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11:00-12:20 研討室 1

## **Releasing Restlessness and Easing Resistance in *Gest of Robyn Hode***

林佳平 龍華科大

This paper intends to study how the motif of restlessness drives the medieval Robin Hood to be a knightly outlaw and a justly licensed misrule in the carnivalized forest. In the medieval Robin Hood ballad, *Gest of Robyn Hode* (late 15th century), restlessness puts the restive Robin Hood in danger, amplifies his knightly behavior against those he hates, and allows him to transgress the boundary of hierarchy, order and gender. However, the restlessness does not lead Robin Hood to offer resistance to the King; in fact, his restlessness is personal in order to satisfy his own needs as a knightly outlaw. In “Drunk with the Cup of Liberty: Robin Hood, the Carnavalesque, and the Rhetoric of Violence in Early Modern England,” Peter Stallybrass explains that the disguised participants in the May games of the 15th and 16th centuries are temporarily permitted to be the misrule and make the world turned upside down. Stallybrass reminds the readers to pay attention to the ideology behind the carnival, considering that disorder and misbehavior in this place and space are officially permitted and suggesting that the participants participate in a “licensed misrule” under the surveillance of the authorities. In other words, to ease the restlessness or potential agitation of the public, the participants are encouraged to release their pressure rather than remain in pseudo-restfulness. Although Robin Hood is a licensed misrule under the surveillance of the King, I argue that the medieval Robin Hood does not intend to create chaos and make the world turned upside down in the the carnivalesque, and I suggest that the “restlessness” in the medieval Robin Hood ballads is to construct the normalization by inverting the wrong to the right and by operating in a transgressive way to challenge the wrong.

11:00-12:20 研討室 1

## **莎士比亞非常躁動：《魔法師寶典》的新莎劇電影奇觀**

朱靜美 台灣大學

《魔法師寶典》(*The Prospero's Books*，改編自莎士比亞的名劇《暴風雨》)咸被認為是二十世紀末最迷人也最具爭議的莎劇電影。發表於 1991 年的《魔法師的寶典》(*Prospero's Books*) 是英國導演彼得·格林納威 (Peter Greenaway) 早期作品，此片表面是一部前所未見的新穎莎片，充滿導演個人強烈風格印記的實驗色彩，但骨子裡卻是格林納威對西方電影百年來諸多不滿的衍生作品。格林納威曾對電影娛樂膚淺化、演員明星化、小報化表達不滿，更抨擊西方電影百年來幾乎沒有進步過，如同一隻腦死的恐龍，難脫攝影附屬品之厄運；更糟的是，電影完全淪為文本的附庸，服務於腳本，而觀眾永遠是坐在黑暗中抬頭觀望經過精心構圖的畫面、被動地給予訊息，從無探尋景框之外世界的自由。格林納威認為針對上述當代電影的弊病，必須為電影注入活力，找出新方法重組各項元素，如此才能創造出全新的電影藝術。

本文的主要目的是挖掘出身於畫家，又精於媒體科技的格林納威，是如何透

過《魔法師寶典》莎片而超越一般電影導演改編莎劇對文化移植、文本新詮等各項追求，反求諸繪畫、建築等與後現代藝術，以及多媒體形式之間的碰撞交融，引用與並置多種觀視框架的藝術形式，形成了電影與其他跨領域藝術之間的多重符號系統的互文，打破百年西方電影之沉疴累癰與單向式的觀影模式。

11:00-12:20 研討室 1

**Action Between Acting and Agitation:  
An Examination of the Function of Lacanian Object  
in the Agency of the Subject as Revealed in *Hamlet* and *Antigone***

張鎮龍 高雄師範大學

As a contribution to the topic specified for this conference, this paper aims to examine the theoretical aspect of “agitation” and its relation to the agency of the subject in general from the perspective of Freudian-Lacanian psychoanalysis. I will explicate this psychological phenomenon of “agitation” with three English words etymologically related to it: “agency,” “action,” and “acting.” To facilitate the theoretical elaboration, I will use *Hamlet* and *Antigone* as the paradigms of “acting without action” and “agitation as action” in the confrontation of political oppression, and then, with these two examples, to spell out the function of Lacanian Object in the dynamic interplay between “action” and “agitation” in the subject’s psychic apparatus on the theoretical level of Freudian-Lacanian psychoanalysis.

I will divide my study into three sections. In Section One, I will present the distinctive “a-thetic” (meaning “positing no thesis) signifying structure in the textual configuration of *Hamlet*, to explain the critical reason for the long-lasting tradition of taking Hamlet as a prototype of “agitation” characteristic of obsessional thinking/acting as action. In Section Two, I will proceed to go through Lacan’s presentation of the heroine in *Antigone* as the “splendid figure” who sticks to her agenda of burying her brother with the “Ethics of the Real.” As the conclusion to this paper, I will make a side-by-side comparison between Hamlet and Antigone in terms of taking action in a difficult situation in Section Three, thus to highlight the function of Lacanian Object in the dynamic interplay between “action” and “agitation” in the “agency” of the subject as revealed in the theory of Freudian-Lacanian psychoanalysis.

11:00-12:20 研討室 1

**Power, Pain, and Violence:  
Human and Market Economies in *Doctor Faustus***

林鎮誌 中央大學

The essay locates Faustus’s “restlessness” in his quest for individual freedom and absolute power at the cost of the relations with others that constitute him as a social being. An attempt at both an interdisciplinary synthesis of theories and a critical synthesis of the antitheses various critics have found in the play, it argues that what happens to him is largely shaped by the interface and tension between what David

Graeber calls human and market economies, between the economy concerned with creating, maintaining, or reorganizing relations between people and the economy in which the individual is free to pursue personal gains and private interests through exchange or through buying and selling. The most important sign of market economy in the play is the contractual exchange between Faustus and Mephistopheles. The contract cannot be made good, however, without sustained structural violence threatened and used by Mephistopheles and Lucifer and ultimately sanctioned by God, the kind of violence essential alike to market economy, to the structure of power and domination in the play, and to the recognition of its reality. While the essay offers a historically grounded interpretation of the play, it seeks above all a partial synthesis of sociological and anthropological theories of slavery, wage labor, freedom, property, individuality, and absolute power.

11:00-12:20 研討室 2

### **Restlessly “Die into Life”: The Afterlife of Keats’s *Lamia***

黃瓊瑩 元智大學

The colours all inflam’d throughout her  
train, She writh’d about, convuls’d with  
scarlet pain: A deep volcanian yellow took  
the place

Of all her milder-mooned body’s  
grace; And, as the lava ravishes the  
mead,

Spoilt all her silver mail, and golden brede;

Made gloom of all her frecklings, streaks and  
bars, Eclips’d her crescents, and lick’d up her  
stars:

So that, in moments few, she was  
undrest Of all her sapphires, greens,  
and amethyst, And rubious-argent: of  
all these bereft, Nothing but pain and  
ugliness were left.

(*Lamia*, I. 153-164)

Within the context of *Lamia*’s transformation, which signifies *Lamia*’s release from the constraints of serpentine form, an extended interpretation of the word “undrest” seems most likely related to the sense of unweaving fabrics. The verb reminds us of Keats’s account of the hues of *Lamia* earlier in the poem, in which Keats devotes his verbal power to suggesting the way the “lustres” of *Lamia*’s beautiful body are “interwreathed” with “the gloomier tapestries.” As *Lamia* is given the task of transformation, Keats’s language is couched in sensationalism more appropriate to an image of sexual violation. Keats depicts the sense of violation with a kind of metaphorical wit; an extended interpretation of *Lamia*’s transformation may be read as an analogy for ekphrasis, a term often associated with an account of

an artefact within a written work. It is hard to see Lamia clearly, just as it is problematic to describe a work of art by means of narrative--Lamia's primitiveness, which belongs to the realm of non-language, is violated when it is reduced to words. It seems as though Keats wished to emphasize the connection between metamorphosis and ekphrasis, he emphasizes Lamia's metamorphic vision so as to remind the reader that a work of art exploited as a poetic subject requires a distorting process. This paper discusses the afterlife of Keats's *Lamia*, uncovers the literary "unconscious" of the Pre-Raphaelites' and Pater's response to painting in writing, strengthening the way in which poetic passion can be conveyed by a desire to capture the image of female passion by means of language.

11:00-12:20 研討室 2

### **“Close Thy Byron, Open Thy Goethe”:**

#### **Thomas Carlyle and Restlessness**

丹大維 致理科技大學

When following the instructions of one's culture no longer leads to the expected outcome, or when the set of instructions become too self-contradictory, a crisis occurs. To resolve the crisis new modes of behavior are sought. Between the onset of a crisis and its resolution lies a period of restless searching. We feel restless, in short, when we don't know what to do because what we normally do isn't working anymore. Historical examples are legion, going back to some of the earliest literary texts. Shocked out of his complacency by the death of his friend, the king Gilgamesh becomes a wanderer in the wilderness, searching for the secret of life. When Cain's relationship to his god comes into question, he kills his brother and becomes a "restless wanderer on the earth." More recently, the "failure" of the French Revolution turned a generation of radical European intellectuals into cultural vagabonds. One of the central struggles of Romanticism, as a way of life and literature, was to find a way out of this restless wandering and toward a new meaningful order. The Romantic era thus provides a useful matrix for understanding restlessness as a response to crisis. In this paper I focus on Thomas Carlyle's portrayal of crisis-induced wandering in *Sartor Resartus* and its relation to Byron and Goethe. Although Carlyle sometimes denigrated Byron, he seems to have regarded Byronism—world-weary restlessness—as a necessary stage of individual development in a rapidly changing society. It was a stage, though, that should be overcome. The exemplar of this was Goethe, whose Byronic *Werther* grows over time into the life-affirming *Wilhelm Meister*. Goethe, for Carlyle, points the way out of restlessness. The period of wandering allows for experimentation and innovation; but this eventually must come to a close with a renewed focus on the world of practical affairs.

