

EALAX NTNU ENGLISH
THE IMMATERIAL

SAT.
10.30
2021

非
物質

第二十九屆英美文學國際學術研討會

EALAX NTNU ENGLISH



第二十九屆英美文學國際學術研討會

會議主題：非物質

2021年10月30日

中華民國英美文學學會

國立臺灣師範大學英語學系

共同主辦

大會議程

EALA 2021 Conference Program

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簡介

一、 會議緣起

一年一度的英美文學研討會，係國內英美文學研究最重要、規模最為盛大的學術會議之一。其傳統乃由已故台大外文系朱立民教授，於1991年一月發起創立中華民國英美文學學會。杏壇前輩，學術先賢，筆路藍縷，墾拓台灣英美文學相關研究的學術苗圃，每年定期隆重舉辦學術研討會。2021年欣逢英美文學學會創會30年，國立臺灣師範大學大學英語學系很榮幸獲得英美文學學會推薦，通過以「非物質」(The Immaterial)為題，將於2021年10月30日(週六)與英美文學學會共同舉辦一年一度的英美文學研討會。由於此研討會議題公告之後，獲得國際英美文學學界熱烈迴響，吸引來自美國、日本、韓國、中國、香港、新加坡、菲律賓、加拿大、奧地利、保加利亞、羅馬尼亞等多國之英美文學研究學者共襄盛舉，此次研討會將擴大舉辦為國際學術研討會。

二、 舉辦目的

創會伊始，舉辦至今，已邁入第二十九屆，此一年一度的英美文學學術研討會之目的，在於促進國內外英美文學學術領域研究學者之學術對話與交流，透過該英美文學學術研討會，國內、外相關領域學者們，既可了解當今英美文學研究之最新趨勢、發展與最新動態，更可透過學術交流活動，進一步擴大未來國際合作交流之可能。

三、 預期效益

預期將促進國內外英美文學研究者之學術對話與交流，裨益國內外英美文學研究者了解最新研究趨勢與學術發展，提升國內英美文學研究之質量與能量，增加未來國際學術合作與國際學術交流之機會，並將申請專書出版相關經費，以厚植學術成果。

四、 籌備委員姓名、服務機關與職稱

蘇子中	國立臺灣師範大學英語系優聘教授
梁一萍	國立台灣師範大學英語系教授
黃涵榆	國立臺灣師範大學英語系教授
張瓊惠	國立臺灣師範大學英語系教授
陳重仁	國立台灣大學外文系教授
趙順良	國立政治大學英國語文學系教授

五、 論文審查委員姓名、服務機關與職稱

蘇子中	國立臺灣師範大學英語系優聘教授
梁一萍	國立台灣師範大學英語系教授
黃涵榆	國立臺灣師範大學英語系教授
張瓊惠	國立臺灣師範大學英語系教授
陳重仁	國立台灣大學外文系教授
趙順良	國立政治大學英國語文學系教授

第二十九屆英美文學國際學術研討會

會議主題：非物質

2021年10月30日

中華民國英美文學學會
國立臺灣師範大學英語學系
共同主辦

徵稿啟事

[徵稿至 2021 年 01 月 31 日止]

從蘇格拉底的魔鬼，到柯勒律治(Coleridge)作品裡追趕老水手(ancient mariner)的極地幽靈，再到最近電腦叛客網路電視影集《碳變》(*Altered Carbon*)中上傳至「皮層堆疊」(cortical stacks)的可傳遞意識，非物質的概念和再現遍及哲學、文學、電視廣播業和其他多種論述與媒介。所謂的「非物質」在神學裡是天使，在數學裡是 π ，「在」我的身體裡，則是我所體驗的所有想法、感覺和感質(*qualia*)。究竟這些非物質的狀態與存有物是什麼？非物質與物質之間又如何產生聯繫並相互影響？這是自古以來無數文獻持續辯論與描繪的主題。

儘管當代理論對身體、物件和物質性等議題有著相當的關注，即使如此，當代理論也不敢忽視「非物質」(the immaterial)。其中的思辨實在論(speculative realism)思索非人存在體(nonhuman entities)的內部現實，以不同方式探究湯瑪斯·內格爾(Thomas Nagel)的著名問題：「成為一隻蝙蝠可能是什麼樣子？」(“What is it like to be a bat?”)。新物質主義則論證物質與精神現象兩者並非截然二分。在這些理論思潮之前，傅柯、德勒茲和其他二十世紀重要理論家早已針對意識形態、情動力和虛擬有所探究，他們的許多分析也啟發了部分前述的當代理論流派。若進一步回溯，則有精神分析和哲學中唯心論的傳統(the idealist tradition)，兩者為心靈現象展開縝密的論述，並持續影響著當代視野。

上述這些思考問題的方式若有貫穿的主題，或許就是事物之間的聯結方式。比方說，非物質和物質之間如何交流溝通？個體與個體之間、個體與集體之間如何被分開或聯結？靈魂，是否如同傅柯所述，是「身體的禁錮」(“The Soul is the Prison of the Body”)—若果真如此，我們如何逃脫？身體，是否如同麗莎·布萊克曼(Lisa Blackman)所述，為非物質的一若是，那麼何處是我身體的終點？我的意識和其他意識，如一隻蝙蝠的意識，又如何交融成一個生態、一個地球生態系(Gaia)或一個世界靈魂體？意識形態和情動力如何引發集體情緒，進而維持或改變時下的政治面貌？文學、書頁、(數位)油墨的物質性—以及非物質無形體的文學形式和文類、感官與意義—如何形塑與拆解我們的心理和與他者的互動？綜合上述，「非物質」是一個可以拋接於無數理論中的介面，鑒於「非物質」議題的重要性，本次研討會因此以「非物質」為題，誠摯邀請各位學者、先進與文學愛好者，從各個面向探討「非物質」在英美文學中的展現與論辯，以期為英美文學的創作、閱讀與理論研究開展出更寬廣多元的「非物質」空間。

會議包含但不侷限於以下子題：

- 唯心論的(idealist)哲學傳統，或特定理想主義運動（例如：新柏拉圖主義、德國唯心主義）和文學之間的關係
- 近期非物質理論的概念，如格拉厄姆·哈曼(Graham Harman)的《非物質主義》(*Immaterialism*)或伊莉莎白·葛洛思(Elizabeth Grosz)的《無形體》(*The Incorporeal*)，或者更廣泛的學術思潮，如思辨實在論和新物質主義
- 精神分析，如夢、執念、創傷、趨力、絕爽(*jouissance*)等
- 科學（如認知心理學和神經科學）中的非物質

- 宗教、神秘主義與泛靈論，如鬼魂、天使與魔鬼、幽靈、通靈和靈性等
- 弱勢理論與非物質，如原住民研究、失能研究、酷兒研究、女性主義研究、批判種族研究、解殖民研究中的非物質論述與分析等
- 科幻小說中的物質與非物質辯證，如賽伯格、外星人、機器人、人造智慧、VR、擴增實體或其他變體等
- 恐怖與奇幻文學裡的物種
- 超能力（如：預知與心電感應）、靈異現象和心靈技術（如冥想、瑜珈、祈禱等）
- 魔術、鍊金術、玄學和偽科學等
- 其他相關議題，如時間、空間、邏輯、數學和高次元、情動力、感情和情緒等

歡迎個人或3至4人組成之專題小組，針對主題提案。稿件中英文不拘。請於**2021年01月31日(週五)前**將論文題目、關鍵詞與摘要(300-500字內)，以及提案人簡歷(含論文題目、提案人姓名、服務單位、職稱、著作等簡歷與聯絡方式)電郵至“2021eala@gmail.com”，並註明「投稿 2021 研討會摘要」等字樣。主辦單位將於2021年3月中旬以前通知審查結果。

論文全文繳交日期為**2021年10月15日**。英美文學學會鼓勵投稿人以中英文撰寫及發表論文，會後並將論文修訂版投稿至《英美文學評論》（該刊為THCI第一級期刊，刊登中英文稿件）。

※參加會議發表論文之前，必須具備或取得英美文學學會會員資格。

- **主辦單位聯絡方式**

地址：10610 台北市和平東路一段 162 號 國立臺灣師範大學英語學系轉
第二十九屆英美文學學術研討會籌備委員會收
電子郵件：2021eala@gmail.com

- **重要日期**

論文摘要截止日期：**2021年1月31日**
論文摘要審查結果通知日期：**2021年3月15日**
論文全文繳交日期：**2021年10月15日**
研討會日期：**2021年10月30日**

The 29th Annual Conference of the English and American Literature Association

Theme: The Immaterial

Conference Organizers: ROC English and American Literature Association (EALA) and
National Taiwan Normal University, Taiwan

Date: October 30, 2021

Venue: National Taiwan Normal University (Main Campus), Taipei, Taiwan

Call for Papers (By January 31, 2021)

From Socrates' daemon to the polar spirit that pursues Coleridge's ancient mariner to the transferrable consciousness uploaded into "cortical stacks" on the recent cyberpunk series *Altered Carbon*, conceptions and representations of the immaterial abound in philosophy, literature, television, and almost every other discourse and medium. In theology, angels. In mathematics, π . "In" my body, all the ideas, sensations, and *qualia* that I experience. Exactly what these immaterial states and entities are and how they relate to and interact with material ones has been the subject of much debate and depiction in countless texts over millennia.

Nor does contemporary theory, which informs so much of our literary analysis, dismiss the immaterial as immaterial, despite its ample focus on bodies and materiality. There is the movement known as speculative realism, which speculates on, among other things, the interior reality of nonhuman entities, asking various permutations of Thomas Nagel's famous question, "What is it like to be a bat?" There is the movement known as new materialism, which argues that there is no definitive break between material and spiritual phenomena. These relatively recent movements were preceded, and in some cases are informed, by the many analyses of ideologies, affects, and the virtual associated with the work of Michel Foucault, Gilles Deleuze, and other important theorists of the twentieth century. Running even further back, psychoanalysis and the idealist tradition in philosophy can likewise be seen as developing sophisticated explanations for psychic phenomena that continue to shape our present perspectives.

If all of these approaches have a unifying theme, perhaps it is that of connection. How do the immaterial and material communicate? How are individual selves split from, or connected to, each other and larger collectives? Is the soul, as Foucault puts it, the prison of the body—and if so, how do we escape? Is the body, as Lisa Blackman puts it, immaterial—and if so, where does my body end? How is my consciousness and the consciousness of, say, a bat integrated into an ecology, a Gaia, or a world soul? How do ideologies and affects give rise to a collective mood that maintains or alters the political landscape? How does the materiality of literature, the leaves, the (digital) ink—but also its intangible forms and genres, senses and meanings—form and deform our psychology and interactions with others? The immaterial is an interface upon which infinite ideas can be cast, and we ask that you cast them in our direction. Possible paper topics on the immaterial in English and American literature include, but are not limited to, the following:

- the idealist philosophical tradition, or more specifically the relationship between particular idealist movements (e.g., Neoplatonism, German Idealism) and literature
- recent theoretical conceptions of the immaterial, such as Graham Harman's *Immaterialism* or Elizabeth Grosz's *The Incorporeal*, or broader movements like speculative realism and new materialism
- psychoanalysis: dreams, obsession and paranoia, traumas, drive, *jouissance*, etc.
- cognitive psychology and neuroscience
- religion, mysticism, and panpsychism (including the topics of ghosts, angels and spirits, demons, spiritualism, and spirituality)
- theorization of the immaterial from minority knowledge, such as theories and analyses emerging from indigenous studies, disability studies, queer studies, feminist studies, critical race studies, decolonial studies, etc.
- the material-immaterial dialectic in science fiction: cyborgs, aliens, robots, AI, VR, augmented

- realities, or other alternated entities)
- species in horror and fantasy
- super powers (such as precognition and telepathy), paranormality and spiritual practices (including meditation, yoga, prayer, and so on)
- magic, alchemy, occult and pseudoscience
- other topics including time and/or space, logic, mathematics, and higher dimensions, affect, emotion, and mood

We encourage individuals, as well as pre-formed panels, to submit abstracts of 300-500 words, with a title and 5 keywords, including short CVs (name, title, affiliations, selected publications, contacts) to the committee at 2021eala@gmail.com by **January 31, 2021**. Electronic acknowledgements of submission will be sent to all submitters upon receipt of the abstract. Notifications of acceptance will be sent by **March 15, 2021**. Full papers should be submitted by **October 15, 2021**.

Important Dates:

- Abstract submission deadline: January 15, 2021.
- Abstract acceptance notification: March 15, 2021.
- Full paper submission deadline: September 15, 2021.
- Conference date: October 30, 2021.

視訊研討會議事規則及注意事項

1、各場次論文發表與討論時間分配規則如下：

- (1) 每場次總時間為 90 分鐘，包含 3~4 篇論文。
- (2) 論文發表人依議程順序宣讀論文，依各場次論文篇數，每人 20 分鐘。時間結束前 5 分鐘，以及時間結束時，將由會議室管理員出聲提醒。
- (3) 每場次討論時間為 10~30 分鐘，討論時間及順序請尊重主持人安排。
- (4) 請各場次主持人準時開始與結束，並嚴格控管時間，以確保研討會流程順利進行。

2、研討會參與者注意事項：

- (1) 請各場次之論文發表人提早 10 分鐘進入虛擬會議室，測試論文發表所需之設備。
- (2) 出入會議室的來賓請輸入中文全名或英文全名，以資識別。
- (3) 在會議進行時，請將麥克風設定為靜音模式，以利議事進行。

Rules for Paper Presentation

1. Each session runs 90 minutes, including 3~4 papers.
2. Each presenter is allotted for 20 minutes. There will be a gentle reminder of the time limit 5 minutes prior to the end in each Webex meeting room.
3. The time for discussions in each session is approximately 10~30 minutes. All participants are expected to follow the host's directions in order to proceed smoothly.
4. Please follow the time schedule in order to have the conference proceed as planned.
5. Presenters are expected to arrive in the meeting rooms 10 minutes earlier than the scheduled time and settle the equipment needed.
6. All participants will have to sign up in the chat room for the sake of identification.
7. Please mute your microphone unless you want to raise a question.

大會議程
Conference Program
 會議主題：非物質
Theme: The Immaterial

主辦單位(Conference Organizers)：中華民國英美文學學會 (EALA)、國立臺灣師範大學英語學系 (NTNU English)

會議日期(Conference Date)：2021 年 10 月 30 日星期六 (October 30, 2021)

會議地點(Conference Venue)：Webex 視訊平臺

研討會：2021 年 10 月 30 日星期六 (Conference: October 30, 2021)

08:30 ~ 09:00	3 0 分鐘	報到 Registration
09:00 ~ 09:10	1 0 分鐘	開幕典禮 Opening Ceremony 開幕致詞嘉賓： 中華民國英美文學學會理事長黃心雅教授(國立中山大學外文系特聘教授) (2021 EALA-大型會議室)
09:10 ~ 10:10	6 0 分鐘	主題演講 Keynote Speech 主持人：Yu-cheng Lee (Distinguished Researcher, Academia Sinica) 演講人：J. JEFFREY FRANKLIN (Professor, English, University of Colorado Denver) 演講題目： Materiality, Immateriality, and Unity in British Modernism: <i>Aldous Huxley's Eyeless in Gaza</i> (2021 EALA-大型會議室)
10:10 ~ 10:30	2 0 分鐘	休息 Coffee/Tea Break

10:30 ~ 12:00		9 0 分鐘				論文發表第一場 Session One	
A (2021 EALA- A 會議 室)	主持人：陳音頤 (國立政治大學英 語系特聘教授)	Senses (感官)	1. 洪敏秀(國立中山大學外文系教授)/稀薄聆聽：賀依《夜間廣播》的聲物聽力 2. 吳易道(國立政治大學英國語文學系副教授)/ <i>Drinking and Listening in The Tenant of Wildfell Hall</i> 3. 陳建龍(世新大學英語系助理教授)/《巧克力》的食色文學 (Food Porn)：物質文化中的非物質				
B (2021 EALA- B 會議 室)	主持人：黃涵榆 (國立臺灣師範大 學英語系教授)	Ghosts/Specters/ Demons (鬼/幽靈/ 惡魔)	1. 劉涵英(中國文化大學英國語文學系助理教授)/ <i>The Immaterial Materialized: The Objects in Amelia B. Edwards' Ghost Stories</i> 2. 梁廷毓(國立台北藝術大學美術學系藝術批判與實踐研究博士班研究生)/展演的幽靈：論《恐怖美術館》和《博物館驚魂夜》中的非物視野 3. 劉翊嫻(國立臺灣師範大學英語系碩士研究生)/ <i>The Spectral Turn in Shawna Yang Ryan's Green Island</i>				
C (2021 EALA- C 會議 室)	主持人：趙順良 (國立政治大學英 國語文學系教授)	Idealism (唯心)	1. David Gordon (國立屏東大學英語學系助理教授)/ <i>Fusing the Spiritual and the Physical: Emerson's Unification of Body and Soul</i> 2. 陳櫻珊(致理科技大學應用英語系兼任助理教授)/現代主義的意識流或頓悟／存有片刻為內在性與超越性的辯證：以喬伊斯的《青年藝術家的畫像》與吳爾夫的《達洛威夫人》為例 3. 楊健威(國立臺灣師範大學英語系博士候選人)/ <i>Thinking Matter: The Early Modern Materialist Turn</i>				
D (2021 EALA- D 會議 室)	主持人：陳淑卿 (國立中興大學外 文系特聘教授)	Affect (情動)	1. 黃仕宜(清華大學外語系副教授)/諾提奇劇場中的情動力 2. 施弘尉(聖約翰科技大學應用英語系副教授)/情緒星球：十八世紀的大腦科學與奧斯汀《理性與感性》的文學傳承 3. 許宏豪(國立臺灣大學外文系博士生)/“I hope you can appreciate”: <i>The Economy of Gift and Emotion in Never Let Me Go</i> 4. 鍾正倫(國立臺灣師範大學英語系博士候選人)/ <i>An Affective Reading of China Mieville's Perdido Street</i>				

				<i>Station: A Narrative of Enchantment</i>
	E (2021 EALA- E 會議 室)	主持人：陳重仁 (國立臺灣大學外 國語文學系教授)	The Posthuman Body (後人類身體)	<ol style="list-style-type: none"> 張崇旂(香港教育大學文學與文化學系助理教授)/ Bodies with/out Souls: The Material vs. the Immaterial in Isaac Asimov's "The Bicentennial Man" Jens Haarkamp (中原大學助理教授)/ <i>Frankenstein</i> and the Romantic-Idealist Challenge to the Myth of the Thinking Machine 曾羽昕(國立臺東大學英美語文學系碩士生)/變成花...變成樹...：從後人類觀點看《素食者》中金英惠的具體化虛擬性
	F (2021 EALA- F 會議 室)	主持人：蘇子中 (國立臺灣師範大 學英語系優聘教 授)	Memory (記憶)	<ol style="list-style-type: none"> 段馨君(國立陽明交通大學教授)/ Immaterial Representations in <i>Altered Carbon: Sex, Body, and Memories</i> 施純宜(國立臺灣大學外文系副教授)/我是誰?：近代英美劇場中的失憶與回憶 謝文珊(實踐大學應用外語學系副教授)/ "Careless Talk" on War: Elizabeth Bowen and her "missing contemporary" Katherine Mansfield
	G (2021 EALA- G 會議 室)	主持人：Prof. Justin Prystash (國 立臺灣師範大學 英語系教授)	Imagination (想像)	<ol style="list-style-type: none"> Henk Vynckier (東海大學外國語文學系教授兼外文系主任)/"Scraps of Beautiful Rubbish": Antiquarianism in Dystopian Fiction 林境南(國立臺灣師範大學英語系副教授)/光之體驗：如何理解華茲華斯的光與彩虹(英文發表) 蘇靖棻(國立政治大學外文中心助理教授)/ Science Fiction Growing Out of Science: Conflating Science Fictional Imagination and Scientific Discourse in Johannes Kepler's <i>Somnium</i> and Margaret Cavendish's <i>The Blazing World</i> 蔡善妮(臺大外國語文學系博士候選人)/ The Weight of Verbs in Elizabeth Bishop's Poems
12:00 ~ 13:00	6 0 分 鐘	午餐 Lunch Break 英美文學學會會員大會 (EALA General Meeting) (2021 EALA-大型會議室)		
13:00	5	專題演講 Plenary Speeches		

~ 13:50	0 分鐘	主持人：Prof. Pin-chia Feng (國立陽明交通大學終身講座教授) 演講人：Woosung Kang (Professor, Department of English, Seoul National University) 演講題目：Sandman and Bartleby: Disjunctive Synthesis of the Uncanny (2021 EALA- Plenary 1 會議室)	主持人：單德興 (中央研究院特聘研究員) 演講人：黃涵榆教授 (國立台灣師範大學英語系教授) 演講題目：虛無的聲音: 兼論黑金屬與當代哲學的交會 (2021 EALA- Plenary 2 會議室)	
13:50 ~ 14:00	1 0 分鐘	休息 Coffee/Tea Break		
14:00 ~ 15:30	9 0 分鐘	論文發表第二場 Session Two		
	A (2021 EALA- A 會議 室)	主持人：洪敏秀 (國立中山大學外 文系教授)	Trauma (創傷)	<ol style="list-style-type: none"> 1. 高嘉勵(國立中興大學台灣文學與跨國文化研究所副教授)/《夕霧花園》中景物作為解殖記憶的物質與非物質性 2. 王梅春(國防大學通識教育中心副教授)/ Trauma, Diaspora, and Colonial Domicide: Legacies of Residential Schooling in Richard Wagamese's <i>Indian Horse</i> and Michelle Good's <i>Five Little Indians</i> 3. 施恩惠(世新大學英語系助理教授)/沉默的力量:論派特·巴克《另一個世界》中創傷主體的破壞性塑膠性
	B (2021 EALA- G 會議 室)	主持人：Prof. Hannes Bergthaller (國立臺灣大學英語系教授)	Race and Ethnicity (種族與族裔)	<ol style="list-style-type: none"> 1. Sigmund C. Shen (Associate Professor of English, LaGuardia Community College, City University of New York)/ “‘An Unatonable Guilt’: Shame of Physicality and Dreams of Identity in Richard Wright's <i>Black Boy</i>” 2. 邵志明(文藻外語大學客座助理教授)/ Mahayana Buddhism in Allen Ginsberg: Emptiness and (Im)materiality 3. Karen Ferreira-Meyers (Associate Professor and Coordinator Linguistics and Modern Languages at the Institute of Distance Education, University of Eswatini, Eswatini)/ Of the Spiritual and the Ancestral in Niq Mhlongo's <i>Paradise in Gaza</i>

	C (2021 EALA- C會議 室)	主持人：李欣穎 (國立臺灣大學英 語系教授)	God and Religion (神與宗教)	<ol style="list-style-type: none"> 蘇子中(國立臺灣師範大學英語學系教授)/「神的遊戲／劇」(Lila)或是「節慶」(Mela)：謝喜納對《羅摩衍那》蘭納加爾羅摩戲／節的「戲耍／詮釋」 Greg Bevan (Professor of English, Fukuoka University)/“Imminence of a Breakthrough”: Transcending the Material in Robert Stone’s <i>Bear and His Daughter</i> 徐慶鐘(嘉義大學外國語言學系暨研究所助理教授)/ The Material Manifestation of the Immaterial The Re-appearances of God in John Fowles’s Novels
	D (2021 EALA- D會議 室)	主持人：Prof. Aaron Deveson (國立臺灣師範大 學英語系教授)	Dream and Control (夢與控制)	<ol style="list-style-type: none"> John Lance Griffith (國立臺北科技大學應用英文系教授)/ Material and Immaterial Systems of Control in H. G. Wells’ <i>The Passionate Friends</i> 應芳瑜(弘光科技大學助理教授)/ The Dream-work: Rebuses and Libido in Edmund Spenser’s <i>The Faerie Queene</i> Jennie Wiley (Doctoral Student at Pacifica Graduate Institute)/ Metaphor, Metaphysics, and Sphota: Collective Unconscious as Co-creator
	E (2021 EALA- E會議 室)	主持人：張瓊惠 (國立台灣師範大 學英語系教授)	Immaterial Labor (非物質勞動)	<ol style="list-style-type: none"> 藍文玲(經國管理暨健康學院通識中心專案助理教授)/凝視下的奇觀或日常：威爾基·柯林斯小說中的生理「畸形」者 岳宜欣(成功大學外國語文研究所博士班博士候選人)/「看護不是機器」：讀《別讓我走》的看護工作的倫理身分 方俊雄(國立臺灣師範大學英語系博士班)/ How to Survive? : Immaterial Labor in Tash Aw’s <i>We, the Survivors</i>
	F (2021 EALA- F會議 室)	主持人：Prof. Ioana Luca (國立 臺灣師範大學英 語系教授)	Fluidity (流動性)	<ol style="list-style-type: none"> Benjamin J. Heal (國立中正大學助理教授)/ Fluidity and the Neutral in William S. Burroughs’ <i>Cities of the Red Night</i> (1981) David Dennen(致理科技大學應用英語系助理教授)/ Materializing the Immaterial: On American Behaviorism’s Antidualism Daniel Tarpy (PhD student, Sophia

