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臺大外文所電子報由學生自發編輯，
為臺大外文所出版之官方電子刊物，
發行於每年3、6、10、12月之10日，
內容包含本所的活動報導、專題報導、書評分享，
以及英美文學界的最新消息與發展。
誠摯地邀請對臺大外文所與英美文學界的最新動態有興趣者，
一同閱讀臺大外文所電子報！

一〇四學年度畢業典禮剪影

江昱德

一〇四學年度的畢業典禮於六月五日於臺大體育館三樓舉行。而專屬於外文系的小畢業典則於六月十二日上午假博雅 101 教室舉行。本次小畢業典首先由副主任吳雅鳳教授致辭。吳教授引彌爾頓 (John Milton) 詩作勉勵畢業生同學。緊接著共有三位碩士班的畢業生代表上，分享他們在外文所學習的所思所感。三位同學分別為來自美國的愛麗達 (Saraliza Elida Anzaldúa) 與臺灣本地生金仁皓及黃鈺婷，三人的演講都引人入勝，廣受好評。大學部畢業生及在校生代表則分別為羅質毅及周稟恆同學。致辭結束後旋即進行撥穗儀式。小畢業典最後在學生向師長們行禮、拋擲畢業帽歡欣鼓舞的氣氛下圓滿落幕。



一〇五學年度新生座談會剪影

江昱德



為了歡迎新生加入臺大外文所的大家庭，所方特地於九月八日上午舉行了新生座談會。會上首先由系辦陳亭吟助教簡介修業規定、所上規劃的畢業時程及外文所電子報等業務。隨後由正副主任及研究所召集人向各位同學致辭。系主任兼所長曾麗玲教授引狄更斯 (Charles Dickens) 小說《雙城記》(*A Tale of Two Cities*) 的開頭勉勵同學，給大家「精神喊話」：It was the best of times, it was the worst of times. 雖然這是一個講求實用、人文學科系所無法那麼容易抬頭挺胸的時代，但也是外文所經歷課程改革最好的時代。主任期許大家能在外文所認真讀書一展所長。副主任吳雅鳳教授則勉勵大家把握時間，妥善做好讀書計畫，善用外文所近年縮短的畢業時程。研究所課程召集人朱偉誠教授則提醒大家進入研究所後應改變大學部時期被動的讀書心態，積極學習善用聚集於臺大外文所全臺的頂尖研究者，此外教授也鼓勵大家反思在臺灣念外文學科與在英美唸英文系的差別。致辭後，則由新生們自我介紹。新生們個個意氣風發的暢談心儀的領域，與會的學長姊也熱情地向學弟妹分享學習經驗，氣氛極其融洽。正式說明會結束後，有部分同學移師研究室，繼續進行交流。相信他們接下來在外文所的兩三年間，將會有非常充實及愉快的學習生活吧。



應試秘笈 — 專訪吳太一同學

江昱德

Project+ 做為臺大外文所的對外刊物，其讀者群除了所內同學及畢業學長姊外，也包含了對臺大外文所有興趣的各方人士，相信其中必定也有許多有志報考來修讀的朋友。雖說伴隨著實用主義掛帥的風氣，報考外文所的同學不若以往達到上百人，但臺大外文所做為臺灣外文學界的龍頭，競爭仍可說是非常激烈。職是之故，本期電子報的編輯們特意邀請了本屆外文所推甄的榜首吳太一同學來跟我們分享一下她準備考試的心得，希望能對有志報考的同學們有所助益。



Q：我們今天很榮幸地找到吳太一來給我們做經驗分享，非常謝謝你願意接受我們的訪問，首先可以請你先簡介一下你的學習背景嗎？

A：我是臺大外文系本系出身的。我是滿早就決定要考外文所的。我差不多大一入學的時候就有這個志向了。

Q：哇，好厲害！那你難不成大一就開始準備了嗎？

A：倒也沒有，不過我就會比較注意自己對什麼時代、什麼領域比較有興趣。

Q：那想請問你都修了哪些課呢？是否有雙主修或是輔系呢？

A：我沒有雙主修與輔系，別的系的課也幾乎都沒有修，幾乎都是專注在外文系的課程上。原本希望九選五的課程（案：英美文學史）都能修完，不過最後發現有點難，最後沒有成功。但四選三的課程（案：西洋文學概論及歐洲文學史）都有修完，因為我覺得老師都教得很好，收穫滿大的。

