



Project+
GIFLL Newsletter

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PROJECT +



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Issuer:

Dr. Ming-Tsang Yang

Advisors:

Dr. Yung-Chao Liao

Dr. Lilith Acadia

Editors:

Lin-Zhen Chen (Lynn)

Chin-Yi Su (Eva)

Shuang-Qi Wong (Lorena)

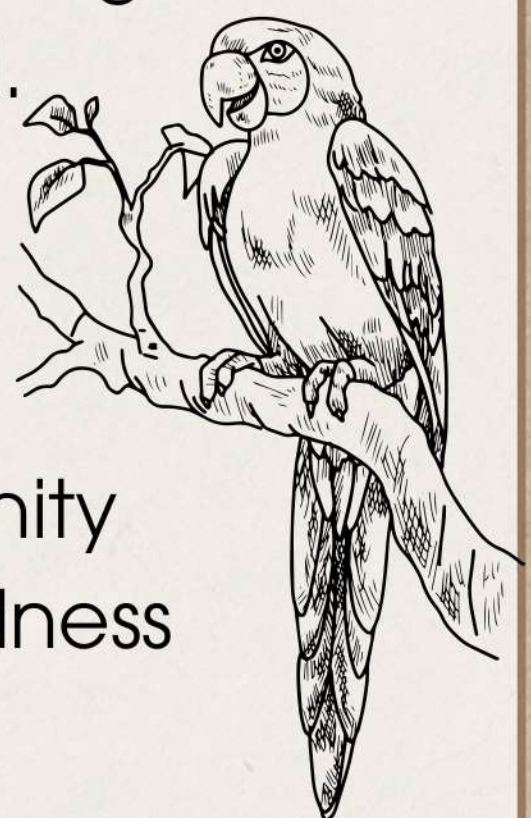
Editorial Design:

Shuang-Qi Wong

HUMANS AND THE ENVIRONMENT

COVER DESIGN: SHUANG-QI WONG

Presenting my cover design - "Humans and the Environment." I've merged city silhouettes with natural elements, symbolizing the coexistence of artificial marvels and the organic world. Employing a subdued palette of browns, reds, and yellows, this design aims to remind readers of the delicate balance between human settlements and the environments they inhabit. It's a visual journey where urbanity meets wilderness, highlighting the inherent interconnectedness of our world.



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EDITORS' NOTES

Written by Lynn Chen

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The 21st issue of Project+ predominantly delves into the themes of humans and the environment in which we intend to introspect, reflect, and discuss the multifaceted aspects of the environment. With environmental crises worsening in the last decades, more and more people and scholars have been urged to ponder the questions about our relationship with the Earth. This issue includes an interview with Ning Lee, a DFLL graduate, a film review of *Oppenheimer*, two reflections on academic speeches, and three original poems that provoke literary imagination on the environment.

INTERVIEW WITH NING LEE

This issue begins with an interview with Ning Lee, who is a DFLL graduate and is currently pursuing a PhD at UT Austin. We are honored to invite Lee to give advice to our graduate students and discuss the Anthropocene with us.

FILM REVIEW ON OPPENHEIMER (2023)

Lynn Chen's short film review centers on the issues of modernity, Anthropocene and Humanism inspired by the blockbuster movie *Oppenheimer*.

ORIGINAL POEMS

In this section, you'll find three original poems by Lynn Chen: "Spring Serenity," "Beyond the Brick," and "Summer's a Bummer."

REFLECTION #1: 【游於藝e溢異研讀班】第三場經典研讀班 【凡智者必邊笑邊顫抖：波特萊爾論藝術中的滑稽】

In this part, Eva Su and Lynn Chen share their reflections on attending a study group funded by Research Institute for the Humanities and Social Sciences. In this study group, Prof. Yin-Hsuan Yang guides the attendees to close-read chapter four of Baudelaire's *The Painter of Modern Life and Other Essays*. In our essay, you will find us recollecting and relating our thoughts regarding "laughter" and "caricature" inspired by this activity.

REFLECTION #2: "Thinking with Islands in the Anthropocene"

Lynn Chen attended an academic speech organized by the Institute of European and American studies of Academia Sinica. The presenter is Prof. Chih-Chien Hsieh (from CCU), and his talk touches upon the issue of the Anthropocene. Lynn here shares her thoughts on archipelagic thinking proposed by the presenter.

MUSICAL CONCERT REFLECTION

This section features Lorena Wong's reflection on her experience attending the captivating "Borderless Realm" musical concert performed by WOOONTA.

PHOTOGRAPHY

All the photographs featured in this section were captured by Lorena Wong within the NTU campus, showcasing the inherent beauty that surrounds us here.

ACKNOWLEDGEMENT

Lastly, we would like to express our heartfelt gratitude to our professors, peers, and everyone involved in this issue. We extend our thanks to Prof. Ming-Tsang Yang, the Department Head, Prof. Yung-Chao Liao, and Prof. Lilith Acadia, our editor consultants, for their valuable suggestions and comments. Special thanks go to Ning Lee for generously participating in our interview and sharing her insightful thoughts. We also appreciate the efforts of Assistant Cindy Chen in handling the publishing affairs. Thank you to all who have contributed to this issue.

TO OUR READERS

Enjoy the content! However, we hope the discussion does not stop with the publication of this issue. If you have further thoughts after reading it, you are always welcome to share your insights with us!

Contact address: **r11122011@ntu.edu.tw** (Lynn).





NING LEE

Educational Background:

- UT Austin (PhD student)
- National Taiwan University (MA)

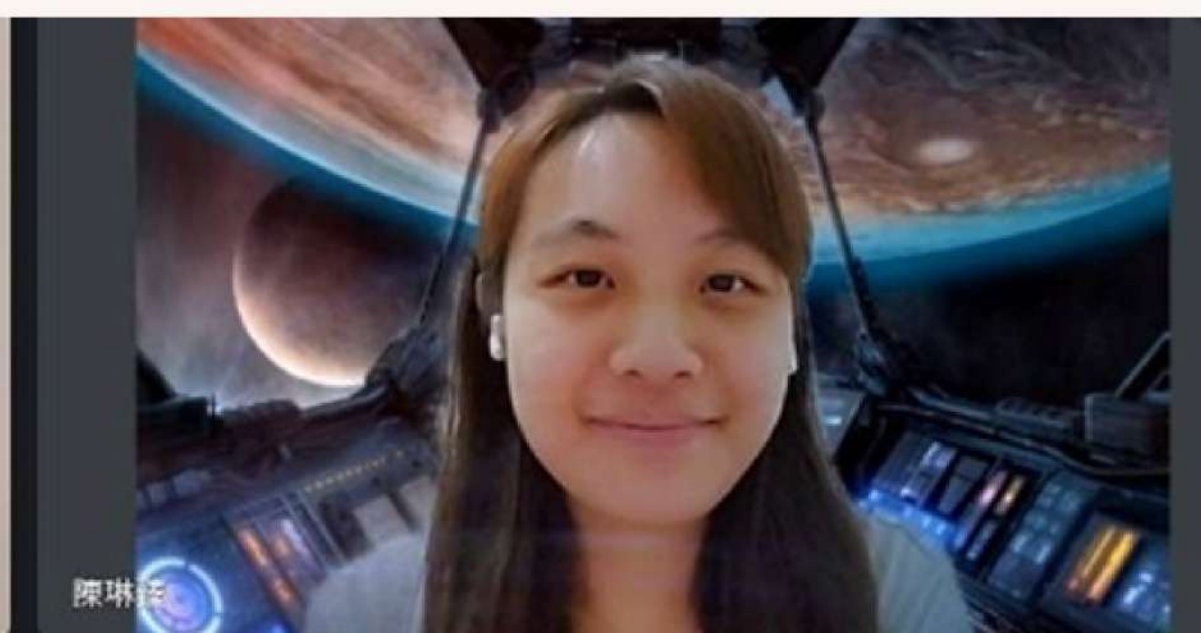
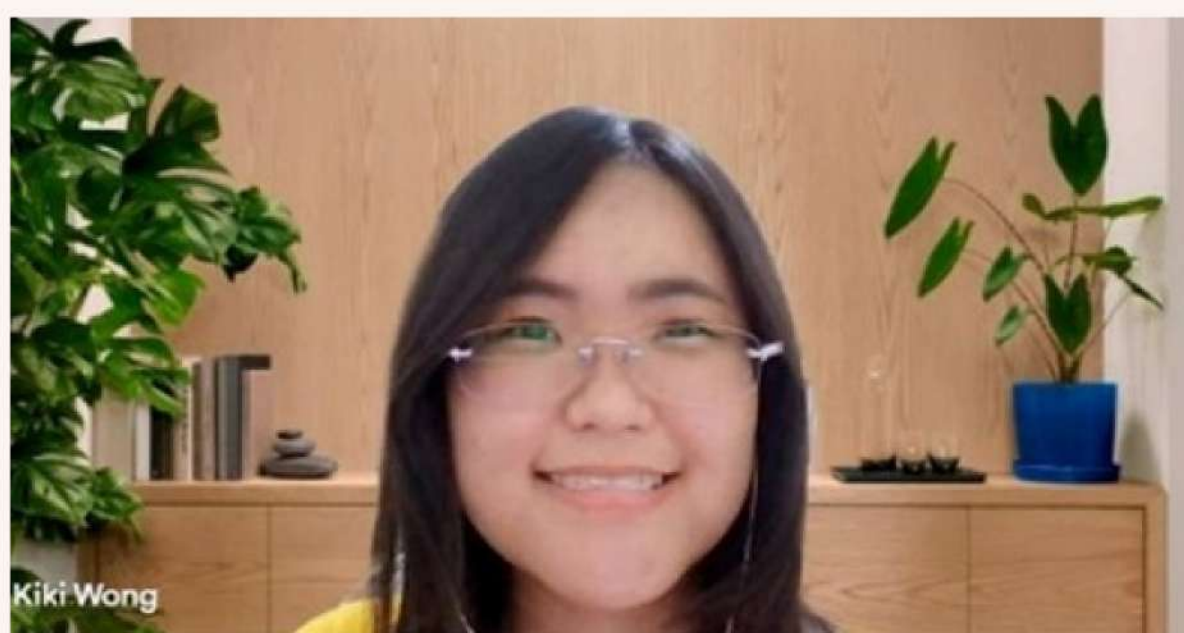
Current Research Field:

