

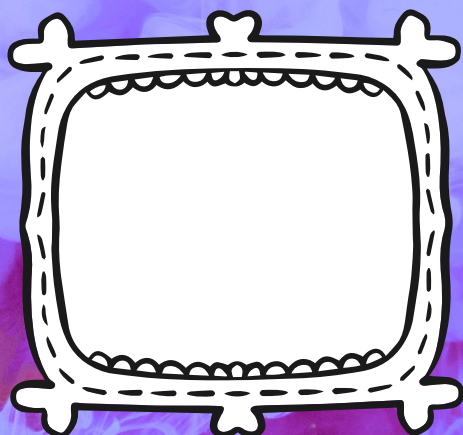
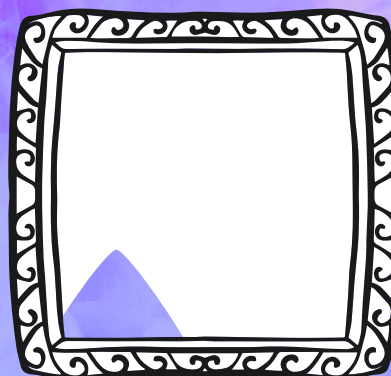
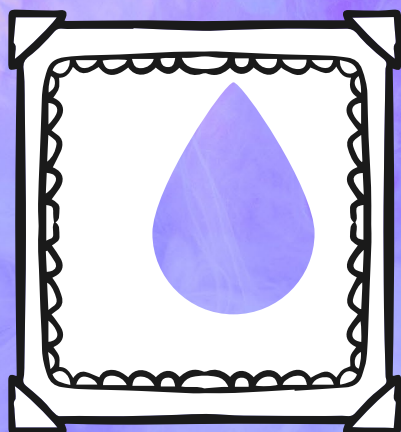


# Project +

CONNECT

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Graduate Institute of  
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National Taiwan University



國立臺灣大學外國語文學研究所第十期電子報

發行人 李欣穎所長

責任顧問 吳雅鳳教授 / 柏逸嘉教授 (Prof. Guy Beauregard)

責任編輯 楊奕琦 / 劉俞妤 美術設計 劉俞妤

The weight of words is immeasurable. How much can words amount to depends not just on the speaker, but the listener as well. Yet in this modern age brimming with an endless flow of information, we can't help but doubt whatever we say would end up as a mere drop in the vast ocean. Not to sound overly dramatic, but such are the inevitable fears that accompany writing on a public medium: If words were droplets, then how do we forge connections within this massive body of water? With these thoughts in mind, this issue centers on the idea of "connect."

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**EDITORS' NOTE**

Project+ 第十期以「連結」(connect) 為主題，收錄三篇專題文章及兩篇活動側寫。永純討論電影《酒店》(Cabaret) 使用性的展演呈現法西斯主義，且此意識形態如何根植於三零年代的德國大眾文化。彥翔藉他者倫理探討漫畫《獵人》的蟻王一角如何透過跟盲女小麥的互動，逐漸展露人性性情。奕琦分析陳哲藝 (Anthony Chen) 在短片《回家過年》(The Reunion Dinner) 中使用日常生活元素表現出感傷主義 (Sentimentalism)。活動側寫分別為文化研究年會第二日 3/10 的 BL 同人主題論壇，與外文所在 3/19 舉行的「The Future(s) of Graduate Work: Challenges and Opportunities in Literary and Cultural Studies」圓桌會議。

非常感謝永純與彥翔在繁忙之中撥空撰稿。謝謝 Cindy 在製作 Project+ 時的協助，也謝謝雅鳳老師與 Guy 老師協助校對。最後感謝正在閱讀這一期 Project+ 的你 :-)

奕琦 & 俞妤 Jun. 3, 2018

## “Life is A Cabaret:” Troubling Spectatorship in Bob Fosse’s *Cabaret*

金永純 臺大外文所碩士班一年級

Directed by Bob Fosse, the 1972 musical drama film *Cabaret* is an adaptation of Christopher Isherwood’s *Goodbye to Berlin*. Situated in Berlin in 1931, the protagonist Sally Bowles is an American singer who performs at the Kit Kat Klub, whose lifestyle epitomizes the “divine decadence” of the Weimar period in Germany. Centering on Sally’s relationship with Brian Roberts, a new British arrival in the city, the progressing plot line refracts the Nazis’ gradual infiltration into Berlin.



Where *Cabaret* is reworked from its 1966 musical production, the film subverts the genre with the position of its songs: sang and performed at the Kit Kat Klub, the songs are—traditionally independent of the plot—commentaries on the diegesis. In fact, these musical numbers suggest how fascism takes over the ailing Weimar regime. Resting on this consensus about the intertwining of the Kit Kat Klub and Berlin, researchers have nevertheless shown diverged attitudes towards the political stance of the Kit Kat Klub. Regarding the numbers as sexually and ideologically provocative, this article aims to demonstrate how fascism operates as a “homemade culture industry” and mutates into an item of mass consumption (Koepnick 199). To disclose fascism’s obscured power relations to the mass, I regard Sally Bowles as the emblematic figure of the masses and explore a focal index of the German fascist regime—sex.

