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批評場景與實生活：研究生書評兩則

陳鼎貳

一、

閱讀伍軒宏以平實而帶有幽默風味的語調寫就的《撕書人》（聯合文學，2018）時，首先感到的是令人莞爾的欣悅與如履薄冰的焦躁。一方面是因對「文藝青年」此一角色的認同，以及文科研究生的身分，得以讓自己被召喚為此書的完美目標讀者；換句話說，要嘗到書中散落點綴的掌故與笑點的滋味，畢竟要是懂行的。另一方面，要寫評論，必須時時控制與作者鬥智的渴望與不耐的情緒反應，避免小說落入批評近乎偏執的懷疑視野而喪失其趣味。但對於一個負能量永遠處在高位的研究者，在論文難產的當下，這本小說毋寧是適量有益，重則使人有礙論文生產的一帖新藥。不若仰賴一身教養、靈感與技藝闖蕩文藝界的創作者，對於初入學界的研究者（至少對我）而言，探索一個滿佈虛實難辨、繁複狡獪的文字網絡，又陷阱處處，隨時會陷入譴責、自疑流沙坑的批評競技場，總令我，一個心不甘情不願又武藝低微的半調子信徒，感到無比沮喪。不負責任管見：批評總是要咬牙面對自身的平庸，並且克服因貧乏經驗而叢生的嫉妒和百無聊賴。暫時讓我對號入座：《撕書人》無比精確且寫實地呈現了研究生兩個世界：批評與實生活兩者的犬牙交錯與曖昧纏綿。小說一方面以無數愛撫般的細節敷衍書的物質美學帶來的滿足，另一方面又以藏書不可避免的囤積、蒙塵、雜亂等物質性壓力與重量除魅了前者，幾乎是詼諧地重演浮士德令人惱怒與發噤的老命題：令人渴望的仿人文主義的美學迷障，與永遠被文字隔絕，可望而不可即的實際生活經驗，兩個世界的對決。

《撕書人》的世界與其書中書劇情〈撕書人〉重演了吾人世界與《撕書人》作為小說的關係，不新奇的結構和設計，但又令人安心且心服口服。作者還算公平的呈現了浮士德的兩個靈魂與雙重觀點：以身體力行恨書、棄書大業，找回肉體與情感踏實生活的德彥，和找回求知熱情，藉閱讀重理生活趣味、錨定思維的理青。而〈撕書人〉故事中既有對專業求知慾，又有異能得以偶爾懲奸鋤惡（套用焦慮研究生的說法，簡直「強」的令人生氣）的佐夏，算是兩者相輔相成偶爾相剋的虛構合體。雖然可以多少看出撕書作為「棄聖絕智」的生活大業總是藏著令人懊惱的諷喻：德彥那因書與其意識形態的強力宰制而導致的罪惡感，讓他因為丟書而被學長譴責和夢中人糾纏，而從德彥出發的觀點有時不經意地洩露他讀書好文的傾向，往往遠超他所願意承認的部份；而理青並未因讀書而獲得更清明的獨立與感悟，最後仍然因書而得以開啓一段未來光明的新關係，原本不太願意接受的「書-友」關係仍然偏移一腳踏入了生活。撕書的背後終究是戀書的，而不從對書的徹底的拒絕與否定中尋覓，沒辦法獲得書與生活的平衡。〈撕書人〉的快意終究只能映折出現實的煩悶。但如作者自承，《撕書人》並未以一種反烏托邦式的思維落入戀書的意識形態，反倒是誠摯真心地考

我倒是想願意這麼想，以下是研究生的一廂情願：《撕書人》戲劇性地演繹實生活中的批評場景：這本小說很有意思地呈現以既有的書中世界理解、詮釋的衝動如何不斷被抵消、挫折的過程，但不經一番折衝、逃離的過程，書就無法真正改變實生活，正如作為讀者的我殫精竭慮要破解小說中由文學院教授鋪陳的理論網絡之寓意，最終總是抵觸由寫實的細節帶來的灰暗感受。〈不讀書的女人〉一節中，作者選了性和感情關係作為書之敵，善意但極為深刻的嘲弄，沒有比切入肉身的感官經驗更能描述囚於書之痛苦。看似是實生活的重要性壓倒滿屋子的書，但德彥最終仍必須面對夢中未被作者明指，在夢中被壓抑的對書的暗自依賴與隱藏的多樣意義。理青好像從在意不已的旅遊書籍和遊記當中獲得逃逸的幻想，但在〈等待旅伴〉中，她的都市格言終究要以實生活的邂逅去驗證。實生活若無法與書中世界互相琢磨，終究使人落入理論與美學僵硬而霸道的宰制，也只能哀怨地指出實生活的經驗貧乏，使實生活的幽微趣味無法以言語形之。

《撕書人》的結尾形成了一個雙線互焊的不對稱圓環。理青在〈撕書人〉中添加了一本要被撕毀的「撕書人」，一本未來之書。而撕毀這本未來之書（或一則尚未知曉是否應驗的預言）的意義為何？〈撕書人〉的寫作邏輯是活化在虛構中被實體化的意象，亦即虛構因為「虛構得以成為現實」而被定義為虛構，同時以另一個方向指向虛構外的現實。由《撕書人》的現實中在虛構中添加的「撕書人」是「〈撕書人〉中的虛構未來」，實生活就這樣倒轉進入虛構。虛構故事是固著的形式，而理青藉由將實生活投入虛構並加以毀滅，使其成為被否定的虛構，毋寧是對實生活的批評：先賦予形式使其固定，再還原其充滿混亂與隨機的真實。藉由虛構的佐夏之手將化為虛構的現實毀滅，使科幻寓言（與某種意義上的預言）還原成實生活的不可預測與佐夏的安寧，再次隱約指向實生活的困頓與隨機性，但這樣的自覺是有平衡可能的。而《撕書人》中理青的書寫或許也能使人稍微猜測作者（與其學院背景）寫作《撕書人》的意圖：實生活畢竟仰賴在虛構中的否定而得以現身：《撕書人》畢竟不是真實生活，但藉由虛構使人得以覺察實生活的不平衡，或許是「書-友」關係重新出發的開始，也是研究生的負面生活得以被解毒之可能。

而我仍怠慢了佐夏和他那令我豔羨的能力。比起不惜犯時空錯置的謬誤來詮釋其後書本媒介時代的意義，不如好好為學術寫作者無法如他指揮書頁一般驅使文字的事實感到沮喪。

二、

詹佳鑫《無聲的催眠》（釀出版，2018）所呈現的詩人面孔顯得明朗而誠摯，就連最黯淡的詩節中都賦有纖細而甜美的感性，詩中這份少年性格有時令人莞爾、心折，但有時不免令人不耐。詩人所擇意象上至宇宙洪荒，中至雨夜路燈，下至浴室頑垢，雖然經營出的效果並不總是成功，或有未熟之處，但仍能藉由詩集最後所附繫年觀察其風格的進展。原本相較之下匠心過於明顯，刻意經營宏大哲思，但內涵闕如的詩如〈地下室的宇宙〉或〈女巫的召喚〉，遠不如詩人在生活中觀察實物現象，再比賦情感經驗的作品來得成功，雖然相較樸素，但甚為精準。這樣的作品以〈駕訓場〉、〈遊樂園之二：雲霄飛車〉等可作為代表。詩人也許尚未能夠掌握、駕馭狂想與玄想，但在發掘物事與生命情境的連結與衝突上令人驚艷。

詩人已經發展出數個母題，多和台北的城市特色有連結，筆下的城市總是多彩卻也多雨，明暗強烈卻也潮濕抑鬱。曾得獎的作品〈馬賽克尋人啟事〉便是其一，面貌模糊卻令人焦渴難耐的「你」與在夜晚車站商圈中迷茫尋覓的「我」，兩者同樣形影不明，在歌曲MV般有些老套但頗具實感的場景中交錯，成功的捕捉夜晚台北的感官肌理，以及無數年輕人所經歷的殊相與共相。結尾揭示的徒勞與前兩節的呼喊、指認、紀錄反身地指向了「寫詩」的動作：注定消失在無數重複的日常細節中，一聲叫喚就留下了藝術的足跡。又如〈洞的遊戲之二：夾娃娃機〉，這首詩雖然意象簡單，但詩中所處理的經驗更為深沈。詩人在夾娃娃機這種粗糙而廉價的交易過程中，看到玩家被商品符號召喚的幼稚、無邪，時間短暫停滯的陶醉感與競技的熱情，最後一節發現玩家最終也化為商品，與玩偶困坐交易的抽象牢籠，而這種驚醒的靈悟本身又是因時間突然蘇醒，以生命為代價所獲得。詩人刻意設計了簡潔但驚駭的空間，暴露商品交易與成長之痛的並行。

