

行政院國家科學委員會專題研究計畫 成果報告

渥坦貝克劇作中之逃逸路線：性別/文本權術策略(III-I) 研究成果報告(精簡版)

計畫類別：個別型
計畫編號：NSC 100-2410-H-004-206-
執行期間：100年08月01日至101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-兼任助理人員：周詩苑
碩士班研究生-兼任助理人員：余忠諺

報告附件：出席國際會議研究心得報告及發表論文

公開資訊：本計畫可公開查詢

中華民國 101 年 08 月 21 日

中文摘要：本案為為期兩年之專書寫作計畫，擬以英國當代劇作家渥坦貝克 (Timberlake Wertenbaker) 為研究主題，援引德勒茲 (Gilles Deleuze) 與瓜達希 (Félix Guattari) 之理論，企圖剖析渥坦貝克之三部劇作《吾國至上》(Our Country's Good)、《解剖新義》(New Anatomies)、《夜鶯之愛》(The Love of the Nightingale)，旨在彰顯渥坦貝克筆下人物，置身於複雜的文化挪移脈絡中，對於空間越位與身份認同——舉凡「浮動身份認同」(fluid identity)、「經驗的不確定本質」、以及身份「越界」與「變向」權術之體認與詮釋。本案企圖另闢蹊徑於「女性主義與渥坦貝克」之批判閱讀模式之外，藉以彰顯渥坦貝克作品不落俗套之豐富內涵。本案援引德勒茲與瓜達希之差異與重覆 (difference and repetition)、游牧主義 (nomadism)、混雜 (hybridity)、歧路 (transversality)、變向 (becoming other)、逃逸路線 (lines of flight)、去疆域與重納疆域 (deterritorialization/reterritorialization) 等概念，旨在探討渥坦貝克如何透過後設少數劇場 (minor theatre) 寫作機器之運作，就在將戲劇文本搬上舞台的一系列作為，就在翻譯／改編／遙譯 (translation/adaptation)、詮釋／變換 (interpretation/transformation)、轉置／轉造 (transposition/transcreation) 等一連串的擬態與變態之寫作過程中，渥坦貝克已在主觀性與文本性、在文本和現實世界之間，開創出後設劇場 (metatheatrical) 之去疆域／重納疆域 (deterritorialization/reterritorialization) 的不確定、未完成性運作空間。

中文關鍵詞：渥坦貝克 (Timberlake Wertenbaker)、德勒茲 (Gilles Deleuze) 與瓜達希 (Félix Guattari)、《吾國至上》(Our Country's Good)、《解剖新義》(New Anatomies)、《夜鶯之愛》(The Love of the Nightingale)、差異與重覆 (difference and repetition)、游牧主義 (nomadism)、混雜 (hybridity)、歧路 (transversality)、變向 (becoming other)、逃逸路線 (lines of flight)、去疆域與重納疆域 (deterritorialization/reterritorialization)

英文摘要：Timberlake Wertenbaker's career is characterized by its variety. On moving to England in the 1970s, she has started her involvement in the Women's Theatre Group, the Shared Experience Company, the Royal Court Theatre, and other fringe theatres in and around London. And since then, Timberlake Wertenbaker has written over a dozen plays, and has already established herself as a powerful voice in British theatre. Wertenbaker's another career is as a highly adept translator

