

中國文化研究青年學者論壇

Young Scholars' Forum in Chinese Studies 2023

September 7 – 8, 2023

數位轉向與中國研究： The Digital Turn and Chinese Studies :

數據、方法與意義 Data, Method and Meaning

香港中文大學文物館東翼二樓會議室
Conference Room, 2/F Art Museum East Wing, The Chinese University of Hong Kong

7 SEPTEMBER (THUR)

- 9:30 數位轉向與藝術史
Digital turn and art history
- 11:15 數位轉向與知識保育
Digital Turn and knowledge preservation
- 14:00 數據驅動的史學
Data-driven historiography

8 SEPTEMBER (FRI)

- 9:30 數位轉向與歷史再思
Digital turn and the rethinking of history
- 11:15 數位轉向與新媒體研究
Digital turn and New Media Studies
- 14:00 數位轉向與語言及文學研究
Digital turn in language and literary studies
- 15:45 地理資訊系統、網絡研究與歷史
GIS, network studies and history

MODERATORS

Prof. CHUNG Peichi (The Chinese University of Hong Kong)
Prof. LAI Chi Tim (The Chinese University of Hong Kong)
Prof. LAI Ming Chiu (The Chinese University of Hong Kong)
Prof. WAN Chui Ki Maggie (The Chinese University of Hong Kong)
Prof. YE Jia (The Chinese University of Hong Kong)
Prof. YIM Chi Hung (The Chinese University of Hong Kong)
Prof. TSUI Lik Hang (City University of Hong Kong)

All are welcome!



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Online Registration

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Asia-Pacific Centre for Chinese Studies (APC) and Executive Associate
Director of Institute of Chinese Studies

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Participant's List

No.	Surname	Given Name	Chinese Name	University/ Institution
1	CHANG	Kin Ian	曾健欣	University of Hong Kong 香港大學
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4	GRÉGOIRE	Bienvenu	劉葛瑞	Sorbonne Nouvelle University 新索邦大學
5	HAGLER	Jason	韓伯樂	University of Pennsylvania 賓夕法尼亞大學
6	HOU	Yumeng	侯雨濛	École polytechnique fédérale de Lausanne 洛桑聯邦理工學院
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9	KURZYNSKI	Maciej	馬杰	Lingnan University 嶺南大學
10	LU	Haobin	陸浩斌	Shandong University 山東大學
11	PENG	Hao	彭皓	Kyoto University 京都大學
12	WANG	Bin	汪斌	Nanjing University 南京大學
13	WANG	Yongxi	王永曦	The Chinese University of Hong Kong 香港中文大學
14	WANG	You	王悠	University of Chicago 芝加哥大學
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16	WU	Qiong	吳瓊	University of Canberra 坎培拉大學
17	XUE	Ming	薛茗	The National University of Malaysia 馬來西亞國立大學
18	YI	Jing	易婧	Peking University 北京大學
19	YU	Hao	于昊	Fudan University 復旦大學
20	ZHAO	Jinchao	趙晉超	Tongji University 同濟大學

Young Scholars' Forum in Chinese Studies 2023
The Digital Turn and Chinese Studies: Data, Method and Meaning

第九屆中國文化研究青年學者論壇
數位轉向與中國研究：數據、方法與意義

Program Schedule

Co-organized by The Chinese University of Hong Kong–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC)
and Institute of Chinese Studies (ICS)

07 Sep 2023 (Thursday)

09:30-11:00	Panel 1 數位轉向與藝術史 (主持：尹翠琪教授 香港中文大學 藝術系) Digital turn and art history		
	1	YI Jing 易婧 Peking University 北京大學	Derivation and Genesis: Chinese Film Festival and Exhibition History from the Perspective of Digital Humanism 起源與發生：數字人文視角下的中國電影展映史
	2	ZHAO Jinchao 趙晉超 Tongji University 同濟大學	Historical Network Analysis of Patronage and Imagery: Making Buddhist sculptures in Sixth-century Nannieshui, Shanxi 從供養人與圖像的網絡分析看六世紀山西南涅水佛教造像之變遷
	3	DU Lin 杜琳 University of California, Los Angeles 洛杉磯加利福尼亞大學	From Information to Metaphor: Tracking Photographic Editing in Chinese Wartime Magazines Using Computer Vision 從信息到隱喻：利用計算機視覺追蹤中國戰時雜誌中的攝影編輯工作
Discussion Session			
Break (11:00 -11:15)			
11:15 - 12:45	Panel 2 數位轉向與知識保育 (主持：葉嘉教授 香港中文大學 大學通識教育部) Digital Turn and knowledge preservation		
	1	GRÉGOIRE Bienvenu 劉葛瑞 Sorbonne Nouvelle University 新索邦大學	“Chinese ruqin, local kouyin”: complexifying the hybridization of Chengdu rap music 用數位方法分析中國說唱的文化混雜
	2	HOU Yumeng 侯雨濛 École polytechnique fédérale de Lausanne 洛桑聯邦理工學院	Datafication: Towards digital transmission of the living heritage of Southern Chinese martial arts 「數據資料化」——數位化傳承中國南派武術活態遺產
	3	WANG Bin 汪斌 Nanjing University 南京大學	Between Astrology and Meteorology: Reflections on the Digitized Analysis of Ancient Sunspot Records 星象與氣象之間：對古代太陽黑子記錄數位化分析的反思
Discussion Session			
Lunch (12:45-14:00)			
14:00 - 15:30	Panel 3 數據驅動的史學 (主持：黎明釗教授 香港中文大學 中國文化研究所亞太漢學中心) Data-driven historiography		
	1	CHANG Kin Ian 曾健欣 University of Hong Kong 香港大學	Challenges of digitalization of historical records: the case of the data input of the genealogy of the Mangnai branch of the Gobulo (Guobuluo) clan 歷史資料數據化的挑戰：以郭布羅氏莽乃莫昆族譜的數據輸入為例
	2	HAGLER Jason 韓伯樂 University of Pennsylvania 賓夕法尼亞大學	Shang and Western Zhou Period Bronze Bells as a Case Study in Digital Humanities Theory and Method 商西周年代青銅鐘甬鐘作為數位人學想法與行法的案例研究
	3	WANG You 王悠 University of Chicago 芝加哥大學	When Legal Documents Embrace the Digital Turn: Exploring Everyday Life of the Qing 當刑科題本遇見數字人文方法：探索清代的日常生活史
Discussion Session			
End of Day 1			

Young Scholars' Forum in Chinese Studies 2023
The Digital Turn and Chinese Studies: Data, Method and Meaning

第九屆中國文化研究青年學者論壇
數位轉向與中國研究：數據、方法與意義

Program Schedule

*Co-organized by The Chinese University of Hong Kong–Chiang Ching-kuo Foundation Asia-Pacific Centre for Chinese Studies (APC)
and Institute of Chinese Studies (ICS)*

08 Sep 2023 (Friday)

09:30 - 11:00	Panel 4 數位轉向與歷史再思 (主持：徐力恆教授 香港城市大學 中文及歷史學系) Digital turn and the rethinking of history		
	1	WANG Yongxi 王永曦 The Chinese University of Hong Kong 香港中文大學	Inevitable or Accidental? A re-interpretation of the Outbreak of the 1862 Shaanxi Hui Muslim Rebellion from the Perspective of Digital Humanities 必然還是意外？——數字人文視野下1862年陝西回民起義爆發的再審視
	2	PENG Hao 彭皓 Kyoto University 京都大學	Flood of Silver: Military Pay and Supply for Liaodong Troops during the Late Ming Period 白銀瀉地：明末遼東關寧部隊的餉例與供億
	3	JIANG Shuqing 姜樹青 The Chinese University of Hong Kong 香港中文大學	Convergence and Divergence: Reexamination of Digital Humanities and Literati Family Identity in the Middle and Late Northern Song Dynasty 合分之辨：數字人文與北宋中後期文人家族身份的重新審視
Discussion Session			

Break (11:00 - 11:15)