11:00-12:20 研討室 2

**Boredom onto Wonder and Joy in Victorian Fictional  
Narratives: Elizabeth Gaskell's *Cranford* and Margaret  
Oliphant's *The Quiet Heart***

賴淑芳 中山大學

Victorian writers have provided invaluable insights into so-called “encultured” feelings and emotions, for example, “boredom,” the state of being weary and restless through lack of interest. While the behavior of “restlessness” is generally associated with disorder, repression, suppression or paranoia, it might as well be part of the culturally specific mental state of “boredom” during the Victorian period. According to *OED*, the word (in the sense of “the state of being bored”) was first used by Charles Dickens in *Bleak House*. George Eliot in *Daniel Deronda* also warned the reader about its fatal power. Being bored indicates a need or constant quest for any strong feelings. It often serves the arousal of other ensuing emotions such as wonder and joy in their oblique association with “restlessness” in Victorian fictional narratives.

More Victorian writers than Dickens and Eliot have also delineated boredom and the move towards wonder and joy. In fact, the originally unwelcoming and alarming feeling of boredom often gives the incentive to seek wonder and joy. This paper takes some examples such as Elizabeth Gaskell's *Cranford* and Margaret Oliphant's *The Quiet Heart* to address boredom as in the conditions of the individual as well as the society, and to see how the anxiety and restlessness of the state of boredom can also indicate the breaking point or the start of adventure and change. Observations will be made of such fictional descriptions about boredom, and of how the characters or the societies in the novels are compelled to strive to combat boredom and to gain calm and joy they aspire.

11:00-12:20 研討室 3

**The Restless woman and the Supernatural  
in Thomas Hardy's Short Stories**

劉涵英 文化大學

As a major theme in Thomas Hardy's novels, marriage has been explored extensively among the Hardian scholarship. This paper likewise centers around nuptial relationships in Hardy's short stories, with an emphasis on the supernatural elements surrounding Hardy's restless heroines. Such restlessness, both mental and physical, takes them not only to far-off places but beyond the realm of reality. It is my contention that the supernatural incidents in these texts and their repercussions mark Hardy's fin-de-siècle criticism of marriage.

Caroline in “Fiddler of the reels” (1893) is seduced by Mop, the exotic and diabolical fiddler. Not only does she grow emotionally restless when she hears Mop's music, but she becomes physically restless as well, dancing involuntarily until she passes out. As a mundane housewife, Ella in “An imaginative woman” (1894) is driven by her restless idolization of a poet, whose photograph she repeatedly examines. As a result, her husband finds the face of their new-born baby an exact replica of the poet's. In “The withered arm” (1888), Gertrude's arm is withering away



as a result of the oeniric vision of Rhoda, the mother of her husband's illegitimate child. Afraid of losing her beauty and thus her husband's love, the restless Gertrude drives alone to Casterbridge to find a newly-hanged convict and puts her arm across his neck to "turn the blood." However, the corpse turns out to be that of Rhoda and her husband's son, who was wrongly convicted.

In all three stories, Hardy's restless woman and the supernatural events surrounding them problematizes the very integrity of marriage, the criteria of which, in most of Hardy's novels, depend on the existence of a lawful heir. Here the (il)legitimate child either disappears, dies, or is mistaken as some else's, and the marriage is thus left childless and thus futile.

11:00-12:20 研討室 3

### **Gothic Access**

**Manuel Herrero-Puertas 臺灣大學**

Capitalizing on ancestral mysteries, hidden corridors, and inexplicable phenomena, Gothic fiction hardly strikes us as accessible. It is rather its negation of access—to epistemic certainty, to causation—that sustains audiences' fear (and pleasure) when engaging with this genre. This paper destabilizes this axiom by examining the material and cognitive access that haunted houses—a shorthand for all things Gothic—provide to people with disabilities. Why should the idea of an ever-restless space, constantly altered by paranormal forces, terrify people with disabilities, whom ordinary private and public spaces already exclude? If haunted houses open up literal and figurative windows of crip opportunity, why do we understand the Gothic as a return of the repressed and not an advent of the accessible?

Straddling disability theory and Gothic studies, my argument tackles this question via three case studies: Edgar Allan Poe's "The Fall of the House of Usher" (1839), the 1980 horror flick *The Changeling*, and Mark Z. Danielewski's multimedia novel *House of Leaves* (2000). Their formal and chronological differences notwithstanding, these texts feature disabled characters navigating haunted houses with ostensible ease. While the Usher mansion enables multiple states of consciousness, *The Changeling*'s house shows no boundaries to the spirit of the wheelchair-bound boy once locked in the attic. Cleverly revamping this tradition, Danielewski imagines a house not haunted by ghosts as much as a ghost itself, expanding, contracting, and violating the laws of physics while becoming surprisingly manageable for paraplegic, claustrophobic, and blind characters. My goals are, first, to shift disabled figures from the Gothic's abject margins to its authoritative center; and secondly, to transcend theorizations (e.g. Freud's "The Uncanny") that strictly define it as a repository of psychological phenomena. The Gothic, I contend, also helps us reimagine and redesign the un-haunted—yet still inaccessible—spaces of everyday life.

11:00-12:20 研討室 3

**Restlessness on the Moors:  
The Literary Calling of the Brontë Family**

吳敏華 政治大學

The restless spirit manifests itself most bravely and brilliantly on the Moors in the most mythical household of letters that the English literary history is known to witness. The research attempts to investigate the intrepid restlessness embodied in the invincible literary enterprise of three Brontëan figures: Patrick Brontë, who made it possible to shake the Irish dust from his feet and was admitted to the University of Cambridge as a bursar from his poor peasant family of ten children in Northern Ireland, Branwell Brontë, who, as the only male child of fortune and family future, took the initiative to write a letter to William Wordsworth, the then poet laureate of Victorian England, in order to initiate the very first page of his career as a poet, and Charlotte Brontë, who mustered her courage to write her aunt an urgent money-borrowing letter, a letter that did not bewail actual miserable poverty of its writer but launch a most legendary odyssey that metamorphosed all three Brontëan sisters into “women of lettres,” rather than genuine Victorian “angels in the house.” As Patrick Brontë’s journey to England from Ireland brought him to settle down at the Haworth Parsonage on the Moors so did Charlotte and Emily Brontë’s voyage to Brussels guided them step by step onto the world stage of literature. It is through historical and biographical inter-illumination that the study endeavors to examine the literary calling of the Brontë family vis-à-vis the interpellation of Victorian ideology so as to shed some light on the Brontëan outlandish angst and yearning on the Moors.

11:00-12:20 研討室 3

**Racial Restlessness and Triumph in Neela Vaswani’s  
*You Have Given Me A Country***

**Kaori Mori Want Konan Women’s University**

This paper discusses how some multiracial individuals are forced to feel restlessness because of their multiracial identity in American society, and examines how they struggle to overcome the restlessness by reading Neela Vaswani’s *You Have Given Me A Country*.

Vaswani has an Irish American mother and an Indian immigrant father. Her parents married before the federal Supreme Court banned anti-miscegenation acts in the case of *Loving vs. Virginia* in 1967. Their marriage met rejection from both families. Vaswani was raised in a racially hostile environment. For example, when the family went for shopping, a shop clerk pointed a gun at them. He yelled at them that the multiracial family was “disgusting.” Vaswani’s grammar school teacher scolded her when she was trying to tell her multiracial identity in the classroom. In this environment, she grew a sense of racial restlessness. She questioned if her parents’ interracial marriage was a correct thing to do, and if her own existence was acceptable in American society.

Living through racial restlessness, however, Vaswani came to realize that her multiracial upbringing not only brought her a sense of racial restlessness but also racial pride. Vaswani’s sense of racial pride reached its peak when the Office of

Management and Budget announced that they would allow American people to mark more than one racial/ethnic categories from the 2000 Census on. Till then, multiracial Americans were forced to choose only one racial/ethnic identity on the Census. This change was a big victory for multiracial people because they could officially claim their multiracial identity on the Census for the first time in American history. This triumph was enabled by multiracial individuals like Vaswani. This paper will thus attempt to illustrate how multiracial individuals turn racial restlessness into racial triumph, and change society.

