

PRO

2019



JOURNAL

MARCH

ISSUE

12

Graduate Institute of
Foreign Languages and Literatures
National Taiwan University

國立台灣大學
外國語文學研究所

發行人 李欣穎所長
責任顧問 陳重仁教授 柏逸嘉教授
(Prof. Guy Beauregard)

責任編輯 賴宜謙 趙彥翔 翁悅心
美術設計 翁悅心

GIFLL

Newsletter

March 2019



CONTENTS

趙彥翔	01	所刊信息
賴宜謙	02	教授訪談： An Interview With Professor Duncan Chesney
趙彥翔	07	所刊訪問 FT. 鄭暉凡
翁悅心	12	特別企劃： Multiple Gigs As The New Normal: A Survival Guide For Graduate Students
賴宜謙	16	文青賞析 Style and Space: Modern Design in <i>Playtime</i> and <i>Mon Oncle</i>
洪姿宇	21	《887》：重現記憶的劇場藝術
張興舜	24	“Do you think you can dissect me with this blunt little tool?”: Reimagining the Serial Killer in <i>The Silence of the Lambs</i>
賴宜謙	32	演講側記 Clara Tuite 講座側記
	34	最新消息
	35	圖片出處

所刊通訊

Written by 趙彥翔

在經過衆多時日的醞釀之後，本期的 Project + 如今終於順利出刊了。由於自本學年度起，Project + 改為一年兩期（分別於三月、十月出刊），內容要求上也略做調整，我們希望在內容上能有一些新的嘗試。在〈教授訪談〉的部分，因應本期主題「現代與都市」，我們很榮幸邀請到所上在現代主義領域耕耘已久的齊東耿教授，請他和我們暢聊他所熟稔的現代主義與都市，以及他有關都市的個人生命經驗；此外，教授也和我們分享了他對研究的看法，以及他給研究生的一些寶貴建議。就各種意義而言，相信這都會是不容錯過的閱讀體驗。〈學術活動〉方面，去年十月在首爾大學舉辦了首屆由東亞五所知名大學的外文系所共同參與的 COEDA 研討會，我們特別邀請到正於博士班就讀的鄭障凡學姊，請她和我們分享活動期間的所見所聞，在訪談的最後，學姊也分享了她參與衆多研討會發表後的心得與觀察。對研討會發表尚缺乏經驗的人，一定能在看完學姊的分享後感到受益良多。若說到本期所刊最新鮮的嘗試，絕對非悅心所做的工讀訪談專題莫屬。以在台北這座都市走跳的研究生們時常必須身兼多職的現象為出發點，悅心除了事先進行線上投票調查外，也花了許多時間與所上同學們進行深度訪談，出自擁有新聞系背景的悅心之筆，報導專題〈Multiple Gigs As The New Normal: A Survival Guide For Graduate Students〉為本期所刊注入了一股新鮮的生命力。在小說/電影心得與批評的部分，本期十分感謝姿宇、興舜與宜謙的大方賜稿。姿宇以羅伯·勒帕吉（Robert Lepage）的獨角戲《887》為書寫對象，提出她對戲劇藝術與歷史記憶之間的觀察與省思；興舜將湯瑪斯·哈里斯（Thomas Harris）的《沉默的羔羊》（The Silence of the Lambs）放回美國連環殺手敘事的脈絡中，分析《沉》如何翻新連環殺手的形象，以及連環殺手作為一種現代怪物的隱喻，如何在哈里斯的筆下發展出有別於過往被視為非理性、次人類的重要轉變；宜謙則以法國導演雅克·大地（Jacques Tati）的兩部電影《遊戲時間》（Playtime）與《我的舅舅》（Mon Oncle）為題材，闡釋六零年代的巴黎如何在兩部作品中被以詭異、滑稽的方式呈現，反映了大地對於現代性悲觀與批判的態度。最後的〈學術活動側記〉，宜謙記錄了澳洲學者 Clara Tuite 於一月初訪台時一場以“Jane Austen: Great Myths”為題的講座，若想知道普羅大眾對於奧斯汀的三大迷思（名氣、戰爭與性）是對是錯，請千萬不要錯過。

本期的Project+能夠順利出刊，必須感謝許多人的幫助與努力。感謝 Guy 與重仁老師的建議與批閱，亭吟助教與欣平助教的從旁協助，以及悅心的積極督促還有宜謙的文案，現在只缺你的參閱。內容如同我們的誠意豐富且飽滿，熱騰騰的 Project + 在此雙手奉上。●

教授訪談

An Interview With Professor Duncan Chesney

Conducted & Arranged by 賴宜謙

For this issue of Project +, we are lucky to have Prof. Duncan Chesney share his thoughts on modernism and the city, as well as give advice to graduate students concerning their studies. Prof. Chesney received his PhD in Comparative Literature at Yale University. He specializes in modernism, comparative literature, literary theory, and film studies. This interview was conducted via email in mid-November 2018.

Project +
Andrea
賴宜謙

Many modernist works are set in the city, as seen in Baudelaire's Paris, Joyce's Dublin, and Woolf's London. How important is this physical environment to the intellectual and literary developments in the modernist movement?

It is well known that Modernism is primarily an urban phenomenon. Exceptions (like Rilke or Yeats) tend to prove the rule (Baudelaire, Eliot, Pound, Joyce, Woolf, and so on). The great demographic and social shifts of the nineteenth century, attendant upon the industrial revolutions, led to great internal migration and the growth of cities. While the main dynamic here was the development of an urban proletariat, no class was spared the radical shift in national and cultural character that resulted. While this period can be thought of in terms of loss – of traditional spaces and communities, traditional temporalities and values, and so forth – it can also be seen as a great gain: release from the strictures of closed, conservative societies, escape into anonymity and a thrilling sense of possibility and change... Modernism really reflects the ambiguities of this new urban life. Baudelaire is an interesting example. I see no nostalgia for a pre-Modern rural life in Baudelaire, although he certainly bemoans the transformation of Paris under Haussmann that radically changed essentially a collection of villages into a unified capital characterized by those grand boulevards and infinite sight lines. All the same, Baudelaire was no lover of modernizing urbanity: he had nothing but contempt for social progress in all of its guises and was absolutely miserable in Imperial Paris. However, we know that he benefitted greatly from being at the center of an art and publishing world, and we know that in his figure of the *flâneur* he celebrated the freedom and excitement of anonymity, crowds, and urban activity. So in a way Baudelaire really sets the tone not only for Modernism in general but for its urban dimension: a simultaneous thrill and disgust, joy in anonymity and sorrow in estrangement.

As Paris and London grew more important as cultural centers for their respective nations, they also grew more cosmopolitan, attracting exiles and tourists from all over and becoming even more important in intellectual and cultural life. London in the teens, Paris in the [19]20s, New York somewhat later became hubs of artistic and intellectual activity: this is really the exciting age of urban Modernism, but aside from certain phenomena like Futurism, most of the Modernist movements were characterized by this ambivalence (toward the modern and toward the urban). Keywords of Modernism like “alienation” and “disenchantment” find their greatest application in urban life and many great Modernist works (one thinks of course of the *Wasteland* and *Ulysses* as well as *Mrs. Dalloway* and Pound's *Cantos*) are dedicated to giving a mythic structure and/or some kind of deeper meaning to what Eliot called the “immense panorama of futility and anarchy which is contemporary history” and, indeed, contemporary urban society.

Prof.
Duncan
Chesney

Going back to Baudelaire, we can say that Modernism at its birth is precisely a late-Romantic sensibility coming into conflict with the Realism of urban squalor, crowds, prostitutes, beggars, and so forth: that is, a holdover of certain aspects of tradition in conflict with the contemporary realities of the city. In this perspective, Modernism is indeed an urban phenomenon through and through. I think this is to a large degree true, whether in Berlin or Vienna, Moscow or St. Petersburg, London or Paris, Prague or Zürich [or Dublin!], Chicago or New York.

What are modernists' attitudes toward the city? Is there a general consensus or are there variations?

Sundered from ancient traditions, rituals, communities, and spaces, new urban, modern people were able to – or had to – forge new connections and discover new meanings in the harsh and often inhuman space of the metropolis. But just as average urban dwellers found old belief systems and practices to be out of date and no longer sustaining, artists and elites found older artistic and intellectual conventions to be obsolete and stifling: thus the exciting dynamic of novelty and creation that characterizes Modern art. Make it new! While this is certainly thrilling, it can also seem somewhat desperate: excitement at the new can also be despair at the old, yet there is a pressing need to find some meaning and form. All the –isms that succeed and replace one another, in an accelerated pace of experimentation and obsolescence, can indeed seem desperate. At the same time, it is precisely the concentration of artists and thinkers in the urban capitals that makes for such a ferment and leads to such productivity and creativity. It is an exhilarating and bewildering time: and that at a distance of 100 years. How it must have seemed in Paris in 1895, in London in 1915!

So much to say, all of this was possible precisely because of the city, yet often in reaction to urban life. The cafés, museums, salons, literary journals and art magazines and other “institutions” of Modernism were very urban – these are what enabled the collaboration (Diaghilev and Stravinsky or Picasso; Pound and HD or Wyndham Lewis; etc.) and the inspiration (positive or negative) that fueled Modernism. So, my point is that artists tended to thrive on this urban concentration and interrelation. Again, it must have been very thrilling. Rare was the artist (like Flaubert) who hated the city (e.g. Paris) and wanted to escape at every opportunity. Much more common would have been artists like Baudelaire who couldn't last a week outside of the city center, who needed the speed and crowds, the din and dust, of the city streets, as well as the cafés, journals, art spaces, etc. So while there are certain great Modernists who were totally anti-urban (Faulkner would be good example except that America in this respect, as usual, is quite different and not really understandable in the same terms as Europe; so take Rilke whose *Notebooks of Malte Laurids Brigge* certainly attests to a profound lack of connection with Paris), much more characteristic are Joyce, Woolf, Proust – very urban characters (despite the importance of St. Ives for Woolf or “Combray” for Proust). As I suggested before, I still think this urban enthusiasm tended to be ambivalent in many writers and artists, but I think it is still an essential part of a Modernist sensibility.

“

...we are more urban and there is less of a difference between the urban and the suburban or rural – that is the argument.

”

More than one century has passed since Baudelaire’s time. How has the relationship between the city and its inhabitants changed in the 21st century (from the perspective of a modernist scholar and perhaps also your personal experience)?