11:15 - 12:45	Panel 5 數位轉向與新媒體研究 (主持：鍾瑋琦教授 香港中文大學 文化及宗教研究系) Digital turn and New Media Studies		
	1	HUANG Zhuojun 黃卓鈞 City University of Hong Kong 香港城市大學	Palimpsesting History: Transmedia Encoding and Decoding of Popular Representation of Chinese Revolution 歷史層疊：中國革命的流行文化再現的跨媒介編碼與解碼
	2	WU Qiong 吳瓊 University of Canberra 坎培拉大學	The Construction of Imagined Communities through Bilibili Danmu Commentaries: Case Studies of Year Hare Affair and Yao-Chinese Folktales 通過Bilibili 彈幕評論構建想像共同體：《那年那兔那些事兒》和《中國奇譚》的案例研究
	3	XUE Ming 薛茗 The National University of Malaysia 馬來西亞國立大學	Under Cinematics Perspective: Research on the Film Style of the New Generation Chinese Directors in the Context of Digital Humanities 數字人文視野下中國新生代電影導演風格的計量學考察
Discussion Session			

Lunch (12:45 - 14:00)

14:00 - 15:30	Panel 6 數位轉向與語言及文學研究 (主持：嚴志雄教授 香港中文大學 中國語言及文學系) Digital turn in language and literary studies		
	1	CHIU Wanchun 邱琬淳 National Taiwan University 國立臺灣大學	Digital Reading of Lotus Sutra and Guanyin Miraculous Stories 法華與觀音應驗故事的數位閱讀
	2	LU Haobin 陸浩斌 Shandong University 山東大學	Digital Humanities and the Study of Qian Zhongshu: Data, Method and Meaning 數位人文與錢鍾書研究：資料、方法與意義
	3	KURZYNSKI Maciej 馬傑 Lingnan University 嶺南大學	Cognitive Formalism and Chinese Literary Studies 認知形式論與中國文學研究
Discussion Session			

Break (15:30 - 15:45)

15:45 - 17:00	Panel 7 地理資訊系統、網絡研究與歷史 (主持：黎志添教授 香港中文大學 文化及宗教研究系) GIS, network studies and history		
	1	WONG Yee Ting 黃綺婷 The Chinese University of Hong Kong 香港中文大學	A Geographical Study of Chaozhou Temples in Hong Kong 香港潮州廟宇地理研究
	2	YU Hao 于昊 Fudan University 復旦大學	Study on the Geographical distribution and network Relationship of Mongol princely families in Qing Dynasty 清代蒙古各部的地理分佈與網絡關係研究——以《蒙古王公表傳》所載人物信息為考察中心
Discussion Session			

Concluding Remarks (17:00 - 17:30)

End of Forum

起源與發生：數字人文視角下的中國電影展映史

Derivation and Genesis: Chinese Film Festival and Exhibition History
from the Perspective of Digital Humanism

易婧

北京大學藝術學院 School of Arts Peking University

摘要：數字人文是一種全新的文化生產方式，數字人文方法賦予了歷史人文學科全新的空間感和立體感，也拓展了中國電影史學研究的深度、廣度與維度。近年來中國電影學術界借助數字人文的研究範式，開始重繪學科「本體論」的理論圖譜。為解決中國電影節展歷史考源與前探問題，在「重寫電影史」「媒介考古學」「數字人文」等基礎上，通過「中國電影展映史」學術概念的提出和構建，依托中國電影自主打造的數字人文電影學術平臺——中國電影知識體系平臺（CCKS），對自 1896 年起的中國電影節展的歷史，展開具有主體性和整體觀的研究。中國電影展映史的研究是在中國獨特的社會情境、歷史演變、意識形態與社會文化歷史研究的基礎上，在全球電影生產、流通和技術創新的語境下，通過數據庫、數字平臺和地理空間可視化等，對電影展映的全部歷史進行歸檔。進而在各類遙讀、超讀和細讀的結合中，對「起源」（Derivation）問題展開批評性反思，對「發生」（Genesis）的譜系學進行歷史話語的再解讀。

關鍵詞：中國電影展映史 重寫電影史 數字人文 媒介考古 中國電影知識體系平臺

Abstract: Digital humanities is an innovative cultural production paradigm that endows the discipline of historical humanities with a renewed sense of spatiality and dimensionality, while expanding the depth, breadth, and dimensions of Chinese film historical research. In recent years, the Chinese film academic community has begun to redraw the theoretical landscape of the discipline's "ontology" using the research paradigm of digital humanities. To address the historical origins and future prospects of Chinese film festivals and exhibitions, and building upon the foundations of "rewriting film history," "media archaeology," and "digital humanities," a conceptual framework called "Chinese Film Festival and Exhibition History" has been proposed and constructed. Leveraging the Chinese film industry's self-developed digital humanities film academic platform - the Chinese Cinema Knowledge System (CCKS) Platform, a comprehensive and holistic study of the history of Chinese film

festivals and exhibitions since 1896 has been undertaken, characterized by subjectivity and a comprehensive perspective.

The study of Chinese Film Festival and Exhibition History is rooted in the unique social context, historical evolution, ideology, and socio-cultural history of China. It is situated within the global context of film production, distribution, and technological innovation. Through the utilization of databases, digital platforms, and geographic spatial visualization, the entire history of film festival and exhibitions is archived. Furthermore, through a combination of remote reading, super-reading, and close reading, a critical reflection on the "derivation" issue is undertaken, and a historical re-interpretation of the genealogy of "genesis" is pursued within the discourse of film history.

Keywords: Chinese Film Festival and Exhibition History, rewriting film history, digital humanities, media archaeology, Chinese Cinema Knowledge System

Title:

Historical Network Analysis of Patronage and Imagery: Making Buddhist sculptures in Sixth-century Nannieshui, Shanxi

從供养人與圖像的網絡分析看六世紀山西南涅水佛教造像之變遷

Author:

Jinchao ZHAO/趙晉超

Tongji University/同濟大學

Abstract:

The production of stone sculptures in the form of statues, steles, and pagodas constitutes one of the most prominent forms of Buddhist devotion in early medieval China. The abundant Buddhist imagery and devotional inscriptions adorning their surfaces provide rich information on their commission, consecration, and worship, which is essential for comprehending the local community's religious landscape.

In this regard, the digitization of stone sculptures opens a venue for interdisciplinary studies in multiple folds. Recent scholarship in digital humanities explored a broad range of topics in Buddhist studies, however, the large number of stone sculpture from early medieval China has rarely been examined quantitatively. This study analyzes how digitization and the application of digital tools in studying Buddhist stone sculptures, especially the configuration of the carving space to represent and record Buddhist figures as well as donors, provides a new venue to deepen the study of the function of stone sculptures and the entangled social relations of local religious communities. This paper showcases the suggested approach by conducting case studies of a number of sixth-century Buddhist steles as well as over 400 stone blocks used to form miniature pagodas from Nannieshui, southeast Shanxi province. This research pays particular attention to questions of the multiple spaces and spatial relations as revealed by carvings on stone sculptures.

I firstly use network analysis to examine the interaction among clans of donors from Nannieshui and the broader southeast Shanxi based on inscriptions carved on local pagodas and steles. This method provides quantitative evidence to study historical structures and discern relevant communities. It is also able to visualize different groups and the frequency of their interactions through GIS to integrate and analyze network data with maps and other spatial information. This approach may also allow for further reflecting on the previous scholarship that studies the visual and textual material separately. Second, I employ network analysis approach to visualize and analyze the spatial arrangement of Buddhist images on the surfaces of pagodas that constitute a series of four-sided stone blocks. Network analysis visualizes the various types of configurations of Buddhist images on four-sided stone blocks, particularly the sequential orders, as well as the diachronic distinctions from Northern Wei to Northern Qi, demonstrating that Nannieshui pagodas were commissioned and worshipped differently from other kinds of stone sculpture, as shown by its emphasis on the spatial and sequential order of Buddhist images depicted on the exterior of these pagodas.

