

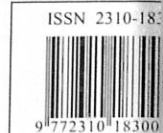
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在複製的時代看書法臨摹及其可能

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摘 要

臨摹碑帖是傳統書法入門的必經階段，因為文字是由人類理性所創造，是抽象的智性工具。書寫物質可以取自大自然，但筆法和字形必須得自歷代書跡和人的傳授，無法直接在自然中取得其形象，雖然書寫意識和線條造形常以自然萬物為比喻。透過碑帖等經典書法字跡加以模仿練習，逐步了解字形創造及書寫運動的原理，這是所有書法家必經的歷程，無一例外，換言之，不存在看不出其書法來歷的書法家，所有書法作品都有其前代書跡的影響，以「似與不似」作為融會各家風格的高超展現，這種作用類似於人類家族基因延續的相似性，說明人文思想的延續不是斷裂性思考，在「似與不似」之間，其實正保有調適環境變動的積極思考作用，若以臨摹為刻意模仿，是現代複製觀念下的誤解，也不明白書法實踐的道理。至於碑帖的製造及其讀法與運用，以及毛筆吸收拓本上對刀法所形成線條的風格特性，石刻與拓本生成的關係和各自的閱讀意義，這些都是書法實踐的核心問題，在此分別加以說明。當前的書寫環境是：機器手臂可以生產製造書寫產品；電腦透過資料運算可以寫詩，所以，人類作為書寫者—文字的生產傳播者，當前及未來的可能身分是：延續執筆書寫的繼承者；程式設計者；在廠協助機器的維護人力，或者是不斷衍生的各種可能。

關鍵詞：書法 碑帖 臨摹 複製

「我承認我的確被迷惑。這些石塊木板」

——夏宇〈夢見波依斯〉¹

¹ 夏宇 Hsia Yü 著，TRANSLATED BY Steve Bradbury，《Salsa》，(Zephyr Press, 2014)。

Performing the Loss for Thirty Years?!: The Disabled Characters in Pili Puppet Shows (1985-2015)

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Abstract

As far as the image of Taiwan is mentioned, puppet shows are always on the list. Whenever hen puppet shows are talked, Pili series produced by the Pili Company should never be forgotten. Among the three decades of development of Pili puppet shows, many puppet characters are created, performed, thus studied by scholars (Chang, 2006; Chou, 2011; Li, 2014). This paper lays focus upon characters scarcely caught academic attention—the disable characters in Pili series. In addition to collecting the amount of these characters, we also aim at exploring the hidden social agenda, gender concept and even the designing intention.

Keywords: the disable characters, Pili series, stereotype, gender

Speaking of Taiwanese culture, in addition to the indigeneous culture, puppet shows definitely should be numbered. Originally the puppet show in fact was introduced from Fujien during the Ming Dynasty. It is said that during that time, a man before his examination dreamed about an old man putting words on his palm as “Fame on the Palm” to answer the man’s requesting of the result of his future test. To his surprise, he failed in the exam. Yet, after that, he started to learn to string-puppet which was the prototype of all puppet shows. Later one, he decided to put the puppet onto the fingers and palm and had caught a tremendous attention. He, then, understood the meaning of “Fame on the Palm” in his dream.

Due to the vicinity between Fujian and Taiwan, it is not a surprise that puppet show is introduced to Taiwan quickly. However, generally speaking, the development of the puppet show can be organized since 1920s and then divided into three periods of time based on Liu Chi-hong’s (劉志宏) studies.

First, the swordsman puppet shows (1920 to 1960): the heroes were always those who are good at martial art (especially using swords and knives) with punishing the villains and rewarding the good ones as the major theme.

Second, Puppet Show of Patriotism (1937 to 1960): Due to the suppression in the Japanese Occupied period of time and then the conflict between Taiwan government and that in Mainland China, showing patriotism every time and everywhere was a must. It is said that during this time, before the starting of the puppet show, a policy announcement event should always be put as the first program. Puppets were therefore put on army uniform to announce the governmental policy.