11:00-12:20 研討室 4

### 百年五四：瓦爾特·司各特作品的刺激與啟迪

邱剛彥 陽明大學

根據統計，戊戌變法（1898 年）之前的五十年間，一共只有七篇（部）西洋小說被翻譯成中文，中國讀者對於那些來自域外的文學作品，反應始終冷淡。即便是對中國歷史影響甚巨的鴉片戰爭、英法聯軍以及其他發生在十九世紀來自四面八方的軍事威脅，都未曾真正改變中國讀者獨鍾本國文學作品的習慣。這個現象一直要到二十世紀之初，因知識份子（如梁啟超等人）的推動，域外小說才得以開始大量輸入中國，並徹底打破本國傳統文學一統天下的局面。1906 至 1908 年之間的三年，晚清翻譯小說的出版量達到高峰，分別有 105、135 及 94 種，其總數是創作小說的兩倍之多。

歐洲歷史小說之父瓦爾特·司各特（Walter Scott, 1771-1832）的《威弗利》系列小說，也於此時進入中國。《撒克遜英雄傳》（*Ivanhoe*, 1819）、《十字軍英雄記》（*The Talisman*, 1825）以及《劍底鴛鴦》（*The Betrothed*, 1825）的中譯皆由古文家林紓於 1905 至 1907 年間完成。除了林譯的三部作品之外，第一批進入中國的司各特作品還包含由陳霞章與陳家麟合譯的《露惜傳》（*The Bride of Lammermoor*, 1819）以及《驚婚記》（*Quentin Durward*, 1823）它們分別於 1909 及 1917 年出版。這五部作品是第一批，也是唯一一批在五四運動發生前進入中國的司各特小說，其餘的二十二部皆要等到文革之後才有幸與中國讀者見面。

本文針對這五部作品於五四新文化運動期間，對中國文學現代化過程中所產生的影響進行梳理，用以說明司各特作品與中國現代文學之間的關係。今年（2019）是五四運動一百週年，同時也是第一部進入中國的司各特作品——《撒克遜英雄傳》出版的二百週年，值此時刻檢視西洋文學與中國現代文學之間的關聯性，用以彰顯兩者對於彼此的重要性，有其特殊之意義。

11:00-12:20 研討室 4

## 逾越的愉悅：以 2018《浮華世界》影集為例

楊姝鈺 長榮大學

薩克雷(W. M. Thackeray) 筆下的《浮華世界》(*Vanity Fair*)，呈現了生活在十九世紀初期，兩位性情與命運截然不同的女性：貝姬與愛米麗雅。薩克雷企圖在兩位女性的對比下，呈現維多利亞社會對於女性的期待。愛米麗雅的溫柔婉約，顯然是當代完美女性的化身，但身為 2018 年《浮華世界》影集的劇本作家——休斯 (Gwyneth Hughes)，卻道出現代人不同的見解。休斯在一次訪談中提及：在現代人眼中，她(愛米麗雅)只是個容易上當的笨蛋。雖然在這部 ITV 與 Amazon Studio 合作的迷你劇集裡，貝姬並沒有擺脫惡女的命運，她追求名利的野心與慾望，讓她踰越了身為女性、妻子，甚至是母親應盡的本分，她的逾越讓她當時被驅除至社會邊緣，然而她的野心與作為，在現代卻可在 IG(Instagram)上贏得百萬讚聲。

本論文將透過德勒茲 (Gilles Deleuze) 與瓜塔希 (Felix Guattari) 的慾望機器理論分析貝姬追求名利的野心與慾望，並分析影集劇作家休斯如何形塑貝姬的慾望，忠於原著精神的同時卻也跳脫原著小說結局，在劇集結束前以隱喻的手法為劇集劃上句點，讓貝姬的躁動，在踰越逃脫既有身分時，也擺脫薩克雷的控制，得到真正的愉悅與自由。我認為新版《浮華世界》影集不僅呈現維多利亞時代版踰越的貝姬，更乘載了劇作家休斯的踰越，我認為這是休斯在 2018《浮華世界》中呈現的最大貢獻。

13:40-15:00 研討室 1

### Tuberculosis, Restlessness, and Katherine Mansfield's Writing

謝文珊 實踐大學

This paper explores how Katherine Mansfield, the modernist short fiction writer who died of tuberculosis, views her TB in her personal letters and journals, and how her treatment of her illness inflects her writing.

In *Illness as Metaphor*, Susan Sontag argues that the myth and metaphor of TB as a spiritual illness “not only weaken the patient’s ability to understand the range of plausible medical treatment but also, implicitly, direct the patient away from such treatment.” She goes on to quote Katherine Mansfield’s 1922 Journal entry, in which Mansfield thinks that her lung disease can be cured if she could heal her “Self.” A close reading of Mansfield’s letters and journals, however, suggests that Mansfield’s efforts to move restlessly across Europe searching for substitutions for life in a sanatorium should be viewed more temperately and productively than Sontag could see them.

In 1918, Mansfield writes to her future husband John Middleton Murry: “I have discovered the only treatment for consumption. It is not to cut the malade off from life: neither in a sanatorium nor in a land with mild rivers... Johnny Keats’ anchovy has more nourishment than both put together.” In another letter to Mrs. Belloc-Lowndes, Mansfield shows that “Illness is more mysterious than doctors imagine,” and she “can’t afford to die with one very half-and-half little book.” Her mention of the tubercular Keats and her fears that she may cease to establish herself as a writer indicate that her life and writing are not limited by what Sontag calls “the inveterate spiritualizing of TB and the sentimentalizing of its horrors”. In other words, I argue

that Mansfield's restlessness caused by her knowledge of TB and impending death motivates her to "*praise life*" through writing against time. Writing and reading letters, in Mansfield's imagination, become a treatment of TB and isolation.

13:40-15:00 研討室 1

**Where have all the Words Gone?: on the Roaring Sound of Silence  
in *The Love of the Nightingale***

李欣怡 中國醫藥大學

*The Love of the Nightingale*, written by Timberlake Wertenbaker (1956-), was premiered in 1989 and represented the myth of Philomele in the form of a mimic Greek tragedy. There are many different versions of the myth of Philomele, yet they all share one thing in common: on the way to reunite with her sister, Procne, Philomele is brutally raped by her brother-in-law, Tereus, and then her tongue is cut, for Tereus fears that she would spill out his crime. In this play, diverse forms of silence could be found: Procne chooses to be silent, for she marries far off from her mother-land and she could not communicate well with the locals due to the differences of cultural backgrounds; Philomele is silenced because of shame and pain, and she loses the ability to "speak"; Tereus also chooses to be silent for he could not bear to look into his deeds and his family directly; what's more, the people around these characters are silent for fearing Tereus's power. Language, is a set a rule regulated socially, and used to express one's inner thoughts and sentiments. Yet, in this play, the signs of languages are no longer functioning as they should be. The reasons are 1) being shrouded in a foreign language and culture, one's own mother tongue could not fully express one's feelings; 2) one's image or sentiments are alienated, which results in one's being misunderstood by others. Silence then becomes the major language for those who find the chaos and pain from the outer circumstances larger than what they can bear. In this paper, the focus will be placed on "silence"—one's silence or being silenced—to discuss the causes and the struggle one suffers from the sense of displacement and alienation.

13:40-15:00 研討室 1

### **Restlessness and Resistance in E. M. Forster's**

#### ***The Road from Colonus***

應芳瑜 弘光科技大學

Most critics believe that Mr. Lucas in *The Road from Colonus* resembles the role of Oedipus in his old age. Some researchers regard Mr. Lucas as the modern Oedipus at Colonus in terms of emotional detachment. However, restlessness and resistance in Mr. Lucas's mind are not theoretically analyzed. An aim of my study is to explore the uneasy mental state of Mr. Lucas when he grows old. This study attempts to exemplify restlessness and resistance in Mr. Lucas's mind as he struggles against the convention of people's attitudes toward old age. To explore Mr. Lucas's spiritual agitation when resisting demands for his behavior as an old man, this study draws on Freud's psychoanalytic theory. As an old man, Oedipus is tired of living and eventually dies of old age in *Oedipus at Colonus* written by Sophocles, an ancient Greek tragedian. Even though Mr. Lucas is compared with Oedipus in *The Road from Colonus*, he is not like Oedipus in *Oedipus at Colonus*. On the contrary, he desires to realize his dream by going to Greece where he finds the water of youth coming from one of a tree. He believes that "Greece is the land for young people." Greece arouses his desire to "die fighting" against being "breaking away from the younger members" in England. Unlike old Oedipus who dies of old age in *Oedipus at Colonus*, Mr. Lucas in his old age craves youth and happiness in *The Road from Colonus*. As an incarnation of the Oedipus from Colonus, Mr. Lucas is not the Oedipus at Colonus. The proposition, from, is different from the proposition, at, in meaning. This study claims that Mr. Lucas attempts to escape from Colonus which is a symbol of inaction at old age and he resists all the social restrictions on the elderly. His resistance shown in his behavior is supported by his restless pursuit of youth and happiness. In short, the elderly should not be marginalized as a group living a quiet and boring life until death.

