

科技部補助專題研究計畫成果報告 期末報告

艾略特作品中異鄉人之衍譯

計畫類別：個別型計畫
計畫編號：MOST 105-2410-H-004-120-
執行期間：105年08月01日至106年07月31日
執行單位：國立政治大學英國語文學系

計畫主持人：楊麗敏

計畫參與人員：碩士班研究生-兼任助理：廖珮雯
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報告附件：移地研究心得報告
出席國際學術會議心得報告

中華民國 106 年 10 月 31 日

中文摘要：本專題研究計畫為期三年，旨在探討艾略特如何透過空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視等觀念之辯證，重塑陌生者之面貌。本人以為，艾略特藉由陌生者之出現與越界，逼迫自我重新檢視自我認同與如何對待他者之議題。艾略特以陌生者/異鄉人/他者此三面向，衍譯探討陌生者之本質與定義。第一年之研究，主要側重於艾略特於1910-1920期間所書寫之法文詩。舉凡旅行/居留、書寫/遙譯、身份認同/居間性等糾纏牽惹之議題，皆載浮載沈於詩文行間，不若艾略特後期作品之沈澱潛藏。學界評論向來輕看艾略特之法文詩，以為不過是詩人年少稚嫩時期對心儀法國象徵主義大師們禮敬之習作，無足觀哉。本人以為，艾略特之法文詩中實為其創作生涯中之一重要指標作品，但見不同之旅人，行旅往來於歐洲、東方、非洲、美洲以及各個不同之他鄉異邦，見證書寫與陌生者遭逢以及身份認同之種種權術策略。第二年之研究以艾略特之《雞尾酒會》為主，旨在彰顯其作品中之有關陌生者內存外在於自我、自性與他性、敵視與接納與款待等議題。第三年之研究將以艾略特的兩部詩劇為主軸：《磐石》與《政治元老》將以「陌生者歸來」與「熟悉與恐惑」詩學，探討艾略特詩劇有關個人的、社群的、甚至文本之境內/境外的與陌生者遭逢之衍譯。

中文關鍵詞：艾略特、陌生者/異鄉人/他者、空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視、艾略特法文詩、《雞尾酒會》、《磐石》、《政治元老》

英文摘要：This is a three-year project which aims to explore Eliot's reconceptualization of the Stranger embroiled in debates about emplacement and displacement, the canny and the uncanny, being-at-home and not-being-at-home, hospitality and inhospitality and hostility, host and guest. The figure of the Stranger bespeaks a liminal experience for the Self to identify itself over and against the Other. I propose Eliot expounds his concern with the Stranger encountered via a triadic model of the Stranger, the Foreigner, and the Other. In year I, I choose to focus on Eliot's French poems, which are written in the early wave of Eliot's work and in which the intertwined issues of traveling/dwelling, writing/translation, identity/between-ness are closer to the surface and less resolved there than in his later work. Eliot composed during the late 1910s the group of French poems, which have witnessed vicissitudes in its critical reception. Critics tend to dismiss Eliot's French poems, disregarding them either as Eliot's desperate attempts to get through his serious writer's block at that time, or as Eliot's five-finger exercises and apprentice's homage to those French poets. Arguably, the French poems, written in French by an Anglo-American poet, represent a signature landscape of emplacement and displacement, the canny and the uncanny, being-at-home and not-being-at-home in Eliot's oeuvre. The year II aims to explore Eliot's *The Cocktail*

Party via the concept of the stranger within and without oneself, oneness and otherness, hostility and hospitality. The Cocktail Party (1949) is Eliot's first composition after winning the Nobel Prize in 1948. Presumably, the main difference made by winning the Nobel Prize was that increased Eliot's anxiety regarding his future work—in Eliot's own words: "The Nobel is a ticket to one's funeral. No one has ever done anything after he got it." Significantly, The Cocktail Party represents a signature landscape in the new peak of Eliot's oeuvre which returns us to the haunted threshold of cultural encounter and translation where an enigmatic stranger occupies to epitomize the impossibility and inescapability of humans trying to identify themselves via others and their otherness. The year III deal with Eliot's two plays: The Rock (1934) will offer a study on Eliot's Being, the Other, and the Stranger, while Eliot's last play The Elder Statesman (1958) completes the cycle of the hermeneutics of uncanny strange(r)ness that The Rock had begun by epitomizing Eliot's recurrent theme of "the hollow man" haunted by the "ghosts" from the past. The question of the Stranger is directly involved with the question of the meaning of Being. The feeling of a disturbing and uncanny strange(r)ness remains at the horizon of any encounter with the Stranger. Eliot refuses to privilege a single, totalizing entity of Being, instead, Being is exteriority with an irreducible plurality of the otherness as its identity, and Eliot grants the Other the priority which was once unquestionably assigned to the Self. A new poetics of the Stranger is rendered possible via the concept of the stranger within and without oneself, oneness and otherness, hostility/hospitality, culture and desire.

英文關鍵詞：T. S. Eliot, Eliot's French poems, The Cocktail Party, The Rock, The Elder Statesman, the Stranger/the Foreigner/the Other, the canny and the uncanny, being-at-home and not-being-at-home, hospitality/inhospitality/hostility, culture and desire.

科技部補助專題研究計畫成果報告

(期中進度報告/期末報告)

艾略特作品中異鄉人之衍譯

計畫類別：個別型計畫 整合型計畫

計畫編號：MOST 105-2410-H-004-120 -

執行期間：105 年 8 月 1 日至 106 年 7 月 31 日

執行機構及系所：國立政治大學英國語文學系

計畫主持人：楊麗敏

計畫參與人員：碩士級兼任助理吳亭鈺

碩士級兼任助理謝明儒

碩士級兼任助理廖珮雯

本計畫除繳交成果報告外，另含下列出國報告，共 2 份：

執行國際合作與移地研究心得報告

出席國際學術會議心得報告

出國參訪及考察心得報告

中 華 民 國 106 年 10 月 30 日

科技部專題研究計畫期末成果報告

艾略特作品中異鄉人之衍譯

MOST 105-2410-H-004-120

計畫主持人：楊麗敏

一、中文摘要及關鍵詞

本專題研究計畫為期三年，旨在探討艾略特如何透過空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視等觀念之辯證，重塑陌生者之面貌。本人以為，艾略特藉由陌生者之出現與越界，逼迫自我重新檢視自我認同與如何對待他者之議題。艾略特以陌生者/異鄉人/他者此三面向，衍譯探討陌生者之本質與定義。第一年之研究，主要側重於艾略特於1910-1920期間所書寫之法文詩。舉凡旅行/居留、書寫/遙譯、身份認同/居間性等糾纏牽惹之議題，皆載浮載沈於詩文行間，不若艾略特後期作品之沈澱潛藏。學界評論向來輕看艾略特之法文詩，以為不過是詩人年少稚嫩時期對心儀法國象徵主義大師們禮敬之習作，無足觀哉。本人以為，艾略特之法文詩中實為其創作生涯中之一重要指標作品，但見不同之旅人，行旅往來於歐洲、東方、非洲、美洲以及各個不同之他鄉異邦，見證書寫與陌生者遭逢以及身份認同之種種權術策略。第二年之研究以艾略特之《雞尾酒會》為主，旨在彰顯其作品中之有關陌生者內存外在於自我、自性與他性、敵視與接納與款待等議題。第三年之研究將以艾略特的兩部詩劇為主軸：《磐石》與《政治元老》將以「陌生者歸來」與「熟悉與恐惑」詩學，探討艾略特詩劇有關個人的、社群的、甚至文本之境內/境外的與陌生者遭逢之衍譯。

關鍵詞：艾略特、陌生者/異鄉人/他者、空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視、艾略特法文詩、《雞尾酒會》、《磐石》、《政治元老》

二、英文摘要及關鍵詞

This is a three-year project which aims to explore Eliot's reconceptualization of the Stranger embroiled in debates about emplacement and displacement, the canny and the uncanny, being-at-home and not-being-at-home, hospitality and inhospitality and hostility, host and guest. The figure of the Stranger bespeaks a liminal experience for the Self to identify itself over and against the Other. I propose that Eliot expounds his concern with the Stranger encountered via a triadic model of the Stranger, the Foreigner, and the Other. In the first year, I will choose to focus on Eliot's French poems, which are written in the early wave of Eliot's work and in which the intertwined issues of traveling/dwelling, writing/translation, identity/between-ness are closer to the surface and less resolved there than in his later work. Eliot composed during the late 1910s the group of French poems, which have witnessed vicissitudes in its critical reception. Critics tend to dismiss Eliot's French poems, disregarding them either as Eliot's desperate attempts to get through his serious writer's block at that time, or as Eliot's five-finger exercises and apprentice's homage to those French poets. Arguably, the French poems, written in French by an Anglo-American poet, represent a signature landscape of emplacement and displacement, the canny and the uncanny, being-at-home and not-being-at-home in Eliot's *oeuvre*. The second year's study aims to explore Eliot's *The Cocktail Party* via the concept of the stranger within and without oneself, oneness and otherness, hostility and hospitality. *The Cocktail Party* (1949) is Eliot's first composition after winning the Nobel Prize in 1948. Presumably, the main

difference made by winning the Nobel Prize was that increased Eliot's anxiety regarding his future work—in Eliot's own words: “The Nobel is a ticket to one's funeral. No one has ever done anything after he got it.” Significantly, *The Cocktail Party* represents a signature landscape in the new peak of Eliot's *oeuvre* which returns us to the haunted threshold of cultural encounter and translation where an enigmatic stranger occupies to epitomize the impossibility and inescapability of humans trying to identify themselves via others and their otherness. The third year will deal with Eliot's two plays: *The Rock* (1934) will offer a study on Eliot's Being, the Other, and the Stranger, while Eliot's last play *The Elder Statesman* (1958) completes the cycle of the hermeneutics of uncanny strange(r)ness that *The Rock* had begun by epitomizing Eliot's recurrent theme of “the hollow man” haunted by the “ghosts” from the past. The question of the Stranger is directly involved with the question of the meaning of Being. The feeling of a disturbing and uncanny strange(r)ness remains at the horizon of any encounter with the Stranger. Eliot refuses to privilege a single, totalizing entity of Being, instead, Being is exteriority with an irreducible plurality of the otherness as its identity, and Eliot grants the Other the priority which was once unquestionably assigned to the Self. A new poetics of the Stranger is rendered possible via the concept of the stranger within and without oneself, oneness and otherness, hostility and hospitality, culture and desire.

Keywords: T. S. Eliot, Eliot's French poems, *The Cocktail Party*, *The Rock*, *The Elder Statesman*, the Stranger/the Foreigner/the Other, the canny and the uncanny, being-at-home and not-being-at-home, hospitality/inhospitality/hostility, culture and desire.

三、報告内容

Background:

In a 1917 *Egoist* book review, T. S. Eliot celebrated Ivan Sergeevich Turgenev, who successfully realized an example of “the benefits of transplantation” to a new country (Eliot, “Turgenev” 167). According to Eliot, Turgenev maintains the “rôle of foreigner with integrity” rather than assimilates or loses his original Russianness into the Parisian and French horizon. Turgenev thus achieves the position of perpetual outsider with “a source of authority”; a diasporic cosmopolitan who is able to grasp both the “uniformity of human nature” and “its variations” (“Turgenev” 167). Similarly, a recurrent concern with Eliot as man and poet is people on the move: those travelers who carry with them their own lives and histories as they move towards different experiences and discoveries, in order to cross changing times, roving geographies, and diverse cultures: “Fare forward. / O voyagers, O seamen, [...] Not fare well, / But fare forward, voyagers.”¹ Yet, Eliot's passionate voyager is also an avowed collector who, traveling in time and space, in histories and cultures, abandons nothing en route, be it Shakespeare, Homer, or the rock drawing of the Magdalenian draughtsmen (“Tradition and the Individual Talent,” *SE* 16). For Eliot, travel is what James Clifford claims: a figure for different modes of dwelling and displacement, for trajectories and identities, for storytelling and theorizing the (post)modernist life experiences of cultural diaspora and encounter (Clifford, “Notes on Travel and Theory” n. pag.). Every location, therefore, bespeaks an itinerary of a series of encounters and translations, of dislocations and dislocutions.² Every location, instead of being a bounded site of origin, centrality, and

¹ Eliot, “The Dry Salvages,” III, *The Complete Poems and Plays of T. S. Eliot* (London: Faber & Faber, 1969), 188. Subsequent references in the essay will be abbreviated as *CPP*, followed by the page number. Similarly, *Selected Essays* as *SE*; *The Letters of T.S. Eliot, Volume I, 1898-1922* as *LI*; *The Waste Land: A Facsimile and Transcript of the Original Drafts Including the Annotations of Ezra Pound* hereafter cited as *WLF*; *On Poetry and Poets* as *OPAP*; and *Notes Towards the Definition of Culture* as *NTDC*.

