a collective imagination, explicable as narrative forms. This will be illustrated by zooming in on three specific culturally defined visual representations: *manga* drawing, picture book and textbook illustrations. The first example introduces a *manga* used for educational and
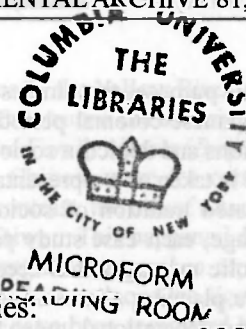
didactic purposes that singles out the representation of one aspect of intellectual history from the Japanese colonial period (1895–1945). The second example draws on contemporary situations and depicts a socio-political satire through the icon of textbook visuals. The third visual is taken as a representative example of Taiwan local *manga* that taps into the craftily cultivated tradition of socio-political satire. As suggested by Roland Barthes' rhetoric of image, each case study pays special attention to the orthography in the linguistic and symbolic messages that accompany the comic art. Itamar Even-Zohar's interpretation of culture planning allows us to link these three case studies under a common denominator: a strong generational undercurrent in their production, which is embedded in the material structure of the publishing world and in the socio-political institutions of the authors. Against the background of this generational demarcation perception in popular culture, this article seeks to evaluate some of the observations that have brought about the inclusion of Taiwan *manga* in scholarly research activities associated with East Asian comic art.

Keywords: Taiwan history – *manga* – satire – culture theory – ideology

Ming-Yeh T. Rawnsley

Taiwanese-Language Cinema: State versus Market, National versus Transnational

Taiwanese-language cinema of the 1950s and the 1960s had a neglected history until the process of democratization in Taiwan invoked a renewed interest in local traditions and cultural legacies. However it is difficult to research the subject as many films and original materials have been lost forever. This paper aims to tease out a forgotten film history that is yet to be widely covered in English literature by studying the Huaxing Film Studio (1949–63), the first privately-run Taiwanese film production company, as well as a prominent filmmaker, Xin Qi (1924–2010). The two central questions the author tackles are: How did Taiwanese-language filmmakers negotiate the pressure from the state and the market under martial law? What can we learn about the paradigm of national versus transnational from Taiwan's early film industry?

Keywords: Taiwan cinema – Taiwanese-language film industry – state – market
– national – transnational – Asian film history

Oliver Streiter and Yoann Goudin

The Tanghao on Taiwan's Tombstones: The Statal Recuperation of Tactics for the Creation of a National Space

As observed by Michel de Certeau in his *L'invention du quotidien*, ideological questions between state and social agents are fought over on the ground of popular practice. Recent research in anthropology has shown how in this battle, the state recuperates popular practices, arranges them in new value systems and re-injects the modified practices into daily life to serve its political agenda. This article will focus on a funeral practice, the inscription of *tanghao* 堂號 on tombstones in Taiwan and Penghu. *Tanghao* is a set of place-names that

two thousand years ago identified regions on the lower reaches of the Yellow River as the place of origin of Chinese surnames. Since the Song, the state has traded the association of *tanghao* and surnames through the reading primer *The Hundred Family Names* (*Baijiaxing* 百家姓). Also, in and outside China, ancestral halls of Han Chinese were for centuries supposed to be adorned with the calligraphy of a *tanghao*. In contrast, the use of a *tanghao* on tombstones became a popular practice only in Penghu and Taiwan. This happened during the Japanese colonial period, between 1895 and 1945. On Penghu, the *tanghao* replaced expressions of loyalty to the Qing Dynasty. On Taiwan, the *tanghao* replaced the *jiguan* 籍貫, the place in Fujian and Guangdong, where a family would have been registered before migrating to Taiwan. During the Chinese Cultural Renaissance Movement, launched in 1966 by Chiang Kai-shek, the provincial government of the ROC recuperated *tanghao,* re-arranged them into new lists and distributed the lists widely. At the same time, new types of dependant funerary professionals were established with the regulation and reforms of mortuary practices, and these officials actively promoted the *tanghao*. Using an archive of 45,000 digitised tombstones, plus digitised official documents, we attempt to follow the statal recuperation and re-injection of the *tanghao*, using as a trace, a non-traditional character-variant of the most common *tanghao* "Yingchuan" 潁川.

Lee Pei-Ling

The Treaty of Shimonoseki ceded Taiwan from China to Japan at the end of the Sino-Japanese war in 1895 and the country was then colonized by Japan until 1945. After the Chinese Communist Party (CCP) won the Chinese civil war in 1949, the Chinese Nationalists (Kuomintang 國民黨, KMT) retreated to Taiwan, leading to a new period of separation between China and Taiwan. Over the next 60 years, Chinese and Taiwanese people experienced different political regimes and propaganda and, accordingly, developed different political perspectives on history. The ceding of Taiwan to Japan in 1895, an important historical event in China's modern history, is explained, described, and understood differently in different sources, including the content of television dramas in China and Taiwan. This study applies ideological criticism to examine two television serials, *Taiwan 1895* from China and *The War of Betrayal 1895* from Taiwan, both of which describe the same historical events of 1895. The aims of the paper are to discover what kinds of ideological messages are delivered and how images of the "Self" versus the "Other" are constructed in the chosen artefacts under the ideologies of China-centred and Taiwan-centred paradigms. By analyzing the role of television in diffusing ideologies, this study supports an examination of the impact of ideology and the power of discourses on popular culture, to increase the understanding, and even to seek common ground across the two sides of the Taiwan Strait.