詩集分為四輯，第一輯來自城市經驗，第二輯擇選情詩，第三輯詠物，第四輯則時事入題。在最好的詠物作品中，詩人能在保留物本身的感官印象的同時，將物轉化為豐厚的意象映射實生活的遭遇。〈早晨遇見一顆蘋果〉不僅完整的保留蘋果皮上打蠟、啃咬缺角、浸泡鹽水、氧化發褐等等實際現象，又朦朧地把蘋果和抒情對象「你」疊合，使描繪為主、感官至上的詩節和情感的脆弱、疼痛相結合。又如更為精緻的〈黃金葛〉。〈早晨遇見一顆蘋果〉仍須仰賴詩人第一節有些正式卻談諧的宣告才讓詩降臨在蘋果上，〈黃金葛〉從第一句起便詩人以擬人的目光靈巧地將意義賦予在黃金葛形體的每一細節中。最末詩節中，青春透嫩，訴諸美好視覺與觸覺印象的葉，與同樣訴諸視覺、觸覺印象卻微微引發嫌惡的膨脹、糾結、軟爛根鬚，兩者的共時呼應前一節負面、惡毒但不乏哀婉的自語。詩人藉漂亮但脆弱，外表鮮亮內裡不潔的詩化形象，透視生命的一個狀態，用語言把靈肉身軀因為經驗帶來的微妙時差賦形表述。

前文雖提及詩人在處理宏大意念時火候未到，但詩集中仍有成功之作。我認為〈在復健室〉是全書中最成功的幾首詩之一。「我的身體是一座／待修的文明，因為過度使用／終而體現多餘的意義」，主語「我」和述語「待修的文明」簡潔地表述銘刻在現代都市人肉身上的時空痕跡，而「待修」又與「文明」產生了奇妙的詞語範疇的互搏，將瑣碎物事與歷史不對稱的熔接。「體現」一詞又預告同一詩節的後文提及的「鋼筋鐵骨」，以隅喻的方式，表述現代生活中機器延命所改變的時間性，和面對時間依然脆弱無可抵禦的肉身性之間的對立。而第三節中「身由天／音即義，在反覆牽引且／隱隱痠疼的脊椎深處，因輕微一震／傳來宇宙諧謔的喀喀之聲」，「身由天」在詩句末，「音即義」卻在句首，不對稱的位置關係形成微妙的對立關係，而「即」字的述語義又可同時解為「是」和「靠近」兩種意思，那個聲音所代表或迫近的那個意義是甚麼呢？詩人再次催動隅喻，以脊椎借代人體肉身，牽動肉身的即是借代宇宙奧秘的聲音。藉由機器實際聲響，與形上的宇宙聲音共振，又因詩人寫作擇選的動詞產生的不確定性，以「迫近」的動作義，反身指向由符號借代實體的創作動態。脆弱肉身與現代機器，生命與無生命的共存關係又以標題所指的「復健室」（現代醫學的一支，又以隅喻表述）所連結，此詩並不仰賴宏大深奧的詞彙，卻（可能無意間地）具體而微的將現代文明和現代人的苦難間既即身又抽象的社會關係表現了出來。

編在情詩輯中的〈心的暗室〉中，詩人再次編織操演其熟稔的都市空間意象，將〈馬賽克尋人啟事〉中那個複數而隨機的「你」凝縮成一個極具威脅感的陰森鬼影，空間意象更為凝聚但也更為抽象、仰賴想像，具象化情感經驗中更內斂的部份。雖然並不新穎，句構成語也不特別新鮮，但我認為仍優於仰賴敷衍細節卻意象散漫，以「變色龍」為題的詩。〈心的暗室〉和〈在復健室〉一樣，將情感經驗反身投射至書寫自身，詩人描述的追尋的「情人」「我」的形象，其前提必須建立在「我」同時是「詩人」，彷彿作為情人沒有別的可能一樣，愛的成敗繫於是否能完整以形式表述：「我曾規劃街區走向／讓迷失的話語回到／自己的夢鄉」。「我」亟欲成為思維構成的迷幻空間的主宰，但這過去式「曾」又暗示這樣的欲望是失敗的，詩人是否無法藉語言克服混亂？「電梯放棄升降」，完全靜止的空間，唯一的動作仰賴「你」與「我」行動，但此一空間剩下「熒熒鬼火落居於此」，鬼火之源，無聲的屍骸屬於誰？此即為心死？「我在無人知曉的死巷底／寫一封無須署名的信，放入胸口／往下進入更深的迷宮尋找／新的暗示，不讓鎖匠取代鑰匙」。無人知曉，但唯「你」得知其所在？「無須署名」，亦即「你」必知「我」的存在。這時在這思維的空間中的競逐開始了，彷彿進入冥府。迷宮又喻構造的巧思，「我」已然承認書寫的失敗，要往語言深層前進，但畢竟「新的暗示」與「心的暗室」同音，找尋新的詩藝，是否曖昧地以雙關預示詩人再次落入失語暗室的窘境？那麼不讓「不讓鎖匠取代鑰匙」也就形構了愛與書寫的反諷關係，「我」是否終究無法獲得苦心尋覓自認為必然萬能的語言鑰匙，永遠輸給造迷宮的巧匠？最末一節，連殘敗都市都早已傾頹，冰原，廣袤的寒冷情慾荒漠下，「有一座安靜的活火山」，一個極富張力的存在句，靜態，沒有動詞，但那衝突的修飾語卻使意象變得無法預測。這莫非是在迷宮中摸索的「我」所發現的？將停滯廢墟的時間大幅推進，在極度安靜的詩終結之時安排一個蠢動的意象，詩人或許又耽溺在大尺度的時空意象之中，詩句熟稔但略帶老朽陳舊的，倒也適合現代總有些異化的情感過程，但那份追尋語言的意志橫跨了時間，反而能從大膽的描寫中看到一點愚勇。

詩人已然以其純真的脾性碰觸詩藝和實生活的扞格與相合之處，縱使其和順的脾性使其詩少了某種熱烈、苦澀、深沈，而其過於溫暖柔和的視野也被除了現實的殘忍：因為抒情的詩聲音太強，將時事中的喧譁嘈雜給柔焦同化，也因此我對詩集裡的時事詩評價不高。但也許是歷練未到，也許是養成如此，詩人仍有本事在微型的人際關係中以語言掏出實生活的質度和不直觀的奇妙滋味。最後，詩人在〈城市夜遊〉中為讀者書寫了一個穩定的、有溫度的「你」。這是一手簡單平實的詩，但也意外的十分感人，也難怪編輯選擇此詩放在封面文案作為詩集提要。簡直不需詮釋，不費吹灰之力的找到愛的瞬間靈光：「用你的鑰匙打開我心的房間／若你失眠，請不要屬羊／靜靜望著彼此的眼睛／就能遇見每一次天亮」。此節實是目前詩人感性最真摯之處，不知經過多少推敲咀嚼才寫出這樣的詩，但我想詩人畢竟擁有許多只能讓無能的批評豔羨之處，此乃其一。

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參與之不可能與可能：明日和合製作所《山高流水之空中》

洪姿宇

演出：明日和合製作所

時間：2018/08/19 14:30

地點：台北市中山堂光復廳

1920年代達達藝術家開放市民參與藝術生產的過程，讓藝術走入街頭，被視為參與式藝術的前鋒，而劇場藝術承繼這股思潮，1930年代布萊希特的史詩劇場、間離效果，要喚起的是觀眾的批判意識；亞陶提出的殘酷劇場，則循身體參與路徑試圖取消觀眾和表演者之間的距離；1960年代謝喜納的環境劇場更對台灣小劇場運動影響甚深。參與式劇場的觀念與方法開枝散葉，但基本上不脫一個基本命題：如何動員消極的觀眾？而《山高流水之空中》拋出的問題「觀眾就只能是觀眾嗎？觀眾能夠成為觸動演出的媒介嗎？」¹也嵌於這段戲劇史脈絡。明日和合製作所這次在台北市中山堂搬演一場審議式劇場，企圖在劇場重現代議式民主，讓提案委員、審議委員（觀眾）、主持人，經提案、辯論、投票，選出一個審議通過的議案。但弔詭的是，它的演出卻恰恰暴露這種形式下參與之不可能，並可以作為一個思考參與式藝術對觀眾預設的起點。

