

2020 Mar. **No.14**

Graduate Institute in Foreign Languages
and Literatures

National Taiwan University

Project+

GIFLL Newsletter

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第十四期 Project + 以「記 / 憶」(Remembrance) 為主題，談論文學、戲劇與電影中的「記錄」與「回憶」。本期總共包含三篇專訪文章、一篇電影分析以及兩篇活動側寫。專訪文章的部分，我們首先很榮幸邀請到了專門研究世紀末歐洲戲劇、猶太研究以及歌劇與歷史的外文系王寶祥教授，與我們探討“回憶”在文學中的呈現及處理手法。除此之外，我們也邀請到了 Formosa Improv Group (FIG) 劇團演員 Liam Fanning 與國光劇團的京劇演員黃詩雅，與我們分享演員生活的點點滴滴、對於表演藝術的看法及當代與傳統藝術的文化保存。電影分析的部分，我們很高興邀請到碩一的謝雅茹同學為我們探討原住民導演陳潔瑤於 2011 年上映的首部作品，《不一樣的月光：尋找沙韻》(Finding Sayun)。活動側寫的部分，除了有碩二的李寧同學與我們分享參加香港 COEDA 研討會的經歷，我們也收錄了外文系退休教授王文興老師去年在本系的「八十課堂重聚會」，以《剪翼史》的選頁為新舊門生重現當年上課風采。

在這裡對所有幫助我們本期 Project+ 出刊的老師與同學致上最高的謝意。首先感謝系主任李欣穎教授、責任編輯陳重仁教授與 Professor McGlynn 的建議與批閱，也謝謝欣平助教一直以來的幫忙。謝謝王寶祥教授以及協助我們專訪的演員們，也謝謝雅茹同學提供的文章。希望本期刊物能帶給正在閱讀的你滿滿的收穫。

Mar. 2020.

We Remember, We Forget, We Recall Memory At Work



黃淑祺 / 採訪撰文

In an era when everyone, perhaps millennials particularly, is looking for a change, and change is seemingly pressing on every one of us with an unstoppable force, what is the meaning of “memories”? Or, does “remembrance” even mean anything at all? Does it embed traditions withering in the background of our everyday lives, or insert the cultural connection required for a society to continue and flourish as a whole?

To ignite some insightful thoughts, we are honoured to have the chance to interview Professor Wang Pao-hsiang regarding the role and significance of “remembrance” in our contemporary society. Professor Wang obtained his Ph.D. in the University of California, Santa Barbara in 1999, and specializes in Jewish Studies, History of Opera, British and American Contemporary Theatre, and Turn-of-the-Century European Drama.

A General Note on Memory in Theatre Practice

In theatre practice, memory is almost always presented in a carefully pre-arranged form. It has been written down, presented in a way that it looks spontaneous, but it is actually not. It has been deliberately presented to look or sound spontaneous. The absence of spontaneity actually goes against the grain of the innate quality of memory, which is to recall without so much efforts.

Memory as a Popular Theme in Literature

The medium which language resorts to depends upon to a large extent on the faculty of memory. We have to remember something in order to record something. The word root of “memory” and “remembrance” in Latin is “recordārī”, meaning to record. To record, first off you have to remember it, so memory and recalling have always been inextricably linked to the faculty of memory, and what we manage to retrieve and save down in words becomes literature in a way. As a result, they are inevitably always linked together, like the essential ingredients of literature.



Authors and Works about Memory

To cite from my specialty, which is theatre, speaking of memory, I would think of *The Glass Menagerie* by Tennessee Williams – a memory play. The lead character, Amanda Wingfield, the mother, can't help but recall the sweet memories, or what she insists to be good old memories of her youth. Those memories in the play set out to be a contrast or a critique of her current unpleasant state, in which the family without the father finds themselves in. Memory is a device, a trick of recalling a past to be presented on stage, it could also be seen as a strategy in terms of the

theatre. The characters speak through their memories, and show their interpersonal relationships. Memory is employed but also deploys here to present the power-play among the characters. For example, Amanda admonishes her daughter, Laura, for not presenting herself in a favourable manner to men. She believes Laura should make herself look more attractive in order to lure some potential wooers and make herself more valuable in the marriage market. Amanda often recalls her past to impress her daughter and present the importance of looking attractive.

Presenting Memory



One thing that distinguishes how memory is presented in theatre is exactly presentation, by which I mean, it has been presented as memory or memory at work. But the appearance of spontaneity on stage is nothing but illusion. It has been manufactured to look spontaneous, but behind there is a lot of self-conscious work, because you don't just recall on stage, even though the actors may say "as I recall, I can't help but remember". There is a Broadway play calls I Remember Mama, the character's memory of her mother on stage has all been pre-arranged, but they have to act as if they are recalling for the first time.