					University, Bulgaria)/ The Conceptual Universe
		G (2021 EALA- G 會議 室)	主持人：林明澤 (國立成功大學外 文系)	The Victorian (維多利亞)	1. 賴淑芳(國立中山大學外國語文學系教授)/The Aesthetics of Mathematics in Victorian Fiction: Some Case Studies 2. 顏淑娟(國立高雄大學西洋語文學系教授)/Fairy Fancies under the Victorian Microscope 3. 潘紅生(國立成功大學外文所博士生)/「雙魚宮世代」的無限天空：論伊蓮諾·卡頓《發光體》中的占星術，奧秘身體與維多利亞時期的刑律
15:30 ~ 15:40	1 0 分 鐘	休息 Coffee/Tea Break			
15:40 ~ 17:10	9 0 分 鐘	論文發表第三場 Session Three			
		A (2021 EALA- A 會議 室)	主持人：莊坤良 (亞洲大學外國語 文學系特聘教授)	Immaterial Ireland (非物質愛爾蘭)	1. 黃山耘(國立臺灣大學外國語文學系副教授)/ Longing for the (im)Material: Nostalgia in Donal Ryan's <i>The Spinning Heart</i> 2. 辜炳達(臺北科技大學應用英文系助理教授)/ “[T]he deprofundity of multimathematical immaterialities”: <i>Finnegans Wake</i> as a Human Resistance to Materializing Algorithms 3. 謝志賢(文藻外語大學翻譯系專案助理教授)/ “Listening to a Thought-Tormented Music”—On the Representation of Music in Adaptations of James Joyce’s “The Dead” 4. 賴怡芃(國立中山大學外文系助理教授)/ A Line Made by Hating: Affective Borders in Anna Burns’s <i>Milkman</i>
		B (2021 EALA- B 會議 室)	主持人：戴宇呈 (國立臺灣師範大 學英語系)	Gender (性別)	1. 廖高成(佛光大學外文系副教授)/ (非)物質化跨性別生成：〈性別漂泊的旅行者之書〉的規範、失敗與倫理 2. 侯淑惠(德明財經科技大學應用外語系的專案助理教授)/ “When the Immaterial Encounter the Material: The Interlocution between Gender and Home in Henrik Ibsen’s <i>A Doll’s House</i> ” 3. Jaclynn Joseph (PhD student, Sofia

				University, Bulgaria)/ Gender Ideology and the Manipulation of Reality
C (2021 EALA- C 會議 室)	主持人：Prof. Mary Goodwin (國立臺灣師範大 學英語系教授)	Reading and Writing (閱讀與書寫)		1. 郭家珍(淡江大學英文系副教授)/Life Writing and Writing Life: Embroidery Politics of Text(tile) in Elizabeth Parker’s Sampler and Virginia Woolf’s “Nurse Lugton’s Curtain” 2. 陳皇華(國立清華大學外國語文學系助理教授)/Epistolary Haunting in the Recent Development in East Asian Movies 3. Mihai Bacaran (PhD candidate in English and Theatre Studies at The University of Melbourne)/ Differentiations: Reading and Living the (Im)material Movement of Sense
D (2021 EALA- D 會議 室)	主持人：阮秀莉 (國立中興大學外 文系榮譽教授)	Nature (自然)		1. 陳瑞卿(中華大學外文系副教授)/A Prototype of Ecofeminism: An Equivalent of Mother-daughter Bond in Mary Wollstonecraft’s <i>Letters Written During a Short Residence in Sweden, Norway, and Denmark</i> 2. 蔡琦(國立臺灣師範大學英語系博士生)/Song of Animism: Animal study in Myfanwy Jones’ <i>Leap</i> and Evie Wyld’s <i>All the Birds, Singing</i> 3. 尚景勻(國立清華大學中國文學系碩士)/洛夫克拉夫特小說中的「宇宙恐怖」與「大母神」原型
E (2021 EALA- E 會議 室)	主持人：李翠玉 (國立高雄師範大 學英語系教授)	Digital Humanities (數位人文)		1. 鄭如玉(逢甲大學外文系副教授)/微觀與宏觀的摺疊：劉慈欣《球狀閃電》中的量子幽靈與後生命 2. 林嘉鴻(致理科大應英系專任助理教授)/機器之靈／零：阿西莫夫《機器嬰兒》非物質靈性無目的悖論 3. 林毓淇(國立臺灣師範大學英語系碩士研究生) /A Digital Afterlife: The Problems of Disembodiment and the Solution in <i>Upload</i>
F (2021 EALA- F 會議 室)	主持人：廖培真 (國立成功大學外 文系教授)	初探影／隱／癮物 質		1. 曾瑞華(國立臺東大學英美系副教授)/初探記憶影物質：從史蒂格勒的第三記憶／物質化記憶看《銀翼殺手 2049》中仿生人 K 的真實人生 2. 楊志偉(國立臺東大學通識教育中心助理教授)/初探感官影物質：從

				拉岡、摩頓到當代虛擬實境電影 3. 張懿仁(佛光大學外國語文學系助理教授)/初探意識隱物質: 談《黑鏡》中的雲端與肉體、分身與主體的親密關係
	G (2021 EALA- G 會議 室)	主持人：李秀娟 (國立台灣師範大學英語系)	敘事的非物質性	1. 黃冠維(國立臺灣大學外國語文學系博士生)/ Seeing the Void: Embodiment of Non-sense in Samuel Beckett's <i>Worstward Ho</i> 2. 黃允蔚(國立臺灣大學外國語文學系博士生)/ Anthropomorphizing the Extraterrestrial Mind: Speculative Aesthetics, World Community, and Human-Nonhuman Mind Coalescence in Olaf Stapledon's <i>The Flames: A Fantasy</i> 3. 黃奕睿(國立臺灣大學哲學系研究所博士生)/怪物與人的對立與和解：以 <i>Undertale</i> 互動體驗的遊戲敘詮釋黑格爾《精神現象學》中從「自我意識」到「生死鬥爭」環節
	H (2021 EALA- H 會議 室)	主持人：蘇榕(國立台灣師範大學英語系)	Dementia and Memory: Cognition and Impairment in Contemporary Narratives (失憶與記憶)	1. 徐彩庭(國立臺灣大學碩士班研究生)/ Forsaken, Forgotten, Forgiven: The Responsibility of Memory in Alice Munro's Short Story 2. 陳澄萱(國立臺灣大學碩士班研究生)/ The Evolution of Care in <i>Ran and Lear on the Shore</i> 3. 林荷鎭(國立臺灣大學碩士班研究生)/ Representation and Narrating Act in Dementia Discourses
17:10 ~ 17:20	1 0 分鐘	閉幕典禮 Closing Ceremony 宣布 2022 EALA 會議主辦學校: 高雄師範大學英語系 (2021 EALA-閉幕典禮)		



Host : Yu-cheng Lee (Distinguished Researcher, Academia Sinica)

Keynote Speaker : J. JEFFREY FRANKLIN (Professor, English, University of Colorado Denver)

Speech Topic: “Materiality, Immateriality, and Unity in British Modernism: Aldous Huxley’s *Eyeless in Gaza*”

When Virginia Woolf famously wrote that “on or about December 1910 human character changed,” what, exactly, had changed? How had the foundational Western dualistic ontology of matter-versus-spirit changed, as reflected and constructed by literature? How had the understandings of embodiment and subjectivity changed, the conceptions of self as the manifestation both of the body and of the identity, consciousness, or soul? This keynote explores answers to these questions at a specific historical moment in Britain, namely the interwar years, the 1920s-1930s, during the culmination of “high modernism.”

One reason for this historical focus is because it was then that the devastating trauma of World War I overlapped with the re-traumatizing realization that World War II was in the making. The graphic, bodily materiality of death and loss on an epic scale called millions to seek some form of spiritual succor, as well as to seek political justification and remedy. A second reason for focusing on the 1920s-1930s is because it was then that the modern physics of quantum mechanics and relativity had disseminated sufficiently within university-educated culture to transform understanding of materiality and immateriality. Mass and energy, particles and waves, now were fluidly convertible, perhaps matter no longer lifeless, perhaps life no longer the divine spark that for over nineteen centuries had set it outside of and high above materiality.

Many scholars have investigated these issues in the writings of Virginia Woolf, which is one of the reasons that I have chosen to focus instead on the writing of her sometimes dinner guest, correspondent, and perhaps friend, Aldous Huxley. I focus here specifically on the culminating novel of Huxley’s early, England-based career, *Eyeless in Gaza*, published in 1936, analyzing how the novel represents the modernist engagement with the historical dualism of materialism and immaterialism.



Host : Prof. Pin-chia Feng (National Yang-Ming Chiao-Tung University)

Plenary Speaker : Prof. Woosung Kang, Seoul National University

Speech Topic: Sandman and Bartleby: Disjunctive Synthesis of the Uncanny

Psychoanalysis is, by definition, the study of psychic reality, a strange, volatile mixture of illusory representations and felt affects, which is neither objective sensible realities nor conscious subjective phenomena. Psychic reality, for Freud, follows only one law: pleasure principle. But “death drive,” with repetition compulsion, disobeys this law by creating symptomatic uncanniness beyond psychic reality: trace, phantom, ghost, and virtual reality. Psychic reality thus becomes an expression in *images* and *affects* of this uncanny “immateriality” behind or beneath it. Like the Derridean notion of “trace,” uncanny materiality cannot easily be conceptualized in philosophical speculation. Reading E.T.A Hoffmann’s “Der Sandmann,” Sigmund Freud’s “Das Unheimliche,” and Herman Melville’s “Bartleby” together in terms of the way this uncanny is produced as sheer fantasy, I would like to problematize the basic ideas of object-oriented ontology and “the immaterial” in recent critical theories.



Host : 單德興 (中央研究院特聘研究員)

Plenary Speaker : 黃涵榆教授 (國立台灣師範大學英語學系)

Speech Topic: 虛無的聲音：兼論黑金屬與當代哲學的交會

德希達從他早期圖文學 (grammatology) 階段開始就持續對西方語音邏各斯中心主義 (phonologocentrism) 進行解構：聲音並非意義的顯在 (presence)，而早已是書寫或符號的延異，也是散種、延遲、迂迴和差異的開展。阿岡本在他的《語言與死亡》中企圖解構海德格和黑格爾兩人思想中尚未被思考的否定性，他將這個根本的否定性命名為「聲音」 (the Voice)；而他有關聲音的哲學思考指向某種無法被語言與思考捕捉的沈默或無語的狀態。類似的哲學思考路徑鬆動或問題化「聲音」、「聽」、「見」和「到」之間的連結。用具有解構色彩的現象學語彙來說，聽覺經驗必然是「痕跡」，當我們宣稱聽見或聽到什麼的時候，那聽覺的客體早已不見或不在，聲響的 (the sonorous) 和聽見的 (the audible) 之間不必然有顯而易見的連結。從這個角度理解的聽覺經驗並非一個表意清楚、和諧的同一性系統，而是充滿異質、不協調、聽而不見、變異的元素，超出聽覺知覺系統所能承載和馴服的程度。我在我的演講裡暫且將這樣的聲音命名為「虛無的聲音」，也是否定性的聲音。我會先鋪陳一些有關聲音的哲學思想脈絡，接著討論包括幻聽、失音症 (amusia) 和其他無法辨識聲響來源與路徑的極端聽覺經驗。我並不打算完全從臨床醫學的角度病態化這些聽覺經驗，而是要從中帶出當代思辨實在論 (speculative realism) 對於聲音研究的意義：也就是說，去思辨那些超出人類語言、知覺和思考框架卻必然存在的實在性 (reality)。在這樣的思考脈絡下，本演講的後半部將討論黑金屬 (black metal) 不只是大眾文化裡的重金屬搖滾的一種音樂類型，同時是對傳統樂理的僭越，聲響、發聲和聽覺器官的「解疆界」、「魔化」或「黑化」 (blackening)。我要論證黑金屬透過虛無荒涼的聲音表達對於厭世的哀悼，以及不死生命的纏繞，同時更是脫離人類或人類中心主義向度的做哲學的方法。

稀薄聆聽：賀依《夜間廣播》的聲物聽力

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本論文以稀薄聆聽 (thin listening) 閱讀賀依的《夜間播音》(Elizabeth Hay's *Late Nights on Air*) (2007)，討論作品中聲物 (sound objects) 與聲源分離的聽/不見技術以及唯聽經驗 (acousmatic experience) 的書寫策略，也有意以若有似無的稀薄聆聽，試探稀疏釋出 (thinning) 的聽覺情動力或聽力如何於唯聽空間創造北方極地音景 (soundscape)。《夜間播音》以 1970 年代加拿大西北地區黃刀鎮的無線電台廣播文化為背景，一如故事中負責廣播書評的作家兼攝影師所言，「『稀薄之地』 (thin places) 比較靠近不可見的世界 (unseen world)」(Hay 104)，從電視媒體視覺文化高張，無線電廣播的聽覺文化式微，《夜間播音》表現視/聽對峙之際，聽文化岌岌可危卻有上達天聽的「看不見的流動」(invisible currents) (Hay 104)，也呼應 1977 年薛佛 (R. Murray Schafer) 於《音景：我們的聲音環境與世界的調頻》(*The Soundscape: Our Sonic Environment and the Tuning of the World*) 訴求聽者經驗與聲音環境的連結。此一狀似翻轉視/聽媒介位階的唯聽經驗，實則藉由質疑視覺至上凸顯視/聽兩造的相對剝奪。然而，究竟唯聽如何可能？聲音物件與聽覺感知力有無關連？乃至淨聽 (reduced listening) 有無可能結合聲音環境與文化？本論文以稀薄聆聽回應稀薄之地的感知侷限，進而探討《夜間播音》中的聲物情動力連動視聽之外的其他體感，最後以聽力釋出體感作結。

關鍵詞：情動力、唯聽、音景、聲物、《夜間播音》

Drinking and Listening in *The Tenant of Wildfell Hall*

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This paper examines the tension between the material object and the immaterial sound in Anne Brontë's second novel *The Tenant of Wildfell Hall* (1848). This novel was conceived in a time when drinking was a serious problem both for Brontë herself and for her contemporaries. Just as Anne Brontë witnessed the decline of her intemperate brother Branwell, early-Victorian anti-drink campaigners painstakingly exposed the danger of alcohol abuse. One material object, the bottle, appears very helpful for understanding the role Brontë's novel plays in this anti-drink culture. One measure of the connection of *The Tenant of Wildfell Hall* and its historical context lies in the ways this novel departs from Charles Mackay's popular poem *The Bottle* (1847). Centrally concerned with the physical and moral breakdown of Adam Roy through his heavy drinking, this poem not only dramatizes how a quotidian thing shapes the life of a drunkard but also suggests how sonic perception helps to register the gravity of the drink problem. In this respect, Mackay's literary imagination formulates a specific relationship between drinking and listening, one that subordinates the latter to the grip of the former. For both characters in the poem and its readers, to listen is to experience the horror of alcohol addiction. On the face of it, *The Tenant of Wildfell Hall* is simply a prose version of *The Bottle*. Both the novel and the poem register how destructive drinking can be to personal and familial welfare. But an alternative picture emerges if we scrutinise the soundscapes that surround allusions and references to the bottle in this novel. The representations of sonic stimuli in Brontë's novel parallel the problem of alcoholic stimuli, thus enabling the former to resist and/or rewrite the havoc wrought by the latter. To listen, for Brontë, is to reorient one's position in relation to material enjoyment, of which the bottle is representative. Brontë scholars have long regarded *The Tenant of Wildfell Hall* as part and parcel of early-Victorian anti-drink discourses. This essay explores the possibility that the apparent preoccupation of this novel with the bottle belies a deeper interest in the immaterial sound.

Keywords: drinking, listening, *The Tenant of Wildfell Hall*, Anne Brontë

《巧克力》的食色文學 (Food Porn)：物質文化中的非物質

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以狹義的物質文化角度而言，實物為物質，虛擬為非物質；食物為物質，色、香、味為非物質。但虛擬的對象、色香味的評判，皆基於物質特性。非物質基於物質性產生，或說非物質蛻變自物質性，脫離原本物質的形式，而具備某種物質性，甚或取代原有的物質。數位傳媒與網路世界，相當大的程度上，是此種非物質的體現。面對相同的手持裝置與螢幕，我們得以閱讀書籍、收聽音樂、收看電視、遠距聯繫...，凡此種種，都是物質性被萃取自各種不同的物質，並在同一平台上不斷被虛擬，提供感官接收。

當美食成為流行的另一趨勢，進而涉及品味的展現或與時並進的表徵，食色文學 (food porn) 便順應傳媒與網路，傳遞食物的色 (presentation；雖然香、味以目前的科技仍難辦到)，一如情色文學 (sex porn) 淪為展演而遠離真實情色，食色文學也如同美食部落格、美食節目、美食 YouTube 頻道所示—高難度、華麗炫目、難以複製、令人蠢蠢欲動。視覺的宴饗帶我們遠離實際的三餐，而非帶來實際的飲食經驗。身體納入食物這生養的物質已不再重要，透過網路散播出華麗擺盤的物質性才是流行語彙。文學作品中的非物質飲食，是否又說著不同的語彙？本文旨在分析食色文學中的飲食語彙，並以此檢視《巧克力》(Chocolat by Joanne Harris)，了解食物不再發揮飲食功能，化為華麗符碼後，在文學作品中所產生的衝擊與功能。

關鍵詞：食色文學 (food porn)、飲食文學、《巧克力》(Chocolat)、Joanne Harris

The Immaterial Materialized: The Objects in Amelia B. Edwards' Ghost Stories

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Renowned for her expeditions and travelogues, Amelia Ann Blanford Edwards was not merely an Egyptologist and journalist, but also a celebrated author of many literary works. However, with such academic and empirical background, one literary genre she is particularly prolific in—somewhat paradoxically—is ghost stories. This tension between the practical and the fantasized is illustrated in the uncertainty of the eye-witnesses of ghosts in her stories, who are often too exhausted, sleepy, or under the influence of drugs to tell whether what they see is reality. One of her most known and often anthologized stories is “The Phantom Coach” (1864), in which the protagonist seems to be aboard a coach with three men who are already dead. The next instant he wakes up from his coma, and what he experienced is explained by the doctor as merely delirium caused by fever. In another story entitled, appropriately, “Was It an Illusion?” (1881), a traveler sees two separate apparitions while he is lost on the meadow in a fog. Although he finally learns about the dark secrets seemingly indicated by these apparitions, he is still uncertain whether it was an illusion.

It would seem less odd for such an intellectual mind to often depict the manifestation of ghosts, however, if we consider her exposure to the occult culture of ancient Egypt and her personal collections of objects from her travels. According to Edwards, her home is “filled and over-filled with curiosities of all descriptions,” and each object “recalls” its origin, “brings back incidents of foreign travel,” and “opens up long vistas of delightful memories.” She even goes as far as to claim that the two mummified human heads in her bedroom “perhaps, talk to each other in the watches of the night” when she is asleep. Hers was also the age of psychometry: the concept developed by Joseph Rodes Buchanan in 1842 that the history of and memories inherent in an object can be psychically summoned through physical touch. The invisible can thus be manifested through physicality. Taking this as a point of departure, this paper attempts to explore the objects connected to the ghosts in her short stories, objects which often serve as the evidence of the ghost’s identity or the occasion for their appearance. Besides these key objects, Edwards’ stories are characterized by compilations of oddments and curiosities, exotic and fantastic objects which both help to establish a sense of reality and question the validation of such reality. Through material means, the narrative surrounding the immaterial finds its strength. In Edwards’ world, rationalism and superstition, the real and the imagined, and the material and the immaterial, coincide.

Keywords: ghost stories, psychometry, spiritualism, Amelia E. Edwards.

展演的幽靈：論《恐怖美術館》和《博物館驚魂夜》中的非物視野

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格雷厄姆·哈曼(Graham Harman)在《藝術與物(Art and Object)》中延續其近年來對於物的思想，探討在我們可見與可評述的藝術品(art work)背後，始終有個具深度，且無法捕捉的藝術物(art object)，並連繫到蒂莫西·莫頓(Timothy Morton)的超物體(hyper-objects)，指出藝術品中其實蘊含著超出人類知覺、既屬於作品也不屬於作品、甚至與觀眾無關的某種東西。換言之，藝術物如「一種無目的之幽靈」般，迴繞在藝術品周遭，這種幽靈既有纏崇(haunting)也有迴繞(weird)。不只是纏繞著政治與歷史的幽靈，也迴繞著「一種無可捕捉與理解的、藝術品的物質性背後的那個意味不明的幽靈。如果前者讓藝術可以述說不可見的歷史與政治的幽靈，那麼後者則以不述說、卻又是我們無法捕捉的方式，持守「物」本身的靈魂。

本文將藉由這樣的視野，探究遊戲《恐怖美術館》(2012)與電影《博物館驚魂夜》(2006)，美術館與博物館在夜晚的時間當中，藝術品成為某種恐怖的行動者背後，所呈現「物」的幽靈。另一方面，白盒子(white cube)的展示空間，去除了民俗物件與藝術品的環境脈絡，但並沒有完全確保其明亮與潔淨性，反而因為夜晚無光，或處於非展示時段，形成幽靈得以產生的裂隙。接著，進一步的探討現代美術館與殖民歷史形成的博物館，在上述兩個文本中的藝術品與展示空間的形式，以及兩種幽靈的纏繞(敘事)與迴繞(物本身的幽靈)之中，不同的超自然經驗，如何在人與物的關係上，形成一種與觀眾這一觀看位置無關的關係，迫使人在空間中面臨的不只是眼前靜止的作品，而是被迫從物與物、物與周遭的事物關係，從趨近一種非物(unthing)的觀看，在一連串由物的幽靈行動者所鑲嵌的關係網絡之中，脫離了既有的美學與展示脈絡的觀看，以及觀眾與藝術品的關係。

關鍵詞：博物館、藝術品、藝術物、幽靈、非物

The Spectral Turn in Shawna Yang Ryan's *Green Island*

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This paper reads the spectral turn in Shawna Yang Ryan's *Green Island*, with a view to gaining deeper insight into the February 28th Incident and the White Terror beyond the material evidence of the past and exploring Taiwanese Americans' dynamic trajectories of remembering and forgetting Taiwanese traumatic histories. By "spectral turn," this study examines the representation of the invisible in *Green Island* to illuminate what is ignored in remembering Taiwanese traumatic histories and historical archives which focus exclusively on victims' suffering. I first borrow Esther Peeren's broader notion of spectrality to investigate how the unnamed narrator's father who disappears like a ghost as many thousands of Taiwanese people in Taiwanese postwar history can be read as a living ghost and creates spectral metaphors. Through examining the spectral metaphors created by the living ghost, I argue that the haunting of the living ghost may evoke dynamic engagement with their descendants and influence their understanding of Taiwanese violent history that crosses the divide between victims and perpetrators. Moreover, this paper suggests that memories of Taiwanese historical violence should go beyond the boundaries of national remembrance from Astrid Erll's perspective of "travelling memory" which indicates that memory has travelled virtually across the globe. Through investigating spectral metaphors created in the narrator's diasporic experience, this paper aims to shed light on border-transcending dimensions of remembering and forgetting Taiwanese traumatic histories. Above all, this paper explains why we should keep being haunted by ghosts. I propose that the haunting of the living ghost in *Green Island* draws our attention to develop an ethical mode of remembering and present Viet Thanh Nguyen's concept of "just memory." The haunting of the ghostly father who represents as a flawed survivor leads the narrator to remember not only the other's humanity but also her own inhumanity and complements the historical memories of the February 28th Incident and White Terror. Given the unique themes about haunting and dynamics of historical violence, I conclude that *Green Island* has achieved multiple literary contributions in creating a new façade in Taiwanese postwar studies by addressing ethics of remembrance.

Keywords: February 28th Incident, White Terror, spectrality, ghost, memory

**Fusing the Spiritual and the Physical:
Emerson's Unification of Body and Soul**

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Recognizing the self is about connecting the parts into a unifying whole! One group of writers who adhered to such a belief were the Transcendentalist movement of New England in the 1830s, 40s and 50s. Among them, Ralph Waldo Emerson stands out as a shining light. He wrote extensively on concepts of nature, self and the Divine (God). Emerson's perception of self can be seen as the idea of self or soul as a fusion of spiritual and physical components. Thus, the act of an intuitive perception of self was the result of a spiritual union between the physical aspect of reality (the natural world); which included the finite self, and the infinite mystical world that included the idea of the spiritual, God and the divine. Moreover, while Emerson's notion of 'self' is a composite union between the physical and the spiritual, this can be seen to be the characteristic that unites and perhaps defines the Transcendentalist movement regarding its spiritual positioning.

Moreover, Emerson's definition of the 'self' or the 'soul' is highly innovative. In an age of burgeoning scientific rationalism this shift in perception toward a more cognitive approach made this view of soul somehow more suitable and applicable to the modern world. Moreover, Emerson's revisionist take on the human soul also represented a great reform in terms of the prevalent Christian definitions of his day as the volatile and mysterious nature of the Emersonian soul left far more room for incorporation of the new and varied ideas of the Enlightenment that were ever seeping into modern Western culture in the nineteenth century.