An analogy exists between the phantasmagoria of the commodity and the Hitler myth. In the eyes of Walter Benjamin, “commodity fetishism” lies at the center of the mythology of modernity. The German-Jewish philosopher elaborates on Karl Marx’s idea that in modern mass production, objects bear no trace of their laborious origin. Thus, a commodity appears in the marketplace “in the deceptive guise of...one with a life of its own,” drowning the masses in a “state of religious intoxication” (Gilloch 126; Benjamin 56). Further, borrowing Sigmund Freud’s concept of fetishism, Benjamin understands the commodity as a sexual fetish which involves the injection of “wish images” of the dreaming collectivity (Gilloch 127). As such, men’s projections of utopian aspirations bring forth pseudo-liberation that churns out loneliness and consent among the masses. In light of this logic,





what fascism deploys is “the aestheticization of politics”—transforming its ideological core into a marketable object of mass consumption. Besides, Adorno and Horkheimer observe that fascism “enlists a rebellion against domination as a useful tool of domination itself” (qtd. in Koepnick 199). The fascist culture industry opens up merely symbolic spaces; the Nazi apparatus hypnotized the mass via its control and distortion of the popular imagination.



Subsumed under fascist strategies, the protagonist of *Cabaret* Sally Bowles is entrapped in the Kit Kat Klub. The troubling absence of her father leads her astray to possession by the wrong Father. Naively wishing to prove herself to her father, she is entranced by her aspirations of “becoming a star” throughout the film. Yet via Fosse’s camera, the invited gaze of the anonymous crowd fragments the individual. Moreover, as the close-up view eliminates the distance with the object, the gaze simultaneously de-auratizes and commodifies femininity. Later, discovering her pregnancy, Brian offers to marry her and take her back to his university in Cambridge. Sally nonetheless gives up the true possibility of embarking on a new phase of life: she gets an abortion because “[she] has this *infantile* fantasy” of becoming a star someday (emphasis original). This coheres with Adorno’s analyses of fascist propaganda and the culture industry in which—following Freud and Le Bon’s group psychology—the identity of the masses is based in regressive identifications and compulsive repetition. Putting the mass under a hypnotic state, fascist art “scorns realism in the name of idealism” to the extent that it “exalts mindlessness and glamourizes death” (Sontag 73).

Evidently, in her final performance in the film, Sally proclaims the famous line: “life is a cabaret” in the death-glorifying song *Cabaret*. “Life is a cabaret” entails people’s blindness to the great danger of the Nazi’s rise, neglecting it as a lightweight spectacle within the cabaret. In the end, the film discloses that Sally only becomes a tragic hero who embodies the masses and unknowingly takes pride in her passivity.





The cabaret functions as a heterotopia<sup>1</sup> that reflects and refracts the social sphere, performing the violent and illicit desires in secrecy since they have to maintain their Bourgeois respectability. Nevertheless, I am in no way blaming the victims under the Nazi regime. In truth, *Cabaret* is also a heterotopia in relation to Fosse's contemporary times. By 1972, questions of "politics as spectacle" had been mainstreamed in American culture (Mizejewski 208). The evils of passive spectatorship in the film rework the anxieties of Fosse's era, which confronts the "specularization of social conscience" that continued throughout debates on America's involvement in Vietnam (Mizejewski 208). Alert to this mass passivity, the solution Fosse provides is to distance the film audience from the indulging digetic audience. With his cross-cutting techniques, the flâneur-like camera sustains an ambivalent relation with the crowd. At times, *Cabaret*'s viewers can identify and laugh with the spectators in the Kit Kat Klub, only before the camera reveals that the shared laughter is based on shared Nazi ideologies, such as anti-Semitism or violence. As such, Fosse creates an alienating effect from the spectacle via *Cabaret*, prompting the film audience to reflect on their social and political milieu.




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1. According to Foucault in "of Other Spaces," we live in space that has already been defined as a set of relations. In contrast to utopia, the heterotopia is a place that exists, and functions as an inversion of the other site it refers to: "Either [a heterotopia's] their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusory (perhaps that is the role that was played by those famous brothels of which we are now deprived). Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled" (Foucault).

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2. <https://cinea.be/the-grotesque-and-the-anti-musical-bob-fosses-all-that-jazz/>
3. <https://yts.am/movie/cabaret-1972>



## 「你是我很重要的客人」： 《獵人》〈嵌合蟻篇〉的倫理閱讀

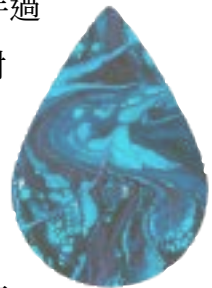
趙彥翔 臺大外文所碩士班一年級

《獵人》（Hunter × Hunter）為日本知名漫畫家富樫義博的人氣連載作品，講述少年小傑為了尋找父親而踏上冒險旅程。雖然《獵人》屬於商業取向的少年漫畫，但巧妙的劇情安排加上當中蘊含的哲思，大大豐富了《獵人》的文學內涵，並在〈嵌合蟻篇〉達到高峰。本文省略前情提要，將內容聚焦在 2011 年動畫版 105 集與 108 集，藉由細讀劇情，闡明嵌合蟻的蟻王如何在與盲女小麥的互動中一步步產生改變，再連結他者倫理的概念與故事中的光／影隱喻以及人／獸對比，嘗試提供〈嵌合蟻篇〉倫理面相解讀的可能。