Finally, the Golden Light Puppet Shows (1960 till present): this type of puppet show has its name from the flash-light like effect. In fact, the name may also be traced to a famous slogan always narrated in the show: “Hundreds of thousands of golden lights, and thousands of auspicious rays” (金光萬道，瑞氣千條). Around 1960s and 70s, Huang Churn-hsung’s (黃俊雄) The Scholar Swordsman of Yun Cho (雲州大儒俠) has reached a legend in the puppet show history—the TV viewing rate had reached the sky-high number, 97% of the audience were watching the show and the government, afraid of the obsession, even decided to ban the shows on TV for about 20 years. After the ban is lifted, Huang’s sons, Huang Chung-hua (黃強華) and Huang Wen-zer (黃文擇) had released Golden Light Pili (霹靂金光) in 1986. Since then, they have released more than 50 series. Even they have developed many derivative products and released a movie in 2000, The Legend of the Sacred Stone. In 2014, amazing, they become the first OTC

(over the counter) company among the puppet show companies.

Being the biggest and also the most famous puppet show company, Pili has created thousands of famous characters among which, Su Huan-Jen (素還真), Yeh Shiao-chai, the Swordsman (葉小釵), Yi Yeh-shu, the Monk (一頁書) and Chin Cha-sen (秦假仙) are perhaps four of the most well-known ones. From Su and Yi, it is easy to tell how the script writers of Pili had originally created a world of Chinese religion—since Su represents the Confucianism while Yi, a monk, Buddhism. From Yeh and Chin, nevertheless, it may to most audience’s surprise that despite Yeh is a warrior, both Yeh and Chin are quite different from the so called common people—Yeh is mute almost in the early series of Pili while Chin is quite ugly especially in his red nose. In fact, such kind of physically disabled or ugly characters are rarely seen. There are Mi-diao (秘雕), Ban Toa-fei (半駝廢), Six Ugliness and Cripple (六醜廢人, transformation of Tan Wu-yu 談無慾), to name just a few. This paper, as a result, intends to explore among so many beautiful puppets made by the Pili Company, some puppets/characters that are ugly and especially deemed as being disabled and crippled. It seems to be against the Pili Company’s international promotion—since making ugly and/or disabled puppets does not sound so attractive. However, this paper lays emphasis and scrutiny upon the disabled characters in Pili puppet shows to uncover how these puppets can be disabled, ugly and yet still attractive to correspond to Pili’s global promotion. The study questions are three-fold:

- 1 What are the similarities and differences in all the ugly/disabled characters in Pili puppet shows?
- 2 What are the possible implications of these similarities and/or differences in these ugly/disabled characters?
- 3 Is there any special reason/strategy in the arrangement of these characters?

Literature Review

Before a further discussion of the disabled characters in Pili, I would like to give a brief talk upon issues of disability from two dimensions: WHO definition, and in Chinese literature.

1. Defining Disability

WHO in 1980 defines the scope of disability with three dimensions: impairment, disability and handicap. Impairment refers to “health experience [with] any loss or abnormality of psychological, physiological or anatomical structure or function”; disability refers to “any restriction or lack... of ability to perform an activity in the manner of within the range considered normal for a human being”; handicap “is a disadvantage for a given individual, resulting from an impairment or disability, that limits or prevents the fulfilment of a role that is normal... for that individual” (WHO 1980). To sum up, based on WHO, impairment shows a difference or even abnormality of psychological or physiological structure, disability defines how the difference or abnormality causes restriction while handicap tells the difference or abnormality in fact has caused serious problems. From the definitions, apparently, WHO concludes that all conditions of psychological or physiological difference could not be a blessing but a loss. The definition is absolutely not something new.

2. Disability in Western Literature

Since this paper is mainly about a local culture, the puppet show. The literature review upon disability in the Western literature would be only briefly introduced.

In the sixteenth century, in Shakespeare’s plays, examples of the connection between physical body and mental mind are never few. One of the most famous examples should be Shakespeare’s Richard III who in fact lost nothing of his body but was physically deformed—he was hunchbacked. Thinking himself “rudely stamped,” “deformed,” (1.1.21, 25), Richard III also considered himself “false, and treacherous” (1.2.37) and thus, had no chances to win any lady (1.2.224).

However, there are also statements against the equivalence between appearance and soul/virtue. In the Bible, Jesus’s disciples asked whether the kid or the parents are the sinner with a blind kid born, Jesus replied “It was not that this man sinned, or his parents, but that the works of God might be displayed in him” (John 9:3-4). In fact, the disabled are protected by God.” You shall not curse the deaf or put a stumbling block before the blind, but you shall fear your God” (Leviticus 1:14).