在觀眾踏進《山高流水之空中》演出場地的那一刻起，參與式劇場最核心的關懷之一：觀眾的行動力／能動性就已被拒於門外。在驗票處，一張肖像權同意書就被遞到每個人手中，上面只有同意和不同意被拍攝兩個選項，觀眾根本沒有拒絕進入這張同意書框架的權利，也就是，不存在「不選」這個選項，而這個時刻似乎也預示整場演出的基調：所有的「選擇」和「參與」都在已預設的範圍中出現，觀眾得到的只是假性的選擇權，不論選甲或選乙，本質上其實都是同樣的假選擇；當觀眾進入演出空間後，議案提案人有三十分鐘向身為「委員」的觀眾倡議自己的議題，期間，觀眾可以將手中的冰塊燈當作同意票投給自己支持的審議案。我參與的場次中出現的審議議題為「公共空間全裸合法化」、「手天使：障礙者情慾自主」、「大麻合法化」、「計程機車合法化」、「無條件基本薪資／基本勞權」、「反核、反中華民國國歌」，此時《山高流水之空中》透過特定選項否認觀眾行動力的缺陷已經進入兩重層次，首先它依然是在架設好的框架中羅列特定選項，其次，這五個議題不脫性權、身體自主、國族問題、勞工權益等主題，而對這些主題抱持友善態度的群體是高度重疊的，更進一步說，和會購買台北藝術節戲劇表演節目的人群的意識形態高度重疊，這種安排對觀眾造成的結果同樣是沒有選擇可言，因為多數觀眾根本也不需倡議者的說服，他們在劇場之外、踏入劇場之前，就已經對這些議題傾向支持，在演出中，無須交鋒、討論、掙扎、選擇，因為，買票進劇場這個動作，就已經是他們做過最關鍵的選擇。

這個時刻似乎也體現台灣議題式參與劇場的困境：觀看劇場藝術的人永遠總是同樣一群人，選擇看或不看劇場、買不買票，本身就成為最前端的篩選機制，它造成的結果是，企圖處理社會議

1. 2018 臺北藝術節節目介紹，《山高流水之空中》介紹。

題的參與式劇場面對的常是具有特定文化、經濟資本的這一群人，並不斷談論、宣傳這群人認為重要的社會議題，那麼事實上，至此參與式劇場早已失去意義，因為既然來參與的人本來就認同劇場要宣傳的議題，劇場又無力為議題創造新的意義和深度，如同《山高流水之空中》在冗長的審議中，提案委員只能不停自我重複類似論述，那麼劇場何必存在、觀眾又何必進入劇場，劇場反而首先應該被打倒，劇場裡的觀眾應該直接回到日常生活進行實踐。換言之，參與式劇場迫切需思考的原初母題不在於何謂動員群眾、何謂取消作者、何謂創造社群，如果它要探問所謂「參與」，它首先遭遇的問題，應該是戲劇行為中，觀眾與表演者之間最原初的共謀，當觀眾同意進入劇場的那瞬間，她早已和表演者形成某種交換、默契機制，可能是同意在某個時段待在某個位置上、某個空間裡，遵循特定的指示、壓抑其他生理需求、對表演者形成某種期待——當然，這個期待很可能是，她即將要被「動員」，能夠「參與」這場演出，但這不也意味，這個共謀行為可能就已經是一種台上與台下的參與，觀眾與表演者之間其實彼此依存，換句話說，戲劇行為本身就已是是一種特殊的參與關係。

既然戲劇行為本身就是參與，那麼關於參與式藝術還有什麼好談？但正是在這點上參與式藝術有可能開展理論意義；參與式藝術最經典的提問即是對觀眾角色的再思考，如同明日和合製作所提問的「觀眾就只能是觀眾嗎？觀眾能夠成為觸動演出的媒介嗎？」，但此種再思考的意義更在於它問題化傳統戲劇中的預設，牽涉觀眾、劇作家、導演、演員等不一而足，重要的是，這個提問打開的全新可能，在於戲劇自身終於明確成為戲劇所要提問的對象，也就是，若參與式藝術要緊扣它對參與這件事的反思，它就應該是一種問題化戲劇行為、以原初參與本身為對象的戲劇。布萊希特的史詩劇場（雖然晚期他偏好稱之為批判劇場）也是在這個層次上才成為成功的參與式戲劇；許多論者對布氏的批評已點出史詩劇場無法達到它所期待的，改變群眾意識、進一步動員廣大群眾的理想²（即使這恰是史詩劇場自身標榜的藝術價值所在），但更重要的是，史詩劇場的藝術價值在於它的間離效果讓觀眾意識到，他們正在「看一場戲」，透過不斷挑戰、干擾觀眾進入劇場時對劇場的預設以使這些預設顯現，並成為反省的對象，史詩劇場凸顯的正是原初參與的存在。

如同今天《山高流水之空中》所展現的，許多參與式戲劇仍然抱持著某種自存的使命感，意圖「動員」消極觀看的觀眾們（即使係以一種消極的諷刺形式）、破壞第四堵牆、讓觀眾也成為戲劇的「生產者」，但可能實際上觀眾從來不需要被「歸還」什麼、「賦權」什麼，因為戲劇行為一開始之所以得以出現，就是仰賴觀眾和表演者間的互相參與、滲透的存在，只是這個預設總是不斷被忽略，導致的結果是一再產生「假設觀眾一開始沒參與，所以藝術的目的是要讓觀眾能參與」的狹義參與式藝術，將觀眾原有的能力取消，包裝後又歸還給觀眾；但或許，真正的參與式藝術，一開始就將參與的能力作為戲劇前提，並以此為戲劇主題，它展示出：存在一種戲劇，是關於戲劇的戲劇，不需要更多對政治現實粗糙的模仿或體驗，戲劇行為本身就已是政治。

2. 如佛格森 (Francis Fergusson) 就以《勇氣媽媽》一劇為例，懷疑布氏戲劇期待的戲劇辯證效果只可能對已經熟知馬克思理論的觀眾有效，換言之觀眾的批判意識最開始並非來自辯證劇場的刺激。類似觀點的討論整理可參見徐紫芸《布萊希特辯證劇場的政治效用》（臺北：臺大戲劇學研究所碩士論文，2017）17-22。

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新媒體、撒嬌政治與台北市長選舉

陶俊成

前些日子柯文哲與木曜四超玩合作的《一日市長幕僚》影片爆紅，除了引發許多人對於購買觀看數的討論外，同時間也有姚文智抱貓與事後的〈Yao爸的Togi週記〉¹，以及國民黨候選人丁守中的Q版人形立牌「叮叮」與AI聊天機器人。這些明顯以年輕世代為訴求的宣傳手段，顯示社群媒體及新媒體（YouTube）的經營，已成為政治人物的必修課。

相較之下，柯文哲團隊在網路操作上較藍綠兩黨的候選人成熟，不論是和Joeman合作介紹全新落成的興隆公宅、跟蔡阿嘎一起宣傳世大運，或者這次一日系列中讓主持人邵智源體驗幕僚生活，也藉以傳達柯文哲親民、勤奮與口無遮攔的個性，都獲得相當高的點閱與成效。但這種新興的宣傳方式也帶來一些關於選舉的本質性探問：當選舉開始不是掃街拜票，不是分隔島上的旗幟或大樓上的帆布海報，不是新聞報紙上的扒糞謾罵，而是在新媒介下的正面宣傳術²，我們是不是在享受柯文哲的個人魅力，或者經由新媒體包裝下的娛樂效果的同時，接收到正面宣傳而不自知？也就是說，自詡為理性選民的我們，儘管能跳脫傳統負面宣傳術的迷障，但在新媒體與以柯文哲為首的正面宣傳術下，會不會仍只是直覺地投下選票？

另外，如果把姚文智的抱貓事件和丁守中的人形立牌納入討論，我們是否能將岳心怡（Hsin-I Sydney Yueh）在其著作《台灣大眾文化與認同政治：撒嬌世代》（Identity Politics and Popular Culture in Taiwan: A Sajiao Generation）中所描述的撒嬌現象，搭配新媒體的發展與其針對年輕世代的特性，嘗試解釋台灣政治人物撒嬌的意義？這兩項是本文嘗試探討的問題。

選戰背後的道德心理學

第一個問題也許看來過於本質論，但在看到這些左右選民心態的策略如何在背後運作時，我不得不這樣追問。在《好人總是自以為是：政治與宗教如何將我們四分五裂》一書中，作者強納森·海德特（Jonathan Haidt）提到他曾在2008年寫過一篇〈人們為何投票支持共和黨〉（What Makes People Vote Republicans）的文章，指出民主黨一方面不應再將保守派（共和黨）視為未開化者外，