² I borrow the term “dislocution” from Fritz Senn's *Joyce's Dislocations* to pair with “dislocation” to work with the routes/roots

singularity, entails more movements and displacements. For the (post)modernist traveler like Eliot, the so-called community, the polis, or the country loses its centrality as a “home” base where one can go out and return, for every center or home is always a site of noplacement and everyplace on the ill-defined, contested domain of identity politics.

With Eliot, “the benefits of transplantation” to a new country as a “metic” or “Metoikos”—literally translated as “resident alien”—was both voluntary and involuntary: it began before he was born, it was repeated early in his life, and then it became his own chosen way of life. Around 1668-1669, Eliot’s forefather, Andrew Elliott, emigrated from East Coker, Somerset, England, to Bay Colony, Massachusetts, New England, America. In 1834, Eliot’s grandfather, William Greenleaf Eliot, left New England for St. Louis, where he established a Unitarian Church and founded Washington University. Eliot’s father and mother brought the family back to the North Shore every summer, and in 1896 they built a substantial house at Eastern Point, Gloucester, Massachusetts. In retrospect, Eliot is heard confessing a sense of alienation and displacement caused by such a complicated familial background: “I perceived that I myself had always been a New Englander in the South West, and a South Westerner in New England” (Preface to *This American World* xiii). There are two records of Eliot’s trip to Europe in the 1910s, one following the paradigm for the American version of the Grand Tour, the other modeled upon the prior paradigm developing into an odyssey of in/voluntary exile. Peter Ackroyd in his unauthorized biography of T. S. Eliot presumes that Eliot must have felt that he was not perfectly educated at Harvard, and he may have recognized—as most Bostonians did—“the narrowness of the horizon” (39). Here, Ackroyd identifies the cultural activity of the Grand Tour pursued by the American young people who longed to get away, to leave home as an educational rite of passage since the nineteenth century. Ackroyd claims that the custom of European touring must have arisen for the low state of American universities and education.

In the early months of 1910, Eliot expressed to his parents his strong desire to spend the following year in Europe. In a letter dated April 3, 1910, his mother, distressed at such an idea of Eliot’s being alone abroad, tried to dissuade him from this venture and suggested that Eliot have his plan suspended until June 1910 when Eliot would acquire his M.A. degree in Harvard and when Eliot might know better what he wished to do the next year (*LI*, p. 13). In October 1910 Eliot eventually persuaded his father to subsidize his first trip to Europe. He stayed mainly in Paris until July 1911, attended the lectures of the internationally renowned philosopher Henri Bergson at the Collège de France, studied French literature at the Sorbonne University, and was tutored by Alain-Fournier.³ Apart from the academic studies and elitist cultural events that would polish Eliot to become as sophisticated and cosmopolitan as his European counterparts, Eliot also aspired to encounter the bona fide otherness of the Parisian everyday life. During his residence, with his Baedeker’s guidebook to Paris and other Parisian local guides such as newspapers (Hargrove 11), Eliot was able to experience a vast and dazzling world of Parisian popular culture on a daily basis, yet meanwhile to “maintain the role of a foreigner with integrity,” to be a perpetual outsider with a sort of authority to keep an internal distance to and isolation from the host community, society, and country.

Also, Paris was not the only city he visited on this first trip to Europe. Having his Baedeker guide,

concept to emphasize the entangled processes of displacement and deviation, translation and transcreation, which are intrinsic to the (post)modernist discourse of travel and translation—be it spatial, physical, cultural, lingual, or textual. According to Senn, dislocation not only suggests “a spatial metaphor for all manner of metamorphoses, switches, transfers, displacements,” but also acknowledges an overall intrinsic tendency of waywardness, disruptiveness, and deviation in speech and writing (202). For Senn, dislocation refers to a blurring trope that teems with substitution, transformation, and translation (xxi).

³ Peter Ackroyd, *T. S. Eliot: A Life* (New York: Simon and Schuster, 1985), p. 40; Nancy Duvall Hargrove, *T. S. Eliot’s Parisian Year* (Gainesville: University Press of Florida, 2009), pp. 12-14.

London and the Environs, Eliot traveled to London at least twice in October 1910 and April 1911 as an avid tourist and composed poems such as “Interlude in London.”⁴ In a letter dated April 26, 1911 to his cousin Eleanor Hinkley when Eliot just returned to Paris from his London trip, Eliot listed the places that he visited during his two-week stay in London, which included the city churches of London, the National Gallery, the British Museum, the Wallace Collection, the Temple, the St. Paul’s, Hampton Court, the London Zoo, etc. Besides such an ordinary tourist itinerary, Eliot offered his cousin an amusing account of his discovery of Cricklewood and how he used this discovery to outwit an Englishman staying at the hotel. In a manner of a self-styled traveler who liked being off the beaten track of tourist attractions, Eliot celebrated himself that: “But Cricklewood is mine. I discovered it. No one will go there again” (*LI*, pp. 18-19). Eliot left Paris in the summer of 1911 on his trip to southern Germany and northern Italy. Probably using another Baedeker for his trip to Italy, Eliot filled his notebook with observations about the Grand Canal, the piazza, St. Mark’s cathedral, the Ca d’Oro, and so on.⁵ Eliot traveled to Munich, where he visited its great art museum the Alte Pinakothek, heard Wagner’s operas at Munich’s famed opera house the Bayerische Staatsoper, and completed his “The Love Song of J. Alfred Prufrock” (Ackroyd 45; Hargrove 56).

The young Eliot embarked on his Continental travel not only as a studious learner who re-enacted the education-completing Grand Tour in the form of a year’s visit to France. He also presented himself as an avid sightseer who was always in command of the Baedeker to tour around Europe, to tread the beaten track of the well-known tourist haunts, by following the lead of the signifiers provided by the guidebooks. Intriguingly, by doing so Eliot was able to distance himself from the so-called Baedeker consciousness which was characteristic of the touristic tawdriness, artificiality, and ignorance, by favouring a pristine life—such as his discovery of Cricklewood—that may be found thriving outside the tourist route by the traveler looking forward to the bona-fide experience. Yet, Eliot in his sympathy with the popular culture also distances himself from the elitist consciousness of the Anglo-British convention which teems with cultural stereotype of anti-tourism and revulsion from the masses and their notorious stigma of democratizing and institutionalizing tourism.⁶ Carrying his Baedeker in hand and making unembarrassed uses of it, Eliot is engaged with the anti-/anti-tourism debates tangentially. As a highly self-conscious travel-writer, Eliot is able to employ the trope of travel in an overwhelming textuality to re-examine the phenomenon of the fetish of tourism, to challenge the post/modernist concept of grand touring/global tourism as a getaway from/gateway to the deeper drama of anxiety behind the totalizing epistemology.

If not for family pressures, Eliot might have settled down in Paris or other European cities in his first European touring, for he revealed to Conrad Aiken and Eleanor Hinkley his wish to become “a cosmopolitan and sophisticated young man of the world” (Hargrove 3). Eventually, Eliot managed to back to Harvard in time for the autumn term of 1911 and enrolled as a graduate student for the doctoral program in philosophy. In early 1914, Eliot decided to take up the option of a Sheldon Travelling Fellowship offered by Harvard, which enabled him to return to Europe. Eliot arrived in London by mischance in August 1914. The First World War

⁴ Ackroyd, *T. S. Eliot*, p. 44; *LI*, p. 18 (note 3).

⁵ Eliot’s “Notes on Italy” (1911) can be found in the Houghton Library (Ms Am 1691), Harvard University. Quoted in Ronald Schuchard, “Burbank with a Baedeker, Eliot with a Cigar: American Intellectuals, Anti-Semitism, and the Idea of Culture,” *Modernism/Modernity* 10, 1 (January 2003), p. 8, p. 23 (note 26).

⁶ For Eliot’s lifelong attraction to various forms for popular culture, see David Chinitz, *T. S. Eliot and the Cultural Divide* (Chicago: University of Chicago Press, 2003); Hargrove, *T. S. Eliot’s Parisian Year*, which contains chapters on Eliot’s taste for mass culture and popular entertainments; Carol L. Yang, *The Development of T. S. Eliot’s Style from Poetry to Poetic Drama: Dialogism, Carnivalization, and Music* (Lewiston, Queenston, Lampeter: the Edwin Mellen Press, 2011), which focuses on Eliot’s connection with the popular tradition of carnivalization, polyphony, and dialogism.

prevented him from beginning his studies at the University of Marburg. He stayed in London until the Michaelmas term at Oxford began in October, and then he took refuge in Merton College to begin work under Harold Joachim (Ackroyd 54-55). Eliot took the first step of self-imposed exile in June 1915 when he married Vivienne Haigh-Wood on impulse at the Hampstead Registry Office, which shocked and agitated his parents. In terms of Eliot's reminiscences, which were not without lament or regret, about his sudden marriage to Vivienne Haigh-Wood, he persuaded himself that he was in love with her because he "wanted to burn [his] boats and commit [himself] to staying in England" (Valerie Eliot, "Introduction," *LI* xvii). Eliot stayed on in England and returned to America only for visits. He abandoned a career in philosophy at Harvard for a literary career in London. 1927 was the year which marked the radical alteration of his public personality and private existence: Eliot was baptized and received into the Church of England at Finstock Church in the Cotswolds in June, and he chose to give up his American citizenship in November. He transformed himself from "a midwestern American" to the high priest, the abbot of English letters (Blanshard 36). From this point on, Eliot was ready to face the now open hostility from across the Atlantic which scathingly paired him with Henry James as another "failed American" (Hay 15). Eliot was also obliged to recognize himself as the diasporic cosmopolitan, a cross-cultural stranger or a foreigner of "between-ness" who sought to negotiate the issues of alternative identities via cultivated heterogeneity—be it linguistic, personal, national, or cultural.⁷ What results is Eliot's poetics of the stranger encountered in the modernist/postmodernist context which is characterized by floating identity, border-crossings, living on the borders (unhousedness/dislocation), as well as disseminated pliability and epistemological undecidability.

Eliot's life as a literary Baedeker is devoted to re/mapping a literary/cultural Europe imbued with alternate otherness, diversity, and virtuality: "It is the final perfection, the perfection, the consummation of the American *to become*, not an Englishman, *but a European—something which no born European, no person of any European nationality can become*" (Eliot, "In Memory of Henry James" 1; emphasis mine). Though a professed "anglo-catholic" (Eliot's own uncapitalized terms, see Eliot's preface to *For Lancelot Andrewes* vii), Eliot includes unorthodox, un-Christian, and even seemingly incompatible elements in his works. Though a great defender of tradition, Eliot recognizes the etymological bifurcation of "tradition" into "transplantation," "travel," "translation," and "transcreation"—an overall intrinsic tendency of waywardness, disruptiveness, and deviation in (post) modernist speech and writing.⁸ Eliot is interested in the artist as an alien who feels both a part of the host culture and a foreigner to it in order to maintain the possibility of cultural encounter and transversality. Eliot aspires to occupy a privileged position of the "metic" or "Metoikos"—literally translated as "resident alien"—one that recognizes the increasing tendency of nomadism, migrancy, border-crossings, and identity fluidity of contemporary (post/modern) life experience, in contrast to the perceived rigidity and inflexibility of totalizing epistemology.⁹

⁷ Yang, "T.S. Eliot's Virtual Europe: The Flâneur and the Textual Flânerie." *Yeats Eliot Review* 29.3-4 (Fall-Winter 2012), p. 6. For the concept of "between-ness," see also Michael North's *The Dialect of Modernism: Race, Language, and Twentieth-Century Literature* (Oxford: Oxford University Press, 1994), p. 86; and Christopher Ricks's *T. S. Eliot's Prejudice* (London: Faber & Faber, 1994), pp. 209-215. Such critics as Michael North employ the term of "between-ness" in their exploration of Eliot's anxiety about race, language, and the loss of an identity. Instead, I propose a more positive reading of Eliot's between-ness in terms of modernist/postmodernist cultivated heterogeneity.

⁸ I borrow the term "transcreation" from P. Lal. When translating ancient Sanskrit drama into English, Lal uses transcreation to remap the translatorial trajectory that moves texts and genres of performance and cultural/historical conventions (Lal. 5).

⁹ In his July 1919 letter to Mary Hutchinson, Eliot claimed: 'But remember that I am a *metic*—a foreigner, and that I *want* to understand you, and all the background and tradition of you' (Eliot's own emphasis, *LI* 318). According to Peter Ackroyd, in March 1945, Eliot signed his final contribution to the *Christian Newsletter* with the pseudonym "Metoikos," Greek for "resident alien" (Ackroyd 272). As Richard Badenhause explains, metoikos is a classical term designated to describe the second class status of non-citizen residents of Athens who could never expect to be fully assimilated into the host citizen culture (Badenhause, 2004, p.

