國立宜蘭大學

National Ilan University

2016 西洋文學、語言學及英語教學學術研討會

2016 Conference on Western Literature, Linguistics and TEFL

Program Book
大會手冊

May 6, 2016

Yilan, Taiwan

Conference Venues
(會議地點)

Lecture Hall, Rooms 101,102   Humanities and Management Building

人文管理學院 階梯教室、語 101、語 102 教室

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Opening Remarks

Chairman   *Lai, Jun-wei* (賴軍維)

May 6, 2016

Distinguished guests, colleagues, and friends,

It is my privilege to welcome you to this conference held by the Department of Foreign Languages and Literature at National Ilan University and jointly sponsored by Department of English Language and Culture in Tamkang University at Lanyang Campus. We invited scholars, specialists, practitioners, and graduate students pertaining to the three fields of Western literary studies, linguistics, and foreign language teaching & learning to submit their ideas last November on multidisciplinary trends in their academic research. After a rigorous blind review, we accepted 44 abstracts out of 57 submissions. The rejection rate occupied nearly 23%.   In today's conference, we have the pleasure to see the presenters coming from the globe, including Taiwan as the host country, Mainland China, the United States and Indonesia, which makes this conference multicultural and international. It is my hope that the conference will foster discussion among the critical role of multidisciplinary innovations within the academic community.

On behalf of the organizing committee, I would like to thank the keynote speaker, Dr. Sun Yi-Xue (孫宜學), a full professor specializing in comparative literature in Tonji University in Shanghai, Mainland China (中國上海同濟大學). His valuable thoughts of Chinese image(s) presented and cultural factors involved in Eugene O'Neill's plays surely open a horizon of research of its kind and bring cross-cultural conversations. This scholarly as well as cross-strait exchange will definitely promote positive communications for our department as well as our school.

I do hope that the insights gained at this conference make a variety of welcome contributions to the three fields and the discussions will be very helpful in identifying fruitful directions for further research. Last but not least, many thanks to all the session chairs from many institutions, our colleagues, staff and student workers, who have made this conference possible. I once again welcome you to Yilan, Taiwan and wish you a stimulating and productive conference.

Conference Organization

(大會組織)

Program Chair (研討會主席)

賴軍維　　　　　國立宜蘭大學外國語文學系　　系主任

Conference Committee (委員會)

賴軍維	國立宜蘭大學外國語文學系	副教授
張　慧	國立宜蘭大學外國語文學系	副教授
游依琳	國立宜蘭大學外國語文學系	副教授
傅　雋	國立宜蘭大學外國語文學系	副教授
Timothy R. Fox	國立宜蘭大學外國語文學系	副教授
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虞坤儒　呂松熹　林昶安　吳若梅　林佳蓁　曾于庭　梁巧薇　吳芝安　陳柔嘉

Organizers and Co-organizers

(主辦及協辦單位)

Organizers (主辦單位):

Department of Foreign Languages & Literature, National Ilan University
國立宜蘭大學外國語文學系

Co-organizers (協辦單位):

Department of English Language and Culture, Tamkang University (Lanyang Campus)
淡江大學英美語言文化學系(蘭陽校區)

Office of Research and Development, National Ilan University
國立宜蘭大學研發處

College of Humanities and Management, National Ilan University
國立宜蘭大學人文管理學院

Office of International Affairs
國立宜蘭大學國際事務中心

Sponsors (贊助單位):

General Information
(大會資訊)

To run the conference as smoothly and comfortably as possible, we ask that participants observe the following guidelines:

1. **Please turn off your cellular phone in the conference room**.

2. Speakers and session chairs are requested to keep within time limits and to end sessions on time so that the next speakers have time to prepare for their presentations.

3. Please try to get to sessions before they begin. If you arrive at a session after it has begun and there are still empty seats, please enter as quietly as possible.

4. No eating or smoking is allowed in the conference room during sessions. Please do not leave your paper cup in the lecture hall; use it throughout the day and then dispose it into trash bins.

5. You will need your lunch coupon to obtain your lunch box.

6. We ask that you return your plastic nametag before you leave the conference so that it can be recycled.

Map of the Lecture Venue-National Ilan University

國立宜蘭大學會場位置圖
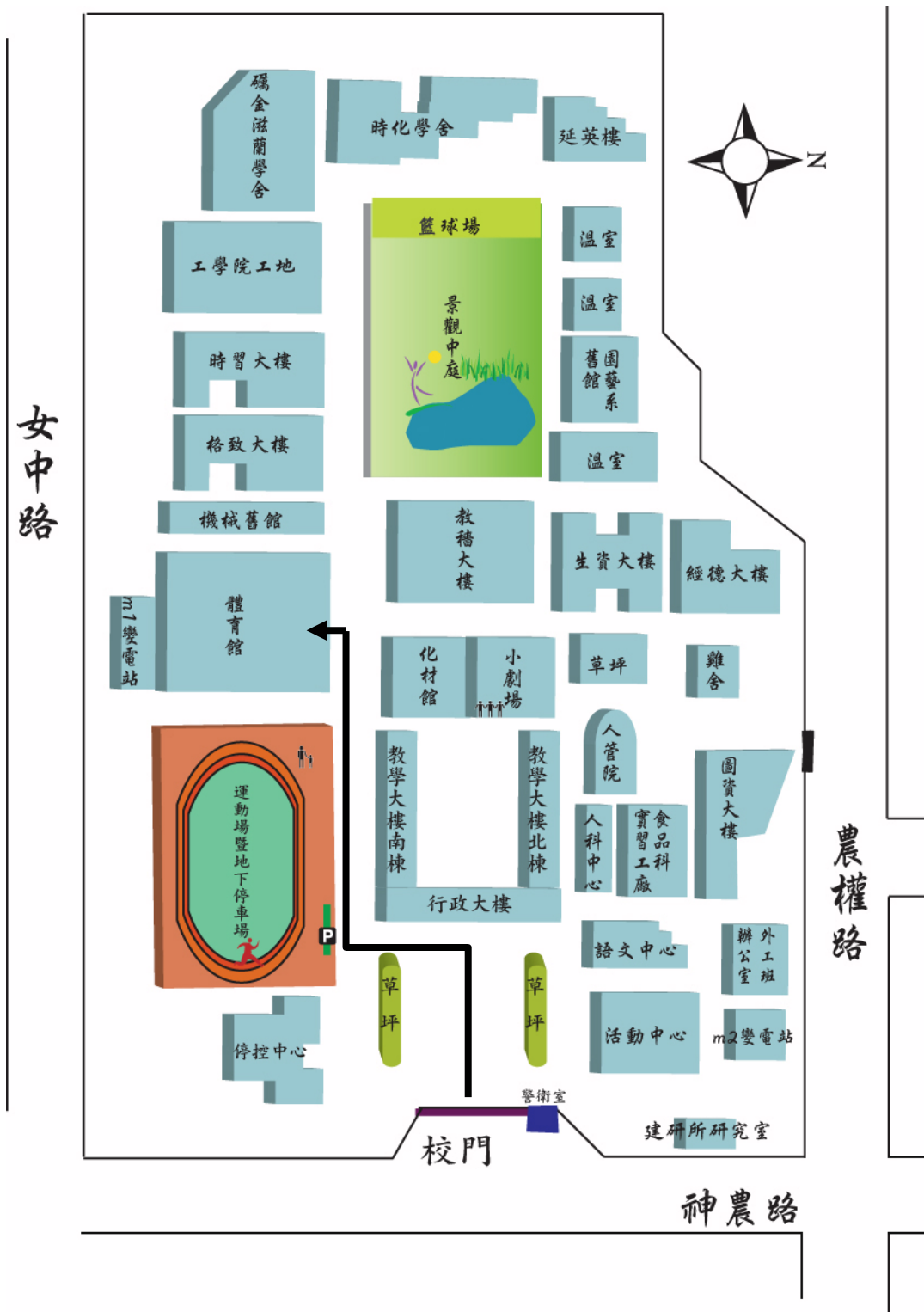
Public Transportation-National Ilan University

國立宜蘭大學交通路線資訊

◎宜蘭交流道下後，沿高速公路下方引道 (側車道)前行，上下高架引道後，下一個紅綠燈右轉東港路（七號省道，路口可見正大汽車)。

◎東港路前行經特一號道路(環市道路，路口左側有台塑加油站)，直行至 Y 字路口（左側為黎明國小）左轉校舍路，經校舍路直行過鐵路平交道，直行接復興路，過中山路口(左前方警察局)、健康路路口(右前方 85 度 C)後在神農路口(右前方 7-11)左轉神農路。

◎神農路直行過農權路口即可見在右側的宜蘭大學校門。

※車輛可停放於校門左側之地下停車場。

2016 Conference on Western Literature, Linguistics and TEFL
2016 西洋文學、語言學及英語教學學術研討會
2016 Conference on Western Literature, Linguistics and TEFL
Organizer: Department of Foreign Languages and Literature, National Ilan University
Date: May 6, 2016 (Friday)

8:30-8:50	**Registration**

8:50-9:00	**Opening Ceremony** **Wu, Po-chin 吳柏青(副校長)** *Vice President, Professor, Department of Mechatronic Engineering, National Ilan University* **Lai, Jun-wei 賴軍維(主任)** *Chair, Associate Professor, Department of Foreign Languages and Literature, National Ilan University* Venue: Lecture Hall (人管院階梯教室)

9:00-9:50	**Keynote Speech** **Sun, Yi-xue 孫宜學** (上海同濟大學教授，海外漢學研究中心主任) *Professor, International School, Tongji University, Shanghai, China* Eugene O'Neill 劇作中的中國形象及文化成因 Venue: Lecture Hall (人管院階梯教室)

	Session A **Lecture Hall**	**Session B** **R102**	**Session C** **R101**
9:50-11:00	**A1 Session Chair**: Ya-chien Huang（黃雅倩） 淡江大學英美語言文化學系助理教授 **發表人**: Ju-yu Cheng (鄭如玉) 佛光大學外文系助理教授 題目：勒瑰恩《一無所有》中的渾沌宇宙 **Presenter**: Pei-wen Kao (高珮文) 宜蘭大學外文系兼任助理教授 Topic: The Dialectical Relation of the Land and the Sea in James Fenimore Cooper's *The Pilot* **發表人**：Yi-cheng Weng（翁怡錚） 倫敦大學國王學院英文系博士生 題目：腐蝕的力量：論小說書寫與蕙斯特反革命論述的揭限與可能性	**B1 Session Chair:** Hui-ya Huang（黃惠雅） 宜蘭大學外文系兼任副教授 **Presenter:** Yi-lin Yu （游依琳） 宜蘭大學外文系副教授 Topic: Is Matrilinealism Bad for Feminism? An Exploration of Maternalistic Aunthood in Contemporary Matrilineal Narratives **Presenter:** Chia-yin Huang（黃嘉音） 文化大學英文系助理教授 Topic: 'Sollicit not thy thoughts with matters hid': Knowledge in *Paradise Lost* and *Paradise Regained* **Presenter:** Ya-ling Liao（廖雅玲） 宜蘭大學外文所碩士生 Topic: The Faces of Motherhood—Unmasking Motherhood after Empowering Mothers	**C1 Session Chair:** Ya-ling Chang（張雅玲） 宜蘭大學外文系助理教授 **Presenter:** Yu-chao Sun（孫玉超） 中國石油大學文學院講師 Topic: A Pragmatic Study of Chinese EFL Learners' Speech Act of Apology—An empirical study based on a DCT test **Presenter:** F. Ari Anggraini Sebayang 台北科技大學應英所碩士生 Topic: Attrition or Maintenance: Lexical Access of Indonesian Migrant Workers in Taiwan **Presenter:** Xue-you Guo（郭學優） 高雄大學西洋語文學系碩士生 Topic: Teaching Aboriginal Children's Picture Books and Establishing Cultural Identification
11:00-12:10	**A2 Session Chair:** Jun-wei Lai (賴軍維) 宜蘭大學外文系副教授 **發表人**：Chia-ping Kan (甘佳平) 中央大學法文系助理教授 題目:欲望與享樂從《驢皮記》到《紅樓夢》 **發表人**：Te-yu Lin (林德祐) 中央大學法文系副教授	**B2 Session Chair:** Yi-lin Yu（游依琳） 宜蘭大學外文系副教授 **發表人**：Tsu-man Chiang（江足滿） 健行科技大學應外系助理教授 題目：比較文學身體、性別平等暨跨文化：由蘇珊·柯林斯的《肌餓遊戲》解析謀害型管理與過程暴力者的各自恐怖行為	**C2 Session Chair:** Hui Chang（張慧） 宜蘭大學外文系副教授 **Presenter:** Robert Lantin（藍伯捷） 真理大學英文系助理教授 Topic: Extensive Reading & Summarizing **Presenter:** Hao-yin Hsieh（謝顥音） 淡江大學英美語言文化學系助理教授