Q：做為本系生，你在考試的時候有感覺到特別的主場優勢嗎？

A：可能是在準備的時候如果有問題可以直接問系上的老師。老師都滿願意提供一些方向或幫助的。其他系的同學可能就比較沒有這項優勢。

Q：請問你準備考試的整個時程大約花了多少時間？

A：考試是開學之後，所以我暑假就有開始在密集準備了，像是讀書計畫我差不多就是暑假就準備好了。我們推甄是分成三個階段，首先是讀書計畫或者是 SOP（案：Statment of Purpose），接著是筆試，然後是口試。

Q：那請問你是如何撰寫你的讀書計畫？

A：就很難，因為你要有一個很明確的方向。但他也可能不是你以後真的研究方向，所以只是表示你真的有很認真地思考過，你真的能讀外文所，能夠組織出你要做什麼研究，表達出你做了什麼準備。我當時寫的是 Victorian Gothic，就是維多利亞時期的志異文學，我當時就挑了一個我認為可以研究的，例如他們在小說中如何運用空間營造特殊的哥德氣氛。

Q：也就是說既有提到想做的時代跟想用的 approach 對嗎？

A：算是時代、文類跟 approach 都儘量明確。但我也有聽其他同學是寫得比較籠統，就只就時代或文類來寫，這樣也是可以。我當時就覺得清楚一點比較好寫。長度的話也有規定，他有一個明確的規定大概要寫多長。

Q：那你的 SOP 有給其他人過目過嗎？

A：有，同學跟老師。主要是老師，有些老師就會給一些意見，比如說我剛剛說的一些像是要有明確的方向就是老師給的建議。

Q：SOP 完接著就是筆試，請問你是如何準備的呢？

A：我覺得很難，我當時是找考古題做，考古題在網路上都找得到。我是聽說甄試的筆試跟一般入學不太一樣，甄試的筆試是只有一題，像往年他可能就給你一篇文章或某個作品節錄一段，但是不跟你講出自哪裡，要你分析這篇文章。可是我們今年考得比較不一樣。我們今年的題目我覺得非常特殊，他先放了一段影片，一段爵士樂影片，John Coltrane 吹薩克斯風的影片。然後給一首講 John Coltrane 的詩，要我分析那首詩，但是要配合影片分析。有點意外，跟考古題的方向不太一樣。而且我跟爵士樂不太熟，所以我覺得我沒有寫得很好。

Q：那接下來就是口試了，請問你有針對口試進行特別的訓練嗎？

A：沒有，原本想要但是最後沒有做。我想就是想清楚可能會被問什麼問題，而自己要如何回答，大概就可以了。

Q：你是針對自己的 SOP 來想像問題的嗎？

A：對，因為主考官手上有的資料最主要就是你的 SOP，他們很可能就從那裡去問，所以你寫的東西，自己一定要很熟。就回到我剛剛說的，有些同學可能還不清楚自己想做什麼，但你寫下去你就要夠熟。不要你寫什麼我對中世紀英國文學有興趣，然後老師問你寫在裡面的東西，你都答不出來，這樣就不好。

Q：那考試的時候主考官有針對 SOP 以外的內容提問嗎？

A：我這次三個老師有看我之前修了什麼課，然後問一些問題，這個我比較沒有預料到，但我之前修的課都是我還滿有興趣的，所以我都還回答得出來。就是他們會問你之前修了什麼課，這跟你的研究主題有相關嗎，或者是有助嗎。

Q：口試的時候會很緊張嗎？

A：一開始會，不過接著就還好，因為當場時間過得很快，我記得才十分鐘左右，其實相當的短。啊，我原本還有準備自我介紹，不過最後完全沒有用到，因為完全沒有時間，老師就直接開始問了。