13:40-15:00 研討室 1

### **Another World or the Same World? –**

#### **Ghosts in Pat Barker's *Another World***

施恩惠 世新大學

The presence of "ghosts" in literature usually evokes terror or agitation to the reader. Traditionally, ghosts are equivalent to supernatural power ungraspable and uncontrollable. They are evil power haunting the integrity of human reason and the self. In the romantic period, ghosts in the gothic literature were invented to challenge the limit of human reason and celebrate human imagination; in the Victorian period, ghosts were the products reflecting Victorians' uncertainty and fear of the rapid technological and social advancement. After WWI and WWII, ghosts to spiritualism were seen as a medium of communication between the present (the living) and the past (the dead). The history of the presence of ghosts aforementioned evolves from mere entertainment props in storylines into the tool of communication between temporalities. Pat Barker, the greatest contemporary British writer, often sets ghosts in

her novels. Not invented to entertain or frighten the reader, the presence of ghosts in Parker's novel functions as a medium propelling the characters to achieve self-understanding. For example, in *Another World* (1998), Barker employs the presence of Victorian ghosts as "the extension of the self" of each character. Their presence means the "vocalization of trauma," the embodiment of Nick and his family's desires and traumas restlessly disturbing them. It is not until each character has reconciled with their traumas that the ghosts in the novel never appear. In this paper, I am going to employ Foucault's concept of the technology of the self and Freud's concept of "uncanny" to argue that the ghosts in *Another World* can be read not only as a restless annoyance of the past but also the techne of self-understanding. By the supernatural encounters, the characters in the novel can re-know who they are.

13:40-15:00 研討室 2

**Restless Disquietude and the Tragic Absurd: The Existential  
Challenge of Modern Drama from *Peer Gynt* to *Waiting for Godot***

Bruce G. Shapiro 朝陽科技大學

As a hallmark of tragedy, Aristotle identified ironic disclosure, a sudden concluding revelation or epiphany that triggers cathartic empathy and the concomitant releasement of the drama's survivors—including the actors and the audience. Rather than the concluding, sudden, emotional ambush of Aristotelian tragedy's pity and fear, the tragic absurd triggers feelings of boredom and nothingness, repetitiously forcing the tragic recognition over and over throughout the drama. The tragic absurd represents the hopeless difficulty of answering the challenge of anxiety, of recognizing it but lacking the will to do anything about it. The effects of anxiety and despair in Christian tragedy were to run away from them, like *Peer Gynt*, into a restless meandering through life in search of one's self, only to return to face the same difficulties. In the tragic absurd, Vladimir and Estragon, trapped by the loss of intuition, are waiting for Godot, a restless standing still in the wake of nothing to be done. This paper traces the Kierkegaardian and Heideggerian roots of the tragic absurd, suggesting not only its historic but also its persisting presence in contemporary drama.

13:40-15:00 研討室 2

**From Rest to Restlessness: Work, Leisure and Change in the Novels  
of Revolution Controversy**

陳麒方 耕莘專校

Written in the spirit of Adam Smith's economic theory, Maria Edgeworth's *Ennui* (1809) describes a landed aristocrat's mental issue of habitual inactivity ("ennui") that is antithetical to restless activity and typical for members of the leisured class. He relinquished his title and wealth and was reformed into an assiduous Smithian entrepreneur, fulfilling Smith's implicit assumption that human is by nature a laboring animal thriving only on continuous activity. Trope of restlessness in its modern sense

is bound up, it appears, with that modern compartmentalization of work and leisure.

Yet Edgeworth's parable of the middle class also involves a political polemic as her response to a specific historical juncture. This paper seeks to demonstrate that such polemic can be viewed as resonating and clashing with the boarder legacies of the contemporary novelistic controversy over French Revolution. The revolutionary protagonists in the Revolution novels are agitated by political melancholy and seduced by radical literature into subversive actions when not occupied in work. Rest, paradoxically, paths the way to restlessness—a harbinger of progressive change for the revolutionary (“Jacobin”) novelists and an omen of social catastrophe for the anti-revolutionary (“Anti-Jacobin”) novelists. Troubled by fits of unexplained agitation when unhooked from labor relations, such revolutionary subjectivities disturb the otherwise neat correspondences of rest-leisure and restlessness-action. In this light, this paper discusses the ways in which certain modes of social being determine the restless consciousness.

13:40-15:00 研討室 2

**Restlessness and Madness at Sea and on an Island: An analysis of  
*The Island of Doctor Moreau and Shutter Island***

薛梅 臺灣海洋大學

This paper explores madness in relation to both the sea and the island in two different novels: *The Island of Doctor Moreau* and *Shutter Island*. In each novel, the protagonist displays symptoms of mental instability, delusion, paranoia, and even schizophrenia; and in each case, their extreme feelings are inseparable from their experience of being on the sea or on a remote and isolated island. Neither protagonist is a seafaring person, yet both have been profoundly impacted by both sea and island. I observe how differently the sea and the island have shaped each of the lives of these two protagonists. I also discuss the role of doctor in the novels--through the lens of Foucault's views in *Discipline and Punish* and *Madness and Civilization* respectively. I do not necessarily agree with Foucault, but his ideas are illuminating especially with regard to mental instability and the role of water. Independent of Foucault's ideas, I am touched by various characters in these two novels, who are extraordinary and unforgettable because they treat others with such compassion and empathy.

13:40-15:00 研討室 2

**Reconciliation with the Monstrous Self:  
Fantastic Redemption in Patrick Ness's *A Monster Calls***

李怡瑩 文藻大學

Conor O'Malley is a thirteen-year-old boy who is facing two major issues of his life: one is that at home, his mother is dying of cancer, and the other is that he suffers from bullying at school. Despite the two major issues, he appears to be calm and stoic when a monster pays a visit to him. While this monster seems domineering and imposing, it also prevents Conor from bottling himself up. In exchange for Conor's



tale of his own true story, the monster tells him three stories. In the end, Conor finds that the monster is summoned up for his own redemption from the sufferings in his life. On the one hand, the monster claims, “I am everything untamed and untameable” (50). On the other, as Margrit Shildrick contends, “[t]he monster is not just abhorrent, it is also enticing, a figure that calls to us, that invites recognition” (5). By recognizing his evoked monstrous self, which challenges the autonomy of his identity and the sovereignty of his life, Conor learns to reconcile with pain and loss in his life, and the monster activates his self-defense mechanism yet brings him comfort and redemption through the power of narrative.

13:40-15:00 研討室 3

### **Sexuality and Space in James Leo Herlihy's *Season of the Witch***

賀小本 中正大學

James Leo Herlihy's works, from his early plays to his counter-culture experiment *The Season of the Witch* (1971), have unjustly been overlooked by readers and critics in recent years. Using recently conducted archive research this paper will examine the constructed literary spaces of Herlihy's novel, through protagonist Gloria's diary and her restless interactions with different locations with particular reference to the central theme of sexuality. Gloria's diary creates a textual space that is, to use Mikhail Bakhtin's terminology, particularly 'chronotopic'—it clearly demarcates the time and place in which the character is writing. The importance of the conflation between body and place, as to focalization of space is central to Herlihy's narrative strategy, as restless characters move from place to place and body to body, each permutation building Herlihy's portrait of contemporaneous American identity. As Edward E. Casey writes, “[b]ody and landscape present themselves as coeval epicenters around which particular places pivot and radiate [...], ‘place’ is what takes place between body and landscape” (1993: 29). Sex and sexuality are fundamental drivers in this context, as the historical-contextual considerations and intertextualities within Herlihy's narrative intersect and cause Gloria to consider her own identity in the context of late 1960s America.

Using Susan Friedman's “spatial reading” (1993) approach, which she describes as paying attention a range of extra-literary dimensions: author-reader relations, literary-historical considerations, and intertextual allusions, while building on Robert Ward's discussion of urban spaces in *Midnight Cowboy* in his book *Understanding James Leo Herlihy* (2012), this paper considers Herlihy's engagement with existentialist ideas, and in particular the construction of transgressive sexualities and spacial reconfigurations, particularly between urban and rural communities, that enable his works to engage in an interrogation of the mechanisms behind the construction of a post-war American identity, that engages with similar constructions present in Beat and counter-cultural literature.

13:40-15:00 研討室 3

## **Perception and the Postwar in Paul Bowles' *The Sheltering Sky***

**Greg Bevan Fukuoka University**

The restlessness of disaffected Americans in the wake of World War II propels Paul Bowles' debut novel *The Sheltering Sky* (1949). Three young New Yorkers plunge into the Sahara on a doomed quest of self-discovery; one winds up dead, and his wife becomes the half-conscious concubine of a nomad chieftain. Though the greatest success of Bowles' long career—*Time* named it one of the top 100 English-language novels of the last century—*The Sheltering Sky* was for its author a mixed blessing. The existentialism of its themes has shackled public perceptions of Bowles to a philosophy no longer in vogue, and (together with his early short stories) its elements of violence and lurid melodrama assigned him a critical pigeonhole in American letters—"bewilderingly and embarrassingly a gothic fiction, nonrealistic and negative, sadist and melodramatic: a literature of darkness and the grotesque in the land of light and affirmation"—that frustrated him until his death in 1999.

But since the terror attacks of 2001, critics have increasingly found sociological and geopolitical relevance in the writer who was, after all, America's foremost interpreter of Muslim North Africa. Brian Edwards finds in *The Sheltering Sky* a rejection of the "American century" rhetoric ascendant in the immediate postwar years. For Edwards, the novel's themes of perception stand as an unfortunate "existentialist screen" to obscure this insight.