I still think one of the key concepts for understanding Modernism is Ernst Bloch’s notion of the “Gleichzeitigkeit des Ungleichzeitigen” or contemporaneity of the non-contemporaneous. What is so striking about the great Modernist artworks like Proust’s *Recherche* or Woolf’s *Mrs. Dalloway* is precisely how new and estranging certain aspects of urban modernity were (one thinks of telephones and automobiles). These things were so striking because the Modernists still had lived experience of a pre-Modern world. So what Bloch thinks is essential is the simultaneous existence of different times and different spaces. An hour in Paris or London is genuinely different from an hour in Combray or St. Ives. Now, the argument of Fredric Jameson and others is that our postmodern world is marked by uniform spatial and temporal experience – in the era of achieved, late-, financial, neo-liberal capitalism (whatever the terms). We no longer know a world without telephones or tvs etc. So the technology and sort of experiences that used to characterize the modern, advanced city as opposed to the backwards village or even suburb, are now ubiquitous. Moreover, almost everyone lives in cities these days. So at the same time we are more urban and there is less of a difference between the urban and the suburban or rural – that is the argument. I think this is valid to a large extent. This means then that the shock of Modernist art is perhaps becoming more distant and less understandable to us. An essay like Simmel’s “Metropolis and Mental Life” was exploring a real problem: people were not psychologically and emotionally equipped to deal with the speed and anonymity of urban life around 1900. We certainly have our social and mental problems in 2018, and feelings like anomie, disenchantment, alienation and so forth continue to characterize our (post-)modern lives; but it has now been so long since we as cultures knew anything different, that something about Modernism has become merely historical and no longer vital and vivid, I suspect. The great interest in Modernist studies occurring these days then may speak to a nostalgia for that time when a technological or demographic development could be truly felt as exciting or even dangerous. Only 10 years or so into Facebook or the iPhone and these things feel eternal. We have so internalized social acceleration, individualist alienation, technological innovation, and so forth, that imagining the situation of Mrs. Dalloway can be as fantastical as imagining the life of Don Quixote (or Harry Potter!).

When I first got interested in Modernism (as early as 1992) this didn’t seem to me to be the case (naturally I didn’t know much about Modernism, much less postmodernism). Even when I finished a PhD on Proust (in 2003) I could feel like problems of modernity, including “the philosophical discourse of modernity,” were still *our* problems to a large extent. I am no longer sure this is the case, and Modernist studies is certainly feeling just as much like a historical undertaking these days as Renaissance studies. But of course that is no reason not to engage in Modernist studies! The experimentation and creativity of the modernist period, precisely related to its urbanity as I discussed earlier, remains thrilling, and those great Modernist *chef d’oeuvres*, in all their difficulty and length, remain challenging and rewarding. Do Musil or Döblin, Proust or Kafka, Joyce or Woolf, Eliot or Dos Passos still have something essential to tell us about our lives and our societies? Yes – I think so, although maybe not *as much* as they had to say even 30 years ago. We are just in a different age and these older texts, while still valuable, can only go so far in helping us understand our world.

**What is your personal
relation to cities?**

I am certainly a city boy, not that Memphis (my hometown) is a city in the same sense as New York (where I went to school), Paris, or Taipei. Still, my element is bookstores, cafés, artspaces – urban spaces. I guess I am a bad American (judging by that sort of survival reality show you see on tv): I can't shoot a gun, or start a fire, or skin a goat, or build a hut. I am totally NOT rural. I can order a cappuccino in 5 languages: that's my sort of skill! And perhaps this has something to do with my interest in urban Modernism. Sure, I can appreciate the Big Woods in Faulkner, Hemingway, or Jack London every once in a while, but I much prefer what goes on in Woolf or Proust – that just speaks more to my experience and my imagination. Delving into urban experience, these writers tend to have more to say to us today – as I suggested earlier.

For graduate students, thesis writing is a major task / challenge. From your experience mentoring students over the years, what advice would you give concerning this process? For example, what are some of the common mistakes that students make when preparing for or writing their thesis?

This is indeed a serious problem. There are always major literary texts that you have not read and that you really ought to read. Really! Even if you just focus on one specific area of English/British literature in one period. Take Modernism, since we've been discussing that. You cannot really appreciate Woolf and Joyce if you do not also read Proust and Musil and Kafka, then Gide and Döblin, Svevo and Broch, etc. etc. There is so much because Modernism was not an insular phenomenon: it was cosmopolitan and international. So you need to draw up a list (don't call it a "canon" if that word makes you uncomfortable...) and always be chipping away at it. (But of course this also goes backwards towards *the* "canon" or relevant national tradition[s]...) I am certainly still doing that myself, and still have loads to read both in my field and in the relevant traditions. For example, I only finally got to *War and Peace* last summer. Full disclosure: I still haven't gotten to *Paradise Lost*!

As for theory... well, we are so long past the age where you could ignore theory that we are actually returning to it. These days you can focus exclusively on historical context, or digital programing for that matter, and totally ignore theory – basically meaning philosophy in drag. But for most people, a familiarity with theoretical movements in general and the mastery of a specific theoretical approach are as necessary as an area of specialty in literature/culture. This is really tricky because virtually by definition we literary people do not have the philosophical background that makes facility with most theory possible. Take Zizek for example. I don't know what department Lacan belongs in, but not only do you need lots of Lacan to understand Zizek (and it is not easy to read Lacan, to put it mildly!), but you need a familiarity with the entire history of German Idealism. That is very, very difficult to cram in in your free time. So for a lot of things, you just have to fake it. Many people never read any Schelling or Hegel etc. but just read Zizek. But then it is very difficult to assess Zizek and know how to employ him well. Similar things could be said for e.g. Deleuze. So you can let Deleuze be your teacher and work backwards to Bergson and Hume and Spinoza etc. but then your understanding is distorted by Deleuze's appropriation. So, it's really tricky. However, once you get a sense of what kind of approach appeals to you (Deleuze, Zizek, the Frankfurt School, Feminism, Marxism, whatever), then a "canon" emerges and you can write up another list of books and articles you have to read and start chipping away. Eventually you ought to find the distance you need to appreciate your gateway thinker (e.g. Deleuze) and achieve something like real knowledge in the relevant field (e.g. Western Philosophy!).

“

*...you have to try to
gain fluency in your chosen specialty
while maintaining familiarity with
other important strands of
contemporary theory*

”

The problem now is how to keep up with other developments, because it becomes easy to lose yourself in the world of e.g. Lacan and never re-emerge, but that doesn't make you a very good interlocutor unless you are “preaching to the choir.” So in the interests of interaction, communication, and mutual enrichment, you need to try to get exposure to other approaches, and we are back to the problem of background. If I am bogged down in Lacanese, how can I fruitfully read Habermas, or Kittler, or Han? But by definition doing all that work to learn Lacanese is irrelevant to these other thinkers from different traditions. So you have to try to gain *fluency* in your chosen specialty while maintaining *familiarity* with other important strands of contemporary theory (feminism, eco-theory, media studies, etc.).

Once again, this means a lot of work. But as a matter of practical advice, I try regularly to skim major journals like *Critical Inquiry*, *NLH*, *boundary 2*, *Diacritics*, etc. in addition to *PMLA* to see what the buzz is and make sure I am not totally missing out on anything. Going to more general conferences of course helps too. Just try to be aware of what other people are enthusiastic about and maybe you can figure out a few things to read that might expand your own thinking on your specialty. Of course ideally you can be efficient and read a minimal amount to achieve a basic familiarity with all these other movements. As usual, learning how *not* to read (and still get somewhere) can be just as important as reading up on all the material on your lists.

In short, whether primary or secondary, literature or theory, you have way too much to read to waste any more time on interviews with the likes of me. Get back to work! ●



所刊訪問 FT. 鄭嘯凡

Written by 趙彥翔

前言

去年的10/12-13，在韓國的首爾大學舉辦了首屆的COEDA研討會，由五所亞洲知名大學的外文系所共同參與。很榮幸能邀請到博士班三年級的鄭暉凡學姊接受訪問，和我們分享這次參與整個活動過程的所見所聞，以及一些關於論文發表的心得。

首先請學姐介紹一下這次參加的研討會。

Project + 趙彥翔

我這次參加的研討會叫做COEDA，全名是 Coalition of English Departments in Asia。這個研討會是去年2018年十月中的時候第一次舉辦的，印象中公告寫說它是一個比較類似系所聯合的研討會，並不是那種對外公開的大型國際研討會。它只有五個學校參加，除了這次主辦的是韓國的首爾大學，還有新加坡大學、香港大學、台大以及東大，算是幾所亞洲較知名大學的外文系的一個學術合作交流計畫。因為去年是第一次辦，所以也比較算是一個嘗試性的活動。

這次主辦的首爾大學幾乎動員了整個系所的師生來參與這個活動，orientation時他們所上幾個較重要的老師都有出來致詞，算是系上許多師生都有共同參與。整個研討會活動分成文學和語言學這兩大領域，兩個領域的活動會在不同教室同時進行，所以可以根據自己的研究領域和興趣參加自己想要的場次。moderator都是由他們的博士班學生擔任，每個場次有三到四個人發表，在發表結束後會有兩個教授（來自兩所不同學校各一位）進行問答，整個結束後再開放其他與會者提問。雖然它不是一個對外開放的研討會，但整個活動的流程仍十分正式。另外，這次有針對不同主題來安排擅長該領域的教授，因此他們的提問都很能問到重點，不會有一些類似背景知識的詢問，這讓發表者可以做更多補充，而且最後開放大家提問時也有一些比較有意思的討論。

鄭暉凡

請問一個人大概有多少時間可以發表呢？

基本上它是安排一個場次九十分鐘，所以還是取決於各場次的發表人數，如果三個人的話就可以每個人二十分鐘，但如果有四個人就只能各十五分鐘。發表的時間總共一小時，最後會留三十分鐘來做問答。時間大致上都控制得蠻好的，因為那些moderator還蠻嚴格要求，即使有些有稍微超時，但也不會到太誇張。

我覺得主要還是在於之後的討論算是滿熱絡的，參加的人有比參加外面的研討會更願意提問，可能也是因為知道彼此都是學生，或是這些老師就是來自這幾所學校，所以大致上是一個和樂融融的氣氛，讓人滿願意討論跟提問。雖然有的時候對方問的問題很長，可能會一邊提問一邊給他的想法，但相對的也會給回應的人比較多時間做討論跟回答。像我們那個場次原本預計結束的時間是六點，但最後問答實際結束的時間是六點半。我覺得這是跟外面的研討會不太一樣的地方，因為外面的研討會通常問答時間就只有十分鐘，然後問答完這個場次就結束了。以前我參加過的研討會，一個場次通常七十到九十分鐘，但是我記得像TACMRS (Taiwan Association of Classical, Medieval and Renaissance Studies 台灣西洋古典、中世紀暨文藝復興學會) 留的問答時間好像只有十分鐘，就只能做比較簡短的討論。