Keywords: Transcendentalism, Emerson, self, soul, nature, divine

現代主義的意識流或頓悟/存有片刻為內在性與超越性的辯證：以喬伊斯的《青年藝術家的畫像》與沃爾夫的《達洛威夫人》為例

Modernist's Stream of Consciousness or Epiphany/Moments of Being as the Dialectic of Immanence and Transcendence in James Joyce's *A Portrait of the Artist as a Young Man* and Virginia Woolf's *Mrs. Dalloway*

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意識流(stream of consciousness)是現代主義小說重要技巧，而喬伊斯(James Joyce)與沃爾夫(Virginia Woolf)一般被視為意識流技法展演的代表性作家；然而，對評論家托(Philip Tew)或席姆(Lorraine Sim)而言，喬伊斯呈現的意識流或心靈經驗較趨向於超驗式(transcendental)，而沃爾夫較為內在式(immanent)；此分歧可從意識流如何導向喬伊斯的頓悟(epiphany)或是沃爾夫所名之存有片刻(moments of being)區隔。意識流此詞彙源於詹姆士(William James)《心理學法則》(*Principle of Psychology*)與美國實證主義(American Pragmatism)，延續並區隔德國唯心論(German Idealism)黑格爾(Hegel)的《精神現象學》(*Phenomenology of Spirit*)；最大的區隔是：詹姆士的意識流呼應英國經驗主義(British Empiricism)與黑格爾《精神現象學》做為意識經驗科學的後驗法則(a posteriori principle)；即是意識為眼耳鼻舌身五感感覺確知(sense certainty)的整合與流水般的連續體狀態(continuum)，但是詹姆士並未繼續著墨黑格爾意識自我分化(self-differentiation of consciousness)的概念。由此推論：現代主義意識流的內在性經驗是否決定於後驗法則？意識經驗基於五感其感知資料庫(sense database)的內在性，是否更進一步分化為自我意識(differentiation of self-consciousness)此超乎一般意識經驗(某種超驗)的頓悟？然而，超驗(the transcendental)概念可從康德超驗唯心論(Kant's Transcendental Idealism)脈絡理解；對康德而言，超驗是先驗(a priori)與後驗(a posteriori)的中介，是現象(phenomena)與本質/物之身(noumena; thing-in-itself)的本體斷裂層，更是超知主體(subject of apperception)的高度意識展演；意識不僅是認知或知識經驗(knowing experience/epistemology)的產物，其中的意識經驗也是本體世界所架構(ontologically conditioned)，並且呈現超越性或內在性的本體論的差異(意識的本體論意涵可從沃爾夫所稱的存有片刻 Moments of Being 指涉)。此文將以喬伊斯早期代表作《青年藝術家的畫像》中史帝芬(Stephen Dedalus or Stephen Hero)呈現某種超知主體意識展演的微頓悟(並對照後期作品《尤利西斯》Ulysses 的超驗主體所展演跳脫四維時空，而進入高維時空的強頓悟)，不同於沃爾夫《達洛威夫人》強調主體或個體的感官經驗就在四維時空連續體(within/ in four-dimensional space-time continuum)中與他者個體的模態與身體的情動交會(affective body encounter)的本體內在性，說明意識流如何呈現喬伊斯與沃爾夫其超驗性或內在性不同本體論與世界觀。

關鍵詞：意識流(stream of consciousness)、喬伊斯(James Joyce)、沃爾夫(Virginia Woolf)、頓悟(epiphany)、內在性(immanence)、超越性(transcendence)、本體論(ontology)、黑格爾唯心論(Hegelian Idealism)、康德超驗唯心論(Kantian Transcendental Idealism)、詹姆士(William James)

Thinking Matter: The Early Modern Materialist Turn

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Challenging the boundary between living organism and inert material widely acknowledged by his contemporaries and readers of the twenty-first century, John Locke proposed an alternative, a thinking matter in *Human Understanding* (1690). His bold hypothesis posits a “thinking immaterial substance” which is divinely endowed with the level of intelligence shared by humans, “a power to perceive and think” (4.3.6). Locke’s audacious claim in fact reflects the growing interest in the question of materiality among the early modern English. I propose that Locke’s hypothesis of thinking matter coupled with Milton’s revolutionary monist depiction of Chaos and Lady Anne Conway’s ingenious exploration of First Substance yields fresh insight on our reconsideration of materiality. Similar to Locke’s thinking matter, Milton’s Chaos and glorified ethereal in *Paradise Lost* matter blur the borderline between intelligent organism and primordial matter, which are perfectly supplemented by Lady Conway’s distinction among body, essence, and spirits in *The Principles*. The other half of my paper centers on the modern echoes of the early modern materialism in cinema and novels. I attempt to read the mystic ocean in *Solaris* and the starship undergoing the diabolical metamorphosis in the sci-fi thriller *Event Horizon* (1997) in light of the early modern materialism in Locke, Milton, and Lady Conway, as an alternative approach to viewing the relations between humans and materials.

Keywords: John Locke, thinking matter, *Paradise Lost*, Chaos, Lady Conway, First Substance, *Solaris*, *Event Horizon*

諾提奇劇場中的情動力

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本文援用 **Alain Badiou** 理論來探討劇作家諾提奇 (**Lynn Nottage**; 1964-) 的《毀了》與《汗》之知識型與「自由」的概念。此二作品均以全球資本化為背景，並重用 **melodrama** 元素。本文討論其劇場中此元素與推崇多元詮釋、且由劇場扮演關鍵推動角色的後現代知識型之關聯。

諾提奇劇場之政治效應體現了 **Badiou** 關於「事件」與主體的理想。兩者皆堅信「真理」存於改變之中，並認為個體的「自由」與「主體性」無法與自身植基之「事件」與其後續演變中分割。對異質性無上尊崇的傾向被 **Badiou** 視為 **materialist dialectics** 之後現代衍生。此中，「自由」被框架在身體與語言的秩序裡，而身體在律法裡的合理活動範圍是「自由」唯一定義。

其劇種引爆之爭議或可以十九世紀美國的奴隸論述與 **melodrama** 的特殊關係來解釋，然其對當代劇院受先驗暗流管控的警示卻不能被低估。諾提其劇場透過 **melodrama** 質疑全球資本的價值，也挑戰其中自由的定義。由於史詩劇場視「淨化」（情緒）為中產階級洗滌良心的工具，**Bertolt Brecht** 的巨大影響也許使得小劇場在情緒溝通上較為抑制。因此，本文討論一個「必變」的可能——從資本共產二元抗衡到全球資本化主宰下的政治、價值轉換中，劇場在溝通觀眾情緒上的角色異動。

關鍵詞：諾提奇(**Lynn Nottage**)、**Alain Badiou**、自由、通俗劇、知識型

情緒星球：十八世紀的大腦科學與奧斯汀《理性與感性》的文學傳承

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本論文旨在思索如何拉近精神世界與物理世界的鴻溝，並從物質的觀點探討精神世界，亦即是從物質的角度重新理解大腦這顆交錯著神經元、化學與電的心靈星球，並以此連結浪漫文學。本論文以近年來跨領域研究的「物質轉向」為概念，以「新物質主義」為方法學，試圖討論十八世紀的大腦與心靈科學對英國浪漫主義作家的啟發，尤其分析珍·奧斯汀《理性與感性》(1811)小說中因愛情現象引發的情緒波動，並檢視語言如何在大腦中運作造成失落、忿怒與瘋狂等負面情緒。除此之外，本計畫將以瓊瑤的浪漫小說與電影《我是一片雲》(1976, 1977)與李安改拍的電影《理性與感性》(1995)呈現奧斯汀的情緒哲學，並以此呼應英國浪漫主義的文學傳承。

關鍵詞：奧斯汀、台灣浪漫文學、神經語言學、十八世紀心理學、大腦

**“I hope you can appreciate”:
The Economy of Gift and Emotion in Never Let Me Go**

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Kazuo Ishiguro’s science-fiction novel *Never Let Me Go* depicts a dystopian world that commodifies human organs and perverts gift exchange to the point that the clone protagonists willingly give their organs as ready-made gifts for the those in need of healthy, well-functioning organs. Studded with metaphors of intimacy, camaraderie, and love, the novel visualizes a world where organs are cultivated, harvested, and donated as exchanged gifts from the clones without reciprocity. The clones, despite their human-like qualities of creativity and emotion, are nonetheless reduced to inhuman state and treated as if they were emotionless objects that the Hailsham people can capitalize on. This essay examines the episodes of the Exchange and Sale in light of gift exchange theory and critiques of neoliberalism. Throughout the novel, gifts and commodities are purposefully conflated in order to condition the clones into the mechanism of exchanging and giving, including giving away their organs and the emotions. With such practice, the clones are depersonalized or commodified to the point of blurring the boundaries between human and nonhuman, gift and commodity. Although criticism has highlighted the gift exchange scenes, my reading tries to investigate into the emotions inherent in the gift-giving process and examines the flow of organs as gifts and commodities under the broad scheme of neoliberalism, and this essay will delve into how the clones resist the neoliberal principle of immediacy in the novel. Placing *Never Let Me Go* under the dominant discourse of neoliberalism, this essay attempts to analyse how Hailsham functions by overlapping the principle of reification with neoliberalism in the confusion between gift and commodity. Building on the previous analysis of the operation of neoliberal reification, this essay proposes that the characters contest the complicit logic and immediate temporality through gift that creates an alternative affect in spite of being a failure.

Keywords: Kazuo Ishiguro, *Never Let Me Go*, gift theory, neoliberalism, emotion

An Affective Reading of China Mieville's *Perdido Street Station*: A Narrative of Enchantment

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This essay argues that China Mieville's *Perdido Street Station* (2000) signals a new direction in contemporary fantasy discourse by reinterpreting the tension between the material and immaterial through the affects of enchantment. While Marxist approaches have long dominated Mievillean criticism, taking an affective approach can only add to the richness of Mieville's texts by hybridizing the formal, stylistic, and thematic tones of literary and generic fiction to develop a new imagination of self and society. If disenchantment is the dominant novelistic tone of narrative produced in late capitalism, then in the words of Frederic Jameson and Mark Fisher, what is the alternative? Mieville is searching for the outside of this totalizing discourse. His work, *Perdido Street Station*, explores the possibility of other affective tones and investigates the intersection between aesthetic and tone. By engaging with Jane Bennett's notion of enchantment, I analyze how Mieville develops the fantastic as a "novel of enchantment" to reclaim "wonder" through the imagination in response to the dominant mimetic "novel of disenchantment" that is mired in an aura of disaffection induced by estrangement. In particular, I examine Mieville's use of "aesthetic affect" as the conceptual underpinning and a formal technique that allows the reader to reconsider both humanity's relationship to the immaterial and material within the neoliberal capitalist system and the function of fantasy in contemporary life. If as Mieville argues that what we assume to be real in late capitalist society is fantastical, then the potentiality of the real also lies in the fantastic. This blurring of the real and the fantastic is engendered by this novel because it disrupts generic hierarchy by the hybridization of form, style, and theme, and both affectively immerse and estrange the reader at the same time. Thus, the tone of the novel invokes the tension between form and contents and urges the reader from the noncognitive to the cognitive, completing a circle of affective enchantment, and taking the first step towards alterity.

Keywords: affects, enchantment, China Mieville, *Perdido Street Station*, hybridity

**Bodies with/out Souls: The Material vs. the Immaterial
in Issac Asimov's "The Bicentennial Man"**

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In Issac Asimov's robot stories, a recurring theme hinges on robots' ontological status as machines/humans. As evidenced by his stories, many robots are denied their human quality due to humans' fear of the other and the unknown. They are often excluded from the mainstream, human-centered society, taking a secondary position as machines, servants, and helpers. This image serves as a stark contrast to humans who are reputedly higher beings that play the role of thinkers, masters, and decision-makers. Intriguingly, what lies behind this hierarchical distinction between humans and robots is the concocted interplay between the immaterial and the material. In the wake of such a mindset, whereas humans are spiritual and emotional, robots are construed as materialistic and mechanical. Nonetheless, some robots in Asimov's stories deviate from this norm; his critically acclaimed novella "The Bicentennial Man" is an illustration. In this story, Andrew is a humanoid robot that is not so much a mechanical domestic helper as an intelligent, artistic, creative, and affectionate cyborg. Examining Asimov's "the Bicentennial Man," this paper discusses the construction of robots alongside traditional polarities such as mind/body and machine/human, and, wittingly or unwittingly, Asimov's debunking of the nexus between the material and the immaterial in relation to his conception of robots' being and becoming. Aside from the textual analysis, critical concepts deliberated on in Merleau-Ponty's *Phenomenology of Perception* and N. Katherine Hayle's *How We Became Posthuman* will be brought into discussion to help figure out the conundrums relevant to notions of mind/body and material/immaterial in Asimov's robot stories.

Keywords: Issac Asimov, robot, "The Bicentennial Man," the material, the immaterial

Frankenstein and the romantic-idealist challenge to the myth of the thinking machine

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Death is, as many works of art and literature keep reminding us, part of life. It defines life. The idealistic belief in an immortal soul, in a spirit that endures, already found its bitterest adversary in Democritus' mechanistic worldview. But aren't it nowadays' mechanics, the most skilful inventors and programmers, who continue to dream the old dream of overcoming death? The geneticists and turing testers who are elevating their vision of life to universal validity? Don't they promise us eternity?

Frankenstein, or, The Modern Prometheus is not an ethical-moral swan song about a transgressive scientist who lacks moral concerns and scruples. Rather, it is a call to the sublime conceived in terms of natural philosophy. Frankenstein's monster is created in the image of his creator. The creature's will to destroy life reflects Frankenstein's desire to create life. It's the same kind of power, after all. The creature's existence is the continuation of Frankenstein's promethean dream by means of violence. Just as man is created in the image of God, but only as an imperfect image, the height of fall increases enormously when man tries to be the creator. Frankenstein's relationship with his creature parodies the relationship between God and man. The creature abandoned by his father and doing evil for evil's sake isn't exactly representative of a new level of existence. It rather reflects the creator's despair about his own existence.

In a sense, the artificial creatures of the promethean creator alchemists of romanticism are putting idealism to the test. If human identity is rooted in nature, as the German idealists suggest, then nature is not a mere projection of the subject but that the subject is nature that has come to itself. When Frankenstein looks his creature in the eye, he sees his own inhumanity mirrored in the pupil - and remains human. Or, he sees the reflection of his own humanity - and becomes dehumanised.

When we think about so-called intelligent machines, we often see nothing but our own distorted image. Maybe we take our inventions too seriously, give them too much importance. Those machines are powdered corpses, they do not transcend life, they satirise it.

Mary Shelley's Frankenstein aestheticises a subjective view on the horror of mechanics. The novel embeds questions about human existence in the context of a romantically refracted idealism. Perhaps it allows us to come closer to an answer to the question whether a renewed subjective idealism opens up ways and means for contrarian thinkers to counteract the historical-teleological impositions of this technophile age.
Keywords: Frankenstein, Romanticism, Subjective Idealism, Artificial Intelligence, Dehumanisation

變成花...變成樹...：從後人類觀點看《素食者》中金英惠的具體化虛擬性

Becoming a Flower...Becoming a Tree...: Reading Kim Yeong-hye's Embodied Virtuality in *The Vegetarian* from a Posthumanist Point of View

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從解放身體桎梏的生命政治角度來說，後人類女性主義學者(如哈洛威與海爾斯)透過剖析身體(或物質)與信息(或非物質)之間的糾纏，所提供的「後人類」觀點，其實是對受意識形態壓迫的弱勢族群更「人性化」的倫理關懷。誠如海爾斯所言，所謂的「人類」，其實一直是具有虛擬性的「後人類」。而既然「人類」與「後人類」之間的界線，實際上一直是哈洛威所說的「虛擬的」「疆域之戰」的結果，如何透過德勒茲所說的「去疆域」與「再疆域」重建虛擬身體，或史蒂格勒在〈崇高的陰影〉中所說的「技術性」，一方面解放正在承受法西斯意識形態壓制下的身體與靈魂，一方面透過非物質的「具體化虛擬性」為生命創造新的意義，因此是後人類觀點對生命政治革命最大的貢獻。

本文將以如上所述的後人類觀點解讀韓江的小說《素食者》。《素食者》講述了女主角金英惠在一系列有關動物殺戮的夢境後開始發生轉變的故事。英惠原本是一位事事順順從丈夫心意的女性，但在作夢後，她告知丈夫自己將成為素食者，而這一點以及其後一連串「失序」的舉動，都讓她的丈夫與父親頗為不滿，導致她不得不以自殺以及厭食等行為做為反抗手段，試圖解脫自己正在承受的壓迫，但在一次身體彩繪的契機下，英惠卻又重新找回了生的欲望，不再受夢魘困擾，並進一步感受到變成花、變成樹的喜悅。

英惠經歷的轉變都和她與身體之間的關係息息相關。究竟人作為思想與行動的主體與身體物質有什麼樣的連結？而英惠從受到父權社會的壓迫，經過以素食、厭食，甚至自殘作為抵抗，最後透過身體彩繪重新發現生命意義的整個過程中，非物質的藝術/技術之於身體物質、之於生命整體，究竟扮演了什麼樣的角色？在逐漸厭食、幻想自己變成花、變成樹的過程中，她究竟是失去了身體？還是重新找回了身體？如果是找回了身體，她是怎麼做到的？在《素食者》中，如果身體是一個極為重要的主題(或即戰場)，那麼不可不更審慎檢視的，則是非物質的戰鬥藝術/技術。本文將從後人類理論對於信息、物質與身體的論述，分析女主角英惠在不同的生命階段中與自己身體的關係，最終並檢視其作為後人類時代下的女性，如何透過具體化的虛擬藝術/技術從受壓迫的處境轉變為獲得解放的過程。

關鍵詞：《素食者》、後人類女性主義、具體化虛擬、變成、疆域之戰、生命政治、技術

Keyword: *The Vegetarian*, Posthumanist Feminism, Embodied Virtuality, Becoming, Border War, Biopolitics, technology

Immaterial Representations in *Altered Carbon*: Sex, Body, and Memories

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On immaterial conceptions and representations, applying the theoretical methodology of Michel Foucault's books on sexuality, power, the "disciplined body punished in the prison," and the "limit-experience," Sean Baudrillard's postmodern "simulation and simulacra" and "consumption society," Lisa Blackman's book *Immaterial Bodies* about "immaterial corporality" and locating "the subject of affect," cognitive psychology, and Lacanian reading of the uncanny love triangle in Psychoanalysis, this paper presentation explores the neo-noir *Altered Carbon* (2018-2020), Netflix science fiction TV cyberpunk series, based on American writer Richard Morgan's 2002 cyberpunk novel. Similar to Ridley Scott's film seminal *Blade Runner* (1982) whose setting in Los Angeles, the fallen angels' city in the future, the setting of *Altered Carbon* is centuries from now in the dystopian future in the Bay City (San Francisco nowadays). To go further than the Nexus-9 replicant character K starring by Ryan Gosling in the film *Blade Runner 2049* (2017), the human characters in *Altered Carbon* will not die in this far-future world where a person's life may not end with his physical body's death. Owing to the "stack-and-sleeve technology" of the scientific revolution in the far future in the world in *Altered Carbon*, a person's consciousness (that is, memories, personal histories, thoughts, experiences) is digitalized stored in a small device called the "cortical stack," located at the back of the skull spine. As immaterial value, a person's consciousness in a "cortical stack" can be removed from the "original" body to be transferrable to be replaced in "sleeves" (human (or artificial) bodies) to have resurrection. Therefore, as long as one is rich enough to be able to afford this procedure, one can prolong his/her life, reaching potential immortality. The Meth, the super wealthy high class living in the mansions up in the clouds, can buy numerous the strongest, healthy, handsome and beautiful bodies to be immortal for themselves and also treat the other humans as their (sex) toys to be replaced after they abuse or destroy to serve for the Meth's sadism and eroticism. The protagonist Takeshi Kovacs (Joel Kinnaman) is an ex-mercenary and alleged war criminal. Kovacs, purchased as a property to be hired by the very rich titan aristocrat Laurens Bancroftto, is brought back to life to solve the mystery of who murdered Bancroftto. In so doing, Kovacs tries to get his freedom and rewards. The intertextuality of literature is also interweaving in this virtual reality future cyberpunk Netflix TV series. The literature tradition of Edgar Allan Poe's Gothic short novel is embodied by AI, artificial intelligence robot Poe (Chris Conner) in the form of an eccentric yet enthusiastic male human running the Raven Hotel to assist Kovacs. I argue that within the immaterial representations, paradoxically, the body still matters. For example, the female policeman Kristin Ortega (Martha Higareda) would have sex with Kovacs for his body is her beloved deceased boyfriend. Moreover, the bodies of the cast, including the numerous nudities of many women with colors still have visual impact upon the viewers to interpret the meanings in visual culture. The intriguing issues of sex, violence, class, power, death, desire, dreams, memories, eroticism, immortality, spirituality, consciousness, AI, and so on, abound in this hyperreal virtual realities of *Altered Carbon* for us to speculate the post human entities and the immaterial interface full of infinite ideas.

Keywords: Immaterial, Representation, *Altered Carbon*, Sex, Body

“我是誰？”：近代英美劇場中的失憶與回憶

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本論文擬運用「生命回顧」(life review)理論來分析四部有關老年失憶及回憶過去的英美劇作。第一部份闡釋自美國精神醫師巴特勒(Robert Butler)以來的「生命回顧」論述，包括老年生命回顧的原因、生命回顧的多樣展現及其功能和意義。第二部份探討亞裔英籍古帕塔(Tanika Gupta)的《心靈漫步》(*Mind Walking*, 2011)。劇中 70 多歲的巴比出現阿茲海默症狀；印裔英籍的他長年居住英國，不願提及過往，病發後，開始回憶家鄉孟買，並說起母語。透過敘述、夢境和幻覺，巴比回憶青少年的快樂時光，以及因娶英國妻子而遭受篤信拜火教的家人斷絕關係。在回憶過程中，面對長久壓抑對家人和家鄉的思念，巴比化解心中恨意，終於接受過去，獲得種族身份的整合。第三部份探討美國艾爾比(Edward Albee)的《三位高大的女士》(*Three Tall Women*, 1994)和英國威爾森(Melanie Wilson)的《自傳者》(*Autobiographer*, 2011)。在《三位高大的女士》中，92 歲的 A 患有失憶，突因中風而陷入昏迷。如夢境般中，健康優雅的 A 出現，以及 52 歲的她(B)和 26 歲的她(C)。A、B、C 時而敘述各自階段的生活和想法，時而互相爭執和批評。劇末，A 一邊說著「死亡是最快樂的時刻」，一邊伸手握住 B 和 C 的手，象徵 A、B、C 三個生命階段的整合，並且欣然迎向死亡。在《自傳者》中，76 歲的佛洛拉四同樣患有失憶，同時出現的還有 50 多歲的她(佛洛拉三)、30 多歲的她(佛洛拉二)、少年時期的她(佛洛拉一)及 8 歲左右的她(佛洛拉五)。每一幕皆是不同年歲的佛洛拉的簡短對話，最後拼湊出她生命中幾個重要事件。劇末，佛洛拉一、二、三、四依序說出「我仍在這裡」，代表不同階段的佛洛拉的共同堅持。第四部份探討美國哈利森(Jordan Harrison)的《瑪吉莉仿生人》(*Marjorie Prime*, 2014)。故事發生於 2050 年，85 歲的瑪吉莉記憶力日漸衰退，經由機構建議，特製已故丈夫華特的仿生人，作為陪伴和提醒。華特仿生人的外表是 30 歲的模樣，其記憶來自瑪吉莉和女婿平時敘述對華特、他和瑪吉莉的婚姻、以及瑪吉莉過去生活的回憶。由於敘述者會改變事件的細節，如瑪吉莉之愛慕者的身份，或刻意避免她生命中的最大創傷，即兒子年輕時自縊，因此華特仿生人的記憶不盡符合事實，亦有其侷限。該劇開啟資訊科技和老年回憶之間複雜關係的論辯。本文結尾將指出四部劇作揭示老年生命回顧是一種「流變」(becoming)的過程：回憶促發對過去不同的體悟，進而改變自我，即使在年老失憶之時。

關鍵詞：失憶、生命回顧、流變、英美戲劇

“Careless Talk” on War: Elizabeth Bowen and her “missing contemporary” Katherine Mansfield

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Some of Elizabeth Bowen’s wartime short stories such as “Unwelcome Ideas” (1940) and “Careless Talk” (1941) center on dialogues between civilians. Some critics consider that Bowen employs the “frivolous social talk” between characters in these stories to critique “the callous complacency of those not directly involved in the war.” My paper, however, attempts to provide an alternative reading of these seemingly empty dialogues by tracing Bowen’s indebtedness to Katherine Mansfield, whom Bowen refers to as “our missing contemporary” in her 1957 preface to her edition of Mansfield’s short stories.

In Mansfield’s letter to her husband Murry dated 16 November 1919 she talks about her strategy of writing about war: “I might write about a boy eating strawberries or a woman combing her hair on a windy morning and that is the only way I can ever mention them.” “[T]hem” refers to how war had changed how we live, think, and feel. In other words, writing about the ordinary does not necessarily mean omitting the war from her stories. Rather, depicting the war by depicting the ordinary in spite of the battlefield allows the devastation of war to be more pervasively felt. Mansfield’s “Two Tuppenny Ones, Please” set on a bus during the First World War anticipates “Unwelcome Ideas,” where Bowen also uses two women’s dialogue on a Dublin tram about the latest fashion and the inconvenience caused by the war to reveal the Irish’s ambivalent attitudes toward the Second World War.

In the postscript to the U.S. edition of her short story collection *The Demon Lover*, Bowen emphasizes that her wartime stories concern not so much “war action” as “ways in which some of us did go on.” By examining Bowen’s “Unwelcome Ideas” (1940) and “Careless Talk” (1941) in light of Mansfield’s influence on her writing on war, this paper argues that the frivolous talk about fashion, food, or bus fares in Bowen’s stories may seem appallingly callous, yet it also bespeaks a belief in the persistence of the ordinary in the face of the disruption of routine in the time of uncertainty. To put it differently, the characters’ veering away from the war by focusing on trivial materiality such as “three eggs” negatively affirms their immaterial fear of the threat of survival brought by the war. As Bowen says, “after all, we had to go on some way.”

Keywords: Elizabeth Bowen, Katherine Mansfield, war, the ordinary, fear

"Scraps of Beautiful Rubbish": Antiquarianism in Dystopian Fiction

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This paper aims to explore a new dimension in the study of dystopian fiction by focusing on the representation of historical artefacts, antique objects, and old books in selected dystopian novels and the ways in which these objects are politicized. I propose to call this theme dystopian antiquarianism, a concept which is modeled after the notion of Gothic antiquarianism. As is well known, dystopian fiction depicts imaginary new societies which reject older civilizations and, proceeding from radically new theorizations of the collective, offer innovative, supposedly more ethical and truthful ideologies and societal models. Yet, in spite of the seeming impossibility in this context of antiquarianism, that is, the cultural practice of collecting and studying antique objects and cultural artefacts, a number of major dystopian novels depict protagonists who turn away from the modern collective and take interest in the material remnants of older civilizations. That they do so in spite of the forbidden nature of such objects adds to the intrigue of their endeavor and brings hope, even if sometimes only a very brief flicker of hope, into their dejected lives. This study, therefore, contributes new understandings to the ways in which the material and immaterial are interconnected in dystopian fiction. Major works to be studied include E. Zamiatin's *We* (1924), A. Huxley's *Brave New World* (1932), G. Orwell's *Nineteen Eighty-four* (1949), R. Bradbury's *Fahrenheit 451* (1950), M. Atwood's *The Handmaid's Tale* (1986), and P. D. James' *Children of Man* (1992).