Yet perception was an abiding concern for Bowles, who once asked, "What is my writing but a constant exploration of possible modes of consciousness?" This presentation will argue that consciousness and perception are the very themes by which the geopolitical depths of *The Sheltering Sky* become visible. Indeed, it was these themes that Bowles would further develop in his two subsequent—and more overtly political—novels, while the restlessness of colonial North Africa simmered toward revolution.

13:40-15:00 研討室 3

## **The Restless Black Womanhood in the Roaring Twenties and its Empowering Transformation in Toni Morrison's *Jazz***

**高珮文 宜蘭大學**

When writing fiction focused on racial issues, Toni Morrison is adroit in employing the "double structure" strategy in her characterization, in which pairs of characters share parallel destinies based on reflections and interactions. Inspired by Morrison's device of the double structure, this paper is aimed to explore the intricate relationship between two black female characters in *Jazz* as echoed in the roaring background of black Harlem during the twenties (1993). Situated in the Great Migration movement to the New York City in the 1920s, Violet and Alice are faced with similar experiences of racial and gender oppressions inflicted on the African-American women by the dominant white society.

I will mainly argue that in spite of their opposed temperaments, Violet and Alice share the agonizing experiences of racial and gender oppressions and are able to break through their present dilemmas through achieving a wholesome unison and solidarity

of common African-American female identity. I will also argue that their overlapped destinies are embodied in the black history of the Harlem Renaissance, in which the vibrant yet healing force of jazz music (both thematically and formally) serves to corroborate the collective identity of black characters in their confrontation with displacement and homelessness.

13:40-15:00 研討室 3

**“I’m not an animal anymore, sister”:**

**Reading Kim Yeong-hye’s Restless Pursuit of Form-of-Life in Han Kang’s *The Vegetarian***

曾瑞華 台東大學

Han Kang’s *The Vegetarian* was first published in Korean in 2007, and after being translated by Deborah Smith into English and published in UK in 2015, in US in 2016, it won the 2016 Man Booker International prize and received international critical acclaim, providing new impetus to the present studies of English and American literature. Set in the modern Seoul where patriarchal ideology still pervades, the novel tells Yeong-hye’s conversion first into a vegetarian, further into an anorexic, in the milieu of a meat-eating and man-controlled society simply to live in her own way, even to become a plant which doesn’t need to eat, nor to talk and think. In this paper, I will read Yeong-hye’s rejection to be an animal—a decision to renounce her identity not just as a part of the meat-eating population, but also as a part of the gendered society—as the first step of her restless pursuit of her form-of-life based on Giorgio Agamben’s theory on biopolitics. That is, while agreeing with most critics’ attacks on the violence of the norms or their sympathy with Yeong-hye’s suffering in this novel, my main concern in this paper will argue that Yeong-hye’s persistence in accomplishing her life meaning with her life can never be overlooked. As Agamben turns to the medieval monasticism to exemplify the concept of “form-of-life,” “a life which can never be separated from its form, a life in which it is never possible to separate something like bare life,” my paper will study Yeong-hye’s “form-of-life” as the highest life, no matter if it is in the form of a vegetarian, an anorexic, or even in the form of a tree.

13:40-15:00 研討室 4

**被困在「鐘型瓶」裡躁動的身體：希維雅·普拉絲的《瓶中美人》**

洪淑敏 金門大學

希維雅·普拉絲 (Sylvia Plath) 的《瓶中美人》(*The Bell Jar*)，出版於 1963 年，是這位詩人兼小說家的半自傳體小說。故事敘述女主角於大學畢業前精神官能症發作的歷程，她的第一人稱敘事，是冷靜與壓抑的，然而卻不停地從主體與他者的觀點，來回觀察不管是女性的身體，或是發病的身體，與這個世界的距離，並且感受這個被視為他者的身體，與自我的疏離；作者看著自己被關在鍾型瓶裡的身體，無法呼吸，卻透過敘事，不斷地在找尋重新連結自我與身體的關係，以及為自己的身體發聲的方法，還有回到群體之間的道路。

本論文將採用亞瑟·法蘭克(Arthur W. Frank) 在《受傷的說故事者：身體、疾病及倫理》(*The Wounded Storyteller: Body, Illness, and Ethics*)所提出，生病的身體需要『藉由敘述自己的故事，來建構自己與世界之間一個新的地圖與新的觀點』(3)。故事中的女主角從一個令人稱羨的學術菁英，發病時卻失去寫字的能力，而那是她引以為傲的自我，藉由她自己重新對世界模樣的拼湊與描述：像是閱讀與觀察其他的發病者，以及釋放對女性身體的恐懼，她經歷了法蘭克所提出，身體被『馴化』、『模仿』、『支配』以及『溝通』的過程，而故事裡的溝通，包含了與自己的對話，以及與他人的對話，而被困在「鐘型瓶」裡的身體，也漸漸得以自由的呼吸。

13:40-15:00 研討室 4

### 寂靜躁動：

珮思三部曲《狗年》、《鼠年》和《餃子歲月》的闖限空間與族裔身分  
倪碧華 嘉義大學

知名台裔美國作家林珮思(Grace Lin)的珮思三部曲(the Pacy trilogy)《狗年》(*The Year of the Dog*, 2006)、《鼠年》(*The Year of the Rat*, 2007)和《餃子歲月》(*Dumpling Days*, 2012)自出版後廣受歡迎。此三部半自傳式的青少年系列小說第二代台裔美國女孩林珮思為主角，因為主角的亞裔、女性、移民等多重身分的成長故事使得向來以白人男孩為主流的兒童與青少年文學產生經典(canon)的變化。珮思三部曲不但被評論家喻為兒童與青少年文學的新經典，更帶動這個文學領域創作與出版多樣化的文學運動(Diversify Children Literature)。然而檢視關於這些作品的文獻後發現，評論家們僅著重討論作品中女主角顛覆「虎媽教育」或「模範少數族裔神話」等議題。至於小說家藉由刻劃主角的亞/台裔、女性、移民等多重身分而呈現少數族裔小孩成長歷程因焦慮與躁動而引發的認同危機卻尚無著墨。本論文擬以心理學和離散文學的角度切入，分別以寂(孤寂)、靜(噤默)、躁(不安)、動(追尋與顛覆)等四個面向探討珮思三部曲裡闖限空間與身分認同的議題。文末論證台裔美國作家林珮思創作的珮思三部曲除了顛覆兒童與青少年文學典範，更打破文學疆界同時為台裔美國文學、亞裔美國文學和離散文學創造清新角色及敘事手法。

13:40-15:00 研討室 4

### 造與躁：依薩·阿西莫夫《機器人》系列之人與人造「軀體標記」 機制動能

林嘉鴻 澎湖科技大學

神經科學家安東尼奧·達瑪西歐(Antonio Damasio)提出「軀體標記假說」(somatic marker hypothesis)，論述並驗證情緒在人類意識與決定產生機制之中所扮演的重要角色，撼動舊有基於理性推導而形成決定之主流理論。《魔鬼終結者》、《駭客任務》、《機械公敵》等等大眾流行電影展演科技的躁動與焦慮，一方

面躁進探索多種潛在可能性，一方面焦慮與創造物主體位置切換。人工智慧的拓展面向與創造潛能令人驚嘆著迷，同時也有人擔憂它的理性邏輯之無情冷酷質性。在依薩·阿西莫夫《機器人》系列中，更新智慧學習的高功能機器人原本是被設計為服務人類之產物，卻「演化」出超越常軌地「曲解」法則來進行支配控管人類以保護人類。不安於現狀的機器智能，意圖取代人類創造者的掌權地位，顛覆原有的上下秩序關係。本文嘗試從達瑪西歐情動理論觀看阿西莫夫《機器人》系列中的理性霸權敘述和二元對立理與情之詭局，藉由「軀體標記假說」勾勒出來人與人造人分界模糊之躁動演化形塑機制。

13:40-15:00 研討室 4

### 疾病的建構與救贖：莉莎·潔諾娃的二本小說裡老年與失能者的身體與情感

王瀚陞 屏東科技大學

疾病往往造成身體無法依循常規地運動，因而呈現躁動的狀態。然而，在躁動的身體裡，患者的情感 (affect) 受到周遭環境的影響，並不亞於其身體所遭受之疾病摧殘。本論文嘗試分析美國作家莉莎·潔諾娃 (Lisa Genova) 在《我想念我自己》(*Still Alice*) 和《因為愛，我們呼吸》(*Inside the O'Briens*) 這兩本小說裡關於老年與失能者的醫療敘述，借用情動理論分析老年與失能者的情感，並援用德勒茲與瓜達里的解域化哲學，指出作家在小說裡對於老年與失能的疆域化所提出的批判，以及其試圖在疾病建構的地圖之外為患者所提供的一條逃逸路線 (line of flight)。

