

出國報告（出國類別：開會）

亞洲學者國際大會 ICAS（International Convention of Asia Scholars）參加會議 報告

服務機關：國立政治大學台灣文學研究所

姓名職稱：紀大偉助理教授

派赴國家：澳門

出國期間：102年6月25日至102年6月26日

報告日期：102年10月2日

摘要

本人幸獲政大研發處補助的機票錢和會議註冊費（但無旅館住宿費），在 2013 年 6 月飛往澳門參加全世界規模第二大的綜合型亞洲研究大會——ICAS（International Convention of Asia Scholars，亞洲學者國際會議）。這個會的規模僅次於 AAS（Association of Asian Studies，美國的亞洲研究學會之年會）。本人最近四年的教學與研究以「台灣文學中的身心障礙」為重點，也以此為題在澳門宣讀論文。本人在會場上跟關心同樣課題的各國學者交換想法和研究經驗，獲益良多。本人發現，各國學者越來越重視文化、文學再現中的身心障礙；這個國際趨勢鼓舞本人繼續在這個領域發展教學、研究和國際會議的參與。

目次

(一) 目的 (出席國際會議之目的)	3
(二) 過程 (出國行程與參加會議之過程)	3
一、會議議程	
二、行程	
三、會場情形	
(三) 本人論文	6
(四) 心得與建議	16

（一）目的（出席國際會議之目的）

本人在美國留學期間，參加過世界最大型的亞洲研究會議：AAS（Association of Asian Studies，美國的亞洲研究學會年會）。今年規模僅次於 AAS 的 ICAS（International Convention of Asia Scholars，亞洲學者國際會議）在澳門舉行，本人就利用地利之便，赴會發表突顯「台灣文學」、「身心障礙」的論文，並於多國學者交流，獲益良多。

ICAS 通常在歐洲、北美、澳洲等等白人為主的第一世界國家舉行。這次大會在中國的澳門舉行，可以想見是為了因應中國掘起的因素。在這次大會中，環繞在中國政治經濟的 panels 調為主流，「台灣文學」、「身心障礙」等等主題的 panels 只能勉強列在邊緣。但也正因為被邊緣化，台灣文學、身心障礙等等主題的研究者才更需要「策略性」地參與國際：我講策略，是指台灣文學等等研究者可以走出「中港台」合在一組的模式，改而跟其他小國文學的研究者合作；改而跟中國文學內的邊緣課題（如，回族文學，「女書」，西藏文學等等）研究者合作；除了參加大型的國際盛會也參加小而美的國際工作坊等等。

（二）過程（出國行程與參加會議之過程）

一、會議議程

請見附件電子檔（PDF 一頁）

二、行程

102 年 6 月 24 日大會開始，但本人尚未飛去（因為出國補助費並沒有補助旅館，本人自付旅館的預算有限，所以這一天並未飛去）

102 年 6 月 25 日

中午從桃園機場飛到澳門

下午從澳門機場直接到著名賭場「威尼斯人」內。會場就在「威尼斯人」內。

開始旁聽各場 panels。

晚上在附近的便宜旅館過夜（自費）。

102 年 6 月 26 日

上午在「威尼斯人」內，旁聽各場 panels。

下午本人在 #289 號 panel 發表論文。

晚上從澳門飛回桃園機場。

（沒有在澳門過夜，因無旅館補助）

102 年 6 月 27 日

本人已在大會結束前飛回國內。

（因為出國補助費並沒有補助旅館，本人自付旅館的預算有限，所以提早回國）

本人在澳門期間並沒有旅遊行程，因為並無餘錢可花。

三、會場情形

（1）在會議的書展現場，與駐展的各國學術出版社（如，美國杜克大學出版社）聊了聊英文學術出版界的概況，並因此大約了解了英文專書的投稿流程與時間表。

（2）觀摩其他場次(panels)，重點放在討論「現代性」(modernity)和「殖民性」(coloniality)的場次。大部分的panels以中國的政治經濟為主題，尤其偏好中國掘起的課題——這樣的課題固然為主辦單位澳門所喜，也為許多西方學者津津樂道。然而，立足台灣、研究台灣的研究者不能不面對這種主流大勢，並且要在面對主流的時候思考見縫插針或另起爐灶的機會。