3. Disability in Chinese Literature: Chuang Tzu

It has been a bias for long to believe the inextricable link between one’s appearance and soul/virtues. Namely, those who are ugly or deformed are close to villains, those who are beautiful, angels. If one is physically disabled, of course, there must be something with the personality and virtue. Even in Taiwan, we can still see cases of such a similar perspective toward the connection between body and virtue. A few years ago, in a famous Taiwanese soap opera, a wife is condemned by her mother-in-law for having done something wrong to have a handicapped child.

In Chinese, Chuang Tzu in “The Seal of the Virtue Complete” (德充符) perhaps is one of the best classics with clear exploration of the association between appearance and virtue. Five persons with physical and/or facial problems are depicted. For example, Wang tai (王骀) a scholar losing one of his legs, is praised by Confucius as a sage; Shentu Jia (申徒嘉) who lost his leg because of a crime he committed before, never felt himself disabled thanks to Confucius’s education and cultivation. Shushan The Toeless (叔山無趾) even had taught Confucius not to judge a person by his appearance. In “The Seal of the Virtue Complete”, there are always examples of people of deformed or ugly appearance and yet they are also virtuous within.

To sum up, despite the physical/mentally challenged people are often scorned or bullied; the literature world treat them fairly or even respectfully. Most of the time, they are considered as extraordinary people who are talented in some other way. Even the deformity may cause the mental unbalance in Richard III, Richard III is still a king who governs many common people. Interestingly, the high evaluation upon these disabled people in literature world reverberates the world in PILI.

The Challenged World in PILI

However, in the traditional puppet shows, a puppet is always judged by his/her appearance. As in Chinese opera, there are five basic types of puppets: Sheng (生), Dan (旦), Jing (淨), Mo (末), and Cho (丑). There are more categories in puppet shows: Sheng, Dan, Jing, Mo, Cho, Jia (雜) and Sho (獸). Simply put it, Sheng are the name for common male (or boy) puppets; Dan are the women or girls; Jing are puppets with painted faces, black for the righteous, red for the brave, and green for the sly and bandits;

Mo for the old men; Cho are clowns; Jia for the unclassified beings as ghosts and spirits and Sho are for animal puppets. Additionally, different types of puppets are also endowed with certain movements. For example, in Sheng, if he is an educated one, the first time he shows himself will be accompanied with the following movement: cleaning himself including hair, sleeves and moustache; a Dan (woman) will show with girl's posture (also called Lotus Fingering with index and small fingers pointing up while the rest three, attached together) and so on (Liu Tzu-hong 13).

Since 1986 till now, the Pili Company has issued about 61 series (Table 1). It is a great burden to watch all these series. Luckily, we have Prof. Shih who is an expert of Pili puppet shows. In fact, the previous characters listed are all provided by him and he has suggested 10 characters for the applicant's further reference. In addition, the Pili Company also runs an online website called as Drama of Pili, listing all series, episodes and short depictions of all characters. All these can speed up the research pace and shorten the time in information searching and collection.

Table 1: All the Pili Series

(from the website: Drama of Pili. Arranged from the newest to the earlier versions)

1985~1990	1991~1995	1996~2000	2001~2005	2006~2010	2011~2015
霹靂天闕	霹靂幽靈箭第一部	霹靂英雄榜之風起雲湧二	霹靂兵燹之刀戟戡魔錄II	霹靂經武紀之梟皇論戰	霹靂狼煙之九輪燎原
霹靂劫	霹靂王朝	霹靂英雄榜之風起雲湧一	霹靂兵燹之刀戟戡魔錄	霹靂震寰宇之兵甲龍痕	霹靂謎城之九輪異譜
霹靂異數	霹靂狂刀	霹靂英雄榜之江湖血路	霹靂劍蹤	霹靂震寰宇之龍戰八荒	霹靂開天記之創神篇下闕
霹靂劍魂	霹靂天命	霹靂雷霆	霹靂皇朝之龍城聖影	霹靂震寰宇之刀龍傳說	霹靂開天記之創神篇
霹靂孔雀令	霹靂烽雲	霹靂狂刀之創世狂人	霹靂劫之末世錄	霹靂天啟	霹靂俠影之轟霆劍海錄
霹靂至尊	霹靂紫脈線	霹靂風暴	霹靂劫之闍城血印	霹靂神州III之天罪	霹靂俠影之轟掣天下
霹靂眼		霹靂烽火錄	霹靂九皇座	霹靂神州II之蒼玄泣	霹靂俠影之轟定干戈