Lin Pei-yin

Studies on women's literature from Taiwan so far can be divided into two categories. The sociological one investigates the emergence of certain popular authors as a phenomenon, whereas the thematic one either condemns women writers for describing triviality only or hailing them as feminists. These two approaches cannot fully analyse the works by authors such as Li Ang (b.1952) and Ping Lu (b.1953), who venture into the mostly male-dominated realm of politics and history. This paper examines the relationship between romance and Taiwan's socio-political issues in Li Ang's *Seven-Generation Predestined Relationship* and Ping Lu's *East and Beyond*. Based on a close textual analysis, it offers a detailed interpretation of the multi-layered narratives in Li Ang's novel, looking at how Li's characterisation points to a female-centric view and a post-national global identity. It then scrutinises the interplay between personal desire and Taiwanese history, as well as the use of female details, in Ping Lu's work. It argues that the narrative form – romance – commonly employed by both writers should not be deemed cliched or unserious. Rather, it serves as an effective means to subvert the "hardcore" politics, providing engendered insights into Taiwan's own past and current interactions with China.

Keywords: Gendering – Cross-strait Relations – romance – geopolitics
– Li Ang – Ping Lu

Christopher N. Payne

Generally, there is elation amongst marginalised communities when their struggle to be heard culminates in the actual acknowledgement of their existence by the mainstream. The exuviation of marginality (supposedly) creates hope that the status quo can and is transforming. However, questions come to mind: what happens to the (queer) subaltern after gaining this new articulatory power? Does acknowledgement by the centre demand compliance to hetero/normative expectations? Can the discourse of be-coming actually be inhibiting? These are the central issues explored in Wuhe's 舞鶴 contemporary novel *Gui'er yu Ayao* 鬼兒與阿妖 (*Gui'er and Ayao*) (2000). By situating the text in contradistinction to the normativising impulses of Taiwan's ku'er 酷兒 community – evident right from the start by Wuhe's choice of gui'er 鬼兒 to transliterate queer – this paper contends that the novel is of strategic importance for its journey into queer negativity and for its be-ing otherwise than what is expected. In short, it is argued that the text calls stringent attention to the means by which Taiwan's queer community, in its struggle for hetero/normative respect, has perhaps sacrificed its internal heterogeneity and become, contrary to its original intent, a normativising discourse that silences attempts to be sexually otherwise.

Keywords: Wuhe – Taiwanese contemporary literature – queer theory – anti-sociality

Darryl Sterk

The hunter's gift is a common motif in stories by indigenous writers from Taiwan. I interpret the hunter's gift as symbolic, both of a way of life in which gift exchange predominates and also of a mentality in which the fruits of the forest are regarded as gifts, not as raw materials to be extracted and sold. Yet the hunter's gift in Taiwanese indigenous stories is always in danger of being sold, so that a story about a hunter's gift can be read as a meditation on the indigenous encounter with capitalist modernity.

The article begins by drawing on Marcel Mauss's monograph on the gift and Marx's writings on alienation to develop a model of social transformation from gift society to commodity society. I propose 'ecorealism' as a genre of fiction in which an omniscient third person narrator places individual action not just in social but also in ecological context. Then I interpret three stories by Taiwan indigenous writers as works of ecorealism. These three stories, Auvini Kadresengan's "Home to Return to," Topas Tamapima's "The Last Hunter," and Badai's "Ginger Road" are, on first reading, nostalgic and tragic. I argue they are also critical of the impact of capitalism on community and ecology and hopeful that the gift economy might complement the commodity economy in interpersonal and ecological interchange. The indigenous hunter has been seen as a threat to wild animal populations, but the cultural tradition he represents might guide our responses to environmental problems, a possibility I consider in an afterword on the sustainability of the bushmeat trade.

Keywords: gift – hunting – Marcel Mauss– ecoambiguity – ecorealism
– Taiwanese indigenous fiction

Faye Yuan Kleeman

This article investigates cultural interactions and influences between Japan and Taiwan in the realm of popular culture during the later half of the colonial period and the immediate postcolonial era (1920s to 1960s). In particular, it focuses on the genre of crime fiction, a genre that enjoyed widespread readership that cut across all spectrum of the colonial society. It examines the history and scope of crime fiction as a transnational genre fiction that first emerged in Anglo-American literary production in the mid-nineteenth century. Its rapid dissemination, first to Japan and then to its colonies, serves as an indicator for one to track the trajectory of a cultural current that emphasizes scientific methods and logical, deductive reasoning. Using close reading of several (post)colonial texts that involved ethnic body, local and cosmopolitan identities, social chaos caused by crime and the restoration of social order and colonial authority.

Keywords: crime fiction – realism – cross-cultural borrowing – body – order

Review Article

Oliver Weingarten

Book Reviews and Notes