



20th
英美文學
國際學術研討會

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Annual Conference of the English and
American Literature Association

Spectacle

November 24, 2012

會議手冊

Conference Program

第二十屆英美文學學會國際學術研討會

主辦單位：中華民國英美文學學會、私立輔仁大學英國語文學系
會議地點：新北市新莊區中正路 510 號 輔仁大學濟時樓九樓國際會議廳

日期時間	102 年 11 月 24 日(星期六)
08:20-08:50	報到
08:50-09:10	開幕式 貴賓致詞
09:10-10:10 會議室 A	<p>專題演講：Spectacular Trauma in Future-Tense Dystopian Cinema (With Reference to Alfonso Cuarón's <i>Children of Men</i> 2006) 講者：E. Ann Kaplan Distinguished Professor of English and Comparative Literary and Cultural Studies Director, The Humanities Institute, Stony Brook University, United States Past President, The Society for Cinema and Media Studies</p> <p>主持人：彭鏡禧（輔仁大學跨文化研究所客座教授）</p>
10:10-10:30	茶敘
場次 1-A 10:30-12:20 會議室 A	<p>Session 1-A Spectacles in the 19th-Century UK 主持人：吳雅鳳（台灣大學外國語文學系教授）</p>
	<p>The Alchemical Theater of Thomas Lovell Beddoes's <i>Death's Jest-Book</i> 何秉融 英國瑞丁大學博士候選人</p>
	<p>Spectacle as the Tyranny in Robert Browning's "My Last Duchess" 金守民 清華大學外國語文學系副教授</p>
	<p>The Spectacle of Nonsense: Magic Lantern, Photography, and <i>Alice</i> 王沐嵐 台灣大學外國語文學系助理教授</p>
	<p>Spectacle, Technical Supplement and Techniques of the Self in <i>The Picture of Dorian Gray</i> 林俊男 台灣大學外國語文學系研究所博士班研究生</p>
場次 1-B 10:30-12:00 會議室 B	<p>Session 1-B Spectacles in the Medieval Period and 18th Century 主持人：王儀君（中山大學外國語文學系教授）</p>
	<p>Tobias Smollett's Narrative Journey from Feudal Spectacle to the Georgian Norm 白思明 文藻外語學院英國語文系副教授</p>

場次 1-B 10:30-12:00 會議室 B	Peep-holes, Platonicks, and the Protestant Nunnery: Madonella as Spectacle in <i>The Tatler</i> Sam Cahill Assistant Professor, Nanyang Technological University, Singapore
	Gendering Sir Gawain: Fashion, Sartorial Bodies, and Visuality in <i>Sir Gawain and the Green Knight</i> 胡心瑜 中央研究院博士候選人培育計畫訪問學生；英國牛津大學博士候選人
場次 1-C 10:30-12:00 會議室 C	<p style="text-align: center;">Session 1-C Spectacles in Ecocriticism and Ethics</p> <p>主持人：阮秀莉（中興大學外國語文學系教授）</p> <hr/> 深層生態學的綠色言說：勒瑰恩奇幻小說中的虛擬奇觀和環境想像 蔡淑芬 東華大學英美語文學系副教授
	食／動物奇觀：以生態論述角度閱讀食物—動物影像 張雅蘭 華梵大學外國語文學系助理教授
	Scottish Retrospection of the Triangulating Positions: Ethic problems in Goodness, Evil, and The Real in David Lindsay's <i>A Voyage to Arcturus</i> (1920) 林欣瑩 中正大學外國語文學系助理教授
場次 1-D 10:30-12:00 會議室 D	<p style="text-align: center;">Session 1-D Global Spectacle</p> <p>主持人：Guy Beauregard（台灣大學外國語文學系副教授）</p> <hr/> Across the Indian Ocean, a Global Spectacle of Mukherjee: A Study of "The World According to Hsu" in <i>Darkness</i> Rie KOIKE Associate Professor, College of Business Administration (English), Fuji-Tokoha University, Japan
	In plain daylight: Live Performance in Michael Ondaatje's <i>The Cat's Table</i> Gordon Gamlin Associate Professor, Graduate School of Humanities, Kobe University, Japan
	魯西迪《佛羅倫斯的女巫》中的建築奇觀與跨國文化想像 龔紹明 中正大學外國語文學系助理教授
場次 1-E 10:30-12:00 會議室 E	<p style="text-align: center;">Session 1-E Queer and Image Theory</p> <p>主持人：邱彥彬（政治大學英國語文學系副教授）</p> <hr/> 反常肉身奇觀，跨性酷異戰役：再閱讀旁若書寫的酷兒陽剛與負面力量 洪凌 中興大學人文與社會科學研究中心博士後研究員

