



2026

亞際文化研究學程交流分享會

2026 IACS Gathering

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會議手冊

Conference Manual

**2026 IACS Gathering 亞際文化研究學程交流分享會議程**  
**Agenda of the Inter-Asia Cultural Studies Annual Gathering 2026**

時間：2026/5/16 (Sat.) 13:00-17:00

地點：政治大學大勇樓4樓 210401 教室 (Room 210401, 4F, Da Yong Building, NCCU)

13:00-13:20	報到 Reception		
13:20-13:30	開幕 Opening Remarks 政大亞際學程劉慧雯主任致詞並介紹與會來賓 貴賓致詞		
Panel 1			
時間	發表人	發表題目	評論人
13:30-13:55	廖希文 Liao, Hsi-Wen	直人存有論與角色的對抗性別化：二次元角色「第三性別」的論述系譜 Straight Ontology and the Countergenderization of Characters: A Genealogy of the “Third Gender” of Nijigen (2D) Characters	高雄師範大學 蔡孟哲助理教授 Tsai, Meng-Che
13:55-14:20	劉雪松 Liu, Xue-Song	羞恥、操演和酷兒-男性的可能：對庫切《可恥》的賽菊寇式閱讀 Shame, Performativity, and the Potential of Straight-Queer: A Reparative Reading of Coetzee’s Disgrace	中央大學 丁乃非教授 Ding, Nai-Fei
14:20-14:45	曾昱郡 Zhen, Yu-Jyun	暴力、復仇與主體性的幻覺：《我唾棄你的墳墓》(1978) 中的女性主體與視覺治理機制 Violence, Revenge, and Pseudo Agency: Female Subjectivity and Visual Governance Mechanisms in <i>I Spit on Your Grave</i> (1978)	政治大學 陳佩甄副教授 Chen, Pei-Jean
14:45-15:10	楊心蕾 Yang, Xin-Lei	闕限性與東方化：華裔小說的自梳女敘事 Liminality and Orientalisation: The Narratives of Self-Combed Women in Chinese Diasporic Fiction	中央大學 白瑞梅教授 Amie Parry

15:10-15:20	問答及討論 <b>Q&amp;A and Discussion</b>		
15:20-15:30	中場休息 <b>Break</b>		
<b>Panel 2</b>			
時間	發表人	發表題目	評論人
15:30-15:55	劉姿喬 Liu, Tzu-Chiao	幻夢的全球流動：串流平台下的偶像劇的情感經濟與品味社群——以《難哄》為例 Global Circulation of Fantasies: Affective Economies and Taste Clusters of Trendy Drama on Streaming Platforms—A Case Study of The First Frost	政治大學 卓庭伍助理教授 Cho, Ting-Wu
15:55-16:20	唐曼婷 Tang, Man-Ting	爆裂中生成的結構：如何理解噪音與肢體即興中的行為與感知 Structure Generated in Rupture: Understanding Behavior and Perception in Noise and Movement Improvisation	政治大學 謝杰廷副教授 Hsieh, Chieh-Ting
16:20-16:45	辛賢凱 Satvik Singh	媒介化政治：2025年印度－巴基斯坦衝突報導 Mediated Politics India-Pakistan Conflict Coverage 2025	政治大學 劉慧雯教授 Liu, Hui-Wen
16:45-16:55	問答及討論 <b>Q&amp;A and Discussion</b>		
<b>16:55-17:00 閉幕 Closing</b>			
<b>17:30-19:30 晚宴 Dinner Party</b>			

## 議事規則 Rules of Procedure

時間分配 Time Allocation:

Session	Panel 1 (110 mins)	Panel 2 (85 mins)
第 1 篇論文發表	15 mins	15 mins
第 1 篇論文評論	10 mins	10 mins
第 2 篇論文發表	15 mins	15 mins
第 2 篇論文評論	10 mins	10 mins
第 3 篇論文發表	15 mins	15 mins
第 3 篇論文評論	10 mins	10 mins
第 4 篇論文發表	15 mins	N/A
第 4 篇論文評論	10 mins	N/A
問答及討論 Q&A and Discussion	10 mins	10 mins