- East Asian Studies

Interview with Ning Lee



台大外文系友李寧線上訪談 (2023.9.24)



採訪： 陳琳臻、黃霜琪、蘇沁怡
撰文： 蘇沁怡

**Q1: 畢業後，學姐現在在哪裡求學/就業？
若是繼續攻讀博士班的話，能否和我們簡短分享
申請博士班的經驗與流程？**

我現在在UT Austin就讀東亞研究博士班一年級。雖然東亞研究跟過去研究的英文文學領域略有不同，但還是以文學研究為主。我第一年申請英文文學博士班時沒有通過，但第二年準備過程中發現自己對東亞研究比較有興趣，也有了更充足的準備，就順利入學了。其實申請失利的經驗，反而讓我有機會好好沈澱。透過各種講座還有跟學長姐交流，進而探索自己的可能性。最後明白我真正感興趣的領域是東亞研究。

因為美國博士班申請的deadline通常是12月底或隔年1月初，所以我建議有興趣報考博士班的同學，可以暑假就開始準備研究計畫，也可以先上網了解不同program的特色和不同老師的研究領域。甚至有些學校會希望學生可以先寄信跟老師聊聊。另外，這時候也可以先將研究計畫、writing samples、CV準備好，請老師幫忙寫推薦信。¹

申請博士班最重要的其實就是撰寫研究計畫和writing samples，兩者的格式和文法使用都要非常非常小心，不能有任何錯誤。²研究計畫要有足夠強烈的研究意識，並結合過去所做的研究內容，也要根據不同program進行調整；Writing samples則是希望看出學生是否有足夠的論述能力，也希望藉此觀察學生是否有做研究的潛能。此外，還要適時針對不同program的規定將writing samples修改成不同版本。

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1. 若想更了解請老師寫推薦信時須注意的學術禮儀，學姐大力推薦學弟妹們黃山耘老師的Podcast「好好活著的黃老ㄤ」的第十一集—今晚我想來封推薦信: <https://www.huanglaus.com/podcast/episode/1d7ee5bb/011>。
 2. 學姐推薦三個學術資源，供準備研究計畫與writing samples的學弟妹參考。第一個是Cornell University Graduate School提供之Writing Your Academic Statement of Purpose: <https://gradschool.cornell.edu/diversity-inclusion/recruitment/prospective-students/writing-your-statement-of-purpose/>；第二個是Harvard University的Bernhard Nickel教授提供之Graduate School Writing Samples: <https://scholar.harvard.edu/files/bernhardnickel/files/grad-apps-ws.pdf>；第三個則是一位在Yale University攻讀History and African American Studies的博士生Kaelyn Grace Apple經營之YouTube Channel: <https://www.youtube.com/channel/UCrD1Qi9M48e5o9fSC3vRdXw>。

Q2: 學姐認為在美國讀博士班與在台灣讀碩士班有什麼樣的差異呢？（包括上課環境與教師教學風格等層面）

我覺得台大外文所的課程都非常紮實，老師們協助學生打下充足的理論基礎，所以不用擔心到國外讀博士班會跟不上其他同學。但我覺得有兩點蠻不一樣的：第一是美國的課程大多是以學生為主，老師希望學生能積極發表自己對於文章的看法並與同學交流，class participation佔蠻大的比例。因此老師講課比較少，較像是引導的角色。第二是博士班的課後小功課比較多。老師希望學生能夠用心寫這些小功課，累積並發展成自己的博士研究內容。老師在博士班課程學期末會要求學生繳交一篇final paper，這點則是和台灣較為類似的地方。

Q3: 對於攻讀文學博士學位搖擺不定的學弟妹們，妳有什麼建議嗎？

大家讀博士應該都是想找到教職，但就現實層面而言國內或國外的學術市場其實都非常非常飽和。我曾經也有這樣的煩惱，但尋求老師們的建議後得到了很正向的鼓勵。其中有老師提到，就是因為有熱情，才會想要繼續從事自己喜歡的事。因此他認為有志繼續攻讀博士班的同學，都可以去試著申請看看。

我認為如果同學想要申請博士班，可以先透過相關文章和書籍了解博士班的學術生態與運作方式，好好規劃自己的學術生涯，並釐清這是不是自己真正想要工作與生活的地方。

不過，我其實也有聽過一些博士班畢業後，沒有繼續從事學術研究工作的例子。其中一個很inspiring的例子是一位研究早期英國文學的博士生，畢業後沒有找到教職，轉而從事古書生意與策展。現在他在一個美國知名大學的藝術與人文研究中心當策展人。透過這個例子，我希望告訴大家不要低估自己的熱情。因為博士班就是要去深入研究自己有興趣的領域，所以就算往後沒辦法真的找到教職，還是能在其他地方派上用場。其實博士畢業後求職真的有各種可能性。

Q4: 可否請妳聊聊現在的研究領域？

我現在比較有興趣的領域是二十世紀後期到二十一世紀中期華語文學與亞裔美國文學的關聯，會從比較transnational的角度去進行探討。

Q5: 妳的碩士論文名稱是《敘述「不重要」的人類世：石黑一雄《別讓我走》中的時間與人類滅絕》（“Narrating a ‘Negligible’ Anthropocene: Time and Human Extinction in Kazuo Ishiguro’s *Never Let Me Go*”）當初是甚麼原因啟發你研究「人類世」呢？

我在看《別讓我走》的時候覺得它是一本反思人類的存在、人類與自然的關係的反烏托邦小說。當時就覺得跟自己剛接觸到的人類世概念滿有關係的。我也發現沒有人做過類似的題目，所以碩士論文就選擇探討這本小說中的人類世議題。另一點是小說背景並非設定在未來，而是設定在1990年代末期，剛好也是人類世這個概念開始在不同領域萌芽的時期。兩個時間點的碰撞很有趣，讓我覺得這個論文主題有發展的可能。此外，之前修習過廖咸浩老師開設的後人類理論課程，讓我學到許多雖然和人類世沒有直接關連，卻非常有用的研究方法，對論文寫作有很大的幫助。這些想法綜合在一起就成為我的論文主題。

Q6: 在論文中你提到《別讓我走》呈現「對於人類世加劇的想像」（intensified imagination of the Anthropocene）。你認為此書作者石黑一雄對於人類世抱持什麼樣的態度？他在書中如何應對其相關議題，如人類造成的生態浩劫與生命有限性？

我在寫論文的時候其實也有思考這個問題。雖然石黑一雄對於人類世沒有發表過直接的想法，但他在很多訪談和演講中，都有提到他寫這本書的初衷是想探討「人類有限的存在」。其實在1990年代末期人類世概念受到關注後，各個學科都有進行「人類有限的存在」相關議題的探討。因此，我認為石黑一雄的核心關懷與人類世概念有密切的關係。

石黑一雄在《別讓我走》描述克隆人主角們在一個充滿生態浩劫的世界中，面對生命消逝的過程。人類希望用新的生物科技延續自己的生命，然而新的科技也導致生態環境被破壞殆盡。人類被惡劣的生態環境吞噬，而更需要繼續延長自己的生命，造成一種惡性循環。簡單來說，石黑一雄雖然在書中沒有直接發表對於人類世概念的看法，但他對於如何接受生命有限存在的探討，其實貫徹了整本書，和人類世概念有很深刻的呼應。