1. 該週記在第一集連載後（8/5）便隨姚文智原先粉專「姚文智翻台北」一同消失。根據姚文智新的同名粉絲專頁於8/10刊載的姚文多六大叮嚀，以及隨後粉專貼文的走向，應可合理推測接下來的宣傳手法會有相當程度的改變。

2. 相較於丁守中和改版後的姚文智粉絲專頁，柯文哲的個人頁面幾乎沒有對其他候選人的批評。至於媒體發言的部分，也多為被動回應，而非傳統的主動爆料者。此現象也可以從柯文哲作為現任市長的既有優勢來看。

另一方面也應在公開演說時，減少死板的政策宣傳，並表現出除了關懷／傷害、公平／欺騙這兩種「道德基本原則」³，藉以吸引那些原本應是最大受益者兼鐵票倉的中下階層民眾（248-49）。

海德特的後一項提醒，讓我意識到政治人物演說中的用字都可能一一對應著不同族群支持者的道德原則，但這也代表，儘管不再是昔日的口水戰，我們對於柯文哲的正面觀感仍可能是被操縱後的結果。那該怎麼辦才好？

很遺憾地，我們首先必須肯認這種操縱的必然性。不管是廠商（在這裡指的是台北市政府）委託業務配合（簡稱業配），或者YouTuber們因為話題性而與市政府合作，我們都不能排除呈現在我們眼前的柯文哲，就算再怎麼率真，都可能是設定後的結果。

但這並無礙於我們嘗試做出不受直覺影響的政治選擇，而根本的第一步就是讓自己接受其他聲音。儘管社會心理學家與道德心理學家又跳出來主張，如果我們想相信一件事，即使只找到一樣偽證據，其他的支持證據也足以讓我們願意相信（Haidt 138），我們仍必須迫使自己的慣性慢下來，並誠心接受其他說法的存在。儘管這聽起來很像勸世良言，但海德特的「社群直覺模式」告訴我們，當事件發生時，直覺先到，我們生出判斷，進而產生推理，藉以影響他人的直覺（83）。因此如果在直覺形成後給自己沉澱的時間，而非立刻形成判斷進而以推理合理化之，就可能朝向更完整的理解。

因此，如果要回答第一個問題，我們的確有可能沒自己想的那麼理性，但這不應該成為我們躲回同溫層的藉口。

新媒體操作與新世代選民

在YouTube和其他直播媒體興起的新媒體時代，我們面對的不只是傳統媒體敘事的載體轉換，而是根本的新型態敘事技巧改變。對此，LIVEhouse執行長程世嘉在網路政論節目《政問》中表示，當傳統媒體仍在集思廣益猜測觀眾的喜好，新媒體已經得以運用不同的數據分析來了解個別使用者，並在製作成本相對較低的情況下測試市場⁴。換句話說，並不是把內容放到網路上就成為新媒體，而是根本性地要改變說故事的方式，才可能在新媒體蓬勃發展的時代站穩浪頭。

從這點我們就可以初步去分析三位台北市長候選人在社群操作上的差別。柯文哲的小編柯昱安（小牛）在一篇訪談中提到，如果太過迎合年輕人，在什麼時事議題上都參一腳，不但和柯文哲本身的形象有別，長遠看來，這樣的「裝熟」反而讓年輕人無法忍受。相較之下，不管是嘗試用動

3. 海德特主張，不同文化不同信仰甚至不同政治立場的人，其實都依循著幾個相同的道德原則行事，只不過詮釋的方式，或者具體行為與道德模組的連結方式有所不同。舉例來說，這些基本原則包含關懷／傷害、公平／欺騙、忠誠／背叛、權威／顛覆、聖潔／墮落，以及自由／壓迫共六種。

4. 〈沒有新媒體只有舊思維，如何跟上網路革命浪潮？〉網址：<http://talkto.tw/talk/17>。

漫或者人偶來拉近和選民的距離，這種想像出來的親密性仍反映出丁守中與姚文智團隊的舊媒體思維。

把新舊媒體的論爭暫擱一旁，如果單就這三位候選人所呈現出來的公眾形象，並將之與兩年前的美國總統大選風格相比，三位首都市長候選人都顯得太「可愛」了。不管是柯文哲可達鴨式的抓頭或心直口快的髒話、⁵姚文智的貓咪動漫，亦或者丁守中的人偶，彷彿都不是我們會在川普或希拉蕊身上看到的。這個可愛，或「撒嬌」，⁶正是岳心怡在《撒嬌世代》一書中嘗試描繪的台灣獨有現象。岳心怡指出，撒嬌這種陰性的舉動，除了受到當代日本流行文化的影響外，也因為傳統上台灣文化被視為中國文化的保留地或遺緒（17）。這種從屬性，搭配上台灣在國際地位上的尷尬角色，便使得台灣人在日常生活中的口語與肢體表達方面，尤其在招呼、道歉，或有求於人等情境下，會採用這種陰性的姿態。

這種詮釋應該可以在這三位候選人，或者幾次台灣的重要選舉中獲得印證。但如果納入新媒體這個新敘事型態的出現，以及這項工具針對年輕世代的特性，我們也許可以把岳心怡的撒嬌政治觀察微觀化，來分析這座撒嬌之島內部的撒嬌關係。政治人物要和年輕世代撒嬌，或者討好年輕人，應該都是選票上的考量。但再回過頭來看柯文哲與另外兩位藍綠參選人的形象差別，為什麼前者的效果就好，而後者則不盡然呢？除了上段由新舊媒體的思維來分析，也許另一方面，是多數政治人物對於年輕世代的幼齡化想像，才造就他們想像出來的撒嬌在接受端受到了反效果。換句話說，他們小看了18-25歲這批年輕人，認為只要裝可愛或賣萌，即可拉近與年輕世代的距離。這反映出的，也許也是舊政治的思維。

如果太陽花運動真的激起了年輕世代對於政治參與的熱忱，以及對於舊政治的反感，那何謂萌芽中的新政治？它又要如何和新媒體做搭配？又，新政治是否有可能扭轉台灣作為撒嬌之島的特性？這些隨著素人參選的浪潮與新政黨的成立，也許是未來的觀察重點。

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5. 柯文哲這些舉動是在成為政治人物之前便存在的，或者是一種選舉策略，這點需要進一步考察。但在YouTuber阿翰模仿柯文哲的影片裡，我們可以看見抓頭與「我覺得是這樣啦」等口頭禪被視為柯文哲的正字標記。當這些舉動被提取出來，不能否認柯文哲具有刻意操作的空間，因此這裡暫且視為撒嬌的表現。

6. 不論是莊佳穎在其學術論著中使用的「可愛」（kawaii）或岳心怡使用的「撒嬌」，其實都援引自不同的文化傳統。不論是前者的日本或後者的中國，其實都是一種價值選擇，而這就顯得莊佳穎在〈認同政治書寫的認同與政治：評介《臺灣大眾文化與認同政治：撒嬌世代》〉中的「尊重作者在繞道中國作為一個觀照自我的對話她者」一句顯得有點苛刻。

Let's Share the Fruit of Fate!: Self-Sacrificing Love and Samurai Spirit in *Mawaru Penguindrum*

Jessica Yang 楊奕琦

According to Japan's annual *kotoshi no kanji* (*kanji* of the year) event, 1995 was voted via national ballot as the year of the *shin* (quake). During that year, Japan was assaulted by two of the most devastating catastrophes it has ever experienced in recent times. On January 17, 1995, the Great Hanshin earthquake struck and caused over six thousand deaths. On March 20, 1995, the Tokyo Subway Sarin Attack occurred, resulting in 12 deaths and over a thousand people suffering minor to severe injuries. Many years later in 2011—coincidentally the same year Japan was hit by the Tohoku earthquake, the most powerful earthquake Japan has ever recorded—anime director Kunihiko Ikuhara launched his new series *Mawaru Penguindrum* after a near decade of absence in the anime industry.

While Ikuhara is well-known for creating his brainchild *Revolutionary Girl Utena* and directing the Sailor Moon series, *Mawaru Penguindrum* never did receive wide recognition akin to the scale of these classics. Nevertheless, *Mawaru Penguindrum* gained cult success among its viewers. Ikuhara prefers provocative tales told in a symbolistic and surrealistic fashion, and *Mawaru Penguindrum* is his daring retelling of the Tokyo Subway Sarin Attack. This attack is never directly referred to in the series, but referenced indirectly through the number 95 appearing below the series title during the opening sequence, or the 20th referred by the character Ringo Oginome as the date her older sister Momoka died. References towards the subway attack and its culprit, the doomsday cult Aum Shinrikyo, have been discussed by anime fans, and while some have delved into its Japanese context, few have addressed its specifically Japanese elements, which I believe merit further exploration.