摘要：

包括佛造像、碑刻和佛塔在內的佛教石刻是重要的中古早期中國佛教信仰形式。這些石刻表面所刻繪的佛教圖像與供奉銘文包含着關涉石刻之製作、使用、供奉等方面的豐富信息，是我們分析一時一地宗教景觀的重要資料。因此，石刻的數位化研究是多种主题領域內展開跨學科研究的題中應有之義。近年來，佛教文獻與藝術領域的數字人文研究發展迅速，對佛教典籍、佛教寺廟遺址、石窟建築與壁畫展開了深入而廣泛的探索，然而，中古時期關於普通信眾的佛教石刻資料卻尚未得到同等的數字化關注。本研究即探討數字化和數字工具在佛教石刻研究中應用的可能方向，尤其關注石刻圖像之配置和佛教供養人的社會關係網絡，開拓佛教石刻研究的新角度。針對佛教石刻資料的特點，網絡分析（network analysis）以其量化處理數據的特點和可視化功能，或可成為重要的研究方法。本文以山西東南部南涅水地區窖藏出土的一批六世紀北朝時期的佛教碑刻和四百餘件石製佛塔為例，使用網絡分析方法對供養人和佛教圖像信息進行研究，探索石刻圖像的空間組合情況與供養人的社會關係。

研究首先處理南涅水出土碑刻上的供養人信息，根據其姓氏、官銜和姻親關係進行具體數據錄入和分析，從而探索北朝時期山西東南地區缺乏史料記載的普通信眾之情況。這一方法也有助於分析佛教圖像與供養人銘文所共同創造的想象空間，進一步探索結合視覺和文本資料的可能。其次，本文採用網絡分析方法處理一系列南涅水地區石塔圖像的組合關係。這批石塔皆由方體石塊逐級堆疊而成，石塊四面，每面皆刻有佛教題材圖像。石塊數量龐大，故而量化研究頗為有效。

From Information to Metaphor: Tracking Photographic Editing in Chinese Wartime Magazines Using Computer Vision

从信息到隐喻：利用计算机视觉追踪中国战时杂志中的摄影编辑工作

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Leveraging the mature capabilities of computer vision as an auxiliary tool for image analysis, this study combines traditional media research methodologies, such as contextualization, with cutting-edge technology, enabling a resituating of photographs within their original publishing contexts. The study introduces a computer vision pipeline, designed for the examination of visual editorial strategies employed in the *Jinchaji Pictorial*, a significant WWII-era photographic publication of the Chinese Communist Party. The plethora of photographs disseminated in the 20th-century print media presents a formidable challenge to humanities scholars tracing image circulation. Nevertheless, this study demonstrates how computer vision can illuminate the intricate intertextuality between images and accompanying textual captions, thereby providing deeper insights into the evolution of editorial strategies. The study traces the transformative journey of photographs from informational news to metaphorical propaganda, with abstract meanings gradually emerging from a diversity of concrete, realistic images. Close scrutiny of multiple photographs in different contexts reveals a predilection for images accentuating human subjects and textual elements, suggestive of an adherence to socialist realism with its inherent aim to visualize social relationships and create visual evidence. Ultimately, this research elucidates the strategic shift in the *Jinchaji Pictorial's* editorial approach, moving from pure information dissemination to crafting a compelling visual narrative that served propagandistic purposes amidst the contingencies of war.

本研究利用计算机视觉作为图像分析辅助工具的成熟功能，将传统媒体研究方法（如语境分析）与前沿技术相结合，实现了照片在其原始出版语境中的重新定位。本研究介绍了一种设计的计算机视觉管道，旨在研究《晋察冀画报》中采用的视觉编辑策略。该画报是二战时期中国共产党的重要摄影出版物。20 世纪印刷媒体中传播的大量照片给人文学者追踪图像流通情况带来了巨大挑战。然而，本研究展示了计算机视觉如何阐明图像与所附文字说明之间错综复杂的互文性，从而为编辑策略的演变提供更深入的见解。本研究追溯了照片从信息新闻到隐喻宣传的转变过程，抽象的含义逐渐从各种具体、写实的图像中显现出来。对不同背景下的多张照片进行仔细观察后发现，人们偏爱突出人物主体和文字元素的图片，这表明图像遵循社会主义现实主义风格，其内在目标是将社会关系视觉化并创造视觉证据。最终，这项研究阐释了《晋察冀画报》编辑方法的策略性转变，即从纯粹的信息传播转变为制作引人入胜的视觉叙事，以便在战争的突发事件中达到宣传目的。

Keywords: machine learning, digital humanities, computer vision, contextualization, photojournalism, propaganda

关键词：机器学习、数字人文、计算机视觉、语境化、新闻摄影、宣传

“Chinese *ruqin*, local *kouyin*”: complexifying the hybridization of Chengdu rap music

Grégoire Bienvenu (Université Sorbonne Nouvelle / Labex ICCA / 中國傳媒大學)

Keywords: Hybridization – Rap music – Chengdu – Lyrics – Music circuits

關鍵詞: 混合化 - 說唱音樂 - 成都 - 歌詞 - 音樂旅行

Abstract: The hybridization of Chinese rap music has often been tackled as a unidirectional process where a music style emanating from the United States is simply being localized within China. This article aims at complexifying this binary approach by refining the geographical scales adopted and by seizing a concrete corpus analysis: the almost-exhaustive discography of the CDC Rap House. Through ten years of musical productions, the Chengdu rappers demonstrated a strong polycentric anchorage, mobilizing cultural references from the extreme local to the extreme global, thus challenging previous studies on hybridity. Their songs are thus dissected through different angles: illustrations, remixes, languages, as well as a computed semantic analysis of the lyrics. To enrich the quantitative analysis, testimonies retrieved from personal interviews conducted with actors from the Chengdu music scene are also mobilized. Eventually, the results argue that Chengdu rappers have cultivated a rich and complex cultural hybridity in which American influences only represent a node among many other cultural resources.

摘要: 中國說唱音樂的混雜化通常被視為一個單向的過程，即源自美國的音樂風格在中國的簡單本土化。本文旨在通過改進所採用的地理尺度，並抓住一個具體的語料庫

進行分析：成都說唱會館幾乎詳盡無遺的唱片，從而將這種二元方法複雜化。通過十年的音樂創作，成都說唱歌手展示了強大的多中心錨定，調動了從極端本地到極端全球的文化參照，從而挑戰了以往關於混雜性的研究。因此，我們從不同角度對他們的歌曲進行了剖析：插圖、混音、語言以及歌詞的計算語義分析。為了豐富定量分析的內容，我們還對成都音樂界的參與者進行了個人訪談。最終，分析結果表明，成都說唱歌手創造了一種豐富而復雜的文化混合體，其中美國的影響只是眾多文化資源中的一個節點。

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「數據資料化」—— 數位化傳承中國南派武術活態遺產

(提要)

侯雨濛

傳統武術是中華民族重要的文化遺產，由各民族世代傳承、創新、發展，流傳至今。受到全球化沖擊和傳承人老齡化等因素影響，傳統武術的當代傳承挑戰與日俱增，急需一種創新且實用的模式。在此背景下，香港武術活態資料庫（HKMALA）實踐了一種活態遺產數位化檔案方法論，綜合使用動態捕捉、文獻審查和動畫重建等技術，記錄在香港流傳的武術知識。在此基礎上，如何將大規模、多模態的檔案內容轉化成公眾可使用、解讀的知識資料，成為亟待解決的新課題。由是，本研究提出：基於傳統武術的關鍵知識元素，尤其是具身認知維度，建立知識表達的「全場景編碼框架」。一方面，使用本體論模型，構建描述武術概念的知識網絡模型和標準語料庫。另一方面，基於文獻審查，使用語義網絡工具，對知識概念進行模型化、標準化、關聯化標註。最終實現 HKMALA 的「數據資料化」，將武學知識轉譯成結構化、機器可讀、人類可理解的數據資料，解鎖更多知識傳承工具的可能性。

關鍵詞： 傳統武術 香港武術活態檔案 數據資料化 知識編碼 計算人文

Datafication: Towards digital transmission of the living heritage of Southern Chinese martial arts

(Abstract)

Yumeng Hou

Traditional Chinese martial arts are treasures of human knowledge sustained through generations of diverse ethnic groups. As an illustration, Southern Chinese martial arts (SCMA) have been prosperous throughout the 20th century, however, now facing an increasing challenge of transmission due to the influence of globalisation, pan-entertainment, and the ageing of knowledge carriers, to name a few.