Q7: 如果以妳自身角度來看的話，請問妳覺得在21世紀背景下，我們應該如何擺脫人類中心的思考模式？

不要以人類中心去思考，實際執行起來好像不太可能。我想，我們可以先釐清我們是要從哪個領域去探討這個問題。像我們作為人文研究者，研究的就是人類的思想場域，所以這個問題對我們來說其實相當尷尬的。我們都是用啟蒙時代以來西方哲學的角度探討「人類」，認為人類是理性的主體。因此，如果我們要擺脫人類中心的思考模式，應該要先從非人類中心/後人類的角度，釐清「人類」究竟是什麼？人類是怎麼呈現和建構的？也應考慮西方之外的地理與時空環境中的其他人類經驗。

另外，21世紀科技的發展其實讓人類的定義變得更模糊，如果想要用不那麼人類中心的角度思考，其實也意味著我們要學習接受新的科技發展帶來的模糊性，並試著理解、挑戰、重新詮釋人類在這樣的模糊性中扮演的角色。

Q8: 延續上一題人類與科技的關係，最近在課堂上常常討論到AI相關的議題。AI其實也是人類的產物，兩者之間存在著一定程度的矛盾性。想了解妳對於AI的看法？

雖然我的研究領域沒有討論到AI相關的議題，但我也感受到這真的是很熱門的話題。我現在的學校各個學科都有開設AI相關的課程，甚至很多老師為了補足AI相關的知識，也會自己去修習相關課程。我想AI對於我們這個領域帶來的最大挑戰，也是讓我們重新思考何謂人類？我們應該怎麼了解具有人類意識的AI？如何重新思考人作為個體的流動性？

例如ChatGPT其實也是人類的產物。我們應該如何重新看待人類與非人類之間的二元對立，它們中間是否還存在其他可能性(如類人類)，這都蠻重要的思考方向。

Q9: 妳的碩士論文提到「非人的非線性時間」，我們可以怎麼利用這個角度看待第六次滅絕（The Sixth Extinction）？另外，根據綠色和平（Greenpeace），全球目前約有100萬物種瀕臨滅絕，我們該怎麼用非線性時間看待生物多樣性流失？

第六次滅絕的概念其實是伊麗莎白·寇伯特(Elizabeth Kolbert)在《第六次大滅絕：不自然的歷史》（The Sixth Extinction: An Unnatural History）提出的。她提到前五次的滅絕都是自然發生，但第六次滅絕是人為活動引起的。第六次滅絕的概念，讓我們去反思與重新理解「正在發生」滅絕的當下。這次滅絕其實包含兩個不同的時間性：一是宏偉的地質性時間，二是從人類中心歷史角度來看的短暫現代性時間，兩者交會而互相挑戰。

我提到的「非人非線性時間」，其實意味著我們做為人類已經不能舒服地處在人類中心並由科學分化的線性時間。第六次滅絕這個概念讓我們重新理解「當下」的概念，讓我們接受各種時間的不確定性，尤其是讓我們理解我們不能主導線性發展的時間。畢竟生物多樣性的流失意味著各種生物(包括人類)「隨時」可能會滅絕。非人的非線性時間的概念，可以讓我們思考在生活的當下，其實是有各種時間性交會的可能。³

Q10: 在論文中妳有討論到另一本反烏托邦小說—阿道司·赫胥黎(Aldous Huxley)的《美麗新世界》(*Brave New World*)。這本小說與《別讓我走》都描繪沒有煩惱與痛苦，擁有發達基因工程技術的社會。請問妳認為兩書呈現哪些類似的主題？兩書主角對於自我認同與生死等議題的看法有何異同？

兩本小說都是反烏托邦體裁，核心問題都是探討在科技發展下「人類」是什麼？(What does it mean to be human?)，也都有探討生命有限性的議題。我認為Huxley和Ishiguro在探討人類意識與生死等議題的方式很不一樣。Huxley的看法比較「悲觀」：他認為生命必將終結，死亡是必經的過程。因為人必然會死，所以他認為人的存在本身也不是那麼重要了，這樣探討人類存在的方式較偏向非人類中心的觀點。

3. 若想更深入探討相關議題，學姐推薦學弟妹們參考印度學者Dipesh Chakrabarty的演講“Anthropocene Time and the Clash of Geological and Human-Historical Time.”
(<https://www.youtube.com/watch?v=JzBXw3ZklVM>)

相反地，我認為Ishiguro則是比較「樂觀」，從他的各種訪談與演講可以看出他對於人文精神和人性抱持著很正面的心態。雖然他也認為生命是有限的，但也正因為意識到生命有限，他認為這樣我們才能理解生命存在的意義。《別讓我走》即是在探討生命有限的情況下，要怎麼樣去發展不同存在的意義。

Q11: 在《別讓我走》中，克隆人的死亡被稱為“becoming rubbish”，克隆人與人類之間形成了一種不平等權力關係。如果以垃圾生態學的角度去看待現今社會中的權力結構（如性別、種族等），我們應該如何去探討人與生態環境間的關聯性？

我覺得這個問題其實提供我們很多可以在當今社會中思考的面向。全球資本主義的社會加劇不平等的權力結構，其中對生態環境的變遷也有不平等的影響。人類世這個概念之所以源於西方世界，是因為他們是站在一個比較舒服的角度去探討這個議題。事實上，比起西方世界，第三世界國家才是最直接被人類世帶來的環境破壞影響的。第三世界國家變成西方世界的垃圾回收場，更加劇當地的生態環境破壞與不平等的權力結構。垃圾生態學帶給我們的新視角是讓我們明白不能再用人類中心的角度看待nature，認為nature就是很美麗、純粹、浪漫的自然環境。也就是說，垃圾生態學挑戰人與nature對立的想法，讓我們學會和與nature對立、邊緣化、被丟棄的rubbish共處。垃圾生態學也讓我們明白，現在不能只談論西方概念下的人類，而是要學會重新面對在人類世的生態環境破壞下，人類和環境的新關係。

Q12: 最後，學姐有沒有其他想和學弟妹說的話？

如果有學弟妹想要申請博士班，或是對於未來要不要繼續攻讀博士班感到迷茫，都很歡迎大家寫信來和我聊聊。因為我過去透過學長姐的經驗分享得到很多幫助，所以我也希望大家如果有問題不要自己憋在心裡面，歡迎來問我～



MOVIE REVIEW

OPPENHEIMER





OPPENHEIMER AND THE ANTHROPOCENE

Movie Review by Lynn Chen
(Sept. 2023)

"(T)he single most remarkable and defining moment of the past 500 years came at 05:29:45 on 16 July 1945 (...) From that point onward, humankind had the capability not only to change the course of history, but to end it" (Harari 255).



Christopher Nolan's historical biography movie *Oppenheimer* (2023) is a cinematic showpiece that delves into the complex rupture and intricate intersections of human history and the geological history of our planet. This movie takes its viewers on a mesmerizing journey through the life of the physicist, J. Robert Oppenheimer, who is best known for his pivotal role as a director of the Los Alamos Laboratory for the Manhattan Project (1942-1946) during World War II. With a spellbinding blend of stunning visuals and thought-provoking storytelling, *Oppenheimer* serves to be a compelling exploration of science, ethics, and the profound relations between humans and the environment. Nolan's signature attention to detail in this film not only creates an unforgettable cinematic experience but also invites us to reflect on what we think we know about ourselves and the world.

THE TRINITY TEST AND THE ANTHROPOCENE

Oppenheimer spends three hours depicting J. Robert Oppenheimer's critical life events, including his involvement in the creation of atomic bombs as well as the consequences. One of the highlights of this film is the detonation of the Trinity Test that historically took place on July 16, 1945, in New Mexico, USA. When the nuclear bomb successfully detonates, the screen exhibits the dazzling white light and the deadly silence that comes along with the explosion. At the same time, it provides a close-up freeze-frame