Q：你當日的衣著有特別正式嗎？

A：我沒有，不過我有同學有穿套裝來。我沒有那麼正式，只是整齊乾淨而已。

Q：吳太一同學在放榜之後，很快地就進入了研究所的生活，也先修了研究所的課，請問你到目前為止有什麼感想嗎？

A：當時放榜的時候，就有老師跟我說恭喜「恭喜。你可以開始想你碩士論文要寫什麼了。」就反而開始有一點點緊張。研究所的課，就想說因為大四下，學分已經差不多了，其實當時我只差通識兩學分而已，所以我大四下只修了通識一門課跟研究所一門課。當然我那時候也有旁聽別的課，但是正式修的只有這兩門。

Q：你修課之後，是否對研究所有幻滅之感嗎？或是更確定了就是想走這條路？

A：也沒有到幻滅，不過好像就這樣沒有什麼特別的感覺。可能因為我剛好修到一門比較重的課（案：當西方遇見東方：敘事與物質），所以覺得研究所真的跟大學不太一樣。就像我們大學可能一學期修二十幾學分，研究所就不太一樣，一學期就三門課，但三門都很重，自己都要花多一點時間讀很多東西。

Q：最後，能不能請你跟接下來要報考的同學說些勉勵的話？

A：我自己是滿幸運的，一直都知道想走這個方向，所以辛苦也不會抱怨什麼的。但如果有人可能不是那麼喜歡文學，但想考外文所，我想最重要的是自己想清楚，想清楚的話應該就會比較能夠真的去做。

Q：非常謝謝吳太一同學接受我們的訪問。辛苦你了。

國家交響樂團《奧泰羅》短評

江昱德

七月十日星期日，同所上同學英傑前往聆賞國家交響樂團 (NSO) 所演出的威爾第 (Giuseppe Verdi) 的《奧泰羅》(Otello)。

NSO 每年夏季的歌劇製作，可說是不時興歌劇的台灣，一年中少數幾次能實際觀看到全本歌劇演出的機會。今年八月由伊東豐雄設計的臺中歌劇院剛開館啟用，我也與英傑、芄及冠維前往國立台灣交響樂團 (NTSO) 帶來的開幕歌劇音樂會《崔斯坦與伊索德》(Tristram und Isolde) 的台北場。不知未來臺灣是否能因臺中歌劇院的開幕看到更多的歌劇，進而發展出風氣來，著實令人引頸以盼。

今年 2016 年正好是莎士比亞 (William Shakespeare) 逝世 400 週年，選擇演出威爾第改編莎翁的作品也算是十足應景。廣告辭裡沒有就此特別宣傳倒是頗讓人意外。今年七月不巧適逢國家戲劇院內部整修，職是之故，音樂會移師至國家音樂廳舉辦。礙於空間限制，本次製作採用了半舞台的形式。在戲劇面自然也就莫可奈何地有些許的犧牲，不過即便如此仍是很能感受到舞台設計上的巧思。威爾第的作品一向以「吵」著稱。《奧泰羅》的前一部作品《阿依達》(Aida) 更是有名的鋪張奢華。加上其中洋溢的東方元素，真正可說是十九世紀帝國主義時代的鉅作。在《阿依達》後威爾第轉而改編莎士比亞的話劇為歌劇，不論是《奧泰羅》或是其後的《法斯塔夫》(Falstaff) 皆是規模相對較小的作品。選擇製作《奧泰羅》一方面搭上時事，二方面也較能避開舞台的限制，無疑是相當明智的決定。