Keywords: dystopian fiction, antiquarianism, uncanny objects, collecting, collectivism

光之體驗：如何理解華茲華斯
「永生之暗示」中的光與彩虹

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本文嘗試分別以三個不同領域的晚近認知，來闡釋英國浪漫主義詩人華茲華斯(Wordsworth)著名的「永生之暗示」那首「頌」(“Ode on the Intimations of Immortality”)。這三個不同領域，處理與探討的，都是非物質。分別是：(一) 瀕死經驗者的光之體驗，(二) 基督教的內在基督之光，以及(三) 佛教大圓滿法的修行。在討論過程亦將援引多年蒐求來的諸多實例加以闡述。瀕死經驗者的光之體驗，越到晚近，個案越多，非常引人入勝，有許多共同特色與材料可以細談，很難在摘要中逐一細述。基督教的內在基督之光，聖靈充滿，詳見約翰一書第三章第 24 節，之後會議中將會再細論。佛教大圓滿法的修行，主要就是看「光」。而此「光」並非自然光，也不是人造，而是來自人體本具的心性光明、智慧光明。根據《蓮師大圓滿教授講記》的說法，一般的光明屬於「定光」，而佛法的法性光明，則是來自智慧的光明。而無論是大圓滿法的修持所特有的重要人體脈道（不共脈道），或是修持過程所見的光，均是非物質的。或許我們也可以問的是：在還沒轉悲為喜之前，Wordsworth 一直為了光芒的不復見或消失而感到惋惜、慨歎、抑鬱不樂，是否太執著於這些光的存在？這是否意味著他之前並沒有充分覺知到這些光是「從自心中、從心的本性中現起的」？

關鍵詞：光、彩虹、瀕死經驗、基督之光、大圓滿

**Science Fiction Growing Out of Science:
Conflating Science Fictional Imagination and Scientific Discourse in Johannes Kepler's *Somnium* and
Margaret Cavendish's *The Blazing World***

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This paper aims to analyze two early modern prose fiction, Johannes Kepler's *Somnium* and Margaret Cavendish's *The Blazing World*, and examine how scientific discourse is presented through science fictional imagination during the seventeenth-century Scientific Revolution. As a prominent Copernican astronomer, Kepler composed the prose fiction *Somnium, or The Dream*, published posthumously in 1634, framing discussions of his lunar astronomy within embedded narrative layers including a dream allegory. Kepler's *Somnium* presents a proto-science fictional story featuring a witch, a young man thirst for astronomical knowledge, magic invocation of the "Daemons" who can transport humans to the moon, and lunar inhabitants. These supernatural elements are blended with Kepler's own serious cosmological theories in the literary text, appended with the author's voluminous footnotes explaining the personal, historical and astronomical issues. Similarly, as a prolific natural philosopher, Margaret Cavendish published a proto-science fiction *The Blazing World* (1666) together with her scientific treatise *Observations Upon Experimental Philosophy*. Written in hybrid generic modes of romance, utopia, satire, and political allegory, Cavendish's *The Blazing World* features a lady's accidental intrusion into an alternative world, replete with hybrid creatures, inhabitants with extraordinary skin colors, immaterial spirits, mystical creation of the cabala, and soul-out-of-body travel, together with long scientific debates of issues in experimental philosophy within the text.

Although Kepler and Cavendish adopt very different narrative strategies in structuring their own prose fiction, obvious science fictional elements, such as traveling to the moon or to an alternative world, scientific principles behind the natural phenomena, and the hybrid, non-human inhabitants of the extraterrestrial worlds, can be found alongside the serious scientific or natural philosophical discussions. It is not coincidental that these two prominent figures keen on natural sciences also produce literary works with elements of science fiction, even before the new literary genre has been "invented." I argue that the cases of the prose fiction by the two early modern scientists, one male, one female, attest to the close connection between science fictional writings and scientific discourse in the seventeenth century and beyond. As Fernand Hallyn argues in *The Poetic Structure of the World*, it is difficult to separate scientific invention from poetic imagination, since writing exploratory science relies heavily on the imaginative language. When the boundaries between the supernatural and the scientific, the irrational and the rational, were still not clear-cut, many scientists devoted to modern scientific studies may also show interest in the occult art of mysticism, astrology, alchemy, witchcraft at the same time, and chose to present their latest scientific discovery through the imaginative language entailing the science fiction.

Keywords: science fiction, scientific treatise, scientific revolution, the supernatural, spirits, witchcraft

《夕霧花園》中景物作為解殖記憶的物質與非物質性

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《夕霧花園》（*The Garden of Evening Mists*）是陳團英入圍曼布克獎決選的馬英小說，2019年曾由林書宇翻拍成電影而廣為人知，本論文主要是針對小說來討論。此書講述二戰時期日軍入侵馬來亞時，一對姐妹被俘虜後姐姐成為慰安婦，支撐兩姐妹到戰爭結束的是姐姐想蓋作日式庭園的夢想，但最後只有妹妹逃出來，逃出後的妹妹揹負著姐姐的夢想及捨棄姐姐的罪惡，卻遇上了原日本御苑設計者中村有朋並愛上了他，整本歷史小說交織著親情、愛情、殖民、解殖、種族、罪與救贖、歷史記憶等的宏大議題。本論文將討論的議題包括：小說中如何描述馬來西亞的熱帶地景及日式花園，作者描述地景的手法和美學模式為何？景物作為一種同時是感官可觸碰的物質，也是非物質的藝術美學，如何化作歷史創傷的刻劃者、記憶者、和解者，最後在精神上帶著主角走過歷史苦難和心理傷痛？故事最後才出現的刺青圖像，作為禁錮在身體的景物最高層次的藝術展現，如何透過不斷延緩出現而達到非物質的極致情感的呈現並達到歷史的反思？

**Trauma, Diaspora, and Colonial Domicide:
Legacies of Residential Schooling in Richard Wagamese's *Indian Horse* and Michelle Good's *Five Little Indians***

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With the purpose of eliminating Indigenous culture, the residential school system in Canada separated Native children from their families and home communities, forbade them to speak their first languages or practice Indigenous traditions, and forced them to adopt Christianity and speak only English or French. The forcible removal of children to residential schools achieved what Julia Emberley identifies as “colonial domicile” and started the process of diaspora, a spatial diaspora turning into what Neal McLeod calls ideological diaspora. Operating from the 1880s into the late 1990s, residential schooling left the Indigenous youth feeling that they belonged to neither Indigenous nor settler society. Both Richard Wagamese and Michelle Good employ the form of fiction to testify to the traumas and legacies of residential schools, exploring the vicious circle of spatial and ideological diaspora and the destruction of Indigenous homes. In *Indian Horse*, Wagamese creates a first-person adult narrator who, after years of alcoholism and wanderings, starts the process of healing by writing about his traumatic experiences caused by the residential school system. In *Five Little Indians*, Good utilizes third-person narration to interweave the stories of five traumatized characters who find themselves becoming strangers at home after discharge from residential schools and who struggle to build a life in self-imposed exile. What makes the two novels unique is the special attention paid to the guilt, shame, and alienation both the protagonists and their parents suffer. The parents are consumed with guilt and shame because of their failure to protect their children from being taken away while the protagonists wonder if their parents make efforts to locate them and bring them home. Guilt, shame, and suspicion alienate parents and children from each other. The sexually abused protagonists feel guilty and ashamed because they cannot but experience relief when their abusers prey on new victims. Their sense of guilt and shame intensifies when the new victims are acquaintances or even friends. This leads to alienation among victims of sexual abuse and their extreme difficulty in establishing their own homes. Thus, the Indigenous home is triply destroyed: first by the removal of children to residential schools, second by the failure to fit into Indigenous communities upon their return, and finally by the involuntary exile from homes. Drawing on the concepts of ideological diaspora and colonial domicile, this paper would like to examine the ways Wagamese and Good deal with the multiple processes of diaspora and the deconstruction of Indigenous homes that arise from the trauma caused by the residential school system.

Keywords: trauma, diaspora, colonial domicile, residential school, Richard Wagamese, *Indian Horse*, Michelle Good, *Five Little Indians*

沉默的力量: 論派特·巴克《另一個世界》中創傷主體的破壞性塑膠性

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英國當代小說家派特·巴克(Pat Barker)透過其小說長期探討記憶、創傷、階級、性別等複雜的歷史議題。巴克常以第一次世界大戰作為小說背景，生動描述劫後餘生的軍人在戰後如何面對心理與生理的創傷以及這些受創者如何復原或面對戰後自我主體的改變。巴克在 1998 年出版的小說《另一個世界》(Another World)中，描繪一戰老兵高第(Geordie)如何以沉默、麻木面對不可名的過去創傷。高第的沉默對巴克與多數評論家而言，乃創傷主體深陷過去創傷，無法復原的象徵。在巴克多數的小說中，書中人物時常透過談話治療橋接現在與過去，將不可再現的過去並置於當下的時間脈絡進行理解。巴克等人承襲佛洛伊德為本的傳統心理分析法，相信唯有透過語言系統重建並理解過去，創傷主體才能達成自我復原的可能性。此觀點卻受到後結構主義創傷理論家的挑戰，如凱薩琳·瑪拉布(Catherine Malabou)。依瑪拉布的思考脈絡，這類的閱讀法忽略了無法(不願)使用語言表達自身經驗的創傷者正以一種看似消極但積極的生命形式活於當下，並以一種新的自我形式面對過去與未來。本計畫試圖引用瑪拉布創傷理論中的「破壞性塑膠性」(destructive plasticity)之概念重新解讀高第的沉默主體乃創傷主體活在當下的最佳生命形式，借以翻轉傳統創傷理論對高第創傷主體的悲觀否定閱讀。

關鍵詞：創傷主體、破壞性塑膠性、沉默、生命形式、瑪拉布

“An Unattonable Guilt’: Shame of Physicality and Dreams of Identity in Richard Wright’s *Black Boy*”

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In *Black Boy: American Hunger*, Richard Wright renders with haunting detail a childhood torn among the multiple forces of extreme poverty, an unstable family, and institutional racism that shaped everyday life in the segregated South. In the last third of the book, Wright describes what he and his mother faced after their “escape” to the North: intense poverty and social upheaval during a period of local and worldwide economic turmoil and a swelling Communist movement.

In this paper, I argue that Wright’s experiment with the Communist movement was predisposed to becoming an interesting and instructive failure, not because of the racism of the Party members he met, or the unsurprising psychological barriers to involvement in a radical, fugitive organization during a tumultuous era of United States history, but also because of the keen sense of personal shame which had already grown out of Wright’s childhood privation in the South. This shame is revealed in Wright’s sensitive, dreamlike recollections of obsessive behaviors, physically painful and emotionally debilitating hunger, displaced aggression, and semi-articulated guilt.

By way of a dynamic that is partly unconscious to the narrator but made manifest by the author, this shame drives the adult Wright in the last third of the book to cathect a sharp division between hunger of the mind and hunger of the body. Thus the materialist concerns of the political movement through which Wright moved clashed with a personal yearning which he imagined as disembodied, transcendent. A naïve idealist reading of *Black Boy: American Hunger* might conclude that poverty and the physical realities of Wright’s historical moment were to blame for limiting, and frustrating, his “higher,” more spiritual drive to be a writer – “the body is the prison of the soul.” But we may find, upon revisiting his memoir now, troubling evidence of the reverse: Foucault’s adage that “the soul is the prison of the body.” Through a chain of associative conceptualizations, this mind/body rift leads to a dialectical disengagement which thwarts Wright’s narrator’s attempt to synthesize the Party’s materialist aims with his own sense of desire and destiny.

My argument draws from clinician Gerhart Piers’s underutilized analysis of the difference between “shame” and “guilt,” as well as child psychoanalyst Melanie Klein’s hypothesized oral-sadistic stage of infantile ambivalence. Ultimately, the continued relevance of this psychoanalytic argument to 21st century American politics is cast into relief by a study of the pivotal role played by African-American voters in blocking the self-avowed “democratic socialist” candidate Bernie Sanders during the Democratic primaries for the U.S. presidential election in 2020. Comparisons of this landmark text of African-American literature with symptomatic moments of contemporary U.S. political contests suggest a deep and potentially disastrous rift between material contradictions that have shaped the cultural history of the United States, and longstanding American dreams of disembodied desire, identity, and destiny.

Keywords: psychoanalytic theory, Marxist theory, 20th century U.S. literature, African-American literature, U.S. 2020 presidential election

Mahayana Buddhism in Allen Ginsberg: Emptiness and (Im)materiality

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Recent turn to object-oriented ontology, though considers all things living and non-living objects, says little about spiritual experience – Occidental, in particular, that borders on subject-object delimitation. In literary studies, criticisms of Allen Ginsberg's engagement with Buddhism also overlook this (im)material dimension of spirituality. In theorizing Buddhist-Hindu traditions in American literature, Garton-Gundling highlights its "crazy wisdom" that has a countercultural impact against the dominant liberal American identity when culturally appropriated. Or, in classifying it as a matter of philosophy-psychology, Marc Olmsted views Buddhism as a parallel praxis for understanding how a spontaneous creative mind arises.

Ginsberg's Beat Buddhism, as my study suggests, is neither a cultural appropriation nor a key creative muse. Rather, it is as much his individual conversion experience as it registers the phobia of emptiness, or, *shunyatā*. My aim is to show how Ginsberg's poems from the sixties and seventies express this state of consciousness that is different from nihilism or romantic misreading of Buddhism as absolute serenity. In traversing poems that discuss self and consciousness, my wish is to show that *shunyatā* is an immaterial state not fully independent of materiality. In fact, it is a speculative nothingness which causes much anxiety or "queerness" that Timothy Morton, in his rightful Lacanian take, refers to as "Buddhaphobia."

My two-part study examines Ginsberg's formalization of his visionary experience, discussing how glimpses of this (im)material emptiness surface in his poetics.

Turning first to early works such as "Guru," "A Prophecy," and "Milarepa Taste," my analysis tries to lay bare Ginsberg's encounter with reflective consciousness that Buddhism calls "guan xin," literally, heart observation. It takes cues from Ginsberg's brief reference to Lin Yu Tang's book, *The Wisdom of China and India*, relating Lin's Christian background with Rob Wilson's study on conversion in *Be Always Converting, Be Always Converted*. It teases out Wilson's discussion of counter-conversion when emptiness creeps in against the Holy Spirit. But I take Ginsberg's early glimpses of spirituality more as an epiphany or encounter than a setback of self-evolvement.

Next, I turn to a much-overlooked poem, "Mind Sitting Breath," to analyze the transformation in consciousness and its interconnection with the diagram, "Time Wheel Mandala," and a classic Tibetan mantra, "Om Mani Padme Hum." In my discourse, I look particularly at Lacan's passages to Buddha in Seminar X and its implication for a more general and phobic reaction to Buddha devotion while engaging with Morton's insights on the "nothingness" in emptiness. I trace the dialectics between the immaterial mantra and breath on the one hand, and the material defilement the poem captures on the other.

My concluding section addresses the spiritual void Ginsberg speaks of in "Land, O'lakes, Wisc.," returning to questions of Nirvana as it relates to a larger (im)materiality laid down by Mahayana Buddhism. With particular reliance on Dzongsar Jamyang Khyentse's *What Makes You Not a Buddhist*, I illustrate this void by proffering what Mahayana Dharma informs, not what vulgar, populist Buddhist dogma dictates. Keywords: Allen Ginsberg, Psychoanalysis, Buddhism, Emptiness, Object-Oriented Ontology

Of the Spiritual and the Ancestral in Niq Mhlongo's *Paradise in Gaza*

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Niq Mhlongo (born in Soweto in 1973) is one of the most important writers of the South African Kwaito generation, young people living in the post-apartheid era who are trying to invent a form of writing that rhymes with Afro-pop and rap, and that no longer talks about apartheid and racism, but about unemployment, AIDS, poverty and crime, all problems that preoccupy young people today. Their struggle is for the strengthening of democracy and for a future built on respect and justice. He does so in novels entitled *Dog eat dog*, *After tears* or *Way back home*.

In his most recent novel, *Paradise in Gaza* (2020), Mhlongo talks about ancestors, sorcery and spiritual life through his characters, namely Mpisi Mpisani who comes back to the village of his birth for a burial, Khanyisa, his first wife who lives in the Gaza Village, Ntombazi, his second wife who lives in Johannesburg, their children, the villagers and the chief, Mpisi's 8-year-old son who mysteriously disappears.

I seek to examine and discuss the various forms of immateriality at play in (South) African contemporary literature, exemplified by Mhlongo's novel, and how these forms link today's worlds to the past (and the future) through key elements such as ancestral wisdom, intervention and interference.

Keywords: spiritual, ancestors, sorcery, South Africa

「神的遊戲/劇」(*Lila*)或是「節慶」(*Mela*):

謝喜納對《羅摩衍那》蘭納加爾羅摩戲/節的「戲耍/詮釋」

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謝喜納對印度情有獨鍾，印度的表演藝術讓他印象深刻，印度的宗教、祭儀與哲學讓他傾心。1971年，他首度造訪印度，之後，他進行多次的印度之旅。多年下來，他看遍形形色色的印度表演，諸如「羅摩戲/節(Ramlila)、克里希納戲/節(Raslila)、卡塔卡利舞蹈(Kathakali)、查烏面具舞(Chhau)、賈查民俗劇場(Jatra)、庫堤亞坦梵文劇場(Kutiattam)、台揚儀式(Theyyam)、藥叉默劇民俗劇場(Yakshagana)、婆羅多舞(Bharata Natyam)、卡達古典舞(Kathak)、奧地西古典舞(Odissi)」(1983: xi)等。在眾多表演形式中，謝喜納對羅摩戲/節，特別是蘭納加爾這個地方的羅摩戲/節(the Ramlila of Ramnagar)，特別有感覺，多年來持續關注，投入大量時間精力做田野研究並撰文論述該戲。謝喜納曾評論：「參與羅摩戲/節的人所經驗的是豐富文本的混合：文學的、戲劇的、編舞的、儀式的、宗教的、通俗的、音樂的、空間的和時間的.....參加羅摩戲/節的群眾追隨著羅摩步上旅程，經歷穿越印度史詩神話詩意的空間。在追隨的過程中，他們認同羅摩：羅摩戲/節並非是個製造幻覺的劇場，而是個超越現實的劇場」(1995: 133)。

在印度眾多城市展演的羅摩戲/節中，蘭納加爾(Ramnagar)為期31天的羅摩戲，較一般為期僅10天的羅摩戲/節，在展演形式、規模與天數上，最受世人矚目，也最為精緻與獨特：在文的方面，有歌隊吟唱全本由詩人杜勒西達斯(Goswami Tulsidas)以印地語(Hindi)改寫《羅摩衍那》(*Ramayana*)而成的《羅摩功行錄》(*Ramcharitmanas*)；在物的方面，有別出心裁的面具、道具、禮砲、煙火和具視覺震撼效果的大型竹偶運用；在戲的方面，有跟隨著劇情發展，在不同的戶外表演地點，以開放的環境劇場形式，呈現具神聖性的戲劇表演與祭儀(*lila*)；在節的方面，羅摩戲進行的過程中，節慶氣氛籠罩全場，有大象帶頭的遊行、有市集、有彩妝燈飾的街景與牌樓，到處充斥著歡樂嘉年華的氛圍(*mela*)。從「神的遊戲/劇」(*Lila*)到「節慶」(*Mela*)，什麼是蘭納加爾羅摩戲/節的「超現實」(1995: 133)? 謝喜納對蘭納加爾羅摩戲/節的詮釋是甚麼? 蘭納加爾羅摩戲/節的哪些面向是不可或缺的特質? 且這些特質影響並形塑謝喜納的表演理論? 羅摩戲/節隨著印度人離散的腳步傳至世界各地，包括非洲和許多東南亞國家。在2005年，聯合國教科文組織宣布羅摩戲/節傳統是「口述與無形人類遺產的傑作」(Masterpiece of the Oral and Intangible Heritage of Humanity)，除認同當地政府與人民在提倡與保護羅摩戲/節這樣的文化傑作所做的努力，更是肯定該戲/節非物質文化成分的價值。我們要問該戲/節非物質文化的成分是甚麼? 本論文探討蘭納加爾羅摩戲的非物質與物質文化，分析論證謝喜納與巴魯洽(Rustom Bharucha)關於戲/節(*lila*)與節慶(*mela*)的爭議，既關心謝喜納對蘭納加爾羅摩戲/節的詮釋，也要深究蘭納加爾羅摩戲/節如何形塑他的表演理論。

關鍵詞: 謝喜納、蘭納加爾羅摩戲/節、超現實、非物質、表演理論、巴魯洽(Rustom Bharucha)、戲/節(*lila*)、節慶(*mela*)

“Imminence of a Breakthrough”: Transcending the Material in Robert Stone’s *Bear and His Daughter*

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For all the gritty realism that won him a National Book Award and PEN/Faulkner Award, and a reputation as one of the twentieth century’s most pitilessly clear-eyed American novelists, the fiction of Robert Stone (1937-2015) also evinces an abiding fascination with the surreal. It is thus no surprise to learn that he was long drawn to the heterodox Christian doctrine of Gnosticism, according to which the material world is an illusion created by a malevolent lesser deity to distract us from God. Gnosticism is treated most extensively in Stone’s 1981 novel *A Flag for Sunrise*, but Robert Solotaroff is correct to note that “if God is largely absent from Stone’s world, some malign deity hovers over the majority of his novels,” from his dark-side-of-the-counterculture debut *A Hall of Mirrors* (1967) to his final novel *Death of the Black-Haired Girl* (2013).

But as with Gnostic doctrine, the darkness of Stone’s worldview does not foreclose the possibility of reunion, through search and struggle, with the divine. An illuminating range of examples from three decades of Stone’s career can be found in his first collection of short fiction, the 1997 Pulitzer Prize finalist *Bear and His Daughter*. Stone told an interviewer that his characters “are trying to get out of the box they’re in. They are always catching glimmers of something outside themselves that may be able to save them.” So it is that in “Aquarius Obscured” (1974), a pill-popping mother takes her child to the aquarium, where she hallucinates a conversation with a porpoise in a tank. When she bemoans its captivity, it informs her—in a speech that escalates from New Agey seduction to Fascist tirade—that it is in fact swimming in an ocean she cannot perceive. In “Miserere” (1996), two Catholic women take great risks to steal aborted fetuses from a medical-waste company in order to baptize them, out of fear for both the dead’s transcendent souls and their own. In the 1997 title story an aging poet, tormented by his own lost and half-remembered poem, has a fateful reunion with his illegitimate daughter. Though portrayed in unflinching realism, the shocking conclusion suggests the influence—from somewhere beyond the corporeality that boxes us in—of divine will.

Indeed, as this presentation will suggest, it is a focus on the immaterial that reveals the possibilities of redemption—the “imminence of a breakthrough,” to use his words—in Stone’s dark and unforgettable artistic vision.

Keywords: American literature, 20th century literature, realism, religion, counterculture

**The Material Manifestation of the Immaterial
The Re-appearances of God in John Fowles's Novels**

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The 19-th century England, as J. H. Miller observed, witnessed a slow but steady withdrawal of God in literature and, since then, the disappearance of God has been long observed by the writers/critics to come. Diverse presentations of the divine in literature have likewise gone through a process of transformation, from ontological existence to metaphorical presence. However, the incorporeal has never really vanished from human life, nor has it changed its influential role in human existence, and thus various representations of the divine can still be noticed in present literary genres. The present paper aims to deal with such divine/supernatural manifestations as depicted in John Fowles's fiction and thus to prove that, though the novelist himself has long been accustomed to describing departures of God-like figures in his fiction, Fowles has willy-nilly rendered the incorporeal/ the divine as manifest in various personas/figures as ever in his predecessors, figures that include the God-like magician Conchis in *The Magus*, the omniscient narrator or the "French Lieutenant's whore" in *The French Lieutenant's Woman*, and even the maggot-shaped floating craft where we witness the Shaker Trinity (father, son and the female spirit). It is from all these figures that we readers are offered a divine revelation of heaven, and it is by these re-emergence of the incorporeal that we are convinced that the immaterial has still been materialized in forms even beyond our post-human understanding.

Keywords: John Fowles, the immaterial, The Magus, A Maggot, The French Lieutenant' Woman.

Material and Immaterial Systems of Control in H.G. Wells' *The Passionate Friends*

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Unlike Wells' science fiction novels, *The Passionate Friends* (1913) is set firmly in the real, physical, world of turn-of-the-20th-century England. But the novel illuminates many of the themes of *The Invisible Man*, *The Island of Dr. Moreau*, and *Tales of Space and Time*: the struggle of the mind to subdue the desires of the body; the role of history and of other unseen social forces in shaping the existence of a particular individual; and the conflicted existence of that individual as he struggles both against his passionate self and the oppressive society in an effort to be free of both the material realities (of body and of geography) and the immaterial forces (historical trends and social customs) that seem to limit his choices. Stephen Stratton, the narrator, experiences rigid social conventions in England and brutality abroad in the Boer War, which leads him to write a book for his young son, a book Stratton hopes will be a life guide for the boy. But the book turns out to be less a simple, helpful guide to living well than a complex memoir of Stratton's struggle to understand why his life turned out the way it did. Like many of Wells' characters, Stratton is an angry and disappointed man, rebelling against the conditions of his existence. This paper explores how this strange, rambling, novel helps us to think about those forces of control -- history, society, passion -- which figure prominently in Wells' science fiction. In particular, I examine how for Stratton, as for many Wellsian characters, in a modern society in which material needs are largely met, utopian visions of freedom are defeated by older, more wide-spread and more powerful, although invisible and immaterial, forces of control. I am interested in the extent to which Wells' depictions of the immaterial forces constraining the individual -- passionate anger and jealousy from within, extra-legal social conventions from without -- deviate from classical ideas of the passionate self and anticipate later 20th-century theories (Sartre/Foucault) of freedom and social control.