大會的基調演講者(keynote speaker)是美國著名的馬克思主義學者阿力夫·德里克(Arif Dirik)。德里克向來以同情中共出名，在演講中也再次強調了中國掘起正好提供了挑戰歐美新自由主義資本主義的契機。但他也承認中國掘起的歷史條件／物質條件中已經充滿了新自由主義和資本主義的要素，所以目前的中國再也不是「純正左派」的中國，而西方也不再是鐵板一塊的右派資本主義者。

（3）在本人策畫的場次，首先由香港大學歷史學者 Fabien Simonis 討論十八世紀中國對於精神障礙者的管理。其次由香港城市大學的文學學者 Birgit Linder 討論當今大陸小說中的瘋人形象。最後，本人宣讀的論文則聚焦在台灣 1960 年代小說中的「病理的」(pathological)人：「不正常的」同性戀者和「不正常的」身心障礙者。本人認為，這兩種人在當時台灣文學出現，是因為當時台灣文學正特別在乎現代性，而現代性又特別在乎正常／不正常（非病理的／病理的）之分。

（4）在會後討論後，有一位美國的論文選集編者與本人接觸，鼓勵本人投稿給他。該出版主題為東亞文學中的病人。

(三) 本人論文 (論文發表語言為英文)

To Repathologize the Depathologized

The Non-Heterosexual and the Disabled in 1960s Taiwan Fiction

Ta-wei Chi (tw@nccu.edu.tw)

National Chengchi University, Taipei

Modernism: 現代主義

Nativism : 鄉土主義 (鄉土文學)

Ching-wen Cheng: 鄭清文

Kenneth Pai: 白先勇

“The linguistic turn” according to post-structuralism and “the cultural turn” according to Fredric Jameson are already well known in academe. In my presentation I discuss “the modern turn,” which I define to be the turn to literary modernism in Taiwan context. The modern turn has taken place in Taiwan several times. Both the 1930s literature from China and the 50-year Japanese rule left marks of modernism in Taiwan literature. However, it is the modernist fiction of the 1960s that continually dominates the common understanding of

modernism in postwar Taiwan. As discussions of 1960s modernism have been abundant in and beyond Taiwan academe, in my presentation, I choose to concentrate on the seldom, if ever, discussed so-called “pathological” dimension of this modern turn, despite or actually exactly because of the offensiveness of such terms as “pathological” and “unhealthy.” I contend that the concept of pathology is so integrated with the modern turn that to ignore the pathological is to reduce the complexity of the modern. I am especially concerned with two pathological subject effects: the homosexual and the disabled. Both of these subject effects first take shape in the 1960s modernism.

My interest to integrate the discussion of the queer, the disabled, with the modern is inspired by the American disability studies scholars who attempt to connect queer theory with disability studies. The special issue of the journal *GLQ* edited by Robert McRuer and Abby Wilkerson, “Desiring Disability: Queer Theory Meets Disability Studies” (A Journal of Lesbian and Gay Studies, Volume 9, Numbers 1-2, 2003) and the collection *Sex and Disability* edited by Robert McRuer and Anna Mollow (Duke University Press, 2012) are among the examples that remind me how the queer and the disabled define each other. I seek to locate such a mutual definition in Taiwan literature, and find examples in the works of two of the most firmly established of living Taiwan writers: Kenneth Pai (1937–) and Ching-wen Cheng (1932–). Pai is known for his portrayals of the homosexual, whereas Cheng is committed to representations of the disabled.

Pai is the author of *The Crystal Boys* (serialized in the 1970s, published as a book in 1983), the first gay-themed novel in Chinese in the twentieth century. As the best-known gay writer in the Chinese-language world, Pai is also a co-founder of the iconic journal *Modern Literature* (1960), which defined the local version of modernism in Taiwan. Pai's prestige constantly reminds the reader of the close association of gay literature with modernism.

Conversely, Cheng is often categorized in the school of nativist literature, which is known for opposition to the school of modernism. As modernism is a product of American hegemony, nativism is a nationalist and pro-socialist response to American neocolonialism. The two writers are not merely relegated to different camps; the two camps to which they supposedly belong are actually antagonistic to each other.