One interesting thing to be aware of is the mechanism of repression, which is at work when we recall something. We don't just blurt out anything that comes to our mind, of course the same goes for stage actors too, in real life, people are highly conscious of what they are speaking when they are presenting themselves to the public; there is a kind of self-censorship. For example, in our interview situation now, even if I can recall something, I would repress it as it is irrelevant to our interview or it might undermine the integrity of the interview by its triviality. It would be categorized as the unrepresentable. The representability of memory has to be taken account for in theatre, which means selecting. In the process of selection, it is always subject to the selectors' values, which have been established over time in the society he/she belongs to.

About Creativity and Memory

If we push creativity to an extreme, say in automatic writing, in surrealism, it actually resists the process of memory. When it comes to creating or writing, memory does pose a problem, if not downright threat, for some artists and creators, who prefer to create out of ex nihilo – from pure imagination and spontaneity. I think automatic writing would be a way resisting that stored, preserved memory. However, I'm not placing creativity and memory as if they are two oppositions here, in fact, they feed into each other and eventually, except for extreme cases like automatic writing, they will meet somewhere in mid-way, and you have to compromise.



Dalí, Salvador: The Persistence of Memory

Message for Students

While we try really hard to memorize lots of things, we also forget lots of things. We remember, we forget, then we recall. When we recall what we have forgotten, just don't forget to double-check.

In the process of verification, I would say, do not simply look for a "yes/no" answer, as we always end up discovering something new, and that is what so interesting about research.



去年十月，我和所上另外兩位同學一同前往香港參加第二屆 COEDA (Coalition of English Departments in Asia) 會議。由首爾大學於前年創立，COEDA 是以研究生為主的學術型研討會，主要招集了亞洲五所知名大學的英文研究所，包含香港大學、新加坡國立大學、首爾大學、東京大學以及本校。本屆 COEDA 由香港大學所舉辦，會議主題為 “Shifting Worlds: Navigating the Global English Context”。

申請與準備過程

當初 COEDA CFP 的資訊是從欣平助教寄給所上的信得來的。要繳交的文件跟一般研討會要求的差不多，包括要投的 panel 名稱、250 字以內的 abstract 以及 100 字以內的簡介。這些資料會先由所內審核過再直接寄給香港大學做最後審核，並由香港大學直接寄 acceptance 通知。補助的方面，除了香港大學有提供食宿外，所上也有提供全額機票費補助，基本上不會花到太多錢。

收到 acceptance 的通知後其實距離研討會還有大概三個月的時間，因此還有一大段時間可以做準備。期間除了和一起參加的同學練習，帶隊的楊明蒼老師也幫助我們很多。由於我是拿先前上課的期末報告去參加，準備的工作除了製作 ppt 外，主要就是把近二十頁的內容縮成會議要求二十分鐘內能說完的長度，大概三頁 (double space) 就差不多了。這方面一定要拿捏得很有把握，因為在研討會進行的過程中報告時間的控管真的非常重要！



研討會經過

這次的研討會為期兩天，總共有五場 panels 和近二十位講者，以及來自各校的十幾位教授。這次的研討會算是對外開放，因此也有不少香港大學英文領域相關的研究生在場聆聽。會議由主辦方的主要四位博士生 moderator 所主持，每三個 presentation 後會有五分鐘的討論及問題時間，每場 panel 後還會再有三十分鐘的 tea and coffee break 給大家更多私下討論的機會。在這些討論的時間，除了能接觸來自各校的研究生，交流不同的想法與 approach，還能了解到彼此不同 / 相同的研究興趣與規劃。

本次會議的主題為 “Shifting Worlds: Navigating the Global English Context”，主要探討的是當今英文全球化的現象對於文學及語言的影響，以 “identity”、“mobility”、“place” 這三大方向延伸出五場 panels。我投的 panel 為 “Borderscapes: Land, Crossings and Ecology”，發表的題目是 “Traversing (Post)Colonial Heterotopias: Opiums, Empire and Border-Crossing in Amitav Ghosh’s Sea of Poppies”，主要是在討論鴉片戰爭前夕印度的鴉片生態如何連結三大殖民「異質空間」—鴉片工廠、監獄、船，以及這個連結如何重新劃分被殖民者與邊界的關係。發表完後，我很意外的在私下的討論時間得到許多收穫與回饋，蒐集到了對於這個議題不同的想法及發展空間。雖然這次發表的題目不是我目前主要的研究方向，但在與其他研究生交流的過程中卻也幫助我構思接下來研究主題的發展。

王文興老師「八十課堂重聚會」

「以讀助寫：《剪翼史》選頁句探」側記

李寧 / 撰文

2019 年底，很榮幸能邀請到王文興老師重返本系再現當年上小說課的風采。王老師在外文系任教多年，注重文本上的「精讀」，一字一句都值得細細探究與品味。而在這次的講堂，老師選了一頁出自於其 2016 年出版的《剪翼史》，從一段校長的演講為舊門生和新學子再展「句探」、「字探」的精神。