Keywords: H.G. Wells, *The Passionate Friends*, utopianism, the passions, social control

**The Dream-work: Rebuses and Libido
in Edmund Spenser's *The Faerie Queene***

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Edmund Spenser's epic, *The Faerie Queene*, has been scrutinized from various perspectives. The false dream in this epic can be a fascinating part for further research in the psychoanalytic approach. Desire may be seen as the cause that drives the characters in *The Faerie Queene* to dream of erotic acts. In light of desire, a distinction can be found between Freudian and Lacanian theories by comparing Lacan's definition of desire with Freud's definition of libido. In Lacan's terms, desire comes from libido. Some characters in *The Faerie Queene* are defective when evaluated by chivalry. Their incapability to be virtuous may result from desire. Libido is displayed by eroticism in *The Faerie Queene*. Moreover, critics such as Ian Frederick Moulton and Lauren Silberman have pointed to the assumption of eroticism in Spenser's *Faerie Queene*. In this epic, the Faerie Queene, also known as Gloriana, gives the knight of holiness, Redcrosse, a mission to defeat a dragon. A young and innocent lady named Una, whose name means truth, travels with Redcrosse. A sprite obtains a false dream from the god of sleep, Morpheus, and gives Redcrosse the dream of lust and love. The other sprite appears in the shape of Una. When Redcrosse wakes up in a passion, the false Una lying beside him offers a kiss. Resisting her temptations, the knight returns to sleep. Archimago then tries a new deception which shows Redcrosse a young man and the false Una in bed. According to Freud, it is wrong to see the picture as a whole and its component parts a nonsensical array. A dream is a picture-puzzle, namely a rebus. In this false dream, the real Una and the false Una are displayed as a rebus to Redcrosse. Through Redcrosse's quest for truth, Spenser might imply that religious turbulence contributed to the loss of truth in sixteenth-century England. Loss and desire are interrelated. To be specific, loss is the origin of desire. According to Lacan, "Desire, a function central to all human experience, is the desire for nothing nameable" (223). From a feeling within a self, Lacan linked the desire to something beyond the self. In other words, desire may have a connection to society. In conclusion, as demonstrated by Redcrosse's loss in search of truth, the libido in the self produces the desire for something unknown to the self and the whole process ends with loss.

Keywords: Dream, rebus, libido, desire, and loss

Metaphor, Metaphysics, and Sphota: Collective Unconscious as Co-creator

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This paper examines two metaphors for the collective unconscious, a shared immaterial layer of consciousness, used in Carl Jung's writing, Basic Postulates, looking at the metaphysical truisms at their base. Then, it considers the idea of metaphor as a modality by which the collective unconscious is a co-creative force in the depictions offered using the symbol of language and drawing on ideas of sacred sphota.

The primacy of image in Jungian thought is without question and the psychology of Jung nonexistent without the symbol. In his writing, the predominant symbol modality is a visual experience, dream, waking fantasy, hallucination, hypnagogic states, and active imagination. However, metaphor is an image used with a ubiquity making it nearly invisible and therefore less explored. Metaphor theory believes how we think and engage with others and the world is shaped by metaphors, pervasive and therefore often invisible elements in defining our conceptual system. This reliance on imagistic language to understand and describe reality is a parallel premise to Jung's insistence that the psyche is grounded in symbol and image. Usually we treat metaphor as a poetic device or figure of speech and lose sight of how words shape our relationship with ideas, but this paper addresses how metaphor may be influenced by the collective unconscious, particularly when talking about the collective unconscious.

Often, when Jung explained the collective unconscious and its contents, the archetypes, he was working to be clearly definitional. Yet, he used metaphors to deepen the understanding of these concepts, offering a way to convey the underlying metaphysical tenets. Jung did not consider himself a philosopher but rather a man of science concerned with bettering the lives of patients. Yet, in all theories there are implicit philosophical premises which must and should be considered when evaluating it. While Jung was a psychologist addressing the nature of the human psyche his concepts are transdisciplinary and engaging in Basarab Nicolescu's hidden third. For this reason, negotiating our way into the truths and means necessary for these notions to be organized principles helps create a structure of their general features.

Sphota theory, an Indian grammatical concept, helps explore the premise of metaphor as a modality by which the collective unconscious co-creates its illustration. Sphota theory relates to speech production and the ordering of linguistics for coherent meaning. Dreams, hallucinations, and hypnagogic states are all modalities by which the collective unconscious expresses itself or is expressed. This paper situates metaphor as another modality the immaterial aspect of psyche uses for creative self-expression. Writers experience moments while trying to convey a subject or idea when a fully formed imagistic depiction, or metaphor, appears suddenly and unbidden in their mind. It is given to them from something other than their personal consciousness. In these moments, the Hindu idea of sacred sphota illustrates the mystery of meaning conveyance, offering an attitude of reason to the intuitive perception of the immaterial.

Keywords: metaphor, metaphysics, sphota, collective unconscious, Carl Jung

凝視下的奇觀或日常：威爾基·柯林斯小說中的生理「畸形」者
Spectacle or Daily Life in Staring: Physical Deformity in Wilkie Collins's Novels

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如十九世紀風行一時的「怪人秀」(freak show)風潮，威爾基·柯林斯時常在作品中描寫生理「畸形」(deformed/deformity)的角色，透過小說敘事將這些生理「畸形」展示於讀者眼前，形態上較輕微的如《月光石》(*The Moonstone*)裡羅珊娜(Rosanna)大小不一的肩膀，較嚴重的則像是《法律與淑女》(*The Law and the Lady*)中，米瑟瑞穆斯·戴克斯特(Miserrimus Dexter)天生就沒有雙腿。然而，迥異於怪人秀將「畸形」打造為付費觀賞的奇觀(spectacle)，柯林斯在描寫這些角色時，鮮少強調獵奇的興奮感，亦不依循維多利亞將生理「畸形」者去性化(desexualization)的想像(Holmes 60-61; Tarr 648)。¹

柯林斯不僅沒有將生理「畸形」者馴化成友善安定的形象，反而更著墨於他們如何滿懷激情地活著：也是在這樣的激情之中，突顯出生理「畸形」者所遭遇的困難並非物質層次上的「失能」，而是非物質的凝視；更甚之，當他們無可選擇地成為被凝視的對象時，他們對這個世界投以的回視卻總是被忽視。本文基於嘉蘭-湯姆森(Rosemarie Garland-Thomson)的凝視(staring)理論，探討柯林斯小說中的生理「畸形」者對周遭人事物的回視，他們的回視意味著化奇觀為日常的意圖，但這個意圖是否實現卻也依回視是否能形成對視而定。

關鍵詞：威爾基·柯林斯、生理「畸形」、嘉蘭-湯姆森、凝視

¹ 參考資料請見 Holmes, Martha Stoddard. "'Bolder with Her Lover in the Dark': Collins and Disabled Women's Sexuality." *Reality's Dark Light: The Sensational Wilkie Collins*, edited by Maria K. Bachman and Don Richard Cox, The U of Tennessee P, 2003, pp. 59-93. 與 Tarr, Clayton Carlyle. "Abnormal Narratives: Disability and Omniscience in the Victorian Novel." *Victorian Literature and Culture*, vol. 45, 2017, pp. 645-64.

「看護不是機器」：
讀《別讓我走》的看護工作的倫理身分

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在反烏托邦小說《別讓我走》（*Never Let Me Go*）（2005）中，主角凱西處在一個道德上曖昧的位置：作為複製人，她擔任器官捐贈者（donor）與看護（carer）雙重身分，不僅接受人類剝奪器官的命運，更為人類工作，負責看護捐贈之後虛弱的身體。作者石黑一雄借助生物科技題材，探討人類與複製人的自我辯證。人類一方面培育複製人，收割其身體器官；另一方面卻讓他們學習人文藝術，證明他們也有靈魂。在物質與非物質（即身體與靈魂）的辯證中，凱西的照護工作值得探究。做為情感勞動，看護工作常被視為一種非物質勞動（immaterial labor），以「專業」為名操縱的情動力（affect）；凱西失去的不只是身體的自主權，更成了人類捐贈系統中共犯結構的一環。然而本文卻認為，看護工作也是凱西與捐贈者連結的方式，她不僅予以平靜減輕身體痛楚，更能見證其生命記憶。在她宣稱「看護不是機器」的同時，實則解構了人與非人的界線，兩者無法單獨存在，而是相互共構。本文探討《別讓我走》看護工作的倫理身分，是如何懸置在專業與情感、人類與非人、主體與他者的界線之間，讓共有的群體記憶成為定義其人性的呼喊。

關鍵詞：看護、非物質勞動、情動力、專業主義

How to Survive? : Immaterial Labors in Tash Aw's *We, the Survivors*

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Malaysian Chinese author, Tash Aw's *We, the Survivors* discusses issues of diaspora Chinese, migrant workers, multi-level-marketing through the story of a descendant of Chinese migrants, Ah Hock. It leads us to ponder the relationship between labor and capital and the exploitation of labor in the context of today's global economy. In today's capitalist society, the idea of immaterial labors in Michael Hardt and Antonio Negri's term has become a necessary part of the economic system. The so-called good life narrative is merely the stocks and chains that entrap people to pursue and consume for betterment in life. This article attempts to argue that the pursuit of materialistic enjoyment can never bring about true freedom by investigating the exploitation of both material and immaterial labors in the novel. In the first part, the article identifies the exploitation of Ah Hock, Jenny, and Keong receive under the capitalist system. In the second part, the article seeks to appropriate Sigmund Freud's theories of instincts to study Ah Hock. Ah Hock's mental activities during his retrospect of childhood memories and during the interviews by Su-Min might shed light on the reasons behind his violent crime. In the last part, the article makes use of Michel Foucault's and Giorgio Agamben's discussion of biopolitics to interrogate the biopolitics of the survivors in the novel. In so doing, the article seeks to examine how Ah Hock stages a resistance against the capitalist hegemony with his killing of Mohammad Ashadul, becomes free of debts and eventually acquires a sense of freedom in life. Through the Malaysian version of American dream, Tash Aw criticizes the exploitation in the capitalist society by pointing out how the pursuit of materialistic life can destroy one's subjectivity.

Keywords: Tash Aw, *We, the Survivors*, immaterial labor, Sigmund Freud, biopolitics

Fluidity and the Neutral in William S. Burroughs' *Cities of the Red Night* (1981)

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The works of William Burroughs have been under constant re-evaluation over at least the last 20 years, from the publication of Oliver Harris's ground-breaking critical study *William Burroughs and the Secret of Fascination* (2003), to his most recent new editions of Burroughs's experimental 1960s collaborative texts which began the avant-garde 'cut-up' phenomenon, and which would influence writers, artists, musicians and filmmakers ranging from Nicholas Roeg, David Bowie, The Beatles, Andy Warhol to Kurt Cobain and electronic music pioneers such as Public Enemy and DJ Shadow.

Burroughs' *Cities of the Red Night* can be seen to be of particular interest to contemporary criticism as an example of the mutable subject, and "fluidity" in literature. Fluidity in this context has a range of meanings, from the notion of editing a text creating a sense of its fluidity, to the notion of 'stream of consciousness' literature producing a fluid and open-ended text. Using Roland Barthes' concept of the "Neutral" this project explores the legacy of Barthes' approaches to absence and immateriality in literature from *Writing Degree Zero* (1953), through his seminal essay "The Death of the Author" (1967), through to his 1977-78 lectures collected under the title *The Neutral* (2002) in the analysis of *Cities of the Red Night*. For Barthes the neutral is the space where meaning is subtly modified according to the angle of the subject's gaze, and where the fluidity of language demonstrates an essential ambivalence in attempts to fix meaning. In this context *Cities of the Red Night* demonstrates a fluidity that exists on a number of levels, and stands both in contrast to and also in alignment with Burroughs' 1959 controversial novel *Naked Lunch* which started his project (with artist Brion Gysin) to 'rub out the word'. *Cities of the Red Night* presents a fluid material history in terms of authorship (many individuals were involved in making editorial decisions, the text also incorporates the 'cut-up' plagiaristic technique pioneered by Burroughs), representations of transnational fluidity as settings shift over time and space, fluid representations of gender and sexuality, and formal fluidity as the text shifts between a range of narrative strategies.

This paper will present a reinterpretation of Burroughs' novel as a text that presents a postmodern subject that is not just radically fractured, but also necessarily fluid.

Keywords: William Burroughs, Fluidity, The Neutral, Roland Barthes, Cut-ups

Materializing the Immaterial: On American Behaviorism's Antidualism

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There is a well-known quip about the history of psychology: "Psychology first lost its soul, then its mind, and finally lost consciousness altogether." This joke was directed mainly at the rise of American behaviorism, one of the most controversial intellectual movements of the 20th century. While behaviorism was welcomed by some scientists, to others and to much of the general public it was a source of anxiety. For the latter, behaviorism seemed to depict a universe of mindless, soulless robots who acted not according to conscious free will but to billiard-ball-like mechanical laws. But what actually was behaviorism?

Behaviorism in science and philosophy had two important features: It was *antidualistic* and *antimentalistic*. That is, it rejected the bifurcation of the person into a material body and an immaterial mind or consciousness, and it refused to give mind a prominent role in explaining behavior. Neither of these points is very well understood more than 100 years after the rise of behaviorism. This paper focuses on behaviorism's antidualistic aspect. Drawing on a variety of well-known (e.g., B. F. Skinner) and lesser-known (e.g., Knight Dunlap) theorists, it gives an accessible summary of the motivations and evidence for antidualism.

For behaviorists, the attraction of antidualism was that if it was true, then, in principle, everything about human beings would be open to investigation by science. On the other hand, if dualism was true there would always be a part of the universe that was off-limits to scientific inquiry. Antidualism has always been attractive to empirically-minded thinkers who believe that disputes can only be settled by appealing to publicly-observable phenomena.

Within behaviorism there were two complementary aspects to antidualism. These might be called "philosophical antidualism" and "physiological antidualism." The philosophical argument was that mind-words (like "thought") and body-words (like "digestion") simply categorized different behaviors or processes of the body. They do not refer to fundamentally different kinds of substances.

The physiological argument was about the actual nature of the processes categorized by mind-words. Using an ingenious set of experiments and new technologies, 20th-century psychophysicists discovered that activities such as perceiving, thinking, and imagining are systematically accompanied by combinations of small-scale muscular, glandular, and neural activity. From this it was a short step to the hypothesis that mental activity just is this bodily activity. All mind-words were then reconceived as naming different kinds of circuits between muscle fibers, the lower organs, and the brain.

By these two steps, behaviorists materialized the formerly "immaterial" mind.

Keywords: antidualism, behaviorism, B. F. Skinner, materialism, psychophysiology

The Conceptual Universe

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The notion of a *real* and accessible immaterial domain has a rich and diverse following – from the ‘intelligible’ world of Plato(i) , the ‘noosphere’ of Teilhard(ii) , the ‘imaginal’ domain of Jung(iii) , and the ‘plane of immanence’ of Deleuze(iv), to name a few. In this paper I will continue the case for a *conceptual universe* – one intertwined with and analogous to the material world and which locates and relates meaning in the way the material world locates and relates matter – and respond to two materialist objections: that meaning can be accounted for entirely in physical terms, or that it is simply a mental construct.

When we apprehend the world, we are confronting neither a purely physical structure nor simply a mental construct, but rather one where a material skeleton is overlaid upon by meaningful flesh. While inescapably intertwined together, the *conceptual* and the *material* cannot be reduced to each other. Meaning is irreducible to matter. The idea that meaning could be accounted for entirely in physical terms is as implausible as being able to reduce the works of Shakespeare to the molecules of ink and paper it was written on.

The material of meaning, or *qualia*, is a fundamental aspect of reality, and exists in this conceptual plane in the way energy-matter exists in the space-time grid of the material plane. Rather than being simply an epiphenomenon of *mind*, the conceptual universe, along with the material one, coalesce in *mind*. This unified world existing in an interrelationship of inseparable plurality, is not dry and static but in a dynamic interplay – with *mind* not only perceiving meaning, but creating and projecting it as well. Everything *in* this world and the world itself exists as a tripartite mind-meaning-matter, and thus the world we find ourselves in, is as Wheeler put it, a ‘participatory universe’. (v)

i Plato. *The Republic*. [Translated by Benjamin Jowett, 1994]

ii Teilhard de Chardin. *The Vision of the Past*. 1923

iii Jung, Carl. *Answer to Job*. 1952.

iv Deleuze, Gilles. “What is Philosophy?” [In Kearney, Richard, and Mara Rainwater. *The Continental Philosophy Reader*. 1996: 404.]

v Wheeler, John. "The Anthropic Universe". [Martin Redford interviewing John Wheeler for the *Science Show*. 18 Feb. 2006.]

The Aesthetics of Mathematics in Victorian Fiction: Some Case Studies

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The Victorian age witnessed great advances in many branches of science, and mathematics, acknowledged as “Mother of All Sciences,” also presented myriads of breakthroughs in many areas. Its influences were so enormous as to reach to literature, and almost most Victorian writers can be seen to invest their writings with mathematics to various degrees. The proposed talk addressed Victorian cultural construction of mathematics in fiction. Giving the examples of Dickens and Stevenson and focusing on the branches of arithmetic and logic, it explores how the two novelists with different interests and involvements exhibit their mathematical understandings, incarnate the nonmaterial for realistic renderings, and foreground their imagination and ideas. As can be observed, they capitalized on the aesthetic power of mathematics in abstract reasoning, arithmetic and logic operations. Core issues regarding the two novelists and their mathematical inspirations to be addressed include the actions of numbering and measuring, the concepts of nothingness and infinity, and languages of paradox. In engaging with Victorian fiction’s reliance on mathematical ideas, this interdisciplinary study attempts to investigate the two novelists’ emotional and intellectual capabilities shown in their invocations of Muse and Math.

Keywords: Victorian Science, Mathematics and Literature, Dickens, Stevenson

Fairy Fancies under the Victorian Microscope

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Fairies, symbols of superstition and magic powers, had taken hold of the popular imagination and made up a world of fantasy for folkloric belief in the Victorian period. Victorian people were obsessed with the fairy world. Their reading of fairy stories helped bring into being the make-believe human-like creature in the spiritual realm. The fairy began to appeal to the imagination of scientists as the middle class developed a craze for microscopy. When gazed through the lens on a miniature scale, the fairy became an object of observation, which subsequently produced a magnified image of the fairyland vision. The experience of microscopic vision in this instance prompted a way of thinking about the invisible world of fantasy creatures, evoking a sense of wonder that Victorian writers and scientists tried to capture.

This paper draws on scientific literature and fairy stories to illustrate how the literary and cultural references to the use of the microscope foster an association between the fanciful imagination of fairy existence and the unknown world of minute wonders. It is argued that the microscope serves as an instrument of the imagination facilitating the construction of both dream-like visuality and the immaterial micro-world at the same time. Questions thus arise concerning: How did the scrutiny of fairies under the Victorian microscope illuminate the lens-made image of a fairyland in conjunction with a visual depiction of the natural world? How was the fantastic appearance of the mysterious fairy related to the minute wonders of the microscopic world by means of optical instruments? And how did the representations of fairies under magic glasses assign a meaning to the public's visionary perception of supernatural features and fairy images? Answers to these questions would contribute to our understanding of the nature spirits under microscopic observation and help us explore the imaginary links between reality and spirituality, scientific observation and fairy fancies, as well as fact and fiction.

Keywords: fairy fancies, Victorian microscopy, minute wonders, scientific literature, fairy stories.

Infinite Sky in the “Age of Pisces”: Astrology, the Occult Body and Victorian Criminal Law in Eleanor Catton’s *The Luminaries*

「雙魚宮世代」的無限天空：論伊蓮諾·卡頓《發光體》中的占星術，奧秘身體與維多利亞時期的刑律

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對於 2013 年曼·布克獎得獎作品《發光體》（*The Luminaries*），批評家克絲緹·甘恩（Kirsty Gunn）提出如下的嚴厲批判，說它是一部「不着邊際的冗長故事...占星圖，小說人物譜以及其他，毫無用處」（par.3-9），但本文認為作者伊蓮諾·卡頓（Eleanor Catton）在這部著作中所描繪的是一個由神秘學所主宰的世界：占星術提供了小說的敘事框架，小說眾人物是星座或天體的具象，其出場順序與命運軌跡呼應著 1865-1866 年之間南半球天體的星圖推移。小說順著 19 世紀維多利亞時期紐西蘭南岸「淘金熱」盛況的歷史情境推展，其下蘊藏著卡頓對於眾多議題的思考：超自然身體的非物質性、天體運行與心身關係、以及英國維多利亞時期法律可責性的界線與對紐西蘭在地的影響。

卡頓的故事聚焦於安娜維瑟雷爾（Anna Wetherell）與埃莫里·斯坦恩斯（Emery Staines），這一對神秘學主宰的世界裡的「靈魂雙生體」（astral twins）在相對的紐西蘭南岸現實世界裡的經歷，後者主要由男性、法律、貪婪、謀殺、黃金所構成的場域。「靈魂雙生體」作為奧秘身體，在小說人物譜裡代表著日月同體，不僅受天體運行所影響；而且其實體人身在現實世界也受法律約束和管轄。在特殊天象「新舊雙月爭輝」（*The Old Moon in the Young Moon’s Arms*）影響下，「靈魂雙生體」一方埃莫里失蹤匿跡，另一方安娜無故昏迷，看似試圖自殺的狀況違反了維多利亞時期嚴苛的流浪罪，自殺罪等刑律規定。故本文從特殊天象下天體運行所代表的自然法則與現實世界成文律法的衝突入手，以具體的維多利亞時期刑法條例來探討奧秘身體「靈魂雙生體」如何突破僵化定勢，量刑體系混亂的刑律對其的規訓與禁錮。其次小說人物命運受天體運行影響，故人的存在是否是非物質的？個人有否自我意志來掌控身體抑或由天體決定？

最後本文關注小說另一位重要人物，身為律師與無神論者華特·穆迪（Walter Moody），其天體具象是水星的化身，代表著理性。穆迪目睹了圍繞「靈魂雙生體」所發生的一系列怪異事件，以至於日常生活中常困擾於恐懼、怪異感，因此本文最後一部分將從心理與精神分析層面論述非物質的「靈魂雙生體」對無神論者、維多利亞時代的法律與理性話語、以及社會法治的影響。

關鍵詞：奧秘身體、非物質、神秘學、刑律、紐西蘭、怪異感

Longing for the (im)Material: Nostalgia in Donal Ryan's *The Spinning Heart*

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Set in a small town in rural Ireland, Donal Ryan's *The Spinning Heart* depicts the impact of the economic crash on the tightly-knit community. The novel consists of twenty-one monologues and no conversations between characters. This formal feature signifies the fragmented nature of the characters' world, which like the spinning heart of the title revolves aimlessly around loss and all sorts of related emotions—remorse, frustration, depression, hopelessness, and so on. Meanwhile, the novel is teeming with traces of nostalgia. The younger and the middle-aged characters, now unemployed, reflect on the good, not-so-old days of the Celtic Tiger with the bitter hindsight of its problems. The elderly could reach further back into the past. Their reminiscence of the days before the Tiger offers a contrast to the distressed present and the gilded recent past. In addition to backtracking in time, the immigrant characters contemplate distant homelands, providing the spatial aspect of nostalgic musings. . On top of all these, the alleged patricide of Bobby Mahon harkens back to J. M. Synge's classical *The Playboy of the Western World*, which could be the ultimate nostalgic move of the novel. These layers of nostalgic longings are directed at targets both material and immaterial. The characters may be nostalgic about the material prosperity of a previous time, or the actual space, local or foreign, of their past existence. They may also long for the immaterial aspects of the past, not least the stability of identity—actual or imaginary, individual as well as national—that is forever lost. Focusing on such longings for the (im)material, this paper examines the function of nostalgia in *The Spinning Heart*. Is it just a melancholic symptom caused by irrevocable loss? Can nostalgic longings have any positive effects for the present? This paper suggests that nostalgia may offer a chance for identity (re)formation, and that reflective longing for the past could help mediate loss and recalibrate people's sense of belonging in a changed world.

Keywords: Nostalgia, Loss, Economic Crash, Donal Ryan, The Spinning Heart

**“[T]he deprofundity of multimathematical immaterialities”:
Finnegans Wake as a Human Resistance to Materializing Algorithms**

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In *The French Joyce*, Geert Lernout poured ridicule on Philippe Sollers’s claim that *Finnegans Wake* is “the most formidable anti-fascist book”: “Sollers seems almost to suggest that copies of *Finnegans Wake* dropped over Nazi Germany would have effectively finished the National Socialist Party” (173). Lernout’s sarcasm is remotely evocative of British mathematician Alan Turing’s “Bombe,” an electro-mechanical device that cracked Nazi Germany’s Enigma codes and accelerated the Allies’ victory over the Axis. However, the connection between Joyce’s and Turing’s endeavors could be more than tangential: the former wrote the enigmatic *Wake* to gesture a resistance to the fascist tendency of language as well as to the “pulpic dictators” (*FW* 185.2) and their eugenics propaganda that persecuted his allegedly schizophrenic daughter, whereas the latter—in order to gain the upper hand over Nazi Germany’s cipher device—constructed a *singular* machine capable of simulating any other machines and carrying out any algorithms. More explicitly speaking, the duo of contemporaries’ attempts to fight against fascism resulted in two extreme solutions: Joyce celebrated the opacity of schizophrenic language and saw mental illness as uniquely human, whereas Turing invented a prototypical artificial intelligence whose digital computation produced a simulacrum of human reasoning and thus pitted the assumed immateriality of human consciousness against the material infrastructure of mathematical algorithms. With its title derived from the Wakean phrase “the deprofundity of multimathematical immaterialities” (*FW* 394.30-32), this paper aims to reread *Finnegans Wake* II.4—which fuses HCE’s dream with Richard Wagner’s operatic adaptation of *Tristan und Isolde*—as Joyce’s response to the emergence of computational devices: the fact that “multimathematical immaterialities” was edited into the third typescript of *Finnegans Wake* between August and September in 1938 may parallel the commercialization of enigma machines and Nazi Germany’s application of them for military purposes. By turning “memostinmust egotum sabcunsciously senses” of Isolde/Issy/Lucia into an ocean of encoded free indirect speech, Joyce wards off the imminent threat of materializing algorithms.