In addressing the urgency of heritage protection, digital strategies have shown the potential for conserving object-based cultural assets, whilst existing efforts in preserving intangible cultures like traditional martial arts have been sparse. A pioneering project to quote is the *Hong Kong Martial Arts Living Archive* (HKMALA), which practised a living heritage methodology to capture SCMA based on integrating motion capturing, digital reconstitution, and documentation scrutiny. The archive has produced a wealth of scholarly materials. However, the scale and complexity inherent in its multimodal documentation have imposed various challenges on public access and knowledge dissemination at scale. The need to unlock such a rich asset is urgent.

Within the context, this research examines a novel "whole-of-environment" encoding framework to represent critical knowledge elements in SCMA, especially the embodied dimension. In practice, it adopts an ontology-based modelling method to formalise the conceptual domain of traditional martial arts and, accordingly, populates the model with data annotations based on cross-referencing scholarly materials. As a result, the manifold of knowledge – incorporating embodied experiences, histories, persons, folklores, physical objects, and semantic entities with the meaning of tradition – gets transformed into a descriptive yet structured interlinked data resource operable by computational tools meanwhile readable by human users.

The reported process addressed as datafication provides a fundament to augment archival analytics and usage towards an interactive, systematic, and scalable ideal. Via showcasing the experimentation with the HKMALA, this article probes into the digital turn in humanities studies, particularly how the intersection of computational humanities and archival science may forge a methodological revolution for building and unlocking new archives to facilitate the transmission of intangible and living heritage like martial arts.

Keywords: Traditional Martial Arts Hong Kong Martial Arts Living Archive Datafication Knowledge encoding Computational Humanities

星象與氣象之間： 對古代太陽黑子記錄數位化分析的反思

Between Astrology and Meteorology: Reflections on the Digitized Analysis of Ancient Sunspot Records

汪 斌*

摘要：天文學史領域自上世紀初開始對古代天象記錄文本進行數位化分析，典型的研究方法可簡述如下：首先收集整理某一類天象文本，其次使用現代天文學概念對其進行解讀，最後分析其週期性並與現代天文學理論進行比較。其中，對太陽黑子記錄的研究尤為典型。天文學家相信，中國古代太陽黑子記錄可以彌補現代觀測數據在時間尺度上的不足，從而追溯兩千年來太陽活動的長週期變化。然而，太陽黑子介於星象與氣象之間的特性，導致它具有規律性但不可重複檢測，從而使其觀測和記錄存在相當程度的不確定性。同時，記錄內部的差異性也揭示出史書記錄的缺陷，包括但不限於觀測能力的限制、記錄的選擇性和流傳中產生的誤差等。在這種情況下，如果直接使用這些材料進行數據分析，將面臨許多風險，甚至可能得出錯誤的結論。因此，利用古代記錄進行數位化分析，其方法論需得到重新審視。將研究的問題意識由現代科學轉換為更注重語境分析的史學領域，通過數位化分析所得結果反觀古代黑子記錄的文獻特征，挖掘其背後的歷史脈絡，或許能夠提供嶄新的視角。

關鍵字：天文學史；太陽黑子；數字人文；歷史書寫

Abstract: The field of the history of astronomy began digitizing and analyzing ancient astronomical records from the 20th century. A typical research method can be summarized as follows: first, collect and organize a certain type of astronomical text; second, interpret it using modern astronomical concepts; and finally, analyze its periodicity and compare it with modern astronomical theories. Among these, the study of sunspot records is particularly typical. Astronomers believe that ancient Chinese sunspot records can complement the shortcomings of modern observational data in terms of time scale, thus tracing the long-term variations in solar activity over the past two thousand years. However, the characteristics of sunspots, which lie between celestial phenomena and meteorology, make them regular but not repeatable, resulting in a considerable degree of uncertainty in their observation and recording. The

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differences within the records also reveal the flaws in historical records, including but not limited to limitations in observational capabilities, selectivity in recording, and errors that occur during transmission. In this case, if these materials are directly used for data analysis, there will be many risks and even the possibility of drawing incorrect conclusions. Transforming the awareness of research problems from modern science to the field of history, placing greater emphasis on historical contextual analysis. By analyzing the results obtained through data analysis, we can reflect on the historical characteristics of ancient records of black spots and uncover the historical context behind them, thus providing a fresh perspective.

Keywords: History of Astronomy; Sunspots; Digital Humanities; Historical Writing

歷史資料數據化的挑戰：以郭布羅氏莽乃莫昆族譜的數據輸入為例
Challenges of digitalization of historical records: the case of the data input of the genealogy of the Mangnai branch of the Gobulo (Guobuluo) clan

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摘要：由一群歷史學家和語言專家組成的金由美研究團隊自 2019 年開始建構一個記錄東北地區少數民族的參考工具：中國東北地區非漢族群名字數據庫。數據庫包含各種歷史記錄，包括郭布羅氏莽乃莫昆族譜。此族譜記錄了以漢字和滿語音譯的達斡爾族群（沒有書寫文字）之名字。漢字和滿語音譯儘量還原這些名字的達斡爾發音。可是，細心分析這些音譯會發現兩個文字版本偶而出現不連貫性和拼寫錯誤。多文字表達（即漢字和滿語一樣重要）令這些音譯的數據輸入和數據化變得困難，即使對專家來說。再者，仔細觀察這些達斡爾名字會發現它們在達斡爾語、漢語、滿語或蒙古語裡有意思，或在這些語言裡都沒有意思，即以名字判斷民族變得不可靠。而族譜中名字使用了不同民族的命名習俗也挑戰以名字判斷民族的做法。我希望以這個研究吸引更多學者研究少數民族名字和參與這些名字的數據化工作。

Abstract: Since 2019, LEK Research Collective, a group of historians and language specialists at the University of Hong Kong (HKU), has started to build a reference tool for names of ethnic groups in the region now known as Northeast China: the Northeast China Non-Han Name Lexicon (NCNHNL). It contains names from extensive historical records, including the genealogy of the Mangnai 莽乃 branch of the Gobulo (Guobuluo 郭布羅) clan. This genealogy contains the names of the Daur people, who have no written language, transliterated in both Chinese and Manchu scripts. The Chinese and Manchu scripts are close pairs to each other, trying to render the most authentic sounds of the names in the Daur oral language. However, a close examination of these transliterations shows that inconsistency and misspellings were occasional. With multiscriptualism (Chinese and Manchu scripts being equally significant), these discrepancies make the data input and digitalization of such names difficult, even for experts. Moreover, scrutiny of these names calls the practice of ethnic identification by names into question as the Daur names are meaningful in Daur, Chinese, Manchu, or Mongolian, or, meaningless in all of them. The different naming practices found in this genealogy further complicate the use of names in indicating ethnicity. Through this project, I hope to invite more onomastic research on ethnic minorities or the digitalization of their names.