這次的研討會發表是否有針對特定的主題或題目？

它有事先給我們各個場次的題目，但就只是幾個大方向而已。有一個場次的題目就寫說 Travel and the Encounter with Differences，它就有個簡短的敘述寫說希望參與這場的發表者講的東西是關於什麼樣的議題。像是旅行的話，就有旅行當中的身分轉變、自我的探索，或是一些原本認知的東西被挑戰，也可以和當代的離散做連結，所以它並沒有說一定要講古典或是現代的東西，但就基本上是聚焦在「旅行」這個議題。其他場次也是類似，都有各自不同的大方向主題。

參加這次研討會是需要全部自費呢？還是其實有部分補助？

這個研討會比較特別的地方是，它有給每個學校一位全額補助的名額。像台大只有我一個人，所以我就是拿全額補助，但像是港大跟新加坡大學他們有很多人參加，他們就會是其中一個學生申請到全額補助，其他的學生就是部分補助，只有補助住宿的部分，機票錢必須自費。像我因為只有一個人，所以是住單人房，但其他比較多人參加的學校就會住二到三人房。

前面提到，這次活動的主要目的之一在於讓各所學校認識彼此，請問這次參與的其他學校跟台大是否有什麼不同之處？

活動的第一天午餐結束後開始 orientation，基本上是讓每一個學校的代表老師出來負責介紹各自系所的發展狀況，像是師資陣容、開設課程、學生人數及關注的研究領域，以及很現實的每年度畢業人數。就這次觀察到的來看，我覺得各校的學生在規劃各自的求學生涯上還是有些不同。像是日韓的學生如果有想繼續往上念，通常都比較希望可以出國。我覺得這可能也是他們因為比較有資源，因為一方面他們的學費比台灣來的貴，所以他們可以繼續念的人通常不是有獎學金，就是在財力上面比較可以支付，因此他們也比較能夠出國。但如果是在台灣，大家一個很重要的考量真的就是在於有沒有獎學金，如果沒有獎學金的話，可能就會考慮是不是直接不要念，或者是就留在台灣念。所以已經在台灣念博班的通常就比較不會再去歐美，或是可能就申請短期的計畫補助，去國外半年到一年蒐集完資料就回來，當然還是有像日韓那樣當作跳板的例子，但就我所知相對少很多。



COEDA 研討會會場 1

請問這次參與者的背景？

這次由於是首爾大學主辦，因此首爾大學的學生最多。台大只有我一個代表，東大也只有一個學生發表，但是港大和新加坡大學其實都有很多人參加。另外，由於港大和新加坡大學他們本身學生的組成就相對多元化，所以雖然這個研討會是針對亞洲的學校，但我覺得還是十分的國際性。

請問學姊這次是什麼原因決定參加這次的COEDA研討會？能否跟我們聊聊這次發表的題目呢？

有些人可能會有印象，這個研討會公布的時間很晚，記得那時是Cindy助教寄信給大家說有這個活動，同時還有在所上的共同社團發文，說這個有提供全額補助。但因為它是第一屆，所以它剛公布的時候其實找不太到什麼相關資訊。我會參加其實是因為我的指導老師有寫信給我，跟我說他希望我可以投投看，因為他覺得這對我來說是一個滿好的機會。一方面有上的話出國就不用另外申請其他經費，另一方面它又是由亞洲國家舉辦、參與，跟一般其他國際型研討會不太一樣是說，那些研討會可能還是比較英美導向，但這邊之所以會辦這個亞洲區的活動，是因為以亞洲學生做英美文學研究來說，我們勢必會面臨到我們自己的定位在哪裡，像是我們可能會問自己，或是被別人問說，明明在這裡土生土長，為什麼做的卻是英美的研究，而我們的研究又是否只能面向英美？因為通常是英美先注意到了某些議題，我們才跟著去做，就會比較像是我們跟著西方的那種潮流。但如果是亞洲區的話，是不是我們能有自己的獨特性，或者是說，即使我們大致上還是要跟著英美走，是不是我們能夠發展出一些自己的東西出來。是基於這樣的一個背景下，所以他們才會想說要舉辦一個亞洲自己外文系所的聯合活動，來看看我們現在在做什麼。所以楊明蒼老師才會覺得這是一個很好的機會，可以出去看看鄰近的幾個國家是在如何規劃，他們希望有怎樣的關注。另外還有一個比較實際的面向是說，畢業之後，除了台灣的就業市場之外，可能也可以考慮一下其他的亞洲國家。因為他們的學術體制和部分的保守性，日韓可能會比較困難一點，可是也許可以考慮新加坡或是香港的其他大學，可以藉這個機會提早了解一下當地的環境。

至於題目的部分，由於公告來的很臨時，時間十分有限，因此我的題目也是臨時想的，我發表的題目是"The Movement and (Dis-)location of Josiane in Bevis of Hampton"，這個文本不是我現在在做的東西，它是我之前碩班旁聽劉雅詩老師在研究所第一次開的課時讀到的。當時時間真的很趕，記得消息出來時我正在寫期末報告，那時我想到說這個文本中有個邊緣的女性角色，就是後來跟主角在一起的異教徒的公主，雖然故事的男主角經歷了各種流亡，但Josiane為了跟主角在一起，其實也同時歷經了不少顛沛流離。一般來說中世紀的文本都比較重視男性角色整個旅行的過程，而且他們當時也會認為說，相較於女性通常被跟家庭綁在一起，「移動」這件事情比較跟男性有關，像是騎士遠征時，女性通常是被留在自己國家的。可是這個文本特殊的是，Josiane這個女性角色也是幾乎從頭到尾都處在漂流的狀態，所以我當時想說如果要討論旅行跟不同種類的可能性的交會的話，這可能是一個滿有趣的點。再來也是這個題目比較臨時，但因為這個研討會不是那麼嚴格要求的場合，所以我覺得它是那種可以讓人在現在所做的論文之外，做一些相關議題的初步發想，可能現在還沒有時間深入研究，但可以藉這個機會去蒐集一些相關資料來做初步的構思，未來也不排除進一步發展的可能。



COEDA 研討會會場 2

參與這次的COEDA研討會，請問學姊覺得其他學校學生的表現如何？

我覺得滿讓人驚豔的。因為當初它講說是研究生研討會，所以我以為不會太要求，但可能也是這次各校為了自己的顏面，所以還是認真派了各自的代表出來。原本我以為會有很多碩士生，但實際去參加後發現，大部分派出來的代表都還是博士生。語言學我有聽到一個是碩班的學妹，但文學的就幾乎都還是博士班的學生參加。首爾大學有比較多碩士生來旁聽，但發表的還是以博士生為主。也可能是因為除了首爾大學之外，其他學校的學生都還是代表自己的學校出來。像我記得我出去之前，就還被Guy提醒說我是代表我們學校參加，確保我不會講出一些奇怪的話。因為這個活動有一定程度的用意在於讓別人認識你的學校系所，要讓各學校認識彼此，所以還是跟平常我們自己出去參加研討會不太一樣，不只是個人發表這麼單純，同時也代表了學校，所以若是像我只有一個人代表出去，其實壓力還滿大的。

參與這次的COEDA研討會，請問學姊覺得其他學校學生的表現如何？

若是以我們將期末報告拿去投稿的這種形式來說，通常就會需要針對那個研討會的發表時間做比較大刀闊斧的刪改，在這種情況下我通常會把比較有趣的東西留下來，因為真的沒有什麼時間讓你長篇大論地說。理論的部分通常我會著重最後的結論是什麼，並將理論的細節刪減，因為我通常是從文本出發，而且發表的時候其實很少有人可以專心聽完整個過程。另一點是，我覺得「如何去詮釋一個文本的細節」是一個比較能在短時間內呈現、也比較有趣的東西。以我自己聽別人發表的經驗來說，我覺得那些讓我覺得比較有趣的發表，通常都會比較有一些文本的細節，讓聽眾能夠知道說他在講什麼東西，理解他怎麼去談。如果他都是敘述型的內容，會讓人覺得比較飄渺，可是如果都在講理論的話，就會比較容易讓人分心。所以我覺得那些讓人在聽完後真的覺得很有趣的發表者們，通常都會是文本加上他們自己的想法，或者說如果他們要用理論的話，是著重在理論的哪個特定部分，這個細節又如何發揮在文本之中。讓聽眾感到有趣的反而不是那種很大的東西，可能就只是拿他們研究的一小部分，呈現出如何從這表面看似枝微末節的細節去挖出背後深刻的意義。



特別企劃

Multiple Gigs As The New Normal: A Survival Guide For Graduate Students

Written by 翁悦心

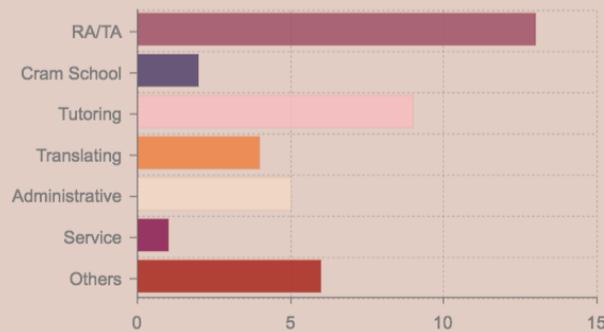
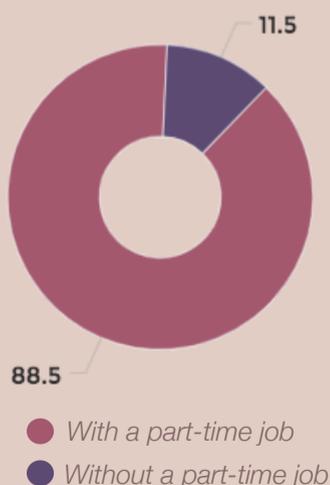


For all those who survived their first semester of grad school at the Graduate Institution of Foreign Languages and Literatures (GIFLL), we are well aware that graduate school as a literature major is not only about showing up to class on time, but also about writing, reading, and dedicating more time writing about why things matter.