但在〈嵌合蟻篇〉主角小傑淡出，蟻王的存在似乎反客為主，想法經歷徹底轉變，更在最後和小麥用「軍儀」（故事中虛構的棋盤遊戲）共譜最動人的篇章。然而，若想了解蟻王的轉變，勢必要審視小麥如何以軍儀為起點，逐漸對蟻王產生極大的影響力，促使蟻王改變。

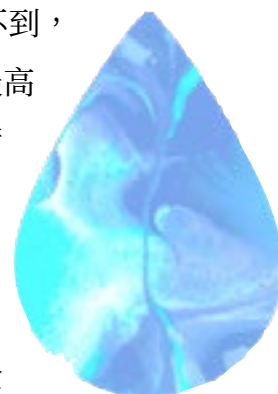
蟻王在挑選作業開始前，以打發時間為由，和各項棋類競賽的高手過招，並一一擊敗他們。然而，在軍儀冠軍小麥出現之後，蟻王猶如面對一堵無法跨越的高牆，屢戰屢敗。軍儀是融合將棋、西洋棋與圍棋的棋盤遊戲，他們兩人的對弈就如同 AlphaGo 對上柯潔，是人蟻間智力的頂尖對決。在一盤蟻王出招「孤孤狸固」以及「中中將」的對局中，最後小麥以蟻王始料未及的「中將新」贏得勝利。這盤棋中黑白兩方的「中將」指的都是小麥。蟻王在「中中將」這步棋時所說的話，點出小麥在整個〈嵌合蟻篇〉的重要性：「這樣的配置，會從棋盤中央延伸出無止盡的攻防，沒有適當的走法。這局會下很久，一切就看我如何因應。」確實，整個〈嵌合蟻篇〉中的 X 因子便是小麥，她完全超出了人蟻兩方的認知，更牽動了蟻王乃至整個嵌合蟻種族的走向。小麥身為人類卻不倒向討伐隊（人類）這一方，但她同時也被嵌合蟻普夫視為必須剷除的眼中釘。人蟻兩方的對峙便是圍繞小麥展開：她是除了下棋以外什麼都不會、沒有戰鬥力的盲女，卻也是〈嵌合蟻篇〉中最關鍵的角色。

小麥絕對是讓蟻王產生改變的關鍵。在動畫 105 集中，蟻王從流鼻水的小麥身上

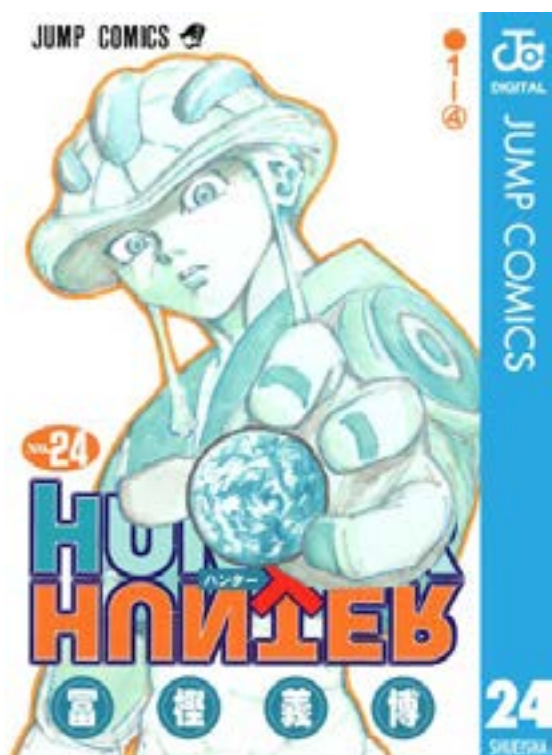




看到了讓他困惑不已的矛盾：「真難看，連一丁點知性跟品德都感受不到，為何像她這樣的人，能夠如湧泉般源源不絕的想出這些將理論發揮到最高境界的美麗棋譜呢？」蟻王發現自己的困惑來自小麥所帶來的奇妙衝突。為了擊敗小麥，蟻王提出了賭約：若小麥贏了這局棋，蟻王就幫她實現一個願望；若蟻王贏了，則要她的左臂。蟻王的動機，無疑是擾亂小麥的呼吸，因為「擾亂一個人呼吸的事物，就是欲望跟恐懼。欲望會讓人迷失，恐懼則是會讓人裹足不前。」然而，小麥的答覆完全超出蟻王的預料。她不但不害怕失去手臂，反而淡定的以自己的性命做為加



碼賭注，「因為**我是為軍儀而生的**。」並用軍儀界的名言說明自己的處境：「軍儀之王一旦輸了就只是個凡人。」小麥表示，軍儀是她唯一的專長，家裡也靠她的比賽獎金維持生計，但若成為凡人她將一無是處，只會給家裡添負擔；對於想得到的願望，她則說自己「**很少思考軍儀以外的事**」，要等到贏了之後再想。小麥雖然看似平凡，但在軍儀上未嘗一敗，一點也不平凡。她的答覆讓蟻王了解到自己的覺悟遠遠不足，