Keywords: James Joyce, *Finnegans Wake*, fascism, algorithm, Alan Turing

“Listening to a Thought-Tormented Music”—On the Representation of Music in Adaptations of James Joyce’s “The Dead”

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Among Joyce’s works, “The Dead,” the last story of *Dubliners*, is probably the one story that has been the most widely adapted into different kinds of media so far. It has been adapted into film, audio book, audio drama, smartphone app, stage play, Broadway musical, and graphic illustrations. Allusions to “The Dead” are also found in other writers’ works, and even in television sitcoms. Several of these adaptations were produced in Ireland after the copyrights of Joyce’s published works expired on 1 January 2012. As artists from most countries, especially in Ireland, are no longer restrained by the issue of copyright, more adaptations of Joyce’s works are expected to come. Adaptations of a novel into different media definitely enrich the interpretations and presentations of the original work. Yet, as a written text is transmuted into a different medium, alterations are necessary in many occasions in order to make the adaptation work. Moreover, in such transmutations, how to represent aptly the immaterial aspects of the written words, such as music and ghost, very often poses a challenge to not only the original text, but also to the translators, sometimes even the audience. Hence, an adaptation is more than an interpretation of the original text; it also offers an afterlife with new perspectives and dimensions to the original. Mainly focusing on three dramatisations of “The Dead,” the film directed by John Huston in 1987, the stage play adaptation by Frank McGuinness commissioned by the Abbey Theatre in 2012, and the audio play aired in YouTube in 2014, this paper wants to show how these dramatisations interpret and negotiate with the original text of Joyce in terms of how they transform and integrate the music and the narrative to the story itself in their adaptations.

Keywords: The Dead, Music, John Huston, Frank McGuinness, *Dubliners: a Quartet*, adaptation

A Line Made by Hating: Affective Borders in Anna Burns's *Milkman*

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In Northern Ireland, borders don't simply exist along national territories. Sometimes they divide a city into diverse parts where the history of conflicts leaves its stigmata. Even prior to the Troubles, as the capital of Northern Ireland, the city of Belfast had had a history of witnessing how the territorial borders between the Catholic and Protestant neighborhoods shaped the identity and ideology of these communities. The territorialization of these communities, more often than not, are bordered in accordance to affective memories shared by members of each community. Anger, in particular, plays a significant role in confirming the sense of community in the process of constructing a communal history of hatred and fear. Such collective anger is to be later displaced and even recognized as a "crime of passion" (Ahmed, 2014), through which a collective community celebrates its identity by means of violence. In Anna Burns's Booker-Award-winning *Milkman*, the anonymous girl narrator suffers from such "crimes of passion," which are disguised as relational goal pursuit and communal love, to name only two. As one who does not obey the rules for the rules's sake, one who loves to jog to "the other side" and to read while walking, and one who makes male contact from the opposite community, the girl narrator is a trespasser in many ways. To trespass to another side is to violate borders of all sorts: those of politics, religion, decorum, and sex. This paper argues that central to the narrative of *Milkman* is the marking (and, of course, trespassing) of borders, and these borders, defined affectively through the politics of emotions, are to a large extent indicative of a potential alternative account of the cityscape of Belfast in the time of the Troubles.

Keywords: *Milkman*, border, the Troubles, affect, anger, hatred

(非)物質化跨性別生成：〈性別漂泊的旅行者之書〉的規範、失敗與倫理

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在性別政治的光譜上，跨性別者根本挑戰了身心一致的性別想像。不少跨性別者違逆自己的給定性別(assigned sex)，而認同於另一個被二元化的性別。這樣一種現象似乎反映主體脫離了原來靜態的、固定的，被劃定疆界的存在(being)狀況，而進入動態的、流動的與去除疆界的生成(becoming)過程。同時，主體拒絕原來被性別化的身體，而認同其他的性別的堅持，則容易被認為是以非物質的(immaterial)心靈，嘗試扭轉那原來是物質(material)的，因此難以改變的身體性別。本文試圖以德勒茲(Gilles Deleuze)的生成觀點，探討台灣跨性別研究者文聿的《性別漂泊的旅行者之書》中所呈現的性別規範、跨性別者面對規範的失敗，以及因此產生自我倫理的可能。德勒茲的思考顯示，存在/物質和生成/非物質並非是二元對立的狀態。存在與物質本身就在生成的過程之中，是相對、多元、開放、偶然、複雜、不穩定的。而跨性別主體期待的生成(不是德勒茲所定義的)與因此呈現的心靈狀態，也可能是對固定認同的頑固想像，限制存在與物質的開展。這樣的論述有助於解釋文聿論文中跨性別理論與現實的差異、複雜與矛盾。跨性別者面對既定的二元性別規範，不見得是在享受變化生成的過程，而可能是追求二元化的性別實踐與身體的存在，而不斷遭遇認同的挫敗和焦慮。也就是說，若跨性別者期待的性別化的身體被視為生成的目的，這種期待可能限制了跨性別者其他的生成可能。透過德勒茲對生成的考察，文聿文中的跨性別主體能認識到二元性別的身體是在不斷生成與差異化的過程之中，從而破除原來欲求性別體現的固定想像，開展更多的倫理可能性。

關鍵詞：存在、生成、非物質性、跨性別、規範、倫理

“When the Immaterial Encounter the Material: The Interlocution between Gender and Home in Henrik Ibsen’s *A Doll’s House*”

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The intense debates have been constantly surrounded by the interpretations of Nora Helmer’s departure from the Helmers’ house in Henrik Ibsen’s *A Doll’s House* in which the setting was embedded in a Norwegian town *circa* 1879. On the one hand, the main reception of the play lies in critics’ (like Bjørn Hemmer’s) regarding Nora’s reaction at the end of the novel as irresponsible and hysterical. On the other hand, Nora’s consequently leaving home is simultaneously rendered as the initiation of her self-consciousness by critics like Gail Finney. As we have noted, the issues related to Nora’s action have been widely discussed; however, the motivations behind her action have not received sufficient attention yet. In this paper, by adopting Iris Marion Young’s critical and philosophical contemplations of the concept of home, I intend to analyze the interactions between the immaterial (the mainstream ideology of gender roles as well as gender politics of home in society) and the material (the Helmers as collective entities and as individuals), which lead to Nora’s separation from her husband, their children and their home. Unlike the concept of house whose emphasis is on its exterior architecture and its interior design, home is the site of contestation in terms of relationships, emotions, feelings and ideologies. Accordingly, to examine the dialogue between the immaterial and the material, which takes place at home, is an effective method to probe into Nora’s motivations to leave home. Moreover, since human beings are not only the products of society, they also contribute to and reshape it, I presuppose that Ibsen’s arrangement of the ending of the plot not only explicitly demonstrates the deep-rooted ideology of gender roles in Nora’s contemporary society but also sheds light on reconsideration pertaining to the predicaments and struggles faced by the Helmers in a gendered society. In other words, even though the ending of the play indicates Nora’s literal departure from the house of the Helmers and her symbolic departure from the ideology of gender roles, it illuminates the possibility of the reunion, to some extent.

Keywords: Henrik Ibsen, *A Doll’s House*, the ideology of gender roles in 19th-century Norway, gender politics of home, emotions and feelings, Iris Marion Young’s concept of home

Gender Ideology and the Manipulation of Reality

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In his theory of duality -- also called Cartesian dualism -- Descartes held that the mind was separate from matter, but could influence matter. Gender ideology is based on the same Cartesian narrative, however, our conceptions of gender have become problematic, particularly given a gradual slippage regarding the sex/gender distinction and the increasing use of 'gender' to refer to matters of biology as well as those pertaining to the social. The foundation of gender ideology depends for its very existence on the denial of the sex/gender distinction, and the idea that there is a materiality to gender, an "essence", a psychology and pattern of behavior, which is suited to particular bodies and identities. Queer theory, developed as a subset of postmodern theory and heavily influenced by Michel Foucault, paved the way for gender ideology and a form of deconstructionism that has attempted to disappear the category "woman" itself. "Woman" was not, and is not, a concern for queer politics, and 'gender' displaced any consideration of the fleshy reality of woman's existence.

In my paper, I will argue against such gender identity politics from two positions. One, the effort underway to subdue the materiality of women under the immaterial notion of "gender" (which is at all times under the narrative control of gender identity ideologues), to claim the word "woman" and conflate it with femininity, to deny the reality and significance of biological sex, is not only irrational but performs a huge disservice to actual women. Two, this effort to impose the immaterial over the material, is not -- as is the case for true philosophers -- an effort to order reality, but to usurp reality. A symptom of a broader ideological virus, this totalitarian narrative places collective and immaterial gender identity over the material individual, and promotes the political assertion of gender as a tool of power to be wielded at whim.

Keywords: Feminism, immateriality, gender identity, female erasure, Queer theory

Life Writing and Writing Life: Embroidery Politics of Text(tile) in Elizabeth Parker's Sampler and Virginia Woolf's "Nurse Lugton's Curtain"

題目：生命書寫·書寫生命：伊莉莎白·帕克的刺繡品與維吉妮亞·吳爾芙〈保母路可頓的帷幔〉中文本／織品的編織政治

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This paper intends to compare Elizabeth Parker and her sampler (1830) with Virginia Woolf's oft-neglected children's story, "Nurse Lugton's Curtain" (1965) and argue three points. Firstly, I will focus on the text, texture or textile, i.e., the material that Parker and Woolf utilize and argue that class difference rigidly determines the source available to them. As a young working-class nursemaid, Parker cannot find other ways to express her miserable life than to embroider it with red silk in cross stitch on a white coarse linen. Woolf, on the other hand, an upper-middle class writer uses her pen and paper to foster a story with her nephews, co-authors and target readers who are lucky enough to be nourished under the tender care of a nursery maid (probably by another Parker girl). Secondly, the theme in Parker's sampler circulates around the mental and physical suffering she has experienced. If we often metaphorize sewing as writing or art making, Parker's sampler can be read as a form of life writing which reveals the assaulted and maltreated experiences she endures. Yet unlike the character who achieves self-fulfillment in the end of the Bildungsroman, Parker's sampler reveals how she is tormented, abused and driven to verge on suicide. In contrast to Parker's death-oriented embroidery, the knitting act in "Nurse Lugton's Curtain" and broadly construed, Woolf's writing, is a form to write and to create life. This story symbolizes artistic birth and eternal life resurrection since all the animals (re)gain their life when their creator dozes off. Thirdly, both knitting acts have aftermaths: despite her autobiographical sampler is fraught with suicidal tendency, Parker eventually becomes a schoolteacher and raises her sister's daughter and Woolf's short story is edited in three different versions and features three illustrations, firstly by Duncan Grant in 1965, then by Antonio Mongiello in 1983 and finally by Julie Vivas in 1991. These extensive activities (knitting with teaching, knitting with writing and further with multi-styled drawings) enact the interweaving textual/textile politics in real and fictional embroidery worlds.

Keywords: Elizabeth Parker, Virginia Woolf, sampler, embroidery, "Nurse Lugton's Curtain," knitting, writing, illustrations

Epistolary Haunting in the Recent Development in East Asian Movies

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The letter is said to be that physical and material connection between two destinations; hence it is anything but immaterial. Jurgen Habermas certainly thinks highly of the practice of familial letters and popularity of the epistolary novel; the very mentality of the Enlightenment partly originated, according to him, in the “letter”-holding reading public. And with the attention turning to the Eighteenth century print culture, recent scholarship looks to the interplay between the printed works, fictional or not, and the formal qualities of the actual letters and seeks to tease out the materiality of the letter. Indeed, the very first letter in Richardson’s fictional *Pamela* establishes its own material basis by reminding us just how Pamela writes “a pretty hand”. Letters, in this line of thinking, are the authentic proof of something concretely rooted in reality. Yet, the letter also assumes a special aura, often extending well beyond its own physical confine: the letter is the reincarnation of its addresser, and often holds sway over its recipients in unexpected ways.

It is in this immateriality of the letter that we observe a new development quite different from the eighteenth century cultural imagination. Three Eastern Asian movies in particular epitomizes this growing trend: De-sheng Wei’s *Cape No.7* (2008) features the “silence” of the letter, deliberately baring its own material function as a historical document; in China, Xiao-lu Xue’s *Book of Love* (2016) explores issues of intertextuality (it’s a tribute to Helene Hanff’s *84 Charing Cross Road*); Keigo Higashino’s *Miracles of the Namiya General Store* (2017) continues the theme of the last will and its spirituality. More importantly, there is certain epistolary haunting at work: in each of the three movies, the letter creates a topsy-turvy world in which to speak of the letter is always to think of it in plural terms, thus seemingly in a form of haunting. The paper thus asks: why is it that these directors repeatedly find inspiration in the letter? Why are these letters constantly associated with parallels and something (temporal and spatial) out of joint? How do we think about the potential of the letter’s immateriality in the vibrant cultural scenes in East Asia?

Differentiations: reading and living the (im)material movement of sense

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This paper looks at Jonathan Basile's work *The Library of Babel* and Xin Liu's *A Book of Mine* in relation to Gilles Deleuze's theorization of the passage between the *virtual* and the *actual* in *Difference and Repetition*.

Basile's work attempts to create an online version of the Borgesian *Library of Babel* and contains all possible pages of 3200 characters generated from a basic character set (the 26 letters of the English alphabet plus space, comma, and period), about 10^{4677} books, each 410 pages long. The immensity of such a text makes it impossible to be stored as such, and the solution that Basile proposes is to use an algorithm that returns the text corresponding to any entry in the library without the need for storage. The library is the algorithm. The immateriality of the work (in as much as every book exists potentially, but is yet to be actualized), interlinked with its complex materiality (servers, internet connection, screens, embodied subjects that instantiate the work, etc.) raises questions about what Deleuze formulates as the process of *actualization*, the passage from the *virtual plane* to *actuality* through a complex interplay of (very material yet immaterial) *intensive fields*. The algorithm can be understood with respect to the text that it produces as a particular way of negotiating the *intensive fields* of language (the constitutive quasi-elements of written language), as an *actual* digital object whose function is to guide the *differentiation* of the text. Yet the resulted text is nothing but an *intensive field* and the spectator (the reader), in its turn, *differentiates* the linguistic marks towards particular meanings — only that, in this case, given the nonsensical array of signs that covers the majority of the pages, for the most part, the meaning will fail to coagulate. The question that this paper asks, in line with Deleuze's critique of subjectivity, is: what are the consequences of this complex interplay of *differentiations* upon the embodied thinking subject (the spectator, the reader)?

This problem is further amplified by considering Xin Liu's *A Book of Mine*, a work that presents the entire genome of the artist in base pairs, available as an online print-on-demand publication. This time the text, that remains nonsensical for the reader at the linguistic level, is an actualization, an image, of an intensive field of relations that underlies the possibility of life. A text that makes sense as lived experience, a text that orients that which one (never quite) is, a *differentiation* that drives life itself, living, experiencing. Yet, at the very same time a text that is a cultural archive, available for open access, to be read, (mis)understood and modified.

How is the embodied being of the spectator (in its materiality) to be understood at this intersection of cultural archives (*The Library of Babel*, *A Book of Mine*) that drive its becoming through the intensive (im)material movement of sense (which accounts for the production of materiality as such)?

Keywords: electronic literature, Deleuze, differentiation, embodiment, spectatorship

**A Prototype of Ecofeminism: An Equivalent of Mother-daughter Bond in Mary Wollstonecraft's
*Letters Written During a Short Residence in Sweden, Norway, and Denmark***

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Letters Written During a Short Residence in Sweden, Norway, and Denmark (1796) is Mary Wollstonecraft's travel narrative in the epistolary form through which she addresses her lover and the public readers about her traveling account and her reflection on the Scandinavian weather, inhabitants, sublime nature, laws, customs, etc. In the private sphere, she narrates her daily sensory experience, emotions, and mood, identifying herself as a nurturing mother who is "particularly attached to" (56) her daughter. She compares the intimate mother-daughter bond to the breastfeeding image, "the bosom that nurtured her" (140). She "will fain guard" her child against the tyranny of the patriarchy, "the dependent and oppressed state of her sex," by sharpening "the thorns that will wound the breast"(57). As a champion of women's rights, she extends the breastfeeding image to Mother Nature, for she is pleased to open her "bosom to the embraces of nature" (54). To her, Mother Nature is "the nurse of sentiment, the true source of taste" (60). She thus criticizes how a large group of merrymaking people who are drinking and smoking cut down trees to make fire, polluting nature with "many an unhallowed flame, the casual burst of the moment" (136). Since Wollstonecraft associates the mother-daughter bond with nurturing Mother Nature, this paper mainly explores her ecofeminist thinking prototype and her womanly motherhood. It examines the late 18th-century socio-political situation and the mainstream thought to trace how Wollstonecraft cultivates her feminist thinking, subverting the then patriarchal values in society in her writings. Afterward, it analyzes how Wollstonecraft in this travelogue infuses her private sentimental reflection on the sublime beauty of nature and her life with travel writing tradition, which pioneers the early 19th- century romantic aesthetics.

Keywords: ecofeminism, mother-daughter bond, travel narrative, romanticism

**Song of Animism:
Animal study in Myfanwy Jones' *Leap* and Evie Wyld's *All the Birds, Singing***

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Animal study suggests a field of animality or brutality that is the collaborate biopower among human beings and animals. Whereas this theoretical precondition is common to the idea of animism, which indicates that people can identify with animals from the belief of deism: the wholeness of nature. In short, animism suggest animals are like human that have souls inside their bodies. According to the Holy Bible, humans have soul, spirit, and body. And God give Holy spirit to mankind as a unique present for human life. But, to animals, there is no religious written evidence or scientific proof of the spiritual aspect as the assurance of animals' soul and spirit. Therefore, I take Myfanwy Jones' *Leap* and Evie Wyld's *All the Birds, Singing* as compare and contrast to discuss the issue of animalism, plot setting in animal study aspect, and the parallel between animal metaphor and the character of protagonists. I challenge the idea of soul and the difference of mental organ that can function rational faculty. The main reason is to compare and contrast the sameness and difference between human life and animal living. For sure, both two novels present the Australian harmony and literary animal consciousness toward nature between animal and human. But my main point is to identify how animal influence the way the protagonists behave and speak. By doing this, animal study become significant for the reason that animal life can fill the soul of human's spiritual life. The other event is the identification of mankind toward animals can interpret the idea of animism to be profound according the two Australian novels. Animism in modern age, shall be more like a scientific research in liberal art, especially animal study. I intend to begin the two novels as anatomy of ontological matrix in order to tell the difference between intelligence, consciousness of the thought-process based on mankind's' viewpoint to animal and animal metaphor.

Keywords: animal study 、 animism 、 body 、 spirit 、 soul

洛夫克拉夫特小說中的「宇宙恐怖」與「大母神」原型

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「宇宙恐怖」(Cosmic Horror)是美國小說家洛夫克拉夫特(H. P. Lovecraft)的小說中最為經典的恐怖元素：即人類是如此渺小，任何試圖理解宇宙的嘗試都將帶來瘋狂。在此基礎上作者創造了古神(Great Old Ones)的形象以及隨之而來的異教崇拜景象。本文將運用榮格(C. G. Jung)的集體無意識與諾依曼(Erich Neumann)的「大母神」(The Great Mother)原型理論，通過分析洛夫克拉夫特最具代表性的幾個文本，包括《克蘇魯的呼喚》(The Call of Cthulhu)、《印斯茅斯小鎮的陰霾》(The Shadow Over Innsmouth)等作品中的意象與場景，探討「宇宙恐怖」來源於父系制度社會與母神崇拜(The Mother Cults)之間深長久遠的鬥爭及聯繫。第一部分回到作者與其創作年代，通過榮格的集體無意識理論說明現代科學的飛速發展所帶來的智力與心靈、意識與無意識的巨大裂縫正是小說中恐怖之誕生場所；第二部分聚焦於文本中的古神形象，論述這些不可名狀的生物與「大母神」原型的關係；第三部分探討小說中異教崇拜與大地崇拜(Earth-Cult)的關係，而大地崇拜又是如何與母神崇拜聯繫及其與父系社會的衝突，最終說明「宇宙恐怖」根植於父系社會的人類對於混沌與非理性的本能恐懼。

關鍵詞：洛夫克拉夫特、宇宙恐怖、大母神、集體無意識、原型、大地崇拜、母神崇拜

微觀與宏觀的摺疊:劉慈欣《球狀閃電》中的量子幽靈與後生命

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劉慈欣的小說中充滿了在不同的維度間穿梭的科學家，他們期望能在微觀與宏觀世界的摺疊與交纏關係中找到解答宇宙原理的蛛絲馬跡。筆者聚焦於探討劉慈欣《球狀閃電》中的主角陳博士如何在宏觀與微觀世界中尋找球狀閃電的原理。他發現球狀閃電與量子幽靈超越我們物理世界的定律，在物理世界中死去的生命或許能以量子態的方式繼續存活。筆者想探問《球狀閃電》中所描繪的微觀世界裡的量子幽靈與玫瑰是否預示肉體的死亡並非是生命的終結，而是另一種生命的開始，一種後生命的開展？是否預示宏觀與微觀、經典物理世界與量子世界的疆域其實早就已經被解疆域化？若只是陷入封閉的、笛卡爾式的二元對立關係則只會呈現各自的決斷，唯有進入人、科技物與宇宙的開放延伸關係才能看到他們之間的內造關係，原本孤立的人事物之間才有了一種新的相互演化關係。

筆者運用德勒茲的摺疊(fold)概念以及巴拉德(Karen Barad)的內造行動(intra-action)與觀察者變異的概念探討人與世界的複雜關係，更進一步運用波粒二象性(wave-particle duality)與薛丁格的貓的理論探討量子幽靈與崩塌的現象，重思人類肉體死亡後，另一種人與世界的關係，也就是，後生命存在甚或與人類生命共存的可能性。

關鍵詞：劉慈欣、德勒茲、摺疊、巴拉德、量子幽靈、後生命

機器之靈/零：阿西莫夫《機器嬰兒》非物質靈性無目的悖論

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自對於笛卡兒的心物二元之反對、人性原始殘性的揭顯、人工智慧的自由意識產生、到人機混揉難分的嘗試，機器中的靈/零議題擺盪在物質非物質實驗對話之間，在這其中看似不可能互相協商的存在形式，以一種編碼理解以外的面向發生，從機器邏輯奴性中的延伸解釋脫逃或刪除無效、至人性中對於機器造就投射渴望的依賴/恐懼，人與機器之間的關係從原本界定的主宰僕奴、心靈物質、朋友敵人，進入互動互換、欲解難解的共生互斥的動態悖論，在接近定義答案浮現時，焦慮厭噁隨之增強擾動將靜的關係。在這篇文章之中，筆者將透過《機器嬰兒》(Lenny)企圖描繪機器之非物質靈性乍現與人類之物質機器屬性界面測試連結，兩者之間的範疇對立、建構、互融互換，亦是部份亦是整體的並存衝突，意義與無意義的持續互相界定，從人類無意識混亂近似歸零創造的「機器嬰兒」發出似胡謔言語的天籟音節，理性難解的符碼透過物質機器勾動非物質的心靈投射，窺視實體知識域外無目的美感動能感知。

關鍵詞：人工智慧、人機互動、情動力、機器嬰兒、美感動能、機器靈性

A Digital Afterlife: The Problems of Disembodiment and the Solution in *Upload*

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Upload (2020), an Amazon series directed by Greg Daniels, tells a future world where people have already been able to upload their consciousness to a digital afterlife and live after death. The main character, Nathan Brown, is a young computer programmer. After a car crash, he is forced to be uploaded by his girlfriend, Ingrid Kannerman, into the most expensive digital afterlife, Lakeview hotel, where he meets another main character, Nora Antony, his customer service agent who lives in reality. Even though there are so many luxurious experiences waiting for him, Nathan cannot accept being bodiless in the real world, and relying on Ingrid's financial support to live in the Lakeview hotel. In contrast to Nathan Brown, Nora who is exhausted from her work affirms the value of every human life included in the digital lives. When Nathan tries to commit suicide in a data torrent, Nora comes to stop him and reminds him that the first thing she wakes him up with is himself; that his ability to be aware of the imperfection in the Lakeview represents his consciousness; and that the imperfection in the Lakeview seems to be more like life which is not perfect. In the series of *Upload*, we can observe Nathan's struggle of losing his body and Nora's redefinition of the uploaded life in the digital world from the perspective of N. Katherine Hayles' concept of the embodied virtuality to rethink the compound of matter and information, dealing with the disembodiment through the virtual body. In the paper, I will argue, based on Hayles's theory about "the embodied virtuality", the interrelationship between reality and the virtual world, the immaterial functions of the technologies invented in *Upload* series, and the influence of those technologies on human beings.

Keywords: *Upload* (2020), digital afterlife, N. Katherine Hayles, disembodiment, embodied virtuality, preserved consciousness, posthuman body, mind-body dualism.