### 注意事項：

1. 發表人報告時間為15分鐘，評論人回應時間為10分鐘。時間剩下2分鐘時按短鈴一次；剩下1分鐘時按短鈴兩次；時間結束時按長鈴一次，發言應即結束。
2. 論文發表與評論可用中文或英文進行。現場僅提供中翻英同步口譯。
3. 會場備有電腦與簡報筆，歡迎提早抵達現場測試簡報播放。如需使用個人筆電，務請自行攜帶接線與轉接頭，並提前與本會確認器材是否相容。

### Notes:

1. Each presenter will have 15 minutes, followed by a 10-minute response by the discussant. A time limit reminder will sound once when 2 minutes remain and twice when 1 minute remains. A long bell will sound when time is up. The speaker must conclude immediately.
2. Presentations and discussions may be delivered in either Chinese or English. Only Chinese-to-English interpretation will be provided.
3. A computer and presentation remote will be available at the venue. Please arrive early to test your slides. If you use your own laptop, bring the necessary cables and adapters and confirm compatibility with us in advance.

## **籌備小組名單**

### **輪值主辦學校 Rotating Host**

國立政治大學亞際文化研究國際碩士學位學程

### **統籌執行 Coordinator**

陳可涵，國立政治大學亞際文化研究國際碩士學位學程助教

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曾昱郡，國立政治大學亞際文化研究國際碩士學位學程研究生

曾國豪，國立政治大學亞際文化研究國際碩士學位學程研究生

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賴偉軒，國立政治大學亞際文化研究國際碩士學位學程研究生

### **主持人 Announcer**

林依潔，國立清華大學亞際文化研究國際碩士學位學程研究生

### **現場口譯 Interpreter**

余康琪，國立中央大學亞際文化研究國際碩士學位學程研究生

郭蔓儀，國立清華大學亞際文化研究國際碩士學位學程研究生

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陳靜瑜，國立清華大學亞際文化研究國際碩士學位學程秘書

陳曉妮，國立陽明交通大學亞際文化研究國際碩士學位學程秘書

**\*以姓氏筆畫排序**

## 出席貴賓名單

### 發表人 Presenter

Satvik Singh | 國立中央大學亞際文化研究國際碩士學位學程研究生  
唐曼婷 | 國立政治大學亞際文化研究國際碩士學位學程研究生  
曾昱郡 | 國立政治大學亞際文化研究國際碩士學位學程研究生  
楊心蕾 | 國立中央大學亞際文化研究國際碩士學位學程研究生  
劉姿喬 | 國立政治大學亞際文化研究國際碩士學位學程研究生  
劉雪松 | 國立中央大學亞際文化研究國際碩士學位學程研究生  
廖希文 | 國立清華大學亞際文化研究國際碩士學位學程研究生

### 評論人 Discussant

Amie Parry | 國立中央大學英美語文學系教授  
丁乃非 | 國立中央大學英美語文學系教授  
卓庭伍 | 國立政治大學傳播學院助理教授  
陳佩甄 | 國立政治大學台灣文學研究所副教授  
劉慧雯 | 國立政治大學亞際文化研究國際碩士學位學程主任  
蔡孟哲 | 國立高雄師範大學性別教育研究所專案助理教授  
謝杰廷 | 國立政治大學傳播學院副教授

### 學程教師 Faculty

宋玉雯 | 國立中央大學中國文學系助理教授  
陳瑞樺 | 國立清華大學社會學研究所副教授  
黃道明 | 國立中央大學英美語文學系教授  
游絲涵 | 國立政治大學傳播學院助理教授

\*以姓氏筆畫排序

# 第一場次

## Panel 1

直人存有論與角色的對抗性別化：二次元角色「第三性別」的論述系譜

廖希文（國立清華大學）

**摘要**

本文圍繞角色「人類以外之性別」（other-than-human gender）議題展開理論性考察。首先，透過紙性戀（fictosexuality）的田野經驗與齋藤環提出的「多重定向」概念，我指出角色與人類之間「不僅止於同性」（not mere same sex）的問題意識。相對於此，我以楊若暉粗暴的分析方法為例，在維蒂格（Monique Wittig）「直人心性」和普利西亞多（Paul B. Preciado）「否定性學」的概念基礎上，將抹消這種差異的化約論界定為「直人存有論」（straight ontology）。