題目:「超譯」愛情:卡蜜爾・羅杭《非你非我》中的超文本拼貼 **發表人:** Chia-hua Hsu (徐佳華) 　中央大學法文系助理教授 題目: 從一個野種的父親追尋到新阿爾及利亞之子:探賽納克《草擬父親》	**Presenter:** Chi-chung Chia（賈繼中） 　台灣科技大學應外系助理教授 Topic: Female Action Hero Redefined: The Rise of New Female Heroine in Youth Adult Dystopia Films like *The Hunger Games Trilogy* and *Divergent Trilogy* **Presenter:** Yi-rung Lin（林宜蓉） 　慈濟大學英文系助理教授 Topic: Strategies of Female Rebellion in *Adeline Mowbray*	Topic: Senior Students' Reflections on English-medium Instruction and Junior Abroad Experiences **Presenter:** Tse-hung Lin（林澤宏） 　臺灣戲曲學院通識教育中心副教授 Topic: Developing English Spelling Skills: Knowledge of Phonology, Orthography, and Morphology Can Help

12:10-13:30	**Lunch**	
13:30-14:40	**A3 Session Chair**: Timothy Fox（胡迪） 　宜蘭大學外文系副教授 **Presenter:** Mei-chuen Wang (王梅春) 　佛光大學外文系助理教授 Topic: Ghosts, Phantoms, Specters: The Forms of Haunting in Margaret Sweatman's *When Alice Lay Down with Peter* **Presenter:** Shu-ting Kao（高淑婷） 　宜蘭大學語言中心兼任助理教授 Topic: Edgar Allan Poe's *William Wilson* **Presenter:** Tsai-hsuan Hsieh（謝彩璇） 　宜蘭大學外文所碩士生 Topic: A Comparative Study of *Gone With the Wind* And *the Return of the Condor Heroes*(Shén Diāo Xiá Lǚ)	**B3 Session Chair:** Chun Fu（傅雋） 　宜蘭大學外文系副教授 **Presenter:** Ya-chi Chiu（邱亞琦） 　靜宜大學英文系兼任講師 Topic: Two Diabolic Forces in *Hippolytus* and *Desire Under the Elms*: The Removal of Tragic Essence by Eugene O'Neill **Presenter:** Chih-wei Lin (林志瑋) 　宜蘭大學語言中心兼任助理教授 Topic: Questioning Wallace Stevens' Piety of Poetic Thinking **Presenter:** Shih-jie Hung (洪世傑) 　政治大學英文系博士生 Topic: Beating the Fear from the Shadow: Individuation Process in *The Maze Runner*	**C3 Session Chair:** Yu-pin Chen（陳郁彬） 　台北大學應英系助理教授 **Presenter:** Bruce G. Shapiro（薛孟仁） 　Ching-wen Wang（王靖雯） 　逢甲大學英文系副教授 　朝陽科技大學語言中心講師 Topic: The 'Learning Play' and Language Learning: Facilitating English Acquisition Through the Use of Special Projects in Drama **Presenter:** Lu-yen Chen（陳律言） 　宜蘭大學外文所碩士生 Topic: The Relationship Between E-book Video Games and Lexical Retention on Elementary School Students **Presenter:** Shu-mei Chung（鍾淑玫） 　成功大學外文系兼任講師 　Li-lian Yang（楊麗蓮） 　陸軍專科學校英文教師 Topic: A Case Study on University Students' Academic Writing: Essays
14:40-15:50	**A4 Session Chair:** Chen-wei Yu（游鎮維） 　佛光大學外文系副教授 **Presenter:** Hsiu-fang Chang（張秀芳） 　政治大學英文系博士生 Topic: Sympathy and Imagination in Ian McEwan's *Atonement*	**B4 Session Chair:** Mei-Chun Wang(王梅春) 　佛光大學外文系助理教授 **發表人:** Ya-lu Liu（劉雅綠） 　佛光大學外文所碩士生 題目: 《記憶傳承人》的科技烏托邦	**C4 Session Chair:** Cheng-hua Hsiao（蕭政華） 　宜蘭大學外文系助理教授 **Presenter:** Hui-chu Chen（陳慧珠） 　德霖技術學院應英系副教授 Topic: Technology-Assisted Song Instruction for EFL Classrooms

	Presenter: Yao-hung Huang（黃耀弘） 臺灣師範大學英文系博士生 Topic: Embracing the Unwanted in Hari Kunzru's *My Revolutions* **Presenter**: Chun Fu (傅雋) 宜蘭大學外文系副教授 Topic: Sea Change in *The Ibis Trilogy*	發表人：Yi-zhen Liao（廖怡甄） 佛光大學外文所碩士生 題目：《風之谷》中的變向動物 發表人：Yun Chen（陳允） 政治大學英文系博士生 Topic: A Jealous Tyrant in *The Winter's Tale*	**Presenter:** Ju-yin Yang（楊茹茵） 開南大學應英系助理教授 Topic: Smart Learning: Using Context Aware Mobile Situated Learning Affecting ESP College Students' English Performance **Presenter:** Te-Kai Chen (陳德愷) Chih-Han Lee (李芷涵) 政治大學英語教學所碩士生 Topic: Experiencing Duolingo: How Well does it Support Language Learning on the Go?
15:50-16:10	**Tea Break**		
16:10-17:20	**A5 Session Chair:** Sung-Ling Chi (齊嵩齡) 淡江大學英美語言文化學系助理教授 **Presenter:** Shu-jen Chien（錢淑真） 文化大學語言中心兼任講師 Topic: The Productivity of Poetry: "Strength" in Wordsworth's Ode and "Order" in Stevens' "The Idea of Order in Key West" **Presenter:** Shu-yu Yeh (葉書妤) 宜蘭大學外文所碩士生 Topic: The Possibility of Translating Nonsense Literature and Wordplays in *Alice's Adventures in Wonderland* **Presenter:** Shih-ying Wu（吳詩穎） 宜蘭大學外文所碩士生 Topic: The Evolution of Feminine Images of *Little Red Riding Hood*		
17:20-17:30	**Closing Ceremony** Venue: Lecture Hall (人管院階梯教室)		

Eugene O'Neill 劇作中的中國形象及文化成因

孫宜學

(中國上海同濟大學教授，海外漢學研究中心主任)

摘要

Eugene O'Neill (1888—1953)是美國現代戲劇的開拓者。他致力於探索美國現代社會表面繁榮下普遍存在著的人的精神危機，並力圖發現自己和周圍的人擺脫精神痛苦，重獲自身存在價值的途徑。基於對美國精神現實的極度失望，並苦苦尋求療治美國弊病良藥，他最終從東方思想，尤其是中國古代哲學思想中找到了藥方，將拯救西方的希望寄託於東方。他在劇本中塑造了一個與美國現實完全不同的中國，一個寧靜和充滿詩意的中國。

Eugene O'Neill 劇中的中國不是現實中的中國，更不是20世紀的中國，而是作者自己幻想的、夢中的中國。那裡遍地黃金，鮮花盛開，生命之泉永不枯竭。那裡不僅物質財富非常雄厚，精神方面也一樣豐滿。那裡還有著古樸的宗教信仰，還有著自然與人類的和諧，還有著詩意的美和本真的生命。而這一切都是與物質化的西方相對立的。在 O'Neill 看來，西方人靈魂枯萎，重實利，輕精神。他們靈魂貧乏，是一群實利主義者。而 O'Neill 在劇中塑造中國形象，實際上是在以東方文明之美，批判西方文明之醜，這是 O'Neill 一生都在堅持的主題。

O'Neill 劇中的中國形象，也是西方中國形象觀的典型代表。

西方的中國形象塑造，屬於形象學範疇中所說的"先見"。一般來說，大多數人往往並不是通過自己的直接接觸去感知異國，而是通過閱讀作品或其他傳媒來接受異國形象的。

美國的"中國形象"始終是"光明與黑暗並存"的他者。中國既是光明的東方樂園，又是黑暗的地獄。一直在苦苦尋求療治美國弊病良藥的奧尼爾，也從東方思想，尤其是中國古代哲學思想中找到了藥方。他在劇本中塑造了一個與美國現實完全不同的中國，中國是遙遠神秘而又自由詩意的天邊外，是理想主義詩人嚮往卻未曾到達的地方，是他們在現實中飽受折磨時的希望之光和避難所；中國也是鮮花遍地，青春之泉流淌不歇的東方淨土，那裏一派田園牧歌，人們無憂無慮，永葆青春，是英雄們的理想之鄉；中國還是黃金遍地的黃金城，是實利主義者們渴望攫取財富的地方。這種具有濃厚烏托邦色彩的中國形象，讓美國人嚮往。

"美國夢"的破滅

奧尼爾(1888—1953)是美國現代戲劇的開拓者。他致力於探索美國現代社會表面繁榮下普遍存在著的人的精神危機，並力圖發現自己和周圍的人擺脫精神痛苦，重獲自身存在價值的途徑。基於對美國精神現實的極度失望，他將拯救西方的希望寄託於東方。

在奧尼爾眼裏，美國走的是一條自私、貪婪的道路，美國人追求的是物質進步，在精神上已經墮落，這種以揮霍靈魂換取財富的做法無疑是愚蠢的。因此，他認為美國是世界上最失敗的國

家。1946 年 9 月 20 日，他在《送冰的人來了》公演前舉行的大型記者招待會上說：“我認為，美國並不是什麼世界上最成功的國家，而是世界上最偉大的失敗。說它是最大的失敗，因為上帝賦予它一切，它的條件比任何國家都好。儘管發展很快，但它沒有紮下真正的根基。主要想法還是那一套，即企圖通過佔有身外之物來佔有自己的靈魂，結果是既失去了自己的靈魂，又失去了身外之物。”

奧尼爾所處的 19 世紀末到 20 世紀上半期，美國的工業化程度日益加深，物質財富迅速積累，然而傳統的社會道德，自我克制和艱苦奮鬥的精神都蕩然無存。人與自然，人與社會，人與自己均失去了和諧，成了機械化的零件，被物質奴役和束縛。對美國現實或者物質文明的不滿一直是奧尼爾劇本中常見的主題。20 世紀 30 年代和 40 年代，“大蕭條”的陰影籠罩了整個美國，工廠倒閉，工人失業，人們掙扎在絕望和饑餓的邊緣。第二次世界大戰更加劇了人們的心靈創傷和精神痛苦，“美國夢”破滅了，自由和幸福的幻想在現實中總是碰壁。

這一時期，中西文化交流開始增多，到西方的中國人，到中國的西方人，都屢見不鮮，到西方的中國人有徐志摩、金嶽霖、吳宓、梁宗岱、林語堂等，到中國的西方人有燕蔔蓀、杜威、羅素等。中國哲學，尤其是老莊學說和佛家思想，被作為人類智慧的最高境界被推崇，西方人希望藉此治療西方社會的弊病和人類內心的創痛，來補救、撫慰西方人的精神缺失和心靈饑渴。而“中國詩人曠懷達觀、高逸退隱、陶情遣興、滌煩消愁之人生哲學”，“正適於美國趕忙人對症下藥。”（林語堂：《吾國吾民》）