of other playwrights' work. Also she wrote the screenplays for film adaptations of Edith Wharton's *The Children* and Henry James's *The Wings of the Dove* as well as produced and adapted works for television and radio. That she demonstrates her ability to work equally well with historical sources and contemporary settings, with creativity and translation/transcreation, and that it seems for her one leads naturally into the other, attests no so much to her interest in intertextuality, as to her obsession with, or devotion to the issues of being, identity, and representation. Wertebaker, as a playwright, a translator, an experimenter in languages, genres, and conventions, activates and explores the dynamic process of interpretation, adaptation, transformation, transposition, and transcreation; she, as a commentator on the human condition, registers the subtle angst of 'reality' and the instable, indeterminate nature of its verbal/linguistic representation. This two-year study aims to analyze Timberlake Wertebaker's *Our Country's Good*, *New Anatomies*, and *The Love of the Nightingale* in terms of Gilles Deleuze's and Félix Guattari's theories, such as the concepts of writing machine, difference and repetition, lines of flight, and minor theatre, exploring how Wertebaker's characters traverse the threshold of 'becoming other' via sexual anarchy and textual anarchy to open up lines of flight, to generate the unceasing mapping of territorialization/deterritorialization/reterritorialization. Arguably, these plays attest once again a brave new anatomy of the contingencies of becoming in Wertebaker's poetics of translation, adaptation, and transcreation, her metatheatrical politics in terms of a minor use of language, a way of deterritorializing language that leads to the indeterminate, unfinalizing agon between sexual/cultural hybridity and transversality, as well as subjective/textual diversity and dissemination.

英文關
鍵詞： Timberlake Wertebake, *Our Country's Good*, *New Anatomies*, *The Love of the Nightingale*, Gilles Deleuze, Félix Guattari, difference and repetition, lines of flight, minor theatre, hybridity, transversality, territorialization/deterritorialization/reterritorialization

行政院國家科學委員會補助專題研究計畫成果報告

渥坦貝克劇作中之逃逸路線：性別/文本權術策略(III-I)

計畫類別：個別型計畫 整合型計畫

計畫編號：NSC 100－2410－H－004－206－

執行期間：2011年 08月 01日至 2012年 07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

共同主持人：

計畫參與人員：碩士班研究生兼任研究助理兩名

成果報告類型(依經費核定清單規定繳交)：精簡報告 完整報告

本計畫除繳交成果報告外，另須繳交以下出國心得報告：

赴國外出差或研習心得報告

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中 華 民 國 2012年 08月 16日

一、中文摘要及關鍵詞

本案為為期兩年之專書寫作計畫，擬以英國當代劇作家渥坦貝克（Timberlake Wertenbaker）為研究主題，援引德勒茲（Gilles Deleuze）與瓜達希（Félix Guattari）之理論，企圖剖析渥坦貝克之三部劇作《吾國至上》（Our Country's Good）、《解剖新義》（New Anatomies）、《夜鶯之愛》（The Love of the Nightingale），旨在彰顯渥坦貝克筆下人物，置身於複雜的文化挪移脈絡中，對於空間越位與身份認同——舉凡「浮動身份認同」（fluid identity）、「經驗的不確定本質」、以及身份「越界」與「變向」權術之體認與詮釋。本案企圖另闢蹊徑於「女性主義與渥坦貝克」之批判閱讀模式之外，藉以彰顯渥坦貝克作品不落俗套之豐富內涵。本案援引德勒茲與瓜達希之差異與重覆（difference and repetition）、游牧主義（nomadism）、混雜（hybridity）、歧路（transversality）、變向（becoming other）、逃逸路線（lines of flight）、去疆域與重納疆域（deterritorialization/reterritorialization）等概念，旨在探討渥坦貝克如何透過後設少數劇場（minor theatre）寫作機器之運作，就在將戲劇文本搬上舞台的一系列作為，就在翻譯／改編／遙譯（translation/adaptation）、詮釋／變換（interpretation/transformation）、轉置／轉造（transposition/transcreation）等一連串的擬態與變態之寫作過程中，渥坦貝克已在主觀性與文本性、在文本和現實世界之間，開創出後設劇場（metatheatrical）之去疆域／重納疆域（deterritorialization/reterritorialization）的不確定、未完成性運作空間。

關鍵詞：渥坦貝克（Timberlake Wertenbaker）、德勒茲（Gilles Deleuze）與瓜達希（Félix Guattari）、《吾國至上》（Our Country's Good）、《解剖新義》（New Anatomies）、《夜鶯之愛》（The Love of the Nightingale）、差異與重覆（difference and repetition）、游牧主義（nomadism）、混雜（hybridity）、歧路（transversality）、變向（becoming other）、逃逸路線（lines of flight）、去疆域與重納疆域（deterritorialization/reterritorialization）