接著，本文考察御宅論述中關於角色性別的理論系譜，闡明自上野千鶴子將美少年角色界定為非男非女的「第三種性」以來，相關論述所展開的多種立場。這些立場包括：西條玲奈的「素樸性別化」論述，齋藤環與拉馬爾（Thomas Lamarre）的「性別抽象化」論述，伊藤剛的「去性別化」論述，以及松浦優的「再性別化」論述。

在松浦優的再性別化論述基礎上，本文進一步指出，松浦雖然闡明了非人空轉性別規範的能動性，但卻並未討論角色性別反過來作用於人類性別、並對其進行解構的力量。基於此，本文借助普利西亞多在《對抗性宣言》中的解構取徑，提出「對抗性別化」（countergenderization）的理論視角，將角色性別理解為對人類性別的添補（supplement）、人類性別的新興起源，從而闡明角色存有對人類性別秩序的解構潛力。

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### **Straight Ontology and the Countergenderization of Characters: A Genealogy of the “Third Gender” of Nijigen (2D) Characters**

廖希文 Kifumi Hsi-Wen Liao (NTHU)

#### **Abstract**

This paper offers a theoretical inquiry into the problem of fictional characters’ “other-than-human gender.” Drawing on fieldwork experiences of fictosexuality and Tamaki Saito’s concept of “multiple orientation,” I argue that the relationship between characters and humans raises a problematic that is “not mere same sex.” On this basis, taking Jo-Hui Yang’s crude analytical method as a case study, and building on Monique Wittig’s concept of the “straight mind” and Paul B. Preciado’s notion of “negative sexology,” I define the reductionist framework that erases this difference as “straight ontology.”

The paper then traces the genealogy of discourses on character gender within otaku theory. Beginning with Chizuko Ueno’s formulation of the bishonen character as a “third sex” that is neither male nor female, I examine several theoretical positions that have emerged in subsequent debates. These include Reina Saijo’s discourse of “naïve genderization,” Tamaki Saito and Thomas Lamarre’s discourse of “gender abstraction,” Go Ito’s discourse of “degenderization,” and Yuu Matsuura’s discourse of “regenderization.”

Building on Matsuura’s theory of regenderization, I further argue that while Matsuura elucidates the nonhuman agency in short-circuiting gender norms, they do not address how the gender of characters may in turn act upon human gender and exert a deconstructive force upon it. Drawing on the deconstructive approach developed by Preciado in *Countersexual Manifesto*, I therefore propose the theoretical perspective of “countergenderization.” From this perspective, the gender of fictional characters can be understood as a supplement to human gender—an emergent origin of human gender itself—thereby revealing the potential of character beings to destabilize and deconstruct the human gender order.

## 2026亞際文化研究學程交流分享會

### 羞恥、操演和酷兒-男性的可能：對庫切《可恥》的賽菊寇式閱讀

劉雪松（國立中央大學）

#### 摘要

庫切的小說《可恥》(Disgrace)的主旨關乎如何發現和面對真實的自我。在小說中，標準男性盧里在後批判社會遭遇羞恥，而後在對羞恥的體認和接受中，逐漸迫近自我的真實，進而調整自己在世界上的位置，逾越自身的存在焦慮。而美國酷兒學者賽菊寇以羞恥為核心的情動理論，強調羞恥的建設性動能，主張酷兒主體應在對羞恥情感的不斷回歸中認識和操演自身的酷兒性，尋找到特屬於自身的生存姿態。本文透過賽菊寇的理論濾鏡閱讀庫切的《可恥》，既以賽菊寇之理論闡明盧里的主體性流變之過程，說明盧里如何在羞恥體驗中自我邊緣化、他者化，進而打開生成酷兒—男性的可能，又以庫切的《可恥》為材料，具體展現賽菊寇式的酷兒情動所具有的酷兒政治潛能，探討順性別男性的酷兒化可能，並以此思考酷兒理論在後批判社會的效能、處境和走向。

**關鍵字：**可恥；賽菊寇；羞恥；酷兒；情動；庫切

## 2026 IACS Gathering

### Shame, Performativity, and the Potential of Straight-Queer: A Reparative Reading of Coetzee's *Disgrace*

劉雪松 Loris Xuesong Liu (NCU)

#### Abstract

The main theme of J.M. Coetzee's novel *Disgrace* concerns the process of discovering and handling with one's authentic self. In the novel, the default man Lurie encounters shame in a post-critical society. Through the recognition and acceptance of the shame, he gradually approaches the truth of his self, thereby readjusting his position in the world and transcending his existential anxiety.