Among the records on Eliot's *Stranger*, *The Rock* (1934) perhaps remains the most unknown and neglected one. In the first Chorus, the Rock appears as "The Watcher," "The Stranger" to meditate upon the name of God and to expose people to the events—be they the events of church-building, of city-building, or of political/economic/social-power-building in human history—that is harbored in the name of God. The event is not simply what happens but what is going on in what happens:

He who has seen what has happened.

And who sees what is to happen.

The Witness. The Critic. The Stranger.

The God-shaken, in whom is the truth inborn. (*CPP* 148)

Then in the third Chorus, the following issues are raised when the Stranger questions modern man's alienation from the ultimate ground of being and meaning:

What is the meaning of this city?

Do you huddle close together because you love each other?

What will you answer? "We all dwell together

To make money from each other"? or "This is a community"?

And the Stranger will depart and return to the desert.

O my soul, be prepared for the coming of the Stranger,

Be prepared for him who knows how to ask questions.

.....

Engaged in working out a rational morality,

Engaged in printing as many books as possible,

Plotting of happiness and flinging empty bottles,

Turning from your vacancy to fevered enthusiasm

For nation or race or what you call humanity;

Though you forget the way to the Temple,

There is one who remembers the way to your door:

Life may evade, but Death you shall not.

You shall not deny the Stranger. (*CPP* 155-156)

Hospitality to the Stranger, be it/s/he divine, human, animal, and other—who appears, disappears will render possible a liminal experience of the hospitality to the event. Difficulty, disability, disease, and death are features of events in life. Events play together, constituting an open-ended whole, a non-totalizing process of deconstructive transformation and virtuality.

The idea of the event crack-up—qua the ravages of time, moral and spiritual degradation, chaos and anxiety of the age—constantly crops up, echoing throughout all Eliot's poetry and poetic drama. For example, it is agreed that *The Waste Land* (1922) has become the chef d'oeuvre of modernism, the supreme Modernist icon (Mayer 241; Lamos 109). Traditionally, the poem is read as an anguished meditation on the inadequacy of theological myths, or a lament over, an "obituary" of the death of civilizations, be they Austro-Hungarian, Ottoman, Russian, or British empires (Bowen 46). Or *The Waste Land*—an essential text in any account and diagnosis of the advent of modernism in western literature and culture—records the humanist's failure to find a satisfactory place within the economic, social, political, or cultural order of the time. In short, this poem

expresses the “disillusionment of a generation” and functions as a “social criticism” (*SE* 368; *WLF* 1; Jay 221; Yang, “*The Waste Land* and the Virtual City” 194-195). As before, there appears the Stranger who is life’s masker, and who is granted the right to be “other” in this world, and the right not to make common cause with any existing categories, so that the Stranger is able to see the underside and falseness and factitiousness of every situation:

(I John saw these things, and heard them) (*WLF* 9)

I Tiresias, though blind, throbbing between two lives.

Old man with wrinkled female breasts, can see (*WLF* 43)

Who is the third who walks always beside you?

When I count, there are only you and I together (*WLF* 85)

Four Quartets, a poem or a group of poems published twenty years later than *The Waste Land*, has a curious history of composition spanning the years 1935 through 1942. *Four Quartets* is profoundly concerned with time, both its nature and how the human subject comprehends the past and looks to the future, under the pretext of history and in the name of moments of time in places. However, what has been realized is not a totalizing, hegemonic account of human History, but the fragmented and heterogeneous past stories arrested in the minutiae of daily life, be it in London, in New England, in Europe, in Asia, or anywhere and everywhere. The same poetics of an outsider-stranger who remains at a tangent to the life he passes by, the same playing with temporal and spatial perspectives governed by grotesque realism that we have seen in *The Waste Land* and Eliot’s other early work are scattered throughout *Four Quartets*. For example, the second movement of “Little Gidding” records an encounter of the “I” before dawn with “a familiar compound ghost” who appears as the Stranger of the blasted London streets to disclose “the gifts reserved for age” (*CPP* 193-194). The meeting with a familiar compound ghost is characterized with the sense of canny/uncanny strange(r)ness. Strangers, gods/God, and ghostly others have been the central characters of Eliot’s story.

The Cocktail Party (1949) remains Eliot’s most famous work on the Stranger. In the Chamberlaynes’s living room an odd and suspicious stranger becomes the confidential recipient of family intimacies. Edward becomes confidential with this stranger, confessing to the latter that his wife has left him. In response, the stranger replies mysteriously: “I knew that all you wanted was the luxury / Of an intimate disclosure to a stranger” (*CPP*, p. 361). However, as the Unidentified Guest warns, it is dangerous to approach the stranger, since it is “to invite the unexpected, release a new force, / Or let the genie out of the bottle” (*CPP*, p. 361). It is the very moment of hospitality to the event, which is not so much a matter of invitation as a matter of visitation, not so much a planned conference as an unexpected interruption.¹⁰ The event of the encounter with the stranger is to interrupt the current drift of people’s lives, and to re-set things on a new course, either for better or for worse, since nothing can be guaranteed that to make things new is to make them better (Caputo 84). The Stranger encountered, be it/He/s/he human, divine, ghost, or monster, represents experiences of extremity which bring people to the world of the edge.

In *The Elder Statesman*, Eliot pushes the issues of strange(r)ness a bit further. Lord Claverton the elder statesman, in whom desire and culture have combined to produce a “public man,” is described by his daughter

¹⁰ Caputo, “Hospitality and the Trouble with God,” p. 86. See also Jacques Derrida, “Hospitality,” in Gil Anidjar ed., *Acts of Religion* (London: Routledge, 2002), pp. 356-420.

seriously ill: terrified of being alone, and also of being exposed to strangers. Lord Claverton is haunted by the “ghosts” from the past—Gomez and Mrs. Carghill, as well as his guilty and hidden secrets in the past. In my view, *The Elder Statesman* deals with such issues as the Stranger at the threshold, the Stranger to ourselves, community with/without Otherness, Host and Stranger, the poetics and politics of culture and desire and vicariousness, and the poetics and politics of hospitality. The question of the Stranger is directly involved with the question of the meaning of Being. Arguably, through the figure of the enigmatic stranger, Eliot’s *The Elder Statesman* pivots on a knowledge of Self that occurs by way of knowledge of the Other: Eliot refuses to privilege a single, totalizing entity of Being, instead, Being is exteriority with an irreducible plurality of the otherness as its identity, and Eliot grants the Other the priority which was once unquestionably assigned to the Self.

The Project:

The Stranger Revisited in T. S. Eliot’s Work

This is a three-year project which aims to explore Eliot’s reconceptualization of the Stranger embroiled in debates about emplacement and displacement, the canny and the uncanny, being-at-home and not-being-at-home, hospitality and inhospitality and hostility, host and guest, via the concepts of home and travel, culture and desire, cultural production and virtuality and vicariousness. This project draws on the expansion of identity concerns of T. S. Eliot, whose interest in mobility, in the mobility of peoples and cultures, and whose writings on complex connections between culture and representation, between identity-by-nationality/citizenship and lingual identity have anticipated much of the contemporary debates about the politics and poetics of culture, desire, and vicariousness. The figure of the Stranger—ranging from the ancient notion of foreigner (*xenos*) and alien resident (to the “metic” or “Metoikos”) to the more contemporary sense of ghostly others and alien invaders—bespeaks a liminal experience for the Self to identify itself over and against the Other. I propose that Eliot expounds his concern with the Stranger encountered via a triadic model of the Stranger, the Foreigner, and the Other. According to Richard Kearney and Kascha Semonovitch, the Stranger occupies the threshold between the Other and the Foreigner, and the Foreigner and the Other are two faces of the Stranger: the Foreigner is the Stranger we see, as someone with a name and identity, while the Other is the Stranger we do not see, as someone who denies any of the existing factual categories (“At the Threshold” 5). Consequently, the Stranger is doubled in a play of the similar and the dissimilar, the knowable and the unknown, being and nonbeing. This project endeavours to inventory such acts and attention of strange(r)ness.

In the first year, I will choose to focus on Eliot’s French poems, which are written in the early wave of Eliot’s work and in which the intertwined issues of traveling/dwelling, writing/translation, identity/between-ness are closer to the surface and less resolved there than in his later work. Eliot composed during the late 1910s the group of French poems, which have witnessed vicissitudes in its critical reception. Critics tend to dismiss Eliot’s French poems, disregarding them either as Eliot’s desperate attempts to get through his serious writer’s block at that time, or as Eliot’s five-finger exercises and apprentice’s homage to those French poets—such as Jules Laforgue, Tristan Corbière, Théophile Gautier—who influenced him significantly (William Arrowsmith, “Eros in Terre Haute,” 23). As William Arrowsmith acutely points out, the persistent inclusion of these French poems in Eliot’s *Collected Poems* and *Complete Poems and Plays* suggests that Eliot must have thought well of them, otherwise he might have suppressed them (Arrowsmith, “Eros in Terre Haute,” 23). Indeed, the French poems, written in French by an Anglo-American poet,

represent a signature landscape of culture-as traveling-as-translation in Eliot's *oeuvre*. I would like to argue that Eliot's French poems appear as a post/modernist discourse on the controversy of disembedded identity in which Western post/modernity changes its shape from pilgrim to globally mobilizing yet disoriented tourist—who labors to de/construct an accultured self—to explore the dialectics of culture/desire, in/authenticity, identity/otherness in terms of visual possession.

The second year's study aims to explore Eliot's *The Cocktail Party* via the concept of the stranger within and without oneself, oneness and otherness, hostility and hospitality. *The Cocktail Party* (1949) is Eliot's first composition after winning the Nobel Prize in 1948. Presumably, the main difference made by winning the Nobel Prize was that increased Eliot's anxiety regarding his future work—in Eliot's own words: "The Nobel is a ticket to one's funeral. No one has ever done anything after he got it."¹¹ Significantly, *The Cocktail Party* represents a signature landscape in the new peak of Eliot's *oeuvre* which returns us to the haunted threshold of cultural encounter and translation where an enigmatic stranger occupies to epitomize the impossibility and inescapability of humans trying to identify themselves via others and their otherness.

The third year will deal with Eliot's two plays. Despite the hesitations of most critics and scholars about the place of *The Rock* (1934) in Eliot's canon, the play remains not only Eliot's first endeavor to start another career in the theatre, but also an Eliotic manifesto of the study of Being, the Other, and the Stranger. *The Elder Statesman* (1958), as Eliot's last play, completes the cycle of the hermeneutics of uncanny strange(r)ness that *The Rock* had begun by epitomizing Eliot's recurrent theme of "the hollow man" haunted by the "ghosts" from the past. *The Rock* is replete with thoughts about the ethos of the attitude towards the Stranger/the Other, characteristic of the act of imprinting identity upon the aliens and strangers via naming, cataloguing, and categorizing. The Rock appears as the prophet-Stranger, the invisible representative of God who remains the infinite Other in the contemporary world, and in whom Eliot detects the concept of the ultimate otherness. Eliot picks up the concept of the Stranger's transition/nontransition from one place and time to another in *The Elder Statesman*. *The Elder Statesman* as the last play of Eliot once again and as usual throws his critics and their theories into confusion. Written after his new marriage, the play is regarded by nearly all critics as a play on love. Some approve it is Eliot's "most human play," not so deep and philosophical as his other works; from other hostile critics come harsh review which sneers at the play as a mundane failure, a poignant epitaph to Eliot's creative career. I maintain that *The Elder Statesman* epitomizes Eliot's recurrent theme of the strange(r)ness and otherness in the context of identity issue. Lord Claverton has protected himself against isolation and the recognition of self. His life is dominated by two fears: his terror of being alone, and his fear of being exposed to strangers. He has had three sets of names and identities, yet they are disconnected as Gomez and Mrs. Carghill who have acquired flamboyant new identities by name changing. The question of the Stranger is directly involved with the question of the meaning of Being. The feeling of a disturbing and uncanny strange(r)ness remains at the horizon of any encounter with the Stranger. A new poetics of the Stranger is rendered possible via the concept of the stranger within and without oneself, oneness and otherness, hostility and hospitality, culture and desire.

¹¹ Eliot to John Berryman when Berryman congratulating him on the prize. See Eileen Simpson, *Poets in Their Youth: A Memoir* (London: Random House Inc., 1982), p. 173. On another occasion Eliot expressed his gratification to Sir Geoffrey Faber upon the latter's praise of *The Cocktail Party* for its "power of making new growth," by saying that: "I had always believed a Nobel Prize to be a sort of advance death certificate, and I was putting everything I had into this play in the effort to keep alive." See Neville Coghill, *T. S. Eliot's The Cocktail Party: Edited with Notes and a Commentary by Neville Coghill* (London: Faber and Faber, 1974), p. 190. See also Peter Ackroyd's *T. S. Eliot: A Life* (New York: Simon and Schuster, 1985), p. 290.