Supposedly, the reason *Mawaru Penguindrum* has attracted scant attention is that the plot is difficult to pin down. As mentioned above, Ikuhara favors obscure storytelling, and to muddle matters further, *Mawaru Penguindrum* sits in between several genres. At first glance, it seems to be a whimsical drama with fantastical elements, following the Takakura brothers, Kanba and Shoma, as they attempt to save their terminally-ill sister Himari by obtaining the mysterious Penguindrum. However, the story soon veers towards a surreal and dark direction. TV Tropes, a wiki dedicated towards commentary on all forms of creative work, describes this anime as “Genre Roulette,” for it “at first seems like a touching Slice of Life comedy, picks up Ecchi and fantasy content before veering into tragic realism. Then the Science Fiction and Fantasy elements are upped and the characters find themselves in a crime thriller with gunfights and secret organizations...” (Anime). I propose situating *Mawaru Penguindrum* within the disaster genre, or (post-)apocalyptic, which is the more common label used. The singular approach I am proposing attempts to address how the core message in the series bears close ties to Japan's history of disasters.

Earthquakes. Tsunamis. Nuclear disasters. Japan has survived through numerous calamities, and these experiences are rooted in the Japanese psyche, as well as reflected in their cultural productions, with the most famous cultural icon being the nuclear-influenced monster Godzilla. First appearing in Ishirō Honda's 1954 film *Godzilla*, this destructive creature serves as a fundamental text in Japanese popular culture that confronted "Japan's postwar traumas—atomic bombings, defeat, occupation, dependency, and insecurity in the cold war world" (Tsutsui 4), and ever since innumerable works have populated the (post-)apocalyptic genre. Angela Drummond-Matthews traces out anime and manga that center on the conflict between nuclear power and disaster, especially after the Fukushima Daiichi nuclear disaster on and after March 11, 2011, observing the overall lack of direct criticism towards nuclear power (311). However, discourse in anime and manga regarding World War II, earthquakes, and nuclear disasters abounds, whereas near to none exists on the Tokyo Subway Sarin Attack, save several works, such as Naoki Yamamoto's *Believers*, which touch on the influence of religious cults akin to Aum Shinrikyo. Interestingly, the storyline in the mecha classic *Neon Genesis Evangelion* was altered by the director Hideaki Anno after the subway attack:

the original scenario is so shockingly close to the political motivation of the Aum Shinrikyo group ... abstract characteristics of the enemy are very close to the conception of Aum as enemy (e.g. poison gas) which [Anno] admitted. He also admitted the similarity of *Evangelion* with Aum. Nevertheless it is too simple to conclude that Anno was sympathetic with Aum. He emphasizes the closedness and exclusiveness of this group. They lost any contact with reality. (Woznicki)

In this sense, *Mawaru Penguindrum* is a remarkable feat, since it perceives the Aum in a sympathetic light. Ikuhara sides with them not to justify their actions, but to raise awareness towards the problems that led to this tragic outcome. What Ikuhara accomplished is similar to "a Western TV show that, while not forgiving the actions of those who conducted 9/11, understood their perspective and demonstrated that while it wasn't acceptable, it was also inevitable given American imperialism" (Zeria).

Ikuhara's response to the Tokyo Subway Sarin Attack emphasizes unconditional love and compassion towards others regardless of their adverse fates. That said, a paradoxical tension runs beneath the surface. By demonstrating the long-lived samurai spirit through vivid imagery, I argue that *Mawaru Penguindrum* portrayals self-sacrificing love as an enigmatic force able to save Japan from crisis, as well as the antinomy between resorting to violence to ensure peace and survival. Though the Japanese warrior, i.e. the samurai, has become a figure of the past, the spirit of the samurai still lingers in the present. Ikuhara's appeal towards social consciousness becomes more apparent with his clear references to two acclaimed and beloved Japanese authors: Kenji Miyazawa and Haruki Murakami. In the first section, I will juxtapose Miyazawa's *Night on the Galactic Railroad* with *Mawaru Penguindrum* to address shared motifs. In particular, the Scorpion Fire is crucial to understanding the meaning behind the Penguindrum. The second section

discusses how *Mawaru Penguindrum* manifests the samurai spirit by incorporating “honorific individualism” (Ikegami 1995) and referring to selected works by Murakami. The last section concludes that a fundamental violent mentality reflecting the Japanese core value *bushidō* (way of warrior) dwells beneath the bright and bizarre narrative. Nevertheless, this resilient sense of violence possesses potential to generate social change.

1. What is the Penguindrum?

Embarking on a mission to find the Penguindrum, the Takakura brothers initially assume the Penguindrum to be Ringo’s diary, which she calls *unmei nikki* (diary of destiny). This diary in fact belongs to her deceased sister Momoka, who somehow has written her future on its pages, along with the procedure to transfer fate: one utters the spell “let’s share the fruit of fate,” albeit in exchange the conjurer will be injured or even killed, depending on the degree that fate is altered. In order to save her loved ones, Momoka initiated the spell in 1995 to stop Sanetoshi Watase, the schemer behind the subway terrorist attack. However, the spell partially succeeded, saving only half of the passengers, and Momoka and Sanetoshi perish as their souls split into halves. Since the Takakura brothers attempt to change fate by saving their sick sister, the Penguindrum can be understood as an object that able to reform the future at the price of self-sacrifice.

In other words, the Penguindrum is self-sacrificing love. *Mawaru Penguindrum* elaborates on this theme by adapting symbolism from Kenji Miyazawa’s *Night on the Galactic Railroad*, especially the 1985 anime film version. The protagonists Giovanni and Campanella board a mysterious train heading towards the afterlife, visiting various constellations throughout the galaxy. They witness the Scorpion Fire, the sign of Scorpio, and are fascinated by the parable of the creature transforming into eternal flames as self-sacrifice for the greater good. Their journey ends when Giovanni wakes up in reality to find that Campanella has died to save a friend. Giovanni then solemnly swears to live life to its fullest like the Scorpion Fire. Shouma and Kanba can be seen as incarnations of Giovanni and Campanella, as they not only share similar-sounding names, but characters are depicted as cats in the film, with Giovanni and Campanella respectively blue and red colored, which match up with the hair colors of the Takakura brothers.

Another allusion related to the Penguindrum is the apple. In *Night on the Galactic Railroad*, a human man along with two children, who are all hinted as the dead from the Titanic shipwreck, aboard the train. The man mulls over death from a Christian perspective, and then all passengers share apples by magically duplicating the fruit. Bonding with each other regardless of one’s differences, such as religion or race, is expressed twofold in *Mawaru Penguindrum*: On one hand, the apple is represented as the actual fruit. Initiating the spell “let’s share the fruit of fate” reveals an apple as its fruit. Sharing the fruit of fate means choosing to share destinies, and to be chosen is to be accepted. The Takakura siblings are later revealed to be completely unrelated, with Shouma being the sole member of Takakura lineage. As children disregarded

by their parents, Kanba is the one destined to receive the fruit of fate, but he shares it with Shouma, who then shares with Himari. In the first episode, two passerby children discuss the significance of the apple in *Night on the Galactic Railroad*, and one refers to Miyazawa's interpretation: the apple resembles the universe itself, thus holding it in one hand equals grasping the entire world. The child continues on that the apple not only connects the living and the dead, but is the reward for people who sacrifice themselves in the name of love.

On the other hand, the apple is represented by the character Ringo, whose name means apple in Japanese. Because she was born on the day Momoka died, Ringo believes she needs to become her sister to save her broken family, which has drifted apart after Momoka's death. Ringo goes to great lengths to ensure their happiness, to the point of initiating "Project M"—the M meaning "Maternity"—in which she attempts to stalk and rape Momoka's childhood friend Keiju Tabuki, because Momoka has predicted she will married Tabuki in her diary of destiny. Ringo eventually gives up on Project M after realizing she has feelings for Shouma, as well as seeing how her parents have moved on from Momoka's death, but she continues down a self-destructive path by activating the magic spell to save Himari. As shown in the opening sequence and last two episodes of the series, Ringo bursts into flames of the Scorpion Fire. This decision for self-destruction in order to save others is mirrored by the Takakura brothers, and in turn all three resemble the Scorpion Fire from *Night on the Galactic Railroad*.