因而自廢左臂。於此，富樫透過蟻王對待普夫和小麥的差異，對後者的影響力做了更清楚的說明。面對堅持幫自己止血，否則寧願送上性命、展現出一片赤膽忠心的直屬護衛軍普夫，蟻王的自尊心使他完全不領情：「當初說不休息要一直下棋的人可是我，難道你還要讓我更丟臉嗎？」然而，當小麥同樣堅持不下棋而面對蟻王取她性命的威脅時，她的一句「若您想殺了我，就請您透過軍儀」，不單單讓蟻王讓步，更重要的是，雖然小麥和普夫處於幾近相同的位置，蟻王對他們的要求所給予的反應卻是大相逕庭。對於此時的蟻王而言，小麥的重要性已更甚直屬護衛軍的普夫。

在 108 集中，當蟻王問起小麥的名字卻被小麥反問如何稱呼時，才發現自己對此一無所知，因而陷入困惑，並向直屬護衛隊詢問是否知道自己的名字為何。三者的回答如下：





普夫：「您就是您，您是王，並不相等於任何其他人，您是獨一無二的存在。」對此蟻王回道：「那只不過是一個前提罷了。王是個稱號，但是稱號終究是個頭銜不是名字。」

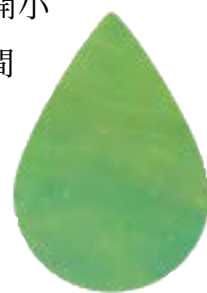
尤匹：「這是超過屬下思考範圍的問題，屬下沒有能力回答陛下的這個問題。」

彼多：「屬下認為，這件事陛下自身的想法才是最重要的。」甚至建議蟻王可以取一個自己喜歡的名字。

普夫這時又補上一句：「您的名字等挑選結束再做決定也不遲。重要的是明天沒有阻礙、順利完成整個挑選作業，才是當務之急。」

用最精簡的方式來歸納，普夫將嵌合蟻族的大我置於小我之前，因而認為作為個體的蟻王，可以等到完成挑選作業的大事後再來思考；尤匹只有蟻王這個大我而沒有自己這個小我（無我），因而不多思考，一切聽命行事；彼多則是以蟻王為依歸，將蟻王的小我放到了嵌合蟻族的大我之前。蟻王也根據他們的回應為自己下了定義：「我是『王』。毫無意義的毀掉了生命，這麼說來這是何等強大的力量啊。不合理的出現，奪去眾多看似堅強的脆弱生命。踐踏蹂躪，還有破壞。而這就是我的力量，只有暴力才是這個世界上最強大的力量。」並在前往小麥房間的路上盤算將小麥殺掉。蟻王的決定顯然是直屬護衛隊三人的意見綜合之後所得出的結果。蟻王肯定自己在嵌合蟻族這個大我中作為王的位置（普夫的看法），也用絕對的力量肯定自己（力量的存在本身是中庸、沒有好壞的，如同尤匹沒有意見），而如何使用這個力量則完全端看他的個人（小我）想法（彼多說蟻王的想法才是最重要的）。由此可見，雖然綜合了直屬護衛隊三人的意見，蟻王的決定仍然與彼多最為相近。

直屬護衛隊三人的答覆引出了最殘暴的蟻王，但這一切都在蟻王推開小麥的房門後煙消雲散。見到單方面被老鷹攻擊的小麥，蟻王尾巴一揮瞬間將老鷹擊斃，並且不解的問小麥：「你為什麼不求救？」小麥的回答就如同她的存在一般，再次超越了所有人（特別是蟻王）的計算：「因為現在是早上，所以我想不能給總帥大人添麻煩。」但蟻王只淡淡的說他一點都不覺得麻煩。蟻王始料未及的是，對自己來說如此輕而易舉的事，卻能為他人帶來極大的影響。正是在小麥這個極度平凡（甚至孱弱得不太平凡）的脆弱生命面前，強大的蟻王重新理解如何使用力量，也因而推翻了開門前做出的殘暴決定。無論是深不見底的棋藝，抑或是推翻蟻王對自己的了解、迫使蟻王思考自己的名



字，小麥都不是一個蟻王可以化約理解的有限整體。她不只是不斷超出蟻王認知範圍，同時也將蟻王推往自身的認知之外，打開了蟻王發生改變的可能性，使得她成為了蟻王口中的那位「（你是我）很重要的客人」。小麥對於蟻王的影響力不再只是單單大於普夫而已，而是一舉正式超越三名直屬護衛軍的總和，確立了她對蟻王而言無可撼動的地位。

客人凌駕於主人之上看似弔詭，在故事中卻是處處有跡可循。在發現並不知道自己的名字之後，蟻王被迫正視自己存有的空洞與隨之而來的焦慮，甚至一度提及自己是個「連名字都沒有的王」、住在「借來的城堡」之中。