15:20-16:40 研討室 1

### 行走、遊牧、夢徑：查特文的《歌之版圖》

阮秀莉 中興大學

英國旅行文學作家布魯斯·查特文 (Bruce Chatwin) 被稱為“patron of restlessness.”台灣博客來書店網站介紹查特文以及他的得獎作品《巴塔哥尼亞高原上》(*In Patagonia*)：他，有著一個騷動的靈魂，隨時處在「移動中」。他在隨身攜帶的 Moleskin 筆記本寫滿對遊牧族和遊牧哲學的筆記，最後來到中澳沙漠，追尋澳洲原住民的「夢時光路徑」(Dreaming tracks/ songlines)，寫下暢銷名作《歌之版圖》(*The Songlines*)，結合了小說和非小說，置入終其一生對遊牧的懸念和思索，並言在澳原找到遊牧文化的環扣。

本論文將從《歌之版圖》出發，結合生態與環境批評觀點，闡述書中三個突顯的議題：

1. 走是身體最接近地景的移動方式：在高科技時代重新看待行走的具身即地 (embodiment, groundedness)，以身體的律動在地景中移動。

2. 遊牧人成為現代文明的「反英雄」，遊牧相對於定居，成為重新想像人和土地關係的代表。
3. 查特文所追尋的澳原夢徑，強調了人對環境詩意和創造性的回應。

查特文說過遷徙動物是溫和的族群，不論此說正確與否，主張家就在路上的查特文，他的遊牧之旅，可視為一個流浪儀式，離開現代人的日常，走向底限（liminal），思考根源，也就是查特文念茲在茲的人類遊牧心靈，在澳原的行走、儀式、夢時光地圖看到移動的故鄉。

15:20-16:40 研討室 1

### **躁動的創傷超物體：吳爾芙的小說《海浪》**

楊志偉 台東大學

本文企圖探討吳爾芙小說《海浪》如何呈現創傷經驗作為一種躁動超物體，並討論創傷超物體如何塑造小說中腳色的生命型態。超物體（hyperobject）此一概念，借自於浪漫主義學者摩頓（Timothy Morton）的同名著作。本來摩頓使用此一詞彙，談的是超越人類時空尺度的自然現象，如全球暖化、化學物質鈾等。然而，筆者認為，摩頓所描述各種超物體特徵，如黏性（viscosity）、去地方性（nonlocality）等，也可用以描述人類的創傷經驗，有助於理解創傷作為一種不具實體、但卻又具有實體影響力的（非）物體（[non]-object）。活在創傷之中的生命個體，彼此之間，以及與創傷超物體之間的互動，都處在一種摩頓所稱的「互物關係」（interobjectivity）。

更重要的是，這種由創傷而發的互物關係，亦構成一種躁動經驗，騷擾、挑撥著參與其中的生命個體，賦予其生命能量。如此生命經驗，正是吳爾芙小說《海浪》所企圖描繪：帕西佛（Percival）的死亡與缺席，衝擊著另外六名腳色，形塑其生命樣態，使其成為不停流動、破碎而又重生的海浪。本文目的，即在於探討小說如何呈現創傷此一躁動超物體，並說明此一經驗又如何建構六名腳色的生命型態。

15:20-16:40 研討室 1

### **《牠》中躁動的小丑**

楊宗樺 屏東科技大學

本文探討史蒂芬·金（Stephen King）小說《牠》（*It*）中躁動的小丑意象，與背後所象徵的個人創傷和壓抑，並進一步將此文本放在更大的社會脈絡中，以探究其中所涉及的性別與種族議題。本文分成四個部分：

首先，爬梳小丑的歷史文化與社會意涵，試探為何原先帶給人歡愉與充滿喜感的小丑，於當代文學中轉變成具有威脅性的驚悚角色。

在第二部分裡，我主張《牠》中的小丑象徵個人的創傷與壓抑。這部作品描述七位主角的童年創傷，而他們的創傷成為日後恐懼的來源，小丑專門吞噬孩童的情節則是將恐懼本身給具體化。接續創傷與壓抑的主題，討論小說中孩童與父

母親間的關係，並探究為何造成日後創傷的根源。

第三部分中，我將個人的創傷與恐懼延伸至種族與性別之社會議題上。故事裡的七位主角，分別代表被社會排擠的底層，其中包括工人之女、猶太人與黑人等，而小說的主要背景設於 1958 年，接近 1960 年代身分認同政治運動興起的年代，以此觀之，我認為《牠》中所敘述的不僅是個人的創傷與恐懼，也代表集體所遭受的創傷與壓迫。

最後討論故事的結局。試論對抗小丑的情節是解放壓抑、抑或壓抑的迴返？

15:20-16:40 研討室 1

## 東方主義的躁動？彼得·布魯克(Peter Brook)的《摩訶婆羅多》(1985)

### 對印度文化遺產的改編、挪用、創新與濫用

蘇子中 臺灣師範大學

長久以來，彼得·布魯克是倍受讚譽的英國莎劇導演。1985 年，布魯克的《摩訶婆羅多》(*The Mahabharata*) 轟動問世，這個製作引起一波波的激辯熱議，成了二十世紀後半葉最具爭議性的作品之一。它讓部分人激賞不已，也引發另一部分的人砲火猛烈地批評咒罵。布魯克的《摩訶婆羅多》常被指責「與其說是個跨文化交流的案例，不如說是大規模的劫掠與強姦，隱藏在寬容自由主義面具下的布魯克，是既專制又自私」(Williams 24)。對於巴魯恰(Rustom Bharucha)而言，此作是「近年來最明目張膽(也最成功)挪用印度文化的例子」(1991: 232)。他也抨擊這件作品的角色塑造與情節過於簡化，對印度教的世界觀淡化處理，對種姓制度輕描淡寫，以及迴避「面對印度文化的歷史脈絡」(1991: 232)。此外，它還被抨擊是文化霸權和全然東方主義的產物。另一方面，這部作品獲得米什拉(Vijay Mishra)高度讚揚，將之譽為「本世紀的劇場奇觀，長達九小時純粹的劇場演出，在已知的《摩訶婆羅多》歷史記錄中無與倫比……一場將《摩訶婆羅多》永久地轉變為世界性文本的史詩級劇場盛事」(201)。這兩個陣營——「殖民主義者或後殖民主義者」和「後結構主義者或跨文化主義者」——彼此針鋒相對，立場相左，對於布魯克的《摩訶婆羅多》舞台劇作(1985)以及電影改編版本(1989)的看法顯然沒有交集。

當人們批評布魯克的作品將《摩訶婆羅多》史詩去脈絡、錯誤地再現印度文化，使「印度哲學淪為陳腔濫調」(Bharucha 2005: 4)之時，我們還能將它視為「印度劇場」的演出嗎？他的改編是否只是東方主義的躁動？應將其視之為偷竊／強姦／濫用？亦或是傳播／推廣／善用印度文學與文化？布魯克是實施文化霸權，將印度表演藝術當做商品，加以物化、分割、提煉、包裝並行銷全世界遂行新自由主義的新殖民主義者嗎？跨文化劇場的倫理是什麼？在與他者面對面交流時，布魯克究竟是不可靠的惡棍代理商？或者他不過是另一位如過江之鯽但卻具創新視角的《摩訶婆羅多》詮釋者？延續「一個在史詩生命週期中反覆出現的過程，一個換位與重新詮釋的過程，不僅明確地頌揚作品題材，將它帶給更廣大的觀眾，並為此一題材注入新的生命力」(Williams 24)？本論文重新檢視布魯克的《摩訶婆羅多》舊作，試圖從文化轉譯的觀點評述布魯克這兩個作品，並深度探討印度學者，如巴魯恰(Rustom Bharucha)等，所要求的「文化忠實」和「印度特質」(the Indianness)等問題。

15:20-16:40 研討室 2

### **The Haunted Stage in Samuel Beckett's *Ohio Impromptu***

陳宛利 金門大學

At the core of Samuel Beckett scholarship is the power of negation. What had survived from the catastrophe of the Second World War is the context that foregrounds the playwright's deep exploration of human existence in his bilingual oeuvre. Take Beckett's signature work, *Waiting for Godot*, for example. The "Godot" question is the motor of the play: who is Godot? Why are others there waiting? Scenes after scenes, these questions pertaining to the characters' existence remain unanswered with Godot's failure to arrive at the end. Not only does Beckett inquire the state of living destitute of any prescribed meanings (as in Nietzsche, Sartre, and Deleuze), but also probes further into what constitutes human ontology by decentralizing Cartesian subjectivity. In Beckettian theater, material properties have dominant effects over characters onstage. Beckettian characters are never autonomous; instead, their thinking processes or actions are stimulated by material supports (i.e. the worn-out volume in *Ohio Impromptu* and the rocking chair in *Rockaby*). Dramatic actions performed onstage are regulated by material supports with mechanical measurements (i.e. a metronome strictly controls narrative speed in *Not I*), or are structured like the material (i.e. the repetition of written narratives in *Ohio Impromptu*). Targeting at *Ohio Impromptu* whose dramatic actions pattern the storyline entailed in the worn-out volume, this essay highlights a seemingly infinite circle in the play: the restless figures with their depersonalized names (Listener and Reader) seek to escape from the past, but are still haunted by the shadow of a painful past as the written narratives prescribe. What do this doubling and the time course of repetition imply? What ontological possibilities arise at the end when "the sad tale [is] a last time told"? Gilles Deleuze's theory of repetition, and other critical concepts with strongly ontological implications will be of use for my analysis.

