**TKU English literature lecture series 2016 Spring**

**Lecture One**

**Speaker:** Shun-liang Chao (趙順良)

**Moderator:** Peter I-min Huang (黃逸民)

**Title:** "See the mountains kiss high heaven": Solitude, Sympathy, and Sublimity in Mary Shelley's *Frankenstein*

**Time:** 12:10 to 13:40, March 2 (Wednesday)

**Place:** 淡江大學外語大樓英文系會議室 (FL 204)

**Abstract:**

This lecture seeks to position *Frankenstein* against the major works that shape the concept of Romantic love so as to complicate the concept. Love lies at the very heart of Romantic ideology: Percy Shelley, for instance, equates poetic and moral sensitivities through sympathetic love in “A Defence of Poetry.” Influenced by Enlightenment *philosophes* such as Hume, Smith, and Burke, Romantic writers celebrate natural sympathy as an answer to the issue of otherness in human society and its sublime power to merge the self and the other into a wondrous whole: “See the mountains kiss high heaven / And the waves clasp one another” (Shelley, “Love’s Philosophy”). Not all Romantic writers, however, share the same sanguine view of love. In *Frankenstein*, Mary Shelley sets herself apart from her Romantic colleagues (including her husband): With Victor’s and, notably, the Monster’s discourse of bitter solitude, she not merely throws into question the Enlightenment/Romantic confidence in sympathy but aligns herself with the realist tradition in the history of love that culminates in Freud.

**About the speaker:**

Shun-liang Chao is associate professor of English at National Chengchi University. He holds a PhD in Comparative Literature from University College, London (UCL). His first book, *Rethinking the Concept of the Grotesque: Crashaw, Baudelaire, Magritte* (2010), was awarded an Honourable Mention for the 2013 Anna Balakian Prize by the International Comparative Literature Association. He’s also a recipient of the 2014 Academia Sinica Awards for Junior Research Investigators. He’s currently co-editing a volume on humour in the arts for Routledge.

**Lecture Two**

**Speaker:** Costica Bradatan

**Moderator:** Hanping Chiu (邱漢平)

**Title:** Exile, writing, and the ghostification of the self

**Time:** 12:10 to 13:40, March 22 (Tuesday)

**Place:** 淡江大學外語大樓英文系會議室 (FL 204)

**Abstract**:

This lecture is in three parts. First, I will sketch a phenomenology of uprooting. This is a devastating event because you have to separate yourself overnight from something that, for as long as you can remember, has been an important part of your identity. Yet, as I will show, philosophically there is something redeeming about uprooting: a whole new world is built from scratch. Second, I will look at the re-making of the self that accompanies exile through the lens of a specific experience: the change of language. Finally, I will explore the link between exile and marginality: the exiled writer or artist is in privileged position to subvert the mainstream and produce novelty.

**About the speaker:**

Costica Bradatan is an Associate Professor of Humanities at Texas Tech University and an Honorary Research Associate Professor of Philosophy at University of Queensland, Australia. He holds a PhD in Philosophy from Durham University. He is the author or editor (co-editor) of 10 books, most recently [Dying for Ideas: The Dangerous Lives of the Philosophers](http://www.amazon.com/Dying-Ideas-Dangerous-Lives-Philosophers/dp/1472525515/ref%3Dla_B001JSB3U8_1_1?s=books&ie=UTF8&qid=1427817248&sr=1-1) (Bloomsbury, 2015), and has written for such publications as The New York Times, Washington Post, The New Statesman, Times Literary Supplement, Dissent Magazine, The Boston Review, The Australian and The Globe & Mail. Bradatan serves as the Religion/Comparative Studies Editor for the Los Angeles Review of Books.

**Lecture Three**

**Speaker**: Hsin-yu Hu (胡心瑜)

**Moderator**: Dean Wang (王緒鼎)

**Title**: Late Medieval Manuscript Art

**Time:** 12:10 to 13:40, May 5 (Thursday)

**Place:** 淡江大學外語大樓英文系會議室 (FL 204)

**Abstract:**

In literary studies, medieval manuscripts are important as vessels of knowledge and culture, through which texts and traditions are preserved and passed down to us. Each manuscript has its own history and artistic style which reflect the times of its production. These artistic and stylistic details often serve as keys to our understanding of the background of the text(s) and author(s) contained in it. This talk focuses on the materiality of medieval manuscripts, offering a brief introduction to late medieval manuscript production and reading, providing a glimpse into the colorful and imaginative world of medieval manuscript marginality and its interplay with texts.

**About the speaker:**

Hsin-yu Hu is currently an assistant professor in the Department of English at Tamkang University. She holds a PhD in English Literature from Oxford University. She specializes in medieval literature and manuscript culture. As an idolater of images and art, she is particularly interested in medieval visuality and material culture, and the use of images in medieval devotional practices and theatre.