二、英文摘要及關鍵詞

Timberlake Wertenbaker's career is characterized by its variety. On moving to England in the 1970s, she has started her involvement in the Women's Theatre Group, the Shared Experience Company, the Royal Court Theatre, and other fringe theatres in and around London. And since then, Timberlake Wertenbaker has written over a dozen plays, and has already established herself as a powerful voice in British theatre. Wertenbaker's another career is as a highly adept translator of other playwrights' work. Also she wrote the screenplays for film adaptations of Edith Wharton's *The Children* and Henry James's *The Wings of the Dove* as well as produced and adapted works for television and radio. That she demonstrates her ability to work equally well with historical sources and contemporary settings, with creativity and translation/transcreation, and that it seems for her one leads naturally into the other, attests no so much to her interest in intertextuality, as to her obsession with, or devotion to the issues of being, identity, and representation. Wertenbaker, as a playwright, a translator, an experimenter in languages, genres, and conventions, activates and explores the dynamic process of interpretation, adaptation, transformation, transposition, and transcreation; she, as a commentator on the human condition, registers the subtle angst of "reality" and the instable, indeterminate nature of its verbal/linguistic representation.

This two-year study aims to analyze Timberlake Wertenbaker's *Our Country's Good*, *New Anatomies*, and *The Love of the Nightingale* in terms of Gilles Deleuze's and Félix Guattari's theories, such as the concepts of writing machine, difference and repetition, lines of flight, and minor theatre, exploring how Wertenbaker's characters traverse the threshold of "becoming other" via sexual anarchy and textual anarchy to open up lines of flight, to generate the unceasing mapping of territorialization/deterritorialization/reterritorialization. Arguably, these plays attest once again a brave new anatomy of the contingencies of becoming in Wertenbaker's poetics of translation, adaptation, and transcreation, her metatheatrical politics in terms of a minor use of language, a way of deterritorializing language that leads to the indeterminate, unfinalizing agon between sexual/cultural hybridity and transversality, as well as subjective/textual diversity and dissemination.

Keywords:

Timberlake Wertenbaker, *Our Country's Good*, *New Anatomies*, *The Love of the Nightingale*, Gilles Deleuze, Félix Guattari, difference and repetition, lines of flight, minor theatre, hybridity, transversality, territorialization/deterritorialization/reterritorialization

三、報告內容

(一) 前言

本人近年之研究重心以城市文學與文化研究為主軸，舉凡本人之論文著作發表與國科會計畫執行（例如本人所執行之國科會計畫【補助人文及社會科學研究圖書計畫規劃主題：城市與文學】NSC 97-2420-H-004-001-2E，NSC 96-2420-H-004-018-2E），皆以城市文學與文化為主要之研究領域，此乃本人之專長現代詩與現代/後現代理論之自然延伸。又，本人為「艾略特學會」(T.S. Eliot Society)之會員，近年來更因學會之邀約，除參加「艾略特學會」之年會外，還代表學會出席其他大型國際會議，例如「第十九屆美國文學學會年會」(the 19th Annual Conference of American Literature Association)與「第三十八屆路易斯維爾十九世紀以降之文學與文化國際會議」(The 38th Annual Louisville Conference on Literature and Culture since 1900)等。2012年2月本人參加於義大利佛羅倫斯所舉行之艾略特國際研討會「艾略特與現代主義文學之羅馬與義大利傳承」(T. S. Eliot and the Heritage of Rome and Italy in Modernist Literature: An International Symposium, Florence, Italy, February 4-11, 2012)。