But my attention to Cheng owes less to his political stance than to his constant attention to the disabled. Cheng is one of the first writers who constantly depicts the disabled in fiction, but his contributions to the representations of the disabled have remained seldom, if ever, recognized, even among the scholars who concentrate on this writer. I believe the little attention to Cheng's portrayals of the disabled directly results from the habitual indifference to the disabled in local representations. Pai as a modernist and Cheng as a presumed nativist (read: anti-modernist) are seldom considered together, as if the two contemporaneous writers had little in common, but I group the two together in this discussion to emphasize the presence of pathology in modernism: both Pai's homosexual characters and

Cheng's disabled ones embody the pathological.

The lonesome subject (or actually, the lonesome subject effect) occupied the limelight of Taiwan literature in the 1960s. The subject, not always a male, is troubled more by her or his personal concern (libidinal activities) rather than by the collective (the destiny of Taiwan as a colony of Japan or as an extension of mainland China). In the early 1960s, Pai published two short stories that present the impossible loves of the desolate protagonists. In "Moon Dream," an aged doctor finds himself trapped in a short-circuit of history: at the sight of a dying youth assigned to him for care, he recalls how he experienced a similar scenario in which he, as a college student, witnessed the dying of his beloved classmate of the same sex. In both situations, past and present, the doctor finds himself incapable and repressed: he is incapable of helping either young man, and experiences desire for both men, as shown by his eager gazes upon both their young but dying torsos. He is defined by failures: he fails to cure both men, and to express his desire for them. In the story, there is no character other than the doctor as the protagonist-subject and his two patients. But notably, this doctor himself is also pathologized. Foregrounded in the text, the doctor's desire appears startlingly deviant: homosexual, fetishistic, necrophilic, intergenerational, and indulgent, his stigmatizable desire contradicts the mainstream values at that time. In other words, the character is homosexual and mentally nonnormative at the same time; or, more aptly, he is portrayed as a nonnormative person in order to look homosexual. A homosexual character who is mentally

sound is an oxymoron in the 1960s.

Immediately after "Moon Dream" came the publication of Pai's short story "Youth," in which the cast and plot are again simple almost to a fault. Its protagonist is an aged painter, who indulges himself in painting pictures of male models, nude and youthful and with their erections flaunted in the sun. Toward the end of his life, the old painter is physically contacted only by Death but none of the boys. Commonly deemed a work influenced by Thomas Mann's novella *Death in Venice* (but not its filmic version by Luciano Visconti), Pai's story pays attention to the close relation between deviant (inter-generational, homosexual) desire and death. In the story, the sex drive and death drive are intertwined. But from hindsight, according to the aforementioned collection *Sex and Disability* edited by Robert McRuer and Anna Mollow, the death drive in question can be interpreted as disability drive, which connotes less a literal death than destructiveness. The old painter in the story can be defined not only as a homosexual person with his proximity with the naked boy models but also as a disabled or a destructed person in opposition to the naked boy models who embody the able-bodiedness. In the text, it is not the able-bodied boys but the incapable old man who signifies what homosexuality is.

Meanwhile, Cheng's works are closer to those of Pai, or modernism in general, than is commonly recognized. In the late 1960s, Cheng published "Coconut Trees on Campus," one of his acclaimed stories in an earlier phase of Cheng's long-lasting writing career. With

many implications contained in the text, the campus in question can be taken to refer to the campus of National Taiwan University (NTU) in south Taipei City, a top university that both Pai and Cheng attended.

“Coconut Trees on Campus” is heavily grounded on NTU, which seemed to guarantee its 1960s students a social status that is both taken for granted and enviable. The story features a monologue of the protagonist, a girl who works as an instructor at NTU after receiving a B.A. degree. Probably one of the earliest texts on the disabled, “Coconut Trees on Campus” must also be one of the earliest texts to concentrate on a disabled person’s interior. Unlike those disabled figures depicted from the third-person point of view (POV), she is one of the first disabled persons shown from the first-person POV in Taiwan literature and whose desires are placed squarely in the face of the reader. It is noteworthy that this adoption of the POV situates Cheng’s text in local modernism along with the homoerotic texts by Pai, as local modernism is known for its obsession with the manipulations of the POVs in fiction. According to her interior monologue, the protagonist seems to pride herself on her good education and promising job at NTU, but, at the same time, she feels abysmally inferior because of the congenital distortion of her arm. In her monologue she swings between euphoria and depression: she is happy that she is superior to others, or those who cannot attend NTU and those who cannot gain a job at this university; she is frustrated that her distorted arm prevents her from any amorous relation.