如果連自己是誰都不知道，要如何宣示自己作為主人的身分？更遑論所在的城堡從來就不屬於自己。透過和小麥的互動，蟻王的主體被一步步的鬆動，甚至被小麥這個不被期待的客人所牽制。蟻王對小麥的接納，讓本是主人的他幾乎淪為小麥這位客人的人質，而彼多所說的：「**因為有這個人類，王才是王。**」更是證實了小麥之於蟻王的重要性。然而，淪為人質並不意謂著蟻王的絕境；相反的，正是因為蟻王放下了主人論述，沒有將小麥單純視為一個弱小的盲女、將她抹殺，使得自身得以正視他者的無限性，讓蟻王開始思考自己存在的意義為何，為自己帶來一連串蛻變。在一次與小麥的軍儀討論中，蟻王表示處於被動不符合自己的個性（也因此一開始蟻王始終都執先攻的黑子），但在聽取小麥的建議後，面對敵人的突襲與挑釁，蟻王卻一反常態的保

持被動的角色，不再一味盲目進攻，甚至在最後（死前）和小麥下棋時，也首次改執白子。此外，原本極度兇殘的蟻王，也在個性上有了極大的轉變，特別是在與尼特羅對戰並重生後，即使蟻王對他人曾有過數次威脅，卻不再殺害任何一個人，面對威爾芬的敵意與龐姆的決心，都以好奇心和敬意來回應，並在最後送上真摯的祝福，顯然與剛出生就隨意開殺戒的蟻王大相逕庭。

蟻后替蟻王取的名字是梅路艾姆，意為「照亮世間萬物的光」。在 108 集中的蟻王尚未得知自己的名字，並非因為蟻王原本就是那道光，可以照亮世間萬物、為他人帶來



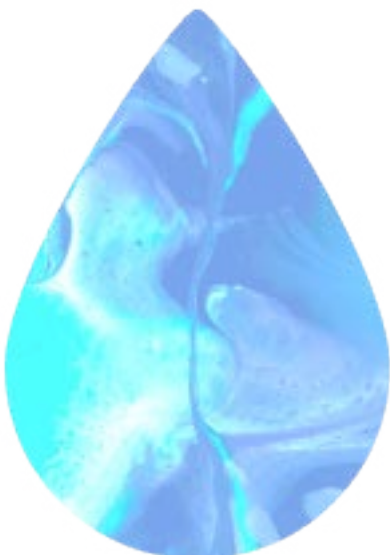
光明。相反的，正是因為蟻王正視且接納了他者，使他得以從起初最黑暗的反派，到後來在接收了普夫與尤匹的細胞與能力之後，習得將念的氣化作光粒子的能力，成為照亮世間萬物的光。然而，若對他者的接納是這道光的意思，那麼這個光的隱喻顯然並不限於蟻王，而是凡是能接納他人者都可散發出同樣的光。因此蟻王眼中的小傑，散發著耀眼的光芒。

光的出現同時意味著陰影的存在。若在〈嵌合蟻篇〉中，對他者的接納使人能夠發光，那麼對他者的拒斥，便會造就光亮底下的陰影，而代表這股黑暗的正是小傑。在〈嵌合蟻篇〉中被反客為主的小傑和蟻王形成了鮮明的對比，富樫更是透過兩人相同的坐姿與斷手的情節，暗示兩者之間的關聯。與上述例子的開放與接納相較，一心只想替夥伴凱特報仇的小傑顯得無比封閉。因此，當小傑與梅雷翁跨過人蟻的界線、決定互信合作時，小傑反而逐漸脫離「人性」的道路。小傑表示，他之所以能相信梅雷翁，是因為在梅雷翁身上感受到很重的人類氣息，梅雷翁卻說小傑給他的印象完全相反，散發一股異於常人的「怪物特質」，於是他決定與小傑合作。如此觀之，小傑之所以會從起初奇犽心中無法直視的光，到後來在殺了彼多後墜入黑暗深淵的原因，也就不言自明了。

作為照亮世間萬物之光的蟻王，他的壽命並不長久，而是如煙花般短暫的照亮夜空，並在片刻後迅速消逝於暗夜之間。縱使來自人類深不見底惡意的黑暗，在最後吞噬了蟻王與小傑，但那在兩人短暫交會之際所互放的光亮，未嘗不是向我們展示了悅納他者倫理的可能參照。

圖片來源：

<https://mangamuseum.hatenablog.com/entry/hunter>



## Sentimentalism in the Everyday of The Reunion Dinner

楊奕琦 臺大外文所碩士班一年級

At first glance, everyday life depicts a simple picture of the mundane and the routine. Nevertheless, this seemingly blank category is open to various interpretations. For instance, a traditional family dinner can be more than just a warm gathering, but an ambiguous space forged with complex sentiments. Such is the *nián yè fàn*, i.e. the Chinese New Year annual dinner, represented in Singaporean director Anthony Chen's short film *The Reunion Dinner* (2011). Chen is best known for his awarding winning debut film *Ilo Ilo* (2013), which like *The Reunion Dinner* explores the family ties of a Singaporean household. Although the former is a poignant drama, the latter is an appealing nostalgic piece that captures everyday life in minute detail. *The Reunion Dinner* also employs heavy use of timeskips, thus the short film not only dwells in the past but continuously moves forward. Spanning over three generations of a Singaporean family, two essential themes related to sentimentalism are revealed in this process: the traditional values of the Chinese and the sense of human touch. Through this lingering nostalgia interwoven within everyday elements, *The Reunion Dinner* attempts to construct an idealized past that can live on towards future generations against the odds.

