

HYBRID INTERNATIONAL LITERATURE CONFERENCE

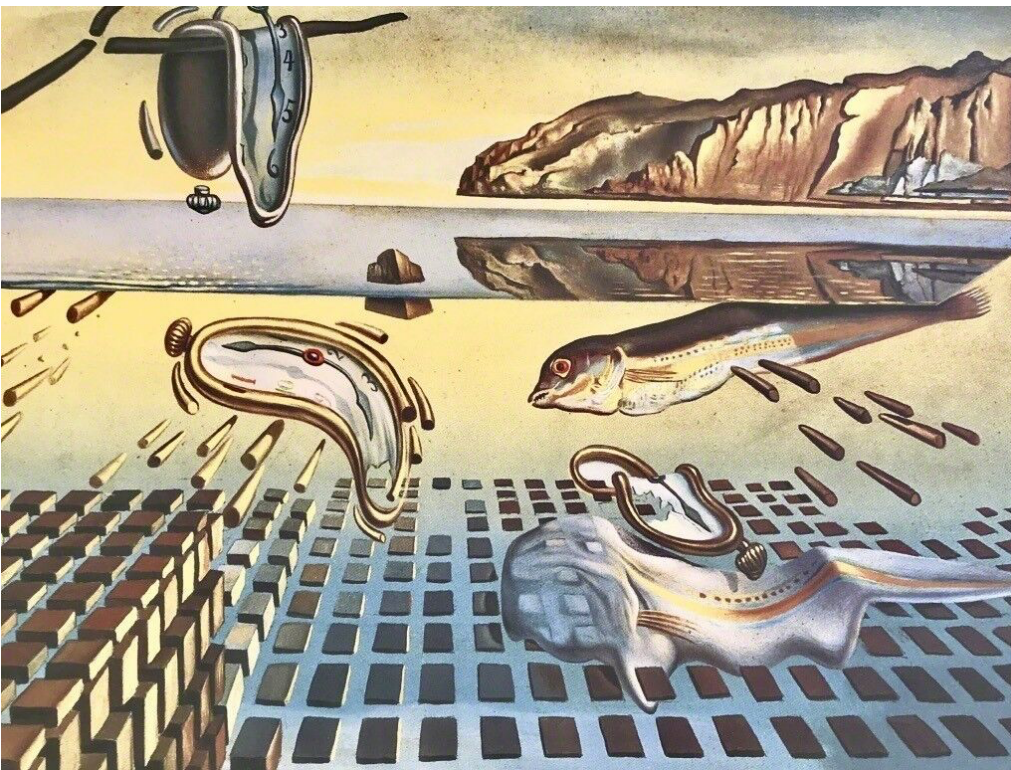
Memory: The Captive and The Fugitive

CALL FOR PAPERS

OCT 21-22, 2022(TAIPEI GMT+08:00)

NATIONAL TAIPEI UNIVERSITY OF TECHNOLOGY

"The moments of the past do not remain still; they retain in our memory the motion which drew them towards the future, towards a future which has itself become the past, and draw us on in their train."
(Marcel Proust).



We cordially invite you to participate in the 2022 Taipei Tech Hybrid International Literature Conference. The Department of English is organizing the conference, which will take place on October 21-22, 2022 (Taipei GMT+08:00). The meeting will use both physical and virtual ways of communication. This year, due to the pandemic, we have decided to make the conference registration free. The 2022 Taipei Tech International Literature Conference will focus on the theme of "Memory" this year. We would be delighted to have you join us for a lively discussion about the boundless potential of mnemonic imagination.

The word Mnemosyne (Μνημοσύνη) is derived from Greek mythology and alludes to the good

and sweetness of memory. Additionally, the term is related with the mnemonic (*mnēmē*), which connotes memory and remembering. The methods for capturing, describing, and expressing the concept of memory have long presented writers with a challenge and fascination. Memory also has an extended connotation of nostalgia. In Greek, nostalgia is comprised of the word νόστος (*nóstos*), meaning "homecoming", and ἄλγος (*álgos*), which means "pain" or "ache." This is a type of psychological melancholy in which one yearns to return to the good old days, or a lovely childhood.

One of the most famous examples of memory/remembrance transcending boundaries is Marcel Proust's book *In Search of Lost Time* (*À la recherche du temps perdu*). Proust introduces the concept of involuntary memory ("*mémoire involontaire*") via a taste of madeleine ("*Le Madeleine*") or a piece of music ("*La Sonate de Vinteuil*") as the reader travels back in time and through space.