霹靂金光		霹靂英雄榜	霹靂異數之萬里征途	霹靂神州	霹靂俠影之轟動武林
		霹靂幽靈箭第二部	霹靂刀鋒	霹靂開疆紀	霹靂驚鴻之刀劍春秋
		霹靂外傳之葉小釵傳奇	霹靂兵燹	霹靂皇朝之劍龔史	霹靂戰元史之動機風雲
			霹靂封靈島	霹靂皇龍紀	霹靂戰元史之天競鏖鋒
			霹靂異數之龍圖霸業	霹靂謎城	霹靂兵燹之間鼎天下
			霹靂圖騰	霹靂奇象	霹靂兵燹之聖魔戰印
			霹靂英雄榜之爭王記		

To survive and even to be prosperous, that characters in Pili do not really follow the type rules as the abovementioned is not a surprise. Not only Pili puppets do not obey the categories of puppet but some of the puppets in fact become the simulacrum of contemporary characters, definitely different from traditional ones. For example, Double Dragon Back (雙龍背) is apparently modelled from a famous baseball player in comic books, Sakuragi Hanamichi (櫻木花道, さくらぎはなみち); and Purple Pili (紫霹靂), Robocop to name just two.

That Pili puppets may be modelled from the real world shows Pili the company in fact pays attention to daily life. Therefore, Li Jien-hong (李健宏) asserts that Pili puppet shows are the "reflection of true daily life and true humanity" (97). He as a result, analyzes the psycho-abnormality of puppet characters based on Carl Jung's theory. Liu Chi-hong (劉志宏) utilizes Pop Art to delineate Pili puppets and its production. He concludes it as a postmodern aura. It is out of question that for promotion, Pili the company has tried hard to adjust and to adopt audience's penchant and taste. The question is the exertion of the ugly and the disabled characters. In 1988, when the company decided to focus on video tape promotion and issued their first series, Golden Light Pili, there were Chin (秦假仙) and One-eyed Loner (獨眼龍)-- both characters were developed from the Huang brothers' father's puppet show. At this time, apparently, the Huang brothers were still looking for a path of their own. In 1989, when they issued their third series, Pili the Majesty (霹靂至尊), they created a legendary hero, Yeh Shao-

chai. The middle name Shao means little in Mandarin, suggesting a small potato character. Yeh starting as a servant of a sword master, actually is a small potato. Later on, he was hurt by his master, leaving a scar on the face. Then, to realize the Zen-ism of one-hand clapping, he decided to cut down his tongue and became mute of all his life. It is only until 2011, he starts to talk. All in all, Yeh is mapped as a disable person in his talking ability.

In the same series, Yeh's maestro, Ban Toa-fei is also deformed and hunchbacked. Again, in the same series, Pili the Highest, another deformed (with one head slant), Pu Chio-nien (普九年) had his debut. In the very series, at least three deformed or disabled persons had their debut and one of them, Yeh the Swordsman becomes a legend with even fan clubs of his own. All three of them to some extent are full of talent. To search more, there are indeed many ugly and deformed characters in Pili series. To narrow the scope, this study lays focus on the disabled characters to firstly uncover how many disabled characters have been made in the series, second, are there any implications in the creativity, or the dis/connection between virtue and de/formality, and finally to construct Pili's discourse of the disabled.

Up to now, characters collected are listed in Table 2. The list only counts in characters that perform for more than one episode. Besides, since there are numerous ugly or grotesque characters in Pili series, these characters are not counted into the disable type. Only characters who show firstly as being disable would be counted. As a result, Six Ugliness and Cripple is not counted since he is just one of the transformative roles of Tan Wu-yu.