王老師首先帶領大家多次以朗誦的方式教大家如何「讀」這番演說，尤其要注意其中空白處、標點符號、粗體格式、重音位置和字型的轉換，並表示這些形式上的變化都有其特殊意義。舉其中反覆出現的注音符號的用法（以注音符號的形式代替國字，像是「ㄊㄩㄝˊ ㄊㄩㄝˊ」而非「學校」），老師就解釋到複雜的字型如何有阻礙閱讀與文字傳遞的可能性。形式上的講解之外，王老師也告訴我們校長這番演說其實回顧了文學史上的講演，更比較了東西方講演的歷史與變遷。除了反應文體的重要性，這選段也傳達了各層面的生活真相，包含校園生態和倫理秩序。從僅僅兩三句，王老師從文字講到文體再講到文意，一字一句都代表老師寫作過程的字字琢磨。這次課堂也適逢老師八十大壽，為此邀請了新舊生以填寫「點名卡」的形式傳達想給老師的話，並讓老師親自點名抽籤，重現當年上課方式。最後以同樣曾為外文系教授的梁欣榮老師為王老師生日所提的詩劃下這次課堂的句點。



會後活動

除了研討會本身，這次港大還提供了許多其他會後活動供研究生參與，有輕鬆的交流活動像是夜遊香港及戲劇表演，也有比較學術性的像是 Academic CV Writing Workshop 及 Graduate Roundtables。後兩者我覺得收穫真的非常多，尤其是 CV Workshop，港大請到他們的教授為我們上了一門課，詳述 Academic CV 該怎麼寫、該包含什麼、該避免什麼。對於未來有學術生涯規劃的人來說，這是必備的 skill。由於平常只能在網路上找到些零碎的資料與建議，第一次接觸到這麼有系統的專業 CV 寫作教學真的對我來說受益良多。

Graduate Roundtables 也是非常有趣的活動。Roundtables 是此次研討會最後的活動，進行的方式主要為兩場，第一場師生分開討論，第二場再集合雙方一起交流。活動目的在於集結各校對於身在亞洲讀非母語文學所面臨的困境與想法，也彼此討論學術圈碰到的各，算是對此次研討會做一個完美的總結。



會後師生合影

COEDA 2021

這次參與後其實還滿推薦大家參加下一屆由新加坡大學所舉辦的第三屆 COEDA。除了接觸到許多不同的研究領域，也得到了許多連結與聯繫，真的非常有幫助！

Framing Indigeneity in

Finding Sayun and Indigenous Peoples' Way Home

On August 1, 2016, President Tsai Ing-wen, on behalf of Taiwan's government, issued an unprecedented apology to Indigenous peoples in Taiwan for the discrimination and mistreatment they endured over the past four centuries. In her speech, Tsai acknowledged the violence brought upon Indigenous languages, cultures, lands, and livelihood by successive colonial regimes, while also vowing to pursue historical justice and promote indigenous self-government through state and legal efforts. With this "long overdue" apology, Tsai hopes to "set the country and all its people on the path towards reconciliation" ("Tsai's Apology"), setting in motion the establishment of Indigenous Historical Justice and Transitional Justice Committee under the Presidential Office.

Yet, despite some progress made post-apology in advancing Indigenous cultural and educational rights, Indigenous communities in Taiwan are still grappling with the consequences of land seizure, displacement, and social and economic disadvantage that continue to threaten their existence. Ongoing Indigenous protests against the demarcation of traditional territories and the disposal of nuclear waste on Orchid Island reveal that much work remains undone to heal colonial wounds. The unrealized and yet-to-come justice for Indigenous peoples in Taiwan thus highlights the inadequacy of state-administered redress efforts and raises the question of (un)redressability in seeking historical truth. Although Tsai emphasizes in her apology that the "duty for reconciliation lies not with the [I]ndigenous peoples . . . but with the government" ("Tsai's Apology"), the failure of judicialized forms of transitional justice calls for the necessity to reconfigure official narratives of reconciliation and forage new ways to respond to the colonial past.

Fathoming and framing the (post)colonial debris, *Finding Sayun* (2011), the debut feature of Atayal female filmmaker Laha Mebow, encapsulates how Indigenous creative efforts could point to a possibility of seeking reconciliation and empowerment outside of the state. The film centers on a Beijing television crew and a Taipei female reporter's interaction with the Jinyue Indigenous community in Yilan County. The crew attempts to shoot a film about Sayun, an Atayal girl who got flooded away during the Japanese colonial rule in Taiwan as she helped her Japanese teacher carry his luggage across the Nanao South river. Structurally, the film contains multiple layers of framing: Laha Mebow as the director frames the Beijing cameramen and the Taipei reporter's framing of the Jinyue Indigenous community. The Beijing-Taipei crew's project is an attempt to remake the Japanese propaganda film *Sayon no Kane* (1943), which also attempts to frame, however unevenly, Sayun's accident and the lives of Indigenous peoples in Taiwan¹.