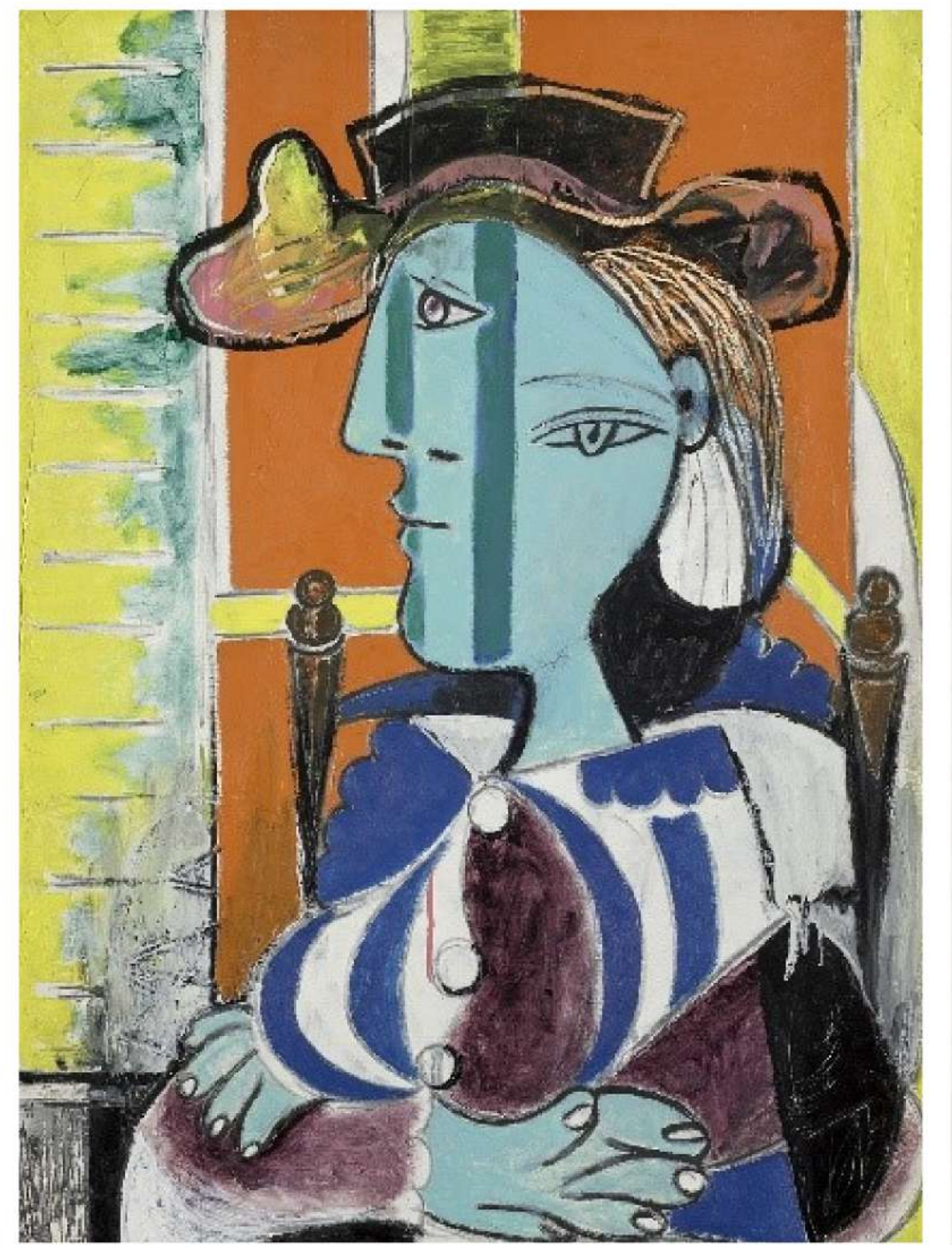


of Oppenheimer's face and his protective glasses, capturing the intense shock experienced within the scientists' observation room. Soon enough, we can see sudden gusts of fierce winds and heat waves sweep all over the desert. Historically, the Trinity Test and the atomic bombings of Hiroshima and Nagasaki had both immediate and far-reaching consequences. It not only led to the surrender of Japan by causing immediate destruction to the lives there but also marked the end of World War II. Environmentally, it caused long-lasting consequences. As Laura A. Bruno describes, these "(a)rtificial radioactive isotopes from atmospheric nuclear tests became the first environmental pollutant to take on the dimensions of a global threat" (237). What's worse is that these "pollutants could travel over long periods and distances, and that they could be accumulated in a reservoir or in organic matter" (237). These long-lasting materials remind us of what Timothy Morton proposes as *hyperobjects*, which he defines as "massively distributed in time and space" (1). Radioactive decay, such as nuclear fallouts, can leave "footprints" on the surface of the Earth. Indeed, the release of radioactive materials into the atmosphere can contaminate ecosystems and pose long-term effects on Earthly organisms. Concerning the large-scale aftermath of nuclear technology, Tyler Austin Harper, an environmental studies professor,

opines in an article for the Washington Post that *Oppenheimer* serves as “a window into the creation of the Anthropocene.” Even though the Trinity Test was only a singular event, its implications for the human role in shaping the Earth align with the broader themes of the Anthropocene, a concept that suggests human activities to be the dominant influence on Earth’s geological processes. After the explosions of atomic bombs, “(e)very plant, animal and human born in the aftermath of nuclear tests,” as suggested by Peter Adkins, “carries the trace of those explosions in their bodies in the form of higher than naturally occurring amounts of the radioactive isotope carbon-14” (199). Clearly, it is suggested here that the high radioactive exposure is a direct consequence of man-made nuclear weapons, one that is higher than what would “naturally” occur in the environment. With this in mind, the Trinity Test should be examined not only through a historical lens but also as a rupture from a geological perspective.

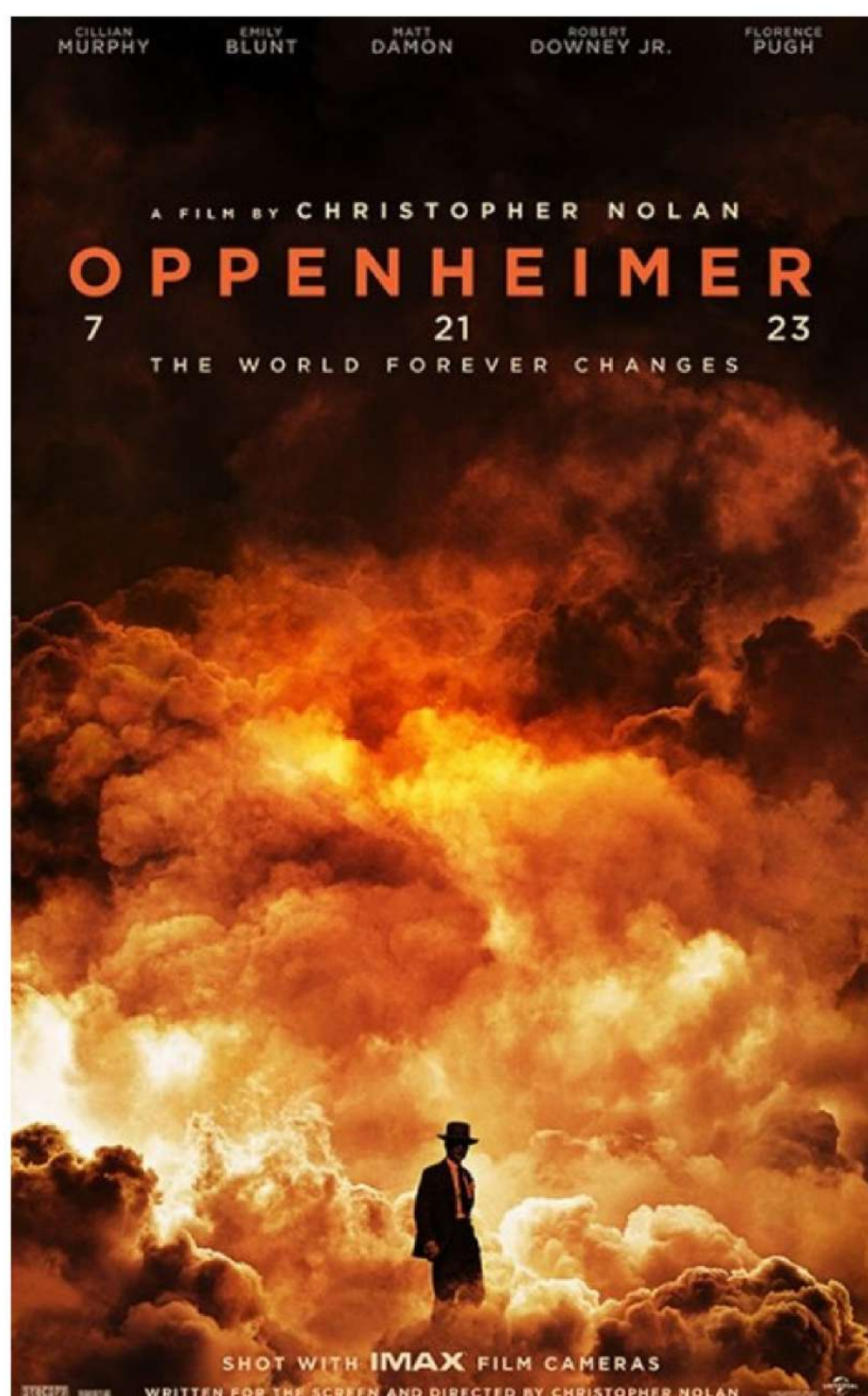
“THE WASTELAND” AND *FEMME ASSISE AUX BRAS CROISÉS*

In the film, we can see a few quick shots presenting T.S. Eliot’s poem “The Waste Land” and Pablo Picasso’s painting *Femme assise aux bras croisés*, both of which are iconic and notable works of Modernist art in the early twentieth century. The twentieth century witnessed two significant and interconnected



events, such as modernism as a cultural and artistic movement and the emergence of the Anthropocene as a proposed geological epoch. Although seemingly distinct, modernism and the Anthropocene share common threads that highlight the profound transformations occurring in human society and the environment. Both “The Waste Land” and *Femme assise aux bras croisés* express a sense of fragmentations, despair, and

disillusionment about the state of the world. While they were created before the nuclear age, they capture the mood of existential crisis that would become even more pronounced with the advent of nuclear weapons and the challenges that have come to define the modern era. The destructive effects of nuclear weapons would later contribute to a devastating sense of fractures and a fear of annihilation, which echoes the themes of fragmentation in these two artworks. Shown in the film, the appearances of “The Waste Land” and *Femme assise aux bras croisés* seem to foreshadow the insights into the unsnarled relationship between humanity and the environment in an age of unprecedented clash.