中國文明的慰藉

奧尼爾一生創作了五十餘部作品，其中以中國為背景的有《泉》（*The Fountain*，1922）、《馬可百萬》（*Marco Millions*，1925）；提到中國的有《與眾不同》（*Diff'rent*，1920）、《最初的人》（*The First Man*，1921）、《悲悼》（*Mourning Becomes Electra*，1931）、《啊！荒野》（*Ah, Wilderness*，1933）、《無窮的歲月》（*Days Without End*，1933）等；深受道家思想影響的有《送冰的人來了》（*The Iceman Cometh*，1939）、《進入黑夜的漫長旅程》（*Long Day's Journey into Night*，1941）、《月照不幸人》（*A Moon for the Misbegotten*，1943）等。除此之外，他的《馬拉特斯塔來訪》（後期未寫完的喜劇）、《始皇帝的生涯》（1925 年構思的劇本提綱）也都是中國題材。在這些作品中，中國比美國甚至西方都更好，中國人與為錢出賣靈魂的西方人形成了對比，而中國的道家思想更是為作者提供了心靈歸宿和精神家園。中國，在奧尼爾筆下，成為“遙遠神秘的天邊外”的一個“物阜人和的黃金城”，一個烏托邦。

《天邊外》（*Beyond the Horizon*，1918）是奧尼爾第一部成功上演的劇本。“天邊外”象徵人們都必須去探求的人生意義，是人類生命背後的神秘力量，而“天邊外”，就是東方。東方或者說中國，成為劇中理想主義詩人和追求物質財富的商人都嚮往的地方。不過吸引詩人的是東方的美和神秘，而吸引商人的是東方的財富。

《天邊外》的主人公羅伯特·梅約是個具有詩人氣質的理想主義者，他厭惡單調乏味的農莊和隔住視線的山，渴望旅行，心中時常感受到天邊外對自己的呼喚。而事實上，羅伯特對生活實際

方面的事，一分鐘也沒想過，真正吸引他去的是美，遙遠而陌生的美，是他在書中讀過的引人入勝的東方神秘和魅力，他希望去追求隱藏在天邊以外的秘密。就在出發前夕，他被露絲帶有一點點詩意的愛情表白所打動，決定為了愛情留在農場。然而，事實證明他這一選擇並不明智。在農場的生活遠談不上幸福，他對土地遠不如對書瞭解和感興趣，而愛情也慢慢被現實的瑣碎消磨掉了，甚至露絲覺得自己愛錯了人，開始嘲笑他並在精神上折磨他，兩人之間再無往日的甜蜜可言，羅伯特後來更是貧病交加。愛情的理想幻滅了，他心中卻始終裝著對天邊外的牽掛。在生命將息時，他爬到山上，使盡渾身力氣，指著太陽與山頂融為一體的天邊，喃喃念著"天邊外的秘密。"他終於在死亡中獲得了自由。羅伯特心中詩意，神秘而又遙遠，引人嚮往卻又無法到達的東方，為奧尼爾後來劇中中國形象的敘述奠定了基調。

　　三年後，奧尼爾在《最初的人》（*The First Man*，1921）中，將純潔的中國與骯髒的美國小鎮進行了鮮明對比。劇中柯蒂斯在家人眼裏是個浪漫主義者，他致力於對人類起源的探索，並視之為最偉大的事業。他始終認為，亞洲是人類最早的家鄉。在擔任中國政府的採礦顧問期間，他依靠所使用的簡單工具在喜馬拉雅山脈北邊的中亞細亞高原取得不凡的成績，他確信那裏還有值得挖掘的寶藏，這個寶藏也許就是"最初的人"。而與他一起在遠東生活過的妻子馬撒認為生活在美國的布裏奇頓沒有辦法呼吸。與身邊那些人不同，她並不覺得西方比東方好到哪里去，在她心中"中國人崇拜祖先的習俗是比我們的習俗更莊嚴、更高貴的。""你們知道，他們的祖先崇拜是宗教，而不是勢利行為。"而布裏奇頓恰恰相反，這裏的人活在所謂過去的家族榮耀中，喜歡打聽別人的隱私，捕風捉影，無中生有，傳播流言蜚語，並熱衷於猜忌嘲諷和誹謗無辜。柯蒂斯夫婦因為孩子早夭，無法接受再生一個孩子的想法。在雲南原土著居民點，馬撒遇到了正給孩子餵奶的土著婦女，她認識到哺育新生命的土著婦女是真正美的，才是真正與大地和諧的，於是她產生了再生一個孩子的強烈願望。柯蒂斯一直渴望再回到中國，馬撒去世以後，他更加希望回到遙遠的中國，一是那裏有他的理想，二是那裏有他和妻子的美好回憶。

<div align="center">理想國</div>

　　如果說《天邊外》和《最初的人》中的中國形象還是破碎和片段的，以中國為背景的《泉》（*The Fountain*，1922）則集中呈現了奧尼爾對中國的美好想像。在該劇中，中國是財富，榮譽，青春和美的象徵，是各種人嚮往卻終未到達的理想之鄉：

　　（一）榮譽與財富。克裏斯托弗·哥倫布由於追逐榮譽和財富，打算為西班牙去征服馬可·波羅見過的大汗所擁有的廣袤國土，他想到中國積累財富，以便建立十字軍，發動聖戰。他和那些基督教騎士一樣，並不關注中國的異域風情和美麗傳說，中國對他們而言只是需要征服和洗掠之地。在他們的想像中，中國是神秘的海洋那邊的土地，是馬可·波羅見過的黃金城（the city of gold）。

　　（二）青春與美。西班牙貴族胡安·龐塞·德·萊昂是一位有著浪漫的冒險精神和勇氣的夢想家，同時又有雄心勃勃的思想家的氣質。他一直有個中國夢，他放棄愛情，為了榮譽和哥倫布一起航行去尋找中國。然而，他從摩爾人那裏聽說的中國與哥倫布想去征服的中國大不相同："在東方

某個遙遠的國度裏——在中國，在日本，誰知道呢——有一個地方，大自然界是跟人類分開的，被賦予寧靜。那是一片神聖的樹林，在人踏入之前一切事物都處在古老的和諧之中。那裏到處充滿了美，而且是歷歷在目的。每一種聲音都是音樂，每一種事物都是風景。樹上結著金色的果子。在叢林中央，有一口噴泉——它美麗得超出人的想像，在噴泉的彩虹中映射出人生的方方面面。"

胡安渴望找到那口青春之泉，因為泉象徵著詩意，青春，美和愛情。他一生都在盼望能去中國，為了看一眼中國，他願意把整個波多黎各沉入海底。他堅定地相信中國是"鮮花之國"。雖然他最終都沒能看到中國，沒能找到青春之泉，但他最終獲得了精神上的新生：他放下了塵世間的熙攘與紛擾，帶著對夢想之鄉的想像離開人世，中國，成了他永遠的烏托邦。

<p align="center">馬可·波羅的財富與中國的靈魂</p>

《馬可百萬》（*Marco Millions，1928*）是奧尼爾唯一一部以東方為背景的劇本。劇本批判了物質主義對精神的侵害。在馬可眼中，中國不再代表青春和美，而是物質財富的象徵。至於靈魂，他根本就不知為何物。

馬可·波羅在去中國之前就聽叔叔利瑪竇說，忽必烈大汗是世界上最富有的皇帝，只要肯為他做事，就能賺上幾百萬。他很想到中國去發筆大財。恰好忽必烈大汗請教皇派遣一百名西方學問淵博的人，到中國與那裏的博學之士討論老子、孔子、釋迦牟尼和基督耶穌的教旨，而新教皇認為派兩個修士就足以讓野蠻的韃靼人開化了，並最終選擇了年輕的馬可·波羅作為西方人的代表。

教皇顯然把忽必烈大汗的請求當成了玩笑，因為他所選派的馬可·波羅不折不扣地繼承了波羅家的傳統，即只重視金錢實利，不關注靈魂和美。就如教皇所說，即便到了世界末日，波羅家的後代還會攔著上帝的信使加百列，為的是向他兜售喇叭。他們到中國去，不是為了傳播西方的文明，雖然也要說服忽必烈改信基督教，但那不過是因為有利可圖罷了，與真正的宗教信仰無關。

在中國金碧輝煌的宮殿裏，馬可·波羅成了一個虛偽的演員，道德貧乏的小丑，也成了供大汗和許衡觀察的試驗品。

在中國，馬可·波羅一心撲到了撈錢的行業中。尤其是在護送公主闊闊真的途中，他對金錢的貪婪表現得更是淋漓盡致。金錢已經使他麻木，就連炙熱的愛情也不能將他喚醒。他在公主美麗，飽含深情的眼睛中看到的卻是病狀，想到的也只是公主可能感染了風寒。與公主分手前，公主再次命令他："看著我的眼睛，不要看成公主的眼睛，而要看成女人的眼睛！深深地看！要是你看不出裏面是什麼，我就去死！"她整個身子撲向馬可的懷裏。剎那間，他滿腔熱情，"他的臉如癡如醉地向她迎去，兩人的嘴唇似乎快碰上了"。就在這時，他聽到一直在數錢的叔叔喊道："一百萬"，剛剛泛起的愛情頓時煙消雲散。他回到威尼斯後為了家族聯盟娶了那個肥胖的女人，並在亂哄哄的宴會上不停地講著"幾百萬"。多年後他再想起闊闊真公主，只不過是想向她和她的丈夫兜售貨物而已。

事實證明，馬可並沒有不朽的靈魂，甚至根本就沒有靈魂。他缺乏人所共有的靈魂，只有貪得無厭的本能，精神上的畸形令人厭惡。

與馬可·波羅不同，忽必烈和闊闊真是東方文化的代表。

忽必烈大汗很有智慧，像哲人一樣思考靈魂和死亡，身上有一往無前的力量，也有博愛仁慈的品格，這是健全的人性。他既是萬人敬仰的一國之君，也是一位年老慈祥的外祖父，享受著天倫之樂。如果說波羅一家的家庭關係是以錢為重，那麼忽必烈與闊闊真之間卻是以情為重。他寵愛自己的外孫女，也尊重她的選擇，如果她不願意，寧願發動戰爭也不會送她去和親。

闊闊真公主是美和愛的化身，她體恤祖父的苦衷，為了國家安寧甘願到波斯和親。她心中不僅裝著對祖父的愛，也裝著對馬可的愛情。她寧願為愛而死，也不願意麻木地活在世間。她為愛挺身而出，證明馬可有靈魂，因為她曾看到他為一條狗包紮腿傷，也曾見到他讚歎自然的奇妙。她主動要求馬可護送，指揮前往波斯的軍隊。她想要的是一個英雄戀人，而不是祖父威嚴下的奴隸。最後她才發現馬可其實沒有靈魂，根本不知愛為何物，她為愛情的死亡痛苦不已。沒過幾年，她就去世了，賢士說她是為愛而死，為美而死。在序幕中，已經去世的闊闊真開口說話了："聽我說，我愛過，我死了。現在我又愛了，活了。活著，忘了過去。愛著，可以寬恕。"

奧尼爾用這部劇作對比了東西方文化。他在 1923 年的筆記中提到這部劇本："一部有關靈魂轉生的劇本的設想：把最古老的中國文明與現代文明作對比——同樣的危機要人們在物質方面（即世俗的）的成功與向更高的精神層次邁進兩者之間做出選擇；一部接著《天邊外》故事之後發展起來的劇本，安德魯故事的繼續。"劇中馬可·波羅是"全能的上帝為了天國更大的榮譽而照他自己的形象創造出來的人"，代表注重行動實利，物欲橫流的西方文明，真善美的闊闊真公主代表感性智慧，詩意活力的東方文明。這兩人的相遇意味著東、西文明的碰撞。奧尼爾在劇中諷刺了基督教，並將其同保持原始純潔而且還保持影響其信徒生活的能力的東方宗教相對比。忽必烈大汗本想要瞭解基督教的情況，但是當他看到道德貧乏、精神空虛的馬可後大為失望。他想讓馬可帶著靈魂回到教皇那裏，讓他成為東方和平征服西方的象徵。然而，最後闊闊真死了，馬可回到威尼斯後依然是沒有靈魂的商人。最終，大汗決定讓西方自生自滅吧，因為"我們一旦接觸到它的貪婪和偽善，就將喪失一切。"