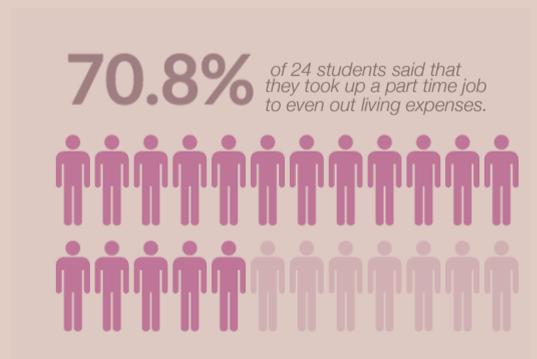
Many of the graduate school courses are designed for full-time students who are ready to devote their time into intense reading and writing schedules for the next 2-3 years or so. Yet a significant amount of students choose to take up multiple part-time jobs while struggling to detangle, comprehend, and apply what they've learned in the classroom. We conducted a small survey online between October and December in 2018, and among the participants who were kind enough to answer questions regarding the type of work and the amount of time spent between a part-time job and school, 23 (88.5%) out of

the 26 participants had a part-time job while 11 (43.4%) of them took on more than 10 hours at work per week. These numbers helped us realize that juggling work, multitasking, and coming up with the time to read and write about literature has seemingly become the norm in our graduate program.

Based on the questionnaire we handed out to our fellow peers, we realized that most of the jobs students in our program engage in are related to teaching, research, or administrative assistant positions in the department or English teaching opportunities elsewhere. In addition to the responses we received through the survey, we also interviewed some of our peers—Jacky, Annie, Jennifer, and Chloe—for insight and advice on navigating the coarse waters between graduate schoolwork, possibly more than one part-time job, and a (ideally) healthy lifestyle.



Different types of part-time jobs that NTU GIFLL take on.



7 of 24 participants said that they took up a part time job for the extra experience and to meet more people at work.

You Will Probably Have More Than One Gig.

#Finance #Experience

It is expensive to live in Taipei, and to be honest, most on-campus jobs do not pay enough to cover living expenses like rent, transportation, or the luxury of eating out. Therefore, many teaching, research, or administrative assistants often take up more than one part time job to make ends meet.

“It is very less likely for any of us to simply survive on the salary of one job on campus,” says Annie. She also points out that it would be considerably difficult for her to consider graduate school as a literature major if she were to support herself without any help otherwise. However, her decision to take up more than one job concerns factors beyond a stable income.

“I’d like to apply for a PhD program in the near future, and experience as a teaching assistant might increase my chances in getting a fellowship from the institution,” Annie says.

Be Aware That Your Time Will Be Compartmentalized.

#Multi-tasking #Freelancing #TimeManagement

The problem with taking up 2-3 jobs or long hours from a certain job is that it splits up your time. For example, if you are teaching, the time you spent off stage to prepare for class can be rather time consuming for most graduate students. If you take up different research or administrative jobs, then the time spent on additional research and loads of paperwork can also take up a lot of your time. It’s almost like being a student, freelancer, and a master multi-tasker at the same time. Time management, at this point, becomes crucial to juggling job-related work and school work.

For students like Jennifer, taking less credits at school is necessary, because it can become rather problematic at the end of the semester, when you have to finish term papers while dealing with tasks from work. With three jobs on her plate, it made sense to take no more than six credits last semester.

Know What You Are Getting Yourself In To.

#Goals #Motives #Consequences

Compartmentalized schedules due to multiple jobs may seem like a product of financial concerns, but in some cases, they are also a result of various motives and means to survive the graduate school lifestyle. In Annie’s case, a lifestyle of constant interruptions actually helps her with her research because she is not accustomed to long hours of studying without pauses or distractions.

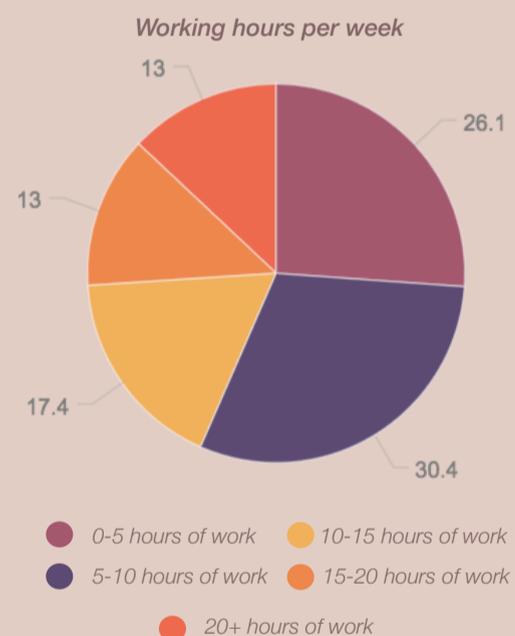
“It has actually become one of the means to ‘balance’ my life as a student,” points out Annie.

In Jennifer’s case, since it’s relatively harder for her to focus on one topic, having a busy life actually makes it easier for her to tackle school work. Furthermore, some of her jobs also provide a different kind of experience or incentive for her to engage in this lifestyle.

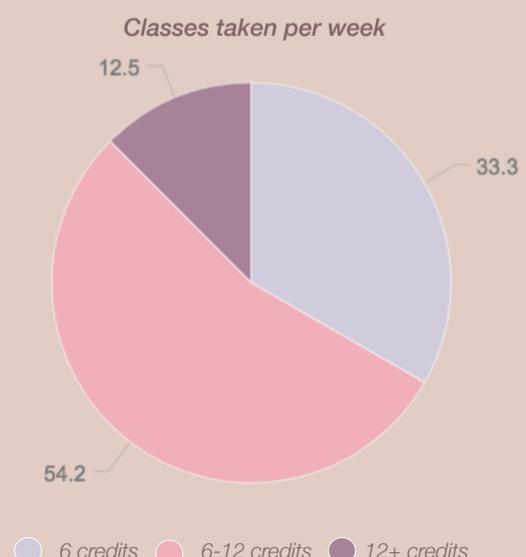
“You can actually stay more connected or aware of the trends in academia if you pay attention to what your employers are doing at the moment,” Jennifer says.

In addition to the money made and the potential networking among your academic seniors, the acquisition of soft skills is also an incentive to take on these jobs. For Jacky, learning how to pass on information in the classroom to undergraduate students has taught him a lot about communication.

The schedules are demanding, but Jacky believes that coming to terms with this particular lifestyle of multi-tasking and rushing between deadlines from both school and work has become something graduate students need to adapt to today.



Out of the 24 participants who took up a part time job in our program, 43.4% of them worked for more than 10 hours per week. Half of the participants took around 6-12 credits per semester.



Plan Your Schoolwork Strategically.

#Reading #FinalPaper

Apart from the many benefits and downsides to acquiring multiple jobs and coping with a demanding schedule, figuring out how to handle your main gig—schoolwork—is crucial to coming out of graduate school in one piece. Jacky suggests that assessing your limits, knowing when to stop taking on requests, and revisiting your purpose of being in graduate school are useful ways to adjust to the hectic schedules and work requests.

Knowing how to camouflage your shortcomings or your compressed time is essential when it comes to responding to readings in class.

“I tend to strategically find passages that I am more likely to be familiar with to respond to in class,” says Chloe.

Annie tends to stress more on knowing what types of readings one should prioritize when one’s schedule does not allow much time to process all the readings.

For Jacky, apart from knowing how to read strategically, staying aware on how each course, lecture or seminar as an experience helps you figure out your ultimate goal in the program—finishing your graduate thesis—is critical to surviving the program while also having a bustling schedule.

Talk To Your Professors and Employers.

#DeadlinesCanBeNegotiated

One of the key things in any work space is to learn how to communicate your problems and knowing when to ask for help. Chloe pointed out how important it was to talk to her professors about her deadlines when her job became too demanding for her to finish her papers on time.

Another reason to know how to communicate effectively is to learn how to tackle messages from work through social media. Jennifer talks about the importance of drawing the line between messages after work and knowing how it may effect your personal life.

--

All that being said, having multiple gigs is the new norm in 2019, and it probably has been the default lifestyle for many graduate students in the literature department for a while. If you find yourself with around 6-9 credits, and more than one job on your plate, don’t feel lonely—others may also be graduating later than planned. So if you find yourself overwhelmed with work, unsure about how to handle school work, find someone to talk to and engage in a dialogue about your experience. Allow more people to understand what a freelance type of compartmentalized lifestyle might look like, so we can all figure out how to adapt, cope, and hopefully thrive. ●





▲ 文青賞析 ▲

Style and Space:
Modern Design
in *Playtime* and
Mon Oncle



Written by 賴宜謙

Jacques Tati's films *Playtime* (1967) and *Mon Oncle* (1958) both portray the new Paris of the 1960s, with its high-rises, paved roads, and neat urban planning. A striking characteristic of Tati's Paris is the modern designs that shape everything from houses and gardens to furniture. The unconventional shapes and lines of these designs define the films' visuals, and serve as comedy props in the adventures of Monsieur Hulot: he is constantly blundering through sleek buildings of glass and steel, damaging machinery of the latest technology, and confused by newfangled objects. However, these modern designs are not limited to aesthetic or comedic purposes; they are also embedded with the films' perspectives on the modern and the urban. In this essay, by analyzing the physical appearances and functions of structures and objects in the films, I will attempt to pinpoint two underlying design principles, and further outline the logic around which Tati's modern Paris is organized.

The first design principle is the illusion of connection, which dictates architectural and interior designs in both films. In *Playtime*, most of the action takes place in a modern office building. In one scene, from an upper-floor balcony, Hulot gazes down at a big room that resembles what we call an open-plan office today: instead of working in cellular rooms conjoined by a long corridor, all of the employees are present in the same space. Although everyone works in individual cubicles, the cubicles themselves do not resemble obstacles when viewed from above: they have thin walls and multiple doors, and they are roofless, thus creating a sense of openness. The room seems to facilitate communication and interaction; people can now easily meet each other and exchange ideas, since all they have to do is step out of their cubicles. Yet when we are actually in the room, the seemingly intact space is revealed to be fragmented. Hulot finds himself in a labyrinth of gray, imposing walls: every cubicle looks identical, and he has no idea who is behind each door, despite hearing disembodied voices emitting from each one. The employees can only see the walls surrounding them; even though direct communication is just a few steps away, they prefer to stay inside, as demonstrated by two men who call each other on the phone instead of meeting face to face. The room's interior design resembles an ocean dotted with little islands, and the sense of isolation is further reinforced by the employees' tendency to hide in their cubicles.