The First Year:

Seeking the Way Home: the Stranger on the Move in T. S. Eliot's French Poems

In the first year, I will choose to focus on Eliot's French poems, which are written in the early wave of Eliot's work and in which the intertwined issues of traveling/dwelling, writing/translation, identity/between-ness are closer to the surface and less resolved there than in his later work. Eliot composed during the late 1910s the group of French poems, which have witnessed vicissitudes in its critical reception. Critics tend to dismiss Eliot's French poems, disregarding them either as Eliot's desperate attempts to get through his serious writer's block at that time, or as Eliot's five-finger exercises and apprentice's homage to those French poets—such as Jules Laforgue, Tristan Corbière, Théophile Gautier—who influenced him significantly (William Arrowsmith, "Eros in Terre Haute," 23). Consequently, according to William Arrowsmith, "Lune de Miel" (1916-1917) has been read badly or superficially by the Eliot scholars as a caricature of two unhappy American tourists "doing Europe" (Arrowsmith, "Eros in Terre Haute," 30). "Mélange Adultère de Tout" (1916-1917) is generally disregarded as a hodge-podge composed of either the disjointed scraps of Eliot's minor exercise of his French Symbolist techniques, or a broken self-portrait of his vexed identity.

As Arrowsmith acutely points out, the persistent inclusion of these French poems in Eliot's *Collected Poems* and *Complete Poems and Plays* suggests that Eliot must have thought well of them, otherwise he might have suppressed them (Arrowsmith, "Eros in Terre Haute," 23). Indeed, the French poems represent a signature landscape of culture-as traveling-as-translation in Eliot's *oeuvre*, rather than simply Eliot's French apprentice stuff or Eliot's alternative way to cope with his writer's block as other writers may turn to translation. Written in French by an Anglo-American poet on two Americans's cross-frontier touring in Europe, "Lune de Miel" deals with such issues as home/away, touristic/everyday, authentic/pseudo real, so as to bespeak Eliot's articulation of the characteristically abyssal condition of human beings via the metaphor of travel and tourism in a post/modernist era teeming with de-individualization, placelessness, de-centralization, fragmentation, syncretism, hybridization, and indeterminacy.

While in the pursuit of his study, Arrowsmith is able to mobilize an extensive collection of intertextual details in a given poem and argues that "Lune de Miel" is a "layered," "polysemous" poem that is constructed upon the palimpsest principle (Arrowsmith, "Eros in Terre Haute," 40). So much so that a compound ghost of the European past—all the way down from Socrates, Plato, St. Augustine, Dante, John Donne, Hegel, Bradley, or Ruskin—lingers on in the deconsecrated religious monuments of Europe and possesses these American tourists who go sightseeing there; so much so that "Lune de Miel" is a poem on human spiritual odyssey, in which human beings are seen drifting in the fallen world ("les Pays-Bas") of error and struggling with their way up to the highland ("Terre Haute") of spiritual home (Arrowsmith, "Eros in Terre Haute," 22-44).

I tend to agree with both sides with reservation. In his reading of Eliot's "Lune de Miel," Arrowsmith allows himself to follow the classic epistemological metaphor of the voyage which emphasizes the intellectual enrichment and spiritual maturity of the voyager by comparing the Continental touring of Eliot's honeymooners to an odyssey of the soul. It is a rigorous process of self-realization, an upward mobility that is only possible through the assent of the person involved. Upon Arrowsmith's intimidating erudition, I can contribute no further critical investigation. Instead, I would rather focus on the immediate occasion of the poem: the circular tour of the Continent by two vulgar American bourgeois tourists, in which the metaphor of travel (or a reversal of travel as a metaphor) serves to represent the human condition and consciousness in the traveling cultures of (post)modernity. "Lune de Miel" is a striking poem, stunning not only in its palimpsest

principle and experimental exuberance as Arrowsmith has demonstrated, but in its alertness to the current urgencies and conditions of post/modern life which are characterized by the search for authenticity, an attempt to negotiate “the lost [but still existing] totality” (Wolff 225).

In “Mélange Adultère de Tout” the speaker travels widely across America, Europe, the Middle East, and Africa; he is always on the move much like a diasporic globetrotter, or an ethnographer with a self-written scenario of cultural transvestism (*CPP* 47). A wandering life results from a nomadic thought that migrates and detours. The poem is thus imbued with fragmented, indeterminate, and chameleonic identity. The incognito speaker claims to move through different places around the world and take a new occupation at every stop. With much gusto the speaker enumerates his chosen roles: a professor in America, a journalist in England, a lecturer in Yorkshire, a banker in London, a philosopher in Germany, and a role-player in Paris. In every country and in every place, the speaker is always someone else who is defined/identified by a professional, social, or national code or gesture. The speaker realizes a life of traveling-in-dwelling and dwelling-in-traveling. In the process of such realization, a new localization, such as “border” and “between-ness,” is rendered possible where the national, ethnic, communal, or textual “insides” and “outsides” are encountered, negotiated, and translated. The unnamed speaker is thus heard showing off his intercultural fluency and dislocations as a cross-cultural stranger: “C’est à grands pas et en seur / Que vous suivrez à peine ma piste” (“It’s a big, sweaty job / Keeping up with me”) (lines 3-4, *CPP* 47).

Methodology and Issues

In this first year’s research, I enquire into notions of home and abroad, emplacement and displacement, location and dislocation, traveling writing and grand tour and tourism, away from home and making home, the canny and the uncanny, asking how such notions come to play a role in Eliot’s French poems.

1. My reading of the stranger is first inspired by Georg Simmel. See “The Stranger,” in Kurt H. Wolff, trans. *The Sociology of Georg Simmel* (New York: The Free Press, 1964), pp. 402-408. I owe my analysis of Eliot’s “plot” to Jean Greisch’s reading of Heidegger’s theory: from an existential-ontological point of view, the “not at home” must be conceived as the more primordial phenomenon. See Greisch, “Being, the Other, the Stranger,” in Richard Kearney and Kascha Semonovitch, ed. *Phenomenologies of the Stranger: Between Hostility and Hospitality* (New York: Fordham University Press, 2011), pp. 223-225. See also John Macquarrie and Edward Robinson, trans., Martin Heidegger, *Being and Time* (New York: HarperCollins, 1962), p.176. Also, I borrow the term the routine world of strangers from Lyn Lofland, *A World of Strangers: Order and Action in Urban Public Space* (New York: Basic Books, 1973), to serve my own purpose. See also Zygmunt Bauman, *Life in Fragments: Essays in Postmodern Morality* (Oxford: Blackwell, 1995), p. 128.
2. The Grand Tour in Eliot’s poems:
Peter Ackroyd in his unauthorized biography of T. S. Eliot presumes that Eliot must have felt that he was not perfectly educated at Harvard, and he may have recognized—as most Bostonians did—“the narrowness of the horizon” (39). Here, Ackroyd identifies the cultural activity of the Grand Tour pursued by the American young people who longed to get away, to leave home as an educational rite of passage since the nineteenth century. Ackroyd claims that the custom of European touring must have arisen for the low state of American universities and education. Such American modern departures, with notion of travel associated with liberal education and the process of cultural accreditation, may have its origin from the British social ritual of the Grand Tour. It is a traditional trip of Europe undertaken by the British young

aristocracy, escorted by a tutor (or a “bear-leader”) and a retinue of servants to roam around the cultural centers of the Continent for years with unlimited funds and aristocratic connections; it is a trip characterized by ideological educational and acculturating promises that are intended to prepare young gentlemen of the ruling class to assume their future leadership and to benefit the whole nation. However, as critics point out, the Grand Tour, albeit its commonplace emphasis on the British experience, is an archetypal European form of cultural tourism, an essentially European phenomenon widely copied throughout and beyond Europe to witness variations and modifications in the global contexts.¹²

Historically speaking, the Grand Tour may go back to Renaissance travel when the European humanists formalized the Grand Tour as a means by which young gentlemen could finish and polish an education through a course of travels. The Grand Tour was the traditional circuit of Western Europe undertaken by upper-class European youth, which flourished from about the sixteenth century, reached its zenith in the eighteenth century especially associated with the British nobility and wealthy elite, and then fragmented by the 1840s due to the advent of large-scale railroads and ocean steamers transit as well as the appearance of guidebooks and tourist industry. Although its coherent form and nature of the tour had gone, the Grand Tour survived in various modified forms into the nineteenth and early twentieth centuries when other overseas genteel youths, especially Americans, joined in and continued such cultural circuits and round of tournaments in Europe (Boorstin 83). Generally speaking, since the twentieth century, the tradition of the Grand Tour has been replaced by or extended into the leisure activities of tourism practiced by the international middle-class tourists. I will draw on such concepts to employ the terms such as “travel,” “tourism,” “nomadism,” “borderland,” “traveling-in-dwelling,” and “dwelling-in-traveling” in my discussion of the Stranger on the move in Eliot’s French poems.

3. Mass Tourism and Travel Writing in Eliot’s poems:

The notion of travel as experience and knowledge, the linkage of mobility with self-discovery and regenerative power has underplayed the Western thought and literature. As Georges Van Den Abbeele points out shrewdly in his *Travel as Metaphor: From Montaigne to Rousseau*, the voyage has been the most cherished and perhaps also the very banalized institution as well as ideology of the civilization.¹³ Having evolved from the Age of Exploration to the Age of Travel, then to the Age of Tourism, the voyage exemplifies itself successively in the form of the adventurous odyssey of an individual hero, to that of the religious crusade of a socially organized group, then to that of the Grand Tour of aristocratic and wealthy gentleman, and eventually manifest in the universal tourism of the international middle class.¹⁴ Though persistently perceived as adventure and discovery, as a quest for new knowledge and

¹² For example, see Mike Robinson and Hans Christian Andersen, “Introduction” in *Literature and Tourism*, pp. xvii-xix; Eric J. Leed, *The Mind of the Traveler: From Gilgamesh to Global Tourism* (New York: Basic Books 1991), pp. 184-192; James Buzard, “The Grand Tour and After (1660-1840),” in *The Cambridge Companion to Travel Writing*, pp. 37-52. In terms of Leed, the Grand Tour is the wedding of at least two European traditions. One is the chivalric excursion undertaken by the young knight at the end of his apprenticeship, exemplified in the Gothic *Vers Sacrum*, a journey expected of every Germanic youth who would establish a name for himself; a journey also combined with religious crusades and pilgrimages. The other source of the Grand Tour is the *peregrinatio academica*, the scholar’s “journeyman’s year,” in which a young scholar tours the centers of learning. As Buzard points out, the Grand Tour is an ideological exercise from start to finish, beginning as a French phrase—*le grand tour*—then appropriated by Britons of the late seventeenth and early eighteenth centuries. Yet, such class-specific ideals of the Grand Tour is transformed and re-functioned in the age of mass tourism when everybody is to be abroad, and when foreign travel is no longer a cultural institution of a privileged few.

¹³ Georges Van Den Abbeele, *Travel as Metaphor: From Montaigne to Rousseau* (Minneapolis and Oxford: University of Minnesota Press, 1992), pp. xiii-xv.

¹⁴ See Dean MacCannell, *The Tourist: A New Theory of the Leisure Class* (Berkeley and Los Angeles: University of California Press, 1999), p. 5; James Buzard, *The Beaten Track: European Tourism, Literature, and the Ways to Culture, 1800-1918* (Oxford: Clarendon Press, 1993), p. 335; Mike Featherstone, *Undoing Culture: Globalization, Postmodernism and Identity* (London: SAGE,

horizon, travel also runs the risk of transgression. A spiritual odyssey, a pilgrim's progress may be reduced to an earthly errand fraught with human frailty, self-delusion, and instability. The valuation of travel as experience can be found in the educational agenda of the Grand Tour in the Western tradition; it is the educative self-formative project (*Bildungsprozesse*) for the aristocratic or bourgeois gentleman, and is closely related to the literary genre of *Bildungsroman*. However, the tour of pedagogical value and accumulated wisdom may turn to the voyage of pleasure when drinking, gaming, and whoring hold more attraction for the grand tourist than other more exalted objectives. A further detouring occurs from the Renaissance onwards through the Enlightenment, when travel tours away from the cultural practice of elitism into a kind of democratic commonplace in the mass culture of the post/modernity. Accordingly, the "pure traveling" (which is liberating and inspiring) and "tourism" (which is routine and mundane) become two ends of a binary configuration in a cultural representation, in which the traveler/tourist dichotomy bespeaks not only the value and the possible decline of civilization, but also a mis/representation of personal acculturation.¹⁵ Arguably, travel has been a journey of *différance* which moves through not only space of difference, but also time of deferral;¹⁶ the voyage and travel as a cultural signifier and practice has witnessed vicissitudes of deterritorialization and reterritorialization, of appropriation and expropriation in the course of cultural encounter and translation.

This year's study aims to explore Eliot's new poetics of the Stranger on the move—be s/he the tourist, the foreigner, or the homeless—by analyzing his French poems via the concepts of cultural movement, emplacement and displacement, encounter and translation.