2. Saving Japan with "Survival Strategy"

In *Mawaru Penguindrum*, the train towards the afterlife from *Night on the Galactic Railroad* and the train from the crime scene in the Tokyo Subway Sarin Attack emerge as a train able to transfer fate. This train stops at *Unmei No Itaru Basho* (Fate's Destination) to activate the ultimate *Seizon Senryaku* (Survival Strategy) that exchanges lives with the Scorpion Fire. The Survival Strategy first occurs when Himari is revived by a mysterious penguin-shaped headdress possessing the entity Princess of the Crystal. The headdress transports the setting across a subway ticket barrier into a vibrant dimension overflowing with symbols and sparkles. A white rocket engine fires out, bursting into the white bear-shaped machine called Teddydrum, in which Princess of Crystal emerges yelling "Imagine!" amidst falling pink petals. From the white Teddydrum shoots out a cord that attaches onto a black Teddydrum, and Princess of Crystal struts down the cord to open up the strategy meeting for capturing the Penguindrum. This recurring transformation sequence not merely represents a bizarre blend of military operation and extravagant animation, but indicates that *Mawaru Penguindrum* is a modern tale of the samurai.

Within East Asian societies, Japan stands out for the lengthy history of its dominating warrior class. As such, *bushidō* is a core value manifested in many aspects of Japan. In *The Taming of the Samurai: Hon- orific Individualism and the Making of Modern Japan*, Eiko Ikegami discusses the Japanese culture of

honor, emphasizing the cultural development of the samurai class. Ikegami explains how the samurai culture of honor is based on coexistence between control and change. In particular, change allows the samurai to embrace what Ikegami refers as “honorific individualism,” that is, “resilient individuality emerged in expressions of self-assertiveness combined with dignity and pride” (330). This fierce sense of independence paves the way for social change in opposition to conformist norms, and originates from the famous *bushidō* classic *Hagakure*, which describes samurai Yamamoto Tsunetomo’s interpretation of the ideal *bushidō*. *Hagakure* itself means “in the shadow of leaves” (Ikegami 290), and the title is believed to derive from Japanese poet Saigyō Hōshi’s work, “*Hagakure ni chiri-todomareru hana nomi zo, shinobishi hito ni au kokochi suru* (Hidden away under leaves, a blossom still left over makes me yearn to chance upon my secret love this way)” (Tsunetomo 24). Addressing the internal struggle of the samurai during the Tokugawa shogunate period, Tsunetomo declares that the samurai must view himself as a dead man to serve his master without restraints, further defining relationship between samurai and master as *shinobu koi* (secret love), in which the vassal must desire for his master “without expecting any reward or reciprocity” (Ikegami 289). Due to promoting an extremely aggressive “cult of death” and “militant stoicism” (284), *Hagakure* was considered controversial in its times, but rose in popularity during the Pacific War when the Japanese military adopted its mentality in slogans such as “*gyokuasi* (shattering like a jewel)” and “*jiketsu* (self-determination, suicide).” In the present climate, *Hagakure* has faded into a product of a specific past, though as Ikegami observed, the Japanese culture of honor continues to act as “a resource for individualistic initiative-taking in a society in which Western-style ideologies of individualism never struck deep roots” (366).

This underlying sense of samurai culture can be seen in *Mawaru Penguin Drum*, as the self-sacrificing spirit of the Scorpion Fire corresponds to honorific individuality from *Hagakure*. In the opening sequence of the second cour, Kanba and Shouma appear amidst fluttering crimson penguin-shaped pieces, which strongly resemble falling petals. Such imagery resonates with the death aesthetics of the samurai and the falling sakura (cherry blossom). In this regard, the opening hints at the deaths of Kanba and Shouma as they risk life and limb to rescue Himari. In order to find the Penguin Drum, the brothers resort to shady tactics: besides both stalking Ringo and breaking into her house, Shouma also helps Ringo stalk Tabuki to initiate her “Project M,” though not without hesitation. When a friendship begins to grow between Shouma and Ringo, Shouma breaks it off due to his guilt towards his parents participating in the subway attack that shattered Ringo’s family. Ultimately, Shouma decides to save Ringo when she attempts to activate the magic spell. As he takes her place to be consumed by the Scorpion Fire, Shouma confesses to Ringo, “Thank you . . . I love you.” In contrast, Kanba is more abrasive and calculating, even agreeing to do dirty work under Sanetoshi to afford to purchase the expensive medicine that Himari needs. Kanba is implied to harbor romantic feelings for Himari, and his obsession with saving her can be described as the “death frenzy” of the samurai (Ikegami 288), especially in the end when he erupts into a thousands bits of penguin-shaped pieces, the particles now signifying both falling petals of sakura and spurting drops of

blood. Both Kanba and Shouma are akin to samurai in secret love, whereas Himari and Ringo serve as their objects of hidden affection.

Other than the Takakura brothers resembling samurai, the duality of Himari and Princess of the Crystal implies Himari as Amaterasu, whom is the Japanese sun goddess. One aspect is the image of her body. *Mawaru Penguindrum* often engages in fan *sābisu* (fan service), which refers to anime or manga displaying sensual scenes to gratify viewers. For instance, as a high school student, Ringo is for the most part clad in school uniform, and sometimes the screen trails down her short pleated skirt and legs, or teasingly attempts to capture her underwear. On the contrary, Himari bears a childlike figure that is only sexualized in certain scenes, such as episode 12, in which she becomes completely naked. While these scenes can be described as erotic, Himari more so displays the haunting image of a pure and sacred body. Another aspect is Himari's association with light. Her name written in kanji is 陽毬, which means "a ball of sunshine." Several random scenes feature Himari situated in the center of the screen, her forehead emitting bright golden rays. At first, her shining forehead seems to be a quirky detail, yet after Kanba and Shouma have changed the future, a slight scar appears on Himari's forehead. Himari becomes an ordinary girl who no longer battles terminal illness or possesses the divine presence of Princess of Crystal. Since Amaterasu serves as an representative of Japan, as shown from the sun symbol on the Japanese flag, to save Himari from her ill health is to save Japan from its depraved society.

Between the two cataclysms that struck Japan in 1995, the Great Hanshin earthquake was an unavoidable disaster, but the Tokyo Subway Sarin Attack wasn't a random assault. *Mawaru Penguindrum* heavily criticizes current Japanese society, and Haruki Murakami reflects similar sentiments in *Underground: The Tokyo Gas Attack and the Japanese People and After the Quake: Stories*. *Underground* is a nonfiction work composed of interviews with survivors of the Tokyo Subway Sarin Attack as well as (ex-)members of Aum Shinrikyo. Intent on digging out the truth, Murakami conducted these interviews to piece together "multiple viewpoints" from "flesh-and-blood material" (250), which he believes the media and the public neglected at large in favor for the oversimplified "Us" versus "Them" mentality. In *Mawaru Penguindrum*, the need to segregate members unfit for society is presented in striking imagery as the Child Broiler. This place resembles a concentration camp, where abandoned children, shown as faceless stick figures, are shredded into shards of transparent glass in order to blend into society. Another related imagery is boxes. In episode 23, Sanetoshi gives a profound speech as he sets out to initiate the second subway attack, proclaiming that human beings are isolated within boxes of "self," which, rather than offering protection, strip away what is important to us, and therefore we should exterminate these boxes as well as humanity. Recalling the 1939 Nomonhan Incident and World War II, Murakami observes that overwhelming violence in Japan prevails due to the nation committing the same mistakes again and again, as secluded authorities governing the society disregard the sufferings of people at the battlefield. In a similar vein,

Mawaru Penguinindrum emphasizes the corruption within society with the omnipresent penguin logo of Pingroup corporation, which in fact share connections as well as similar logos with Penguin Force, the underground terrorist organization behind the subway attack, that later rebrands and continues to operate under the name Kiga Group. *Mawaru Penguinindrum* criticizes the people who turn a blind eye to the problems of society. When the subway line is damaged from the terrorist attack, a new elevated subway system Tokyo Sky Metro is built, whereas the original one is left to decay in the depths.