場次 1-E 10:30-12:00	影像的未來：從洪席耶的影像論看當代美學與政治影像 邵毓娟 台灣師範大學英語學系副教授
會議室 E	Attractive Aversions: On the Paradoxical Appeal of the Spectacle of Punishment and Suffering 陳孟熙 美國紐約州立大學賓罕頓分校哲學系「哲學、詮釋與文化」博士候選人
12:00/12:20 -13:20	午餐
場次 2-A 13:20-14:50 會議室 A	<p style="text-align: center;">Session 2-A Spectacles of Empire, Travel and Adventure 主持人：蘇其康（文藻外語學院校長）</p> 帝國的奇觀：十八世紀歌劇中的地景與族裔論述 王儀君 中山大學外國語文學系教授
	展演熱帶島嶼的自然環境和女性： 以史蒂文生的〈費利沙海灘〉與大鹿卓的〈野蠻人〉為中心 高嘉勳 中興大學台灣文學與跨國文化研究所助理教授
	具以名狀與無法名狀：柯南道爾的《失落的世界》中的奇觀與恐懼 王銘鋒 明道大學應用英語學系助理教授
場次 2-B 13:20-14:50 會議室 B	<p style="text-align: center;">Session 2-B Contemporary Spectacles of Dystopia and Torture 主持人：李秀娟（台灣師範大學英語學系副教授）</p> The “Eighth” Day of Genesis: The Spectacle of Nature and the Ethics for Bioregional Community in Margaret Atwood’s <i>Oryx and Crake</i> 郭欣茹 中國醫藥大學通識教育中心專案助理教授
	重探《新夏娃的激情》：奇觀、反烏托邦與女性意識 廖高成 佛光大學外國語文學系助理教授
	羅惠賢《斷語》中的暴力奇觀 熊婷惠 中山大學外國語文學系研究所博士候選人
場次 2-C 13:20-14:50 會議室 C	<p style="text-align: center;">Session 2-C 19th-20th-Century US Spectacles of Sacrifice, the Other and Modernism 主持人：李欣穎（台灣大學外國語文學系副教授兼副主任）</p> Spectatorship and Comic Sacrifice in Nathaniel Hawthorne’s “My Kinsman, Major Molineux” 史文生 文化大學英國語文學系教授

<p>場次 2-C 13:20-14:50</p> <p>會議室 C</p>	<p>欲望挹注的客體：亨利、詹姆士《金杯》中觀看、觀想到大他者欲望的彼岸 陳櫻珊 台灣大學外國語文學系研究所博士班研究生</p> <p>Coney Island and the Mind: Spectacles of Modernism in Willa Cather's "Coming, Aphrodite!" 墨樵 輔仁大學英國語文學系副教授</p>
<p>場次 2-D 13:20-14:50</p> <p>會議室 D</p>	<p>Session 2-D Performance, War and Miyazaki Hayao 主持人：梁一萍（台灣師範大學英語學系教授）</p> <p>From Stage to Page: Theatrical Performances, Spectacle and the (Re)presentation of Identities in Jean Rhys's Modernist Fiction Sarah Downes Joint PhD English between The University of Hong Kong, Hong Kong, and King's College, United Kingdom</p> <p>A Gendered Spectacle of War: Reading Women Soldiers' Memoirs of WWI 洪倩文 美國康乃狄克州立大學比較文學所博士候選人</p> <p>More than Black or Green: Tea Literature as a Spiritual Ritual Masami Usui Professor, Graduate School of Letters:English Literature and English Linguistics, Doshisha University, Japan</p>
<p>場次 2-E 13:20-14:50</p> <p>會議室 E</p>	<p>Session 2-E Spectacles in Film and Animation 主持人：董多芳（輔仁大學英國語文學系助理教授）</p> <p>A Primal Head Is Being Axed: On the Spectacle of Zapruder's Film of JFK's Assassination 林建國 交通大學外國語文學系副教授</p> <p>The Spectacle of Revenge in Quentin Tarantino's <i>Inglourious Basterds</i> 邱正祥 中央研究院歐美所博士後研究人員</p> <p>Birthing the Cyborg: The Spectacle of Creation in Mamoru Oshii's <i>Ghost in the Shell</i>, <i>Ghost in the Shell 2.0</i> and <i>Ghost in the Shell 2: Innocence</i> Shalini Teresa Fernandez Senior Lecturer, Department of English, UCSI University, Malaysia Yap Yoke Lin Academic Department Head and Senior Lecturer, Communication & Media Studies Department, KDU University, Malaysia</p>
<p>14:50-15:00</p>	<p>茶敘</p>