個人在音樂及戲劇上皆屬外行，去聽歌劇也只不過是圖個痛快罷了，在評論上也就不好意思大放厥詞，以免貽笑大方，以下也就拉拉雜雜聊舉數點，隨意談談觀戲的心得而已。舞台設計上最引人注目的是橫吊於舞台上不規則形的板子。微微傾斜的板子的功能相當的多樣，在不同幕裡各起了不同的妙用。在眾人盼望奧泰羅在暴風雨中安全返航的第一幕中，板子上投影了暴風雨的動畫，增添了不少臨場感，搭著合唱團激昂的歌聲，跟額外加上的寫實音效，恍惚間人似乎已被從音樂廳給轉移到地中海去了。而在第二幕中，板子投影上風景變成了絕佳的背景，成功的降低了佈景所需要的道具設備，達成了以簡約的舞台設計提供精彩舞台效果的成就。中場休息過後，板子的功用從投影幕轉為鏡子，在劇情逐漸朝悲劇方面前進時，打著藍光的舞台冷森森地映照在鏡中，觀眾們也不由得寒毛直豎，屏息以待，心中暗忖著究竟奧泰羅要在何時辣手摧花、痛下毒手殺害他純潔的妻子呢？

演出黛絲德莫娜 (Desdemona) 的希莉亞·科絲提雅 (Celia Costea) 的表現實在是精彩絕倫，無疑是全劇最大的亮點。女高音的歌聲高亢嘹亮、大珠小珠落玉盤，即便是在樂團演出高潮時，其清越的歌聲，連遠在四樓最便宜座位的我們都能被穿透，宛若身處第一排一般，真正是餘音繞樑，三日不絕。然其聲雖是極其的有力度，卻又是十足的溫柔，一點也不兇悍。與其夫奧泰羅互訴愛意之時，含情脈脈、情意綿綿，聽者無不為之動容，一同癡迷於愛情之中，同時亦是暗暗悚然心中。嗚呼哀哉，浮雲白日，互許終生的愛情居然是小人二三句即言就可動搖。而最末一幕的楊柳歌 (La Canzon del Salice)，黛絲德莫娜獨挑大樑，臥於兩人的愛床上，苦訴閨怨，其音是何等的纏綿綢繆，悽悽慘慘戚戚。科絲提雅清純可人，緩緩吐露的情愫動人心弦，想到如此貞潔之少婦命中竟得遭逢如此大劫，心裡真是愈聽愈是酸楚，不搥胸頓足一番實在無以排遣。

黛絲德莫娜固然是可憐紅顏薄命，扮演惡人的亞果 (Iago) 卻是怎麼都讓人恨不得。其人甚至比奧泰羅還更討人喜歡，無怪乎代代優伶前仆後繼地想獲得演出亞果的機會。莎翁筆下的惡人，煞是奇怪，一個比一個可憐可愛。艾德蒙 (Edmund) 亦是，法斯塔夫亦是。莎氏被舉為一代文豪，想來也是以其不落窠臼之故吧。演出亞果的鮑里斯·史坦森科 (Boris Statsenko) 聲如洪鐘，第二幕獨唱信經 (Credo in un Dio crudel) 時，唱滿了整個音樂廳，把這改變氣氛的關鍵曲扎扎实實地昇華到了另一個層次。史坦森科唱作俱佳，不論是與奧泰羅還是卡西歐 (Cassio) 對戲，演起來真是來活靈活現，看得實在好生過癮。尤其是主人翁們四重唱後，亞果模仿卡西歐 (Cassio) 男高音唱嗆一段，實在令人莞爾。而對曾經有男中音男高音身份認同危機的我，更是不覺噗哧一笑。演出奧泰羅與愛蜜莉亞 (Emilia) 的歌手也皆是十分傑出，不過在此就先案下不表。

本次製作，覺得最可惜之處是合唱團的表現。當然不是說愛樂合唱團唱不好，愛樂合唱團在音樂的表現上一如既往的可圈可點、沒太多好挑剔之處，但舞台表現則讓人有些失望。舞台本已狹小，光是整個合唱團站上就已經顯得相當擁擠。導演卻選擇讓合唱團做肢體動作，整個畫面顯得相當的擁塞，這還不打緊，最惱人的是合唱團團員動作並不劃一，有人熱情奔放，演得好生開心，也有人就像是虛應故事，手揮個兩下就交差了事。數大就是美，倘若大家有默契動作做得整齊，畫面自然就好看，做不好，則雜亂無章，看了好讓人氣餒。兒童合唱團的問題則正好相反，畫面好看，聲音卻不行。穿著白衣的小朋友們簇擁著黛絲德莫娜的畫面實在是好可愛、好溫馨，讓人看了心中甜的冒泡。雖是非戰之罪，小孩兒們聲音的技巧上卻明顯的不夠，空間感不足，與成人的聲音明明白白地就是分成兩層，合不在一起，在聽覺上其實是不大舒服的。然扣除這小小的缺點，整部製作仍是視覺與聽覺的饗宴。且與朋友一同出門看戲，更是十足快意，幸甚樂哉！