AMERICAN PROMETHEUS? A VERY BRIEF REFLECTION ON HUMAN-CENTERED THINKING

American Prometheus: The Triumph and Tragedy of J. Robert Oppenheimer is a biography written by Kai Bird and Martin J. Sherwin, and the film is an adaptation of this book. The choice of the title “American

Prometheus” establishes a link between Oppenheimer and the Greek mythological character Prometheus, who, in myth, bestows fire upon humanity, catalyzing the development of human civilization. Such a mythological story highlights the significance of human knowledge, aligning with Enlightenment principles and philosophy. Enlightenment ideals, produced by thinkers such as John Locke, Jean-Jacques Rousseau, and Immanuel Kant, have had a profound impact that regards the significance of human reason and critical thinking. However, I suggest that this humanist

thinking that champions human agency raises important questions in the Anthropocene. Viewing Oppenheimer, or humanity in general, as dominators of the world would risk an anthropocentric worldview that disregards non-human species and the environment, which may lead to a dangerous and exploitative belief that humans have the abilities or rights to manipulate, subjugate, and govern the natural world. It is important to note that my reflection here is not to reject the impacts of human activities on Earth in any sense nor to evade any ethical responsibilities that humans have. Instead, this reflection intends to urge people to acknowledge the alluring trap of history-making from a humanistic perspective, one that has long excluded the agency and importance of non-human species and ecosystems. For too long, we have had a tendency to assume that humans and nature are separated, we have thought that nature is passive and external to us, and we have crowned ourselves as the focal point of human history in the long river of the Earth's history.

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Original Poems

- ***Spring Serenity***
- ***Beyond the Brick***
- ***Summer's a Bummer***

Spring Serenity

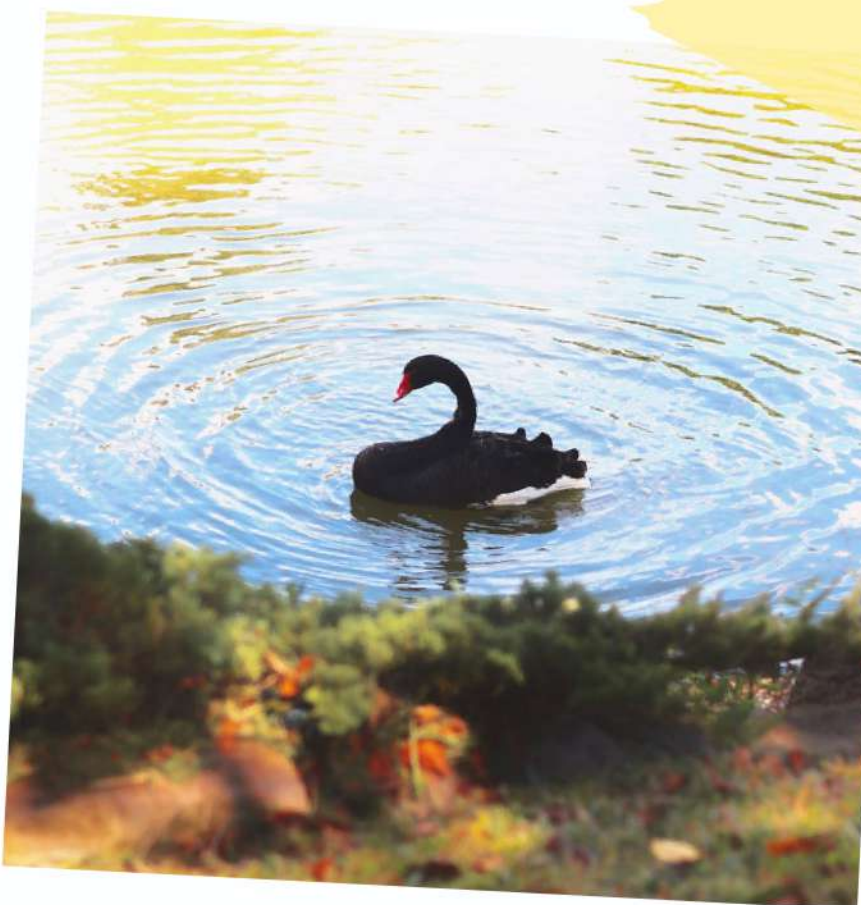
—composed by Lynn Chen (Sept. 2023)

After an exhausting flight, the ducks rest by
floating on a spring and casually eating.
Peering into the seemingly mundane life of
the ducks nevertheless evokes a sense of
calmness and tranquility.

The alluring pond placidly rests
A flock of ducks, gliding with zest
Gracefully approach with open wings
And serenely rest along the spring

Gradually their little tummies rumble
The poor ducklings start to stumble
Swimming across the spring in conjunction
How they await their source of nutrition

On the shore, salubrious feed lies ahead
Seeds and grass; not the deceitful bread
Reenergizing on this tranquil repast
The ducks feel at peace, at last.



Photographed by
Lorena Wong, NTU



Beyond the Brick

—composed by Lynn Chen (Sept. 2023)

Feeling confined in an educational setting,
students whimsically peer outside and envision
themselves dancing and engaging in lively
conversation amidst fragrant grass under the
gentle breeze.

The red brick school towers ostentatiously
Above the students, rushing hastily
Crowding into the invariable classrooms
Engenders an atmosphere of indignation and gloom

Exhausted students bordering the windowsill
Gaze outside, awaiting a diverging thrill
They could elegantly waltz through the aromatic grass
Jocularly bantering *en masse*
And the soporifics that a cool breeze can amass
Would produce a repose, in advance



Photographed by
Lorena Wong, NTU



Summer's a Bummer

—composed by Lynn Chen (Sept. 2023)

My last poem is a comical piece that denigrates the summer environment for its inevitable heat, comparing it with the gorgeousness of autumn, winter, and spring.

The scathing heat of summer depreciates
Seminally determined by the equinox
The blustery days blow the crunchy leaves
And gently fall onto the indurated rocks

The golden fire of leaves envelops the fields
Complementing the pumpkin harvests
But the piercing winds are on their way
Hardest of all is when autumn goes away

The whirling gusts drive us indoors
As the dark overcast looms
Yet the ambrosial petrichor suffusing my city
Compel us to overlook the gloom!

Slowly the tulips start to bloom
And the birds chirp in joyful unison
Then the beauty of blooming florals
Mirrors Antonio Vivaldi's composition

Yuck!
—the scorching heat returns.



Photographed by
Lorena Wong, NTU



Speech Reflections

- 【游於藝e溢異研讀班】第三場經典研讀班
【凡智者必邊笑邊顫抖：波特萊爾論藝術
中的滑稽】
- “Thinking with Islands in the
Anthropocene”





【游於藝/e/溢/異研讀班】第三場 凡智者必邊笑邊顫抖：波特萊爾論藝術中的滑稽

導讀人： 楊尹瑄
(成功大學歷史系)

【游於藝e溢異研讀班】第三場經典研讀班**【凡智者必邊笑邊顫抖：波特萊爾論藝術中的滑稽】****Reflection #1 by Eva Su and Lynn Chen**

In this speech, Yin-Hsuan Yang, professor at the Department of History in NCKU, draws special attention to how the nineteenth-century French poet and essayist, Charles Baudelaire, addresses critical issues related to laughter and caricature in “On the Essence of Laughter,” the fourth chapter of *The Painter of Modern Life and Other Essays*. Laughter, in Baudelaire’s view, is inherently human because it lays bare the weakness, madness, and degradation of mankind. In other words, he believes that laughter must betray the essence of human evil which appears problematic and thus is far from desirable. Professor Yang further leads us to scrutinize a specific condition described in this chapter, which allows us to better grasp how Baudelaire perceives the intimate connections between laughter and human nature: When people witness others tumbling on the ground and thus losing faces, they often feel superior to them and find it difficult to suppress their laughter (152). Moreover, Professor Yang also critically observes that in Baudelaire’s metaphysics, laughter can be deemed a subversive symbol of religion, specifically Christianity, and institution since it implies the human capability of transgressing the limits imposed by higher powers. As Baudelaire writes in this chapter, he asserts that “(l)laughter is satanic; it is thus profoundly human” (153). For him, laughter is human because it provokes the pull of contrary forces between the unconscious pride and the dread of being condemned by the superior and holy powers, hence “the Sage laughs not save in fear and trembling” (148). That is, in Baudelaire’s view, laughter can often arouse fear in the civilized and solemn authorities which might expose their weakness and hypocrisy.