場次 3-A 15:00-16:30 會議室 A	Session 3-A 19th-Century Spectacle and Science 主持人：黃涵榆（台灣師範大學英語學系副教授）
	檢視卡萊爾的「科學火炬」：橫跨物質／心靈、科學／宗教幅員的魔觀眼鏡 張蕙慈
	微景世界的奇觀與政治：史諾《論霍亂的傳染途徑》與醫學偵探論述 陳重仁 臺北醫學大學醫學人文研究所助理教授
	Specter, Spectacle, and the Spectacular: The Railway Images in Dickens's Novels and Other Related Arts 陳國榮 中正大學外國語文學系教授兼系主任
場次 3-B 15:00-16:30 會議室 B	Session 3-B Colonial Spectacles and Cultural Fusion 主持人：陳淑卿（中興大學外國語文學系教授）
	"‘But Who Can Resist It?’ Tracing Orwell’s Collecting Project from Burma to Oceania” 馮翰士 東海大學外國語文學系副教授兼系主任
	Colonial Wonderland in “Wandering Rocks” 黃山耘 美國聖母大學英文系博士候選人
	Staging the Hybrid Spectacle: Cultural Fusion and Mythic Re-presentation in Carol Sorgenfrei’s <i>Medea, A Noh Cycle Based on a Greek Myth</i> Shalini Teresa Fernandez Senior Lecturer, Department of English, UCSI University, Malaysia
場次 3-C 15:00-16:30 會議室 C	Session 3-C Spectacles in Fashion, Magic and Mola 主持人：黃心雅（中山大學文學院院長）
	後女性主義的仙境：《超級名模生死鬥》與《模特王國》中的商品化奇觀與 後身體展示 施舜翔 政治大學英國語文學系研究所碩士班文學組
	若使當時便身死，千古忠佞有誰知？《黑人魔術師》中的殘缺奇觀 吳哲硯 台灣大學外國語文學系研究所博士候選人
	舞台上的帕拉奇／齊景「蜘蛛女劇場」《日、月和羽翎》的帕拉敘事 羅宜柔 文藻外語學院英國語文系副教授

場次 3-D 15:00-16:30 會議室 D	Session 3-D Contemporary Urban Spectacle 主持人：張期敏（臺北市立教育大學英語教學系助理教授）
	漫遊城市奇觀·齊觀：《霍克斯摩爾》中的大教堂與造城／神大業 倪志昇 淡江大學英文學系研究所博士班研究生兼講師
	恐慌年代：唐·德里羅《白噪音》與《墜落者》中的恐懼奇／齊／歧觀 馬儷菁 台灣大學外國語文學系研究所博士班研究生
	Spectacle and space: epistemological anxiety (ethics) in José Rivera's <i>Marisol</i> 黃仕宜 淡江大學英文學系助理教授
場次 3-E 15:00-16:30 會議室 E	Session 3-E Spectacles in Contemporary Sci-Fi and <i>Howards End</i> 主持人：林建光（中興大學外國語文學系副教授）
	Spectacular Capitalism in William Gibson's <i>Pattern Recognition</i> 李蕙君 中山大學外國語文學系研究所博士班研究生
	論科幻電影的「奇觀」：以《變形金剛》為例 陳超明 政治大學英國語文學系研究所教授 張秀芳 政治大學英國語文學系研究所博士班研究生
	Revitalizing the Spectacle in <i>Howards End</i> 趙美玲 南華大學外國語文學系副教授
總結圓桌論壇 16:40-17:40 會議室 A	總結圓桌論壇 奇觀·齊觀和現代性 主持人：張淑麗（成功大學外國語文學系教授）
	黃宗儀（台灣大學地理環境資源學系副教授） 王智明（中央研究院歐美研究所助研究員） 陳音頤（政治大學英國語文學系特聘教授） 張靄珠（交通大學外國文學與語言學研究所教授）
	閉幕式