此外，本人亦以班雅明(Walter Benjamin)與渥坦貝克(Timberlake Wertenbaker)為城市文學與文化研究的主要研究主題，撰寫相關論文發表於國內外學術研討會以及學術期刊。其中，本人曾於「第三屆批判理論國際會議」(The third International Conference of Critical Theory, May 2009, Rome, Italy)，發表有關班雅明城市文學與文化理論之論文。本人有關渥坦貝克之論文，則發表於「2007年國際戲劇聯盟研究之國際會議」(2007 IFTR Conference, July 2007, South Africa)與民國九十七年「第十六屆英美文學學術研討會」等。本人有關渥坦貝克研究之論文發表與出版，在執行本案前，已有一篇已出版之國內學術期刊論文；自執行本案一年以來，投稿已被接受者，計有一篇國內學術期刊論文（以出版），以及一篇國外學術專書篇章。詳細見以下說明。

(二) 研究目的

本專書寫作計畫為期兩年，擬以英國當代劇作家渥坦貝克 (Timberlake Wertenbaker) 為研究主題，援引德勒茲 (Gilles Deleuze) 與瓜達希 (Félix Guattari) 之理論，企圖剖析渥坦貝克之三部劇作《吾國至上》(Our Country's Good)、《解剖新義》(New Anatomies)、《夜鶯之愛》(The Love of the Nightingale)，旨在彰顯渥坦貝克筆下人物，置身於複雜的文化挪移脈絡中，對於空間越位與身份認同——舉凡「浮動身份認同」(fluid identity)、「經驗的不確定本質」、以及身份「越界」與「變向」權術之體認與詮釋。本案企圖另闢蹊徑於「女性主義與渥坦貝克」之批判閱讀模式之外，藉以彰顯渥坦貝克作品不落俗套之豐富內涵。本案援引德勒茲與瓜達希之差異與重覆 (difference and repetition)、游牧主義 (nomadism)、混雜 (hybridity)、歧路 (transversality)、變向、逃逸路線 (lines of flight)、去疆域與重納疆域 (deterritorialization/reterritorialization) 等概念，旨在探討渥坦貝克如何透過後設少數劇場 (minor theatre) 寫作機器之運作，就在將戲劇文本搬上舞台的一系列作為，就在翻譯／改編／逐譯 (translation/adaptation)、詮釋／變換 (interpretation/transformation)、轉置／轉造 (transposition/transcreation) 等一連串的擬態與變態之寫作過程中，渥坦貝克已在主觀性與文本性、在文本和現實世界之間，開創出後設劇場 (metatheatrical) 之去疆域／重納疆域的不確定、未完成性運作空間。

渥坦貝克個人之家世背景與生活歷練與眾不同，事業生涯多彩多姿。她於1970年代移居英國後就開始參與女劇團 (Women's Theatre Group)、共同經驗劇團 (the Shared Experience Company)、皇家劇團 (the Royal Court Theatre) 及倫敦市內和週邊的其他邊緣實驗劇團。自那時起她一共寫過十幾個劇

本，並在英國戲劇界享有相當高的地位。渥坦貝克另一項專長是善於翻譯其他劇作家的作品，最早是翻譯馬希沃(Pierre Marivaux)的《錯誤承認》(*False Admissions*)及《成功策略》(*Successful Strategies*)，後者於1983年在倫敦的黎瑞克劇院(Lyric Studio)首演。其後又翻譯改編了十餘齣非英語的劇作。在改編小說為電影劇本方面，她也著墨不少，像是華頓(Edith Wharton)的《子女》(*The Children*)及詹姆斯(Henry James)的《鴿之翼》(或譯《欲望之翼》*The Wings of the Dove*)，也曾製作和改編廣播劇與電視劇(McDonough; McMurray; Chaillet; Cantacuzino; De Vries; Morley; Wolf)。她充分表現在歷史取材與現代場景之間、在創作與翻譯之間，來去自如，遊刃有餘，彷彿她無論從哪一方向切入，自然而然就會轉至另一方向，凡此種種，與其說彰顯渥坦貝克本身之文本互涉(intertextuality)的學養功力，不如說體現她對有關存在(being)、認同(identity)、和再現(representation)等課題之執著與鑽研(McDonough 412)。渥坦貝克身兼劇作家、譯者，也是語言、文類和觀念的實驗家，她啟動並探索涵蓋翻譯／改編／遙譯、詮釋／變換(interpretation/transformation)、轉置／轉造