Table 2: A List of Physically Disabled Characters in Pili Series

A) 1985-1990		B) 1991-1995		C) 1996-2000	
Character	Category	Character	Category	Character	Category
葉小釵 普九年 半駝廢	Dumb Head Slant Hunchback/ lame	心殘 目殘 智殘 肢殘	Heart (cruel) Blind Mentality Limbs	-	-
D) 2001-2005		E) 2006-2010		F) 2011-2015	
Character	Category	Character	Category	Character	Category
*柳湘音 蒼白奇子 跛簫 月無波 殘林之主	Blind Paraplegia Lame Dumb/ Paraplegia Multiple	策馬天下 盲夫子 *雪柔 仇戴天 話偏鋒 九州一劍知 醜-	Lame Blind Blind Paraplegia Hunchback One armed Multiple	*水嫣柔 *啞女	Paraplegia Dumb

* Female characters.

Discussion

The discussion would be divided into three sections: from the categories of disable characters, from the gender issue and other aspects.

1. Categories and Stereotypes:

Since PILI has issued more than one thousand series, it is not a surprise that they have included almost all types of disability: the blind, the dumb, the mental challenged, the physically challenged (loss of limbs and the lame) and paraplegia. Even they have hunchback characters and a physically imbalanced characters, Pu (普九年) with his head always slant. Recently, a female character, The Broken Moonless (碎無月) has “夢殘” as her nickname which is literally defined as an imperfection even in dream. This brings the discussion of disability a new perspective: if one cannot dream fully or one cannot

dream, can it be categorized into a kind of disability?

Among these disabled characters, paraplegia seems to be the most “popular” type. Four characters (蒼白奇子, 月無波, 仇戴天, 水嫣柔) show with paraplegia. Among the physical disabled characters, lame characters are frequently seen as The Lamb Flute (跛簫) and Riding to the World (策馬天下). Generally, when one is hunchbacked, he would be a little lame too. Then, we have to add two more characters in the lame categories, Ban Toa-fei and The Ugly (醜)—the latter one has multiple disabilities—he is one eyed, one armed, lame, and hunchback. However, The Sharp Words (話偏鋒) is hunchback but not lame. Three characters are dumb and three are blind. The famous swordsman, Yeh is counted in because in most of the scenes, he is dumb even though he did not start as a dumb person.

In comparison with the statistics in the website of Ministry of Health and Welfare, 2016 (Table 3), limbs disability occupies more than 40 of the population. Likewise, the lame characters also occupy the most in Pili World. However, this is the only similarity between the two. In Table 3, the second most disability is hearing while surprisingly, there is no such a character in Pili World. Maybe due to the popularity of the swordsman, Yeh, dumb characters are not few but in the MHW statistics, there are not too many people with speech problems in Taiwan (occupying only 1%). To some extent, the Pili World reflects the situation in the real world but due to the limitation of puppets, there are no characters of hearing disability since if there are, it would be very difficult for puppets to use the sign language.

Table 3: The Disable Population, Q1, 2016

(Only items related to the discussion are included)

Source: Website of Ministry of Health and Welfare http://www.mohw.gov.tw/cht/DOS/Statistic.aspx?f_list_no=312&fod_list_no=4176

Total	Vision Disability	Hearing Mechanism Disability	Voice or Speech Mechanism Disability	Limbs Disability	Mentally Disability	Unconscious Chronically	Senile Dementia	Multi-Disability
計	視覺障礙者	聽覺機能障礙者	聲音機能或語言機能障礙者	肢體障礙者	智能障礙者	植物人	失智症者	多重障礙者
625,236	35,200	63,868	7,567	262,464	46,449	1,693	9,514	51,683
-	6%	10%	1%	42%	7%	0%	2%	8%

2. Gender and Bias

It is not a surprise that Pili World is almost a man's world. Female characters would be created sometimes but they are often minor characters. Therefore, in the survey, only four female characters with disability can be found among the 30 years of Pili puppet shows. Two (柳湘音, 啞女) are dumb. In Spivak's "Can the subaltern speak?" it is proclaimed that people of the based either talk without being heard or cannot articulate at all. It seems these female characters are like the subalterns, frequently forbidden to talk. Yet, if we take both the male and female characters into the consideration, we find male characters are of no difference only that almost all the dumb male characters are talented—especially being good at martial art as Swordsman Yeh while female characters as The Dumb Girl in fact is only noted for her tender personality. Previously, it is mentioned that five person with physical and/or facial problems are illustrated in Chuang Tzu's "The Seal of the Virtue Complete" (德充符) to indicate there is no direct association between appearance and virtue. In fact, they may be good examples for good virtue—only that none of the exemplary persons is a woman. The worlds of male and female characters in Pili as they are in Chinese literature are apparently of clear divisions. Gender bias exists everywhere—especially it is seldom changed in the puppet world.