The multiple framings and the interwoven temporalities involved in the film foreground various forms of discursive framing and control of Indigeneity by different colonial regimes in Taiwan. They reveal the limits and challenges posed by changing forms of narration and representation of Indigenous subjects while also prompting one to ask: Whose story is it? Who has control over the narrative? Can one resist the frame? Laha Mebow's endeavor to reframe the story, then, can be seen as a form of belated redress that calls for new ways to respond to Jinyue Indigenous community's displacement as the community experiences triple erasures—the loss of Sayun, the loss of connection to their lands, and the loss of power to tell their stories. As such, this essay would like to discuss how Laha Mebow adopts multiple framings and focalizations in her work to show what is at stake in nation-state arrangement of Indigeneity. Most importantly, it wishes to highlight how Indigenous self-articulation—reestablishing ties with ancestral roots, making storied connections, and telling their own stories—can gesture towards reconciliation beyond the national framework and a possibility to retrace their way home.

¹ Sayon and Sayun are two different transliterations of the same name. *Sayon no Kane* is a 1943 black-and-white Japanese film directed by Hiroshi Shimizu. The propagandic film portrays Indigenous peoples in Taiwan as assimilated imperial subjects, while Sayun's death is framed as patriotic sacrifice for the Japanese government.

At the opening of the film, Xiao Ru, a female reporter from Taipei, tells the unnamed director in Beijing that she wants to “get [another] version of the story [of the legend of Sayun],” thus setting off on a journey with two cameramen from Beijing to the Jinyue Indigenous community in Yilan County in the hope of producing a contemporary remake of the 1943 Japanese propaganda film *Sayon no Kane*. It is revealed later in the film, during the crew’s conversation with a school staff member, that a Beijing production group is interested in the culture of Indigenous peoples in Taiwan. However, their attempt to find the right cast and trace the truth of Sayun’s story are constantly frustrated—people are resisting the frame, and some stories of the past, unlike the simplified and idealized accounts of the devotion and sacrifice of Indigenous peoples in the Japanese film, seem to defy or cannot be captured by the camera lens.

You-Gan, Xiao Ru’s favored choice of the male lead, actively resists the frame. He lacks the desire to act in a film. Rather, he spends most of his time hunting and playing soccer through which he hopes to impress his love interest, the contemporary Sayun, and receive a scholarship for college. He is often seen running away from the camera or resisting to be filmed (see Figure 1). When Xiao Ru and the Beijing cameramen attempt to join him on his hunting trips, he would mockingly reply “Go back. Don’t follow,” suggesting the crew’s lack of competence (as accentuated by the cameramen’s nausea and vomiting on the winding road to the village) and equipment to tackle the rugged road to the hunting ground, demonstrating resistance towards the outsiders who wish to participate in the Atayal people’s tradition. At one point, as Xiao Ru attempts to film You-Gan’s sense of loss and sadness over his unrealized romance with Sayun and his best friend A-Guo’s transferring to a school in Taipei, he lets out his dissatisfaction with Xiao Ru’s framing practice by asking her “When will you stop shooting?” You-Gan’s interest in the power of framing only arises when he learns about his grandpa’s yearning to return to the old village Ryohen. Realizing that Grandpa’s old age and health condition may prevent him from returning to his ancestral home, You-Gan volunteers to “film the old [village]” for him. Grandpa, one of the very few figures who directly witnessed Sayun’s accident and whose abundant knowledge of the community’s (colonial) past and old village Ryohen interests the filming crew, likewise has an uneasy relationship with the frame. During a videotape audition, Grandpa repeatedly wanders out of the frame (see Figure 2), disobeying Xiao Ru’s instruction to remain still as a filmable subject. It is only with Xiao Ru’s stabilizing him and pointing him to the direction of the camera that he manages to stay in the frame. The contemporary Sayun, Xiao Ru’s ideal candidate for the female lead, remains the most compliant subject through the videotape audition, seemingly affirming her institutionalized role in the community as the daughter of the school principal and the piano player in the church.