The fact that this story is a modernist text deserves attention for at least three reasons. First, as Cheng also produces modernist texts such as this story, he is also a participant in the modernist school. As a nativist writer, he is not necessarily opposed to local modernism. Second, with the help of the modernist aesthetics rather than the more traditional realism, Cheng is able to depict the psychological disturbances of a disabled person, who is not merely a physically impaired object to look at or to ignore. Third, especially relevant to my presentation, the psychological disturbances famous in local modernism in Taiwan are always associated with libidinal flows.

Whereas the interior monologue of the protagonist keeps lamenting how her disfigured hand prevents her from successful dates, this monologue also transmits two signals. First, the more the protagonist emphasizes the failure of the association of the disabled with the sexual, the more she advocates the urgency to unite the disabled with the sexual. For her, the failure of the association is a mistake to be redressed. Second, the disfigured hand does not necessarily prevent her from dates with men. Actually the men who date her are not necessarily repelled at the sight of her disfigured hand. A couple of men even admits that they are still interested in the woman despite her abnormal arm, or more curiously, exactly because of it. As the recently coming out of the controversial group of amputee devotees suggests (note: amputee devotees are the (abled-bodied) persons who are erotically aroused by those who are disabled, such as the amputated women), the disfigured

arm is not necessarily asexual or desexualized but can be too sexual to be openly recognized on both parties, the disabled and those who desire the disabled.

With my discussions of the aforementioned two writers and their fiction, I mean to repathologize the depathologized modern turn. The modernist of 1960s fiction has been interpreted as having spawned provocative topics, among which the sexual ones, such as incest, sex addiction, and homosexuality, easily garner the most attention. These topics have been convenient targets for the opponents of modernism, many of whom hail from the nativist school, and modernism has been reduced to an illustration of the maladies resulting from that strain of modernism also known as westernization. Meanwhile, among the sympathizers of modernism, a common response to these accusations is to interpret the provocative characteristics of modernism as highbrow aesthetic expressions rather than as deplorable symptoms of abnormality. In other words, the opposition between the detractors and the defenders of modernist fiction is between those who pathologize modernist fiction and those who depathologize it.

A similar opposition also takes place in representations of the homosexual. Pai's depictions of the homosexual perplexed the earlier critics from the 1960s to the late 1980s so much that the critics chose either to simply ignore the representations of the homosexual or to deplore them as being pathological. The detractors often supported their hostility with usually misunderstood or simplified quotations from Sigmund Freud, and, paradoxically,

with the overly repeated fact that homosexuality was removed from the Diagnostic and Statistical Manual (DSM) in 1973.

Quoting Freud and the DSM are means to endorse oneself with authorities and to suggest the homosexuality has been a clinical issue, determined by a small group of the medical elites. It does not matter that Freud and DSM depathologize homosexuality; it means homosexuality has been traditionally deemed a disease, after all.

In other words, the modernist representations of the homosexual are either forgotten or pathologized. Those who sympathize with homosexuality understandably adopt the strategy of defending homosexuality by depathologizing it. With the emergence of lesbian and gay activists and lesbian and gay studies in the post-Martial-Law 1990s, both activists and scholars commonly attempted to raise the status of the literature on homosexuality, as if by doing so, they were to raise the status of the homosexual persons, by depathologizing this sexual minority. The writers and works that represent negativity have been criticized as being backward, conservative, and detrimental to the images of lesbians and gay men. The negativity here refers to negative affects, sentimentalism, hedonism, defeatism, indifference to activism, and of course the stereotypically pitiable images of AIDS, which are scattered throughout lesbian and gay literature. These efforts to deny the negative images and look for the positive ones have been self-righteously reproduced until recently, when the spotlight has been newly shined on affect theory and queer scholars such as Heather Love.