3. Others

For the performance of these characters, two things deserve a further analysis and the first one is the showing time of these characters. Interestingly, in the first ten years (1985-1995) once a character of disability shows, then, another one would come successively. For example, in the first section (1985-1990), all the three disable characters have their debut in the same series (霹靂異數), likewise, all the four disable characters in the second section (1991-1995) are from the same series (霹靂天命). There is no such a regularity in the next twenty years, but strangely, there is no famous disable character in the third section (1996-2000) but from 2001 to 2010, there are many characters of disability with 5 characters from 2001 to 2005 and 7 characters (also the most) from 2006 to 2010. The frequency apparently depends on the script writers. Script writers obviously are different for the last twenty years. In Pan's study (2010), one of the interviewees replied that for the first decade, Huang Chung-hua was in charge of the script writing, but the second ten years, he started a script-writing team (p.105). Even though it is not clear when Huang had his writing team, from the frequency of these characters' showing up, it is rational that the writing team must be organized after around or after 1995 or 2000.¹

In the study of the disability movements (acts), Chou and Chu (2011, online) indicated that 1997 and 2007, located in the third and fifth section of the Pili character list, are the most crucial time for Act of Welfare for Disabled (身心障礙福利法). Surprisingly, there is no disable character during 1996-2000, but there are the most disable characters during 2006-2010. The character arrangement apparently does not coincide with the welfare act.

Another event in the development of the Pili Company deserves further attention is the bounced check crisis in 2008. It was not Pili that encountered the big problem but Pili's marketing channel. However, it is due to the very crisis that Pili decided to organize a company to be in charge of the marketing. Interestingly, among the seven characters listed from 2006 to 2010, four of them (仇戴天, 話偏鋒, 九州一劍知, 醜) are created after the channel event. There is no direct clue indicating the event is associated with the

creation of disable characters; however, it is rational to assume that due to the event, being afraid of any bad effect in the circulation of Pili tapes/DVDs, the writing team would ponder ways to keep the viewers—designing some dazzling and/or unusual characters would be one of the methods. This may explain why many unusual (disable) characters were designed this time.

Conclusion

Although there are not too many disable characters in Pili series, it is interesting to discover how these characters reverberate Chuang-tzu's virtue idea, how the Pili world only partially reflect the real world—since there is no hearing disable character in Pili, how the designing of disable characters perhaps tells Pili's marking strategy.

Problems of this research are not avoidable. For example, in the definition of disability, we have to eradicate those with facial problems—apparently an unrealistic decision. Thanks to the variety and multiple transformations of characters, we still miss including some important disable persons as Six Ugliness and Cripple and Tian Chi Jue (天踦爵). Hopefully, scholars who are interested can go further upon the unfinished issues.

¹ According to Prof. Wu (吳明德), the script writing team was officially formed in the Pili Hero List (霹靂英雄榜), issued in 1996.

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三十殘缺錄--霹靂布袋戲 失能角色研究(1985-2015)

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摘 要

每當提到可台灣意象之表徵, 布袋戲通常必為名單之一, 而提到布袋戲自然必提到霹靂國際多媒體公司製作的霹靂系列布袋戲, 長達三十年的霹靂史, 塑造了諸多知名的角色, 更成為諸多學者的研究內容(張瓊雯, 2006; 周宥廷, 2011; 李健宏, 2014), 本論文聚焦於較少人研究的角色—失能者(殘、缺、障者), 除蒐集其三十年來失能角色數量, 更進一步發掘其間的社會現象、性別概念, 以及此類角色可能的創作企圖。

關鍵字: 失能者、霹靂系列、刻板印象、性別

A Study on Service Quality Improvement Strategy for A Tourism Factory

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Abstract

The purpose of this study is to examine tourism factory service providers to improve the quality of service strategy. Sightseeing factory service quality have been measured by the facets in terms of the staff service point of view the importance of ranking for the reliability, insurance, responsiveness, empathy, and operability. In addition, the order of the improvement of the assurance dilemma of the tourism factory service is the guarantee of the degree of, reliability, responsiveness, empathy and operability.

Key words: tourism factory, service quality

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