Regarding the first theme, filial piety and kinship, which are fundamental beliefs in Chinese tradition, are expressed in both the father/son and grandfather/grandson relationships in *The Reunion Dinner*. Boon's father always gives a haircut before *nián yè fàn*: the first two dinners he cuts Boon's hair and the last time Boon's son's hair. In the same sense, Boon's father gives out *hóng bāo* "red envelopes," which are filled with money, to his son and later his grandson. In Chinese New Year tradition, the elder give *hóng bāo* to the young. The actions of cutting hair and giving *hóng bāo* represent the care from father to son, grandfather to



grandson. A slight change occurs in the third dinner: Boon now has a stable income and insists on giving a *hóng bāo* to his father. Boon's son later does the same by giving the *hóng bāo* he received from his grandfather to Boon,



declaring he is *xiào shùn*—a filial son—just like his father. The kinship between father and son is portrayed as a two-way relationship based on filial piety. In addition, the chicken drumstick is constantly given from father to son at each *nián yè fàn*. During the second dinner it is also placed before the deceased grandma’s portrait as a form of ancestral veneration. The

ordinary drumstick becomes a direct symbol of filial piety and kinship. The elements of the everyday are designed to possess a redemptive power for the utopian possibility derived from traditional Chinese values and history. *The Reunion Dinner*’s Chinese title is *huí jiā guò nián* “Returning Home for Chinese New Year”: The action “returning home” not only refers to the actual family gathering, but also serves as a symbolic return of sentimentalism.

The attempt to return “home” is further highlighted by the second recurring theme in *The Reunion Dinner*, which is the gradual loss of human touch and the image of the traditional community in Singaporean society. Due to the inescapable advent of modernization, landscapes as well as lifestyles change drastically. This is evident in the *chūn lián* “spring couplets” put on the walls to celebrate Chinese New Year. Throughout the film we see various *chūn lián*, yet the originally plain handwritten decorations, such as the *bù bù gāo shēng* “be promoted step by step” written in Boon’s clumsy, childish handwriting, are replaced by shiny manufactured copies in the second dinner. Likewise, the living environment of Boon’s family changes as buildings become higher and more isolated: scenes of neighbors crowding together on the streets to light firecrackers during Chinese New Year are reduced to children igniting sparklers in the narrow hallways of apartments, and in the third dinner community events are completely absent. While the repetitive practices of the



everyday in *The Reunion Dinner* aim to bring back exclusive Chinese values, the lack of certain practices of the everyday reveal universal sentiments.



Ultimately, nostalgic sentiments towards Chineseness are shown twofold in *The Reunion Dinner*. The return home refers to both a symbolic return as well as a physical one. However, certain everyday instances in *The Reunion Dinner* seem to hint at probable attempts of critical commentary: Boon's *chūn lián* is replaced by store-bought versions, but Boon's son brings home a handmade red paper lantern which Boon makes sure to hang up at their house. Although the traditional sense of community disappears, human togetherness can still be found within the annual family gatherings. During this progression of time we witness the protagonist Boon grow from boyhood to manhood, from son to father, and all this time Boon wears a simple jade necklace around his neck. In Chinese tradition, jade is believed to give the wearer protection and good fortune, and commonly worn as necklaces or bracelets. This everyday item brings forth the film's wishful message that Chinese virtues should remain unchanged and ultimately withstand the test of time.




You can watch *The Reunion Dinner* on [Fisheye Pictures' Youtube channel](#).

## 文化研究年會 BL 同人主題論壇側寫

劉俞妘 臺大外文所碩士班一年級

2018 年文化研究年會「文化在民間」在臺大文學院舉行，第二日（3/10）下午的 BL 文化論壇由政治大學臺灣史研究所副教授李衣雲主持，邀請日本關西大學社會學部的守如子，和京都產業大學現代社會學部的東園子兩位學者，討論日本大眾文化「BL」（boy's love）和「BL 同人作品」的歷史脈絡與現況，並闡釋喜愛 BL 的「腐女」族群如何看待 BL，並從原著動漫作品讀出男性角色的戀愛關係。BL 係指男性之間的戀愛故事，其創作者和讀者泰半為女性。雖然不只有女性享受創作、閱讀 BL，但兩位講者的皆將 BL 創作者及閱聽者簡單以男女劃分，因此文中將繼續以「腐女」指稱喜愛 BL 以及參與 BL 同人創作的族群。

1970 年代是日本少女漫畫（主要讀者為青少年，題材多為戀愛故事）的高峰期之一，一群昭和二十四年（1949 年）前後出生的「二四年組」女性漫畫家一改少女主角的慣例，描繪美少年之間的友情、愛情與慾情，這類「少年愛」漫畫的代表作有萩尾望都的《天使心》（トーマの心臓）和竹宮惠子的《風與木之詩》（風と木の詩）（溝口彰子 30-34）。1978 年代創刊的《JUNE》雜誌幾乎是當時市面上唯一刊載 BL 漫畫和小說的雜誌，1980 年代 BL 作品流通管道逐漸擴展，到了 1987 年，一般漫畫雜誌也開始刊登 BL 作品。