American queer scholar Eve Kosofsky Sedgwick, with shame as the core of her affect theory, emphasizes the constructive momentum of shame. She argues that queer subjects should, through continual return to the shameful scene, come to recognize and perform their own queerness, thereby finding a mode of existence particular to themselves.

This paper reads Coetzee's *Disgrace* through the theoretical lens of Sedgwick. On the one hand, it employs Sedgwick's theory to illuminate the process of Lurie's transformation in subjectivity, illustrating how Lurie, in his experience of shame, progressively marginalizes and others himself, thereby opening up the possibility of becoming a straight-queer. On the other hand, it uses Coetzee's *Disgrace* as concrete material to demonstrate the queer-political potential inherent in Sedgwickian queer affect. The paper explores the possibility of queering normative subject and, through this inquiry, reflects on the efficacy, situation, and future direction of queer theory in post-critical societies.

**Keywords:** *Disgrace*; Sedgwick; Shame; Queer; Affect; Coetzee

**暴力、復仇與主體性的幻覺：《我唾棄你的墳墓》（1978）中的女性主體與視覺治理機制**

曾昱郡（NCCU）

**摘要**

本研究以女性復仇片《我唾棄你的墳墓》（1978年）為案例研究，探討1970年代末期美國社會的集體焦慮。這一時期恰逢越戰後美國軍事力量的衰落，導致美國霸權地位受到削弱，加劇社會焦慮情緒，而第二波女性主義運動的興起也進一步挑戰了父權主義的支配地位。目前這部電影的研究主要集中在凝視與主體性的形成，較少探討政治挫敗如何轉化為對身體的控制，以及權力是如何透過影像呈現出來。本研究探討了這部電影如何將女性身體作為冷戰意識形態的代理戰場，並分析了女性受害者敘事如何被用來洗白男性凝視的污名，並塑造對女性反抗的偏見。本文透過電影分析，揭示了冷戰時期「我們與他者」的二元對立，其中男性試圖在性別階層中重新奪回主導地位。女性看似是完整的主體，但她們所獲得的「正常與強大」錯誤感受其實是透過模仿父權暴力而建構出的幻覺。尋求報復的女性經常被描繪為出「非理性和瘋狂」的行動，進一步強化了父權制度。

本研究旨在填補男性導演的電影中對男性主導地位和女性從屬地位描述方面的空白，探索此類敘事更廣泛的社會影響。

**關鍵字：**冷戰時期的視覺治理、代理戰場、偽主體、男性凝視、女性復仇電影

## 2026 IACS Gathering

### Violence, Revenge, and Pseudo Agency: Female Subjectivity and Visual Governance Mechanisms in *I Spit on Your Grave* (1978)

Zhen, Yu-Jyun (NCCU)

#### Abstract

This study uses the female revenge film *I Spit on Your Grave* (1978) as case study to explore the collective anxiety in American society in the late 1970s. This period coincided with the decline of American military power after the Vietnam War, which weakened America's hegemonic authority and exacerbated social anxiety as well as the rise of second-wave feminism further challenged patriarchal dominance. Existing research on this film primarily focused on the gaze and the formation of subjectivity, with less focus on how political frustration becomes internalized through bodily governance and the visual assertion of power. This study examines how the film transforms the female body into a proxy battlefield for Cold War ideology and analyzes how narratives of female victimization serve to whitewash the male gaze and shape biases of female rebellion. The paper using film analysis reveals the Cold War binary of "us versus them," where men attempt to reclaim dominance within gender hierarchies. Women appear as complete subjects but attain a false sense of "normality and strength" is a constructed illusion by mimicking patriarchal violence.

Women seeking revenge are often portrayed as acting out of "irrationality and madness" to reinforce the patriarchal order. This study aims to fill the gap in the portrayal of male dominance and female subordination in films directed by men to explore the broader social impact of such narratives.