(transposition/transcreation)的動態過程；她以人類處境評論者之身份，記錄「現實」的幽微不安，以及現實表現於語言文字中的不穩定、不確定本質。

在她1988年創作的《吾國至上》廣獲肯定之前和其後，渥坦貝克作品所關切的主題始終不脫語言與沈默、歷史的斷裂與不連續性、性別與階級之身分認同的慾求與焦慮。她的作品中一貫出現身份認同之寰宇權術策略，舉凡巧取豪奪與權力鬥爭、流離失所與身份認同一再出現，評論者對這些元素著墨甚多。¹ 誠如批評家威爾森(Ann Wilson)所指出，固然文學批評之傳統告誡吾人不應輕率的將作者之生平與作品視為彼此之註腳，雖然渥坦貝克本人堅持公私領域涇渭分明，但是讀者仍不免揣測渥坦貝克作品中之位移／挪移(displacement/dislocation)主題是否饒富自傳色彩(1993: 134-35)。她個人的背景的確很特別：生於紐約，在法國巴斯克區(Basque)長大，後來回到美國就讀馬里蘭州安納波里斯(Annapolis)的聖約翰學院(St. John's College)；畢業後在希臘長住許久，教授法文、英文並從事兒童劇創作與製作(McDonough 406)。如此遊走各國的經歷確實反映在其作品中：她的劇作裡出現過各種不同國籍的人物，例如阿爾及利亞人、羅馬尼亞人、希臘人、土耳其人、馬其頓人、索馬利亞人、波士尼亞人、印度人、美國人、英國人等。其筆下的主人翁總是另類的離散人群，總是在行旅遷徙中——例如，《解剖新義》的伊莎貝拉(Isabelle Eberhardt)由瑞士輾轉來到北非，《夜鶯之愛》中的萊克妮(Procne)與菲娜美兒(Philomel)兩姊妹由雅典(Athens)移居到色雷斯(Thrace)，《吾國至上》中的罪犯由英國流放到澳洲，《達爾文之後》(*After Darwin*)的達爾文(Darwin)和費茲羅(FitzRoy)等，皆是明例。然而，凡此種種不應被視為是妝點舞台效果之異國風情賣弄，或是作者過人學經歷之投射與膨脹。渥坦貝克曾對記者說過：「我不喜歡為解釋作品必須研究作者生平這種主張，因為那等於說寫作不涉及**轉換**，也沒有**創作的過程**」(粗體為筆者所加，Morley 20; McDonough 406)。筆者以為，渥坦貝克作品中在在所關懷的乃是知識的問題、權力的運作以及歷史中的排除現象，而渥坦貝克作品所欲呈現者，乃是如何書寫被排除者的歷史。以她的成名作《吾國至上》為例，其所欲彰顯者不是劇場在政治教化層面的可能功能，而是被監控、矯正之罪犯囚徒們如何淪為各種「排除」標準(例如禁制、界限、訓誡、懲處、教育)所形塑之客體，以及他們如何透過有限之資源與管道來建檔自己之被排除的經歷。又以《解剖新義》為例，渥坦貝克旨在透過伊莎貝拉此異質邊緣人物之視域，質疑特定歷史條件下各種「權力技術」之操弄，企圖在歷史施為者(如法家、史家)之排除語言外，重新打造、書寫另類「他者」之歷史。

¹ 例如請參閱 David Ian Rabey, "Defining Difference: Timberlake Wertenbaker's Drama of Language, Dispossession and Discovery," *Modern Drama*, 33 (December 1990): 頁 518-29; Ann Wilson, "Forgiving History and Making New Worlds: Timberlake Wertenbaker's Recent Drama," in James Acheson, ed, *British and Irish Drama Since 1960* (New York: St. Martin's Press, 1993): 頁 146-61。