**Shang and Western Zhou Period Bronze Bells as a Case Study in Digital Humanities
Theory and Method**

商西周年代青銅鐃甬鐘作為數位人學想法與行法的案例研究

Jason Hagler 韓伯樂

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Abstract:

This paper will examine the way in which tools that allow scholars to work with large data sets, particularly Geographic Information Systems (GIS) and Social Network Theory generate new visualizations of the data which overturn conventional narratives of Early Chinese History, while also discussing methodological issues that these tools bring to the fore. Digital methods are making working with larger datasets easier, making it possible to work with comprehensive sets, while also allowing us to examine this data with new approaches. Specifically, this work uses the geographic distribution of ritual bells to gain new insight into social, trade, and political networks during the Shang and Western Zhou periods. By examining the distribution of objects and the connections they imply, we are able not simply to consider relationships at a single moment in time, but the ways in which there are continuities and discontinuities in contact and practices between the Shang and Western Zhou periods. While this research is itself interesting, I will also discuss the methods employed and the ways in which resources and programs shaped the questions I could ask and the approaches I could take in answering them, as well as the way in which these new tools require us to consider how we handle and understand our data. Making use of tools to digitize existing resources, as well as leverage existing digital corpora, I was able to use readily available software including Python and ArcGIS to geocode and analyze data that, while extant, was previously inaccessible for such methods. The results of these analyses strongly question the idea of Central-Plains-centrality and suggest not just new trade networks, but also provide nuance and complexity to the interactions between regions already part of existing models. Beyond providing strong evidence for a polycentric world during these periods, the use of ritual bells and clan signs as proxies for elite interactions will be discussed in terms of ways in which digital tools afford new avenues of research in the study of Early China. In addition to discussing the capabilities and limitations of existing resources for scholarship, I will also discuss the potential for collaboration on new tools and databases to expand the academic community's ability to conduct GIS and Social Network driven digital archaeology.

這篇論文檢驗了多種大數據分析方法對古代中國社會的研究，如使用地理信息系統和社會網絡分析方法將數據庫資料進行可視化分析，顛覆了傳統的早期古代中國歷史研究的敘事。

電子技術使處理大數據更加便利，使理解大數據的文獻信息變得更加可行，也為咱們提供了檢驗這些數據的新方法。不過數位方法也帶一種虛實，軟件似客觀但是根本靠我們判斷。以此之故，咱們必須細膩的考慮以資料為什麼，幹什麼。本研究具體對貴族甬鐘的地理分佈進行電子數據分析來一探商周時期社會，經濟貿易與政治的組織形式。我這個研究 通過檢驗文物的分佈與其中蘊含的相關性，我們不僅可以了解它們在某一時間點的關係，還可以在漫長的歷史長河中發掘不同

時間段間其關係連續或不連續的動態變化。除了這一研究本身的趣味點，我還會討論運用這些方法如何塑造我們可以提出的歷史問題與回答它們的思路。我也用這個研究以案例探討方法與想法對數位用分析的影響。通過運用這些工具來數據化現有的文獻資料，分析現有的語料庫，我能夠運用現有的軟件如Python和ArcGIS進行地理編碼分析。在沒有使用這些方法之前，這些研究是無法實現的。這些研究分析的結果對中原中心論提出了質疑，並不僅提出了新的貿易網絡，還提升了我們對已知的區域間的交互模型的細節與複雜性的認知。除了為這一歷史時期多中心世界的模型提供了有力證據，以甬鐘的分佈來代表來研究貴族交互的模型還為使用電子工具研究早期古代中國研究提供了新的渠道。除了傳統學術方法的侷限與不足，我還會討論潛在的合作使用這些新的研究方法與數據庫的際遇，讓我們學術界提升使用地理信息技術與社會網絡分析的能力，使電子考古學成為可能。

When Legal Documents Embrace the Digital Turn: Exploring Everyday Life of the Qing

當刑科題本遇見數字人文方法：探索清代的日常生活史

王悠 Wáng Yōu

The University of Chicago

Abstract

Xingke tiben in the First Historical Archives—formally Grand Secretariat routine memorials from the Office of Scrutiny of the Board of Punishments—consist of over 650,000 reports sent by provincial governors to the emperor for final decisions between 1727 and 1898. Many of these reports concern criminal cases of capital sentencing and have been fully digitalized since January 2020. These reports often include detailed vernacular depositions and confessions of people of all walks of life who were investigated as defendants, witnesses, and survivors. The XKTB collection has been a major source in the studies of Qing legal history, which use *selective* cases to examine property rights, sexual violence, family relations, or similar issues central to the crimes.

Based on a self-created database of 598 cases, this study explores the potential for qualitative analysis of *xingke tiben*. It provides an original approach and yielding fresh evidence to address the question of women’s work in early modern Jiangnan. The study demonstrates that, with the assistance of digital humanities methods—in particular, data analysis and digital visualization—*xingke tiben* could become the most systematic, high-quality sources for the studies of everyday life of Qing China: it can illustrate quotidian details that often escaped scholarly attention and present valuable voices of illiterate commoners that cannot otherwise be heard. Instead of selecting representative cases, the study collects “trivial details” about work patterns, market prices, and cropscales at a large scale, gleaning the rural labor regime from peripheral comments in depositions and confessions.

In addition to data analysis, the study employs digital visualization to allow spatial analysis of crop patterns and their overlaps with work pattern, which are only vaguely described or implied in local sources. In so doing, the study unravels how new methodologies that engage digitalized data can excavate new, otherwise hard-to-know evidence leading to an innovative interpretation of the gender division of labor: the materiality of major crops in Jiangnan— rice and cotton—spurred farmers on to outsource specific production activities to hired (male) labor, forming different gendered labor regimes between rice-growing and cotton-growing areas.

刑科題本主要是各省督撫奏報的各類案件審理情況以及刑部對其的復議的文件，現藏於第一歷史檔案館，並於2020年完成了全部65萬餘件的數字化工程。刑科題本下的“命案”類（又有“土地債務”和“婚姻姦情”等細分）尤其對案發緣由、審理判決過程有詳細描述，亦多包含相關口供，是研究清代法律史研究的重要材料。然而，現有對刑科題本的利用多未超出其本身的分類，集中在產權、性別暴力、家庭關係等領域，研究方法亦以案例分析

為主。

通過建立和應用一個由598份案件組成的數據庫，本研究分析清代江南的性別分工，並藉此探討將刑科題本用於定量研究的可行性，還認為，在數字人文方法的協助下，刑科題本或可成為研究清代日常生活的最系統史料。方法上，本研究突破了刑科題本固有分類的限制，搜集證詞中提到的男女勞作、價格和作物種植等「瑣碎細節」，通過R語言、Tableau、Excel等工具進行數據分析以及可視化呈現，將清代江南的性別分工與勞動力市場、棉區和稻區的特有環境相聯繫。

必然還是意外？

——數字人文視野下 1862 年陝西回民起義爆發的再審視

(提要)

王永曦

本文通過對 1862 年陝西回民起義這一事件進行時間與空間的再考察，重新審視有關回民起義爆發是必然還是意外這一爭論。文章分為四個部分：首先考察咸豐以前關中的回漢關係。其次論述咸豐年間陝西團練的組織，及其對回漢關係的影響。第三，說明太平軍入陝造成關中社會的無政府狀態。第四，闡釋官府對於回漢械鬥的應對措施，張芾之死對於「回亂」定性的影響。本文認為：回民起義很難看作是由回民、漢民或官府任一方蓄意謀劃造成，初期僅是由太平軍進攻引發的小規模的地方混亂，但在宗教網絡的動員、官僚機構的運轉及朝廷的強勢介入之下，械鬥逐漸升級並失控，不止蔓延到整個關中，而後更綿延西北數省，成為死傷數百萬人的「西北回民起義」。

關鍵詞： 陝西 關中 回民起義 族群

Inevitable or Accidental? A re-interpretation of the Outbreak of the 1862 Shaanxi Hui Muslim Rebellion from the Perspective of Digital Humanities

(Abstract)

WANG Yongxi

By re-examining the time and space of the 1862 Shaanxi Muslim Rebellion, this article reconsiders the debate on whether the rebellion was inevitable or accidental. The article is structured into four parts: Firstly, it illustrates the relationship between the Hui and Han communities in the Guanzhong region prior to the Xianfeng era. Secondly, it delves into the organizing of Shaanxi local militias and its impact to the Hui-Han relationship. Thirdly, it elucidates the sociopolitical repercussions of the Taiping Army's incursion into Shaanxi, which resulted in a state of anarchy within the eastern Guanzhong society. Lastly, it critically explores the responses of the authorities towards Hui-Han conflicts, with particular emphasis on the impact of Zhang Fei's demise in shaping the narrative surrounding the characterization of the "Hui rebellion". The article argues that the Muslim Rebellion was not a deliberate plot, but initially a small-scale local chaos caused by the Taiping army. However, with the mobilization of religious networks, the operation of bureaucratic institutions, and the strong intervention of the court, the conflict escalated and got out of control. It not only spread to the entire Guanzhong region but also extended to several provinces in the northwest, becoming the "Northwest Muslim Rebellion" that resulted in the deaths and injuries of millions of people.