15:20-16:40 研討室 2

### **Visualizing Women: Mary Robinson and Intellectual Restlessness**

翁怡錚 台灣大學

Linda Nochlin's *Women, Art, and Power and Other Essays* (1988) remains one of the first forays into representations of women and the relationship between gender and power in the artistic world. Scholarship on women and art continued to emerge over the years. This paper carries on this line of inquiry and looks at women writers' "intellectual restlessness", a pervasive disappointment with gender roles and expectations, and a protest against women's supposed intellectual inferiority in the second half of the eighteenth century.

The period that followed the Age of Enlightenment has been marked by a prominent sense of transition and uncertainties, and the atmosphere has prompted a re-imagination of gender roles and responsibilities. This period also witnessed a notable increase in the employment of graphic satires, in particular caricature. In the words of Heather McPherson, caricature "represented a distinctive way of seeing and manipulating images in an increasingly image-saturated universe in which the art



object and visual culture were radically redefined”.<sup>1</sup> Making use of a range of visual (by Thomas Rowlandson and Richard Newton) and written sources (including works of Mary Robinson), and drawing on the influence of caricature, this paper examines caricature as critique of intellectual women. This paper argues for the ideological voice of caricature and the impact of visual representation on women’s writing of the early Romantic period.

15:20-16:40 研討室 2

### **Truth Matters: Parameters of Truth in Historical Fiction**

潘大為 台北商業大學

This paper examines truth in historical writing, fictional and non-fictional. The paper begins with an examination of truth in historical fiction (and its relationship to its non-fiction counterpart) with a look at important ways that the apprehension of truth is rendered in historical writings. It then examines fictional truth and belief from a theoretical perspective. It examines fictional truth and belief, and their relationship. It then explores a trinity of three brands of “truth” that are present in historical fiction: Actual Truth, Assumed Truth and Possible Truth. It is found that truth in fiction is a function of the process of the excavation, consumption and apprehension of fiction in reader response environments. It comprises three truth elements: *actual*, *possible* and *assumed* truth. These elements are *granted* truth by readers prior to and during consumption of fiction, *appraised* in terms of their truthfulness during consumption, and ultimately *believed in*, *trusted* and *responded to* as truth by readers during and after consumption.

The work concludes with a study of “Procedures Obtaining Truth in Fiction,” in which the excavation of truth in historical fiction is compared to a mining process in which readers excavate truth from works, process it, and finally deal with the finding, ascertaining and believing “truth” in works. Each miner seeks different types of ores and mineral products, uses different tools to excavate the earth, and will likely use the unearthed riches in different ways—some may craft the discovery into filigree artworks, others will sell it to the highest bidder, others will display the natural products in a museum. In sum, readers bring their own sets of beliefs and expectations to their consumption of fiction, employ their own brands of cognitive, psychological and emotional tools during excavation, and react to and employ their findings they unearth differently.

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<sup>1</sup> Heather Mcpherson, “Painting, Politics and the Stage”, in Robyn Asleson, ed., *Notorious Muses: The Actress in British Art and Culture, 1776-1812* (Yale UP, 2003), p. 189.

15:20-16:40 研討室 2

**“He’s a machine—*made so.*”: Rethinking Humanlike Robots in  
Issac Asimov’s *I, Robot***

張崇旂 香港教育大學

While humans in the twenty-first century are still troubled by controversial issues such as race, gender, and class, another non-human movement has been restlessly on the go in the past few years, prompting us to re-examine our connection with a range of forms of Artificial Intelligence. Our relationship with robots is an illustration. Amid the shock that lifelike robots like Sophia, Hanson Robotics’ most advanced robot which was activated in February, 2016, can reason and communicate with humans, the seeds of humanized robots have slipped into our everyday lives, and its telling influence is anticipated alongside a growing number of torrents of robot-phobia. As scholar Gregory Jerome Hampton contends in his monograph, *Imagining Slaves and Robots in Literature, Film, and Popular Culture* (2015), human’s traditional conception of robots, which used to be based on hierarchical dichotomies such as human/robot and master/slave, is problematic now. What is the nature of humanized robots? In what sense are humans distinct from these humanlike technological products? Can robots behave emotionally, intelligently, and ethically like humans. What’s wrong with Issac Asimov’s three laws of robotics? These and many other questions, which have been unsettling traditional mindsets over the years, are pressing topics that will significantly impact our future. Reading stories from Asimov’s classic short story collection, *I, Robot*, this paper aims at investigating the problem of humanlike robots, their challenges, and their potential impacts.

15:20-16:40 研討室 3

**“I Will Follow That Pointless Pattern to Some Sort of a Conclusion”:  
Feminine Writing and Self-Healing in “The Yellow Wallpaper”**

曹鈞傑 臺灣師範大學

This paper maps the correspondent liaison between women’s storytelling of their absent/present bodies and its intrinsic self-healing possibilities. I focus on Charlotte Perkins Gilman’s “The Yellow Wallpaper,” of which insane narrator is contextually apt to the cult of domesticity under rest cure, to address how female writers give their past a voice and body so as to act out and work through the traumatic memory. Reading Gilman’s writing as a gothic story, I turn to Hélène Cixous’s notion of *écriture féminine* to underscore those walled-in women out of fancy as “signs of unrest” that always return to challenge the Law of the Father, here in the form of Dr. Mitchell’s medical will. Cixous’s proposal of writing the body/bodies intricately elucidates Gilman’s storytelling body politics that, in defiance of phallogocentrism, “her flesh speaks true”: a refinement of experience to affective embodiment rather than to words. Granted Gilman’s critique of Freudian psychoanalysis, this paper thus takes issues with the narrator’s hysteric self-possession to discuss the absence/presence of women. As the narrator and the walled-in phantom woman finally merge into each other, I argue trauma not to be lived beyond, namely, abreacted but to be lived with. To Gilman, the past should not be exorcised but summoned so that, when collective trauma intertwines with private wounds, women

are brought by the trance to “unlock the dominant categories of gender, ethnicity, status, or religion” for self-healing possibilities.

15:20-16:40 研討室 3

**The Madwoman in *Jane Eyre*'s Films:  
The Cinematic Representation of Bertha Mason**

陳瑄 台灣師範大學

The publication of *The Madwoman in the Attic* (1979) has forever changed our reading of Charlotte Brontë's *Jane Eyre* (1847). No longer is Jane Eyre the only female character worth paying attention to, but the spotlight has fallen onto her antagonist—Bertha Mason, the mad wife of Edward Rochester. Not only is Bertha important, but she is also seen as Jane's “truest and darkest double.” The 1980s and 1990s feminist debate over the madwoman reading within the literary criticism circle further complicated the reading itself upon which more readings were developed. Whether this series of debate among critical readings has infiltrated the creative circle to produce even more readings is what this essay intends to ask. This essay is curious about how the madwoman debate, sparked off in the late 1970s and continued into the next two decades, has been received by contemporary creative works.

Among various types of creative works, this paper chooses to look at film adaptations of *Jane Eyre* specifically. A film adaptation may come up with its own creative reading of the original, but compelled to represent the original, it is also always under the influence of both the original and how it has been read. Film adaptations thus act as a bridge between previous readings and upcoming readings. In the case of *Jane Eyre*'s film adaptations, this can be exemplified by how the madwoman, the famous reading of the novel, is represented so that this figure of restlessness, already complicated by feminist critics, sees even more possibilities. With a close look on the cinematic representation of Bertha, this essay hopes to show how film adaptations receive the madwoman reading and debate and how they, on top of this reception, create their own readings that continue to shape in our times the image of the madwoman.

15:20-16:40 研討室 3

***Persuasion*: A Story of Restlessness**

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I argue that *Persuasion* is a work of restlessness and new chance. It depicts a time when the distinction between gentry and commoners starts to blur, a time when people need to confront the fact that the inherent rank is disappearing and the constant expansion and competition in the choppy century result to uncertainty. Characters in the novel try to figure out a way to support themselves in a changing situation. For instance, Wentworth is a nobody and is unemployed in the beginning, but he builds himself a somebody through joining the navy. In addition, Anne learns from widows whose examples teach her how to face economic predicament and loneliness while being without a helping hand. Besides, she first listens to and later resists Lady

Russell, whose power of influence she can gradually distance from after getting older and knowing her own status in life by playing the roles of assistance. Looking at Sophia, Anne can imagine a life of accompanying Wentworth on the sea, not needing to feel afraid of losing her value when she is not desirable in nursing in the household. What's more, she can discover her capability of leadership and sense of judgment and develop self-confidence. The setting of the novel is unsettled and flexible; it is not as serene and full of prospects as that in *Emma* or *Pride and Prejudice*, where people can choose to lead a decent life without hesitation. On the contrary, characters in *Persuasion* worry about their career, whose determination relies on their efforts. We can find this aspect in Anne's independent thinking when she is alone, and her consideration of whether to stick to the title "Lady Elliot" or not.