(三) 文獻探討與研究方法

已有論者指出，渥坦貝克的劇作大多都設定在過去的時空。²論者以為，渥坦貝克企圖透過歷史和神話之題材，戲劇性地彰顯一些饒富現代性意涵之主題，例如定位 (definition) 與放逐 (dispossession)；亦有論者主張，渥坦貝克並未躲在歷史的安全屏障後，她的作品乃是直指長久以來威權式大敘述 (patriarchal narrative) 中，女性與弱勢團體如何備受壓迫與宰制等問題 (Rabey 518)。渥坦貝克曾公開呼籲論者以人文主義文本、而非女性主義文本來看待她的作品 (“Interview,” DiGaetani 270)。顯然，渥坦貝克以為自己之作品乃是本著人本關懷，旨在探討吾人在性別／階級、個人／社會各方面之掙扎，以及歷史書寫之權術與策略，希望有關其作品之論述批評不要只停留在作品最浮面之元素，如二元對立之性別系統。她某次接受訪問時則如是說：

我認為西方現代生活就是：在市區一面開車，一面看著路標，一面講行動電話，一面聽收音機播報新聞，一面吃午餐的三明治，一面想要消化昨晚看完的小說，還要應付對 2000 年的整體焦慮感，一心多用。你我再也無法假裝是住在挪威或俄國的偏遠省份，可以享有漫漫長夜。我們陷於經常相互矛盾的資訊泥沼中，這種渾沌亂象正是現代景觀之一。(qtd. in Carlson 2000: 146)

渥坦貝克這段談話凸顯後現代資訊與消費社會中，邊界跨涉所召喚的慾望流動與定位掙扎。相較於以往，疆界之存在乃在於標示與區隔、定義與釐清，二十一世紀新時代新氛圍所承受者，乃是疆界跨越所共伴的位移與僭越、擺盪與錯置。市場 (消費行為、消費心理) 與傳媒 (電視、報紙、廣播) 的結合對個人主體意識所產生的衝擊，傳統的精神／物質、文化／經濟、藝術／商品 (「一面開車，一面看著路標，一面講行動電話，一面聽收音機播報新聞，一面吃午餐的三明治，一面想要消化昨晚看完的小說，還要應付對 2000 年的整體焦慮感，一心多用」)、全球化／在地化的區隔 (「你我再也無法假裝是住在挪威或俄國的偏遠省份，可以享有漫漫長夜」) 已趨向模糊，凡此種種皆隱含權力的重新部署、越界創造之潛能以及維持不同向度世界之可能衝突。筆者以為，上述訪談可視為渥坦貝克及其筆下人物，對於複雜的文化挪移脈絡中，舉凡空間越位與身份認同，如「浮動身份認同」(fluid identity)、「經驗的不確定本質」、以及身份「越界」與「變向」權術之體認與詮釋 (Carlson 2000: 146)。³ 就在將戲劇文本搬上舞台的一系列作為，就在翻譯／逐譯、詮釋／變換、轉置／轉造等一連串的擬態與變態之寫作過程中，渥坦貝克已在主觀性與文本性、在文本和現實世界之間，開創出後設劇場 (metatheatrical) 之去疆域／重納疆域的不確定、未完成性運作空間。

本案企圖另闢蹊徑於「女性主義與渥坦貝克」之批判閱讀模式之外，本案援引德勒茲與瓜達希之差異與重覆、逃逸路線、去疆域／重納疆域等觀念，藉以彰顯渥坦貝克作品不落俗套之豐富內涵。筆者以為，渥坦貝克擅長於在文本敘事中或組織脈絡中納入文學傳統和歷史元素，志在創造出一部寫作機器，匯集聯繫各種游牧性本質或能量，俾以繪製一座標兩軸間之迴路地圖：一是「偏執法西斯型態