Keywords: Shaanxi Guanzhong Hui-Muslim uprising Ethnic group

「白銀瀉地」：明末遼東關寧部隊的餉例與供億

(提要)

彭皓

十六世紀遼東軍隊的餉例居於各邊鎮之中的最低水平。隨著萬曆四十六年（1618）遼東戰爭爆發，遼東餉例躍升至全國首位，以致明廷為此加派遼餉以維持前綫供應。然而除東北一隅之外，其他各處明軍餉例仍維持原有水平。在崇禎二年（1629）冬的己巳之變中，後金軍侵入關內，迫使明廷調集各地援軍入衛勤王。赴援北京的遼東（關寧）部隊作為主力，得到「行月兼支」的殊別待遇，即同時獲支臨時性的行糧與常規性的月糧。但由於其他各地援軍相繼請餉，「行月兼支」迅速普及至所有入衛軍，進而導致明軍餉例的全面上升。北直隸一帶流通的白銀由是大幅增加，或構成明末通貨膨脹的一因。

關鍵詞： 明末 遼東 餉例 己巳之變

Flood of Silver: Military Pay and Supply for Liaodong Troops during the Late Ming Period

(Abstract)

PENG Hao

The pay of the Liaodong Army, which had been among the lowest compared with that of other armies along the northern frontier throughout the 16th century, surged dramatically as the war against the Manchus broke out in 1618. The surtax named *liaoxiang* was therefore levied to supply the Liaodong Army, but the pay level of soldiers in other areas remained unchanged. During the Jisi incident where the Manchus invaded China Proper at the first time in 1629, the Ming dynasty was forced to mobilise large-scale reinforcements from all over the country as Beijing was directly threatened. Reinforcements from Liaodong, as the main force, exceptionally enjoyed *xingyue jianzhi*, namely the simultaneous payment of *xingliang* (wartime supplies) and *yueliang* (monthly ration). However, other reinforcements required the same treatment, and *xingyue jianzhi*, originally exclusive to those from Liaodong, was soon applied to all troops summoned to fight the Manchu, finally leading to an overall rise in military pay. As a result, silver in circulation in North zhili witnessed a remarkable increase, which became a key factor of the following inflation.

Key words: Late Ming Liaodong Xiangli Military Pay Jisi Incident

**Convergence and Divergence: Reexamination of Digital Humanities and Literati Family
Identity in the Middle and Late Northern Song Dynasty**
合分之辨：數字人文與北宋中後期文人家族身份的重新審視

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Abstract:

This study seeks to enhance our understanding of the ways in which literati families, such as the Lü family of Lantian in the Guanzhong Plain, constructed its family identity during the middle and late Northern Song period. The internal path pertains to the funeral practices of the Three Dynasties that were emulated by the Lü family, while the external path examines the identification of the family's niche in the cultural sphere and social networks of key figures among the family members throughout generations. To further elucidate the funeral practices of the Lü family of Lantian, this study plans to reorganize and analyze material culture from archaeomusicological and palaeographical sources, utilizing data regarding lithophones and their combination with other ritual vessels unearthed in the cemetery, along with pertinent inscriptions. Furthermore, this study reexamines the China Biographical Database (CBDB) in exploring the social networks of the literati family.

Keywords: Family Identity, Digital Humanities, Lithophones, Antiquarianism

摘要：

本研究旨在加深對北宋中晚期文人家族（以關中藍田呂氏為例）構建家族身份方式的理解，重點關注其內外因素。具體而言，其內在理路涉及文人家族在喪葬習俗方面仿古三代，而外在路徑則考察了家族在文化領域及主要人物在社交網絡中的定位。為了進一步闡明藍田呂氏的喪葬習俗，本研究擬利用音樂考古學和古文字學材料，利用有關墓地出土的石磬及其與其他禮器的組合情況，並結合相關銘文，對物質文化材料進行重組和分析。此外，本研究將重新檢視中國傳記數據庫（CBDB）在探索文人家族社會網絡方面的作用。

關鍵詞： 家族身份，數字人文，磬，好古之風

**Palimpsesting History: Transmedia Encoding and Decoding of Popular
Representation of Chinese Revolution**

歷史層疊：中國革命的流行文化再現的跨媒介編碼與解碼

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Abstract

The representation of Chinese revolution has been a major subject of popular culture, enforced by state propaganda since the Mao era and further boosted by commercial imperatives in the reform era. This study uses the metaphor of a palimpsest to show the layering of historical narratives and its dialect nature in which revealing is rendered by concealing.

The study will focus on the case of *Drawing Sword* (*liangjian* 亮劍) to discuss the palimpsestuous nature of these historical narratives. The fictional story was published as a novel in 1999 but gained massive popularity after being adapted into a television series in 2005. It was gradually canonized over the following decades. While many of the viewers received the TV version as a nationalist myth of a Communist war hero with a happy ending, a fraction of them realized that the original novel actually extended the protagonist's life into the political tempests of Mao era, which was ended with suicide in the Cultural Revolution.

The study discusses how the story is transcoded from literature to television and decoded by the public. Through analyzing the nuanced transcoding strategies and examining the reviews published on Chinese social networking platform Douban, the paper argues that an alternative historical narrative is articulated through the concealed

content from the adapted text. Moreover, the lasting impact of the TV drama keeps inviting more layering of interpretations of the story and the relevant history.

摘要

本研究使用「複寫本」的隱喻，探討對中國革命歷史的論述在大眾文化的編碼、解碼過程中層層疊加，彼此遮蔽而後又再次顯現。本研究將以《亮劍》為例。《亮劍》的虛構故事在 1999 年以小說形式出版，但在 2005 年改編成電視劇後才得以廣泛流行，並在此後幾十年中成為經典。雖然許多觀眾將電視版視為一個共軍將領戰無不勝的民族主義神話，但其中一小部分觀眾意識到原小說實際上花費大部分筆墨講述建國後主角的軍事生涯及歷經的政治風暴，最後主角在文革中自盡身亡。

該研究探討了小說如何從文學形式轉碼為電視形式，並如何被公眾解碼。通過分析轉碼策略和考察在中國社交網絡平台豆瓣上發表的評論，本文認為，通過微妙轉化被隱藏的原小說內容，電視文本實際上塑造出了一種另類的歷史敘事。此外，電視劇的持久影響不斷引發對故事和相關歷史的更多層面的解讀。

The Construction of Imagined Communities through Bilibili Danmu Commentaries: Case Studies of *Year Hare Affair* and *Yao-Chinese Folktales*

通過 Bilibili 彈幕評論構建想像共同體：《那年那兔那些事兒》和《中國奇譚》的案例研究

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Abstract

Bilibili is a popular Chinese video-streaming platform featuring a Danmu commentary system. Research on Danmu has been widely conducted by scholars from the field of new media, discourse and digital culture. The recent scholarship pays more attention to how Bilibili Danmu constructs bottom-up digital identity and fan communities. This article focuses on how youth Bilibili users apply the digital practice in relation to collective expressions reflecting the concept of “imagined communities”. Furthermore, this research explores the discursive texts of commentaries in which users can respond to their national and cultural identity on Bilibili. Drawing on *Year Hare Affair* (2015-2019) and *Yao-Chinese Folktales* (2023), this research conducted qualitative, discourse analysis to address digital interaction with content videos and other commenters. The results suggest that youth users applied cultural references in their written commentaries, informing their cultural identities. Bilibili users also utilise word manipulation to articulate their ideas in an entertaining and engaging manner. Therefore, this article argues that the content and discourse of the Danmu commentaries on selected videos and plots demonstrate the influence of state-navigated nationalist sentiments. The responses shared in Danmu bullet comments not only constitute a form of digital nationalism, shaped partly by the values and interests of the Chinese state government, but also create more grass roots expressions of “imagined communities”, cultural identity and a sense of belonging. This paper presents a cultural approach to studying the latest online commentaries of videos related

to Chinese animation on Bilibili, which contributes to a better understanding of the status quo of digital culture and associated nationalist zeal.