**Keywords:** Cold War visual governance, proxy battlefield, pseudo agency, male gaze, female revenge film

闖限性與東方化：華裔小說的自梳女敘事

楊心蕾 (NCU)

摘要

18 至 20 世紀，中國珠江三角洲一帶曾盛行一種女性不婚的風俗，湧現出一個特殊的女性群體——「自梳女」。此類女性以拒斥婚姻為表徵、經濟自足為依託的闖限實踐構成對父權制的挑戰，而對父權制結構的背離又使她們在社會中往往被置於「他者」地位任人評點，這種矛盾也會被敘事文本的權力結構重構。華裔小說是常被忽略的自梳女敘事文本類型之一，美籍日裔—華裔作家蓋爾·月山 (Gail Tsukiyama) 的《絲綢女子》(*Women of the Silk*) 及其續作《線的語言》(*The Language of Threads*)、美籍蘇格蘭裔—華裔作家林露德 (Ruthanne Lum McCunn) 的《月明珠》(*The Moon Pearl*) 等文本都以女性身份、離散視角與現代立場再現了自梳女的生命狀態。然而，華裔小說中的自梳女敘事作為文化記憶與性別經驗的雙重投射，難免由對歷史現象的「摹仿」滑向「篡改」，在跨文化傳播中面臨悖論：一方面，自梳女敘事塑造了作為抗爭者的中國女性形象，可被解讀為反抗父權制與東方主義的身份政治；另一方面，華裔作家在敘事策略上可能迎合西方讀者對東方女性「他者性」的想像，將自梳女題材「自我東方化」為異國情調的商品，導致自梳女符號被扁平化。文本的悖論折射出華裔女性的身分困境，她們在性別與文化權力的互文中言說，為敘事保留了闖限性潛力。

本文借助闖限理論，在後殖民視角下觀照華裔自梳女題材小說的敘事策略，探討華裔作家如何在自梳女敘事中平衡身分政治與自我東方化的矛盾，揭示離散主體在跨文化書寫中的能動性與局限性，最終指出重構主體性的可能路徑。

**關鍵字：** 自梳女，闖限理論，華裔小說，自我東方化，身分政治

## 2026 IACS Gathering

### Liminality and Orientalisation: The Narratives of Self-Combed Women in Chinese Diasporic Fiction

Yang, Xin-Lei (NCU)

#### Abstract

From the 18th to the 20th century, the Pearl River Delta region of China saw the emergence of a unique group of unmarried women known as “self-combed women” (zishunü). These women practiced a form of liminality, symbolised by their rejection of marriage and supported by their economic independence, which challenged patriarchal norms. However, their departure from patriarchal structures often relegated them to the “other” status in society, making them subject to external judgment. This inherent tension is further reconfigured within the power structures of narrative texts. Chinese diasporic fiction represent a frequently overlooked type of self-combed women narratives. Works such as *Women of the Silk* and its sequel *The Language of Threads* by Japanese-Chinese-American author Gail Tsukama, as well as *The Moon Pearl* by Scottish-Chinese-American author Ruthanne Lum McCunn, reconstruct the life experiences of self-combed women through female identities, diasporic perspectives, and modern sensibilities. However, the representation of self-combed women in Chinese diasporic fiction, as a dual projection of cultural memory and gendered experience, inevitably risks a slippage from “imitation” of historical phenomena to “distortion.” This creates a paradox in cross-cultural transmission: on the one hand, self-combed women narratives shape the image of Chinese women as resisters, which can be interpreted as identity politics against patriarchy and Orientalism.

On the other hand, the narrative strategies employed by Chinese diasporic authors may cater to Western readers’ imaginations of the “otherness” of Eastern women, self-Orientalising the self-combed women theme into an exoticised commodity, thereby flattening their symbolic significance. This textual paradox reflects the identity dilemmas of Chinese diasporic women, who articulate their narratives within the intertextuality of gender and cultural power, preserving the liminal potential of the discourse. By employing liminality theory and examining these novels through a postcolonial lens, this paper explores the narrative strategies of Chinese diasporic authors, analysing how they navigate the tension between identity politics and self-Orientalisation in their self-combed women narratives. It further reveals both the agency and limitations of diasporic subjects in cross-cultural writing, ultimately pointing to possible pathways for the reconstruction of subjectivity.