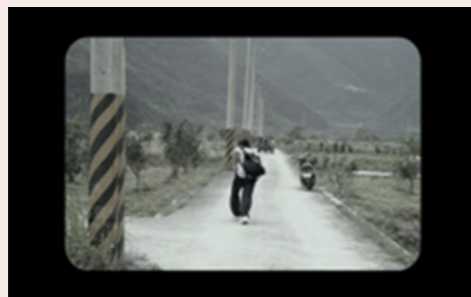


Figure 1. (Source: Finding Sayun)



Figure 2. (Source: Finding Sayun)

Whether the characters are defiant or compliant to being contained in the frame, their different forms of engagement with the camera reveal the constructedness of filmmaking, making the viewer aware of the fact that *Finding Sayun* is operating on the concept of metacinema—a film about making a film—and that there is always someone behind the camera, controlling the framing and narration. One starts to pay attention to the effects generated by different color grading and image quality as the film contains four different types of storytelling: Xiao Ru and the Beijing cameramen’s grey-toned footage of the daily life of the community, Xiao Ru’s documentary-like footage of the trip back to the Ryohen village, the director Laha Mebow’s sepia-filtered footage of the recreation and reimagination of Sayun’s school life and accident, and ultimately, Laha Mebow’s film containing all of these footages in *Finding Sayun*. These multiple focalizations are once again iterated through the structure of the film—Laha Mebow’s framing the Beijing cameramen and the Taipei reporter’s framing of the Jinyue Indigenous community as an attempt to remake the Japanese propaganda film *Sayon no Kane* (1943), which also attempts to frame, through a colonial gaze, Sayun’s accident. Each of these fragmentary and incomplete framing practice echoes the villagers’ dissonant accounts and interpretations of Sayun’s story at the end of the film. From the speculation of Sayun’s age to the ambivalence towards the student-teacher relationship, from whether Sayun’s action was obligatory or voluntary to whether her story is one of bravery or sadness—these contradictory accounts highlight the “impossibility of the ‘truth’ about Sayun” (Ching 38) and the fact that most of the witnesses are no longer alive. When juxtaposed and mediated through different media in Laha Mebow’s film, these conflicting claims of the past challenge the illusion of a single reality the prevailing discursive power attempts to stabilize and disrupt fixed images that cannot fully contain Atayal culture and history. Through her strategies of multiple framings interspersed with interwoven temporalities, Laha Mebow shows that Indigenous histories, cultural traditions, and values were and are in danger of erasure when represented through a reductive gaze by the dominant discursive power. If Sayun’s accident and the Indigenous people at that time suffered from the misrepresentation by the Japanese colonial regime through the propaganda film *Sayon no Kane*, then would the current Jinyue Indigenous community also suffer from the framing of the Taipei reporter and the Beijing cameramen? The existing reception of the film tends to read the insertion of two Beijing characters as “[un]necessary for the narrative” (Ching 33), as “irrelevant [and] . . . awkward” (Ho) or even as a way to “woo Chinese investors” (Ho), thus neglecting the then-ruling KMT regime led by Ma’s government that was actively negotiating closer ties with Beijing². As such, Laha Mebow’s writing the two Beijing characters into the script can be seen as her conscious choice to situate the Indigenous representation in the context of the KMT rule that sought to control or manage the historical and cultural narrative of the Indigenous people through a Han Chinese gaze. The characters’ resistance to appearing in the Beijing production, then, signals a refusal to be interpellated into the normative expectations or oft-repeated representation of Indigenous subjects.

² It is subtly hinted by Xiao Ru at the beginning of the film. She is late to pick up the two Beijing cameramen because she forgot that they took a direct flight from China to Songshan Airport, a result of the “Three Links” policy officially established on December 15, 2008.

What begins as a quest for Sayun's legend ends as an exploration of the rippling effects the past history has on the village's present. It is interesting to note that when Xiao Ru finally gets the chance to join Grandpa, You-Gan, and A-Guo on their trip back to the ancestral village, she leaves the two Beijing cameramen behind, taking with her a hand-held camera that renders the footage of their trek documentary-like, blurring the line between fiction and reality. Grandpa's desire to visit Ryohen in person instead of having You-Gan film it for him also suggests a sense of unframability—some forms of memory and history are not to be mediated. Instead, Grandpa's memories of Sayun and the ancestral village come to life when he recounts them tirelessly throughout the night, highlighting the significance of the Indigenous oral tradition that is vital to the preservation and rearticulation of cultural heritage.

Placed after Grandpa's funeral, the climactic moment of the film arrives when the group reaches the ancestral village Ryohen and discovers in disbelief that the village is now in ruins. The entirely documentary-like segment is presented through Xiao Ru's voiceover as she explains the footage to the unnamed Beijing director. Images of Grandpa's sense of loss and disappointment as he stands amidst the weeds and grass covering what used to be his home are commented on by the Beijing director, who cannot fathom why Grandpa would like to return to the abandoned village. The scene, framed by the Beijing director looking at the lost home and cultural heritage, I argue, implies Laha Mebow's attempt to call for accountability for the ruling regime to respond to the geographical and political displacement of the Ryohen people³.