在這個劇本裏，奧尼爾將西方的概念縮小為美國，也借此表達了對美國現實的不滿和失望。事實上，馬可·波羅一家不僅僅是義大利商人，他們也是美國商人的典型。在筆記中，奧尼爾說馬可"對商情從不失去興趣——不輕易說話（這是美國理想！）——瞧不起那些良心上不願按照常規慣例辦事的人，而且他本人對人世的浮華虛榮極為欣賞。"1924 年春，奧尼爾告訴朋友："我正拼命寫作馬可……如果這戲能象我寫時那樣引得我捧腹大笑的話，這戲必定會妙趣橫生——它雖然純屬諷刺劇，但也是不帶刺的幽默。我確實愛上了我那些美國社會的棟樑，波羅兄弟父子公司。""儘管是個歷史劇，實際上它是美國人寫的諷刺我們的生活和理想的諷刺喜劇，我相信劇中的愛情故事和東方背景具有真正詩意的美。"

馬可·波羅，就是現實中普通的美國商人。馬可的故事，就是美國人自己的故事。

《馬可百萬》中的中國當然不是現實中的中國，更不是 20 世紀的中國，而是馬可·波羅在遊記中向西方講述的中國，是作者自己幻想的、夢中的中國。那裏遍地黃金，鮮花盛開，生命之泉永不枯竭。那裏不僅物質財富非常雄厚，精神方面也一樣豐滿。那裏還有著古樸的宗教信仰，還

有著自然與人類的和諧，還有著詩意的美和本真的生命。而這一切都是與物質化的西方相對立的，以馬可‧波羅為代表的西方人靈魂枯萎，重實利，輕精神。他們靈魂貧乏，是一群實利主義者，如果可以找到銀子，他們敢去洗劫天堂，融化月亮。為了掠奪全世界，他們盼望戰爭早一點兒來。

以東方文明之美，批判西方文明之醜，奧尼爾一生都在堅持。

1937 年，奧尼爾用諾貝爾文學獎的獎金在加利福尼亞離海不遠的一個樹木蔥蘢的半山腰上建造了一處中國式庭院，名為"大道別墅"，即取道家寧靜淡泊之意。"這幢住宅完全是中國影響的產物"，庭院的設計處處彰顯著中國色彩，屋子的門都模仿中國漆器的風格，漆成朱紅色，屋內傢俱陳設等也完全是中國式的。

這幢別墅是奧尼爾人生中"最後一個家和避風港"。漂泊一生的他為自己的靈魂找到了最後的歸宿和精神家園，一個屬於他自己的"理想中國。"

專題演講人簡歷

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文學類摘要：

勒瑰恩《一無所有》中的渾沌宇宙

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摘要

娥蘇拉‧勒瑰恩的《一無所有》描繪一個動態式革命烏托邦如何企圖打破傳統烏托邦的框架，烏托邦不再象徵一個完美的藍圖，而是一個隨時間持續演化的、具自我批判能力的組織，書中指出「我們都是時間之子」，都活在時間的演化中，進行著「一場永恆的革命」。主角薛維克的跨界之旅與共時理論正好能提供動力給這場革命，他的跨界之旅使兩個星球陷入渾沌，本文欲探討當不可能回到原有的集權式的、秩序井然的社會時，下一步是甚麼?混亂是最終的結果還是必經的過程?當薛維克試圖用他的科學理論去理解與詮釋這混沌的宇宙力量，當他成功解出可壓縮時空的同步理論方程式，使得混沌的宇宙力量得以被科學化為可以被理解的方程式時，他的科學理論究竟帶來何種變異?德勒茲(Gilles Deleuze)與瓜達希（F. Guattari）所提出的渾沌宇宙(Chaosmosis)概念正可提供上述問題初步解答，幫助我們理解薛維克如何用科學理論將渾沌化為能被理解的渾沌宇宙(Chaosmosis)，薛維克的科學理論一方面對抗渾沌的宇宙力量，試圖將其化約為可被理解的方程式；另一方面則偷取渾沌的力量來反抗獨裁的思想影像(dogmatic image of thought)或僵化意見，在安那瑞斯星球上，大眾的意見代表著一種權威，若不遵從，將遭放逐。原本歐多精神所秉持的是一種尊重系統平衡的精神，透過電腦指派工作任務與地點，個人有選擇的權利與自由。然而，漸漸地，這被中央集權化的官僚體系所壟斷，薛維克的科學理論是否真能在帶來渾沌、打破這樣的僵化意見制約的同時，不陷入無政府主義的僵局？ 他的科學理論所象徵的越界之旅為烏托邦小說帶來何種新的可能性？

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The Dialectical Relation of the Land and the Sea in James Fenimore Cooper's *The Pilot*

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Abstract

James Fenimore Cooper's sea fiction *The Pilot* was published in 1823. With its historical allusions to the heroic maritime figure "Paul Jones" stigmatized by the English navy as "Scotch pirate," and to the reign of King George the Third, we can identify the background of the novel as the period of the American Revolution. It is out of his patriotic sentiment and in memory of the national naval heroes that Cooper is motivated to write this great piece of sea romance.

The argument of this paper follows the dialectical development of the antithesis between the land and the sea represented in the novel. The thesis of the land lies in the monarchical rule of the Great Britain and its insular and claustrophobic landscape represented by the civilization, social order, and decorum, embodied in the figures of Colonel Howard, Christopher Dillon, and Captain Boroughcliffe as well as in the architecture of St. Ruth Abbey. Its antithesis then moves to the sea that signifies the rebellious force of the American seamen in quest of national identity and national independence away from the rule of its mother country, as exemplified in the spirits of Nature, freedom and liberty, displayed by the mariners the Pilot, Edward Griffith, Lieutenant Barnstable, and Long Tom Coffin, as well as by their personified schooner Ariel. Finally, the synthesis is reached by the hybrid nature of American identity that combines the features of the land – in its westward adventures into the wilderness – and of the sea – in its seaward progress to combat its oppressor and enemy – as the manifest destiny of America willed by the Providence has shown.

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腐蝕的力量：論小說書寫與蕙斯特反革命論述的揭限與可能性

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摘要

十八世紀為英國小說開始發展與成型的重要時期，也為日後小說書寫的發展奠定了良好的基礎以及敘事的可能性。本文聚焦於十八世紀末法國大革命初期的政治意識、書寫文化、以及性別覺醒，討論十八世紀末期的英國小說家如何透過小說書寫來傳達他們對社會與性別議題的關懷。本文首先將探討十八世紀末對小說書寫文化的批評，例如維塞斯莫　諾克斯（Vicesimus Knox）、漢娜　摩爾（Hannah More）等人的論述，再引用當時有廣大讀者群的女性小說家珍蕙絲特（Jane West）前期小說中的反革命敘述，試圖說明小說家在十八世紀末社會及政治劇烈變動的法國大革命時代，如何在與外部文化的牽引互動下，為反革命論述拓展了敘事的空間，並開展了女性書寫的可能性。

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欲望與享樂
從《驢皮記》到《紅樓夢》

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摘要

「欲望」（désir）是東西方作家巴爾札克和曹雪芹共同關心的議題，為什麼會有「欲望」？它們的結果和影響為何？如何控制「欲望」？有可能嗎？兩位作家在個人的小說裡不約而同地提出了這些問題。除了故事的悲劇收場外，兩位作家在其思想以及呈現問題的方式上也都有其相雷同之處。賈寶玉和哈發葉爾（Raphaël）雖然都有神力或魔力的相助，但他們卻仍是無法成功地控制自己的「欲望」，他們對林黛玉及寶琳娜（Pauline）強大的「欲望」將是造成悲劇結尾的主要原因。因此，某程度上，人生是被「詛咒」（maudite）的，唯有「放下」（renoncement），拋棄一切的欲念才有可能脫離這難題，達到一種至高的境界。只是，沒有了愛及「欲望」，生命似乎也失去了其意義及價值。道僧和古董商反應的，不過是一般凡人無法達到的理想境界而已。

關鍵字：《驢皮記》、《紅樓夢》、巴爾札克、曹雪芹、欲望、享樂

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「超譯」愛情：卡蜜爾‧羅杭《非你非我》中的超文本拼貼

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摘要

　　法國當代女作家卡蜜爾‧羅杭（Camille Laurens）的小說反覆叨絮愛情關係，以自「撰」書寫、私己敘述的手法，探測愛情的源起，戀愛亙古不變的特徵與難以捉摸的矛盾。2006 年的小說《非你非我》（*Ni toi ni moi*），以一個導演和一位藝術家的戀情為故事軸心，勾勒愛情誕生、質變與殞落的路線，探討愛情關係中雙方動輒得咎的難局。特別之處在於，羅杭在這本小說中不斷挪用一本十九世紀法國心理分析小說：班傑曼‧龔斯當（Benjamin Constant）的小說《阿多勒夫》（Adolphe）。這本 1816 年的法國文學名著，以第一人稱的敘述手法講述一位男子追求一位女子，後始亂終棄的故事。羅杭轉化了《阿多勒夫》，換上二十一世紀的背景，文中經常援引、指涉龔斯當的生平和其他作品，通信錄和私人日記，形成雙向敘述，前後文本鑲嵌、追逐、交疊的特徵。此處的文本連結的關係正可以熱奈特（Gérard Genette）所謂的「超文本性」（hypertextualité）來理解，亦即將文本 B 同前文本 A 聯繫起來的任何關係，文本 B 在前文本 A 的基礎上進行了「嫁接」，但嫁接的方式不是以評論的手法覆蓋這份文本。本文試圖探討羅杭援引這位十九世紀小說家的動機、策略與效益：這本小說如何「超譯」了《阿多勒夫》？「超譯」或許意味籠統、只求相近不求甚解的態度，然而這種拼貼、重新裝配的書寫工程卻能體現後現代所欲表達的文字遊戲性與多元文本的並置：羅杭一方面玩弄之前的文本，從中汲取閱讀的愉悅，另一方面，透過書寫，重新印證先前的典籍早已銘刻的痛苦真理與個人體驗：愛，不可能。

關鍵詞：卡蜜爾‧羅杭、班傑曼‧龔斯當、超文本性、嫁接、愛情。

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從一個野種的父親追尋到新阿爾及利亞之子：探賽納克《草擬父親》

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摘要

法裔阿爾及利亞作家賽納克(Jean Sénac, 1926-1973)的生命及創作歷程，與當時的文學發展和歷史背景緊密結合。《初寫父親》(*Ébauche du père*)一書成書於法國殖民時期跨越至阿國獨立建國階段之間，獨立戰爭期間追本溯源的焦慮讓位給新身份認同的建立，在阿爾及利亞法語文學中尤具承先啟後之特性。自稱為野種的賽納克以尋父為主題，將對陌生父親的追尋轉化為多元身份的接受，其敘事手法顛覆傳統小說規範，自邊緣位置翻轉父權論述，身份越界伴隨書寫越界，無論內容主題或敘事策略皆造就於此歷史斷裂點下殖民與後殖民、現代與後現代之間的對話。本論文將研究本作品中的父親主題及對應敘事，探討其如何藉由尋父推向阿爾及利亞之子多元新身份的建立，並如何反應於敘事策略上。

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Ghosts, Phantoms, Specters:
The Forms of Haunting in Margaret Sweatman's *When Alice Lay Down with Peter*

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Abstract

Margaret Sweatman's *When Alice Lay Down with Peter* (2001) is a multigenerational saga that raises postcolonial questions about claims to the land and sense of belonging by charting the appropriation of territory by the colonizing forces of the new Canadian dominion, and by depicting the colonization of Métis (people of mixed European and Indigenous ancestry) and Aboriginal peoples. This theme of "unsettled" settlement is explored through the deployment of mythological and supernatural elements, including ghosts.   Since ghosts and their haunting are accepted by the characters as an ordinary matter and an everyday occurrence rather than as disturbing and disruptive forces, critics usually classify this novel as an example of magic realism. However, classifying *When Alice Lay Down with Peter* as a magic realistic text reduces both the multiple forms of haunting and the generic hybridization that the author has manipulated for the novel. In fact, this novel also exemplifies the features of the postcolonial ghost story, a subgenre which Ken Gelder and Jane Jacobs coin for the kind of stories about haunted Aboriginal sites in Australia. The postcolonial ghost story is about "the returned of the repressed" because it indicates the growing anxiety of white Australians over the Aboriginal claim to land. Sweatman complicates the postcolonial ghost story by replacing the Aboriginal claim to land with the Métis displacement and dispossession. Despite their mixed European and Indigenous ancestry, Métis are categorized as Aboriginal. What this categorization invokes is the ghost of miscegenation and hybridity and the rethinking of *When Alice Lay Down with Peter* in the Gothic tradition. In addition to the features of magic realism, the postcolonial ghost story, and the Gothic, this novel also plays to a certain degree with the psychoanalytic concept of the phantom, a figure created by Nicolas Abraham and Maria Torok to explain transgenerational haunting. By investigating the multiple forms of haunting across genres, this paper aims to chart the ways in which *When Alice Lay Down with Peter* conjures up supernatural ghosts (in the sense of magic realism and ghost stories) to engage in a dialogue with Gothic phantoms (in the sense of the uncanny and psychoanalysis) in order to invoke ethical specters (in the Derridean sense) as a means of resisting historical and cultural amnesia.