**Keywords:** self-combed women, liminality theory, Chinese diasporic fiction, self-Orientalisation, identity politics

# 第二場次

## Panel 2

幻夢的全球流動：串流平台下的偶像劇的情感經濟與品味社群——以《難哄》為例

劉姿喬 (NCCU)

**摘要**

後疫情時代，台灣政府積極推動以寫實主義為首的「新台劇」作為文化輸出主軸，試圖以「越在地，越國際」的策略與 Netflix 深度連結；然而隨著疫情紅利退去，台劇外銷力疲軟的結構性問題逐漸浮現。反之，中國近期卻頻頻透過偶像劇在 Netflix 取得比台劇好的收視表現。

本研究將探討串流平台時代下，偶像劇作為一種「情感經濟」(affective economies) 的產物，如何透過媒介物質性與跨地域產製策略，形塑全球閱聽人的「品味社群」(taste communities)。過去批判研究多將偶像劇視為掩蓋階級矛盾的「意識形態幻夢」，此次試圖挑戰此論點，轉向關注閱聽人的物質實踐與情感流動。以台灣導演執導的 Netflix 全球發行陸劇《難哄》為例，探討其如何利用「近期過去」(Recent Past) 的浪漫敘事模式，將情感有效地『黏著』於跨地域閱聽人。研究亦將反思台灣影視在追求在地優質化的過程中，為何在出口競爭力與情動黏著度上，逐漸失守於去政治化的陸產愛情幻夢。

**關鍵字：**

情感經濟、品味社群、閱聽人、意識形態幻夢

## 2026 IACS Gathering

### Global Circulation of Fantasies: Affective Economies and Taste Clusters of Trendy Drama on Streaming Platforms—A Case Study of *The First Frost*

Judy Liu (NCCU)

#### Abstract

In the post-pandemic era, the Taiwanese government has actively promoted "New Taiwanese Dramas," primarily characterized by realism, as a key driver for cultural export. This strategy, encapsulated by the phrase "the more local, the more international," aims to forge deep connections with Netflix. However, as the pandemic dividend recedes, structural weaknesses in the exportability of Taiwanese dramas have become increasingly apparent. In contrast, Mainland Chinese trendy dramas have recently achieved superior viewership performance on Netflix compared to their Taiwanese counterparts.

This study investigates trendy dramas as products of "Affective Economies" in the streaming era, exploring how they shape global "Taste Communities" through media materiality and transnational production strategies. While past critical scholarship often dismissed idol dramas as "ideological fantasies" that mask class contradictions, this research challenges such perspectives by shifting the focus toward audiences' material practices and affective flows. Using the Netflix global-release drama *The First Frost*—directed by a Taiwanese creator—as a case study, this research explores how the "Romance in the Recent Past" narrative mode effectively "sticks" affect to cross-regional audiences.

Finally, it reflects on why Taiwanese film and television, in its pursuit of high-quality local themes, has gradually lost ground in export competitiveness and affective resonance to de-politicized, Mainland-produced romantic fantasies.

#### Keywords:

Affective Economies, taste communities, audiences, ideological fantasy

爆裂中生成的結構：如何理解噪音與肢體即興中的行為與感知

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**摘要**

本研究以噪音即興為分析場域，重新思考音樂中「結構」與「理解」的生成問題。本文指出，「噪音」並非單純的聲學分類，而是聲音在當代音樂建制與感知框架中所標記出的關係性位置。當聲音無法被既有形式語法穩定理解時，噪音即顯現為一種理解失去依附點、被迫回返感知生成層次的狀態。

針對噪音的實踐與聆聽，Salomé Voegelin 批判視覺中心的認識論限制了聲音的現象學經驗，Pauline Oliveros 則提出「全身體」的聆聽實踐。然而，即便如此，噪音的可理解性仍往往仰賴特定文化資本。對此，林其蔚於《超越聲音藝術》中主張，應將噪音溯源至身體力學與社會儀式，以重啟其動能。本文在此理論脈絡中，援引梅洛龐蒂《行為的結構》與之對話，並將研究尺度由宏觀的社會歷史轉向微觀的現象學感知。

在方法論上，本文採取「實踐即研究」(Practice-as-Research) 取向，以筆者共同創作並參與演出的電子聲響與肢體即興作品《蓬萊》為核心案例。本文主張，結構無法被外在觀察所把握，而必須以「在場」作為方法條件，透過實踐者的反身性知覺，探究理解的臨界狀態。透過對《蓬萊》的現場分析，本文呼應 Voegelin 的洞察：噪音切斷既定意義網絡，使溝通成為充滿風險的偶然事件。在此風險之中，結構並非預先存在的形式，而是在身體姿態、聲音微觀調變與空間感知之間，逐步生成為一種動態的「情境」(situation)。聲音不再作為孤立對象，而是在行為的交織中獲得其可理解性。