Tobias Smollett's Canonical Problems and Shifting Views of Artistic Spectacle

Tobias Smollett puts on a show throughout his novels, but, as the nature of the society about which and for which he was writing transformed, the nature of that show, or spectacle, had to change and the associated tensions plagued the writer in his lifetime as well as posthumously. With two novels, two novel translations, and a number of critical reviews under his belt, Smollett had grown in confidence sufficient to define the genre in the dedication to his third in 1753:

A Novel is a large diffused picture, comprehending the characters of life, disposed in different groupes [sic], and exhibited in various attitudes, for the purposes of an uniform plan, and general occurrence, to which every individual figure is subservient. But this plan cannot be executed with propriety, probability, or success, without a principal personage to attract the attention, unite the incidents, unwind the clue of the labyrinth, and at last close the scene by virtue of his own importance. (*Fathom* 43)

Smollett was a novelist of repute, a prolific journalist, a critic who founded the country's first literary journal; he edited, compiled and wrote histories, country guides and social commentaries; he produced a journal-serialised novel, *Launcelot Greaves*, some seventy years before Charles Dickens supposedly pioneered the idea; and he even managed to maintain a foothold in medical publications, his other career. It is not unreasonable, therefore, to expect that one of the first professional, accomplished and involved "men of letters" should enjoy a safe canonical posterity but he seems to have a significant posthumous problem; his traces are fading.

Even in the 1970s, Michael Rosenblum, while placing him in "the big 5" of the Georgian era, has him bringing up the rear (93). G. S. Rousseau has an even starker warning in *Essays of Two Decades* to the effect that publishers had become

unwilling to waste printing costs on books unlikely to sell copies and his job as a literary critic was fast morphing into that of pleading advocate for an obsolescent voice (19). By the close of the twentieth century, Jerry Beasley was able to summarise the state of his posterity: barely two dozen critical works were published on the writer through the whole of the century and, in its last quarter, that figure had shrunk to only six (3). There have been a small number of recent texts on the writer, by William Gibson and O. M. Brack among others, but unfortunately it does seem that the author has deviated into a canonical blind alley because he is known largely on the basis of an inaccurately termed “picaresque” first novel, *Roderick Random*, and an equally mistaken splenetic work of grand-tour travel journalism, *Travels through France and Italy*, before his one seemingly isolated epistolary masterpiece, *Humphrey Clinker*. It could appear, therefore, that his decline into marginal status might be warranted as it is based on the fluke of his one truly long-lived success, which itself is of a dated and obsolete genre eclipsed by the success and the succession of nineteenth-century realism. Perhaps this is one plausible reason why someone known as a “prose-Pope” during his age (Kelly 21) now enjoys billing lower than a naïve, literal and less aesthetically or linguistically developed Daniel Defoe.

Literary fashion seems too trite an explanation for absconding critical attention. Most critics would balk at the notion that something so partial, subjective and unfair as literary snobbery should determine an author’s place, and that there still survives a frisson of the grotesque superciliousness of Horace Walpole’s dismissal of his literary (and political) rival: “bred a sea-surgeon, and turn’d [sic] author” (Kelly 170). A closer look at some of the contemporary or near-contemporary criticism of the novelist does throw some light on the contradiction between his works’ immediate popularity and long-term decline: James Beattie viewed him from a fabulous and