Office cubicles in *Playtime*

The Arpels' garden in *Mon Oncle* also demonstrates how connection is merely an illusion. At first glance, the garden is strikingly neat and spacious, formed by geometric patches of well-trimmed grass and multi-colored gravel form; the ground is completely flat, and no straggly trees or bushes obstruct our view. It looks like a space of elevated mobility and openness, where children can run and play freely. Yet we soon learn that this place is governed by unspoken rules encoded in its design: to access the house from the front gate, one can only traverse the garden by walking on the main footpath. To sit or eat in the garden, one can only choose between two designated resting spaces, one where the lunch party takes place, and the other where M. Arpel takes his coffee. Both spaces are only accessible via paths of stepping stones, and it is forbidden to make shortcuts or walk on the grass. In the party scene, we repeatedly see Mme. Arpel navigating, with intricate footwork, a path of round stones to deliver food and drink to her guests. Later, the guests try to move the table to the other resting space; the sight resembles a ludicrous line dance, with each person wobbling on the tiny stepping stones and wondering where to step on next. Fragmented by footpaths and concrete strips, the garden is actually full of obstacles, constraining mobility and connection.



The lunch party scene in *Mon Oncle*



The Arpel's house and garden

The office building and the garden in *Mon Oncle* manifest an illusion of connection in seemingly unified spaces that actually contain many obstacles. This principle is interpreted differently in the Arpels' house, which is purposefully designed to facilitate connection and movement. The master bedroom, the son Gérard's room, and the kitchen are conjoined by the living room. Family members simply have to step out of their rooms, and instantly, everyone is gathered in the same space for meals and entertainment. As Mme. Arpel constantly remarks to her guests, the rooms are well-connected, and the interior design is supposed to strengthen bonding between family members. However, we rarely see the Arpels spending time together in the living room, much less communicating with each other. Whenever we see M. Arpel, he is striding out of the door, ready to go to work; Mme. Arpel is always bustling here and there, frantically cleaning; Gérard prefers to stay in his room or go out with his uncle. Between parents and son, interaction mostly involves Gérard's parents spying on him through the door, and yelling commands such as ordering him to greet guests, hang up his coat, or hurry up. Well-connectedness in the Arpel household does not encourage cozy family gatherings, but makes it easier for family members to distract themselves and escape each other's presence, and at the same time, gives parents more control over their child. The living room remains useless most of the time, except in the lunch scene, where we finally see the entire family sitting together at the table. Yet no effective communication happens in this scene; all that ensues is silence. Buried in their own thoughts and food, they seem almost intimidated by this chance of interaction offered by the house.

As seen in the office building in *Playtime* and the garden and the modern house in *Mon Oncle*, the illusion of connection dictates spatial design: these spaces seem more open and less cluttered, and there is more room for people to move around and interact with each other. Thick walls, cellular rooms, and other visual obstacles are eliminated, allowing unobstructed view of one's surroundings and better communication. Yet upon closer inspection, the office building and the garden contain architectural elements that restrict mobility and communication, while the Arpels' house, although originally designed to bring people together, ultimately encourages the opposite behavior. Beneath the disguise of extra space, mobility, and visibility, these modern designs actually aggravate isolation and loneliness.



Chairs in Mon Oncle

Another design principle is defamiliarization. In Tati's modern Paris, the principle of industrial design is to take away familiar aspects of normal objects and incorporate completely alien elements. The characters in the films, as well as the viewers, are constantly surprised and bewildered by seemingly familiar things that operate in strange ways. In *Playtime*, Hulot wanders into a furniture exhibition, where all the latest designs are on display. There we learn that "modern furniture" refers to cushioned chairs that make whooshing sounds whenever someone sits down, trashcans that look like Roman pillars, doors that slam silently, and vacuum cleaners whose headlights and loud rumble give them a car-like quality. In *Mon Oncle*, the Arpels' house is full of modern furniture and equipment. Chairs in the living room are not designed for comfort: when the Arpels' neighbor sits down on a green sofa constructed of two long cylinders, she looks rather ill at ease. During the garden party, M. Arpel has difficulty conducting conversations while trying to balance himself on a yellow chair shaped like a rocking horse. When Hulot drops by for lunch, his sister offers him a basket-like chair; he sinks into it awkwardly, clearly uncomfortable. In another scene, upon returning to the house late at night, M. and Mme. Arpel find Hulot asleep on something that looks like a bed; in the morning, when Mme. Arpel is cleaning the house, she turns that piece of furniture upright, revealing that it is actually a curved sofa with very narrow seating. The kitchen looks more like a clinic or a laboratory: as Mme. Arpel demonstrates to her party guests, cooking involves pressing buttons and flipping switches, accompanied by beeps, buzzes, and roaring ventilation. In one scene, before serving food to Gérard, she puts on rubber gloves and rolls over a machine that looks like medical equipment, then proceeds to sterilize the eating utensils. Later, she extracts food from the oven using tongs, and heats an egg in front of a beam of light; it looks as if she is conducting an experiment rather than cooking. In another scene, Hulot is confused by a cupboard that snaps at his hand like a wild animal, and a jug that bounces on the floor like a ball.

In this world of car-like vacuum cleaners, basket-like chairs, and ball-like jugs, practicality and comfort are overshadowed, or even replaced, by fantastical shapes, bizarre functions, and useless complexity. Following the principle of defamiliarization, industrial design in Tati's Paris rejects the basic characteristics usually associated with household furniture, and strives to make everyday objects as alien and unrecognizable as possible. This results in an encroaching sense of destabilization; without the assurance and familiarity offered by comfortable chairs and doors that actually slam, people feel confused and scared, as demonstrated by Hulot's reactions in the two films.

Buildings, gardens, and everyday objects form the physical structure of Tati's Paris, so in a way, we might say that the controlling design principles in them also govern the city. If modern Paris calls for illusion of connection in its houses and defamiliarization in its furniture, then these principles must presumably be acceptable, or even valued in modern times. Yet as we see from the characters' interactions with their surroundings, it is clear that these principles do more harm than good. If modern spatial designs make people lonelier than ever and newfangled objects obstruct daily routines, we can imagine the consequences of valuing these principles in society on the whole. When not only physical structures but also policies, social relations, and morals adopt illusion of connection and defamiliarization, society will possibly become more divided and hostile. Considering that *Playtime* and *Mon Oncle* choose to orient their "looks" around particular themes, and emphasize the negative effects of these modern designs, it is reasonable to say that the films' perspective on modernity is pessimistic and critical: under the guise of seeming convenience and progress, modernity actually distances people from each other and make life difficult to navigate. Design, together with other aspects of the films, such as sound, color, and comedic devices, form a unified system whose controlling logic is that modernity may be absurd, even detrimental, to humankind. ●

Chairs in Mon Oncle



文青賞析

《887》：重現記憶的劇場藝術

Written by 洪姿宇

演出：羅伯·勒帕吉x機器神

時間：2018/11/18 14:00

地點：衛武營國家文化藝術中心戲劇院



羅

伯·勒帕吉 (Robert Lepage) 的獨角戲《887》是齣探索劇場如何重現記憶之作。雖然嚴格來說，劇場一向都與「記憶」密不可分，但《887》的巧妙之處在於透過善用劇場中各種視點轉換的技巧，將個人的、家族的、城市的，乃至國家、民族的記憶，輕巧揉合在一起，而勒帕吉如遊戲一般，自由穿梭在記憶的片段間，既是當事人、述說者，也是見證人和評論者，創造出一種與記憶既疏離又緊密，既遙遠又置身其中的多重經驗，此時，記憶已經成為劇場反覆把玩的精緻方塊。

這個記憶方塊，從一開場就亮了出來：一個可開闔的四面立方體。結合投影技術，這個方塊一開始是勒帕吉兒時故居魁北克市莫瑞街887號，轉一個角度，立方體的另一面化成2010年勒帕吉的書房、廚房，再換一面，又變成小酒吧、887號的臥室，方塊展開，又可以變成城市的街道、海灘，再變回887大樓……記憶從來不存在於穩定的線性歷史，記憶彼此交織，互相滲透幻化，必須在個人的喃喃自語中，或倒敘、快轉、定格、聯想、並置，反反覆覆不段重新咀嚼，嘗試各種組裝與衝突的可能，才能勉強被捕捉上舞台。

勒帕吉嘲諷又不無感傷的面對記憶本身與觀看視角息息相關的特質——而這自然也是劇場的本質——在戴高樂出訪魁北克市的遊行一景，勒帕吉在長型模型廣場街道上放滿群眾的人像模型，將手機放在一台模型車上，並在舞台上同步投影出手機攝像鏡頭所見之影像。勒帕吉先是快速把車子拉到大街的另一端，鏡頭投影出模型人群一閃而過的模糊面孔，接下來勒帕吉慢慢的，用不規律的速度將模型車退回原點，投影出一張張神情各異，但各自被凝練在剎那間的人群臉孔；彼時真實的勒帕吉對於戴高樂來訪的歷史意義或許知之甚微，但日後的他卻可以一再重訪、回溯、停格那個白天、那個激情時刻的一張張陌生面孔，我們或許不得見記憶的框架，但勒帕吉在舞台上赤裸裸的重現記憶之形塑；另一個讓人印象深刻的例子，是舞台重現1970年代勒帕吉打工當送報童時，與一個警察相遇的記憶，一台攝影機放在一雙黑色皮靴後，舞台投影出攝影機拍攝到的，警察冷酷的皮靴以及勒帕吉滿心恐懼緩步離開的背影，在舞台上，恐怖不需要真實存在，只需要符號和物件，以及恰當的視角。



立方體一面——莫瑞街887號

在這些碎片化、個人化的記憶裡，觀眾瞥見魁北克市複雜的殖民歷史記憶，《887》顯然無意（或無法？）採取大歷史的詮釋角度，而選擇展示出歷史如何滲透入常民生活與語彙。勒帕吉花了不少時間側寫他的父親，曾服過英國海軍兵役、救生員的英俊父親，現在是名為維持家計辛勤奔波的計程車司機，曾經為大英帝國而戰的父親，顯得與魁北克社會格格不入，甚至常與母親起衝突，成年的勒帕吉沈默凝視著幼時自己時常看到的父親形象：一個年華老去、英氣不在的孤獨男人，在計程車裡點起一根菸，車內廣播放著美國流行音樂電台，隨後安靜的滑入夜色，執行下一個載客工作，但之後勒帕吉不再只是凝視，他爬進計程車內，車頭炫目的光芒照入觀眾席，觀眾再也分不清在車裡的是勒帕吉自己，還是他失意的父親。此刻劇場呈現出的不再只是記憶的回溯和重組，更是某種創傷的揭示，勒帕吉既是受創者、創傷的冷然自剖者，更是偏執的企圖透過一再述說創傷，創造某種療癒機會的治療者。