The tension between the efforts to pathologize and those to depathologize has marked the interpretations of modernism and those of homosexuality in literature, but it has had little to do with the representations of the disabled. This is because the representations of the disabled have been so commonly assessed in a premature fashion as being pitiable, disreputable, and forgettable that they are simply outside the purview of a similar tension. As I propose to repathologize the disabled, I mean to invite critical attention to remain on the disabled, whose pathological dimension is so obvious that it has attracted efforts to underplay the pathological but few efforts to critically consider the signification of the pathological.

I contend that to acknowledge the permeation of the pathological in local modernism is to recognize the rich multiplicity of components in this most discussed and glorified school in postwar Taiwan literature. Many components are never as sexually normative or abled-bodied as habitually presumed, and thus they more sufficiently embody the modern in Taiwan.

(四) 心得與建議

這次申請政大校內補助，有幸在開會前較早的時間獲知得到補助的消息，讓本人得以用比較充份的時間準備出國。本人在此感謝相關各單位的幫助。

不過，校內的補助基準實在應該跟著全球物價漲幅調整，切合參加國際活動者的需求。目前校內補助金額是按照開會國別發給一筆固定的金額，內含機票和會議註冊費，但不含旅館費。

(1) 不包含旅館費的結果，是與會人要自付旅館費用。於是這個長達五天四夜的大會，我只待了一夜（而非四夜），自費 4000 NTD/夜。（澳門旅館昂貴，4000NTD/夜並非高級旅館，而是商務旅館。）如果要待四夜，本人要自付 16000 NTD。

(2) 國際會議的註冊費高昂，跟本國常規不同。如，這個澳門會議的註冊費/入場費高達 8000 NTD。如果註冊費可以獨立在機票之外、採實報實銷的方式補助，那麼與會者的經濟壓力會少很多。（按本人經驗，歐美會議都要 10000NTD 左右的註冊費，但小型 workshop 可能只收 1000NTD，差別很大。差別不在於會議的學術水平，而在於會議的規模。因此，與會者各自用註冊收據實報實銷較實際，而不該齊頭式預設每個預會者都付一樣多的註冊費。）

但本人仍然感謝校方的補助。

Panel 287

// Room no. 1402 //

Wednesday 26 June

15:00-17:00

Individual Papers Panel: Internet Cultures

Fame Us: Field of Internet Celebrity as Spectacle of Chinese Contentious Society

Zhongxuan Lin, *University of Macau*

The Internet in China: An Expanding Research Field

Gabriele de Seta, *Hong Kong Polytechnic University*

Diaosi and Beyond: Self Image, Social Stratification, and Social Tension in Mainland China

Guohua Zeng, *University of Amsterdam*

Panel 289

// Room no. 1403 //

Wednesday 26 June

15:00-17:00

Mastering Minds of Madness: An Interdisciplinary Look at Perceptions of and Approaches to Mental Illness in East Asia

Convenor: Birgit Linder, *City University of Hong Kong*

Containing Madness in Eighteenth-Century China: The Qing Official Fear of Insane Violence and Symbolic Subversion

Fabien Simonis, *The University of Hong Kong*

Masterminds of Madness: Representations of Mental Illness and Their Treatment in Chinese Fiction

Birgit Linder, *City University of Hong Kong*

Disabled and Modern: "Dismodernism" in the Modern Turn in Taiwan Literature

Ta-wei Chi, *National Chengchi University*

Panel 291

// Room no. 1501 //

Wednesday 26 June

15:00-17:00

Language, Culture, and Interaction: A Socio-Discursive Approach to Analyze Chinese Sociolinguistic Contexts

Convenor: Roberval Teixeira-e-Silva, *University of Macau*

Discussant: Roberval Teixeira-e-Silva, *University of Macau*

Positioning and Classroom Discourse

Ricardo Moutinho, *University of Macau*

Intercultural Interactions: Meeting East and East within Chinese Classroom

Qiaorong Yan, *Communication University of China; University of Macau*

The Role of the Portuguese Language in the Construction of Macanese Youth's Identity

Xiaoheng Pan, *University of Macau*