1. 凡智者必邊笑邊顫抖, the title of this speech, is a translation of this aphorism by Professor Yin-Hsuan Yang

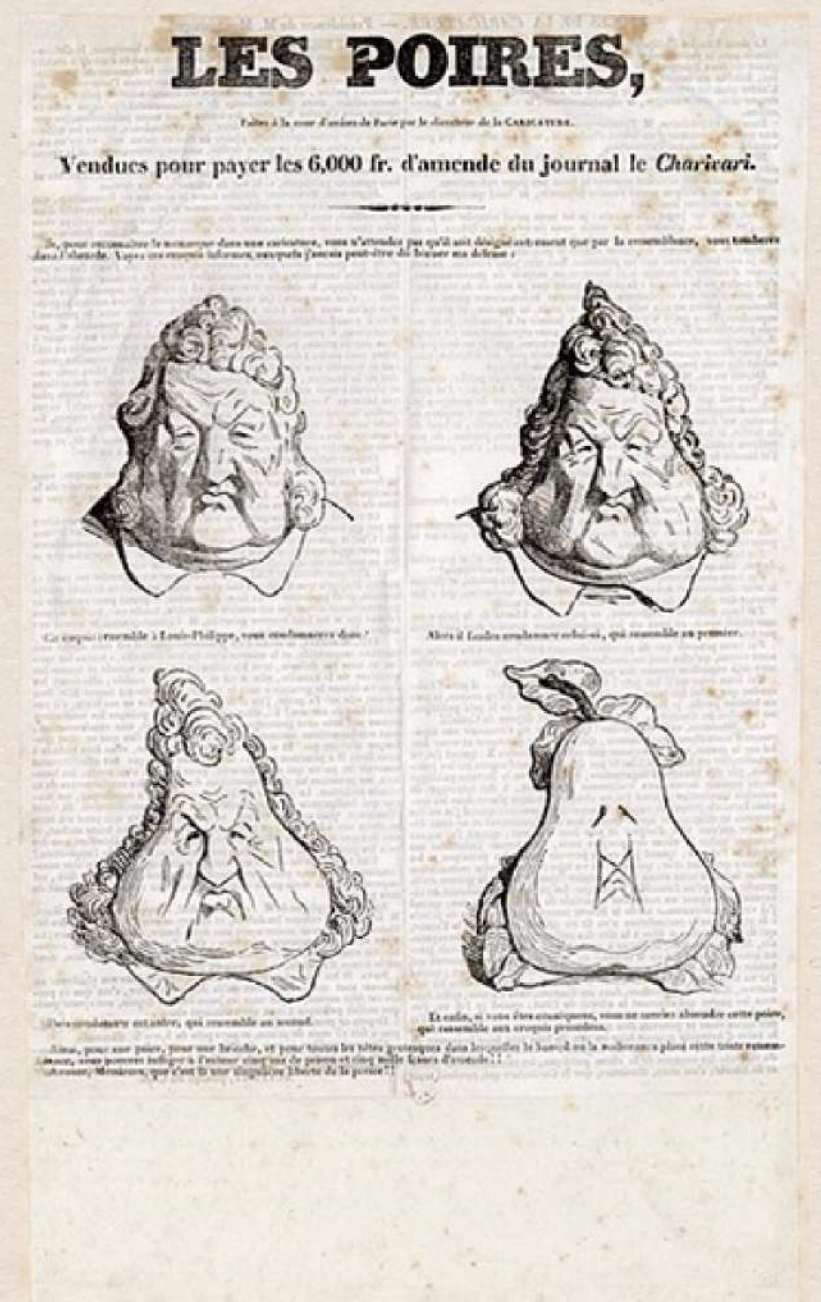
Another important point proposed by Baudelaire is that caricature should undoubtedly be regarded as a serious art of intrinsic artistic values. As Professor Yang summarizes for us, Baudelaire's essays defend the values of caricature by examining the works of Daumier, Philipon, Goya, Grandville, etc. Captivated by the graphic power of caricature, he utilizes it as the visual model for his essays of political satire, which aptly demonstrate his discontent with the bourgeois as well as his concern for the human condition of his time. For Baudelaire, caricatural images can serve as a meaningful political attack on the monarchical power, and caricaturists deserve more freedom to publish their artistic images. In our own reflection, we regard that caricature, which defies the artistic norms of its era, may be analyzed as a precursor to the avant-garde movement, especially considering Baudelaire's literary contributions on caricature spanning the mid-nineteenth to early twentieth century, a period when the avant-garde was on the brink of emergence. Nonetheless, it is essential to exercise caution and refrain from prematurely drawing definitive conclusions, as further research is warranted.

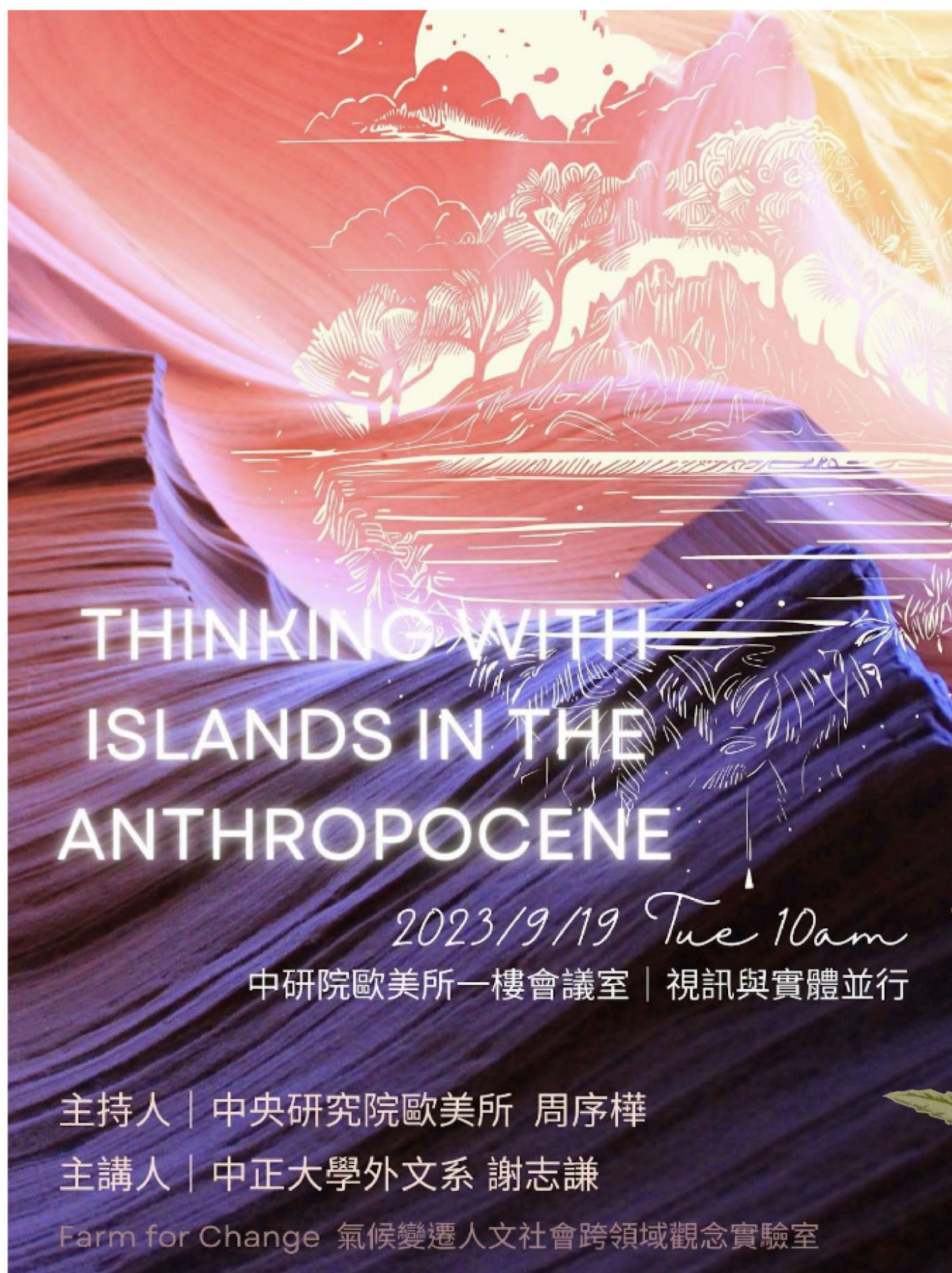
IMAGE REFERENCE

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WORK CITED

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THINKING WITH ISLANDS IN THE ANTHROPOCENE

主講人：謝志謙（中正大學外文系）

"THINKING WITH ISLANDS IN THE ANTHROPOCENE"

Reflection #2 by Lynn Chen

This talk was held in Academia Sinica and presented by Professor Chih-Chien Hsieh, from the Department of Foreign Languages and Literature at CCU, who specializes in African American literature, Caribbean and African diaspora literature, Postcolonial Studies, Environmental Humanities Studies, and Gender and Comparative Ethnic Studies. In this talk titled "Thinking with Islands in the Anthropocene," Professor Hsieh mainly focused on climate change and archipelagos, urging for archipelagic thinking in the context of the Anthropocene. Touching upon the environmental crises, such as the sinking of islands and the "Baker" explosion in Micronesia and Tuvalu, the speaker presented the complicated relationships and the long-existing political, religious, and literary tension between islands and continents. Professor Hsieh mentioned that some might perceive islands as somewhat distant, isolated, and inferior when compared to main continents, using America as an example. At one of the most fundamental levels, this pertains to how literature portrays the subject. That is, how are islands presented in literature? The speaker then called for "archipelagic thinking" which invites us to think with islands and introduced Toni Morrison's *Beloved* as a case study. All in all, Professor Hsieh showed that engaging with islands and their archipelagic structures and relations can help to provide us with a chance to shift away from traditional representations of forms.