守如子認為，BL 作品展現了對等的性以及性的娛樂化：對於女性向（目標吸引女性讀者）的性表現，描繪男性的身體較合適：如此一來，女性讀者不必將自己帶入性的情境中，就可以享受性描寫。BL 作品大多有性的「攻受」設定：兩名男性角色形成的「配對」中，「攻（攻め）」是主動（插入）且多半為較陽剛的一方，「受（受け）」則是被動（被插入）且較陰柔的一方。閱讀 BL 作品有三種方法，一是對配對中的「攻」投射自己，二是對「受」投射自己，但多數 BL 作品則強調讀者處於第三人稱位置，從安全的角度和距離享受性表現。

與 BL 相對的是 GL（girls' love）作品，描述女性角色之間的浪漫與情慾關係。守如子指出，相較於 BL，GL 更強調對等關係，攻受的強勢弱勢差異較不明顯。此外，GL 也提供讀者多樣的視線：例如關注角色本身特質的「角色萌」、以俯瞰角度欣賞配

對關係的「配對萌」，也可以選擇與登場人物同化，從不同角度閱讀。

BL 一直飽受爭議：有人認為 BL 的攻受關係再製傳統異性戀的性別二元對立，或者批評腐女妄想的男男情慾不能代表真實男同志的處境，甚至部分腐女也有恐同傾向。相對 BL，GL 受到批評、厭棄的原因，反而因性別而異。守如子發現，男性認為 GL 作品中情愫和慾望只在女性角色之間流動，因此「無法投射自己」而排斥 GL，而女性則認為 GL「太過生動」，甚至只閱讀 BL。有人誤以為 GL 都是清純、柏拉圖式的愛情故事，女性和性的連結與切身性令他們不適應。從 BL 和 GL 被厭斥的原因體現了性的雙重標準及刻板印象，女性角色主動示愛的言行及露骨的性行為引人反感，而異性戀女性詮釋的男性情慾也飽受批評。

守如子認為，BL 的意義在於女性角色缺席愛慾關係。女性避免成為性對象被讀者討論，同時，女性將自己投射在男性角色身上，因而成為談論自己慾望的主體。此外，BL 也可能讓性少數族群確立自己的身分認同，並開闢更多討論性／別議題的空間。



二次戰後 1940 年代晚期，有志成為漫畫家的愛好者組成同好組織，傳閱以既有作品為本的漫畫作品。1960 年代後半，漫畫雜誌《COM》的讀者投稿單元成為漫畫興趣者試水溫的平台。1975 年，第一場同人誌即賣會「Comic Market（コミケ）」在東京舉行，逐漸演變為一年兩次，單場總參加人數逾五十萬的盛會。同人誌是自費出版的刊物，可依內容分為「原創同人」和從既有作品衍生的「二次創作同人」。

二次創作同人其中一個類別是 BL 同人，1984 年開始，同人誌即賣會出現《足球小將翼》（キャプテン翼）的 BL 同人，腐女妄想原作中男性角色之間的戀情與情慾，付諸漫畫、插圖或小說。熱門的少年漫畫尤其容易衍生 BL 同人作品，1980 年代以降廣受腐女歡迎、進而發表大量 BL 同人的漫畫有《聖鬥士星矢》（聖闘士星矢）、《灌籃高手》（SLAM DUNK）、《網球王子》（テニスの王子様）和《排球少年》（ハイキュー!!）等。



守如子對 BL 同人的詮釋為「用少女漫畫的方法閱讀少年漫畫」。日本漫畫產業發展成熟，分眾化明顯，次文類有少女漫畫、少年漫畫、淑女漫畫等，各類型的漫畫目標讀者不同，畫面表現形式也大相逕庭。守如子歸納少女漫畫和少年漫畫的主流畫面表現，指出前者題材多為戀愛與人際關係，人物的內心獨白很多，頁面充滿堆疊的格子，表現連續的心理活動；少年漫畫主題則多為打鬥與冒險，敘事重動作與擬聲詞，每格圖畫結構方正、少重疊。守如子主張：BL 同人是創作者以人際關係的觀點詮釋原作（常為少年漫畫）的冒險故事，將男性角色納入戀愛關係，並以獨白與堆疊的格子敘述故事。



兩位講者皆舉出社會性別影響閱讀習慣的現象。大塚英志的「敘事消費論」（物與消費論）指出，同人創作的閱聽者幻想及消費的對象，是原作的敘事框架及背景設定等資訊，進而在有限的架構下創造衍生故事。東園子認為，男性進行二次創作或消費二次創作時，關注的重點是視覺性，因此男性對同人作品的消費形式，較接近東浩紀提出的「資料庫消費」。男性注重原作角色的特徵或「萌元素」，將其與角色分離，只要發現具備自己心儀「萌元素」的同人作品，就很可能買單（東園子 192）。

女性對二創作品的消費，則以「關係圖消費」為中心。女性擷取原作角色之間的人際關係，將男性角色之間的羈絆詮釋為戀愛。舉例來說，若原作中的男性角色 A 與 B 很要好，而 C 總是找 B 麻煩，在腐女眼中和 BL 同人裡，這三人的關係就會變成：A 和 B 是情人，但是 C 也愛慕 A，因此出於嫉妒而處處針對 B（東園子 193-95）。