《887》作為高雄衛武營國家藝術文化中心開幕季的參展作品之一，除了讓人疑問如此私密之作是否適宜在衛武營容積高達1200人的戲院演出（這亦涉及台灣普遍缺少中小型戲劇表演場館的窘境），也讓人忍不住好奇台灣劇場如何思考戲劇本身作為一種療癒歷史的藝術。近幾年仍有不少企圖爬梳台灣殖民歷史的劇作出現，包括去年黑眼睛劇團在景美人權園區的《夜長夢多：異境重返之求生計畫》、讀演劇人的《白話》、狂想劇場的《島上的最後晚餐》……等，但戲劇能否走出還原、再現歷史的企圖，而能更善用戲劇藝術的優勢，把玩、重組、為歷史記憶創造新的意義和觀看角度，甚至能走向某種可能的療癒，或許也是《887》此時在台灣搬演能讓我們思考的。●



勒帕吉在地圖上指出莫瑞街的相對位置



文青賞析

“Do you think you can dissect me with this blunt little tool?”: Reimagining the Serial Killer in *The Silence of the Lambs*

Written by 張興舜



During the second half of the twentieth century, America had produced countless narratives featuring the serial killer. From the 1970s and 1980s slasher films like *Halloween* to the fact-based film *Zodiac* after the turn of the millennium, the serial killer has been passionately reincarnated and gradually molded into the epitome of the modern American monster. Among the countless influential works featuring the serial killer, Thomas Harris' 1988 novel *The Silence of the Lambs* and its 1991 film adaptation stand out as significant milestones as they reimaged the long-exhausted image of the serial killer. In this short essay, I would like to explore three main questions: What was the public's imagination of the serial killer before the publication of *The Silence of the Lambs*? How have the innovations in villain portrayal in *The Silence of the Lambs* changed the public's imagination of the serial killer? And, finally, what does Harris' (and the public's) new image of the serial killer tell us about American ideas of a modern monster?

The Serial Killer before *The Silence of the Lambs*

According to the historian Philip Jenkins, in the early 1980s (before the publication of *The Silence of the Lambs*), the public's imagination of the typical serial killer pictures an animal-like "irrational" creature (9). To them, the serial killer is a pathetic being compelled by its primitive urges to kill. Lacking self-control and free will, it is separated from the rest of human beings and seen as an outsider of human civilization (2). For example, in 1960, we see the notorious Norman Bates struggling desperately with his second personality, "mother," to refrain from murdering innocent lodgers of his motel in Alfred Hitchcock's *Psycho*. This was the long-lasting image of the serial killer before the early 1980s—a compulsive and animal-like predator. But then, in 1988, *The Silence of the Lambs* was published.

The Serial Killer in *The Silence of the Lambs*

Unlike his compulsive and more animalistic predecessors, the serial killer in *The Silence of the Lambs*—Hannibal Lecter—not only appears more in control of himself but also exhibits two chilling characteristics absent in previous serial killer imaginations: firstly, a disability—the inability to empathize with the emotions of others. Secondly, Lecter possesses an almost supernatural capability—a frighteningly accurate understanding of the human psyche.

A Lack of Empathy

Lecter appears to lack empathy, unable to feel the emotions that others are undergoing. Most of the time, he remains calmly unfettered by the emotions of the people surrounding him (1), and he takes great pleasure in seeing others' pain and agony. The latter situation indicates that, although Lecter could *recognize* the emotions of others (pain, agony, suffering), he couldn't simultaneously *feel* those painful emotions like a normal human being would. Hence, instead of sharing the pain, the enjoyment of others' misery is possible. In this light, Lecter is not so much *lacking* empathy as *free from* empathy. To Lecter, not having empathy is a liberation from the restrictions that most human beings have in their lives. Indeed, Lecter's "thoughts were no more bound by fear or kindness than Milton's were by physics. He was *free* in his head" (196; emphasis added). Not being confined by empathy, Lecter could actively milk and savor the pain of others. Commenting on Lecter's tendency to toy with the suffering mothers of the victims of Buffalo Bill (including Senator Martin, whose daughter Catherine has recently been abducted by the serial killer), the FBI section chief Crawford says:

He'd have the most *fun* by waiting and acting like he's trying to remember week after week, getting Senator Martin's hopes up and letting Catherine die, and then tormenting the next mother and the next, getting their hopes up, always just about to remember...It's the kind of thing he lives on. It's his nourishment. (149-50; emphasis added)

1—The only exception might be the time when Multiple Miggs—Lecter's fellow inmate—hurls his semen through the jail bars on Starling. In the incident, Lecter appears "agitated" (28). Yet Lecter's agitation might be caused not by his empathy with Starling's shock but by his own anger with the "unspeakably ugl[iness]" of "[d]iscourtesy" (28).

In Crawford's mind, Lecter is obviously immune to the influences of the mothers' torments, able to appreciate the miserable scene from an emotional distance and elicit "fun" from it. The FBI chief's evaluation of Lecter is confirmed to be quite accurate in Lecter and Senator Martin's first meeting, during which Lecter, with his knowledge in psychology, deliberately arouses the Senator's motherly affections to Catherine and therefore intensifies the mother's suffering. Sensing her misery, Lecter "took a single sip of her pain and found it exquisite" (229). Here, the comparison of emotion (pain) to food (wine) alludes to Lecter's identities as a culinary connoisseur and a cannibal, further stressing his complete lack of empathy for his victims. Just like the gourmet/cannibal Lecter, who enjoys delicacies/human flesh without giving any thought to the slaughtered animals, harvested plants, and murdered victims, the psychiatrist Lecter savors the anguish of Senator Martin without the slightest empathy for her misery. Even when physically confined in jail, Lecter is *free* from empathy and *free* in his mind. Perhaps a nod to Lecter's lack of empathy and sadism, one of the most important image in the narrative—the moth—is described by the entomologist Pilcher as "destruct[ive]" and "liv[ing] only on tears" (120). Just as the destructive moth lives on the tears of other animals, the empathy-free Lecter finds "nourishment" in the misery of other human beings (150).

The Understanding of the Human Mind

In addition to a lack of empathy, another characteristic that sets Lecter apart from his previous serial killers is his cold and accurate understanding of the human psyche. As a highly accomplished psychiatrist (and physician) before his arrest, Lecter is capable of getting a comprehensive, if not complete, understanding of the others' mind in a very short time, having accurate insights into the minds of all of the people that crossed his path, from the FBI law enforcers, such as Crawford and Starling, to the director of the asylum that confines Lecter—Frederick Chilton, to fellow serial killers and inmates, like Buffalo Bill, Multiple Miggs, and the matricide Sammie. This "high-powered" understanding of others has not made Lecter more human (26); instead, it has made the serial killer more frightening and monstrous, because the "understanding" capability of Lecter (and the new kind of serial killer) leads to a kind of power hierarchy: the understander (psychiatrist, serial killer) towering over the understood (patient, victim).

The most important reason why the serial killer's understanding is connected to power, dominance,

and horror is the fact that understanding is connected to the act of dissection. The act of understanding—probing into others' minds with psychiatric tools—is very much like the practice of dissection—cutting into others' bodies with surgical instruments; to put it another way, understanding others' minds is a kind of mental dissection. The practice of dissection, according to David McNally in his study of the history of dissection, has long been a tool of the bourgeois and upper class to maintain "social order"—to discipline, humiliate, and oppress the lower working class, and therefore the act itself implies power imbalance—with the dissector dominating the dissected (31). In the same light, Lecter's understanding/mental dissection of his victims also implies a power hierarchy—the powerful serial killer dominating the powerless victims. The ability to understand others' mind, presented to be an essential skill in the narrative, is more than once compared to the practice of dissection, either directly or indirectly. Browsing through the psychological assessment questionnaire that Starling wants him to fill in, Lecter mocks "Oh, Officer Starling, do you think you can *dissect* me with this blunt little tool?" (24; emphasis added). Here, the effort to *understand* Lecter's psyche with the questionnaire is compared to *dissection*, and this indicates that Lecter is clearly aware of understanding's relation with dissection and thus with power. In the meeting between Lecter and Senator Martin, during which Lecter toys with the Senator's agony, the sadistic psychiatrist is also thinking about "Géricault's *anatomical* studies for *The Raft of the Medusa*"—the Romantic French painter and his most famous work (229; emphasis added). The connection between understanding and dissection is more subtly hinted here. While researching for the painting *The Raft of the Medusa*, Géricault had taken great pains in studying the human body, observing the changing of the flesh tones and the decomposition process of corpses. This detailed study of the deceased human body resembles the act of dissection—a study of the human corpse. Therefore, to Lecter, Géricault's research is an "anatomical" study (229). With this in mind, Lecter's toying with the Senator's emotions—his understanding of the Senator's psyche—seems to acquire a new meaning. On the outside, Lecter exhibits his cold *understanding* of the grieving mother, and inside his mind, he is thinking about Géricault's *anatomical* studies of human beings. This simultaneous appearance and juxtaposition of understanding and dissection hint that, to Lecter, there is a strong connection between the two. Worth mentioning is that the background history for the painting *The Raft of the Medusa* involves cannibalism, and this obviously alludes to Lecter's practice of eating his victims, which we will look into later.



"You use Evyan skin cream, and sometimes you wear L'Air du Temps, but not today." Dr. Hannibal Lecter (right) "dissects" lovingly his newest specimen, young Clarice Starling (left) (Harris 20; Demme).

Just like many dissectors in history, who conduct anatomies as exhibitions of class power over the dissected, Dr. Lecter carries out psychoanalysis to show off his superiority over the ones analyzed by him. For instance, Lecter's manipulation of Senator Martin's motherly emotions recalls McNally's interpretation of Rembrandt's painting *The Anatomy Lesson of Dr. Nicolaes Tulp*. In the painting, Dr. Tulp is holding a surgical tool, whose sharp tip cuts into the left arm of a corpse lying in front of the doctor. According to McNally, the doctor, giving an anatomy lesson to his students, "can be seen pulling on these muscles [of the corpse's left arm], causing the corpse's fingers to curl in imitation of his own" (34). To McNally, this controlling action shows a "paradigmatic relationship" between the powerful and powerless—the powerful doctor manipulating the powerless corpse's muscles, compelling it to make desired movements (34). During the meeting, Dr. Lecter seems to be doing the same thing to Senator Martin. Understanding the Senator's state of mind—her motherly anxiety for the safety of her daughter, Dr. Lecter deliberately teases her with questions related to motherhood—"Did you nurse Catherine?" "Did you breast-feed her?" "Thirsty work, isn't it...?"—asking the right questions, poking the right places of the Senator's mind, and accurately teasing the right spots where it really hurts/matters, just like Dr. Tulp's pulling the right fiber of muscle (229). When Dr. Lecter sees that the Senator's "pupils darken[s]" and pain swells up in her, he knows his manipulation of the Senator's mind has produced the desired emotion—anguish, just like his fellow practitioner Dr. Tulp, whose manipulation of the corpse's muscles has produced the desired movement—the curl of its fingers (229). Parallel to Dr. Tulp's dissection, which exhibits power, Dr. Lecter's understanding/mental dissection of others also showcases a power hierarchy—the understander over the understood.