²其中有些是希臘劇本或童話故事之仿作，如《夜鶯之愛》取自希臘悲劇詩人蘇佛克里斯 (Sophocles) 的《色雷斯王特瑞厄斯》(Tereus)；《黛安妮拉》(Dianeira) 是以希臘悲劇英雄海克力斯 (Heracles) 的妻子為主人翁的廣播劇、《灰姑娘》(The Ash Girl) 源自《辛德瑞拉》(Cinderella)。她最早的歷史劇《解剖新義》則探討艾柏哈特 (1877-1904) 的生平；《僭越與恩寵》(The Grace of Mary Traverse) 是以 1780 年代英史上的戈登暴動 (Gordon Riots) 為背景、令人驚豔的歷史劇；《吾國至上》則改編自肯尼利 (Thomas Keneally) 的小說，講述澳洲流放殖民史上，首件由遭遇非人待遇的罪犯排練演出英國劇作家法夸爾 (George Farquhar) 的《招募官》(The Recruiting Officer) 的歷史故事。

³ 在《破曉》(The Break of Day) (1990) 中，劇中人米海爾 (Mihail) 以「越界子女」(cross-border Children) 一詞稱呼意識到本身承襲多元文化遺產而挑戰浮動身份的建構本質者。

軸」(paranoiac, fascisizing type or pole)、一是「精神分裂革命型態軸」(schizorevolutionary type or pole)，前者確認歷史（或云大寫歷史）既定的價值、規範與習慣，箝制遏阻、分離圍堵慾望流量，後者則是推波助瀾，引領慾望流量叛經離道、脫疆越界（Deleuze, *Anti-Oedipus* 277-329），就在這兩造之角力作用下，渥坦貝克作品中再三的刻畫出不協調、不妥協的越界逃逸路線（無論其所跨越者是時間或空間、文本或世界）。又，渥坦貝克透過翻譯／改編／遙譯之策略，羅掘耙梳文學歷史中之各類檔案，俾以凸顯個人如何銷聲匿跡於官方歷史檔案中，進而探討邊緣化論述或被允許、或被排除的灰色空間，試圖書寫邊緣人失落的歷史。亦即透過翻譯／改編／遙譯、詮釋／變換、轉置／轉造等差異性之重覆過程，渥坦貝克所關懷扣問者，乃是真實之虛擬與建構現象，以及如何書寫被排除者之歷史。

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(四) 結果與討論

本專書寫作計畫為期兩年，第一年之工作項目將著重於渥坦貝克劇作如何與德勒茲、瓜達希的理論在後設劇場之交鋒，亦即「如何邁向少數文學」。「邁向少數文學」(*Kafka: Toward a Minor Literature*)乃是德勒茲與瓜達希為他們的卡夫卡研究所下之副標題。曾如博格(Ronald Bogue)所指出，卡夫卡之作品只是德勒茲與瓜達希發展其「少數文學」概念中之例證之一，其他作家如義大利劇作家班納(Carmelo Bene)亦有相似之傾向與特徵(91)。本人以為，渥坦貝克之作品即是「少數文學」理念擴展至戲劇領域之明證。根據德勒茲與瓜達希之論述，「少數文學」之第一特徵即是語言呈現去疆域／反疆域／重納疆域之現象，亦即透過游離的個體或多重體不斷的挑戰、干擾主流權力中心，藉以質疑語言之統一性或純粹性，解放游離的力量並集結成為新的裝配(*assemblage*)。「少數文學」之另一特徵是其政治社會性，藉著批判權力中心之霸權式運作，以為少數社群發聲。但是，綜觀而言之，「少數文學」並非少數族裔或社群之文學，而是一種流動位置或態度，其所描述者，乃是文學之一種變向過程(*becoming other*)，將文學解構並再定義，俾以文學潛能得以不斷發揮，而不是為某種少數族群文學翻案，一舉將其推拱至文學殿堂之大位(羅貴祥 128)。

本人自執行本案以來，積極以渥坦貝克(Timberlake Wertenbaker)與城市文學與文化相關主題，撰寫相關論文發表於國際學術研討會以及國內外學術期刊。本案執行一年以來，已有所成。本案第一年之研究成果，投稿已被接受者，計有一篇國內學術期刊論文與一篇國外學術專書篇章。分別為：