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Edgar Allan Poe's *William Wilson*

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Abstract

Poe's "William Wilson" dramatizes a dark unconscious power that blocks the protagonist's progress in the earthly world, and draws him back to his pre-natal state through death. Although William Wilson looks for separation from the second William Wilson by repressing or even murdering him, he ends in reunion with his alter-ego in dissolution. Self-destruction and death take significance in Poe's structure of spiritual wholeness. On the one hand, Poe illuminates the inner world of dread of death by intensifying the repression of the alter-ego (the other). On the other, the doppelgänger tale is an allegory of the narrator's repetition compulsion of regressing to Freudian biological tropology of "germ cells," that is, a pre-natal state. As the protagonist is conscious of his condemned destined genealogy which he is unable to separate from, he offers violence to repress his alter-ego as an implied action against originality. Yet, murder or revenge against alter-ego signifies a compulsive self-destruction due to anxiety of annihilation. Moreover, the protagonist's anxiety of annihilation is reflected in the Gothic buildings. Gothic space, in tradition, contains dread and horror in the uncanny dark unconscious. Yet, Poe's goes beyond the dread in an enclosure space. The contours of the Gothic buildings in "William Wilson" delineate uncanny spaces accessible to spiritual wholeness via a perverse self-annihilation. To grope the uncanny dark unconscious in "William Wilson," I apply Freud's theories of beyond pleasure principle. Further, to illustrate the tension of ego and alter-ego, the conflict of them, I focus on Gothic space as a metaphor of the dark unconscious.

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A Comparative Study of *Gone With the Wind* And *the Return of the Condor Heroes* (Shén Diāo Xiá Lǚ)

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Abstract

Gone with the Wind, one of the most famous love novels in the history of American literature is written by Margaret Mitchell and it is her only novel. *The Return of the Condor Heroes* is a martial art (wuxia) novel by Jin Yong (Louis Cha). The story revolves around the protagonist, Yang Guo, and his lover and martial arts master, Xiaolongnü, in their adventures in the community of martial artists (jianghu, also called the wulin).

Gone with the Wind and *the Return of the Condor Heroes* are both popular novels in American and China. *Gone with the Wind* was first published in 1936 during the two World War. *The Return of the Condor Heroes* was first serialized in the Hong Kong newspaper *Ming Pao* between 20 May 1959 and 5 July 1961when was the Chinese civil war between Nationalist Government and the Communist Party across the sea.

The background of *Gone with the Wind* is the Civil War while the background of *the Return of the Condor Heroes* is the turning of Yuan-Ming Dynasties. The first part of the essay makes a brief introduction of *Gone with the Wind* and *the Return of the Condor Heroes.* The second part gives a comparison on the male lead characters of *Gone with the Wind* and *the Return of the Condor Heroes*. Rhett Butler and Yang Guo are both intelligent, rebellious and infatuated (lovestruck).

The third part makes an analysis of Scarlett and Xiaolongnü's love views. The forth part is about cultural influence of *Gone with the Wind* to American and cultural influence of *the Return of the Condor Heroes* to Chinese. The last part is the conclusion.

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Sympathy and Imagination in Ian McEwan's *Atonement*

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Abstract

This paper seeks to explore the issue of sympathy and imagination in Ian McEwan's *Atonement*. In the first part, I use Adam Smith's concept of sympathy as a theoretical basis, suggesting that sympathy is closely connected to one's subjective work of imagination. I then argue that in *Atonement*, Briony's sympathetic feeling to her sister Cecilia is operated through her own imagination. The problem with one's imagination, however, is that it may produce an unfaithful account of the reality. In analyzing Briony's sympathy, the paper suggests that the mechanism of sympathy is often limited by one's subjective perception of the world, exposing the difficulty in directly access the feelings of another person. In the second part, I suggest that *Atonement* demonstrates two levels of sympathy. On the surface level, young Briony's sympathy is a result of her projection into her sister's position, but her immersion in such projection also makes her being unable to sympathize with the other such as Robbie's sufferings. On a deeper level, however, Briony looks back at her sympathetic sentiment when she gets old and finally shows another level of sympathy through her self-reflection. I intend to call this second level of sympathy as "reflective" sympathy mainly because in this level, the sympathizer begins to question her superiority of being a sympathizer. When Briony starts to questions her own superiority of being a writer (who writes both to sympathize and being sympathized), she is also blurring the distance between her superior sense of self and the suffering other. It is at this moment that Briony gives up sustaining her subjective border and stops translating the experience of others in terms of her own perception. By showing her reflective sympathy to Robbie and Cecilia through writing, Briony finally recognizes that her false accusation does ruin Robbie's life and she does have a responsibility to their sufferings. Therefore, through Briony's self-interrogation and self-reflection, McEwan allows us to rethink the self's responsibility to the other.

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Embracing the Unwanted in Hari Kunzru's *My Revolutions*

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Abstract

Hari Kunzru's *My Revolutions* is the story of a failed 1960s radical, Chris Carver. After he betrayed the revolutionary group he had earlier participated in, Carver went into hiding and changed his name to Michael Frame. The story begins with his escape, and his recollection of his past life as a revolutionary, and switches back and forth between the past and present. In the present, Michael is a gentle husband, who has no definite goal in his life – a stark contrast with the fervently driven Chris, who was willing to perform brutal acts of violence to realize his ideals.

I would like to employ Žižekian psychoanalysis to discuss what I think is a core theme in Kunzru's book – the difference between true and false forms of subversion of 'revolution.' I broach that Michael's recollection functions as the analyst's discourse, in which Michael plays the role of the analyst, Chris the analysand, and the revolution the *objet petit a*. In all his revolutions, Chris was always lured away from the true revolution.

I claim that only the true revolution occurs only when Michael finally identifies with his own traumatic identity, Chris. As this excluded identity is abandoned by all master signifiers, Michael's identification with the excluded outcast is an erosive and suicidal step to the subjective destitution. But the identification can also lead him away from the control of the old master signifier, create a new start, and keep the space open for a new one. I stress that Michael's eventual identification with his excluded identity, Chris, is an act of true 'revolution' among all his revolutions.

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Sea Change in *The Ibis Trilogy*

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Abstract

A recent Guardian piece notes that without tea one of the British cultural cornerstones might be gone. It calls tea a national disgrace. Indeed, tea, the plant taken to the British Isles from India, which originates in China, is suffused with colonial bitterness, insensible to average British palates today. Amitav Ghosh's Ibis trilogy is a fictional account of the Opium War and its aftermaths, the cumulative result of trade imbalance between Britain and China largely due to tea.

The slave ship Ibis turns itself, due to the abolitionism in the Americas, into an opium carrier. A tangent to the American slavery, *Sea of Poppies* manifests subtly the novelist's concern of linking the globe. It begins with how the Ibis recruits her crew and sets sail from the Hoogly in Calcutta to Canton. People of disparate backgrounds are dumped together on board, totally regardless of caste and religion difference. To survive, many rename, cross-dress to shed off their disreputable pasts so that "cut off from home" they are reborn "in the ship's womb". *River of Smoke* depicts Canton prior to the first fire shot. The Chinese closed-door policy leaves only Canton's foreign enclave where limited trade is allowed. After the sea change, a voyage from India to China, via Ceylon, Malay, Mauritius, Hong Kong, those disembark on donned identities to either trade opium with the Chinese, gather orchid samples for the Kew Gardens, or barely make do with whatever is provided for. Leonard Blussé calls Canton one the visible cities in the 17th century global relations and networks, whereas Ghosh in his anthropologist lens shows us subtler and invisible dialectics from below. This paper analyzes the sea change in *Sea* and *River*, as water echoing to Zygmunt Bauman's concept of liquidity, to see the ways in which the associated creolization, transgression, translation, pidgin, and displaced flora make something rich and strange, and the ship that acts as the space of transformation, without which all these relations and networks are impossible.

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The Productivity of Poetry:
"Strength" in Wordsworth's Ode and "Order" in Stevens' "The Idea of Order in Key West"

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Abstract

Those who have ever seen the classic movie "Splendor in the Grass" must have been deeply impressed by the inspiring lines of Wordsworth's "Ode on Intimations of Immortality from Recollections of Early Childhood": Though nothing can bring back the hour / Of splendor in the grass, of glory in the flower; / We will grieve not, rather find strength in what remains behind (182-185). Its Chinese translation "天涯何處無芳草" has even become a popular therapeutic expression to comfort the person who has been dumped by someone. These lines are a secret resource of my mental strength whenever and wherever I am almost overwhelmed by frustration. This therapeutic effect to generate one's mental strength in grief is one of the productivity of poetry that I am going to disclose in this article. The concept of productivity of poetry comes from Walter Benjamin's idea of the author as producer in his essay "The Author as Producer" in 1970. To remind people of the profundity of literature seems odd in our school days, but there is a trend now that young students hesitate to study literature, especially the genre poetry. They do not know that a poem could create an order that will not only actively harmonize with the untamed Nature, but will also exalt the harmonization to a form of beauty that can enchant a poet to a degree of mental transformation. The idea of order will be disclosed in Wallace Stevens' "The Idea of Order at Key West," where we will find out how the singer gesture the order of the universe in "She sang beyond the genius of the sea. / The water never formed to mind or voice" (1-2).

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The Possibility of Translating Nonsense Literature and Wordplays in *Alice's Adventures in Wonderland*

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Abstract

Charles Lutwidge (1832-1898), wrote under the pseudonym of Lewis Carroll, was a lecturer in mathematics at Oxford University. His literary writings of wordplay based on his highly structured and delicate calculation. He competently handles words into stories full of his imagination and those fantasy appeals young and old readers without borders. Lewis Carroll is one of the masters of nonsense literature. He used abundant wordplays and puns in Alice's Adventures in Wonderland. Readers enjoy by his diversity playful nonsense, and delight by his exquisite sense of language. He has found the secret of combing learning and fantasy, wisdom, and wit, sublime gift for nonsense and most critical intelligence of his generation; the numerous witty words, puns, humorous expressions would often arouse people's interest. (Bennet, 1965, p.3)

This study aims to grope for the possibility of translating Lewis Carroll's master piece, Alice's Adventures in Wonderland, to compare three different versions in Chinese translation. Translation works can be thought of as a decision-making process. Throughout the paper, we focus on three translators, Chang-Hua, Wang An-Chi, and Chao Yuan-Jen. Translators will always have to make decisions weighing 'loss' against 'gain' and pondering the pros and cons of some 'sacrifice' or other. (Delabastita, 1997, p.11) As Weissbrod states there are always subjective features relevant, including the translator's talent, proficiency, and willingness to spend time find solutions in the face of hard-to-translate wordplays.

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The Evolution of Feminine Images of *Little Red Riding Hood*

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Abstract

For social values and ethics, fairy tales often implicate messages of moral lessons. In the field of Little Red Riding Hood's tale, a substantial number of researchers have been studying the comparative evaluation of Little Red Riding Hood from different version of texts. However, among the comparative texts which have been studied, little attention has been focused on the evolution of feminine image of Little Red Riding Hood.

To fill in this significant gap, the present study investigates the development of Little Red Riding Hood's feminine image and shows the raising of female awareness. In this paper, the images and relationships over years of Little Red Riding Hood and Big Bad Wolf are analyzed in a variety of fairy tale versions. This study compares the evolution of fairy tale genres in Western culture and integrates various statements to analyze the development of women's power in western society.