15:20-16:40 研討室 3

### **"Caverns, Gulphs, Pits, and Precipices": The Precarious and Feminine Sublimity of Frances Burney's Authorial Identity**

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First published anonymously, *Evelina* (1778) brought Frances Burney overnight fame. In her journals, the young Burney records her ambivalence toward her newfound authorial identity, swinging from exuberance to disbelief to self-doubt and apprehension. Fearing that her career has already peaked with *Evelina*, she tries to convince herself "to bid an eternal adieu to Writing," but to no avail, because "Creatures who are formed for motion, *must* move, however great their inducements to forbear." While Burney could not rest from her authorial pursuit, her literary models, referred to as "the republic of letters" in the preface to *Evelina*, include only male novelists (e.g. Samuel Richardson, Henry Fielding). Why does Burney exclude women novelists who had published before her (e.g. Eliza Haywood) from the republic of letters? How does she fashion an authorial identity that allows her to be a professional author without violating female propriety? To explore how gender shapes Burney's authorial identity, I will trace how she borrows Edmund Burke's concept of the sublime to develop the cipher metaphor for female identity in her first three novels (i.e. *Evelina*, *Cecilia*, and *Camilla*). First, I will discuss how Burney frames her awe by other novelists and the ensuing urge to write as the Burkean notion of astonishment, the primary passion caused by the sublime, which first makes one's mind "so entirely filled with its object, that it cannot entertain any other," and then "anticipates our reasonings, and hurries us on by an irresistible force." Next, I will discuss how Burney represents cipher as a feminized version of Burke's concept of obscurity. By teasing out cipher's polysemous meanings (a zero, a nonentity, a code, and a monogram) in the eighteenth-century context, I will argue that Burney creates an identity that meets the patriarchal society's expectations while subtly declaring her authorial independence.

15:20-16:40 研討室 3

## Freedom and Self-liberation in Bob Dylan's Restless Voice

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Bob Dylan is one of the most influential folk singers in the world, and was awarded the 2016 Nobel Prize in literature. His poetic lyrics demonstrate his anti-war and anti-government views in different ways; he is the central figure who links the counter cultural movements between the 1950s, 60s and 70s. In this paper, I will use Michel Foucault's theories of power to examine three different types of Dylan's songs to examine his "counter ideology," and using Mikhail Bahktin's notion of the chronotope I will show the importance of the intersection between time and space, and in particular the notion of 'changes' in these songs.

Dylan's work often presents a disindividuated model of power, where a solitary man must fight against a 'machine' or 'the man'; such models reflect Foucault's model of power presented in *Discipline and Punish* (1977), where, "Power has its principle not so much in a person as in a certain concerted distribution of bodies, surfaces, lights, gazes; in an arrangement whose internal mechanisms produce the relation in which individuals are caught up" (202) This non-specific focus of enmity that features prominently in Dylan's work also relates to Bahktin's chronotope, in that Dylan evokes a very specific sense of time and space in his work, and uses it to invoke both nostalgia but also a sense that change is inevitable because of historical precedent in the context of specifically United States history.

Dylan builds up his counter ideological discourse in order to encourage resistance and dissent against the hegemonic power of the government. It is arguable how successful this rhetorical strategy has been, but in focusing on the poetics of Dylan's work this essay will point to theoretical strategies that can be useful in disentangling Dylan's politics from his apparently contradictory status as iconic American and dissenting American.

15:20-16:40 研討室 4

## 「自然參與在其中」：吳爾芙《幕間》的共群歷史與批判反思

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1939-40 年吳爾芙在日記與書信中記錄納粹德軍空襲英國、戰爭一觸即發的躁動不安、紛亂思緒，《幕間》(Between the Acts, 1941) 可謂其身處國家與個人危急存亡之際，反思自身角色與貢獻的辯證回應。《幕間》以 1939 年 6 月英國鄉村 Pointz Hall 年度歷史劇表演為主軸展開，思考戰爭迫近之際「我們自身」(ourselves) 的問題。小說以大量篇幅書寫村民合力演出的英國代表性歷史場景，最後一幕各時代演員集結，以鏡子朝向觀眾，鬆動觀眾、演員界線，觀眾無預警成為現在場景的角色。表演進行中，受到各式(非)人為影響，彷彿所有在場的人事物，都共同參與該歷史劇演出。

本文第一部分將說明書寫與思考作為吳爾芙抵抗國內外法西斯主義之行動。第二部分將討論吳爾芙如何藉由擬仿傳統歷史劇，解構統治階級線性歷史觀的共群想像。本文認為吳爾芙美學、政治思考的歷史、共群並不侷限於人類中心，第三部分將進一步開展「我們自身」的主被動意涵，以德勒茲的內在性平原概念，

討論共同參與歷史（劇）的（非）人，以及介於幕（行動）之間膠著、懸置、游移不定的微政治狀態或潛勢，重新思考個人與共群、局部與整體的關係性。本文主張，該小說或該歷史劇皆體現介於中間的情動狀態，朝向創造思想改變之將臨的人（people to come）。

15:20-16:40 研討室 4

### ***On the Road: Women's Position and Value Produce***

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In 1950's, America is based on a society which is under the power of patriarchy. Women's position and value is often overlooked and denied, as well as women's situation producing literary works. The female voice and value is ignored and denied in literary works under the shadow of patriarchy; moreover, it even supports the male existence. The focus on this essay will be the female states and value, Kerouac's description of women, and Kerouac's sexual tendency involved his novel *On the Road* (1957).

In the writing of Jack Kerouac, women characters in *On the Road* seem to remain voiceless and powerless, only to be controlled under men's power. Women work for men unpaid and unrewarded as if they are property to men. For example, Sal's aunt in the novel pays the speeding ticket caused by Dean; Camille works to feed Dean's children while he fools around with Sal Paradise; Marylou agrees to have sex with Dean and Sal because of Dean's suggestion. Marylou is somehow like an unpaid prostitute, or perhaps, it is just Kerouac himself attacking women's value?

15:20-16:40 研討室 4

### **Restless Migration: Cosmopolitanism, Racial Belonging, and Black Female Sexuality in Nella Larsen's *Quicksand***

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This article examines how Nella Larsen, in her 1928 novel *Quicksand*, employs the tensions between the global and the local, migration and settlement, and cosmopolitanism and racial belonging to create a modern form of black female sexuality that counters stereotypes of black women as either being hypersexual, a stereotype initially constructed by white slave owners to justify the sexual exploitation of black female slaves, or asexual, in accordance with the politics of respectability launched by the late nineteenth-century black women's club movement to invalidate that hypersexual image. Configuring the novel's protagonist, Helga Crane, as a restless traveler migrating within America from the South to the North, from America to Denmark, and back again to the American South, Larsen, on the one hand, utilizes the discourse of cosmopolitanism to challenge the confinement of domestic racial politics that extols sexual reticence and bourgeois respectability and, on the other, deploys the locally informed racial contexts of the US to expose the imperial nature of cosmopolitanism that plays a central role in reinforcing the stereotypical images of black women. Ultimately, this article shows that the

cosmopolitan and racial discourses, in actuality, clash, but that they also shape each other, and it is through their crosscurrents that Larsen constructs a modern desiring subject who constantly migrates in order to search for something more.

15:20-16:40 研討室 4

### 英雄的成長：論福克納的〈熊〉當中的回憶與創傷

許宏豪 台灣大學

回憶經常是美國小說家福克納寫作的重要題材，但是鮮有論者注重此議題與精神疾病的面向。作為美國重要的二十世紀小說家，福克納寫作的手法靈活而狡猾，經常在讀者不自覺時帶入敘事者或角色對過往的回憶與創傷，在倒錯的時間中安插家族的歷史與過去死者的影響，最後點出過去對主角人格特質的影響與改變。因此在回憶的倒敘中，主角帶著現在的眼光回溯過去，而使過去和現在往往是並置、難以分割，本論文因此注重此回憶的面向，並探討福克納的中篇小說〈熊〉中，主角作為敘事者對於熊的記憶倒敘，並將與熊相遇視為主角的創傷事件，作為主角/敘事者的艾克(Ike)如何藉由回憶熊的創傷記憶為症狀，指向更大的歷史創傷：美國奴隸制，熊的創傷記憶又如何幫助主角反省、控訴、甚至是與此歷史創傷和解。本文以精神分析論創傷為起點，結合佛洛伊德、克露絲、Vickroy 等論者談記憶與創傷，探討並分析此中篇小說中創傷、回憶與其之於小說英雄的成長的重要性。

15:20-16:40 研討室 4

### An Abnormal Triangular Relationship: Restlessness in Mohsin Hamid's *The Reluctant Fundamentalist*

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*The Reluctant Fundamentalist*, a novel written by a Pakistani author, elaborates a story which sets its turning point as the 9/11 event. The relationship between the main characters, including the protagonist Changez, Erica, and Chris is perplexed and contains multiple meanings which make it different from a normal love triangle. They are bonded not only with romantic love, but also with political and religious influence, and it is close related with their signified names—Changez as “changes”, Erica as “America”, and Chris as “Christ.” In this essay, I argue that Erica is a representation of Changez’s imagined America, and Erica’s obsession to Chris is somehow an echo to the title of the book—the fundamentalist. Changez’s affection towards Erica implies a political meaning of chasing after the American dream; whereas Erica’s adoration and nostalgia to Chris can be referred as religious worshipping. The relationship between them is complex—it is a restless persuasion since it can never be achieved but cannot be left behind.