研討會資訊

Literature and the Global Public: A Transnational Symposium

Organizer: Department of Foreign Languages and Literatures, National Taiwan University, and English Department, Ewha Womans University

The Symposium Date: 10.28 2016 Venue: National Taiwan University, Taipei, Taiwan

Online registration site: <https://goo.gl/forms/7X8kP6FRiQTXCwxj2>

The Global Public

In the context of an increasingly globalized and digital world, the challenge of maintaining local autonomy and nexuses of resistance, without succumbing to the reactionary or the terroristic becomes ever more challenging. As neoliberal globalization has accelerated over the past decade in the new millennium, what quickly dwindled is the claimed authority of literary studies along with the disappearance of the unquestioned authority of the national public. To speak for literary studies now would require one both to envision the new kind of public sphere yet to be redefined as a result of globalization and to re-orient literary studies along global chronologies.

This symposium poses the following questions: How can a global culture allow meaningful dialogue not only between localities but also between histories and traditions? How does the digital, which makes possible the dream of a global culture, not devolve into uniformity and the eradication of difference? How do we realize the utopian potential of a digital culture of universal translatability, without annihilating the very possibility of resistance that makes meaning possible?

In fact, various literary scholars have been responding to these demands by calls for the formation of global literary studies. This transnational, interdisciplinary forum seeks to supplement these globalizing transformations of literary studies by adapting to an emergent focus in current humanities research, the global public. We aim to collaborate with scholars of other institutions in articulating the yet inchoate global public. One likely direction is to deconstruct the opposition between the global and the local, the normative and the deviant, the universal and the particular in terms of particular cultural artifacts. We believe that beyond homogeneity such articulations would have to acknowledge digital mediations, asymmetrical networks, untranslatability, and imbalanced power while our research also keeps this public sphere open to nonhuman agents so as to form what Bruno Latour terms “the parliament of things.” We will work on global genealogies of literary studies that could effectively shed light on the formation and nature of the global public.

**“Romantic Legacies,” National Chengchi University (NCCU),
Taipei, Taiwan, 18-19 November 2016**

Keynote Speakers:

Rachel Bowlby, FBA (Comparative Literature, Princeton University/English, University College, London):
“Romantic Walking and Railway Realism”

Arthur Versluis (Religious Studies, Michigan State University): TBA

In his seminal book *The Roots of Romanticism* (1999), Isaiah Berlin regards Romanticism as “the largest recent movement to transform the lives and the thoughts of the Western world.” Indeed, Romantic ideas and attitudes—embraced by Goethe, Hegel, Sade, de Staël, Rousseau, Baudelaire, Wollstonecraft, Wordsworth, Coleridge, Shelley, Beethoven, Schubert, Poe, Emerson, Thoreau, Dickinson, Turner, and Delacroix, to name but a few—not merely changed the course of history in the West in the late-eighteenth and nineteenth centuries but helped to fashion twentieth-century democracy, environmentalism, Surrealism, fascist nationalism, communist universalism, spiritualism, social liberalism, and so forth in the West as well as in the East. This two-day interdisciplinary conference aims to bring together academics from across the humanities and social sciences to explore the full spectrum of possible Romanticisms, the germination, maturation, and development of this heritage on both sides of the Atlantic and its afterlife in our global capitalist culture today.