However, the underground is not only an enigmatic source of violence, but also the potential ground for change. In episode 9 of the series, Himari ventures underground to the Central Library's "Hole in the Sky" branch, a mysterious hollow place loaded with rows of library stacks, to find a book called *Super-frog Saves Tokyo*, which refers to the same-titled tale included in Murakami's *After the Quake: Stories*. Murakami wrote these collection of short stories in response to the Great Hanshin earthquake. "Super-frog saves Tokyo" tells how a giant frog requests the everyman Katagiri to help fight the enormous Worm living underground and prevent a massive earthquake. Katagiri protests that he is a mere common man, but Frog replies, "I'm the one who will do all the fighting. But I can't do it alone. This is the key thing: I need your courage and your passion for justice" (122). When Katagiri continues to doubt himself, Frog declares, "Tokyo can *only* be saved by a person like you. And it's *for* people like you that I am trying to save Tokyo" (128). This unconditional faith resonates with the spirit of the Scorpion Fire. As abandoned children, the Takakura siblings manage to survive by bonding together through self-sacrificing love. The same could be said for Ringo, who before meeting Shouma, never truly lived as herself, but as a shadow of her sister. The cast of side characters also highlight the smoldering tension between the oppressive older generation and lost younger generation: Keiju Tabuki with his overdemanding mother, Yuri Tokikago with her abusive father, and Masako Natsume with her misogynistic grandfather. When Momoka appears as Princess of the Crystal via the Penguinindrum to initiate the Survival Strategy, she is attempting to rescue the generation of abandoned children. This is the Survival Strategy that will save Tokyo, and in turn Japan.

3. Conclusion: The world goes round and round

Nevertheless, Princess of Crystal isn't the only one initiating the Survival Strategy. Kenzan Takakura, father of the Takakura family, also declares this phrase during terrorist attack meetings. The Survival Strategy treads the fine line between violence and peace. Likewise, Yagyū Munenori, a samurai from the Edo period, specifies the contrasting "*setsunintou* (Killing Sword)" and "*katsuninken* (Life-giving Sword)" concepts in *A Hereditary Book on the Art of War*, a warfare text that incorporates Zen into swordsmanship and strategy. The samurai's weapon can simultaneously kill and save people, hence the Killing Sword is the Life-giving sword. For the samurai, this antinomy paves the way for survival, all boiling down to not two opposing forces or two sides of the same coin, but in truth one side of the same coin.

After the Tohoku earthquake in 2011, Haruki Murakami described the relationship between the Japanese and disaster as *mujo* (impermanence), which he believes “has been seared deeply into the Japanese spirit . . . since ancient times” (qtd. in Drummond-Matthews 312). *Mujo* is manifested with the Penguin-drum in *Mawaru Penguindrum*, which represents self-sacrificing love, but essential violence is part of its package deal. Himari owns a pink teddy bear stuffed animal, which contains an affectionate note written by her brothers, despite that altered fate has erased their existence. In the ending, Himari discovers this message, promptly bursting into tears although she can’t remember Kanba and Shouma. The teddy bear not only takes form as a token of love from the brothers, but as the Teddydrum weapon able to initiate the Survival Strategy. In this sense, Japan possesses a resilient energy capable of saving and destroying the world, but as long as people understand the need to share the fruit of fate for the greater good, then people can survive the outcome.

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Alumni Stories: Some Reflections on Graduate Studies

Yu-ting Huang 黃郁婷

AT THE BEGINNING

It was not a hard decision. It was not hard for me to choose to go into a graduate school for more literature. I loved reading, I loved literature, I wanted to at some point go abroad to see how far I can go, and after four years in college, I still did not want to do much of anything else that's more "practical." (I had never taken up my parents' suggestion that I took some useful classes like economics, and my attempts at minoring in Psychology did not survive the two required semesters of statistics.) Going to graduate school to read more literature for a few more years seemed like a perfectly reasonable thing to do, and as it turns out, to this day, I have kept it up for 14 more years and will keep going for some more. But I am getting ahead of myself.

During my last year of college and as I weighed my decisions about my future, a few things came into my view:

First, I wondered whether I should apply for a doctoral program in the United States right out of college or whether I should stay in Taiwan for a master's program first. Knowing that eventually I would be interested to study in the States, I did apply for a few US doctoral programs in my senior year. At the same time, I studied for the entrance exams for graduate programs in Taiwan.

On the US side, I only applied to the best programs since I was really only "trying my luck." (And no, none of the ivy schools ended up admitting me into their PhD programs.) It was a test of luck because I had no idea what I was doing. I was a good student in college—studious and imaginative—but I did not think about scholarship the way that I later learned to think during my graduate training. I did not understand what it means to converse with other scholars, I did not know what it means to do original research, and I did not understand what it means to discover a subject that touches me profoundly and how to build a research career around that encounter. But really, I was not supposed to know these things yet. I spent my college years being curious and fascinated by the literature that we read, and I still think that's the thing to do in college. In addition, I did some theater, I learned about cinema, I explored Taipei, and I made really good friends. I think it was four years pretty well spent. I felt it was right that I did not get an admission letter to go study in the States that year.

It was really when I was preparing for the entrance exams for programs in Taiwan that I started getting an inkling that I would be happy in a master's program at home. I re-read as much of our textbooks as I could and had so much fun getting re-acquainted with the literature. It was also the first time that I realized how much I loved the weird long poems of Edmund Spenser and William Blake. I was drawn to their unusual visions and the resultant exuberance in their poetic language. But Blake had an advantage because I also loved Byron—so if I focused on the Romantics and fell out of love with Blake I would always have a backup. I know in a master's program we will need some kind of a concentration. By the time I completed all the entrance exams, I could not wait to spend more time with these and other authors.

So it was really just a love of literature that persuaded me to keep going. Of course, the tuition for most programs in public universities in Taiwan was and is by international standards pretty affordable (especially now that I have been in the States I know that so keenly), and three more years of reading things that I love seemed a heavenly idea. I liked hanging out with my mind, and us together with one author or another. I was not ready to give that up and do other things that may not allow my mind and my ideas to grow in its fanciful ways.

THE MASTER'S PROGRAM

I felt the first real excitement about my own scholarly thoughts here, in the master's program in Foreign Languages and Literatures at NTU, when we started producing scholarly arguments of our own. I still remember many of my papers: I argued for a reading of Havelok the Dane that emphasized the lower class status of its narrator, I thought up an interpretive circle for John Donne's Holy Sonnets, I analyzed John Milton's letter-writing persona, and I attempted to read one of Blake's poems in conjunction with some ideas by Gilles Deleuze that I did not fully understand. Moreover, I got to live and breathe William Blake's poems for a year and a half as I wrote my thesis.

There was a lot of trying and sometimes failing. But my professors trained me well. Graduate seminars were wonderful gatherings when we got to hear what our professors cared about and how our friends read and think. As students and budding scholars, we were expected to speak our thoughts and to listen to each other well. And the writing classes prepared me in some of the most important skills of an academic career—especially now that I realize that this profession, academia, is arguably all about writing—and I would say that I wrote well even compared to my peers when I arrived at UCLA. (I have the definite urge right now to name all my professors to whom I am still so grateful, but I know my assignment is to share my experience. So please just let me say thank you—I owe so much to you.)

By the end of my MA program, I knew how to read, think, and write as a junior scholar. I was ready to keep going. I defended my master's thesis in June 2007, and presented the gist of my research less than

two months later at an international conference held in celebration of William Blake's 250 birthday in York, England. So as it happened, not two months after I received my master's diploma, I found myself drinking in a bar with senior scholars whose scholarship I had consulted and cited extensively in my thesis. It was one of the most exciting moments in my life.

WHAT CAME AFTER

The three years in the master's program thus taught me that I loved doing research and making up new ways of readings a text and its milieu. It taught me that I had a point of view and that I had acquired some core skills to investigate these ideas of mine. I knew at this point what I wanted to keep thinking and writing about, should I get into a PhD program. So I applied again. This time I applied to 18 programs in the States—15 in English, where I proposes to study working-class culture of sensibility in 1790s London, and 3 in comparative literature (and rhetoric), where I would make connections between contemporary global novels and 18th-century sentimental literature. Eventually, I enrolled in the comparative literature program at UCLA in 2008, where I would graduate in 2015 with a PhD studying a totally unrelated subject.

A few things were on my mind when I applied for PhD programs in the States this time, and these may be useful things to know for someone starting a master's degree with a mind towards a career path like mine:

First, I did not know my odds of getting in anything, so I went all out with my applications. I thought I would find other jobs if I did not get into any programs in the States, and in fact, when I went on the job market these past few years after my PhD I had the same thoughts: if I did not get a job I would find something else to do. The thing is, despite me sometimes thinking I have a very narrow expertise, the kind of training that I have received can be broken down to many useful parts. I write well, I reason well, I am analytical, and I have knowledge in British, Anglophone, Sinophone, and indigenous literatures. After teaching for a few years, I also know that I am good at mentoring others' thinking and research. There would be many possible career paths outside of academia that answer to the core reasons why I like it in the first place—research library positions, editing, publishing and translating, instructional design, etc. What mattered to me in the end, beyond what jobs may be possible down the line, was the realization that I had the best time of my life learning things that matter to me in my graduate studies, both at NTU and at UCLA. I got to spend those years of my life learning and thinking about ideas with others who are passionate about the same things. I got to go to a new exciting place. And I found out how much I can do beyond who I was before I started.