Finally, Dr. Lecter's hostility to those who try to study and understand him shows his recognition of the relation between understanding and power—that being understood equals being overpowered. In response to Chilton's attempts to study his mind, Lecter "pretend[s] to go along" with the experiments but then "publish[es] first what he'd learned about Chilton and mak[es] a fool out of him" (6). Lecter has done the deed not only to stop Chilton from understanding and dominating him but also to prove his understanding of and superiority to Chilton. When describing to Starling another person who also tried to make him fill in a psychological assessment questionnaire, Lecter recalled "A census taker tried to quantify me once. I ate his liver with some fava beans and a big Amarone" (27). Refusing to be understood/overpowered, Lecter has gone so far as to devour the ones attempting to do so. Throughout the narrative, Lecter's consistent desire to understand others and animosity towards being understood gradually forges the strong connection between understanding and power, making this new characteristic of the serial killer—the almost supernatural ability to understand others' minds—a feature that is threatening and thus horrifying.

The Tradition of Dissection

Before wrapping up our discussion of the serial killer, I would like to take a look at an important and most widely recognized practice of Dr. Lecter—cannibalism—and its connection to dissection, and, of course, power. I would argue that Lecter's most idiosyncratic practice—cannibalism—together with his razor-sharp understanding of the human psyche should be understood within the historical background of dissection in order to get a better picture of the motives and the workings of Lecter's complex mind.

Delineating the history of dissection, McNally pays specific attention to the popular practice of the *public anatomy*—a “theatrical event” that is usually conducted in an “anatomy-theater” by a surgeon dissecting the body of a recently executed criminal in front of an audience (26). With the surgeon and audience mostly belonging to the bourgeoisie and the dissected criminal belonging to the lower working class, the public anatomy event could be seen as the bourgeoisie’s exhibition of power over the growing “urban rabble” (McNally 28). The event, often spanning across four to five days, consists mainly of four acts, the design of which also takes on the connotation of class struggle and domination. Act one is the public execution of the criminal, a manifestation of the power of the bourgeoisie law and a humiliation for the lower class. Act two is the main part of the event—the surgeon’s public dissection of the criminal’s body in front of the bourgeoisie. In act three, “the representatives of law and order” (presumably consisting of the surgeon and the bourgeoisie) gather and enjoy a private banquet, a symbol of exclusivity and authority. In act four, all the authorities come out from their banquet and embark on a night parade with torches, as if “ward[ing] off all evil spirits of transgression against religion and property” (McNally 31). While the class struggle implications of each of the four acts are all clearly explained by McNally, I would like to dwell a bit longer on the third act—the private banquet.

McNally explains that in the *private banquet* the bourgeoisie class power is showcased through the exclusivity of the event, but, after second thought, it becomes clear that class power is also demonstrated with the act of eating. The bourgeoisie feasting in the event could be seen to be symbolically eating the lower-class body. Following act one—the execution of the lower-class criminal—is act two, the dissection of the flesh of the very same criminal, and in the following act three the dissectors feast on flesh in the banquet. This design of the flow of the event—the killing, cutting, and then eating of meat—seems to hint that in the third act the bourgeoisie is symbolically gorging on the body of the executed and dissected criminal, a lower-class member. Here, the act of eating other human beings indicates the eater’s power to gain control over the body of the eaten. Cannibalization is presented here as an act of power. Summing up the discussion on act three, we could see that the practice of eating and cannibalism exhibit the power of the eater.

When read together with the historical background of the public anatomy, we could find some explanations for Lecter’s peculiar practices—his physical dissection of the victims, his accurate understanding (mental dissection) of the human psyche, and, of course, his cannibalism. Dr. Hannibal Lecter, forever seeking to remain on top of the power hierarchy, is actually



*The Anatomy Lesson of Dr Nicolaes Tulp (1632).
Public anatomy, where the middle and upper class cut up the bodies of lower class criminals (Rembrandt).*

practicing the old tradition of the four-act public anatomy. Act one is execution. Lecter is known to murder at least nine victims while practicing as a psychiatrist (32), and he, later on, added another five to the list during his escape from prison. Act two is a public dissection. Similar to the surgeons who dissected bodies in public in front of a roomful of prying eyes, Lecter cuts up his victims and displays them in public. Arriving at the messy scene after Lecter attacked two policemen and escaped, Sergeant Tate finds out that Lecter left two miserable bodies on display—one whose face is “a slick of blood peaked with torn flesh and a single eye...beside the nostrils,” while the other is “eviscerated,” with “his face hacked to pieces,” and seems to have “exploded blood in the cell” (278). Though much more violent in his execution, Lecter nonetheless is doing exactly the same thing as past surgeons—dissecting human bodies for the public’s eyes to assert power and authority. Act three, we will recall, is the banquet. While past dissectors symbolically eat up the bodies of the dissected to show power, Lecter literally devours his. Well known as “Hannibal the Cannibal,” Lecter has the habit of making his victims into cuisines after murdering and dissecting them (5). Killing a census taker who attempts to “quantify” Lecter with psychological assessment questionnaires, Lecter “ate his liver with some fava beans and a big Amaroni” (27). Near the ending of the movie version, the escaped Lecter is standing in a dim corner of an airport, eyeing Chilton disembarking from an airplane, and telling Starling on the other side of the phone “I’m having an old friend for dinner. Bye” (Demme). With Chilton constantly trying to study (dissect mentally) Lecter while the psychiatrist was still locked in prison, Lecter here finds it necessary to inform Chilton of his power by cutting him up and eating him for dinner. Act four, as I mentioned earlier, is the torch parade. In sharp contrast to his violent killing and dissection of his victims, Dr. Lecter usually appears learned, cultured, and with a flawless demeanor, upholding a love for the bourgeois/upper class manners and punishing any transgressors of the civilized way of conduct, just like the traditional torch parade, in which dissectors/doctors raise flaming torches, the symbol of human civilization, and aim to “ward off all evil spirits of transgression” (McNally 31). “Discourtesy is unspeakably ugly to me,” Lecter sneers, and, when he encounters this barbarous act, he would make sure to clear the world of the brute (28). Receiving the torch from previous dissectors in history, Lecter becomes a modern guardian of “civilized” manners, warding off the rude with his accurate instruments of dissection.

Yet Lecter hasn’t stopped at performing the four-act public anatomy on merely the physical level; he elevated it and pushed it towards the mental realm—the realm of understanding/mental dissection. Mirroring his public execution and dissection of his victims (such as the two dissected policemen we’ve seen earlier), Lecter is also fond of mentally dissecting his prey under the public’s eyes. Publishing his analysis of Chilton’s mind (quite possibly in a professional psychology journal), Lecter spreads the scrutinized and dissected corpse of Chilton’s psyche right under the sun for all to see, “ma[king] a fool out of him [Chilton]” (6). Following his mental execution and dissection (act one and two), Lecter carries out his mental banquet—the mental cannibalism of the dissected (act three). From previous discussions, we could see that Lecter, an empathy-less surgeon, savors the agonies of the people he mentally dissected, just like he feasts on the bodies of those physically dissected by him, and just like previous generations of surgeons, he gorges in a banquet right after the dissection of what we have seen were lower class criminals. Pointing out the similarity between Lecter’s enjoyment of others’ mental misery and his eating of human bodies, descriptions of Lecter’s relishing others’ anguish sometimes consist of words relating to eating. Commenting on Lecter having fun savoring others’ sufferings, Crawford termed those sufferings “his [Lecter’s] nourishments,” as if Lecter was eating those suffering minds and absorbing nutrition from them (150). Another example is one we have discussed earlier, the meeting between Lecter and Senator Martin, in which Lecter toys with the Senator’s mind to arouse painful emotions, just like a surgeon manipulating a body to produce desired movements. Seeing the pain of the Senator, Lecter takes “a single *sip* of her pain and [finds] it exquisite” (229; emphasis added). Here, the



“I know he’s a monster.” Dr. Lecter, in the words of FBI agent Crawford (Harris 7; Demme).

enjoying of others' emotions is, to Lecter, the same thing as drinking their blood and flesh. Therefore, even when conducting *mental* dissections, Lecter is operating according to the historic tradition of the four-act public anatomy, wielding this old weapon of past oppressors to continually seek power.

Conclusion: Sketching the Serial Killer

Thinking through all of our discussions above, I think we have drawn a rough sketch of the new image of the serial killer in *The Silence of the Lambs* to help us understand the book's innovations in the serial killer genre. When compared with the public imaginations of serial killer in the early 1980s and earlier fictional depictions of these outlaws—which picture a typical serial killer as a being lacking self-control and compelled by his primitive urge to slaughter, an animalistic and pathetic predator—the serial killer in *The Silence of the Lambs* seems a different species. Instead of lacking self-restriction and rationality, the new serial killer seems to be the incarnation of pure rationality, rational to the degree of losing the ability to feel emotions, especially the emotions of others, and this lack of empathy frees the killer from the influence of the conscience, therefore becoming a frightening characteristic of the new serial killer. Accompanying this lack of empathy is the serial killer's accurate understanding of the human mind—a kind of penetrating insight that is not benign but rather malignant. This

understanding of the human psyche is actually a kind of mental dissection and originates from the old tradition of public anatomy, and therefore this uncanny ability to understand others exists as an instrument for the serial killer to mentally dissect, discipline, and dominate his/her victims. With these in mind, we could see that the serial killer has evolved from an animal-like and irrational predator towards a species that is hyper-rational, free of empathy, and whose razor-sharp gaze penetrates and understands the victim's psyche like an indifferent surgeon dissecting another anonymous corpse. The serial killer seems to have shed its primitive skin and evolved into something that is beyond human beings, arguably becoming hyper-human, without the normal restrictions of a human—bound by empathy or conscience—but with intelligence beyond the limits of a human—a supernatural understanding of the human mind.

If the serial killer is perceived as a modern monster, this monster has been transformed after *The Silence of the Lambs*. The monsters that frighten the modern mass are no longer restricted to primitive and degenerated sub-humans but also include, as a proud new member of the pantheon of monsters, the purely rational, intelligent, and coldly unfeeling hyper-human. The fear of a serial killer/monster has thus morphed from a fear of degeneration and contamination into a fear of domination and extinction brought by a higher and monstrous species. ●



Dr. Lecter dancing to Bach's Goldberg Variations after killing the policemen guarding him (Demme).