德國社會學家尼可拉斯·魯曼（Niklas Luhmann）主張，愛情是象徵性一般化的溝通媒介（symbolisch generalisierte Kommunikationsmedien），本身並非人際交流的實際事態，也不是現實的內心感受，而是溝通的指示與符碼，人們遵循其規則得以模擬、



表達、建立、拒絕感受。前述社會全體共享之戀愛觀念，普遍被人類理解，魯曼稱其對男女交流有所助益（Luhmann 54-56）。而東園子將魯曼的戀愛符碼理論推及 BL 同人敘事模式，指出創作者應用符碼表現強烈羈絆與愛慕，對原作進行再詮釋，將男性角色放入戀愛情境中。

戀愛符碼充斥日常生活及各種媒體表現中，例如羅曼史、電視劇、電影等。東園子表示，這些作品常以女性觀眾為主要受眾，且女性相較於男性，在成長的過程中較容易接觸、習得到戀愛符碼，因此她推論女性對戀愛符碼非常熟悉。她將同人創作類比為作文學研究，而 BL 同人作品是詮釋原作的論文，讀者則藉由閱讀同人誌了解他人的詮釋。腐女廣泛運用戀愛符碼，方便彼此交換經驗與對原作的詮釋，使腐女之間的交流更有效率，強化同性社交（homosocial）連結。但由於動漫作品的熱潮不持久，一旦某部作品退燒或腐女失去興趣而「出坑」，基於那部作品的 BL 妄想而形成的連結，很可能就此中斷。



東園子認為，BL 同人展現了美國文學批評家芮德薇（Janice Radway）提出的「不順從的創造力」（insubordinate creativity），腐女利用既有元素，以戀愛符碼強化男性角色間的羈絆，試圖推翻「性別角色分工關係等於正確戀愛」之性別箝制，展現女性的反抗：可視作拼裝（bricolage）社會規範的例子。

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文化研究學會 FB 專頁 <https://www.facebook.com/127595957281809/>

## The Future(s) of Graduate Work: Challenges and Opportunities in Literary and Cultural Studies Roundtable

楊奕琦 臺大外文所碩士班一年級

What are the current crises graduate students face in the field of literary and cultural studies, and how can they overcome these problems? These are the questions discussed in this roundtable, with attending participants from both Hong Kong Shue Yan University (HKSYU) and National Taiwan University (NTU). As the moderator, Professor Guy Beauregard starts off the event with a clip from the Australian comedy TV series *Ronny Chieng: International Student*, which features the main character Ronny and his friend's encounter with a burned-out post grad student struggling to write her thesis. Although this comical portrayal of a post grad student rouses laughter from the audience, it does convey the perils looming in the future life of a graduate student.

Following this brief opening, there are four roundtable presentations given by professors from HKSYU and NTU. The first is Professor Kin Yuen Wang (HKSYU), who examines the Chinese characters “文化,” i.e. culture. “化” resembles one person standing upright and another in an upside down position. Like Yin and Yang, this imagery symbolizes the changes one encounters from birth to death. Wang further connects the imagery of change with transversality, a concept which can be found in interdisciplinary studies. He emphasizes the importance of applying interdisciplinary approaches in the field of humanities and further refers to ecocriticism and ecofeminism in particular as potential fields to explore, citing *Environmental Humanities* as an example.

The next speaker Professor Kit Sze Amy Chan (HKSYU) also agrees with the rise of ecocriticism. She mentions a book combining Shakespearean studies and ecocriticism, and believes that this trend will stay strong for the following decade. Chan goes on to discuss how applying data-mining in research may seem to be a safe method for securing a degree, but she encourages students to combine science and humanities in their research, such as digital humanities or feminist technoscience, which she believes to be a more awarding approach in the long run. Chan also suggests putting Chinese culture and literature on the map. For instance, one can compare ecological thoughts and the concept of “emptiness” in





Buddhism.

Professor Liang-ya Liou (NTU) states that since there are already exhaustive amounts of data, finding a valuable research topic nowadays is a challenge for graduate students. New approaches are needed in order to adapt to this situation, and Liou advises students to focus on minor fields previously neglected in canon as well as delve into new works and less examined authors that haven't been covered by other researchers yet. In recent times, there has been a rise of African, Caribbean, and Canadian studies, to name a few.

Professor Hung-Chiung Li (NTU) says the main crisis for humanities is “governmentality,” i.e. the establishment of a perfect system. Rather than trying to control the system, we graduate students should learn how to “grow a body.” Graduate students attempt to swarm into the job market and occupy job vacancies, but Li encourages students to break out and create their own “market,” as the concept of a market is merely a product of one's own assumptions. Like an embryo, one should create a body and expand it to fit into the world, which is in fact larger than the market. Li believes we can do so by association as well as engagement with other people and uses social enterprises ( 社會企業 ) as an example.

After the presentations, students from both schools give a brief self-introduction in the research sharing session. The roundtable discussion then comes to an end, and all participants attending the ensuing pizza lunch.







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