This realization mattered because, even when I was studying for my master's degree, I knew that the academic job market would be rough, both in Taiwan and abroad. What made it okay was the fact that I got

full funding for five years for my PhD study at UCLA, partially as scholarship and mostly in the form of teaching assistantship. The two years after my guaranteed funding ran out, I got scholarships and came home to let my mom feed me while I labored away on my dissertation. It turned out that I was given five wonderful years living in the glamorous city of Los Angeles in my late twenties, admittedly poor but at least not in debt, making really good friends and continuing to do the things that I love. Before I went, I did not know whether I would love Los Angeles or find good friends—I did get lucky, and I had both—but at any rate it was not a bad bet. No matter what I do after I get my degree, I have lived those years well. What I want to say to those who may want to pursue a PhD in the States beyond your master's degree is that, while financial burden is real and budget cuts are real, many programs in the US today are still committed to fund their students well.

I cannot remember whether I doubted my ability to handle the reading and writing in a rigorous PhD program in the States. UCLA has a quarter system, which means that we took 3 courses every 10 weeks, 3 terms a year, and that in turn means that we wrote 3 20-page research papers every 10 weeks, 3 terms a year. For some classes we read a book every week. The point here is that, despite the work load, I was ready enough, and that I was at pace with everyone in the program. Most of my cohort had a master's degree as well before entering the program, though they were all US trained. I trust that one can adapt to the workload even straight out of college, but it might be harder for a little bit longer. Personally, I was grateful for having taken the time to get a master's degree before I started, that I had learned how to read, think, and write better, and also that I went abroad a little older and more grounded.

During the PhD, I spent a couple of years learning new things, and eventually I wrote a dissertation that bore no outward resemblance to my master's thesis. I wrote on contemporary Chinese settler literature and its narration of belonging on indigenous lands across the Pacific, from Taiwan to New Zealand to Hawai'i. But if you would believe me, the reason why I am drawn to indigenous articulations and Chinese settler engagement with them is the same as the reason I was drawn to Blake: they speak of alternative visions of the world and new possibilities in strange and fascinating literary languages.

To wrap up this long narrative with what I ended up doing ten years after I graduated with a master's degree: after getting my PhD degree in 2015, I had a two-year postdoctoral and visiting assistant professor position in the English department at Amherst College, a liberal arts college in Massachusetts, where I taught postcolonial and diaporic literature and literary theory. And at this moment of my writing, I am about to finish my first semester of teaching as an assistant professor of modern Chinese literature at Wesleyan University, another liberal arts college, in Connecticut. The move from English to Chinese still feels a little strange, but this job has the best combination of elements for me. If anything, I am regretting not taking some classes with professors in the Chinese department when I was at NTU, since my training in English is

so much stronger because of my master's degree in English. But life is always going to progress in unpredictable ways, and I still get to read, think, write, and meet many brilliant minds around the world along the way. In my case, it really all started with those years at the graduate program at NTU.

近期活動資訊

「第四十一屆全國比較文學會議」

大會主題為：新世紀的醫療人文研究。

時間：6月22日（星期六）／地點：交通大學人社三館

子議題： 醫療政治和生命政治

醫療生命書寫：自傳／傳記研究

醫療不平等：種族、性別與階級

優生學與生殖政治（Eugenics and Reproductive Politics）

文學與文化研究中的老年化議題

疾病論述

（批判性）失能研究

身體、醫療與敘事

文學與腦神經科學

醫療圖像（Graphic Medicine）

年齡主義（Ageism）

敘事醫學（narrative medicine）

能者中心主義（ableism）

人類紀中的醫學人文

活動網址：<http://claroc.tw/annual-conferences>

2019文化研究年會：其餘的興起(The Rise of the Rest)

時間：2019年 3月 9、10日（周六、日）

地點：國立交通大學人社院（新竹市大學路1001號）

子議題： 民粹主義與民主危機

不平等公民

冷戰、知識、解殖

情感政治

剩下的文學？

文本解釋與歷史記憶

藝術批判介入

直面文化政策

餘興：娛樂、安頓、分心的文化政治

實擬虛境（real virtuality）

活動網址：<https://www.csat.org.tw/Years.aspx?ID=91&ek=124&pg=1&d=>

Film and Literature (CEA 3/28/-3/30/2019)

Deadline for submissions: November 1, 2018

contact email: gaughrre@jmu.edu

Astor Crowne Plaza 739 Canal Street, New Orleans, Louisiana 70130

For your proposal you might consider:

- Vision or visibility/invisibility as it relates to race, class, cultures, regions, genders, or sexualities
- The iconic/iconicity in literary texts and popular culture
- Visionaries in literary texts, media, and pedagogy
- Connections between illustrations and literary texts
- Graphic novels and visual texts
- The themes of sight, vision, revision, and spectacle as they relate to literary, scholarly, or theoretical works
- Revising, re-envisioning or re-imagining pedagogy or the profession
- Revision as it pertains to the writing process
- The eye or vision as a metaphor, motif, or icon
- New visions, innovations; avant garde or experimental literature
- Envisioning new landscapes for digital humanities

Further information: <http://cea-web.org/conference/>

Popular Culture and the Deep Past, 2019: Fairies and the Fantastic

Deadline for submissions: October 31, 2018

Full name / name of organization: Ohio State Center for Medieval and Renaissance Studies

Contact email: cmrs_gaa@osu.edu

conference date: February 22-23, 2019

Further information: <https://cmrs.osu.edu/events/popular-culture-and-deep-past-2019-fairies-and-fantastic>

Frankenstein 科學怪人兩百年紀念影展

1. 場次：The House of Frajnkenstein（1944）【中譯：科學怪人之家】

地點：臺大總圖書館四樓多媒體服務中心418大團體室

場次時間：2018-10-17 18:00:00 ~ 21:00:00

報名時間：2018-09-10 00:00:00 ~ 2018-10-15 00:00:00

映後座談：國立清華大學外國語文學系陳皇華副教授

自由報名，不限對象，名額限制40人。

2. 場次：The Bride of Frankenstein（1935）【中譯：科學怪人的新娘】

地點：臺大總圖書館四樓多媒體服務中心418大團體室

場次時間：2018-10-24 18:00:00 ~ 21:00:00

報名時間：2018-09-10 00:00:00 ~ 2018-10-22 00:00:00

映後座談：國立臺灣師範大學英語學系戴宇呈助理教授

自由報名，不限對象，名額限制40人。

3. 場次：Victor Frankenstein（2015）【中譯：怪物】

地點：臺大總圖書館四樓多媒體服務中心418大團體室

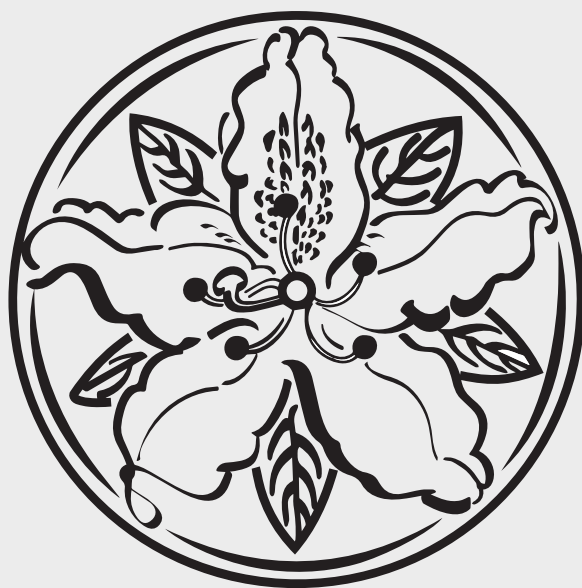
場次時間：2018-11-01 14:00:00 ~ 17:00:00

報名時間：2018-09-10 00:00:00 ~ 2018-10-29 00:00:00

映後座談：國立政治大學英國語文學系趙順良副教授

自由報名，不限對象，名額限制40人。

活動網址: https://my.ntu.edu.tw/actregister/sessionList.aspx?actID=20181907_02



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