We invite proposals for individual papers or collaborative panels from academics in the humanities and social sciences to reassess Romanticism and its legacies. Possible topics may include, but are not limited to:

- Esotericism and Spiritualism
- Emotion and Neuroaesthetics
- Gothic, Romantic, and Uncanny
- Imagination, Memory, and Childhood
- Revolution and Anarchy
- Romantic Geographies and the Tourist Gaze
- Romantic Victorians
- Romanticism as Proto-modernism
- Romanticism and Abstract Expressionism
- Romanticism and Empire
- Romanticism and Its Afterlife in the Far East
- Romanticism and Realism
- Romanticism and the Environmental Humanities
- Romanticism and the Inhuman
- Romanticism and the Apocalypse
- Romanticism and the Everyday
- Romanticism and World Literature
- Romanticism and the Technological Sublime
- (Post)Romantic Psychiatry and Psychoanalysis
- (Post)Romanticism and Book History/Print Culture
- (Post)Romanticism and Celebrity Culture
- (Post)Romanticism and Gender Performance
- Sensibility and Social Reform
- Solitude and Sociability
- The Country and the City

Proposals of no more than 300 words should be sent by 15 May 2016 via EasyChair (<https://easychair.org/conferences/?conf=rl2016>). Should you have any questions or enquiries, please contact us at earn.nccu@gmail.com.

We intend to produce an edited volume from the conference with a major academic publisher and a special issue for *The Wenshan Review* (www.wreview.org).

Organising Committee:

John Michael Corrigan (NCCU)

Yih-Dau Wu (NCCU)

Shun-liang Chao (NCCU)

Li-hsin Hsu (NCCU)

Jing-fen Su (NCCU)

Emily Sun (NTHU/Barnard College)

Alex Watson (Japan's Women University)

Laurence Williams (University of Tokyo)

CFP Graduate Panels
Shakespeare in History: Tradition, Influence, and Reception One-Day Symposium, National Taiwan University

Event Date: November 19, 2016

Venue: DFLL Conference Room, Gallery of University History, NTU

‘Shakespeare in History: Tradition, Influence, and Reception, One-Day Symposium,’ seeks to delineate, examine, and celebrate the lasting legacy and omnipresent influence of Shakespeare at the quatercentenary of his death. This themed symposium features interdisciplinary studies on Shakespeare’s engagement with literary traditions across all eras as well as the influence and reception of his works. We aim to trace Shakespeare’s writing trajectory, such as the development of his discourse of love and the wide array of emotions treated in his oeuvres. Relevant to this symposium is the dynamic and dialectical relations between Shakespeare and history. From the onset of his writing career, Shakespeare had been preoccupied with history and the presentation of history before his time. Shakespeare’s History Plays, for example, bear witness to his consistent passion for medieval history across various stages of his career. After Shakespeare’s death, the History Plays figured among the most frequently revived and adapted works of the Bard on seventeenth- and eighteenth-century stages, as writers explored and exploited the parallels between Shakespeare’s original plays and contemporary political events such as the Exclusion Crisis. Even to this day, Shakespeare’s plays continue to be staged and appropriated to express and represent the cultures and histories of various nations in intercultural, non-Anglophone, and multidisciplinary contexts.

The organizing committee invites proposals from graduate students in the humanities and social sciences to present a 20-minute paper for its graduate panels. Presenters should be currently enrolled in an MA or PhD program in Taiwan or abroad, or have completed one recently. Possible topics may include, but are not limited to

Shakespeare and his contemporaries
Shakespeare’s History Plays
Shakespeare’s treatment of medieval heritage
Shakespeare’s afterlives
Shakespeare and mythology
Shakespeare’s reception
Shakespeare and emotion
Shakespeare and love
Shakespeare and sixteenth-century culture and history
Shakespeare and seventeenth-century culture and history
Shakespeare and eighteenth-century culture and history
Shakespeare and nineteenth-century culture and history
Shakespeare and twentieth-century culture and history
Shakespeare and other writers
Shakespeare in our time
Shakespeare and New Historicism
Shakespeare and history books

Please submit proposals (250 words, with keywords) along with a one-page CV to Anastasia Wu (shakespeare.inhistory@gmail.com) by 31st July, 2016. The symposium is part of the project of “Shakespeare in History,” sponsored by the College of Liberal Arts of National Taiwan University.