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1995), pp. 127, 152-153; Giovanna Summerfield and Lisa Downward, *New Perspectives on the European Bildungsroman* (London and New York: Continuum, 2010), pp. 81-85.

¹⁵ For anti-tourism, see, for example, Paul Fussell, *Abroad: British Literary Traveling between the Wars* (New York: Oxford University Press, 1980); Daniel J. Boorstin, *The Image: A Guide to Pseudo-Events in America* (New York: Atheneum, 1985). For other criticisms that castigate the writings of Boorstin and Fussell, see Jonathan Culler, *Framing the Sign: Criticism and Its Institutions* (Oxford: Basil Blackwell, 1988); MacCannell, *The Tourist*. Also, see Buzard, *The Beaten Track* for his thorough survey of the debates on anti/tourism.

¹⁶ See Jacques Derrida's definition of *différance* as temporal deferral and spatial difference in *Margins of Philosophy* (Chicago: University of Chicago Press, 1982), pp. 1-27. See also John Zilcosky ed., *Writing Travel: The Poetics and Politics of the Modern Journey* (Toronto, Buffalo, and London: University of Toronto Press, 2008), p. 7.

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科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以 100 字為限）

實驗失敗

因故實驗中斷

其他原因

說明：本案自 2016 年 8 月執行以來，迄今已有所成。本人以艾略特如何重塑陌生者之面貌，衍譯探討陌生者之本質與定義為主題，撰寫論文，除了發表於國際學術研討會外，並進一步修訂，或投稿國外學術期刊，或投稿國外學術專書出版甄選計畫。會議論文如下：

“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’s ‘Lune de Miel’ ,” presented at 2017 Annual Meeting of the American Comparative Literature Association, July 7-9, 2017, Utrecht University, the Netherlands

2. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以 500 字為限）。

本人對於個人以及台灣學術研究國際化，一向是積極耕耘的。國外學術出版不易，競爭激烈，而且時程漫長，期刊論文，從投稿到審查到接受到出版，需時 2 年以上。至於國外學術專書篇章，出版流程更是繁複，除了個別論文之比稿/審查/接受外，出版社還會針對專書進行內審/外審/學術評估等，出版時程可達 3 年以上。例如，本人所執行國科會/科技部之 101 年度專題研究計畫【渥坦貝克劇作中之逃逸路線：性別/文本權術策略（II—II）NSC101-2410-H-004-196】所產出之研究計畫成果，以專書篇章之形式經過上述數年的出版準備過程，終於於 2017 年由 Brill Publishers 出版。

希望科技部在評估研究者之研究成果與研究潛力時，能夠將國外論文出版之時程與所需要之時間納入考量，因為任何嚴謹具學術地位之學術期刊或學術專書，其出版時程可達數年之久，不是當下立竿便可見影之情事。本人今年有兩篇國外論文產出，一篇為上述之國科會/科技部之 101 年度專題研究計畫產出；另一篇國外期刊論文，此篇論文乃是本人在科技部專題計畫以外之研究產出，以浪漫詩人濟慈(John Keats)為聚焦，將城市文本脈絡中有關宗教、文化、歷史、空間、文化位移，遭逢，與遙譯等議題由現代/後現代之時空推展至浪漫時期。此篇論文投稿 A&HCI 期刊 JNT: Journal of Narrative Theory 已被接受，可望於今年出版。此兩篇論文均是歷經數年之出版過程，今年終於排定出版。希望本人今年這兩篇國外學術專書篇章與學術期刊論文之產出，能表徵本人之研究能力與學術國際化深耕之決心。

本人今年執行專題研究計畫，已有心得並已撰寫論文在國際研討會發表，後續便是修訂論文，或投稿國外學術期刊，或投稿國外學術專書出版甄選計畫，希望科技部能給予本人充裕之時間來醞釀國外論文之產出。更希望科技部對於致力於學術研究國際化之研究者，能夠予以積極之鼓勵與贊助。

3. 主要發現

本研究具有政策應用參考價值：否 是，建議提供機關_____

(勾選「是」者，請列舉建議可提供施政參考之業務主管機關)

本研究具影響公共利益之重大發現：否 是

說明：(以 150 字為限)

科技部補助計畫衍生研發成果推廣資料表

日期： 年 月 日

科技部補助計畫	計畫名稱： 計畫主持人： 計畫編號： 領域：		
研發成果名稱	(中文)		
	(英文)		
成果歸屬機構		發明人 (創作人)	
技術說明	(中文) (200-500字)		
	(英文)		
產業別			
技術/產品應用範圍			
技術移轉可行性及預期 效益			

註：本項研發成果若尚未申請專利，請勿揭露可申請專利之主要內容。

科技部補助專題研究計畫成果彙整表

計畫主持人：楊麗敏			計畫編號：MOST 105-2410-H-004-120 -				
計畫名稱：艾略特作品中異鄉人之衍譯							
成果項目			量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)		
國內	學術性論文		期刊論文		篇	請附期刊資訊。	
			研討會論文				
			專書		本	請附專書資訊。	
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				新型/設計專利			
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			收入		千元	1. 依「科技部科學技術研究發展成果歸屬及運用辦法」第2條規定，研發成果收入係指執行研究發展之單位因管理及運用研發成果所獲得之授權金、權利金、價金、股權或其他權益。 2. 請註明合約金額。	
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智慧財產權及成果		專利權	發明專利	申請中	件	請附佐證資料，如申請案號。	
				已獲得		請附佐證資料，如獲證案號。	
		新型/設計專利					
		商標權					

		新型/設計專利			
		商標權			
		營業秘密			
		積體電路電路布局權			
		著作權			
		品種權			
		其他			
	技術移轉	件數		件	
	收入		千元	1. 依「科技部科學技術研究發展成果歸屬及運用辦法」第2條規定，研發成果收入係指執行研究發展之單位因管理及運用研發成果所獲得之授權金、權利金、價金、股權或其他權益。 2. 請註明合約金額。	
參與計畫畫人力	本國籍	大專生		人次	
		碩士生			
		博士生			
		博士後研究員			
		專任助理			
	非本國籍	大專生			
		碩士生			
		博士生			
		博士後研究員			
		專任助理			
其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)					

科技部補助專題研究計畫執行國際合作與移地研究心得報告

日期：106年8月31日

計畫編號	MOST 105-2410-H-004-120 -		
計畫名稱	艾略特作品中異鄉人之衍譯		
出國人員姓名	楊麗敏	服務機構及職稱	國立政治大學英國語文學系
出國時間	2017年7月10日至2017年7月24日	出國地點	荷蘭阿姆斯特丹
出國研究目的	<input type="checkbox"/> 實驗 <input type="checkbox"/> 田野調查 <input type="checkbox"/> 採集樣本 <input type="checkbox"/> 國際合作研究 <input checked="" type="checkbox"/> 使用國外研究設施		

一、執行國際合作與移地研究過程

本人執行科技部核定之「艾略特作品中異鄉人之衍譯 I」專題研究計畫(MOST-105-2410-H-004-120)，計畫書內容規劃有出席國際會議(經費核定為 90,000 元)與移地研究(經費核定為 160,000 元)，本人於 106 年 4 月 26 日提請計畫變更，旨在將上述兩項核定經費合併使用，出國行程訂為 106 年 7 月 4 日赴荷蘭烏特勒支大學(Utrecht University, the Netherlands)，先行參加 7 月 6-9 日 2017 年之「美國比較文學學會」年度國際學術會議(the American Comparative Literature Association, ACLA 2017)，會後再續留荷蘭阿姆斯特丹，進行為期約 15 天之移地研究。今年(106 年)4 月 26 日，本人基於以下三項考量提請研究計畫內容變更：

- 1) 學校事務考量：由於七月期間，時值學期末了之際，本人仍需處理諸多重要學校事務，如繳交學生成績、研究生論文指導及口試等等，必須於七月底提前回國，實無法如原先所規劃續留歐洲進行一個月之移地研究；
- 2) 研究計畫經費之最大效能運用考量：由於遠赴歐洲之機票昂貴，在歐洲之生活費用亦耗費不貲，擬申請合併使用移地研究(160,000 元)及出席國際會議(90,000 元)之經費，核定總金額則不變；
- 3) 學術研究成就考量：本人考量「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議，其會議主題與與本人執行中之研究計畫更為貼近，且具學術聲望，因此基於上述第一項教學責任義務與第二項經費效能之考量，故擬申請將本人研究計畫所核定之出席並發表論文之國際會議變更為「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議。本人籌畫於國際會議結束後續留荷蘭阿姆斯特丹，除了蒐集資料，修改論文撰寫外，主要目的在於探究荷比盧低地國(尤其是荷蘭)在現代/後現代之政治歷史社會氛圍，所發展與衍譯之特有異鄉人文化與哲學。如此變更，一則將核定經費作最有利之運用，二則將艾略特研究由英倫，推進至其他歐陸國家，如荷比盧低地國(尤其是荷蘭)。

因此，本人提請兩項研究計畫內容變更，分別為（一）於106年7月6日至9日參加「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之2017年度國際學術會議，（二）申請將參加國際學術會議與移地研究費用合併使用，計畫於國際學術會議結束後續留荷蘭阿姆斯特丹，進行為期約15天之移地研究。兩項變更同案於106年4月26日提出變更申請後，已簽准在案。

二、研究成果

誠如本人在上項「學術研究成就考量」所表示，本人籌畫國際會議結束後續留阿姆斯特丹，除了蒐集資料，完成論文撰寫外，主要目的在於探究荷比盧低地國（尤其是荷蘭）在現代/後現代之政治歷史社會氛圍，所發展與衍譯之特有異鄉人文化與哲學。如此規劃，旨在將艾略特研究由英國/倫敦，推進至其他歐陸國家，如荷蘭。誠如荷蘭烏特勒支市市長凡札能(Jan van Zanen, Mayor of Utrecht)於「美國比較文學學會」之2017年度國際學術會議之歡迎詞所言：烏特勒支市之市民分別來自170多個國家，而今年夏天更因「美國比較文學學會」之2017年度國際學術會議以及3000多名前來烏特勒支參與夏日學院之境外學子，使得烏特勒支的國族光譜更加豐富耀眼。烏特勒支市如此，荷蘭更是如此，處處悉知悉見如是他鄉/家鄉之異鄉人文化與哲學。

艾略特在1911-2期間，往來於德國、義大利、英法、荷比盧等地，尤其醉心於歐陸哲學中有關陌生者現象學之議題，後因戰事爆發，才輾轉來到英國，入學就讀於牛津大學。荷蘭之明星哲學家史賓諾莎(Baruch Spinoza)乃是陌生者之代表，艾略特曾針對史賓諾莎現象寫下如此評論：「自上世紀以來，史賓諾莎個人遠比史賓諾莎哲學更具重要性。能精通史賓諾莎之《倫理學》(*Ethics*)者，實屬鳳毛麟爪，但是幾乎舉世皆知史賓諾莎以磨鏡片為生；僅有少數之學者能夠閱讀史賓諾莎之《政治論》(*Tractatus Politicus*)，但是史賓諾莎被逐出猶太會堂之事蹟可謂家喻戶曉…也因此，慶祝史賓諾莎之250年冥誕，其意義完全不同於一般如亞里斯多德(Aristotle)、阿奎那(Aquinas)、康德(Kant)之冥誕紀念；因為它所緬懷憑弔，它所肯認標榜的不是一派哲學學說理論，而是一種人格風骨，人類之某些理想於其中落實彰顯」(*TLS*, 21 April 1927)。本研究計畫旨在探討艾略特如何以陌生者/異鄉人/他者此三面向，衍譯陌生者之本質與定義。此次之移地研究，藉地利之便，將以阿姆斯特丹大學(University of Amsterdam)與海牙皇家圖書館/尼德蘭國家圖書館(The Royal Library of the Hague, National Library of the Netherlands)為主，烏特勒支大學與格羅尼根大學(University of Groningen)為輔，一則探究史賓諾莎現象之社會文化氛圍與其影響，二則探索荷蘭與艾略特研究之淵源，三則進而剖析艾略特作品中有關個人的、社群的、甚至文本之境內/境外的與陌生者遭逢之衍譯，彰顯艾略特如何透過空間安置與位移(displacement/replacement)、熟悉與恐惑(the canny and the uncanny)、安身立命與流離失所(being-at-home and not-being-at-home)、好客與排拒與敵視(hospitality/inhospitality/hostility)等觀念之辯證，重塑陌生者之面貌。

此行之成果，茲就研究論文產出發表與國際學術交流合作兩方面說明如下：

- 1) 學術論文產出與發表：在出國期間，本人完成兩篇論文撰寫，其中一篇投稿已被接受刊登
 - a. 一篇國外期刊論文

“A Passage from Adam’s Dream to the Cessation of Desire: A Buddhist Reading of John Keats’ s ‘Ode to a Nightingale’ .” To be published by *JNT: Journal of Narrative Theory* in 2017. (A&HCI) (ISSN: 1549-0815)