Key words: digital nationalism, Bilibili Danmu, digital culture, youth culture, discourse

摘要

Bilibili 是一個使用彈幕評論系統的流行中國視頻流媒體平台。新媒體、話語和數字文化領域的學者們對彈幕進行了廣泛的研究。近年來，學者們更關注研究 Bilibili 彈幕如何自下而上地構建數字身份和粉絲社區。本文重點關注 Bilibili 青年用戶如何運用數字實踐來反映群體表達，從而體現 “想像共同體” 的概念。此外，本研究還探討了 Bilibili 用戶表達其國家和文化身份的彈幕討論文本。本研究借鑒了兩部動畫視頻《那年那兔那些事兒》（2015-2019）和《中國奇譚》（2023），進行了定性話語分析，以呈現彈幕評論者對彼此的彈幕內容和視頻內容之間的互動。結果表明，在這些彈幕中，年輕的用戶在彈幕中會使用具有中國文化的文字，來展示自己的文化認同。Bilibili 用戶還利用文字處理，以娛樂和吸引人的方式表達他們的觀點。因此，本文認為，部分視頻和情節的彈幕評論內容和話語顯示了國家所引導的民族主義情緒對評論者的影響。彈幕評論中的內容不僅是數字民族主義的一種形式，並且其中部分是由中國政府的價值觀和利益所塑造，同時也創造了 “想像的社區”、文化認同和歸屬感的更底層的表達。本文提出了一種文化研究方法來研究 Bilibili 上最新的中國動畫相關視頻的網絡評論，這有助於更好地理解數字文化的現狀和中國民族主義情緒。

关键词：数字民族主义、Bilibili 弹幕、数字文化、青年文化、文本言论

數字人文視野下中國新生代電影導演風格的計量學考察

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（提要）

進入新世紀後，基於文本編碼和計量分析的數字人文研究方法論逐漸滲透到電影研究中。使用定量研究方法和電腦技術對電影文本進行可視化分析和比較的計量電影學，為傳統電影研究提供了新的思考路徑與研究方法。計量電影學旨在回歸電影本體，對電影的形式元素進行定量分析，可以彌補當前中國電影研究過度依賴感性經驗的不足。目前，計量電影學的主要研究對象為歐美電影，中國電影的計量分析亟待開展。對電影形式元素進行計量分析可直接反映於導演風格與電影類型分析，因此可以成為中國電影計量學考察的切入點。當下，中國電影導演從新世紀前的「代際導演」群體到無法被群歸的新生代導演群體經歷了風格的變遷。本文將在此背景下對中國新生代導演風格進行計量學考察，統計新生代導演的創作要素並進行可視化呈現。以科學研究範式進行實證研究，力求客觀呈現當下中國電影導演創作的現實圖景。

關鍵詞：數字人文 中國新生代導演 電影風格特徵 計量電影學

Under Cinematics Perspective: Research on the Film Style of the New Generation Chinese Directors in the Context of Digital Humanities

(Abstract)

XUE Ming

After entering the new century, digital humanities research methodology based on text coding and econometric analysis has gradually penetrated into film studies. Cinematics, which uses quantitative research methods and computer technology to visually analyze and compare film texts, offers new paths of thinking and research methods for traditional film studies. Cinematics aims to return to film ontology and quantitatively analyze the formal elements of the film, which can compensate for the current Chinese film studies' over-reliance on perceptual experience. At present, the main research objects of Cinematics are European and American films, and the econometric analysis of Chinese films is in urgent need of development. Econometric analysis of film form elements can be directly reflected in the analysis of directorial style and film genre, and therefore can be an entry point for the research of Chinese film econometrics. Chinese film directors have undergone stylistic changes from the "intergenerational directors" group before the new century to the new generation of directors who cannot

be grouped together. In this context, this paper will conduct a quantitative analysis of the style of the new generation of Chinese directors, statistics and visual presentation of the creative elements of the new generation of directors. The empirical study is conducted in a scientific research paradigm, aiming to present an objective picture of the reality of Chinese film directors' creation nowadays.

Keywords: Digital Humanities, Chinese New Generation Directors, Characteristics of Film Style, Cinematics

法華與觀音應驗故事的數位閱讀

Digital Reading of Lotus Sutra and Guanyin Miraculous Stories

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摘要

本研究嘗試結合數位人文研究方法，對六朝三本《觀世音應驗記》與唐代僧詳《法華傳記》進行文本分析。首先本文訓練 FastText 模型得出字符的詞向量與文本向量，進而藉由主成分分析法將文本向量降維成人類視覺容易理解的二維資料，並通過視覺化來理解故事的語義分布。其次，統計分析法華和觀音相關詞彙在兩類應驗故事中的出現位置，以觀察敘事手法上的區別。在《法華傳記》中，法華相關詞彙傾向於出現在故事的前四分之一部分，顯示出法華信仰在修道者生命中的全面性和貫徹性，受持法華為一生志業。而在觀世音應驗記中，基於故事類型的組成，觀音相關詞彙通常出現在故事的 40.61%處，其強調信仰的功能性，透過危難時刻的至心歸誠，突顯觀音效驗的有效性與即時性。

關鍵字

應驗記、法華傳記、觀世音感應記、文本向量、數位人文

Abstract

This paper attempts to combine digital humanities research methods to perform text analysis on three Guanyin miraculous stories *Guanshiyin Yingyan ji* from the Six Dynasties period and the *Lotus Sutra* miraculous stories *Fafua Zhuanji* by Monk Xiang from the Tang Dynasty. Firstly, the study trains a FastText model to derive word vectors and text vectors from the characters, and then uses Principal Component Analysis (PCA) to reduce the high-dimensional text vectors into a two-dimensional format, enhancing

human interpretability through visual representation of semantic distribution inherent in the narratives.

Secondly, the study statistically analyzes the occurrence positions of Lotus Sutra and Guanyin-related terms in the two types of miraculous stories to observe the differences in narrative techniques. In the *Fahua Zhuanji*, terms related to the Lotus Sutra predominantly appear within the initial quarter of the narrative, thereby illustrating the pervasiveness and perseverance of Lotus Sutra devotion as a lifelong pursuit among practitioners. On the other hand, in the Guanyin miraculous stories, due to the composition of the story types, Guanyin -related terms usually appear at 40.61% of the story. This emphasizes the functionality of faith, highlighting the effectiveness and immediacy of Guanyin 's response through sincere devotion during times of crisis.

Keywords:

Miraculous Stories, *Fahua Zhuanji*, *Guanshiyin Yingyan ji*, Text Vector, Digital Humanities

數位人文與錢鍾書研究：資料、方法與意義

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摘要：人文研究正在經歷數位或數位化轉向，新數位人文時代將是一切文學研究的基本語境。錢鍾書研究是中國人文學術研究的一個典型，錢鍾書研究在文本因、方法因、價值因三方面的必要性決定了其在資料上和方法論上具有數位化展望的獨特性。通過對錢鍾書筆記、錢學潮流、錢鍾書文學研究意義等因素與數位人文的關聯分析，這門跨學科研究的系統性、思想價值以及現實關懷將得到充分彰顯。

關鍵詞：數位人文；錢鍾書；數位化；《錢鍾書手稿集》；數據庫

Digital Humanities and the Study of Qian Zhongshu:
Data, Method and Meaning

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Abstract: Humanism is experiencing a period of Digitalization, new Digital Humanities will be the context of all literary researches. The study of Qian Zhongshu is typical in Chinese academic humanism, his researches in the aspects of text, method and value are necessary to be digitalized in data and methodology. Through Qian's notes, trend and literary meaning according to the relevance with Digital Humanities, this interdisciplinary can be reviewed for its system, thought and reality concern.