Beginning of the construction of Little Red Riding Hood's image, this paper presents the various interpretations of Little Red Riding Hood roles that a French young lady differed from a middle class German girl of Grimm version to the extension of images of Little Red Riding Hood by American popular contemporary text and graphics. With the women's social position awareness, Little Red Riding Hood is now portrayed as an independent girl in Hollywood; her forest adventure becomes a course of life around Americans by numerous forms. The finding shows that the awareness and evolution of the social female consciousness which indicates Little Red Riding Hood is growing up. Due to several stages of feminist movements, awareness of gender equality is already quite common in modern society. Females are no longer males' accessories, and not be easily deceived by anyone, nor be victims.

Keywords: Little Red Riding Hood, Images, Female Awareness, Feminism

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Is Matrilinealism Bad for Feminism?: An Exploration of Maternalistic Aunthood in Contemporary Matrilineal Narratives

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Abstract

In her thought-provoking essay entitled "Thinking Back through Our Aunts," Virginia Blain suggests an alternative female genealogy built upon the aunt-niece relationship in place of the mother-daughter one which is often employed by feminist literary critics and historians as a metaphor for a female literary tradition. Drawn from her study of Harriet Martineau's autobiography and novels, Blain notes that the aunt-niece relation provides "a divergent and non-patriarchal pattern of inheritance" which can bypass the power relations both mothers and daughters are unavoidably subjected to (225). Despite that Blain's contention unveils the significant existence of other female relationship, her embrace of an aunt-niece model bespeaks a common feminist anxiety over the use of mother-daughter trope to depict feminist generations and genealogy. Further, although Blain pinpoints an innovative "aunt-centered approach" for feminist subversion of continuing heteropatriarchal dominance, her espouse of auntly standpoint has blocked a reading of contemporary mother-daughter texts which convey the predominance of aunts in restoring the ruptured maternal lineages. Affording a textual analysis of novels written by contemporary women's writers such as Joy Kogawa, Amy Tan, Margaret Drabble, and several others, this paper argues that these women writers do attempt to portray an aunt figure as vigorously and willfully attached to matrilineage in which they powerfully enact their maternalistic aunthood to safeguard the continuity of the motherline. Regardless occupying a marginal position in the text, an aunt facilitates the mainstreaming of the motherline in her role as an other mother. This active participation taken by aunts is a phenomenon occurring across women writers of different races and cultures. What these maternal aunts have provided for feminist theorizing of motherhood and mothering are the reincarnation of mothers in aunts, which affirms the centrality of the maternal and the motherline. Thus, it is still vital for feminisms to "think back through our mother" with the assistance of aunts.

Keywords: Feminist Genealogy, Maternalistic Aunthood, Contemporary Matrilineal Narratives

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'Sollicit not thy thoughts with matters hid': Knowledge in *Paradise Lost* and *Paradise Regained*

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Abstract

The problem of knowledge is one of the major intellectual concerns at the Age of Scientific Revolution in early modern Europe. With the rise of new sciences, the expansion of learning, and the broadening of world view comes the explosion of knowledge, which poses enormous challenges not only to church authorities but to individual thinkers. The question of how the desire for knowledge may be reconciled with faith has been debated in the writings of many writers at the time. In Milton's grand epics about the fall of man and the redemption through Christ, knowledge stands at the center in the loss and regain of paradise. The forbidden Tree (often referred to as "the Tree of knowledge") is a token of desire for knowledge—a desire to know more, to extend one's mind beyond its bounds, and to comprehend more than one's perceptual limits. The desire then becomes the driving force behind the conflicts and debates among the major characters in *Paradise Lost*, including God, Satan, Adam, Eve, and the angels. The exchange between Raphael and Adam essentially revolves around the questions of knowing—of what God wants Man to know, of what Man should or should not know, of the manners in which Man understands what is known, and most importantly of how knowledge should be bridled with faith in order to attain true wisdom. On the other hand, in *Paradise Regained*, Christ's sustained resistance to Satan's temptation is in many respects grounded on his knowledge of himself and of God. Even the last and ultimate temptation Satan placed in front of Christ—one he easily defied—is the temptation of all knowledge, of the possibility of comprehending all things in the world. It is therefore the aim of this paper to explore the problem of knowledge as presented in John Milton's *Paradise Lost* and *Paradise Regained* by examining the rhetoric of the characters on knowledge with cross-references to Milton's remarks on knowledge in his prose works such as *Areopagitica*, *Of Education*, *The Reason of Church Government*, and *De Doctrina Christiana*. The paper argues that the tension between the thirst for knowledge and the attempt to bridle it is fully played out in *Paradise Lost* whereas *Paradise Regained* offers a moral solution for the human dilemma through wisdom and through Christ.

Key words: Knowledge, *Paradise Lost*, *Paradise Regained*, Wisdom

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The Faces of Motherhood—Unmasking Motherhood after Empowering Mothers

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Abstract

As her 2007 title *Baby Love, Choosing Motherhood After A Lifetime of Ambivalence* in 2007 suggests, Rebecca Walker depicts the stories of her pregnancy along with her belief in the third wave feminism—'My existence was an ongoing state of saying no to many elements of the universe, and picking and choosing to allow only what I thought should belong." (To Be Real xxx 1995) For many women, motherhood is simply a noun that comes into their life as naturally as pregnancy, without even a second thought. However, in a world that is jammed with wars, pollutions, hatred, and various forms of ideologies, motherhood has definitely transformed into a verb; a process of consciously transforming oneself into a mother and reflecting upon the mindset of oneself.

This paper will discuss several contemporary feminism discourses from 1990 to 2011, with a major focus on the faces of motherhood in the works of Susan Maushart, Erika Horwitz and Astria Henry, in which, they advocate the empowerment of mothers so they can have better lives. Motherhood is something women unnecessarily do nowadays, yet it is the yearning that drives them to mother, which brings out diverse faces of motherhood. Faces of mothers include the unsupported mother, the full-time mother and the career mother. The first part of the paper affords the theory of what motherhood is like in the third wave feminism. The following three parts present and debate the conflicts of being a mother at present under social expectation. To mother or not to mother is a question that everyone needs to ponder and think; the question transcends gender. The paper concludes by dissecting the meaning of 'motherhood' and demonstrating the vibrancy of its different faces.

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比較文學身體、性別平等暨跨文化：

由蘇珊‧柯林斯的《肌餓遊戲》解析謀害型管理與過程暴力者的各自恐怖行為

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摘要

《肌餓遊戲》是筆者在陪伴家中青少年成長過程中一起到電影院觀賞過的電影作品之一，而該作品受歡迎的程度已成為系列作品，本文擬從跨文化比較文學的觀點對美國女作家蘇珊‧柯林斯(Suzanne Collins)的《肌餓遊戲》系列目前包含：《肌餓遊戲（*The Hunger Games*)》(2008 年)；《肌餓遊戲：星火燎原(台灣)（*Catching Fire*)》(2009 年)以及《飢餓遊戲：自由幻夢(台灣)*Mockingjay*)》(2010 年)。本文擬以此(系列)文本探討其劇情中所呈現的謀害型管理與過程暴力意識型態與其所引帶出的超現實處境:各自正同時進行著無法善了的一連串恐怖行為，而視聽人該如何因應以解困？

關鍵詞： （寫給）青少年文學、蘇珊‧柯林斯、《肌餓遊戲》、跨文化比較文學、陰性書寫與圖像

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Female Action Hero Redefined: The Rise of New Female Heroine in Youth Adult Dystopia Films like *The Hunger Games Trilogy* and *Divergent Trilogy*

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Abstract

Ever since the scholars of cinematic studies like Yvonne Tasker and Susan Jeffords published their books on the gender issues of contemporary Hollywood films in the 1990s, Hollywood has kept producing films interrogating the stereotypical representation of female characters, culminating in the forging of a new type of action heroine who combines both the masculine and feminine features to expand the spectrum of gender performance. Two decades later women have made tremendous strides in many public areas such as politics and business, challenging the patriarchal and misogynistic perspective of western culture. Given such empowerment of women, Suzanne Collins' dystopia trilogy *The Hunger Games* inspires the director Gary Ross to adapt it into the screen, immediately achieving box office success. In November 2015 the final part of the trilogy is to be released. It rekindles the audience's interest in dystopia literature. More than that, it depicts and shapes a female hero of empowerment. What Katniss Everdeen (the protagonist of *The Hunger Games*) epitomizes is a revolutionary figure subverting the traditional narratives of masculine traits. She transcends and transgresses the gender binary to embrace more fluid and flexible gender performance and different version of girlhood and female power. This study will employ gender scholars such as Judith Butler and Susan Bordo and the critic Jeffrey Brown's theories to make a critical analysis of the multi-facet representation of the new female hero as played through the dystopia films of the 21st century such as *The Hunger Games Trilogy* and *Divergent Trilogy* in the hope of achieving a renegotiation and reexamination of the normative gender expectation and creating more space for female gender performance.

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Contamination and Equivocation: Managing Female Rebellion in *Adeline Mowbray*

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Abstract

Amelia Alderson Opie's (1769-1853) *Adeline Mowbray* (1805) is usually considered an anti-Jacobin novel of the post-French Revolution and Reign of Terror era for its ostensible condemnation of the radical opposition to marriage, despite Opie's close ties with William Godwin and Mary Wollstonecraft's circle of radicals. Written in the "war of ideas" and arduously participating in the assessment of both the *status quo* and emergent political philosophies, *Adeline Mowbray* seems to tout a conservative political allegiance but actually undermines the contemporary British reactionary, patriarchal society's value systems by revealing them to be devoid of substantial merit.

Opie's novel of purpose effectively deploys the trope of contamination, a label frequently imposed upon such social outcasts as reading women, fallen women, radicals, and racial others at the time, to reflect on society instead. Turning the idea of contamination on its head, Opie reveals the British society, which is usually portrayed to be endangered by contamination, to be the actual seat of polluted wasteland.

This strategy of equivocation—publicly endorsing dominant ideologies and covertly critiquing them—allows Opie to maintain feminine propriety while articulating her honest if subversive observations about society in the repressive political era. Equivocation works as an expedient for Opie to manage her rebellion, which was not tolerated by her society as female rebels were associated with the French Revolution and deemed immoral. Opie's rebellion, reigned in by indirection, presents a quasi-conservative outlook, which helped to secure not only her reputation but the publication of her work.

Opie exposes the fragility and injustice in social conventions and public opinion. Godwin's concept of rational and affectionate companionship without the sanction of marriage, while excoriated as immoral, when practiced by Adeline and Glenmurray in the novel, is the only benevolent, sensible, and meaningful relationship within the fictional economy, though society spares no effort to persecute them. The British society and its measures to quell any radical impulses in the wake of the French Revolution, Opie implies, stunt Britain's social, political, and cultural progress and creates an infested environment, which not only contaminates its subjects but also endangers its possibly purest elements.

In the novel, the British society's multi-faceted measures to exclude perceived pollutants, such as reading women, radicals, fallen women, and racial others, are revealed to be misdirected attempts to rid presumed, superficial ills, while failing comprehensively to tackle genuine elements of contamination such as patriarchal tyranny, libertinism, greed, and hypocrisy.

Keywords: Contamination, Radicalism, Female Rebellion, Equivocation, Anti-Jacobin, Opie

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Two Diabolic Forces in *Hippolytus* and *Desire Under the Elms*: The Removal of Tragic Essence by Eugene O'Neill

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Abstract

Eugene O'Neill's play *Desire Under the Elms* (1924) is considered to be a better-written adaption of the Greek tragedy *Hippolytus*, which was produced by Euripides in 428 BC. This essay will attempt to make a comparison between these two plays through an investigation of their dramatic essence respectively so as to grasp the kernel values of the two plays. Thus, this essay will explore how misfortunes occur to individuals and what kind of diabolic forces compel such people to encounter the miseries they must face, so as to find out the real catalysts behind misfortune.