此篇論文乃是本人在科技部專題計畫以外之研究產出，但仍然與本人現階段之陌生者/異鄉人/他者研究主題相關。本論文以另一位浪漫時期之他者——濟慈(John Keats)——為聚焦，將陌生者現象中有關宗教、文化、歷史、空間、文化位移，遭逢，與逐譯等議題由現代/後現代之時空推展至浪漫時期。此篇論文投稿 A&HCI 期刊 *JNT: Journal of Narrative Theory* 已被接受，將於未來之一年內出版。

- b. 會議論文與論文產出：

“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’s ‘Lune de Miel’”一文，發表於「美國比較文學學會」之2017年會(July 6-9, Utrecht University, the Netherlands)擬投稿國外學術期刊，或投稿國外學術專書出版甄選計畫，例如「艾略特學會」所規劃之 *The T. S. Eliot Studies Annual*。

本人之論文發表與出版大抵依循如此之模式，先在國際學術研討會發表，而後或以期刊論文、或專書篇章形式在國際學術平台尋求發聲之機會。

2) 國際化學術研究與合作交流：

此次移地研究，因地利之便，本人參訪烏特勒支大學、阿姆斯特丹大學、與格羅尼根大學之史賓諾莎研究機構與夏日學院，本人對其豐富之學術資源與活潑多元之研究領域，印象深刻，本人期待日後能與荷蘭大學建立進一步之國際學術研究合作交流。

三、建議

1) 誠如「美國比較文學學會」所聲稱：2017年會乃是「美國比較文學學會」第一次移師境外之壯舉，而荷蘭烏特勒支大學就是此第一次歐洲年會之首選地點。的確，荷蘭學術研究蓬勃發展，早已成為歐洲學界之新秀清流，不但與英法德等傳統大國並駕齊驅，甚至有後來居上之態勢。除了烏特勒支大學外，荷蘭躋身世界百大之大學，可謂比比皆是。此次移地研究，本人對於荷蘭政府挹注資源鼓勵學術，以及荷蘭學界跨學科跨領域之百家爭鳴學風，可謂印象深刻，本人以為，荷蘭大學與研究機構，如阿姆斯特丹大學、烏特勒支大學、與格羅尼根大學等，應是未來台灣學術國際化與學術研究合作交流之首選對象。

2) 出席國際會議並發表論文以及移地研究，於我而言，乃是學術研究過程中一個非常關鍵重要之元素與環節，本人覺得持續性之多年期移地研究，不但有助本人維持與提升個人之研究動能，更讓個人有機會代表台灣學術社群在世界學術平台發聲，讓國際學術社群看到聽到台灣，並藉此與國際學術社群研究團體建立起合作關係。以本研究計畫之移地研究為例，本人希望能藉此與荷蘭以及歐美其他相關之學術機構維持合作交流之關係，也希望科技部能給予較多之資源支持。

四、本次出國若屬國際合作研究，雙方合作性質係屬：(可複選)

- 分工收集研究資料
- 交換分析實驗或調查結果
- 共同執行理論建立模式並驗證
- 共同執行歸納與比較分析
- 元件或產品分工研發
- 其他 (請填寫) _____

五、其他

科技部補助專題研究計畫出席國際學術會議心得報告

日期：106年8月31日

計畫編號	MOST 105-2410-H-004-120 -		
計畫名稱	艾略特作品中異鄉人之衍譯		
出國人員姓名	楊麗敏	服務機構及職稱	國立政治大學英國語文學系
會議時間	2017年7月6日至 2017年7月9日	會議地點	Utrecht University, the Netherlands
會議名稱	(中文)「美國比較文學學會」2017年度國際學術研討會 (英文)2017 Annual Meeting of the American Comparative Literature Association		
發表題目	(中文)艾略特〈蜜月〉詩中文化與慾望權術之重新閱讀 (英文)“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’ s ‘Lune de Miel”		

一、參加會議經過

本人近年之研究重心，舉凡論文著作發表與國科會/科技部計畫執行，皆以城市文學與文化研究為主軸。本人一向積極參與國際學術研討會，本人為「艾略特學會」(T.S. Eliot Society)之會員，近年來除多次參加學會年會，發表論文，還代表學會出席其他大型國際會議，如：1) “T. S. Eliot and the Poetics of Ekphrasis: A Mis/Representation of the Other” 一文，代表「艾略特學會」出席於華盛頓所舉行之「2014年美國文學學會年會」(the 2014 Annual Conference of American Literature Association, May 22-25, 2014, Washington, D.C., U.S.A.)，發表論文；2) “T. S. Eliot with a Baedeker: A Poetics of Cultural Encounter and Translation” 一文，代表「艾略特學會」出席於波士頓所舉行之「2015年美國文學學會年會」(the 2015 Annual Conference of American Literature Association, May 21-24, 2015, Boston, U.S.A.)，發表論文；3) “The Stranger Revisited in T. S. Eliot’ s *The Cocktail Party*” 發表於「艾略特學會三十六屆年會」(The T. S. Eliot Society, 36th Annual Meeting, September 25-27, 2015,

St. Louis, U. S. A.) ; 4) “T. S. Eliot and Buddhism” 發表於「艾略特學會三十七屆年會」(The T. S. Eliot Society, 37th Annual Meeting, June 17-22, 2016, Rapallo, Italy)。其他本人所參與之大型國際學術研討會，尚有 2012 年 2 月義大利佛羅倫斯之「艾略特與現代主義文學之羅馬與義大利傳承」；2012 年 7 月英國牛津大學之【第二屆國際會議：白色形象】；2013 年 7 月英國牛津大學之【第三屆國際會議：白色形象之批判議題探索】；以及今年 7 月荷蘭烏特勒支大學之「美國比較文學學會」之 2017 年會。本人考量「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議，其會議主題與與本人執行中之研究計畫更為貼近，且具學術聲望，因此提出申請，將本人科技部專題研究計畫所核定之出席並發表論文之國際會議變更為「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議。

本年度所執行之專題研究計畫【畫艾略特作品中異鄉人之衍譯】，旨在探討艾略特如何透過空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視等觀念之辯證，重塑陌生者之面貌，衍譯探討陌生者之本質與定義。本年度之計畫研究，主要側重於艾略特於 1910-1920 期間所書寫之法文詩。舉凡旅行/居留、書寫/逐譯、身份認同/居間性等糾纏牽惹之議題，皆載浮載沈於詩文行間，不若艾略特後期作品之沈澱潛藏。學界評論向來輕看艾略特之法文詩，以為不過是詩人年少稚嫩時期對心儀法國象徵主義大師們禮敬之習作，無足觀哉。本人以為，艾略特之法文詩中實為其創作生涯中之一重要指標作品，但見不同之旅人，行旅往來於歐洲、東方、非洲、美洲以及各個不同之他鄉異邦，見證書寫與陌生者遭逢以及文化逐譯之種種權術策略。「美國比較文學學會」向來致力於閱讀詮釋不同文學文化間之遭逢交流、角力與互動，本人此次以〈艾略特〈蜜月〉詩中文化與慾望權術之重新閱讀〉一文，受邀參與「美國比較文學學會」2017 年度國際學術會議，旨在重新閱讀詮釋艾略特之法文詩〈蜜月〉(“Lune de Miel”)詩中有關文化與慾望間之種種權術論述。

二、 與會心得

誠如「美國比較文學學會」所聲稱：2017 年會乃是「美國比較文學學會」第一次移師境外之壯舉，而荷蘭烏特勒支大學就是此第一次歐洲年會之首選地點。又如荷蘭烏特勒支市市長凡札能(Jan van Zanen, Mayor of Utrecht)於「美國比較文學學會」之 2017 年度國際學術會議之歡迎詞所言：烏特勒支市之市民分別來自 170 多個國家，而今年夏天更因「美國比較文學學會」之 2017 年度國際學術會議以及 3000 多名前來烏特勒支參與夏日學院之境外學子，使得烏特勒支的國族光譜更加豐富耀眼。烏特勒支市如此，荷蘭更是如此，處處悉知悉見如是他鄉/家鄉之四海為家的世界主義文化與哲學。

此次國際會議為期四天，計有 A, B, C 三個論文發表時段，平均每個時段約有 80 場次，此外亦有主題演講(keynote address)、全會(plenary session)、座談(panel)、工作坊(workshop)、書展(book exhibit)、電影放映會/與導演面對面(film screening)、與作者面對面(meet the author)等等，議程由早上 8 點排至晚上 9/10 點，內容十分多元豐富。例如，主題演講有：傅科，種族與種族主義(“Foucault, Race and Racism), 抗拒之日常間隔(“The Everyday Interval of Resistance”); 全會主題有：德希達語法學 50 年(“50y Years of Derrida’s *Grammatology*), 重建大學與知識之未來(“Reinventing the University and Knowledge Futures”); 而論文發表之場次主題更是多元，信手拈來如：比較文學/比較戰爭(Comparative Literatures/Comparative Wars), 多元世界主義(Cosmopolitanisms), 班雅明新批評(New Approaches to Walter Benjamin), 當今現代主義(Modernism Now)等等。本人之論文，發表於【慾望詩篇】此場次(Seminar C25, Lyric Desire, July 8 2017, Drift 25, RM204)，旨在重新書寫艾略特之法文詩〈蜜月〉(“Lune de Miel”)，“Lune de Miel”以一對美國新婚夫婦之蜜月之旅為敘述主軸，描寫普羅大眾觀光客過境

歐洲荷比盧德法義，走馬看花奔波困頓於一些藝術觀光景點之種種，藉以引發有關社會與個人、文化與慾望間之種種權術論述。本人之論文在會中引起相當之迴響，會後主持人 Professor John Garrison 表示，希望日後能有進一步之合作。

三、發表論文全文或摘要

Written in French in the early wave of Eliot's work, "Lune de Miel" is already teeming with the intertwined issues of living-in and traveling-in cultures which are occurring in the context of cultural encounter of mass tourism, and in which there is no simple distinction between home and away, both physically and epistemologically. "Lune de Miel" appears as a post/modernist discourse on the controversy of disembedded identity in which Western post/modernity changes its shape from pilgrim to globally mobilizing yet disoriented tourists who labor to de/construct an accultured self, and who are trapped in the conflicts between the publicly established order of meanings, rules, and values and the claims of individual freedom seeking initiative self-expression. It is the conflict between authority and the individual, or properly termed, between culture and desire.

"Lune de Miel" is a striking poem, stunning not only in its palimpsest principle and experimental exuberance as William Arrowsmith has demonstrated, but in its alertness to the current urgencies and conditions of post/modern life which are characterized by the search for authenticity, an attempt to explore the dialectics of in/authenticity, identity/otherness in terms of visual possession. The typical post/modernist vision of the world is one in which there is no longer any absolute differentiation between Beginning and Ending, Presence and Absence, Center and Margin in the traditional metaphysical sense. There exist no longer the Platonic two worlds—the world of the Logos, and the world of contingency. Instead, it is a flattened-out world in which nothing is hidden, everything is manifest, and the Eternal and the Absolute descent into the contingent world of representation and is diffused through it. Society, or culture becomes the God, the Holy, the Symbolic Order, which appears not only all-encompassing and omnipotent but also legislative, reality-ordering, and authoritative. Desire is not so much a wild force that culture tames, as a product produced by culture. The surface of the human body becomes the primal surface on which signs move. In an advanced consumer society, culture reinforces itself by employing images, signifiers, and simulations to provoke new desires, which in turn induce human subjects to toil away to procure the means of satisfying such desires. Desire is no longer a pure creative natural force that is independent from and pitted against culture. The initial concept of completely free and untrammelled play of desire as a means away from repression, a way to emancipation is a utopian fallacy. In reality repression, the public order, the society, the culture comes first; then it provokes desire only in order to use it to strengthen itself.