Key Words: Digital Humanities; Qian Zhongshu; Digitalization; Qian Zhongshu's Notes; Database

Cognitive Formalism and Chinese Literary Studies

認知形式論與中國文學研究

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Abstract: Chinese literary criticism has traditionally considered artistic narratives as reflections of distinct ideological systems (e.g., “Late Qing,” “Mao’s China,” “post-socialism,” etc.) and identified structural similarities between cultural products and the historical contexts of which they supposedly were the effect: the collapse of form and the disintegration of the Qing empire, the politicization of form and the establishment of the socialist state in 1949, or the depoliticization of form and Deng Xiaoping’s economic reforms, etc. The Marxist-historicist perspective and Foucault-inspired genealogical readings suffer from numerous epistemological limitations, however, including their notorious neglect of formal continuities spanning across political divides and epistemic shifts. This paper elaborates a new framework of cultural inquiry, cognitive formalism, which integrates digital humanities and cognitive narratology to explore the relationship between embodied cognition and the narrative form. I argue that the non-randomness characterizing formal distributions in narrative artifacts mirrors the non-randomness of interactions between humans and their physical environments. By acknowledging the embodied nature of meaning, cognitive formalism offers a corrective to the disembodied paradigm of “distant reading” as it has been formulated so far in DH literature and encourages us to revisit some of the major questions of sinology.

摘要：中國文學批評傳統上將藝術敘事視為反映特定意識形態系統（如「晚清」、「毛澤東時代」、「後社會主義」等）的映照，並找出了文化產品與其所反映的歷史環境之間的結構相似性：形式的崩潰與清朝帝國的瓦解，形式的政治化與 1949 年社會主義國家的建立，或形式的去政治化與鄧小平的經濟改革等。然而，馬克思主義歷史主義觀和受到福柯啟發的系譜學解釋卻遭受著許多認識論上的限制，其中包括對跨越政治分歧和認識論轉變的形式連續性的忽視。本文闡述了一個新的文化研究框架——認知形式論（cognitive formalism），它整合了數位人文學和認知敘事學，以探討具身認知與敘事形式之間的關係。本文主張，藝術敘事中詞彙分布的非隨機性反映了人類與其物理環境之間互動的非隨機性。通過承認詞語意義的具身性，認知形式論對“遠距離閱讀”的非具身範式提供了修正，並鼓勵我們重新審視一些漢學的重要問題。

A Geographical Study of Chaozhou Temples in Hong Kong

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The Young Scholar's Forum in Chinese Studies 2023

Abstract

This paper presents the findings of a survey of Hong Kong Chaozhou temples through the deployment of the Geographic Information System (GIS). It visually delineates the distribution patterns of Chaozhou migrants and their general settlement history in this region and demonstrates the features of their common beliefs and practices, thus enriching our understanding of this important ethnic group.

Scholars have already contributed to a better knowledge of the settlement history by tracking the development of Chaozhou chambers of commerce, the Yulan Festival, certain temples, and Christian churches. However, they often overlook the religious life and the flow of internal movement where these migrants were relocated and developed their new communities. A general temple survey and systematic visualised review of their renovation years and relocation places can fill the gap by unveiling the religious panorama and the routes of internal migration, thereby providing another reference for Chaozhou migration studies.

The researcher starts by gathering details on the basic geospatial information, crucial time points, management, and venerating gods of the Chaozhou temples in Hong Kong from written official records, maps, field materials, newspapers, local publications, and other online materials. These temples were founded and/or have been managed by Chaozhou migrants or their descendants. Then, the researcher constructs a timeline on historical maps which marks the locations of Chaozhou temples where they were first established and then relocated. It presents a clear picture of the geographic features where Chaozhou communities initially settled in Hong Kong, then explains the enormous flow of Chaozhou migrants from a macro-historical perspective and offers a glimpse into the religious features of these migrant communities. Hence, this paper illustrates the importance of GIS in examinations of regional migrant history.

Keywords: GIS, temple studies, migration, Hong Kong studies

香港潮州廟宇地理研究

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摘要

本文運用地理信息系統（GIS）技術呈現香港潮州廟宇調查結果，透過在地圖上繪製潮州廟宇的位置變遷展現相關移民族群的空間分佈，探討潮州移民安置歷史及族群信仰特色，以增加對香港潮州移民族群的認識。

此前，不少學者已經以商會、孟蘭勝會、廟宇個案、基督教教會等為線索，追溯潮州移民香港的歷史。但甚少深入討論族群在港的宗教信仰與內遷情況。而 GIS 技術亦已廣泛應用於移民研究及宗教研究，幫助學者進行模式分析、空間分析及闡析歷史發展趨勢，證明以此研究廟宇及移民族群可行且具啟發性。因此，本研究將先進行潮州廟宇普查，分析創建及重建的時間、地點，再以 GIS 比較位置變化，從而總結所反映之族群信仰特色、社經情況及內遷軌跡。

本文將參考政府記錄、歷史地圖、考察材料、新聞報導、地方出版刊物以及其他網絡資料，搜集香港潮州廟宇的地理信息、創建及重建時間、管理情況、供奉神明等基本資訊。這些廟宇由潮州人創建或受潮州人或其後代管理。其後，論文將比較歷史地圖，按廟宇位置變遷，繪製地圖時間線，分析其地理及宗教特徵及變化，從而將潮州移民來港後的安置發展置於香港歷史的地區脈絡中，說明 GIS 技術對於區域移民歷史研究的重要作用。

關鍵詞： GIS，廟宇研究，移民，香港研究

清代蒙古各部的地理分佈與網絡關係研究

——以《蒙古王公表傳》所載人物信息為考察中心

于昊

(復旦大學歷史地理研究中心, 上海 200433)

【摘要】 本文以清代《欽定外藩蒙古回部王公表傳》中所載的蒙古王公列傳內容為基礎信息，通過 ArcGIS 和 Gephi 軟件分析清代中前期 1,203 位王公人物信息和 2,264 筆親屬關係，進而復原該時期蒙古地區王公階層的社會網絡關係和家族地域分佈。清代時蒙古分為三部：漠南蒙古、漠北蒙古和漠西蒙古，各部之內又分為諸多支係，廣泛遊牧於蒙古高原、天山南北和青海等廣大地區。本研究試圖藉助數字人文方法對清代蒙古各部的地域分佈特點、親屬繼承關係和社會組織特點進行分析。一方面，通過地理信息系統分析並解讀清代蒙古各部的地域分佈特點和遷徙過程，以及清代盟旗制度的形成機制。另一方面，通過人物網絡關係分析蒙古王公家族之間的親屬與繼承關係，進而揭示清代蒙古地區的社會結構和清帝國以姻親為紐帶的北部邊疆治理模式。

【關鍵詞】 蒙古 地域分佈 社會網絡關係 《蒙古王公表傳》

Study on the Geographical distribution and network Relationship of Mongol princely families in Qing Dynasty

[Abstract] In this paper, the information of 1,203 princes and 2,264 relatives of princes in the early and middle Qing Dynasty which based on The Biographies of Mongol Princes in the Qing Dynasty, were analyzed by ArcGIS and Gephi, so as to recover the social network relationships and family geographical distribution of princes on the Mongolian Plateau during this period. In the Qing Dynasty, the Mongols were divided into three divisions: Inner Zask Mongol, Karka Mongol and Velat Mongol. Within each division, there were many branches, which were widely distributed in the Mongolian Plateau, north of the Tianshan Mountains, Qinghai and other vast areas. This study attempts to analyze the regional distribution, kinship and social relations of the Mongol princely class in Qing Dynasty with the methods of digital humanities. On the one hand, the geographic information system is used to analyze and interpret the geographical distribution characteristics and migration process of the Mongol princely families in the Qing Dynasty, as well as the formation mechanism of the Mongolian Meng-Qi system in the Qing Dynasty. On the other hand, by analyzing the social relations between the Mongol princes and their relatives with the Qing royal family through the network relationship, the social structure of the Mongol region in the Qing Dynasty and the northern frontier governance mode of the Qing Empire with affinity as the link are revealed.

[Key Words] Mongolia, Geographical Distribution, Social Network Relationship,
The Biographies of Mongol Princes in the Qing Dynasty