

## 【頂尖大學策略聯盟與美國柏克萊加州大學學術合作交流計畫】

Dan O'Neill 演講訊息

### 【文學工作坊】

主題：“From the Anthropomorphic to the Creaturely: Toward a Rhetoric of Weak Literature”

「從擬人到動物：朝向一種弱文學修辭」

時間：2018 年 12 月 3 日（一），15:00-17:00。

地點：政治大學百年樓四樓 330409 室

講者：Dan O'Neill（美國加州大學柏克萊分校東亞語言文化學系副教授）

主持：陳佩甄（政大台文所助理教授）

在 311 福島核災之後流傳的所有媒體圖像中，除了記錄人類傷亡的影像，非人類動物的視覺影像亦被展示和動員。川上弘美的『神樣 2011』改寫自 1993 年短篇小說〈神〉，將場景至換到受輻射污染的福島。新作雖然保留了原本的故事主軸——熊與人類同伴進行大自然徒步旅行，但加入了核災事故的影響，並由此展現了人類在災後的生物政治現實中，既不能逃避也無法全然安居於此的狀態。在古川日出男與多和田葉子的著作中，我們也看到動物的角色有了極大的不同，這些書寫在回應具象化的條件時，展現了特定的複雜性。此次演講將探討這些文學作品中的動物、及其生存樣態，以及這種不確定性的形成如何幫助我們重新評估日本文學研究，並擴展對於 311 核災的時間性的理解。

For all the media images that circulated in the post-3.11 moment, the impulse to document human loss generates yet another set of images in which nonhuman animals are featured and mobilized. Kawakami Hiromi's "God Bless You, 2011" is a re-working of an earlier story relocated to a radiation-contaminated Fukushima. While the original storyline about a bear on a nature hike with his human companion has been mostly preserved, the rewrite incorporates the effects of a nuclear accident, and in so doing, curates the uncanny ways in which human life is implicated in a bio-political reality that it can neither escape nor fully inhabit. In writings by Furukawa Hideo and Tawada Yôko, we could find other examples in which the figure of the animal attains an astonishing range of variability to denote a particular intricacy of responsiveness to the conditions of embodiment. My talk will explore the embodied life of these literary animals and how this figuration of precarity may help us reevaluate Japanese literary studies and extend our understanding of the temporalities of the 3.11 disaster.

\* 本工作坊內容以文學領域研究生為對象

### 【專題演講】

主題：“Cinema and Bio-media: Re-wilding the Nuclear Exclusion Zones”

「電影與生物媒介：重構核災禁區的野性」

時間：2018 年 12 月 6 日（四），15:00-17:00。

地點：政治大學百年樓一樓 330111 演講廳

講者：Dan O'Neill（美國加州大學柏克萊分校東亞語言文化學系副教授）

主持：陳佩甄（政大台文所助理教授）

2011年3月11日發生的三重災害（地震、海嘯、核電事故），將日本東北地區轉變為以淨空和安全化為標誌的特定空間。雖然大部分核災禁區20公里內仍禁止人類進入，但這些地區的景觀慢慢被大自然所取代，成了野生天堂。事實上，像福島這樣的禁區已成為科學家和政治家們關注的對象；在這些地區，野生生態的復甦證明了自然在面對核災時的適應能力。透過探究一系列關於野生復甦的電影作品，本演講將探討人類和非人類（動物）的相互影響、以重新構想自然和核災，並將「野生復甦」理解為「生命重構」。演講也將探索這些作品如何將我們的注意力帶向非人類，以及牠們如何參與了這個重塑過程。而這個過程出現的某種不和諧，又如何表明了不同形式的「生命」之最大利益，並不總是一致的。

The triple disasters of March 11, 2011 transformed the Northeast region of Japan into discrete spaces marked for evacuation and securitization. Though most of the 20-kilometers nuclear exclusion zone is still off-limits to humans, images of the area slowly being overtaken by nature have led to numerous accounts detailing the transformation of the area into a wildlife haven. Indeed, exclusion zones like Fukushima have become an object of intense interest for scientists and politicians where the rebound of wildlife is regarded as evidence of nature's resilience in the face of nuclear disasters. By taking up a range of cinematic works on re-wilding, this talk will explore how nature and nuclear disasters are reimagined through human and non-human interactions. It seeks to understand re-wilding as attempts to remake "life." It will also explore how these works redirect our attention to the participation of nonhumans in this process of remaking, one that generates a certain dissonance in which the best interest of different forms of "life" may not always align.

講者介紹

Dan O'Neill

現任美國加州大學柏克萊分校東亞語言文化學系副教授。研究興趣包含現代日本文學與批評、東亞電影、性別研究、電影與媒體理論、環境媒介暨生態批評。目前進行中的專書計畫追溯了日本311災難的中介史，並探討媒介如何在生者和死者之間產生強烈的親密連結。

Dan O'Neill is an associate professor at UC Berkeley. His research interests include modern Japanese literature and criticism, East Asian cinema, gender and sexuality studies, cinema and media theory, environmental media and eco-criticism. His current book project traces an intermedial history of the 3.11 disasters and explores the capacity of expanded media forms to generate strong intimacies between the living and the dying.