³ Although the context of the displacement of the Ryohen people is not explicitly mentioned in *Finding Sayun*, historical accounts of the displacement and Laha Mebow's 2012 documentary film *Do You Still Remember the Shooting Stars?* can supplement the reading of the subtext of the Ryohen people's diaspora in the film. According to Lin's article published in *Indigenous Peoples Quarterly* in 2012, "the Ryohen people of the Jinyue Indigenous community underwent several relocations before they settled to Jinyue" (46, my trans.). The major factors for their relocation were the Japanese government's Fan-governing Policy and Resettlement Policy, as well as Typhoon Freda, which damaged the Ryohen Indigenous community seriously in 1956. Since the township office could not afford the immense road maintenance costs, the Ryohen community was cut off from road access, and the children could not go to school. "In 1958, after the KMT government promised to grant the Ryohen Indigenous community reserved lands in Ropwe, the community then resettled to Ropwe, which became the Jinyue Indigenous community today" (Lin 46, my trans.). However, Lin's account downplays the effect of the KMT government's continuation of the Japanese government's Resettlement Policy until 1964. According to Chen, "the KMT government, upon arriving in Taiwan in 1949, followed through the Japanese's strategy of concentrated management in order to effectively control the Ryohen people" (54, my trans.). In the name of improving the living environment, the KMT government forced the Ryohen people to leave their home and relocate to Jinyue Village by the foot of the mountain.

At the end of *Finding Sayun*, after Xiao Ru presents the footage to the Beijing director, she asks, "How [would our] story go?" as she realizes that the ancestral village is in ruins, and most of the witnesses of Sayun's accident are now gone. Framing the debris, Laha Mebow's film likewise invites one to ask: Why go back to the village? Why now? Like the Beijing crew's film project, *Finding Sayun* becomes an unfinished endeavor in that it presents a series of ongoing and interconnected stories of the people from the Jinyue Indigenous community. Transforming a story that "wound[s]" into a story that "heal[s]" (Justice 1), the film points to the innovative and creative ways the characters rearticulate and reestablish their intimate ties with cultural memory and ancestral spirits. The image (see Figure 3) that immediately follows Xiao Ru's question is one of connection forged between the young and the old, the past and the future: You-Gan and Grandpa, holding each other's hands, perform a traditional Atayal dance in joy—one way the story can continue depends upon the younger generation's cultural identification and inheritance. The very last shot of the film shows You-Gan running toward the frame (who holds the camera remains unknown) with a smile—knowing where he comes from, he appears confident as he runs into an unknown future. The film ends with a freeze frame (see Figure 4)—You-Gan, and the Indigenous peoples, whether living in the mountains and or in the plains, as the overttitle suggests, will continue to make great efforts to live, efforts that are unfinished and ongoing.



Figure 3. (Source: *Finding Sayun*)



Figure 4. (Source: *Finding Sayun*)

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To Have No Plan is the Plan(!)

An Interview With Formosa Improv Group

黃淑祺 / 採訪撰文



About FIG:

What ignites the idea of establishing Formosa Improv Group (FIG)? Why did you choose improv comedy out of the wide range of performing arts?

Performing arts in general is often tied to how people express themselves. For me, I think the goal of art is to connect people and start a conversation, it really only works with an audience. Improv is a way to deepen the connection to the audience, and investigate the feelings of the present moment, it's an incredible way to read the room. The really amazing way to make something out of nothing, of crafting a story just from your own imagination and some audience suggestions.

The group started before I arrived in Taiwan, and they would meet wherever they could find a space. I think the idea of doing something creative, and finding new ways to express yourself is attractive to many people, and something necessary in society. People seek ways to understand themselves and be understood, and improv is a tool for this purpose.

Has bilingualism and the group's diverse cultural background ever been a backlash?

I definitely feel like the diversity of our group has been something beneficial to everyone. We all come from different places and so our experiences give us a wider range to draw from onstage. It doesn't really give you a chance to rely on something artificial, you just have to focus on what's important to a good story or scene. This group also has helped me so much in living bilingually. I have very limited experience studying Chinese languages, but performing in a bilingual group gives me the opportunity to see a living language in action and context. I've learned so much more from watching scenes unfold than I ever did from reading or worksheets!

Do you perceive any specific affordances provided by Taiwan that help the development of FIG? Or the geographic factor actually imposes difficulties?

Taiwan has a much richer appreciation for the arts in general than where I came from in the United States. Typically, I was taught to value only a finished product and only professional or famous works. But there is so much importance to the process of creation, the strength of teambuilding, and of sharing with the community. Taipei has various initiatives and spaces for all of these things, making it an environment well suited to start projects and organizations like FIG.

What are the future plans of FIG, or is there a certain prospect that the crew would like to achieve at the beginning of the year?

We definitely love performing, and giving our classes. We recently have moved locations thanks to an awesome collaboration with 23 Comedy. I hope we can do more work with them in the future, and with other organizations promoting comedy, arts, and communication.