The Organizing Committee of “Shakespeare in History”
Professor Chin-jung Chiu,
Assistant Professor Ya-shih Liu
Assistant Professor Yi-Hsin Hsu

The 20th Annual Harvard East Asia Society Conference: Roads Through Asia Harvard University, Cambridge, MA, USA

The Harvard East Asia Society (HEAS) invites currently enrolled graduate students working across all disciplines to submit abstracts for its annual conference.

This year's conference will be held from February 24-25, 2017. Participants should plan to arrive on or before February 24, 2017.

The HEAS Conference Committee invites the submission of papers that examine Asia from various perspectives and disciplines, including but not limited to history, philosophy, religion, literature, art history, sociology, anthropology, archaeology, economics, political science, gender studies, environmental studies, and law. Preference will be given to work that speaks to multiple fields or engages critically with those categories and boundaries that define past and present research on Asia.

In its twentieth year, the HEAS Conference is an annual forum for graduate students to exchange ideas and discuss research related to Asia. It is an opportunity for young scholars to present their research to their peers and to faculty members of Harvard University's department of East Asian Languages and Civilizations. The conference also helps participants to meet others doing similar research and to forge new professional relationships.

Interested parties should apply via the online application form:
<http://tinyurl.com/znwom4g>.

The application requires basic contact and background information as well as a 250- word abstract. The application deadline is November 15, 2016. Decisions will be emailed out in mid-December. Applicants whose papers are accepted will be required to submit their final drafts by February 1, 2017. The HEAS Conference Committee regrets that it is unable to provide travel stipends for participants and encourages participants to seek funding from their own departments.

Eligibility and Application Guidelines:

1. Applicants must be currently enrolled in a program of graduate study.
2. Papers must be related to East Asia, Inner Asia or Southeast Asia.
3. Abstracts must be no longer than 250 words.
4. Deadline for abstract submission: NOVEMBER 15, 2016.

More information can be found on our soon-to-be updated website: <http://projects.iq.harvard.edu/heasconference>.
Questions or concerns can be directed to heasconference@gmail.com.

We would also greatly appreciate your assistance in circulating this message—please forward it to any groups or individuals that might be interested!

Sincerely,

The HEAS Conference Committee

**The 11th Conference of the Taiwan Association of Classical,
Medieval and Renaissance Studies
20-21 October 2017
Call for Papers**

Imagination and Representation: Descriptions of Arcadia from Antiquity to Pre-Modernity

The notion of a Golden Age, centred in the ancient region of Arcadia, is already present in the mythology of the ancient Greeks. Hesiod is the first writer to describe this idealized place where men and women lived in perfect harmony with nature and with themselves, beginning a process in which Arcadia was transformed from a real geographical space into a realm of fantasy. Later, Virgil sets his pastoral poems in Arcadia, initiating a tradition that will be followed by many writers and artists who merge different imaginings to conjure up new meanings. In time, Arcadia became one of the most common themes in literary and artistic creation. Under the influence of Christian thought, Arcadia gained a religious significance, being identified with the Earthly Paradise and the hortus conclusus. Human exploration and the imagining of different worlds have also been embodied in the idea of Arcadia, as has the relationship between humanity and nature.

This conference proposes to explore cultural and symbolic meanings in representations of Arcadia from a variety of perspectives including mythology, religion, philosophy, history, art, literary and cultural studies.

Topics for consideration may include (but are not limited to):

Interrelationship between human beings and nature

- Eco-poetics and eco-criticism
- Dream and fantasy, or fiction and reality
- The image of the world (world-conception)
- Notions of (idealised) love
- Exploration, real and imaginary, the world beyond and foreign exoticism
- Space, ritual, and social relations
- Landscape (locus amoenus or locus terribilis)
- The hortus conclusus, gardens, and the Earthly Paradise
- Utopias and dystopias
- Villa culture, cities and the countryside
- Bucolic and pastoral poetry

TACMRS warmly invites papers that reach beyond the traditional chronological and disciplinary borders of Classical, Medieval, and Renaissance Studies. Please send your submission package to the Department of the Art History at TACMRS.TNNUA@gmail.com with a subject line stating "Submission for the 11th TACMRS Conference" by 28 November 2016.