MUSICAL CONCERT REFLECTION



無界之境

BORDERLESS REALM



WOONONTA



No. 261 文學院音樂會：
無界之境 Borderless Realm

September 22, 2023 (Fri.) 12:30 PM – 1:20 PM

WOOONTA 樂團

羅常秦 / TS.Lo、金光亮平 / Ryohei Kanemitsu “Yo”、雨果文森 / Hugues Vincent



"BORDERLESS REALM" - WOOONTA CONCERT REFLECTION

Written by Lorena Wong (Sept. 2023)

I recently had the pleasure of attending the "Borderless Realm" concert held by WOOONTA, a remarkable musical ensemble based in Taiwan with members coming from Taiwan, Japan, and France. This multinational group combines their unique musical backgrounds and cultural heritages to create an exceptional blend of world music. After an eight-year hiatus, WOOONTA returned to the National Taiwan University College of Liberal Arts, where they first made their debut, to present a musical extravaganza that showcased the creative evolution of their craft over the years.

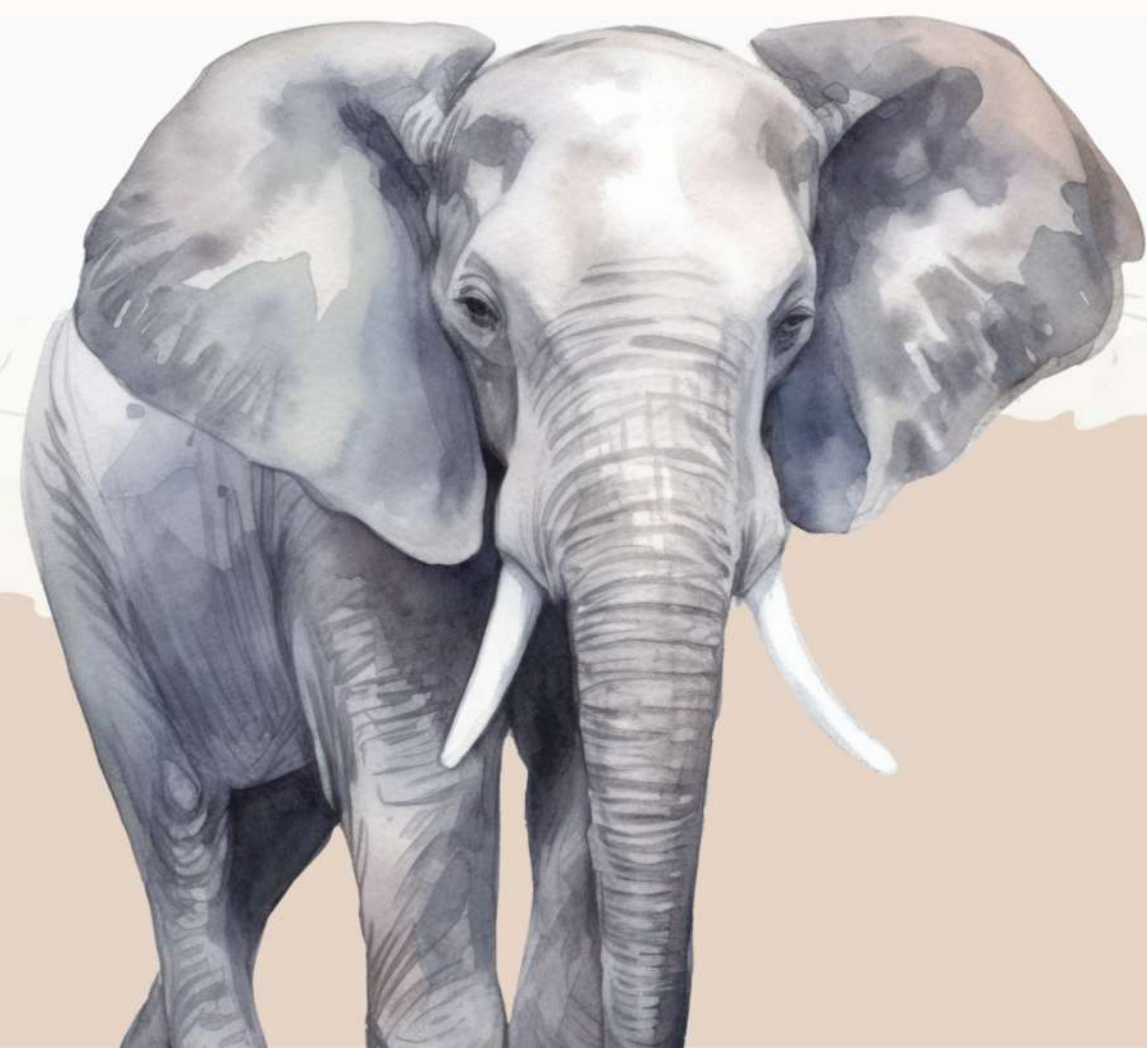
The trio of musicians ingeniously wove traditional and modern elements, and Eastern and Western influences, breaking free from conventional musical structures and embracing the distinctive artistry of Wooonta. Throughout the concert, I could sense WOOONTA's passion for music and their unparalleled creativity. Despite being in Taiwan, their performance transported the audience to Europe, Mumbai, and beyond. The interplay of light and shadow, influenced by the shifting sunlight, added an extra layer of enchantment to their music.



One piece that left a deep impression on me was "Red Dragon" (龍騰象舞). It felt like I had journeyed through time and witnessed the collision of cultures and artistry along the Silk Road. Even though there were no actual dragons or elephants on stage, the melodious notes seemed to come to life, dancing exuberantly, transcending the stage and bridging the realms of imagination and reality, culture and art, leading the audience into a transcendental world of music.

I greatly appreciated WOOONTA's explanation of the origin of their band name. They mentioned that "WOOONTA" itself doesn't have a specific meaning; they liked the sound of it and decided to adopt it as their band name, with the three "O"s representing the three members of the group. Music, they believe, should not be confined by definitions, it should be free and unrestrained. This carefree attitude towards life, I believe, is reflected in their musical creations and is also the core message behind their second album, "Borderless Realm." It was a reminder for us, the students of National Taiwan University, not to confine ourselves within self-imposed boundaries but to embrace the challenge of the unknown future.

I hope to watch WOOONTA performance again at NTU and appreciate another beautiful masterpiece of music they will undoubtedly create.