初探影／隱／癮物質

本群組企圖從三種不同的向度——感官、記憶與意識——發展所謂的影／隱／癮物質概念。此處所謂的「影物質」(im-material)，指得是某種既物質又非物質的存有類別，有如影子一般，本身並非實體存在，卻必須依附實體物質媒介而存。換句話說，影物質同時也是某種「隱物質」——某種藏於其他存在體之中的(非)物質(仍是 im-material)；甚至亦是某種「癮物質」——不斷反覆出現，如成癮般的進行迴圈。

本群組的三位發表人將結合不同的理論與文本，分別討論感官、記憶與意識如何體現影／隱／癮物質。第一位發表人的主題為感官影物質，其論文將先回顧拉岡與摩頓對影像和感官經驗的討論，再轉向《一級玩家》與《野蠻遊戲》這兩部以電玩虛擬實境經驗為主題的電影，藉此探討感官影物質的不同種類與內涵。第二位發表人則以記憶影物質為題，取徑史提格勒的媒介與記憶理論(即其所謂的第一記憶、第二記憶與第三記憶)，討論電影《銀翼殺手 2049》裡仿人生 K 的記憶影物質，如何具有非物質的創新與改造動力，進而形塑其真實人生。第三位發表人則轉而處理意識隱／癮物質，以博爾斯托夫對英文「虛擬」(virtual)一字的雙重定義為基礎，討論影集《黑鏡》中〈暗黑博物館〉一集所呈現的數位化生命，思考不斷複製、上傳甚至轉移的意識隱／癮物質，究竟是主體還是分身，並且如何開啟了物質與非物質之間的論理辯證。

初探記憶影物質：從史蒂格勒的第三記憶／物質化記憶
看《銀翼殺手 2049》中仿生人 K 的真實人生

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在《銀翼殺手 2049》中，仿生人 K 一開始只將自己腦海中被植入的童年記憶當成是人造的「影（像）物質」（*image-material*），與自己所經驗的真實生命毫無關係。但在追查由仿生人瑞秋誕生的小孩的過程中，K 因為發現一組刻在樹幹上的數字竟與自己記憶中的數字吻合，因此開始帶著期待懷疑自己極可能就是那個被「誕生」（*born*）的小孩，而非被機器「製造」（*made*）的仿生人後，他的性格也開始轉變、人性化，或甚至隨著對奇蹟的信仰與期待而開始超越物性、神聖化；而他腦中有關童年記憶的「影像物質」也開始轉變為激勵他追求人性與神性的「非物質」（*im-material*）——即使他後來發現，自己腦中的記憶果真「只是」複製人記憶設計師安娜·史特林博士根據她自己真實的內在記憶而外在化/物質化的「影像物質」。從 K 不可逆的轉變，可知「影（像）物質」雖為「物質」，在能觸動感受與具有重建生命意義可能性的特別情境中，仍可產生具有創新與改造能力的（也就是能將無機物質有機化的）「非物質」功能。有關「影（像）物質」如何透過感受與意義重建有機化，或產生質變，成為可以創造真實的「非物質」，史蒂格勒曾透過「第三記憶」（*tertiary retention*，同時也是「物質化／外在化的記憶」）與「第一記憶」（*primary retention*，同時也是「感官與組織的記憶」）及「第二記憶」（*secondary retention*，同時也是「想像的記憶」）的交互運作闡明其理。本文即將在史蒂格勒的相關理論基礎上探討仿生人 K 從「影物質」開啟的「非物質」動力與真實人生。

關鍵詞：《銀翼殺手 2049》、史蒂格勒、第三記憶/物質化記憶/外在化記憶、影物質、非物質

初探感官影物質：從拉岡、摩頓到當代虛擬實境電影

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本文企圖從拉岡與摩頓關於影像的論述出發，並探討當代兩部以電玩經驗為主題的電影——《一級玩家》與《野蠻遊戲：全面晉級》——藉此說明感官經驗如何成為某種「影物質」（im-material），以及如此物質的不同層次。此處所謂的「影物質」，指得是某種有如影子般的存在，本身並非實存之物，卻必須依附物質媒介而存。拉岡在其第一講座曾利用簡單的光學實驗，說明主體與身體影像的關係；雖然拉岡的目的在於解釋兩種自戀機制的差異，但實驗中平面鏡與凹透鏡互相作用所形成的虛擬花瓶，卻也突顯了影像的本質，是既依存於物質媒介之上，但又不像普通物質（如鏡子）那樣實存。摩頓在《寫實魔幻：物、存有論與因果》一書中，則若有似無的回應拉岡，主張感官經驗並非發生在物體之中，而是在物與物「之間」——易言之，發生在實存物之外，但需要實體物質的先存。而《一級玩家》與《野蠻遊戲》這兩部電影，則描繪遊戲主體的意識成為虛擬影像世界的一部分。雖然此一經驗的產生仍有賴物質基底（如玩家的血肉之軀與遊戲主機），但遊戲讓玩家可以改變身分的可能，則指向一種更為獨立的影物質存有。本文的目的，即在於比對拉岡、摩頓與當代兩部以電玩虛擬實境經驗為主題的電影，說明影物質的概念與不同層次。

關鍵詞：影物質、拉岡、影像、摩頓、感官經驗、電玩虛擬實境電影

初探意識隱物質：談《黑鏡》中的雲端與肉體、分身與主體的親密關係

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在今日，有數億人口每日將日常時間投身於各種虛擬世界中，生產與建立著各種形式的交換，分秒之間經歷著「人」的毀損與重建。正如人類學家 Tom Boellstorff 在其著作 *Coming of Age in Second Life: An Anthropologist Explores the Virtually Human* 中談到書名的 *Virtually Human* 時，提到 *virtual* 的兩個意涵：第一，我們透過文化所建立起所謂的「真實」生活，自始至終都是「虛擬」的，我們因此是虛擬之人 (*virtually human*)；第二，*virtual* 另有幾乎、近乎之意 (*almost*)，在虛擬世界中的人則更接近「不完全是人」 (*not quite human*)。「虛擬」與「不完全」恰恰替本文試圖透過英國科幻影集《黑鏡》探究關乎意識與記憶的複製與轉移、雲端上傳與分身投影的議題騰出了討論的空間。英國科幻影集《黑鏡》中的「暗黑博物館」 (*Black Museum*) 以三條故事支線：神經移植後能共感病人痛苦的醫生、意識轉移至丈夫腦中的植物人妻子、以全息投影與虛擬意識重生的死刑犯，探討肉身的物質性與如「影」隨行的意識的非物質性之間的親密性與其延伸出來的倫理議題。影集中的醫生因沉溺於共感所帶來的快感，最後透過自殘與折磨他人帶來的切膚之痛，而遭到逮捕；「隱」因此亦是「癮」，或者說，「癮」的非物質性透過肉身的物質去具現意識的「隱」。或者妻子猶如「隱」藏於丈夫腦中的意識中的意識，而當此隱藏的意識試圖操控其宿主之肉身時以賦權自身 (*empowerment*)，「意識」的存在應證了其喪失的「能動性」 (*agency*)。又或者如透過虛擬意識存活且以全息投影重現其生前死亡瞬間的死刑犯，其數位生命的存在不斷遭到重複的刑求，其全息投影的虛擬痛苦無盡地被「真實」保存在博物館的鑰匙圈紀念品，死亡不再是生命的邊界，而是不斷複製與上傳的記憶迴圈。雲端與肉體、分身與主體因此開啟了數位化的生命的物質與非物質之間的論理辯證，本文試圖追問，保留著完整記憶、感官與人格 (*personhood*) 的複製的意識是否為原初的人？虛擬意識的死亡是否為真正的死亡？當意識被數位化、雲端上傳於虛擬空間後是否僅是一組 0 與 1 的編碼 (*leftover code*)，而刪除此意識只不過猶如刪除一封電子郵件？乘載於不同「容器」或載具的意識是主題還是分身？

關鍵詞：黑鏡、雲端上傳、複製意識、意識轉移、隱物質、癮物質、肉體、分身、主體

敘事的非物質性：現代主義文本、推想小說與遊戲敘事中的閱讀機制和感知變動

本主題包含三篇不同對象的敘事研究，其共通性在於追尋一種非物質性的閱讀感官體驗之樣態：Samuel Beckett 在 *Worstward Ho* 中對感官顛覆的書寫嘗試、Olaf Stapledon 的 *The Flames : A Fantasy* 對擬人態 (anthropomorphism) 的挑戰以及「文中之文」架構，而電子遊戲 *Undertale* 透過遊戲機制展現的非文本內容如何影響玩家等研究內容。以上皆環繞在媒體甚至文字意義限制以外的作用，同時也導向一種精神感受性的主題，在其中，我們將分頭探討文本與讀者之間所共構的能動性在敘事中的抽象呈現

Seeing the Void: Embodiment of Non-sense in Samuel Beckett's *Worstward Ho*

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This paper investigates the relationship between literary language and body in Beckett's late abstract prose *Worstward Ho*. It is often assumed that Beckett's oeuvre is abstract (his later works even more so), orthodox criticism thereby privileges mind over body, philosophical idea over close reading. By drawing on phenomenological approach, I propose an alternative reading paying attention to the embodied effect the Beckettian language produces. As Elaine Scarry in *Dreaming by the Book* argues, verbal arts incite "mimetic perception" which "when under authorial instruction sometimes closely approximates immediate perception" (4-5). Scarry's claim is to refute the common sense that the perceptual object is more vivid than our imagination. Similarly, Katherine Hayles argues that literature, in terms of its capability of creating an imaginary world, is considered more as simulations than as discourses. George Lakoff and Mark Johnson also argue that our ways of abstract thinking are derivative from embodied schemas. Though predicated on embodiment, this way of reading does not simply reduce the text to the reflection of our mental activity. Rather, in reading *Worstward Ho*, the simulations of perception become self-reflexive: it incites our vivid imagination to approximate a feeling which negates itself. Its minimalist style instructs us a way to feel otherwise, a way of doing which aims at sensing the nonsense — devoid of meaning and perception. By using an indeterminate third-person narrator, Beckett foregrounds the imperative usually effaced from the reader's horizon, forcing the reader's self-awareness to be always present during the reading. The reader is asked to "say" and "see" a body or a void and simultaneously reject the idea that these verbal acts correspond to the actual perception. By such means, the reader is thrown into a non-sense: first, it is the reader's embodied consciousness that encounters the paradoxical sentences, such as seeing a void. Secondly, the ignorance manifests in the sensing — that means we are not facing the failure of the narrative, knowledge, or hermeneutics, but a failure of making sense of what we perceive. Thus thirdly, this failure of sense-making is formulated on the material process of reading: in *Worstward Ho* particularly voice, image, and kinesthesia. Taking on *Worstward Ho* as the focus to probe into Beckett's subversion of the bestowal of sense, the paper aims at showing how non-sense can be sensed through the black mark on the pages.

Keywords: Samuel Beckett, *Worstward Ho*, Phenomenology, Embodiment, Media

**Anthropomorphizing the Extraterrestrial Mind:
Speculative Aesthetics, World Community, and Human-Nonhuman Mind Coalescence in Olaf
Stapledon's *The Flames: A Fantasy***

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This paper close-reads Olaf Stapledon's novella *The Flames: A Fantasy* (1947) as a speculative fiction with posthumanist stance that reconfigures the idea of being human by anthropomorphizing the extraterrestrial mind and hypothesizing the possibility of human-alien mind coalescence. I argue that Stapledon's anthropomorphic delineations of the alien mind and human-alien mental conglomeration invite the readers to an ontological disturbance that challenges the subject-object dichotomy as humans are mentally and physically not human anymore. Such anthropomorphizing approach, I suggest, formulates his ethical proposition of world community, where all beings exist within a symbiotic system that requires dynamic entangled collaborations. The idea of anthropomorphism in recent flourishing posthumanist discourse—including new materialism and speculative realism—contains many interpretations provided with different approaches. While some philosophers (e.g., Quentin Meillassoux) contend that the material approach to beings should avoid any anthropomorphism since it can easily lead to animism and spiritualism that extend human subjective attributes to all beings; Elizabeth Grosz, on the other hand, demonstrates that materiality can never be free of incorporeal forms, and thus the so-called new materialism should also be seen as a new idealism which places ideality and materiality on an equal footing that collectively shapes multiple ontological entwinements in this universe. As most posthumanist discourses question the anthropocentric conceptions of ontology by highlighting the dynamic agency from nonhuman entities such as animals, objects, and inorganic beings as attempt to reconcile the nonhierarchical relation between the subject and the object; it seems to be quite impossible for such perspective to conceive the nonhuman without the involvement of human cognition, as Thomas Nagel's essay "What Is It Like to Be a Bat?" points out, human conceptions are inevitably rooted in anthropomorphist tendency when comprehending other animals since we cannot epistemologically and ontologically experience the bat's subjective consciousness.

Through investigating Stapledon's strategy of anthropomorphizing alien beings, this essay proposes that Stapledon's attempt does not try to diminish anthropocentric conceptions, but to forge a transformative perception that unifies human and nonhuman entities. I begin with the examination of anthropomorphism from posthumanist interpretations, and suggest that anthropomorphizing nonhuman beings with human attributes is indeed inevitable. Then, I offer a posthumanist reading of Stapledon's novella and demonstrate that his anthropomorphic portrayal of mind coalescence eludes anthropocentric arrogance and catalyzes possible and more ethical interactions among all beings within a shared and communal environment. Finally, I wish to divulge the ethical implications in Stapledon's anthropomorphic depictions by inspecting his philosophical treatise, *A Modern Theory of Ethics*, in which Stapledon aesthetically understands nonhuman objects and art based on his idea of world community, where things can be ontologically altered through the collaboration of multiple subjects and objects. Similarly, the anthropomorphic endeavor potentially invites the readers to form a community that unifies the aspect of fiction and reality into a transformative perception that challenges human-centered recognitions and aesthetically speculates a blurred ontology that disrupts anthropocentrism to the degree that human beings can simultaneously be identified as human subjects and extraterrestrial forms.

Keywords: Olaf Stapledon, *The Flames: A Fantasy*, anthropomorphism, posthumanism, ethics, world community.

怪物與人的對立與和解：

以 *Undertale* 互動體驗的遊戲敘事詮釋黑格爾《精神現象學》中從「自我意識」到「生死鬥爭」環節

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從「自我意識」、「欲望」到「生死鬥爭」，最終形成「主奴辯證」的「歷程」，一直是黑格爾研究者詮釋的目標，在《精神現象學》占據了一樞紐的關鍵位置。首先，「自我意識」將一切認識對象視為在己之外的他者，這導向的結論是：「任何知識都是對於主體的知識」；進而發現意識同時具有特殊性和普遍性的「無限統一」或「類」。意識與他者間因為欲望發生的生死鬥爭，其根源來自欲望自身永遠無法滿足的特質（它否定客體卻又需要客體），生死鬥爭從否定開始，經歷承認而走向主奴關係。在 *Undertale* 中，故事從玩家所操控之主角 Frisk 跌入地下怪物王國開始，便強調了兩種生存模式：Flowey 一角所提的「這個世界上只有殺或被殺。」原則，鼓勵玩家透過殺戮得到經驗值（EXP）；以及另一角色 Toriel 指示的另一種不需透過殺戮的生存技巧。「殺或不殺」的核心概念透過特殊的遊戲機制模糊了作者與讀者、文本位置以及真實與虛幻的界線，進一步的使玩家「體驗」到主客體換置的感受，並與整個「故事」有著互相建構的關係。此體驗與敘事的分析，或許可以做為對黑格爾哲學中生死鬥爭歷程的互動詮釋方案，引入虛擬實踐，更符合黑格爾最終關注的「複雜活動」（complex movement），即生命的綜合活動的務實性。

關鍵詞：欲望、生死鬥爭、遊戲敘事、遊戲機制、互動詮釋

**Dementia and Memory:
Cognition and Impairment in Contemporary Narratives**

For centuries, the construction of self and how we define selfhood remain much-debated issues for those eager to solve the mysterious relationship between body and mind. Dementia, a cognitive disease that has been gaining much attention in the last few decades, has further shed light on the complicated perspectives of these challenges by reminding us of the special role memory could play in the construction of self. Focusing primarily on discourses of dementia and memory, this panel situates dementia within social context to explore how memory interacts with the formation of self.

In “Forsaken, Forgotten, Forgiven: The Responsibility of Memory in Alice Munro’s Short Story,” the influence of memory loss is discussed with the ethics of responsibility. Following Paul Ricoeur’s distinction between forgetting and forgiveness, the paper raises the question of whether memory loss changes an individual’s responsibility to others in a marital relationship.

“The Evolution of Care in *Ran* and *Lear on the Shore*,” draws attention to the importance of social-psychological factors in dementia and elderly caring settings, in particular, the influence of filial piety on elderly care. While a culture of filial piety might provide a buffer to depersonalizing institutional care, this paper holds the view that the demands of filial piety might cause malignant social psychology. Caregivers are often trapped within the memory of their parent’s identity and thus neglect their elderly parent’s present needs.

Finally, “The Representation of Self in *Lear on the Shore*: from Dementia Discourses to the Act of Narrating” reads the film *Lear on the Shore* within the framework of dementia discourses and theories of narration and self. The first part of this paper invokes person-centered care to discuss issues of personhood and identity, while the second part focuses on the dynamic between the act of narrating and the formation of selfhood.

Keywords: dementia, memory, self, responsibility, otherness, care

**Forsaken, Forgotten, Forgiven:
The Responsibility of Memory in Alice Munro's Short Story**

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In comparison to Alice Munro's other stories on care and illness, "The Bear Came over the Mountain" (2001) is unusual for its narrative perspective, the gender and power relationship between the characters, and most importantly, the involvement of dementia. Dementia in this short story has compromised the life qualities of neither the patient nor the caregiver; on the contrary, it provides them with a legitimate excuse to escape their marriage, their past, and the entailing responsibility. However, whether our responsibility to others really disappears hand in hand with our memories becomes the latent question voiced but unsolved in the text.

By focusing on the role of Grant, the husband who has betrayed his wife but turns out to be attached and loving after his wife is diagnosed with dementia, this paper aims to discuss the relationship between memory and responsibility with Paul Ricoeur's insight. Ricoeur's philosophy on self and responsibility first reveals that one's responsibility to others occupies an essential part in one's self-construction, thus rendering this responsibility inescapable. Ricoeur's emphasis on distinctions between forgetting and forgiveness further reminds us dementia only leads to forgetting but not forgiveness. Finally, Ricoeur's understanding of how forgiveness should be acquired has not only announced Grant is forgotten, not yet forgiven, but that the liberating unbinding between his guilt and his life will never happen due to the interference of dementia.

In the end, the forgetting of those who have suffered from others' wrongdoings does not lead to the exemption of those who have caused harm. With this discovery, I would like to argue that by problematizing Grant's responsibility, "The Bear Came over the Mountain" has reversed the common arrangement of the dementia patient as the forsaken one, making the one who remembers the one left behind.

Keywords: memory, ethics, responsibility, forgiveness

The Evolution of Care in *Ran* and *Lear on the Shore*

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Depersonalization and malignant social psychology in dementia care have been well documented in Tom Kitwood's theory of dementia care (1990). This research project will thus examine two Japanese films, Kurosawa's *Ran* (1985) and Kobayashi's *Lear on the Shore* (2017) in order to understand how Kitwood's theory can be applied to elderly care in eastern cultures. According to Kitwood, malignant social psychology in a caregiving environment worsens the mental health of the aged person through depersonalization. Caregiving of the elderly should avoid acts of malignancy to validate personhood. First, I will adjust Kitwood's theories to incorporate the elderly as well as the demented. Second, I will analyze *Ran* and *Lear on the Shore* and chart the evolution of care as depicted in Japanese films in order to analyze the texts with this theory.

Although the East Asian concept, filial piety, seems like a solution to depersonalization which is prevalent in institutional care settings, acts of malignancy remain. *Ran* and *Lear on the Shore* are two examples of elderly care from different eras. In *Ran*, complicated family ties regarding inheritance and duty lead to the children's betrayal of their aging father. In *Lear on the Shore*, the daughter's inability to let go of her childhood trauma leads her aging father to tragedy.

Exploring the consequences of filial piety, I suggest that care born out of filial piety might not be able to buffer the malignancy of depersonalization. Instead of seeing their parents as nonpersons, caregivers are simply unable to see their parents as the persons they are now. Caregivers are biased and trapped by the memories of who their parents used to be. In an attempt to preserve the memories of the past, the caregivers neglect the needs of their parents. Memory thus becomes a hindrance to the validation and acknowledgment of identity.

Keywords: memory, identity, filial piety, elderly care

Representation and Narrating Act in Dementia Discourses

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This paper intends to delve into the representation of self in the Japanese film *Lear on the Shore* (2017) in two aspects: dementia discourses and the narrating process. *Lear on the Shore* tells the story of a retired actor with dementia, who escapes from a nursery home and encounters his expelled younger daughter on the shore. The first part of this paper reads the film within Tom Kitwood's framework of person-centered care, seeing the film as a portrayal of agency in individuals with dementia. Placing the emphasis on the importance of interpersonal interaction within a social context, this paper draws attention to the significance of otherness in the formation of self. Centering around the universal issue of human's search for identity, this paper challenges the view that dementia is synonymous with erosion of one's self and questions the differentiation between illness and normality. Later, a review of Japan's dementia care is taken into consideration to explore the specificity of dementia illness experience in Japan.

The second part of this paper raises questions about the relationship between the act of narrating and the formation of self, exploring how understanding of this dynamic leads to a different interpretation of the film's protagonist's recount of life experiences and his borrowing of *King Lear*. Following Paul Ricoeur's framework that human existence takes on a pre narrative structure, this paper examines the protagonist's dialogues and monologues to see how language functions as the medium to provide a sense of coherency and context--an essential aspect for the construction of self. Later, this paper looks into the relationship between narration and emotion, aiming to reveal the protagonist's psychological depth through an analysis of his seemingly incoherent utterances. Finally, this paper invokes theories in writing and drama therapy to see how articulating life stories bears the potential to help individuals with psychological or cognitive disorders.

Keywords: dementia, *Lear on the Shore*, narrating and self, identity, otherness

所有與會者名單
List of All Participants

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編號	參與研討會之身份 Roles in the Conference	姓名 Names	機構職稱 Institutes and Titles
1	主題演講人 Keynote Speaker	J. JEFFREY FRANKLIN	Professor, English, University of Colorado Denver
2	專題演講人 Plenary Speaker	Woosung Kang	Professor, English, Seoul National University
3	專題演講人 Plenary Speaker	黃涵榆	國立臺灣師範大學英語系教授
1	主題主持人 Keynote Moderator	李有成 Yu-cheng Lee	Distinguished Researcher, Academia Sinica
2	專題主持人 Plenary Moderator 1	馮品佳 Pin-chia Feng	國立陽明交通大學終身講座教授
3	專題主持人 Plenary Moderator 2	單德興	中央研究院特聘研究員
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2	主持人 Moderator (1-B)	黃涵榆	國立臺灣師範大學英語系教授
3	主持人 Moderator (1-C)	趙順良	國立政治大學英國語文學系教授
4	主持人 Moderator (1-D)	陳淑卿	國立中興大學外文系特聘教授
5	主持人 Moderator (1-E)	陳重仁	國立臺灣大學外國語文學系教授
6	主持人 Moderator (1-F)	蘇子中	國立臺灣師範大學英語系優聘教授
7	主持人 Moderator (1-G)	Justin Prystash	國立臺灣師範大學英語系教授
8	主持人 Moderator (2-A)	洪敏秀	國立中山大學外文系教授
9	主持人 Moderator (2-B)	Hannes Bergthaller	國立臺灣師範大學英語系教授
10	主持人 Moderator (2-C)	李欣穎	國立臺灣大學外文系教授
11	主持人 Moderator (2-D)	Aaron Deveson	國立臺灣師範大學英語系教授
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19	主持人 Moderator (3-E)	李翠玉	國立高雄師範大學英語系教授
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3	論文發表人 Paper Presenter (1-A-3)	陳建龍	世新大學英語系助理教授
4	論文發表人 Paper Presenter (1-B-1)	劉涵英	中國文化大學英國語文學系助理教授
5	論文發表人 Paper Presenter (1-B-2)	梁廷毓	國立台北藝術大學美術學系藝術批判與實踐 研究博士班研究生
6	論文發表人 Paper Presenter (1-B-3)	劉翊嫻	國立臺灣師範大學英語系碩士研究生
7	論文發表人 Paper Presenter (1-C-1)	David Gordon	國立屏東大學英語學系助理教授
8	論文發表人 Paper Presenter (1-C-2)	陳櫻珊	致理科技大學應用英語系兼任助理教授
9	論文發表人 Paper Presenter (1-C-3)	楊健威	國立臺灣師範大學英語系博士候選人
10	論文發表人 Paper Presenter (1-D-1)	黃仕宜	清華大學外語系副教授
11	論文發表人 Paper Presenter (1-D-2)	施弘尉	聖約翰科技大學應用英語系副教授
12	論文發表人 Paper Presenter (1-D-3)	許宏豪	國立臺灣大學外文系博士生
13	論文發表人 Paper Presenter (1-D-4)	鍾正倫	國立臺灣師範大學英語系博士候選人
14	論文發表人 Paper Presenter (1-E-1)	張崇旂	香港教育大學文學與文化學系助理教授
15	論文發表人 Paper Presenter (1-E-2)	Jens Haarkamp	中原大學助理教授
16	論文發表人 Paper Presenter (1-E-3)	曾羽昕	國立臺東大學英美語文學系碩士生
17	論文發表人 Paper Presenter (1-F-1)	段馨君	國立陽明交通大學教授
18	論文發表人 Paper Presenter (1-F-2)	施純宜	國立臺灣大學外文系副教授
19	論文發表人 Paper Presenter (1-F-3)	謝文珊	實踐大學應用外語學系副教授

**按時間場次順序

編號	參與研討會之身份 Roles in the Conference	姓名 Names	機構職稱 Institutes and Titles
20	論文發表人 Paper Presenter (1-G-1)	Henk Vynckier	東海大學外國語文學系教授兼外文系主任
21	論文發表人 Paper Presenter (1-G-2)	林境南	國立臺灣師範大學英語系副教授
22	論文發表人 Paper Presenter (1-G-3)	蘇靖棻	國立政治大學外文中心助理教授
23	論文發表人 Paper Presenter (1-G-4)	蔡善妮	國立臺灣大學外國語文學系博士候選人
24	論文發表人 Paper Presenter (2-A-1)	高嘉勵	國立中興大學台灣文學與跨國文化研究所副教授
25	論文發表人 Paper Presenter (2-A-2)	王梅春	國防大學通識教育中心副教授
26	論文發表人 Paper Presenter (2-A-3)	施恩惠	世新大學英語系助理教授
27	論文發表人 Paper Presenter (2-B-1)	Sigmund C. Shen	Associate Professor of English, LaGuardia Community College, City University of New York
28	論文發表人 Paper Presenter (2-B-2)	邵志明	文藻外語大學客座助理教授
29	論文發表人 Paper Presenter (2-B-3)	Karen Ferreira-Meyers	Associate Professor and Coordinator Linguistics and Modern Languages at the Institute of Distance Education, University of Eswatini, Eswatini
30	論文發表人 Paper Presenter (2-C-1)	蘇子中	國立臺灣師範大學英語學系優聘教授
31	論文發表人 Paper Presenter (2-C-2)	Greg Bevan	Professor of English, Fukuoka University
32	論文發表人 Paper Presenter (2-C-3)	徐慶鐘	嘉義大學外國語言學系暨研究所助理教授
33	論文發表人 Paper Presenter (2-D-1)	John Lance Griffith	國立臺北科技大學應用英文系教授
34	論文發表人 Paper Presenter (2-D-2)	應芳瑜	弘光科技大學助理教授
35	論文發表人 Paper Presenter (2-D-3)	Jennie Wiley	Doctoral student at Pacifica Graduate Institute
36	論文發表人 Paper Presenter (2-E-1)	藍文玲	經國管理暨健康學院通識中心專案助理教授
37	論文發表人 Paper Presenter (2-E-2)	岳宜欣	成功大學外文研究所博士班博士候選人
38	論文發表人 Paper Presenter (2-E-3)	方俊雄	國立臺灣師範大學英語系文學組博士生
39	論文發表人 Paper Presenter (2-F-1)	Benjamin J. Heal	國立中正大學助理教授