"Oh, he's a monster!" Chilton (left) condemns Dr. Lecter (right) after being humiliated by the physician's wits. (Demme)



Works Cited

- Demme, Jonathan, director. *The Silence of the Lambs*. Strong Heart/Demme Production, 1991.
- Harris, Thomas. *The Silence of the Lambs*. 1988. Arrow Books, 2013.
- Hitchcock, Alfred, director. *Psycho*. Shamley Productions, 1960.
- Jenkins, Philip. "Catch Me Before I Kill More: Seriality as Modern Monstrosity."
Cultural Analysis, vol. 3, 2002, pp. 1-17.
- McNally, David. *Monsters of the Market: Zombies, Vampires and Global Capitalism*. Brill, 2011.
- Rembrandt, Harmenszoon van Rijn. *The Anatomy Lesson of Dr. Nicolaes Tulp*. 1632. Oil on canvas.
Mauritshuis museum, The Hague.



演講側記

Clara Tuite 講座側記

108/1/9，於台大校史館會議室

Written by 賴宜謙



澳洲學者Clara Tuite於今年一月初訪台，期間舉辦三場講座。Tuite教授專長為浪漫文學，也是珍·奧斯汀的專家；在台大的第一場講座“Jane Austen: Great Myths”，主要探討珍·奧斯汀在現代讀者眼中的形象。身為後世極為推崇的作家，珍·奧斯汀自然被她的忠實粉絲，不論是 一般大眾或學者，重新想像，甚至神格化。不過，如果我們仔細檢驗這些由後世賦予的特質，會發現其中一些與文本和歷史資料相左的部分。這次演講聚焦於三個面向：名氣、戰爭和性。在普遍對奧斯汀的想像中，她不想出名，而且作品裡從來沒提過戰爭、也不提性。Tuite教授在演講中，一一提出反面的證據：雖然奧斯汀在世時發行的作品，的確不放名字在首頁，似乎想盡量避免被人認出，但我們是否可將她獨特的文風，視為增強作者存在的方法？此外，在幾封與出版商來往的書信裡，也透露奧斯汀其實很積極地想要讓自己的作品問世。針對另外兩個想像，後世普遍認為奧斯汀作品的背景大多限於宅邸莊園，顯示她與世隔絕，不關懷當時正在進行的拿破崙戰爭；又因身為一位十九世紀的未婚女作家，所以似乎沒有能力真實地書寫有關身體與性。但如果細讀《傲慢與偏見》，會發現其實不然：故事裡Lydia對軍人的想像，符合當時英國大眾對於軍隊的認知，也間接證明奧斯汀對於當時戰爭有一定的了解。另外，奧斯汀對於Darcy和Elizabeth之間的情愫，以及Lydia內心慾望之描寫，並不符合對情愛無知此形象。不過，Tuite教授也強調，她提出反面證據、點出其與奧斯汀形象之間的矛盾，目的不是要破解圍繞珍·奧斯汀的迷思，而是進一步探討讀者如何藉由閱讀和闡釋，對於一位作家的形象塑造和其作品的解讀產生很大的影響。●

最新消息

「理論的世代」：廖朝陽教授榮退學術研討會

日期：2019年3月23-24日（星期六、日）

地點：臺大校總區博雅教學館 302 教室

—

"History, Theory, Culture: An International Conference in Literary and Cultural Studies.

日期：4月26日 下午12:30

地點：台大計算中心

—

第四十一屆全國比較文學會議

主辦單位：比較文學學會、國立交通大學外國語文學系

時間：2019年6月22日（星期六）

—

媒介(Mediation)研讀班 春季課程

主辦單位：中華民國比較文學學會、科技部人文社會科學研究中心

時間：108年1月26日—108年12月21日

時間	主題	講員	地點
108/3/30 (六) 14:00-17:00	怪誕邪神宇宙中的怪胎 情慾政治	洪凌/廖勇超	臺大校史館一樓 外文系會議室
108/4/20 (六) 14:00-17:00	魔童:小怪物 與「去可愛」政治	呂奇芬/黃涵榆	高師大圖書館 一樓演講室
108/5/18 (六) 14:00-17:00	「數位新皮質」的超人類主義	林建光/呂奇芬	國立中興大學
108/6/29 (六) 14:00-17:00	掉落在機器控制學之外的「即身」主體	周俊男/吳建亨	成大外文系會議室

圖片出處

p07—

由鄭漳凡拍攝

p09—

由鄭漳凡拍攝

p11—

由鄭漳凡拍攝

p12—

Stock Images,CC0 licensed.

p13—

Stock Images,CC0 licensed.

p15—

Stock Images,CC0 licensed.

p16—

<http://www.getintothis.co.uk/2015/06/jacques-tati-chaos-and-modernity-in-mon-oncle-and-playtime/>

p17—

<http://www.getintothis.co.uk/2015/06/jacques-tati-chaos-and-modernity-in-mon-oncle-and-playtime/>

<http://www.tboake.com/uncanny/gould/>

[documenting_the_city.htm](http://www.tboake.com/uncanny/gould/documenting_the_city.htm)

p18—

<https://kino35.ifp.cz/fr/programme/event929-mon-oncle>

<https://366weirdmovies.com/capsule-mon-oncle-1958/>

p19—

https://www.flickr.com/photos/peppermint_kiss_kiss/4797224307

p20—

<https://www.daniellaondesign.com/blog/reproducing-space-age-mon-oncle>

p21—

衛武營 國家藝術文化中心

p22—

衛武營 國家藝術文化中心

p23—

衛武營 國家藝術文化中心

p24—

<https://www.downloadwallpapers.info/wallpaper/butterflies-faces-the-silence-of-the-lambs-71823/480x800>

p25—

<https://www.imdb.com/title/tt0102926/>

p27—

<https://thefilmspectrum.com/?p=10734>

p28—

https://en.wikipedia.org/wiki/File:The_Anatomy_Lesson.jpg

p29—

<https://kknews.cc/zh-tw/psychology/2mm35me.htm>

p30—

<https://www.pophorror.com/top-ten-horror-films-1990s/>

p31—

<https://www.commonsensemedia.org/movie-reviews/the-silence-of-the-lambs>

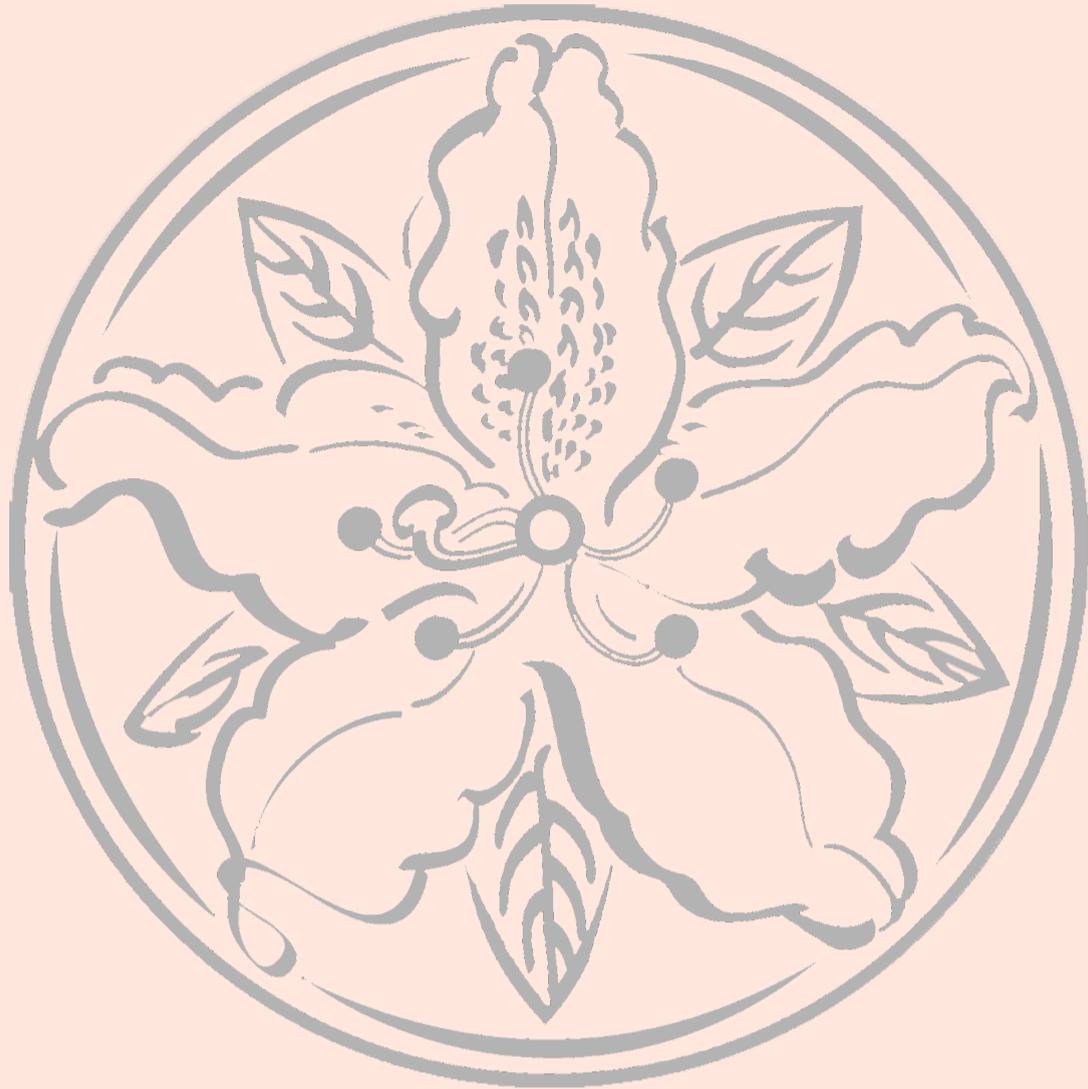
p32—

由外文所提供

http://rachelberman.merytonpress.com/files/2014/03/Jane_Austen_Secret-Love.jpg

p33—

由外文所提供



Project +

台大外文所電子報由學生自發編輯，為台大外文所出版之官方電子刊物，於每年三、十月十日發行，內容包含本所活動報導、專題報導、書評分享、以及英美文學界的最新消息與發展。誠摯地邀請對台大外文所與英美文學界的最新動態有興趣者，一同閱讀台大外文所電子報！

Project + GIFLL Newsletter

Subscribe here:

<http://epaper.ntu.edu.tw/?p=subscribe&id=1>