We are also working to create a more advanced course series for people who are interested in getting involved in improv in their own way. Taking cues from SPIT in Manila, a city we visited to perform at a festival, we want to create a full ecosystem for improv to grow and flourish.

About FIG's performances:

In the performance, I remember watching (and laughing at) extemporized scenes with undertones hinting perhaps homosexuality, incest, and even cannibalism.

Although they are done humorously in appropriate actions, and have doubtlessly given audience the giggles, have you ever encountered feedbacks that consider the notions as controversial? Will there be some subtle guidelines for the actors on what themes to avoid?

This past year we've been having a lot of conversations about what it means to create a safe space and what our responsibilities are as facilitators and hosts. Although we don't have topics that we as a group have unanimously banned, we have been working to leave space for respecting boundaries. When performers or people in workshops are made to feel uncomfortable, it might compromise their ability to create or be inspired. As a group, we are trying to move towards empowering people to guide scenes towards something they feel safe inside so they can really express their creativity.

Within a group, getting to know your teammates is key to connecting and creating together. By making our events safer, we are working to allow people to get to know each other, to see each others' strengths and have one another's backs. In our own group, having an open line of communication and holding ourselves accountable to each other is a key feature of how we grow.



What is your favourite line, spoken by yourself or any of the crew members, in all the performances so far?

For me, I don't usually remember everything said or done in every show. It's so momentane, which is something that makes it so precious and beautiful to me. I can recall some characters my teammates have done that I definitely laughed at or made me want to jump in and play with them! I love that it's so fleeting, something that will only exist for a short time so you have to just allow it to flourish in the moment before it leaves.

What would you suggest your crew to do and not to do the night before the performance?

Performance nights are the culmination of weeks of practicing together, and each performance has a different theme. Typically a good suggestion for ours or any group is being professional and taking performances seriously. If we as the performers can't take ourselves seriously, how can our audience? We try to set up together, warm up together, and welcome our guests together. Within a performance, any good improv show relies on some good scenework. It's always important to listen to your scene partners, and to try to work together rather than hog the stage. What people will remember, whether their on or off stage is a good story.

What do you and the crew hope the audience would be thinking on their way home after the show?

For me, I hope people can walk away feeling first and foremost like they enjoyed the show! I want people to feel inspired and maybe surprised, and feel empowered. I never want someone to leave a show feeling drained or stale. My hope is that our shows can start a conversation about what inspired the show and what they can take away from it. Maybe they feel so starstruck and amazed and want to see more, maybe one particular scene or story made them see their own life in a new way. And maybe they want to try improv, they think 'I can do that!' and they come to our Monday Workshop!



About Improvisational Theatre:

Concerning the flexibility of improv performance and its difference from traditional drama performance, how would you define the term “character”? Would you say the improvised characters on stage are somehow connected to the actors’ real identity in daily life, or quite the opposite?

Everyone has their own definitions of character. In my experience, a character is a part of a person, they can be complicated or simple. But really what defines a character is how they react to the things that happen to them in the story, how they move through the world and make decisions. In scripted theatre, we have an opportunity to understand the progression from the beginning until the end and we can put it together like a puzzle. With improv, because the actor doesn't know how a scene or story will end, we have to really hold onto what we know about the character. We cannot depend on some plot point or another actor's line. We just have to take each moment one after the other, just like in our real lives. What's great about characters in any form of theatre is both that they can be so similar to us as actors and so different. Maybe even at the same time! There's something we can all share about our experience being human beings, something universal. And we can also bring our experiences from our real lives onto the stage. Even if we create a character that is so different from us, we still draw from our own selves to create them. Maybe they are a little smarter, more expressive, or braver. But we can choose to explore the reality of this character that does things differently than us.

If I end the interview by saying “thank you for your time”, and you suddenly feel the urge to start an improv show, what would be the first line you say?

“I wish this guy would give this improv thing a rest. Geez!”



More about FIG:
 Facebook: FIG Formosa Improv Group
 Workshops: Every Monday Evening (7-9pm) @ Two Three Comedy (Linden North Road)

京劇演員專訪： 國光劇團青衣黃詩雅

林采穎 / 採訪 撰文



演員是一個很不同的職業，因為可以嘗試很多不同的人生，戲劇就是生活的表現。

Q 從事戲曲工作的原由是什麼呢？

我是從中國戲曲學院畢業的。小時候不喜歡讀書，我媽媽就鼓勵我去這間學校學習，我們是 12 年一貫的學校，從小學五年級開始，早上五點就要起來練功，全部的課程到晚上八點才結束。但其實讀這個專業的出路很窄，像是我們那屆五年級的時候有 40 個人，大學畢業的時候只剩下 20 個人，最後真正有在從事戲曲工作的只有兩位。不過大學畢業後，我參加教會的訓練 3 年，本來覺得不會當京劇演員了，因為離開舞台 3 年，很多東西都要重新學習，而且觀眾對我也不太會有印象，但最後還是很奇妙地又留在舞台上。進入國光劇團需要考試，因為我們是在文化部底下的劇團，屬於半公務人員，但因為我們圈子很小，所以誰表現得好不好其實大家都會知道。