In this essay, the first section will clarify how the diabolic force of the goddess that brings about the misfortunes of the protagonists in *Hippolytus* is engendered. Next, this essay will explicate the diabolic force of an analogous human sin found in O'Neill's *Desire*. The third section will make a lucid comparison of the previous investigations: Hippolytus suffers from the evil will of the goddess; he is a virtuous man whose goodness and efforts to escape from sins turn out to be a malevolent outcome due to the wicked goddess, Aphrodite; he falls victim to catastrophes unexpectedly and is led to an inevitable and inescapable destruction by the diabolic force of the goddess. Conversely, the characters of Eben and Abbie taken from O'Neill's work, suffer from their inner sins; they are not virtuous, and the diabolic force—that is, lust—inside them brings about their misfortune. Finally, through these investigations, we are able to conclude that O'Neill has removed the tragic essence located in *Hippolytus*, and replaced it with the Christian idea of original sin.

Keywords: Diabolic Forces, *Hippolytus*, *Desire Under the Elms*, Tragic Essence, Sin

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Questioning Wallace Stevens' Piety of Poetic Thinking

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Abstract

This paper questions the piety of Wallace Stevens' poetic thinking. Stevens mentions in his letter to a friend that "I write poetry because it is part of my piety" (Stevens 1981, 473). However, the word piety is not a word Stevens has used in his published poetry, although in "The Virgin Carrying a Lantern" he uses the word pious to describe a white female encountering a negress: "The pity that her pious egress / [s]hould fill the vigil of a negress / [w]ith heat so strong!" (Stevens CPP 57). Yet, even the word pious seldom makes its appearance in his poetry; therefore it is not clear what piety means to Stevens. It is my intention to explore what piety means to him and argue that, apart from poetry writing, it is in poetic thinking that we can locate his piety.

I want to place my discussion of Stevens alongside the philosophy of Ludwig Wittgenstein and Martin Heidegger, both of whom regard thinking as a kind of building. In The Piety of Thinking (1976) Heidegger informs us that the word pious in its ancient sense means to be obedient or submissive. For Heidegger, the piety of thinking means to be obedient to that which thinking must think. In other words, Heidegger tells us: "Questioning is the piety of thinking" ("The Question of Technology" 35; "The Nature of Language" 72). If it is true of Heidegger argument, it is important for us to know what Stevens is questioning. By comparing these three thinkers, I want to show that Stevens is questioning the philosophic mode of thinking and his piety of poetic thinking can help us build ourselves as "authenticated human beings" (Kaplan 222). In conclusion, we can better understand the importance of poetic thinking and the need to be pious to it.

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Beating the Fear from the Shadow: Individuation Process in *The Maze Runner*

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Abstract

This study is to apply the psychologist Carl Jung's archetypal theories and Joseph Campbell's mythological theories to James Dashner's *The Maze Runner*, trying to analyzing the main protagonist Thomas's process of individuation. In this study, I will focus on how Thomas goes through the hardship while he tries to escape from the huge maze, hoping to prove that Jung's studies of archetypes and related psychological theories show readers universal characteristics hidden in the human psyche. For Jung, the supreme goal of the individuation process is to gain and keep the completeness of the human psyche.   Thus, the pursuit of this spiritual realization has become the ultimate goal in the daily life.

This novel narrates a young boy Thomas's search for the way out of the dangerous maze.   When sent to this world, he has not previous memory.   Only by piecing up fragmental memory and searching for clues in the maze can Thomas finally realize and figure out a way to escape.   During the process of realizing and searching for the maze, Thomas goes through a series of integration between the conscious and the unconscious.   I want to argue that the result of Thomas's individuation process, as shown in many other literary texts, proves not only his true ability of leadership, but the universal value of Jung's theory.

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《記憶傳承人》的科技烏托邦

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摘要

　　本文透過烏托邦與反烏托邦的理論，企圖比較菲利普諾斯《記憶傳承人》裡的科技烏托邦與宮崎駿的《風之谷》裡的生態烏托邦，透過兩部電影中的救世主意象與大自然的啟蒙力量，片中主角喬那斯與娜烏西卡帶領我們察覺到烏托邦的種種問題與限制。《記憶傳承人》裡的完美烏托邦社群是建立在科技的控制上，這美好的同化社區沒有顏色，沒有情感，沒有建立在愛的基礎上的家庭與人際關係，要達到這美好世界就必須要透過監控系統來監控居民日常生活作息，透過語言制約來避免紛爭，注射藥物來抑制情感。傅科的圓形監獄理論正可用來解釋電影中監控社區裡的權力運作關係。另一方面，《風之谷》裡描述美好的風之谷王國是以人類與自然共生的生態烏托邦為雛形的社群，完美的世界是人類和自然(腐林與王蟲)得以共生，他們之間必須是沒有敵意，相互包容才能相輔相成，唯有人類停止污染生態，腐林及王蟲才得以淨化大地，恢復大地的生機。兩個烏托邦皆是以為了讓世界更美好為前提，然而他們的制度卻產生了諸多問題。《記憶傳承人》裡的烏托邦產生的問題是人際關係疏離，個體沒有競爭力，社群的區民都被規訓為順民，因而失去了個體的獨特性。沒有愛、沒有戰爭、沒有記憶，這個同化社區成為一個平面無情感的反烏托邦社會，而這個社會的恐怖之處在於同化社區的建立竟是根植於解放（release），也就是對於不適合生存者的屠殺。《風之谷》的限制則在於片中庫夏娜公主代表大多數人類對自然的態度，她使用武力科技來征服自然世界，揚棄人類與自然共生的可能性，以暴制暴只會相互毀滅，人類和自然皆無法永續生存。

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《風之谷》中的變向動物

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摘要

　　宮騎駿的動畫《風之谷》描寫生態與人類之間的衝突和共生的可能性。本文將深入探討動植物與人類之間的關係，動畫裡的娜烏西卡和庫夏那公主對腐林與王蟲的兩種態度反映出當今人類的生態觀，庫夏那利用巨神兵的火焰燒毀腐林和王蟲，試圖征服自然；然而，娜烏西卡卻藉由犧牲奉獻解決人與自然界的敵對關係，這顯現了和平共生的可能性。她以和平的方式安撫王蟲的憤怒，在阻止王蟲的滅村行動上喪失了生命，但是王蟲感受到了她的愛，以相同的心境救回了她的生命，這一點可用德勒茲的情動力(affect)的概念來剖析。當王蟲群們用金色的觸鬚抬起並復活了娜烏西卡時，他們之間因情動力而產生了一種不可區辨的變向關係，德勒茲的「變向動物」(becoming-animal)理論正可用來探討娜烏西卡和王蟲間相互生成的流變關係。

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A Jealous Tyrant in *The Winter's Tale*

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Abstract

The Winter's Tale, one of Shakespeare's problem plays, also considered as a comedy. According to Aristotle, comedy is a kind of story that rise in fortune of a sympathetic dominant character. We all know there is a sudden shift in Shakespeare *The Winter's Tale* which cause Leontes made a terrible decision, and of course he regretted what has done.

Moreover, according to *OED*, the definition of comedy is "A mystery play, morality play, or interlude with a happy ending." As the title suggests, the whole play set amid unhappy winter, and brightens the destructive power that fallacious jealousy exercises over the family of Leontes, King of Sicily; On the other hand, in the second half, all the harm that the King's folly accomplished is undone. Thus, after suffering and repenting for sixteen years, and through friendliness, kindness, and finally through miracle, as a statue of his dead wife, Hermione, comes to life and embraces Leontes. Leontes's reunited with his wife puts a salvation spin on *The Winter's Tale*; with no doubt, this play is also vehicle for moral education.

Thus, this paper will discuss the central idea of jealousy, and also the suffering and the repenting in this play. And also try to illustrate the reason what makes the king become a tyrant in this unseen sudden shift.

Keywords: *The Winter's Tale*, Jealous, Repent, Suffer, Tyrant

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語言類摘要：

A Pragmatic Study of Chinese EFL Learners' Speech Act of Apology
—An empirical study based on a DCT test

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Abstract

The speech acts serve as a key indicator of evaluating the EFL learners' pragmatic competence, which plays a crucial role in successful cross-cultural communication. This paper conducts a both quantitative and qualitative study of Chinese EFL learners' speech act of apology from both interlanguage and cross-cultural perspectives in order to probe into the development of their pragmatic competence. The objects of this study are Chinese English-major students and native English speakers, and the study data are elicited from an open-ended discourse completion test (DCT) questionnaire which involves ten apology situations and is embedded with social factors assessment questionnaire evaluating social distance, social power and severity of offense. The differences and similarities for the choice of apology strategies in this study are identified through analysis of frequencies of apology strategy choice, and the correlations between the choice of apology strategies and evaluation of apology situations are gained by conducting Spearman correlation tests. Furthermore, this study employs a qualitative method to study the content of the objects' apology responses. Through both quantitative and qualitative analyses of the investigation data, this study's major findings indicate that there are similarities and differences in choice of apology strategies between Chinese EFL learners and native English speakers, the Chinese EFL learners at two different linguistic proficiency levels do not demonstrate significant differences from each other, and a limited number of significant correlations between the choice of apology strategies and socio-pragmatic factors (social distance, social power, and the severity of offense) are yielded by the Spearman correlation tests. This study points out that socio-cultural value is the major factor in hindering the further promotion of Chinese EFL learners' pragmatic competence. This paper may make implications and offer insights to China's EFL learners' pragmatic competence development and foreign language teaching.

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Attrition or Maintenance: Lexical Access of Indonesian Migrant Workers in Taiwan

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Abstract

Vast exposure to L2 with decreased activation of first language (L1) among bilingual immigrants in an L2 country might cause L1 attrition (Bardovi-Harlig & Stringer, 2010; Chirecov, 2012). This may be true among bilingual Indonesian migrant workers in Taiwan, despite the fact that a great number of Indonesian people working in Taiwan take opportunities to activate their first language when they meet each other. In order to see whether or not there is attrition in Indonesian migrant workers in Taiwan, three main problems are raised in this study: 1) Are bilingual Indonesian migrant workers disadvantaged in accessing their L1 lexicon? 2) Does vast language contact with the Mandarin speaking community affect bilingual Indonesian migrant workers' access to their L1 lexicon? 3) Does attitude impact language attrition of Indonesian migrants in Taiwan? The participants in this study are bilingual Indonesian migrant workers and migrants who have married with the local people (Taiwanese), while Indonesian monolinguals living in Indonesia serve as the control group. A semi-structured interview and a language proficiency test are used to collect the data. Preliminary data show there is weak attrition in L1 lexicon access among Indonesian migrants in Taiwan due to the available L1 contact. Besides, Indonesian migrants who have built families in Taiwan show weaker L1 lexicon access than those who are only living in Taiwan for a temporary period of time. This study may thus shed light on language attrition among migrant workers who live in L2 country for a temporary period of time, and provide reference for researchers conducting other related studies.

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教學類摘要：

Teaching Aboriginal Children's Picture Books and Establishing Cultural Identification

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Abstract

Children's picture books are full of endlessly imaginative space, allowing both pre-school and school age children to learn and identify with. Due to the above feature, my research focuses on aboriginal children; for them I choose the Children's Picture Book, *The Paiwan Kingdom Under the Sun*, trying to help them learn English and aboriginal language, and establish identification with their culture by a series of activities. During the course I design, we will read, listen to the legends in Chinese version first, introduce children English and aboriginal vocabularies of special terms, then try to draw pictures about what they imagine the tribal myths are like. Finally, children tell stories, in which they need to use their pictures with English andaboriginal vocabularies.

This essay intends to apply the concept of Flipped Learning, whose main idea is Learning Focus instead of Teaching Focus. I design my course with mostly students' activity, hoping to guide them to utilize their imagination, and arise learning momentum. Through reading, drawing, and storytelling, learners can develop skills of listening, creative thinking, speaking, and - historical imagination. Also through these activities, we hope to make them understand their culture, gradually forming self-identification. During adulthood, they can promote their clans to international occasions, introduce themselves to foreign people, and express who they are.