Your proposal should include the following items:

1. Title of the paper
2. Abstract (maximum 250 words, Microsoft Word format document)
3. Brief CV with a home or office mailing address, email address, phone and fax numbers

期刊徵稿

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Call for Papers

Intermediality in Global and Sinophone Contexts

Guest editor

Yomi Braester (University of Washington, USA)

Intermediality and new media studies are especially likely to benefit from a global perspective: new media is used in different and innovative ways around the world. Yet the paradigms of intermediality and new media studies may have neglected the lessons of the global south. The special issue explores intermediality and new media from a comparative perspective, with special interest in (but not exclusive to) Sinophone cultures, thereby modifying and challenging the pioneering work done in a largely West European and American context, by writers such as Thomas Elsaesser, Friedrich Kittler, Lev Manovich, Katherine Hayles, and Jussi Parikka.

The issue seeks essays grounded in the humanities and that address any form of cross-media texts and images, from the rethinking of forms of communication in the late nineteenth century to the current reliance on mobile digital devices. In so doing, the essays may reformulate and rehistoricize the visual, spatial, and other “turns.” Essays may also consider how cultural hegemony has been upheld or undermined by textual and visual strategies employed across media. Contributions may address issues related to — but not limited to — hypertextuality, computer-generated art, gaming, surveillance, mobile screens, and virtual reality.

Please send abstracts (750-word max) to concentric.lit@deps.ntnu.edu.tw on or before September 15, 2016. Final essays of 6,000-10,000 words, 5-8 keywords, and a brief bio will be due on December 15, 2016. Manuscripts should follow the latest edition of the *MLA Handbook for Writers of Research Papers*. Except for footnotes, which should be single-spaced, manuscripts must be double-spaced throughout and typeset in 12-point Times New Roman. For further instructions on documentation, consult our style guide <http://www.concentric-literature.url.tw/submissions.php>

Yomi Braester is Professor of Comparative Literature and Cinema Studies at the University of Washington in Seattle. His books include *Witness against History: Literature, Film and Public Discourse in Twentieth-Century China* (Stanford UP, 2003) and *Painting the City Red: Chinese Cinema and the Urban Contract* (Duke UP, 2010), which was awarded the Joseph Levenson Book Prize, post-1900 category, by the Association for Asian Studies. He is also the co-editor of *Cinema at the City's Edge: Film and Urban Networks in East Asia* (Hong Kong: Hong Kong UP, 2010); a special issue of the *Journal of Chinese Cinemas* on “*The Missing Period: 1949–1976 in the PRC*” (2011); and a special issue of *Modern Chinese Literature and Culture* on Taiwan cinema (2003).

He served as the president of the Association of Chinese and Comparative Literature (ACCL) in 2006–2008 and is an editorial board member of *Modern Languages Quarterly (MLQ)*, *Concentric*, and book series at Edinburgh University Press, Hong Kong University Press, University of Washington Press. In 2013 professor Braester was awarded a Guggenheim Fellowship and he is the in-coming editor of *Journal of Chinese Cinemas*.

Concentric: Literary and Cultural Studies, currently indexed in Arts and Humanities Citation Index, is a peer-reviewed journal published two times per year by the Department of English, National Taiwan Normal University, Taipei, Taiwan. *Concentric* is devoted to offering innovative perspectives on literary and cultural issues and advancing the transcultural exchange of ideas. While committed to bringing Asian-based scholarship to the world academic community, *Concentric* welcomes original contributions from diverse national and cultural backgrounds. Each issue of *Concentric* publishes groups of essays on a special topic as well as papers on more general issues. <http://www.concentric-literature.url.tw/>

For submissions or general inquiries, please contact us at: concentric.lit@deps.ntnu.edu.tw



Let the voices spread,
The ideas flow,
And the good times roll!

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