Q 妳從 2014 年加入國光劇團，到現在有六年了，有什麼地方覺得還是很困難的呢？

最困難的部分是唱，現在還是沒有辦法將嗓子發揮到運用自如的地步，需要經過老師們的教導和舞台上的實踐，今年一月曾去北京學習唱功兩周，練習的曲目是今年七月要演出的戲。不過除了不斷地練習之外，演員還是需要經過時間的歷練和舞台的經驗，才能讓自己的演技更豐富。魏海敏老師是我的學習對象，但希望還是不要侷限自己，能夠多嘗試就多去。

傳統的戲，像是京劇，演的好不好就跟演員的年紀有關係。有一個行旦，叫做老旦，我有一個學妹她從小就要演這個角色，但她可能就是僅限於模仿，她沒有辦法真正體會到帶一個孩子，或是家裡發生什麼事都要自己處理的那種感覺。但是如果是一個資深演員，她演出來的那種角色就會不一樣，演員也是需要時間和生活的累積，才會有一些人物的神韻在裡面。我自己就蠻缺少人物揣摩這一塊，以前會覺得好像京劇就是把它這樣演，但它其實裡面有一些思想和情感需要去揣摩，不是只有現代劇演員才需要融入角色，京劇演員也需要，能感動自己的，才能感動萬眾。

Q 可以和我們分享一下演出時發生的突發狀況嗎？

演出就是會發生突如其來的事情，考驗演員們的臨場反應。有一次我演《春草闖堂》，我的衣服前有一個很長的飄帶，會打一個蝴蝶結。但因為我的動作是要蹲下又要站起來，蝴蝶結就被我踩掉了，但我沒有發現，不過因為後台都有人在看，我背對觀眾的時候，後台的老師就一直指著自己和我的肚子，我才發現蝴蝶結掉了，我就趕快綁起來，應該沒有被觀眾發現，因為我是背對大家的。還有一次演出《紅樓夢》中的尤二姐，這個角色有一段要吞金戒，唱完以後我覺得自己唱的還不錯，但謝幕完以後老師對我說：「欸，你今天少唱一大段欸。」但我在台上的當下只有覺得打鼓和拉胡的老師那邊氣氛怪怪的，結果我忘了一大段，因為接的太順了，沒有發現，害得台下字幕就一直跳。



再見禁戲
昭君出塞
YU SHAO ZHENG © 2019
Lady Zhao Jun Bidding Farewell Over The Frontier
See You Again, Banned Operas!

Photo by
Yu Shao Scott Zheng

Q 最喜歡的戲或是角色是什麼呢？

《春草闖堂》，這部戲是喜劇，內容有趣好玩，適合第一次看戲的民眾，因為它比較白話好懂，氣氛也比較輕鬆愉快。基本上我的腳色是旦中的青衣，是大家閨秀，像是守傳統的王寶釧那樣的腳色。但是剛入團的前三年，國光劇團讓我嘗試春草這個角色，他有點像是花旦，是活潑青春的青少年，跟我自己的本來的個性比較像，所以覺得還蠻喜歡的。

Q 現在的京劇有什麼創新的編排呢？

國光劇團曾和日本能劇合作，演出《袖襦夢》。本來四月演出的作品——《武動三國 - 她的凝視》，因為疫情的關係延至 7/3-5 於原場地演出，這部戲有跟電玩合作。在三國裡面都是以男人的視角為主，但老師在寫劇的時候用女人的視角來詮釋，再跟日本合作，加入電玩、Rap 和舞蹈的元素。前兩年還有一部結合 3D 的投影，前兩年有一部戲，叫做《賣鬼》。如果是改編西方作品的京劇作品，當代劇團有編《樓蘭女》（希臘悲劇美狄亞改編）、《等待果陀》和莎士比亞的作品，採用京劇的基本元素還有加上西方作品的劇本。在那時候引起蠻大的注意，不過有些比較傳統的老師會反彈。



Q 身為京劇演員可以如何傳承京劇藝術呢？

我們會去國、高中大學和藝文中心舉行講座，也有一些老師是校園內中文系、戲劇系的老師會鼓勵學生來看戲。有時候會有演前導聆，是要報名參加的，可以到後台近距離看到演員在化妝和用頭飾。不過其實我們劇團蠻多年輕人來看戲的，因為近幾年都要加入比較現代和貼近生活的元素以及主題。



照片 / 黃詩雅提供

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