四、建議

1) 本人以為，此次參與「美國比較文學學會 2017 年會」，實為個人多年來出席國際會議相關學術活動之累積成果之一，此行之收穫可待。本人以為，藉由參與這些有歷史有傳統、國際知名、

學術地位崇高之大型國際會議，一則個人能與國際知名之學者齊聚一堂切磋對話；二則是讓台灣學術、政治大學英美文學文化研究有機會在國際學術場合發聲；三則得以與國際知名學術機構與學者們保持互動切磋，甚至規劃未來合作之可能性。希望有朝一日，國內大學如政治大學有能力、有機會或承辦或發展此種有傳統、有口碑之大型國際會議。

2) 本人一向以學術研究國際化自許，一直積極向國外期刊、學術專書投稿，本人深耕數年，成果已逐漸一一顯現。本人此次在「美國比較文學學會 2017 年會」上所發表之論文也會繼續進行後續論文產出與出版等事宜。本人之論文發表與出版大抵依循如此之模式，先在國際學術研討會發表，而後或以期刊論文、或專書篇章形式在國際學術平台尋求發聲之機會。

3) 本人對於個人以及台灣學術研究國際化，一向是積極耕耘的。國外學術出版不易，競爭激烈，而且時程漫長，期刊論文，從投稿到審查到接受到出版，需時 2 年以上。至於國外學術專書篇章，出版流程更是繁複，除了個別論文之比稿/審查/接受外，出版社還會針對專書進行內審/外審/學術評估等，出版時程可達 3 年以上。例如，本人所執行國科會/科技部之 101 年度專題研究計畫【渥坦貝克劇作中之逃逸路線：性別/文本權術策略 (II—II) NSC101-2410-H-004-196】所產出之研究計畫成果，以專書篇章之形式經過上述數年的出版準備過程，終於於 2017 年由 Brill Publishers 出版。

希望科技部對於國內學者出席國際知名、學術地位崇高之國際會議發表論文，能夠予以積極之鼓勵與贊助。更希望科技部在評估研究者之研究成果時，能以質取代量。

五、攜回資料名稱及內容

「美國比較文學學會 2017 年會」議程手冊一本，以及學會研究成果之相關資訊。

六、其他

科技部補助專題研究計畫執行國際合作與移地研究心得報告

日期：106 年 8 月 31 日

計畫編號	MOST 105-2410-H-004-120 -		
計畫名稱	艾略特作品中異鄉人之衍譯		
出國人員姓名	楊麗敏	服務機構及職稱	國立政治大學英國語文學系
出國時間	2017 年 7 月 10 日至 2017 年 7 月 24 日	出國地點	荷蘭阿姆斯特丹
出國研究目的	<input type="checkbox"/> 實驗 <input type="checkbox"/> 田野調查 <input type="checkbox"/> 採集樣本 <input type="checkbox"/> 國際合作研究 <input checked="" type="checkbox"/> 使用國外研究設施		

一、執行國際合作與移地研究過程

本人執行科技部核定之「艾略特作品中異鄉人之衍譯 I」專題研究計畫(MOST-105-2410-H-004-120)，計畫書內容規劃有出席國際會議(經費核定為 90,000 元)與移地研究(經費核定為 160,000 元)，本人於 106 年 4 月 26 日提請計畫變更，旨在將上述兩項核定經費合併使用，出國行程訂為 106 年 7 月 4 日赴荷蘭烏特勒支大學(Utrecht University, the Netherlands)，先行參加 7 月 6-9 日 2017 年之「美國比較文學學會」年度國際學術會議(the American Comparative Literature Association, ACLA 2017)，會後再續留荷蘭阿姆斯特丹，進行為期約 15 天之移地研究。今年(106 年)4 月 26 日，本人基於以下三項考量提請研究計畫內容變更：

- 1) 學校事務考量：由於七月期間，時值學期末了之際，本人仍需處理諸多重要學校事務，如繳交學生成績、研究生論文指導及口試等等，必須於七月底提前回國，實無法如原先所規劃續留歐洲進行一個月之移地研究；
- 2) 研究計畫經費之最大效能運用考量：由於遠赴歐洲之機票昂貴，在歐洲之生活費用亦耗費不貲，擬申請合併使用移地研究(160,000 元)及出席國際會議(90,000 元)之經費，核定總金額則不變；
- 3) 學術研究成就考量：本人考量「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議，其會議主題與與本人執行中之研究計畫更為貼近，且具學術聲望，因此基於上述第一項教學責任義務與第二項經費效能之考量，故擬申請將本人研究計畫所核定之出席並發表論文之國際會議變更為「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議。本人籌畫於國際會議結束後續留荷蘭阿姆斯特丹，除了蒐集資料，修改論文撰寫外，主要目的在於探究荷比盧低地國(尤其是荷蘭)在現代/後現代之政治歷史社會氛圍，所發展與衍譯之特有異鄉人文化與哲學。如此變更，一則將核定經費作最有利之運用，二則將艾略特研究由英倫，推進至其他歐陸國家，如荷比盧低地國(尤其是荷蘭)。

因此，本人提請兩項研究計畫內容變更，分別為（一）於106年7月6日至9日參加「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之2017年度國際學術會議，（二）申請將參加國際學術會議與移地研究費用合併使用，計畫於國際學術會議結束後續留荷蘭阿姆斯特丹，進行為期約15天之移地研究。兩項變更同案於106年4月26日提出變更申請後，已簽准在案。

二、研究成果

誠如本人在上項「學術研究成就考量」所表示，本人籌畫國際會議結束後續留阿姆斯特丹，除了蒐集資料，完成論文撰寫外，主要目的在於探究荷比盧低地國（尤其是荷蘭）在現代/後現代之政治歷史社會氛圍，所發展與衍譯之特有異鄉人文化與哲學。如此規劃，旨在將艾略特研究由英國/倫敦，推進至其他歐陸國家，如荷蘭。誠如荷蘭烏特勒支市市長凡札能(Jan van Zanen, Mayor of Utrecht)於「美國比較文學學會」之2017年度國際學術會議之歡迎詞所言：烏特勒支市之市民分別來自170多個國家，而今年夏天更因「美國比較文學學會」之2017年度國際學術會議以及3000多名前來烏特勒支參與夏日學院之境外學子，使得烏特勒支的國族光譜更加豐富耀眼。烏特勒支市如此，荷蘭更是如此，處處悉知悉見如是他鄉/家鄉之異鄉人文化與哲學。

艾略特在1911-2期間，往來於德國、義大利、英法、荷比盧等地，尤其醉心於歐陸哲學中有關陌生者現象學之議題，後因戰事爆發，才輾轉來到英國，入學就讀於牛津大學。荷蘭之明星哲學家史賓諾莎(Baruch Spinoza)乃是陌生者之代表，艾略特曾針對史賓諾莎現象寫下如此評論：「自上世紀以來，史賓諾莎個人遠比史賓諾莎哲學更具重要性。能精通史賓諾莎之《倫理學》(*Ethics*)者，實屬鳳毛麟爪，但是幾乎舉世皆知史賓諾莎以磨鏡片為生；僅有少數之學者能夠閱讀史賓諾莎之《政治論》(*Tractatus Politicus*)，但是史賓諾莎被逐出猶太會堂之事蹟可謂家喻戶曉…也因此，慶祝史賓諾莎之250年冥誕，其意義完全不同於一般如亞里斯多德(Aristotle)、阿奎那(Aquinas)、康德(Kant)之冥誕紀念；因為它所緬懷憑弔，它所肯認標榜的不是一派哲學學說理論，而是一種人格風骨，人類之某些理想於其中落實彰顯」(*TLS*, 21 April 1927)。本研究計畫旨在探討艾略特如何以陌生者/異鄉人/他者此三面向，衍譯陌生者之本質與定義。此次之移地研究，藉地利之便，將以阿姆斯特丹大學(University of Amsterdam)與海牙皇家圖書館/尼德蘭國家圖書館(The Royal Library of the Hague, National Library of the Netherlands)為主，烏特勒支大學與格羅尼根大學(University of Groningen)為輔，一則探究史賓諾莎現象之社會文化氛圍與其影響，二則探索荷蘭與艾略特研究之淵源，三則進而剖析艾略特作品中有關個人的、社群的、甚至文本之境內/境外的與陌生者遭逢之衍譯，彰顯艾略特如何透過空間安置與位移(displacement/replacement)、熟悉與恐惑(the canny and the uncanny)、安身立命與流離失所(being-at-home and not-being-at-home)、好客與排拒與敵視(hospitality/inhospitality/hostility)等觀念之辯證，重塑陌生者之面貌。

此行之成果，茲就研究論文產出發表與國際學術交流合作兩方面說明如下：

- 1) 學術論文產出與發表：在出國期間，本人完成兩篇論文撰寫，其中一篇投稿已被接受刊登
 - a. 一篇國外期刊論文

“A Passage from Adam’s Dream to the Cessation of Desire: A Buddhist Reading of John Keats’ s ‘Ode to a Nightingale’ .” To be published by *JNT: Journal of Narrative Theory* in 2017. (A&HCI) (ISSN: 1549-0815)

此篇論文乃是本人在科技部專題計畫以外之研究產出，但仍然與本人現階段之陌生者/異鄉人/他者研究主題相關。本論文以另一位浪漫時期之他者——濟慈(John Keats)——為聚焦，將陌生者現象中有關宗教、文化、歷史、空間、文化位移，遭逢，與逐譯等議題由現代/後現代之時空推展至浪漫時期。此篇論文投稿 A&HCI 期刊 *JNT: Journal of Narrative Theory* 已被接受，將於未來之一年內出版。

- b. 會議論文與論文產出：

“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’s ‘Lune de Miel’”一文，發表於「美國比較文學學會」之2017年會(July 6-9, Utrecht University, the Netherlands)擬投稿國外學術期刊，或投稿國外學術專書出版甄選計畫，例如「艾略特學會」所規劃之 *The T. S. Eliot Studies Annual*。

本人之論文發表與出版大抵依循如此之模式，先在國際學術研討會發表，而後或以期刊論文、或專書篇章形式在國際學術平台尋求發聲之機會。

2) 國際化學術研究與合作交流：

此次移地研究，因地利之便，本人參訪烏特勒支大學、阿姆斯特丹大學、與格羅尼根大學之史賓諾莎研究機構與夏日學院，本人對其豐富之學術資源與活潑多元之研究領域，印象深刻，本人期待日後能與荷蘭大學建立進一步之國際學術研究合作交流。

三、建議

1) 誠如「美國比較文學學會」所聲稱：2017年會乃是「美國比較文學學會」第一次移師境外之壯舉，而荷蘭烏特勒支大學就是此第一次歐洲年會之首選地點。的確，荷蘭學術研究蓬勃發展，早已成為歐洲學界之新秀清流，不但與英法德等傳統大國並駕齊驅，甚至有後來居上之態勢。除了烏特勒支大學外，荷蘭躋身世界百大之大學，可謂比比皆是。此次移地研究，本人對於荷蘭政府挹注資源鼓勵學術，以及荷蘭學界跨學科跨領域之百家爭鳴學風，可謂印象深刻，本人以為，荷蘭大學與研究機構，如阿姆斯特丹大學、烏特勒支大學、與格羅尼根大學等，應是未來台灣學術國際化與學術研究合作交流之首選對象。

2) 出席國際會議並發表論文以及移地研究，於我而言，乃是學術研究過程中一個非常關鍵重要之元素與環節，本人覺得持續性之多年期移地研究，不但有助本人維持與提升個人之研究動能，更讓個人有機會代表台灣學術社群在世界學術平台發聲，讓國際學術社群看到聽到台灣，並藉此與國際學術社群研究團體建立起合作關係。以本研究計畫之移地研究為例，本人希望能藉此與荷蘭以及歐美其他相關之學術機構維持合作交流之關係，也希望科技部能給予較多之資源支持。

四、本次出國若屬國際合作研究，雙方合作性質係屬：(可複選)

- 分工收集研究資料
- 交換分析實驗或調查結果
- 共同執行理論建立模式並驗證
- 共同執行歸納與比較分析
- 元件或產品分工研發
- 其他 (請填寫) _____

五、其他

科技部補助專題研究計畫出席國際學術會議心得報告

日期：106年8月31日

計畫編號	MOST 105-2410-H-004-120 -		
計畫名稱	艾略特作品中異鄉人之衍譯		
出國人員 姓名	楊麗敏	服務機構 及職稱	國立政治大學英國語文學系
會議時間	2017年7月6日至 2017年7月9日	會議地點	Utrecht University, the Netherlands
會議名稱	(中文)「美國比較文學學會」2017年度國際學術研討會 (英文)2017 Annual Meeting of the American Comparative Literature Association		
發表題目	(中文)艾略特〈蜜月〉詩中文化與慾望權術之重新閱讀 (英文)“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’ s ‘Lune de Miel”		

一、參加會議經過

本人近年之研究重心，舉凡論文著作發表與國科會/科技部計畫執行，皆以城市文學與文化研究為主軸。本人一向積極參與國際學術研討會，本人為「艾略特學會」(T.S. Eliot Society)之會員，近年來除多次參加學會年會，發表論文，還代表學會出席其他大型國際會議，如：1) “T. S. Eliot and the Poetics of Ekphrasis: A Mis/Representation of the Other” 一文，代表「艾略特學會」出席於華盛頓所舉行之「2014年美國文學學會年會」(the 2014 Annual Conference of American Literature Association, May 22-25, 2014, Washington, D.C., U.S.A.), 發表論文；2) “T. S. Eliot with a Baedeker: A Poetics of Cultural Encounter and Translation” 一文，代表「艾略特學會」出席於波士頓所舉行之「2015年美國文學學會年會」(the 2015 Annual Conference of American Literature Association, May 21-24, 2015, Boston, U.S.A.), 發表論文；3) “The Stranger Revisited in T. S. Eliot’ s *The Cocktail Party*” 發表於「艾略特學會三十六屆年會」(The T. S. Eliot Society, 36th Annual Meeting, September 25-27, 2015,