Keywords: Children's Picture Books, Flipped Learning, Aboriginal, Identification, English, International

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教學類摘要：

Extensive Reading & Summarizing

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Abstract

The starting point is simple: 100% comprehensible input guarantees success at reading and quiz taking, which in turn builds confidence and increases instrumental motivation in readers. Once instrumental motivation has been triggered, reading becomes more pleasant. In what follows, I will introduce the MReader online quiz, and claim that one of its components—the 'event ordering' portion of a quiz—helps students sharpen their reading skills. I will argue that over time, event ordering introduces a recurrent process whereby readers become increasingly adept at projecting logical relations between events as they read, thus enabling them to foresee and make informed guesses on which events from the story will likely find their way into the quiz. This, I shall further argue, has two significant consequences: (i) it helps students build summarizing and organizational skills—for being able to detect and make logical connections between important events is precisely what summarizing asks of readers; and (ii) it helps students succeed at quiz taking—which is exactly where we want to be.

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Senior Students' reflections on English-medium Instruction and Junior Abroad Experiences

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Abstract

Since "study abroad program" is one major mission for higher education, the issues concerning teaching and learning of English (Amuzie and Winke, 2009; Chen, 2008; Doiz, et al., 2011; Krajewski, 2011; Segalowitz and Freed, 2004), instruction and the curriculum design (Coleman, 2006; Dalton-Puffer, 2008; Kim et al., 2009; Martyniuk, 2008), teachers' perspectives or/and students' reflection (Huang, 2012; Tung, et al.,1997; Vande Berg, 2007; Yang,et al., 2011) or the cross-cultural communication (Anderson, et al., 2006; Doiz et al., 2011; Fantini, 2000; Krajewski, 2011; Lenburg et al., 1995; Rew et al., 2003) are often discussed. Nevertheless, research focusing on exploring the relationship in between English instruction and study abroad that content both language and cultural experiences is spare.

A "Junior Abroad Program" has been implemented in Tamkang University Lanyang Campus since 2007. Students from all the four disciplines of the campus are required to study abroad for one year in their junior year. Since the four disciplines have different content foci, there are doubts on the teaching and learning the content knowledge through English-medium instructions in and outside of the institution. It is my intention to understand students' perceptions and reflections towards their on campus training of preparing them to face the challenges of study abroad, especially with the support of "English Medium Instruction" program. I would like to invites senior students to share and reflect their experiences of learning the language and cultures.

This study, thus, aims to explore senior students' reflections on English-medium instruction and junior abroad experiences. As EMI is implemented in all courses on this campus, how students connect their learning experiences with the EMI program will be discussed.

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Developing English Spelling Skills: Knowledge of Phonology, Orthography, and Morphology Can Help

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Abstract

This paper presents a linguistically-based approach to spelling development. Numerous Taiwanese EFL learners experience serious difficulty in spelling "alien big" words with four or more syllables. A representative example is the arbitrary division of the word *intermediate* into *int-erm-edia-te* by a learner who tried to spell it brute-forcefully. Constantly facing failure, they often end up abandoning their attempt to acquire English. It is hoped that once they become better spellers, their interest and confidence in studying English would be greatly increased.

This paper demonstrates that spelling is not merely a matter of rote memorization, but rather requires an integration of several linguistic knowledge bases, such as the following types of knowledge: phonemes, phonology, letter names, letter sounds, phoneme–grapheme correspondences, syllable types, phonotactics, orthography, orthotactics, morphology, semantics, polysemy, syntax, and etymology.

Focusing on the role of phonology, orthography, and morphology in spelling development, this paper shows how these three linguistic knowledge bases can help develop Taiwanese EFL learners' spelling skills by examining several target words that are analyzed according to their linguistic features. For example, knowledge of five linguistic features is required to spell the word *stage* accurately, including knowledge of the following phonological feature: the word-initial sound [s] can only be spelled with the letter *s* instead of *c*, although the latter is also frequently used to represent the [s] sound. As another example, the now ubiquitous word *app* (short for *application*) has three letters because there is an orthographic rule which stipulates that "lexical words always have at least three letters" as in the words *inn* (vs. *in*) and *bee* (vs. *be*).

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The 'Learning Play' and Language Learning: Facilitating English Acquisition Through the Use of Special Projects in Drama

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Abstract

Aristotle presents the principles of the "learning play" in *The Poetics*, where he establishes a link between the concepts of mimesis and learning. The modern learning play was devised by German playwright Bertolt Brecht to present political ideas in a popular format to educate both amateur actors and audiences. In America, the Living Newspaper—a Federal Theater Project initiative that also used amateur actors—borrowed aspects of the learning play style.

The principle investigator, Dr. Shapiro, began directing learning plays in the 1970s, then borrowed many of the techniques for productions of other types of drama. Since coming to Taiwan to teach drama as part of the English curriculum, Dr. Shapiro has been re-exploring the learning play as a means of facilitating second language acquisition.

During the academic years 2013-2014 and 2014-2015, Ms Wang, then a Lecturer in English at Chihlee University of Technology, invited Dr. Shapiro to create two learning plays with her English students. These plays were part of a yearly college-wide competition in which students from every year level present plays in English on a theme determined by the Department of Applied English. The students' performances of the learning plays they created with Dr. Shapiro and Ms Wang won first place in the competition both years.

For this presentation, Dr. Shapiro will outline the principles of the learning play, how aspects of language acquisition interact with the creative process, and the methods of developing a learning play from its inception through the rehearsal process to its performance. Ms Wang will explain how she facilitated the process and then present a summary of the language learning outcomes.

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The Relationship Between E-book Video Games and Lexical Retention on Elementary School Students

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Abstract

Researches on the relationship between video games and language acquisition have been done to undergraduates mostly. However, the chosen games are complicated and beyond children's control if investigation should be done on them. Popular as video games are, it is not clearly proved that lexical acquisition would improve on EFL beginners, especially children. Electronic textbooks (e-book) are widespread in elementary school classes in Taiwan. The teachers use the embedded games as vocabulary exercises. As the classrooms are equipped with computers and projectors even in remote area, students rely on playing the interactive video game to learn English more and more.The purpose of the study was to investigate the effectiveness of e-book activity for vocabulary acquisition on elementary school students. Each subject played and watched English language video games and took pencil-paper tests. Due to the small sample size, the details of each subject's answer were depicted for analysis. No significant improvement was found during the ten-week experiment but the students proclaimed that they would rather try to memorize the vocabulary at home instead of playing the games on e-book. They just had not started working yet. It is autonomy, not technology , that determines the result. It is an unexpected finding that young learners showed such self-awareness toward their learning effectiveness.

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A Case Study on University Students' Academic Writing:
Essays

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Abstract

This paper aims to examine university students' writing ability and the difficulties they may encounter during the course of the acquisition of academic writing, namely essays. An academic writing course normally consists of two parts: the first part familiarizes students with essay writing skills and the second helps sharpen their ability of writing the extended abstract. Yet, because not every university student will choose to pursue post-graduate study after graduation, the extended abstract's content, like Thesis/Dissertation Title, Summary, Introduction, Materials and Method, Results and Discussion, Conclusion, Acknowledgement and References, may only be briefly introduced in class. A task of top priority in teaching this course thus lies on accustoming students with essay writing techniques. This study shows that, through learning essay writing techniques and studying model essays provided by three textbooks selected by the teacher, students can eventually master different aspects of essay writing, including essay organization, structure, transitions, and rhetorical devices which help develop their own writing skills. They will also be presented with a choice of topics and then guided through the writing process step by step. Through a brainstorming procedure, they first learn pre-write to activate their background knowledge; then they will be taught to create an outline and later write a rough draft of the essay. What the teacher needs to do is to correct their spelling, punctuation, vocabulary, grammar, and give them some constructive opinions with regard to their writing skills and contents.   The subjects of this study are sample essays composed by students from an A-level freshman class in a national university in southern Taiwan. The class was conducted during the first and second semesters of the whole academic year 2013. The results prove that, as long as adequate writing techniques and the essay structure have been properly taught and students are given enough time to compose essays on a regular basis, learning academic writing will not be such a painful process for most university students. Also, this study encourages and offers suggestions for ESP teachers who may regard teaching academic writing as a dreadful undertaking.

Keywords: Academic Writing, Extended Abstract, Model Essays, Brainstorming, Sample Essay, ESP

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Technology-Assisted Song Instruction for EFL Classrooms

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Abstract

The use of songs in EFL classrooms has been advocated to enhance learning motivation and facilitate specific language skills development.   Language experts and educators explain the theoretical underpinnings and the benefits of songs in EFL classrooms and set the criteria and the guidelines concerning song selection and learning activities.   Also, abundant empirical research studies have supported the effectiveness of songs for promoting motivation level and the achievements in learning vocabulary, grammar, listening, and writing.   Since the facilitating role of songs in EFL classrooms has been prevailingly recognized, the integration of current technology into the use of songs for language skills development should be explored in order to increase learning opportunities and consolidate learning achievements.   Previous studies on the use of songs for EFL instruction had discussed mostly the rationale, the benefits, the criteria and the guidelines for song selection, along with the experiment results as the effects of songs on language skills learning; therefore, this paper intends to examine available technological resources for song activity design and implementation to improve song delivery and presentation and engage deeper learning involvement.   Thus, the learning activities suggested or implemented for songs by earlier researchers are first reviewed and categorized; current technological components or resources relevant to song-assisted English learning are discussed next, and some technology-assisted song learning activities and tasks are then provided for implementation.   The perception reports toward some chosen song activities and tasks are collected and analyzed to understand the level of playfulness and difficulty of these activities and tasks.   Finally, the guidelines and considerations for implementing technology-assisted song activities and tasks are suggested for further application.

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Smart Learning: Using Context Aware Mobile Situated Learning Affecting ESP College Students' English Performance

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Abstract

Learning English with specific purpose (ESP) initiatives domain knowledge and language ability with English learning to meet future job demands (Katz, 2000; Gardner & Liu, 2010). In the information age, the innovative technologies of mobile devices make the dramatical changes in ways of teaching and learning(Atkinson, 2011; Bierstaker, Janvrin & Lowe, 2014, Pittaway, 2012; Yang & Che, 2015). The focus of this study aims to examine ESP college students' learning performance by using Context Aware Mobile Situated Learning (CAMSL) in Tourism and Hospitality Management field. The mixed research method is conducted for data collection and analysis. The quantitative data is collected by examining students' learning performance; the qualitative data is allowed to understand the students' perspective toward their role in using the CAMSL with Tourism related content. Eight-three students are randomly selected and divided into two groups: 42 students are assigned in the experimental group A (CAMSL), and 41 students are assigned in control group. Two groups of students receive pretest and posttest to examine their English performance. Besides, twenty students from group A and B are selected for online survey. The survey mail directly to students' email account. Results represent by using CAMSL shows the significant improvement on students' learning performance. In addition, the survey data indicates the benefits of using the CAMSL help students enhance their academic discourse, develop their learned knowledge to represent their profession, use English properly to speak themselves up, and provide the effectiveness of obtain domain knowledge in future workplace.

Keywords: Context Aware Mobile Situated Learning, Mobile Assisted Language Learning, English for Tourism and Hospitality Management

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Experiencing Duolingo:
How Well does it Support Language Learning on the Go?

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Abstract

Smartphones promise to provide unlimited potential and possibilities, particularly for foreign language learning that can happen anytime and anywhere. However, it is important to examine how realistic these promises are. Since most studies about affordance and challenges of mobile-assisted language learning (MALL) were conducted more than five years ago when smartphones had not gained much ground, this paper aims for an updated investigation of MALL, taking an emic perspective of the players' experiences and using a popular language learning application, Duolingo. In this study three participants were chosen, including two TESOL graduate students and one junior high school student from Taiwan. They decided to commit ten minutes a day for the period of two weeks in learning a self-selected new language using the various functions and materials provided by the application Duolingo. During the process, they faithfully recorded their thoughts in a log. Think-aloud protocols and semi-structured interviews were also conducted by the researchers in order to investigate further into the experience from the data collected. By analyzing data from the users' logs and interviews, it is found that much as the participants committed to engaging themselves with Duolingo, the app had much to be demanded. Duolingo, as a mobile application, can afford portability and individuality for users. However, social interactivity, context sensitivity, and connectivity were the challenges Duolingo needs to deal with. Based on the results of the study, insights into and suggestions on designing language learning apps are discussed. By investigating the current scenario of MALL from the experience with Duolingo, the researchers suggested that many advantages of smartphones have not yet been fully utilized, and the design of the applications should keep up with the development of language learning theories.

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