**按時間場次順序

編號	參與研討會之身份 Roles in the Conference	姓名 Names	機構職稱 Institutes and Titles
40	論文發表人 Paper Presenter (2-F-2)	David Dennen	致理科技大學應用英語系助理教授
41	論文發表人 Paper Presenter (2-F-3)	Daniel Tarpay	PhD student, Sophia University, Bulgaria
42	論文發表人 Paper Presenter (2-G-1)	賴淑芳	國立中山大學外國語文學系教授
43	論文發表人 Paper Presenter (2-G-2)	顏淑娟	國立高雄大學西洋語文學系教授
44	論文發表人 Paper Presenter (2-G-3)	潘紅生	國立成功大學外文所博士生
45	論文發表人 Paper Presenter (3-A-1)	黃山耘	國立臺灣大學外國語文學系副教授
46	論文發表人 Paper Presenter (3-A-2)	辜炳達	臺北科技大學應用英文系助理教授
47	論文發表人 Paper Presenter (3-A-3)	謝志賢	文藻外語大學翻譯系專案助理教授
48	論文發表人 Paper Presenter (3-A-4)	賴怡芃	國立中山大學外文系助理教授
49	論文發表人 Paper Presenter (3-B-1)	廖高成	佛光大學外文系副教授
50	論文發表人 Paper Presenter (3-B-2)	侯淑惠	德明財經科技大學應用外語系的專案助理教授
51	論文發表人 Paper Presenter (3-B-3)	Jaclynn Joseph	PhD student, Sofia University, Bulgaria
52	論文發表人 Paper Presenter (3-C-1)	郭家珍	淡江英文系副教授
53	論文發表人 Paper Presenter (3-C-2)	陳皇華	國立清華大學外國語文學系助理教授
54	論文發表人 Paper Presenter (3-C-3)	Mihai Bacaran	PhD candidate in English and Theatre Studies at The University of Melbourne
55	論文發表人 Paper Presenter (3-D-1)	陳瑞卿	中華大學外文系副教授
56	論文發表人 Paper Presenter (3-D-2)	蔡琦	國立臺灣師範大學英語系博士生
57	論文發表人 Paper Presenter (3-D-3)	尚景勻	國立清華大學中國文學系碩士
58	論文發表人 Paper Presenter (3-E-1)	鄭如玉	逢甲大學外文系副教授

**按時間場次順序

編號	參與研討會之身份 Roles in the Conference	姓名 Names	機構職稱 Institutes and Titles
59	論文發表人 Paper Presenter (3-E-2)	林嘉鴻	致理科大應英系專任助理教授
60	論文發表人 Paper Presenter (3-E-3)	林毓淇	國立臺灣師範大學英語系碩士研究生
61	論文發表人 Paper Presenter (3-F-1)	曾瑞華	國立臺東大學英美系副教授
62	論文發表人 Paper Presenter (3-F-2)	楊志偉	國立臺東大學通識教育中心助理教授
63	論文發表人 Paper Presenter (3-F-3)	張懿仁	佛光大學外國語文學系助理教授
64	論文發表人 Paper Presenter (3-G-1)	黃冠維	國立臺灣大學外國語文學系博士生
65	論文發表人 Paper Presenter (3-G-2)	黃允蔚	國立臺灣大學外國語文學系博士生
66	論文發表人 Paper Presenter (3-G-3)	黃奕睿	國立臺灣大學哲學系研究所博士生
67	論文發表人 Paper Presenter (3-H-1)	徐彩庭	國立臺灣大學碩士班研究生
68	論文發表人 Paper Presenter (3-H-2)	陳澄萱	國立臺灣大學碩士班研究生
69	論文發表人 Paper Presenter (3-H-3)	林荷鎭	國立臺灣大學碩士班研究生

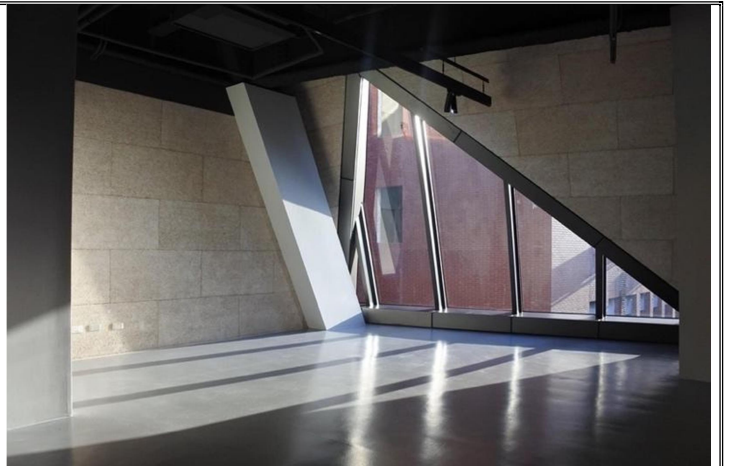
參與籌備工作人員名單
List of 2021 EALA Conference Task Force Members

編號	參與籌備工作之身份 Roles	姓名 Names	機構職稱 Institutes and Titles
1	英美文學學會理事長 EALA President	黃心雅	國立中山大學外文系特聘教授
2	英美文學學會秘書處秘書長 EALA Secretary General	李翠玉	英美文學學會秘書處秘書長
3	英美文學學會秘書處秘書助理 EALA Secretary Assistant	王仟妤	英美文學學會秘書助理
4	《英美文學評論》編輯助理 <i>Review of English and American Literature</i> , Editorial Assistant	劉川豪	《英美文學評論》編輯助理
1	籌備委員會委員 Member of the Organizing Committee	張瓊惠	國立臺灣師範大學英語系教授
2	籌備委員會委員 Member of the Organizing Committee	陳重仁	國立臺灣大學外國語文學系教授
3	籌備委員會委員 Member of the Organizing Committee	趙順良	國立政治大學英國語文學系教授
4	籌備委員會委員 Member of the Organizing Committee	蘇子中	國立臺灣師範大學英語系優聘教授
5	籌備委員會委員 Member of the Organizing Committee	梁一萍	國立臺灣師範大學英語系教授
6	籌備委員會委員 Member of the Organizing Committee	黃涵榆	國立臺灣師範大學英語系教授
1	會議助理 (Conference Assistant)	林毓淇	國立臺灣師範大學英語所同學
2	會議助理 (Conference Assistant)	黃凱琪	國立臺灣師範大學人發所同學
3	會議助理 (Conference Assistant)	謝遠山	國立臺灣師範大學英語所同學
4	會議助理 (Conference Assistant)	鄭曼君	國立臺灣師範大學華語所同學
5	會議助理 (Conference Assistant)	余楊巽弘	獨立接案美術設計師
6	會議助理 (Conference Assistant)	劉璟莊	國立臺灣師範大學英語所同學

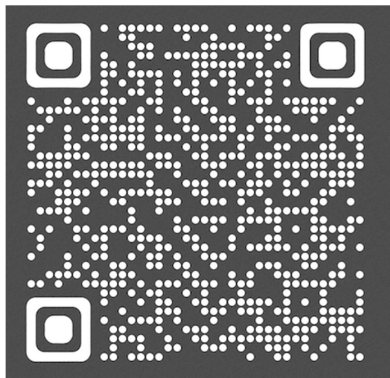
校園地圖及研討會會場建築物外觀



Exterior of the NTNU Art Museum



Interior of the NTNU Art Museum



QRcode for The Immaterial Conference



Virtual Background for Webex Meeting Room

徵稿說明

主題: (不) 好客的年代

2019 年底開始的新冠肺炎疫情無疑地是廿一世紀以來影響人類社會最重大的事件。病毒快速蔓延，而且不斷地變種，似乎並無止息的跡象，令人聯想起過去造成死傷慘重的流行病。過去的瘟疫留下了許多醫療與人文紀錄，例如薄伽丘的《十日談》、狄福 (Daniel Defoe) 的《大疫年紀事》、波特 (Katherine Ann Porter) 的《蒼白的馬，蒼白的騎士》，和卡拉 (Daniel Kalla) 的《全球感染》等。人類從這些經驗中學習了對抗瘟疫的方法，其中一項是「檢疫」(quarantine)。此次新冠肺炎的疫情讓人們經歷了前所未有的大規模流行病之傳播，人們不但重拾檢疫方法對抗疫情，更是以各種隔離自我和他人的方法，保護個人不受病毒襲擊，確保自己身體是「乾淨」與「健康」的。

為了對抗新冠肺炎的超強病毒，人們被迫進入了不好客 (inhospitality) 的狀態。這裡的不好客是從德希達 (Jacques Derrida) 「悅納異己」(hospitality) 概念出發，重新思考好客的意涵。德希達在《論好客》(Of Hospitality) 中藉著好客的概念，探討我們要如何對待異鄉人陌生人 (the foreigner/the stranger)。德希達認為真正的好客應該要不問來者姓名、背景，無條件接納，不過德希達也稱此種好客為不可能的好客，因為在一般的狀況之下，主人都會對其所有地具有某種程度的掌控權與規範，主人決定如何對待來客，好客 (hospitality) 與敵意 (hostility) 其實是一線之隔，陌生人是敵是友則賴主人的態度與規範。也因此，好客與不好客是界線限的問題，也並非是截然的二分法。

本次年會以 (不) 好客的年代為主題，希望重新思考我們該如何對待陌生人與異物的議題。新冠肺炎的衝擊只是一個思考的起點，從過去到現在，我們的生活當中一直存在著許多未知的、意外的陌生人和陌生物，例如奇特的動物、植物、細菌或機器等等都是我們要面對的課題。以喬叟 (Geoffrey Chaucer) 的《坎特伯里故事集》(The Canterbury Tales) 為例，三十位陌生人偶然間聚集在一起旅行，雖然彼此說故事展現了一種親密感，但框架故事夾雜著當時社會階級之間的敵意；又或者，狄瑾蓀 (Emily Dickinson) 的詩作中對死亡十分著迷，她以各種奇特的想像貼近死神這個隱形的陌生人，死神帶來的肉身死亡對詩人而言彷彿是禮物而不是恐懼；另外，在醫療文學中，人們記錄著面對侵入式的醫學科技以對抗意外的疾病；電腦叛客小說中，人們與電腦空間融為一體，網路成為人們生活中最親密的入侵者；在末日小說中，極端氣候的變化是最常見的想像，災難造成人類生存困難，人們必須學習與極端氣候這個可怕的陌生人共處；在後殖民議題的作品中，如何對待過去殖民時代的遺緒不單只是對抗入侵者留下之痕跡的問題。其他文學主題中亦多有因為特殊情境，「異」與「己」或「主」與「客」的界線限須重新檢視之議題，值得深究。

本次會議建議的子題如下，但不限於此，也歡迎其它與大會主題相關的論文：

- (不) 好客與瘟疫
- (不) 好客與非人
- (不) 好客與社群意識
- (不) 好客、文化生產與創造
- (不) 好客的社會正義
- (不) 好客、科技、治理與共群
- (不) 好客年代的醫療人文
- (不) 好客、社會福利與公共安全
- (不) 好客與身體
- (不) 好客與風險
- 烏托邦、反烏托邦與末日想像
- 生態、疾病與情感
- 災難與意外的訪客
- 科技與入侵者

本會議接受中、英文投稿，開放個人與小組（三人）提案發表論文，請於 2022 年 1 月 15 日前以電子郵件夾帶 Word 檔提案申請。個人提案者，請準備論文摘要（500 字），並附上個人簡歷（包括學經歷、現職、簡要代表著作目錄、電郵信箱）；小組提案者請準備整組提案說明（500 字以內）以及各篇論文摘要（500 字／篇），並檢附所有成員簡歷。提案請寄：

大會地址：80201 高雄市苓雅區和平一路 116 號

電郵信箱：nknuuceng@gmail.com

郵件主旨：投稿第 30 屆中華民國英美文學會議

會議籌備小組將於 2022 年 1 月底前通知審查結果。獲接受者需於 2022 年 10 月 15 日前繳交論文全文，且須在會議議程確定之前取得本會會員資格，相關入會資訊請見學會網站：<https://eala.org.tw/>。

重要日期

摘要截止期限：2022 年 1 月 15 日

摘要接受通知函寄送時間：2022 年 3 月 15 日

全文繳交期限：2022 年 10 月 15 日

入會期限：2022 年 10 月 1 日

會議日期：2022 年 10 月 29 日

The 30th Annual Conference of English and American Literature Association

Call for Papers

Conference Organizers: ROC English and American Literature Association (EALA, Taiwan) and National Kaohsiung Normal University, Taiwan

【Date】 October 29, 2022

【Venue】 National Kaohsiung Normal University (Main Campus), Kaohsiung, Taiwan

Call for Papers

(By January 15, 2022)

Theme: The Era of In/hospitality

The spread of coronavirus disease starting from 2019 is undoubtedly the most serious event since the beginning of the twenty-first century. The virus soon became ubiquitous and turned into different variants rapidly with no sign of being contained. This event reminds one of those deadly pandemics in the past. Those who suffered from the pandemics in the past left us numerous medical records, journals, and imaginative accounts, such as Giovanni Boccaccio's *The Decameron*, Daniel Defoe's *A Journal of the Plague Year*, Katherine Ann Porter's *Pale Horse, Pale Rider*, and Daniel Kalla's *Pandemic*. From those experiences, people learned how to tackle plagues, and quarantine is one of the methods among them. The pandemic we are going through now is an unprecedented one, forcing us to take all sorts of measures to isolate ourselves from, or reduce our close contact with, others to make sure that our bodies are virus-free and healthy.

No matter what methods we have taken, in order to fight against this highly infectious disease, we are forced to enter a state of inhospitality. Here, the conception of inhospitality is drawn from Jacques Derrida's theory of hospitality to reconsider this concept. In his *Of Hospitality*, Derrida explores the issue of how we should treat foreigners/strangers. As he points out, real hospitality means that a good host should welcome all strangers without making any demands on them, like asking their names and backgrounds. Derrida also tells us that this is an impossible degree of hospitality since a host would expect a certain degree of control and regulation over his/her guests under normal circumstances. In other words, a host decides how s/he would like to treat his/ her guests and whether s/he wants to show hospitality or hostility to strangers. Therefore, the relationship between hospitality and inhospitality depends upon the host's attitudes, and the relations between them are often ambiguous, not based on binary oppositions.

We chose in/hospitality as the theme of the conference, hoping that we can re-consider the issue of how to treat strangers, foreigners, and strange objects. The impact of COVID-19 is just a starting point to re-think issues related to unexpected, invisible, or unknown strangers and strange objects. In our daily life, we might see or confront strange animals, plants, bacteria, machines and other strange objects, and we have to learn how to deal with them. In different fields of literature, there have been innumerable descriptions and metaphors of strangers and strange objects. Take Geoffrey Chaucer's *The Canterbury Tales* for example. Thirty strangers accidentally gathered together in their pilgrimage. Their choice of story-telling as an entertainment during their journey became an action of showing intimacy to each other although Chaucer's strategy of frame tales also presented the hostility among different social castes at that time implicitly. Emily Dickinson's poetry is another example. Obsessed with death, Dickinson provided several bizarre imaginations to depict death, an invisible but intimate stranger to her. It seems that, for Dickinson, the demise of the flesh is a gift, rather than a source of fear. Also, in the field of medicine and literature, writers describe people's suffering when dealing with diseases due to the "invasion" of advanced medical technologies. In cyberpunk, cyberspace, almost merging with humans, becomes the most intimate invader of humans. In post-apocalyptic novels, one of the most popular scenarios is the changes brought by extreme weather conditions which lead to disastrous events for human beings who have to learn to co-exist with these terrible weather conditions as unexpected strangers. In novels dealing with post-colonial issues, presenting the legacy of the colonial past often creates predicament for writers because it is not merely a

problem of combating invaders and their traces. In other literary works, there are also many themes and scenarios examining the boundaries between “me” and “strangers,” or those between “subject” and “object,” and they are worth discussing.

Suggested topics include, but are not limited to:

In/hospitality and plague
In/hospitality and non-humans
In/hospitality and social consciousness
In/hospitality, cultural production and creativity
In/hospitable social justice
In/hospitality, technology, political management and community
Medical humanities in the era of in/hospitality
In/hospitality, social welfare and public safety
In/hospitality and bodies
In/hospitality and risk
Utopia, dystopia and the post-apocalyptic imagination
Ecology, illness and emotions
Disasters and unexpected visitors
Technologies and invaders

Proposals for papers in English or Mandarin Chinese are accepted. Proposals for three-person panels are also welcome. Please email proposals as MS Word (.docx) attachments before January 15, 2022. Proposals for single papers should be accompanied by an abstract (250 words) and a cover sheet including the presenter’s education and employment history, current institutional affiliation, brief list of representative works, and email address. Panel proposals should be accompanied by a panel abstract (under 250 words), an abstract (250 words) for each paper, and a cover sheet including the aforementioned information for each panelist. Please send your email as below:

Email: nknuuceng@gmail.com

Subject line: Proposal for the Annual EALA Convention 2022

Mail address: Department of English, National Kaohsiung Normal University, No.116, Heping 1st Rd., Lingya District, Kaohsiung City 80201, Taiwan(R.O.C.)

The conference committee will send out acceptance emails by March 15, 2022. Accepted presenters must submit a full manuscript by October 15, 2022, and must become a member of EALA before the conference schedule is finalized. For membership application details, please see the EALA website: <https://eala.org.tw/>.

Important dates

Deadline for proposals: January 15, 2022

Acceptance emails sent by: March 15, 2022

Deadline for full manuscript: October 15, 2022

Deadline to join EALA: October 1, 2022

Conference date: October 29, 2022

September 2022

Call for Papers

Cultures of Travel: Tourism, Pilgrimage, Migration

Guest Editor

Prof. Candida Syndikus (National Taiwan Normal University)

Deadline for Submissions: January 15, 2022

Traveling has become a natural part of modern life. As a result of the worldwide crisis caused by the COVID-19 epidemic in 2020/21, however, it is no longer a self-evident right to move from one country to another or even to travel within national boundaries.

This issue of *Concentric* intends to offer an opportunity to reflect critically upon the history and nature of human mobility, exploring physical and intellectual traveling as ways of investigating unknown territories, cultural exchange, and spiritual or religious experience. Human migration, whether by choice or involuntarily, is as old as humankind itself. Since time immemorial, epic records of various cultures have explored the reasons and effects of migratory movements in history, myth, and religion, from the impacts of the sack of Troy in Greco-Roman literature to the events recorded in the Book of Exodus.

Dating back to antiquity, the positively connoted act of cultural traveling reached its first zenith during the Renaissance and Enlightenment. Motivated by creative curiosity and economic interests, artists traveled around Europe fostering exceptional cross-fertilization of ideas. During the 17th and 18th centuries, young members of the British upper class used to undertake the legendary Grand Tour to the Continent to widen their horizon and to acquire manners and language skills. Unlike any other area in Europe, it was Italy that—due to its abundant cultural remains and delightful landscapes—attracted artists and literati. The travelers benefited from the infrastructures of the land and sea routes that were customarily used by merchants for transferring essential trade goods across the countries.

When understood in a figurative sense, traveling could be substituted by a journey of the mind or soul. This practice was widespread from antiquity to pre-modernity and beyond, whether the spiritual journeys of the Jewish and Christian apocalypses, of Dante and Milton, or the travels of the imagination by the likes of Cervantes and Ariosto. Pilgrimages too are celebrated, whether in the tales of Chaucer or the *Golden Legend*, where Jacopo da Voragine describes such mental journeys—*mentales diaetae*—with their healing effect for both the imaginary pilgrim's mind and body.

This issue of *Concentric* calls for research from the fields of art history, history, literary history, cultural studies, religious studies, philosophy, and classical studies. We expressly welcome papers that investigate the cultural dialogue between East and West. We would further appreciate research work that—under the above topic—marks the 700th anniversary of the death of the great Italian poet Dante Alighieri (c. 1265–1321).

Please send complete papers of 6,000-10,000 words, 5–8 keywords, and a brief biography to concentric.lit@deps.ntnu.edu.tw by January 15, 2022. Manuscripts should follow the latest edition of the *MLA Handbook for Writers of Research Papers*. Except for footnotes, which should be single-spaced, manuscripts must be double-spaced in 12-point Times New Roman. Please consult our style guide at <http://www.concentric-literature.url.tw>.

Concentric: Literary and Cultural Studies, indexed in Arts and Humanities Citation Index, is a peer-reviewed journal published two times per year by the Department of English, National Taiwan Normal University, Taipei, Taiwan. *Concentric* is devoted to offering innovative perspectives on literary and cultural issues and advancing the transcultural exchange of ideas. While committed to bringing Asian-based scholarship to the world academic community, *Concentric* welcomes original contributions from diverse national and cultural backgrounds. In each issue of *Concentric* we publish groups of essays on a special topic as well as papers on more general issues. <http://www.concentric-literature.url.tw/>.

For submissions or general inquiries, please contact us at:

concentric.lit@deps.ntnu.edu.tw.

非物質研討會網頁終於上線了！

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其中兩點特色說明如下：

一) 將游標按在發表人名字上，「彈窗」會跳出來，就可以看到論文摘要囉！

二) 會議當天只要在您想參加的場次點選「會議室」(A-H)，就可以參加該場次的論文發表囉！

如果有任何問題，歡迎來信詢問：2021eala@gmail.com。

非物質研討會籌備小組 謹上

The Immaterial conference website is finally online.

The Link: <https://eala-9fc73.web.app/>.

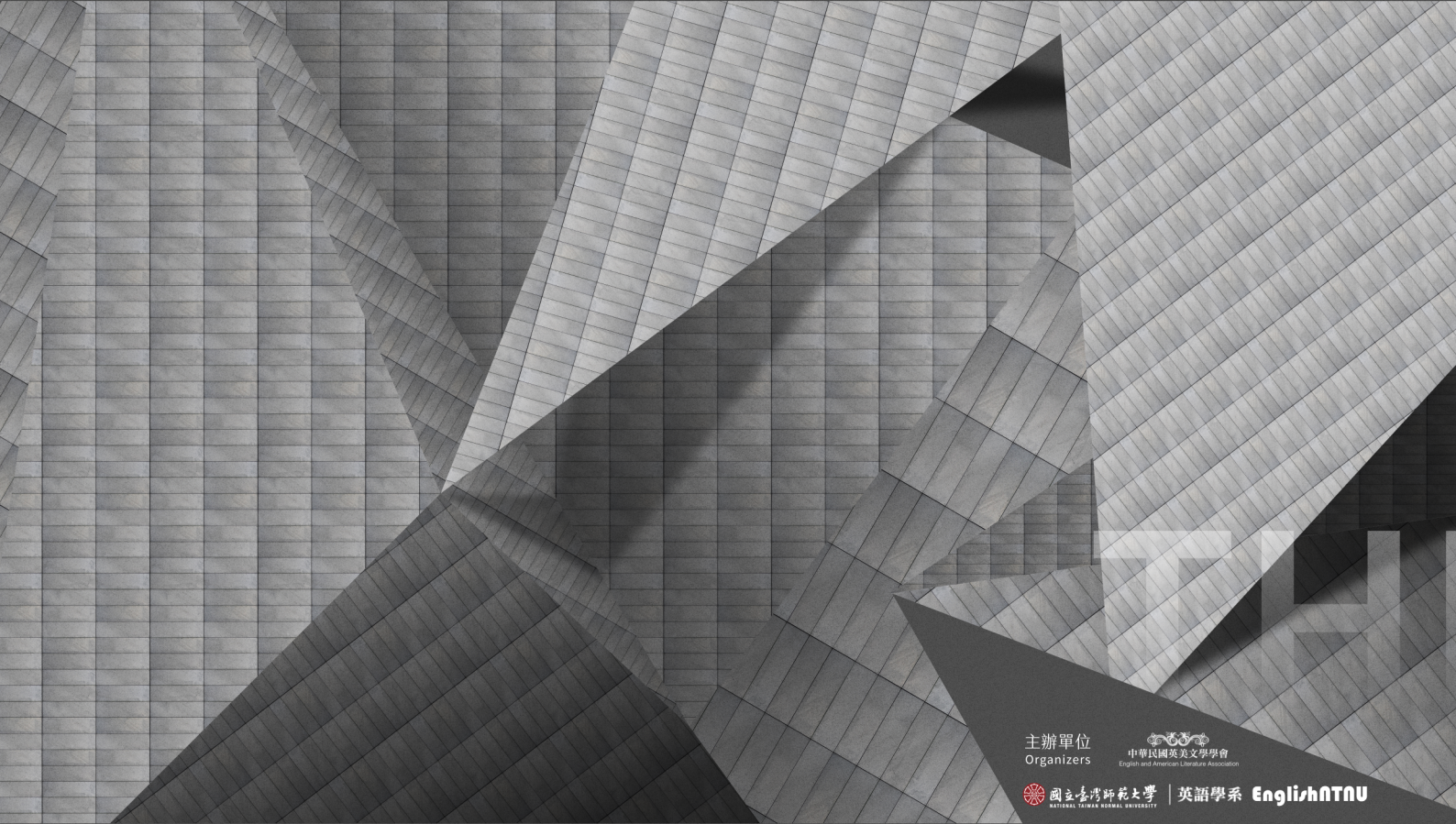
Below are some features we'd like to draw your attention.

1. The Light Box: If you click on the name of the presenter, the "light box" will pop up and you will see the abstract.
2. Enter Here: On the day of the conference, please click on the box where it says "enter the meeting room" (A-H), you'll join the virtual panel right away.

If you have any questions, please do not hesitate to contact us at 2021eala@gmail.com.

The Immaterial Conference Program Committee

The poster features a dark, geometric background with a grid pattern. A prominent red box on the right contains the date 'SAT. 10.30 2021' and the Chinese characters '非物質' (Immaterial). Below the date is a QR code and the text 'EALA x NTNU ENGLISH 第二十九屆英美文學國際學術研討會'. The title 'THE IMMATERIAL' is written in large, white, semi-transparent letters across the middle. At the bottom left, the organizers are listed: '主辦單位 Organizers' followed by the logos and names of the English and American Literature Association, National Taiwan Normal University, and NTNU English.



主辦單位
Organizers

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