PHOTOGRAPHY

Photographed by Lorena Wong



Where Nature's Wisdom Meets Human Endeavor

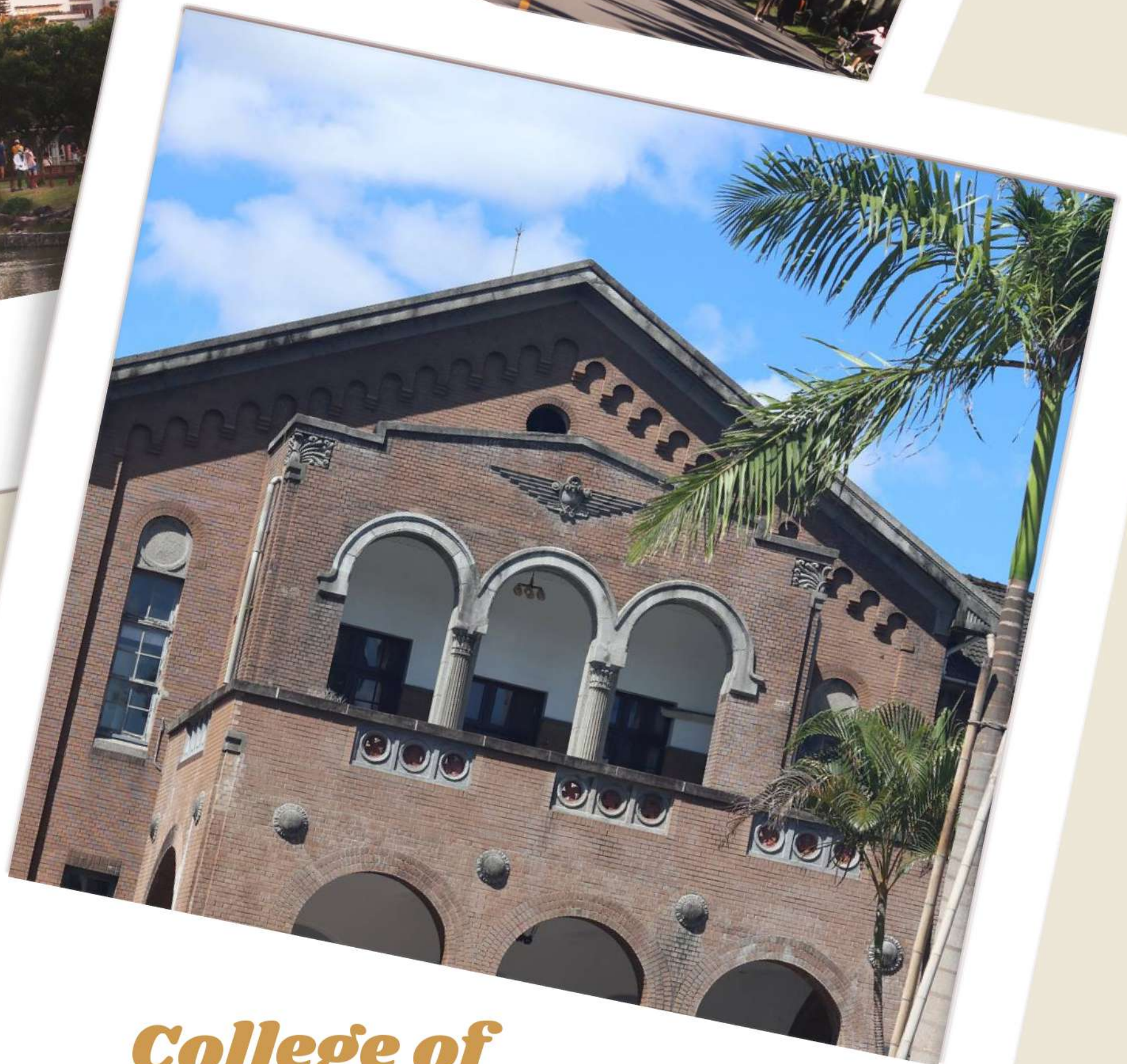
**Royal Palm
Boulevard**

椰林大道



**Drunken
Moon Lake**

醉月湖



**College of
Liberal Arts**

文學院

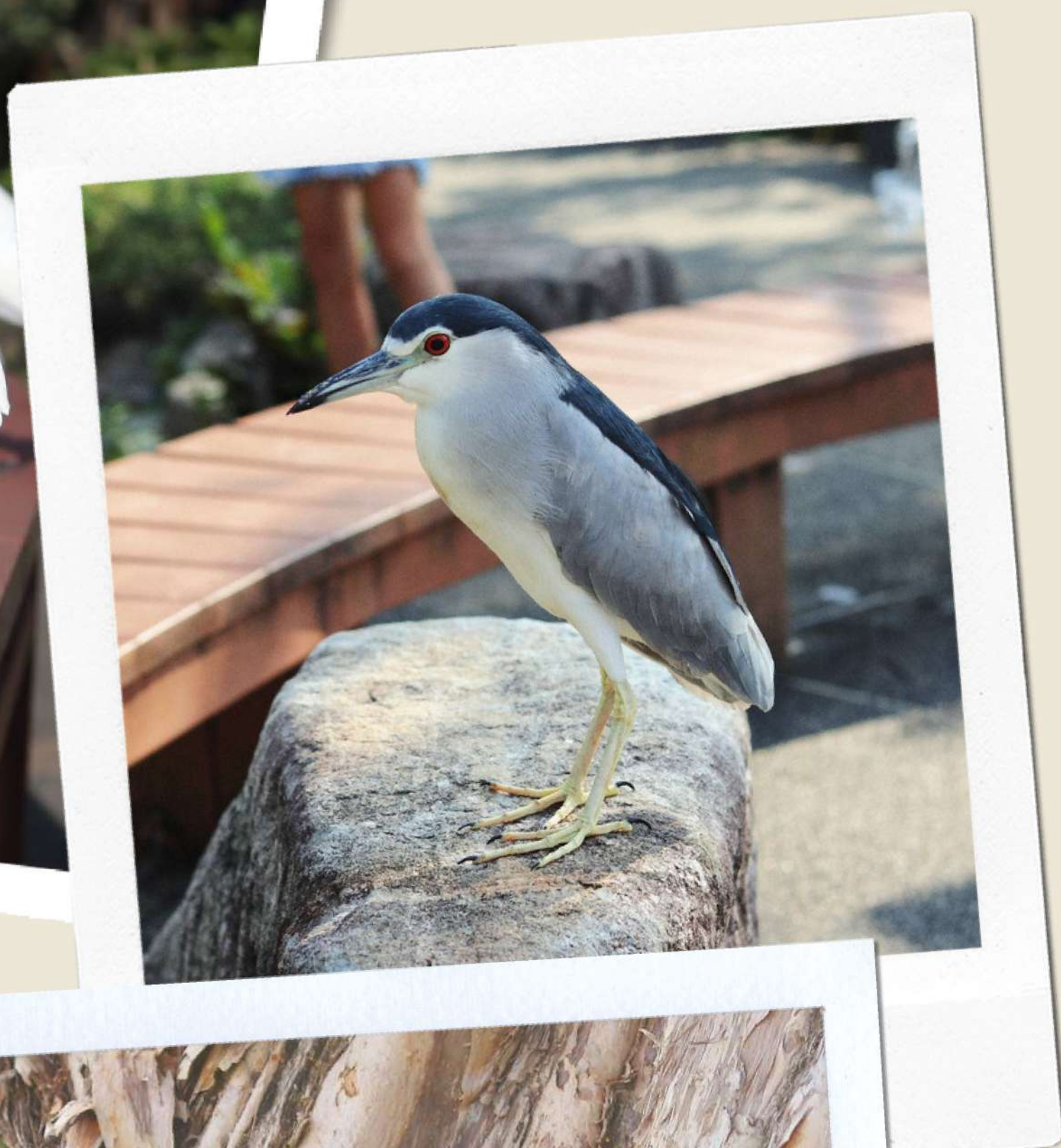
Great Egret

大白鷺



Night Heron

夜鷺



Rock Pigeon

鴿子

UPCOMING EVENTS

城市密碼・台北賦格

日期：09 / 23 (六) - 11 / 19 (日)

地點：台北當代藝術館

網址：

<https://www.mocatapei.org.tw/tw/ExhibitionAndEvent/Info/%E5%9F%8E%E5%B8%82%E5%AF%86%E7%A2%BC%E2%80%A7%E5%8F%B0%E5%8C%97%E8%B3%A6%E6%A0%BC>

蔡明亮的日子

日期：2023/10/27 (五) - 2024/1/7 (日)

地點：北師美術館

網址：

<https://montue.ntue.edu.tw/%E8%94%A1%E6%98%8E%E4%BA%AE%E7%9A%84%E6%97%A5%E5%AD%90/>

國立中山大學 2023 莎士比亞《第一對開本》四百週年紀念工作坊

日期: 11/2 (四)-11/3 (五)

地點：中山大學文學院

網址：<http://www.zephyr.nsysu.edu.tw/news/news.php?Sn=1919>

國家圖書館112年冬季閱讀講座

日期：2023/11/4 (六)-2024/1/27 (六)

地點：國家圖書館藝文中心3樓國際會議廳

網址：<https://actio.ncl.edu.tw/activitydetails?uid=6&pid=472>

台北金馬影展Taipei Golden Horse Film Festival

日期：11/9 (四)-11/26 (日)

網址：<https://www.goldenhorse.org.tw/>

2023台北雙年展「小世界」

日期：2023/11/18(六)- 2024/03/24 (日)

地點：台北市立美術館

網址：

https://www.tfam.museum/Exhibition/Exhibition_Special.aspx?ddlLang=zh-tw&id=745&allObj=%7B%22JJMethod%22%3A%22GetEx%22%2C%22Type%22%3A%222%22%7D

第十三屆國際比較文學會議

日期：12/15 (五)-12/16 (六)

地點：淡江大學

主題：Comparative Literature in an Era of Pandemics:
Medicine, Health, and the Environment

網址：<https://claroc100.wordpress.com/2023/03/12/866/>

2024第32屆英美文學學會年會徵稿啟事

摘要投稿截止日期：2024/02/15 (四)

年會舉辦日期：2024/10/19 (六)

地點：清華大學

主題：Filter

網址：<https://eala.org.tw/zh-hant/news/2024322024-eala-annual-conference-cfp>



Dear /



Project+
GIFLL Newsletter

PROJECT + GIFLL NEWSLETTER

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