As French deconstructionist Jacques Derrida points out, memory is elusive: the French word "*mémoire(s)*" is untranslatable because it has several meanings in masculine (*un mémoire*: a memorandum), feminine (*La mémoire*: aptitude of memory), and plural forms (*La mémoire(s)*: memories).

"Memory" in Mandarin is denoted by two Chinese characters: 記 (*Ji*) and 憶 (*Yi*). The first character 記 (*Ji*) is formed of the elements 言 (*yán*: words, or talk), and 己 (*jǐ*: the self); the second character 憶 (*Yi*) is composed of the elements 心 (*xīn*: the heart, and mind), and 意 (*Yi*: idea; meaning; wish; desire). This phrase, taken together, signifies that one may speak or write down what is on their minds and thoughts. In Mandarin, the term "memory" connotes a type of self-recording and autobiographical writing. However, how do we refer to unarticulated people and events? How do we as humans retain and forget? The word "*Lemoyne*" (forgetting) derives from the Greek word (*λήθη*) *lethe*, which is a river flowing from Hades (or the underworld). The term connotes "forgetfulness," "oblivion," and "concealment." Harald Weinrich, a German philosopher, studied the Greek term *a-lethe-ia* (*ἀλήθεια*), which means "un-forgetfulness" and "un-concealment" of the truth. Weinrich suggests that "one can conceive truth as the unforgotten or the not-to-be-forgotten."

This conference invites scholars to imagine spaces that store memories, and will examine the tension between the captive and the figurative, the remembered and the forgotten. It will also explore memories from both happy and difficult periods. How tangible is memory in visual or audio terms, and how can it relate to the human senses? How does selection of memory work? Is it arbitrary, or is it an act of obsession? What are the boundaries between truth and fiction, imagination and reality? Is memory forever lost, or do we unconsciously preserve and replicate the past? This panel solicits papers that include (but are not limited to) the following topics:

- Platonic Memory
- Reason, Memory and the Self
- Imagination and Memory
- Involuntary Memory, Proustian Memory
- Body, Habit, Pure Memory
- Cultural, and Collective Memory
- Wars, Truth, False Memory Syndrome, and Trauma
- Travel, Transnationalism and Memory
- Temporality and Memory
- Phenomenology and Memory
- Place, Space, Memory
- Colonial and Postcolonial Memory
- Immigrants, Diasporic Groups, and Nostalgia
- Psychoanalysis and Neuroscience: Memory, Amnesia, Schizophrenia
- Memory Fabrication: Storytelling, Magical Realism, and Memory
- Memory in Art and Films
- Memory that is encapsulated within Museums, Monuments, and Memorials
- Virtual Memory, Prosthetic Memory, and Electronic Memory
- Digital Memory and Technologies: A.I./Robots/Machine Learning/ Metaverse

SUBMISSION GUIDELINES AND IMPORTANT DATES

PLEASE EMAIL US THE INFORMATION BELOW:

Name, affiliated institution, title

Time Zone

Email Address

A 150-word Bio

A 300-word abstract

A Note if you'd like to pre-record your presentation

Deadline for abstract submission: May 31th

To submit your abstract (300 words, 150 bio) to:

< taipeitechlc2022@gmail.com >

Notification of acceptance: June 30th

Conference Committee

Dr. Sheng-yen Yu

Dr. John Griffith

Dr. Vinia Huang

Dr. Daisy Yeh

Dr. Sharin Schroeder

Dr. Pingta Ku

Conference Organizers

Dr. Yu Min Claire Chen

Dr. Kang-Po Chen

Executive Team

Conference Assistant

For any inquiries regarding the program, please contact: <taipeitechlc2022@gmail.com>

For all general inquiries, please contact: < taipeitechlc2022@gmail.com>

We look forward to seeing you at the 2022 Taipei Tech International Literature Conference.

徵稿啟事：

源自希臘神話，Mnemosyne (Μνημοσύνη) 最初是九位繆斯女神的母親，代表記憶的美好和甜蜜。這個詞還與(mnēmē) 相關，表示記憶。捕捉、描述難以捉摸的記憶，以及描繪記憶紀錄的方法，對許多作家都深具挑戰和魅力。記憶延伸意義還有懷舊，在希臘語中由 νόστος (nóstos) 和 ἄλγος (álgos) 組成，意為「痛苦」或「疼痛」，一種渴望回歸舊時美好的但又帶有淡淡心理憂鬱的時光，或是甜蜜的童年。法國現代文學大師馬塞爾·普魯斯特 (Marcel Proust) 的《追尋逝水年華》(*À la recherche du temps perdu*) 是書寫記憶/時間的最具代表性的作品之一，其中作者通過對法式點心瑪德琳 (“Le Madeleine”) 的味道或一首音樂 (“La Sonate de Vinteuil”)，便可讓讀者穿越時空回到過去時光。