St. Louis, U. S. A.) ; 4) “T. S. Eliot and Buddhism” 發表於「艾略特學會三十七屆年會」(The T. S. Eliot Society, 37th Annual Meeting, June 17-22, 2016, Rapallo, Italy)。其他本人所參與之大型國際學術研討會，尚有 2012 年 2 月義大利佛羅倫斯之「艾略特與現代主義文學之羅馬與義大利傳承」；2012 年 7 月英國牛津大學之【第二屆國際會議：白色形象】；2013 年 7 月英國牛津大學之【第三屆國際會議：白色形象之批判議題探索】；以及今年 7 月荷蘭烏特勒支大學之「美國比較文學學會」之 2017 年會。本人考量「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議，其會議主題與與本人執行中之研究計畫更為貼近，且具學術聲望，因此提出申請，將本人科技部專題研究計畫所核定之出席並發表論文之國際會議變更為「美國比較文學學會」於荷蘭烏特勒支大學所舉辦之 2017 年度國際學術會議。

本年度所執行之專題研究計畫【畫艾略特作品中異鄉人之衍譯】，旨在探討艾略特如何透過空間安置與位移、熟悉與恐惑、安身立命與流離失所、好客與排拒與敵視等觀念之辯證，重塑陌生者之面貌，衍譯探討陌生者之本質與定義。本年度之計畫研究，主要側重於艾略特於 1910-1920 期間所書寫之法文詩。舉凡旅行/居留、書寫/逐譯、身份認同/居間性等糾纏牽惹之議題，皆載浮載沈於詩文行間，不若艾略特後期作品之沈澱潛藏。學界評論向來輕看艾略特之法文詩，以為不過是詩人年少稚嫩時期對心儀法國象徵主義大師們禮敬之習作，無足觀哉。本人以為，艾略特之法文詩中實為其創作生涯中之一重要指標作品，但見不同之旅人，行旅往來於歐洲、東方、非洲、美洲以及各個不同之他鄉異邦，見證書寫與陌生者遭逢以及文化逐譯之種種權術策略。「美國比較文學學會」向來致力於閱讀詮釋不同文學文化間之遭逢交流、角力與互動，本人此次以〈艾略特〈蜜月〉詩中文化與慾望權術之重新閱讀〉一文，受邀參與「美國比較文學學會」2017 年度國際學術會議，旨在重新閱讀詮釋艾略特之法文詩〈蜜月〉(“Lune de Miel”)詩中有關文化與慾望間之種種權術論述。

二、 與會心得

誠如「美國比較文學學會」所聲稱：2017 年會乃是「美國比較文學學會」第一次移師境外之壯舉，而荷蘭烏特勒支大學就是此第一次歐洲年會之首選地點。又如荷蘭烏特勒支市市長凡札能(Jan van Zanen, Mayor of Utrecht)於「美國比較文學學會」之 2017 年度國際學術會議之歡迎詞所言：烏特勒支市之市民分別來自 170 多個國家，而今年夏天更因「美國比較文學學會」之 2017 年度國際學術會議以及 3000 多名前來烏特勒支參與夏日學院之境外學子，使得烏特勒支的國族光譜更加豐富耀眼。烏特勒支市如此，荷蘭更是如此，處處悉知悉見如是他鄉/家鄉之四海為家的世界主義文化與哲學。

此次國際會議為期四天，計有 A, B, C 三個論文發表時段，平均每個時段約有 80 場次，此外亦有主題演講(keynote address)、全會(plenary session)、座談(panel)、工作坊(workshop)、書展(book exhibit)、電影放映會/與導演面對面(film screening)、與作者面對面(meet the author)等等，議程由早上 8 點排至晚上 9/10 點，內容十分多元豐富。例如，主題演講有：傅科，種族與種族主義(“Foucault, Race and Racism), 抗拒之日常間隔(“The Everyday Interval of Resistance”); 全會主題有：德希達語法學 50 年(“50y Years of Derrida’s *Grammatology*), 重建大學與知識之未來(“Reinventing the University and Knowledge Futures”); 而論文發表之場次主題更是多元，信手拈來如：比較文學/比較戰爭(Comparative Literatures/Comparative Wars), 多元世界主義(Cosmopolitanisms), 班雅明新批評(New Approaches to Walter Benjamin), 當今現代主義(Modernism Now)等等。本人之論文，發表於【慾望詩篇】此場次(Seminar C25, Lyric Desire, July 8 2017, Drift 25, RM204), 旨在重新書寫艾略特之法文詩〈蜜月〉(“Lune de Miel”), “Lune de Miel”以一對美國新婚夫婦之蜜月之旅為敘述主軸，描寫普羅大眾觀光客過境

歐洲荷比盧德法義，走馬看花奔波困頓於一些藝術觀光景點之種種，藉以引發有關社會與個人、文化與慾望間之種種權術論述。本人之論文在會中引起相當之迴響，會後主持人 Professor John Garrison 表示，希望日後能有進一步之合作。

三、發表論文全文或摘要

Written in French in the early wave of Eliot's work, "Lune de Miel" is already teeming with the intertwined issues of living-in and traveling-in cultures which are occurring in the context of cultural encounter of mass tourism, and in which there is no simple distinction between home and away, both physically and epistemologically. "Lune de Miel" appears as a post/modernist discourse on the controversy of disembedded identity in which Western post/modernity changes its shape from pilgrim to globally mobilizing yet disoriented tourists who labor to de/construct an accultured self, and who are trapped in the conflicts between the publicly established order of meanings, rules, and values and the claims of individual freedom seeking initiative self-expression. It is the conflict between authority and the individual, or properly termed, between culture and desire.

"Lune de Miel" is a striking poem, stunning not only in its palimpsest principle and experimental exuberance as William Arrowsmith has demonstrated, but in its alertness to the current urgencies and conditions of post/modern life which are characterized by the search for authenticity, an attempt to explore the dialectics of in/authenticity, identity/otherness in terms of visual possession. The typical post/modernist vision of the world is one in which there is no longer any absolute differentiation between Beginning and Ending, Presence and Absence, Center and Margin in the traditional metaphysical sense. There exist no longer the Platonic two worlds—the world of the Logos, and the world of contingency. Instead, it is a flattened-out world in which nothing is hidden, everything is manifest, and the Eternal and the Absolute descent into the contingent world of representation and is diffused through it. Society, or culture becomes the God, the Holy, the Symbolic Order, which appears not only all-encompassing and omnipotent but also legislative, reality-ordering, and authoritative. Desire is not so much a wild force that culture tames, as a product produced by culture. The surface of the human body becomes the primal surface on which signs move. In an advanced consumer society, culture reinforces itself by employing images, signifiers, and simulations to provoke new desires, which in turn induce human subjects to toil away to procure the means of satisfying such desires. Desire is no longer a pure creative natural force that is independent from and pitted against culture. The initial concept of completely free and untrammelled play of desire as a means away from repression, a way to emancipation is a utopian fallacy. In reality repression, the public order, the society, the culture comes first; then it provokes desire only in order to use it to strengthen itself.

四、建議

1) 本人以為，此次參與「美國比較文學學會 2017 年會」，實為個人多年來出席國際會議相關學術活動之累積成果之一，此行之收穫可待。本人以為，藉由參與這些有歷史有傳統、國際知名、

學術地位崇高之大型國際會議，一則個人能與國際知名之學者齊聚一堂切磋對話；二則是讓台灣學術、政治大學英美文學文化研究有機會在國際學術場合發聲；三則得以與國際知名學術機構與學者們保持互動切磋，甚至規劃未來合作之可能性。希望有朝一日，國內大學如政治大學有能力、有機會或承辦或發展此種有傳統、有口碑之大型國際會議。

2) 本人一向以學術研究國際化自許，一直積極向國外期刊、學術專書投稿，本人深耕數年，成果已逐漸一一顯現。本人此次在「美國比較文學學會 2017 年會」上所發表之論文也會繼續進行後續論文產出與出版等事宜。本人之論文發表與出版大抵依循如此之模式，先在國際學術研討會發表，而後或以期刊論文、或專書篇章形式在國際學術平台尋求發聲之機會。

3) 本人對於個人以及台灣學術研究國際化，一向是積極耕耘的。國外學術出版不易，競爭激烈，而且時程漫長，期刊論文，從投稿到審查到接受到出版，需時 2 年以上。至於國外學術專書篇章，出版流程更是繁複，除了個別論文之比稿/審查/接受外，出版社還會針對專書進行內審/外審/學術評估等，出版時程可達 3 年以上。例如，本人所執行國科會/科技部之 101 年度專題研究計畫【渥坦貝克劇作中之逃逸路線：性別/文本權術策略 (II—II) NSC101-2410-H-004-196】所產出之研究計畫成果，以專書篇章之形式經過上述數年的出版準備過程，終於於 2017 年由 Brill Publishers 出版。

希望科技部對於國內學者出席國際知名、學術地位崇高之國際會議發表論文，能夠予以積極之鼓勵與贊助。更希望科技部在評估研究者之研究成果時，能以質取代量。

五、攜回資料名稱及內容

「美國比較文學學會 2017 年會」議程手冊一本，以及學會研究成果之相關資訊。

六、其他

105年度專題研究計畫成果彙整表

計畫主持人：楊麗敏			計畫編號：105-2410-H-004-120-					
計畫名稱：艾略特作品中異鄉人之行譯								
成果項目			量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)			
國內	學術性論文	期刊論文		0	篇			
		研討會論文		0				
		專書		0	本			
		專書論文		0	章			
		技術報告		0	篇			
		其他		0	篇			
	智慧財產權及成果	專利權	發明專利	申請中	0	件		
				已獲得	0			
			新型/設計專利		0			
		商標權		0				
		營業秘密		0				
		積體電路電路布局權		0				
		著作權		0				
		品種權		0				
		其他		0				
	技術移轉	件數		0	件			
		收入		0	千元			
	國外	學術性論文	期刊論文		0	篇		
			研討會論文		0			“Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot’s ‘Lune de Miel’ ,” presented at 2017 Annual Meeting of the American Comparative Literature Association, July 7-9, 2017, Utrecht University, the Netherlands
			專書		0		本	
專書論文			0	章				
技術報告			0	篇				
其他			0	篇				
智慧財產權及成果		專利權	發明專利	申請中	0	件		
				已獲得	0			
			新型/設計專利		0			
		商標權		0				
營業秘密		0						

		積體電路電路布局權	0		
		著作權	0		
		品種權	0		
		其他	0		
	技術移轉	件數	0	件	
		收入	0	千元	
參與計畫人力	本國籍	大專生	0	人次	本案聘三位兼任助理:廖珮雯、謝明儒、吳亭鈺
		碩士生	3		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
	非本國籍	大專生	0		
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)					

科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以100字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形（請於其他欄註明專利及技轉之證號、合約、申請及洽談等詳細資訊）

論文： 已發表 未發表之文稿 撰寫中 無

專利： 已獲得 申請中 無

技轉： 已技轉 洽談中 無

其他：（以200字為限）

本人以艾略特如何重塑陌生者之面貌，衍譯探討陌生者之本質與定義為主題，撰寫論文，已發表於國際學術研討會，將進一步修訂，投稿國外學術期刊。（Rereading the Politics and Poetics of Culture and Desire in T. S. Eliot's 'Lune de Miel'）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以500字為限）

本人對於個人及台灣學術研究國際化，一向積極耕耘。國外學術出版不易，從投稿到審查到接受到出版，需時2年以上，於國外學術專書篇章出版時程更可能達3年以上。如：本人執行101年度專題研究計畫【渥坦貝克劇作中之逃逸路線：性別/文本權術策略】所產出之研究計畫成果，以專書篇章之形式經數年出版準備，終於2017年由Brill Publishers 出版。希望科技部在評估研究者之研究成果與研究潛力時，能夠將國外論文出版之時程與其所需要之時間納入考量。本人今年有兩篇國外論文產出，一為101年度專題研究計畫產出；另一篇國外期刊論文是本人在科技部專題計畫以外之研究產出，以浪漫詩人濟慈(John Keats)為聚焦，將城市文本脈絡中有關宗教、文化、歷史、空間、文化位移，遭逢，與遙譯等議題由現代/後現代之時空推展至浪漫時期。此篇論文投稿A&HCI期刊JNT: Journal of Narrative Theory已被接受，可望於今年出版。此兩篇論文均是歷經數年之出版過程，今年終於排定出版。希望本人今年這兩篇國外學術專書篇章與學術期刊論文之產出，能表徵本人研究能力與學術國際化深耕之決心。

4. 主要發現

本研究具有政策應用參考價值：否 是，建議提供機關
(勾選「是」者，請列舉建議可提供施政參考之業務主管機關)

本研究具影響公共利益之重大發現：否 是

說明：(以150字為限)