本文認為，噪音的理論意義正來自其處於理解尚未穩定的位置，使行為生成結構的過程得以被顯現。透過理論與實踐的辯證，本文將音樂理解的問題從形式分析轉向身體化、情境化的感知實踐，重新思考行為、感知與意義生成之間的關係。

**關鍵字：**

噪音即興、肢體即興、實踐即研究、現象學、行為的結構、情境 (situation)

**Structure Generated in Rupture: Understanding Behavior and Perception in Noise and Movement Improvisation**

ManTing Tang (NCCU)

**Abstract**

This study examines noise improvisation as a site for rethinking the emergence of musical structure and intelligibility. It argues that “noise” should not be understood as a purely acoustic category, but as a relational position within contemporary musical institutions and perceptual frameworks. When sound cannot be stabilized within existing formal and syntactic systems, noise marks a condition in which understanding loses its point of anchorage and is forced to return to a more primary level of perception. In addressing the practice and listening of noise, Salomé Voegelin critiques the dominance of visual epistemology in constraining phenomenological sonic experience, while Pauline Oliveros proposes a mode of listening grounded in full bodily engagement. Yet even within such expanded practices, the intelligibility of noise often remains dependent on specific forms of cultural capital. In response, Lin Chi-wei, in *Beyond Sound Art*, calls for a return to the bodily mechanics and social ritual embedded in noise practices. Situated within this theoretical context, this study engages with Maurice Merleau-Ponty’s *The Structure of Behavior*, shifting the analytical scale from macro-level socio-historical conditions to micro-level phenomenological perception.

Methodologically, the study adopts a practice-as-research approach, taking the author’s collaborative performance *Penglai*—an improvisation combining electronic sound and bodily movement—as its central case. It contends that structure cannot be grasped from an external standpoint, but must be approached through “being-in-situation” as a methodological condition, foregrounding the performer’s reflexive perception at the threshold of understanding.

Through an analysis of the live performance, the study resonates with Voegelin’s insight that noise disrupts established networks of meaning, rendering communication a contingent and risky event. Within this condition of risk, structure does not pre-exist as form, but emerges through the interplay of bodily orientation, micro-sonic modulation, and spatial perception, taking shape as a dynamic “situation.” Sound thus ceases to function as an isolated object and instead acquires intelligibility within a relational field of action.

The theoretical significance of noise lies precisely in its position at the threshold where understanding is not yet stabilized, making the process of structural emergence perceptible. Through a dialectic of theory and practice, this study shifts the problem of musical understanding from formal analysis toward embodied and situated modes of perception, and reconsiders the relationship between action, perception, and the production of meaning.

**Keywords:**

Noise improvisation, Embodied improvisation, Practice-as-research, Phenomenology, Structure of behavior, Situation

## 2026 IACS Gathering

### Mediated Politics: India-Pakistan Conflict Coverage (2025)

Satvik Singh (NCU)

#### Abstract

Peace Journalism, as conceptualised by Johan Galtung, serves as a corrective and alternative framework designed to redress the deficiencies of traditional mediated representations. It seeks to reconfigure the established media "war genre" by promoting constructive and creative responses to conflict reporting.

Drawing on the paradigms of war vs. peace journalism, this study analyses the framing of the 2025 India-Pakistan conflict across print and digital media, including corpus analysis of social media artefacts by "keyboard warriors" and their memetic rendering, drawing attention to the ways in which media texts and practices are shaping politics and eventually engagement between India and Pakistan.

Through short presentations of posters and video compilation focusing on specific events, campaigns and textual forms, I highlight the multiple points of intersection between media consumption and political continuities and commonalities between the two countries.

This research proposes a specific methodological intervention: it employs content analysis to examine newspapers as literary products. By focusing on style and form, the study develops a new stylistic categorisation of news media. This approach departs from the teleological perspectives that traditionally dominate media history and research, which often classify organisations solely by ideological orientations rooted in Cold War-era divisions.