記憶是難以捉摸的，正如法國解構主義者雅克·德里達 (Jacques Derrida) 所指出在法文裡 “mémoire(s)” 是無法完整翻譯的，因為它逃脫了單一語言的含義解釋。在陽性名詞中，它的意思是備忘錄 (un memorie)，在陰性詞性用語中代表記憶能力 (La memorie)，在複數形式中則代表記憶 (La mémoire(s))。

在漢語中，記憶則由兩個漢詞組成：記 (Jì) 和憶 (Yì)。第一個字“記” (Jì) 由言 (yán：文字或談話) 和己 (jǐ：自我) 組成；第二個字憶 (Yì) 由心 (xīn：心、意) 和意 (yì：想法；意義；願望；慾望) 組成。在漢語中，這句話意味著說出或寫下作者的想法和想法。記憶在漢語中具有自我記錄和自傳寫作的含義。然而，作家如何闡明過往人和事件？人們如何儲存記憶與遺忘？

在希臘語中，“Lemoyne” (遺忘) 來自單詞 (λήθη) lethe，原為冥府 (冥界) 的一條河流。有「遺忘」、「健忘」和「隱藏」的意思。德國哲學家 Harald Weinrich 分析了 a-lethe-ia (ἀλήθεια)，意思是真理是「不遺忘」與「不隱藏」，Weinrich 解釋「我們可以將真理想像為不被遺忘的或不可被隱藏的。」

此次國際文學會議將邀請國際學者共同想像探索與討論儲存記憶的空間，以停滯 / 俘虜 (the captive) 與流動 / 逃脫 (the fugitive) 為比喻記憶與被遺忘之間的關係，並探索各種時代與文化的記憶。記憶如何在視覺與聽覺間塑造形象，它與人類的感官有什麼關係？內存選擇是如何運作的？它是任意的，還是一種沈迷的選擇？真實與虛構、想像與現實之間的界限是什麼？記憶是永遠消失了，還是我們無意識地保存和復制了過去？此次會議邀稿相關主題如下 (但不限於) 以下主題：

- 柏拉圖式記憶

- 理性、記憶與自我認同
- 想像力和記憶力
- 非自願記憶、普魯斯特記憶
- 身體、習慣、純記憶
- 文化、集體記憶
- 戰爭、真相、錯誤記憶綜合症和創傷
- 旅行、跨國主義和記憶
- 時間性和記憶
- 現象學與記憶
- 地點、空間、記憶
- 殖民、後殖民記憶
- 移民、散居群體和懷舊情緒
- 精神分析和神經科學：記憶、健忘症、精神分裂症
- 記憶製造：講故事、魔幻現實主義和記憶
- 藝術和電影中的記憶
- 博物館、紀念碑和紀念館中的記憶
- 虛擬記憶、假體記憶、電子記憶
- 數字記憶與技術：人工智能/機器人/機器學習、元宇宙

截稿日期：2022 年 5 月 31 日

請將英文論文摘要（約 300 字）以附檔方式寄至電子信箱 taipeitechlc2022@gmail.com，並請包括以下資訊：姓名、英文自傳（約 150 字）以及目前任教或所屬機構。

摘要審查結果通知日期：2022 年 6 月 30 日

Memory: The Captive and The Fugitive
Abstract and Presenter Information Form
[Home | Memory \(taipeitechlc2022.wixsite.com\)](http://taipeitechlc2022.wixsite.com)

Abstract deadline: May 31, 2022

Notification of acceptance: June 30, 2022

Abstract (250–300 words):

Presenter Information Form

Name (as you would like it printed on your name tag):

E-mail address:

University Affiliation (if applicable):

Department (if applicable) (e.g. English, Foreign Languages and Literatures, Chinese literature, Comparative Literature, etc.):

Current job title (e.g. Professor, Associate Professor, Assistant Professor, Lecturer, Independent Scholar, PhD candidate, PhD student, MA student, etc.):

Paper Title:

Research Interests:

Would you be willing to chair a panel on a topic related to your research interests?

Yes / No

Comments:

Biodata: Please include a short description of yourself (100–150 words) that describes your present research project(s) and pertinent publications or teaching (if applicable), etc. If your abstract is accepted, this paragraph will be passed on to your panel chair.