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表出版論文。本人自執行本案一年以來，已有兩篇論文分別在國內外發表，可謂已達成第一年之目標。

國科會補助專題研究計畫成果報告自評表

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：

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 100 字為限）

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）

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B. "Diasporas on the Move: Lines of Flight in Timberlake Wertenbaker's *Our Country's Good*." 已被接受，將收錄於由 G. N. Ray, Jaydip Sarkar, and Anindya Bhattacharya 所主編之學術專書，書名為 *Writing Difference: Nationalism, Literature and Identity*，預計於 2013 年出版。

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附錄

Towards a Minor Theatre: The Task of
the Playmaker in *Our Country's Good*,

《文山評論：文學與文化》

5.2 (June 2012): 25-48.

Towards a Minor Theatre: The Task of the Playmaker in *Our Country's Good*

Carol L. Yang

ABSTRACT

Timberlake Wertenbaker's play *Our Country's Good* (1988), as an adaptation of Thomas Keneally's novel *The Playmaker* (1987), traces how a group of convicts, who are isolated in an eighteenth-century Australian penal colony, work together to produce George Farquhar's *The Recruiting Officer* in celebration of the birthday of King George III. Arguably, *Our Country's Good* is characterized by a kind of metatheatrical minorization of the major, a subtraction of the official State representatives, such as history, power structure, society, language, and text; the play is characterized by a polemicalizing the sense of other spaces, and a form of threshold traversing that is rendered possible in the context of translation/adaptation and dramatic text/performance text in the theatre. This paper aims to analyze Wertenbaker's *Our Country's Good* in terms of Gilles Deleuze's and Félix Guattari's theories—such as the concepts of deterritorialization, reterritorialization, lines of flight, and minor theatre—in order to explore how the dispossessed convicts traverse the threshold of “becoming other” via the historicized immigration of transportation, which opens up lines of flight and generates the unceasing mapping of a new life. I would like to suggest that Wertenbaker's *Our Country's Good* presents a subtle counterpoint between the major theatre and the minor theatre: whereas a major theatre seeks to represent and to reproduce the power structure of the dominant state apparatus, the minor theatre operates by disseminating, varying, subverting the structures of the state and major theatre. Such a contrapuntal agon finally leads to the celebration of the minor theatre, a theatre that works to highlight the recurrence of difference, and the recurrence of theatrical performance that is not a repetition of the same, but a series of variations.

KEY WORDS: Timberlake Wertenbaker, *Our Country's Good*, Gilles Deleuze, Félix Guattari, deterritorialization/reterritorialization, the minor theatre

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邁向少數劇場： 《吾國吾民》中造戲者之任務[◇]

楊麗敏*

摘 要

渥坦貝克(Timberlake Wertenbaker)之《吾國吾民》(*Our Country's Good*, 1988)改編自肯尼利(Thomas Keneally)之《造戲者》(*The Playmaker*, 1987)，敘述十八世紀時一群流放至澳洲流刑地的英國罪犯，如何因應時局，在此窮山惡水的天涯流刑異域編排法夸爾(George Farquhar)之《招募官》(*The Recruiting Officer*)以慶祝英王喬治三世之壽辰。本文以為《吾國吾民》旨在挪用轉化多數/主流劇場之元素，藉以對抗國家機器之表表徵，舉凡歷史、權力結構、語言、或文本。本文旨在透過德勒茲(Gilles Deleuze)與瓜達希(Félix Guattari)之理論——如脫離疆界(deterritorialization)、再建疆界(reterritorialization)、少數劇場(minor theatre)、逃逸路線(lines of flight)——俾以彰顯這些顛沛流離、人權尊嚴蕩然無存的罪犯們如何透過罪犯少數劇場之機制，得以跨越藩籬，「蛻化」而成「他者」，將原本是剝奪身份家國認同之流放，轉變而成聚集異質流量、再創新機的逃逸路線。《吾國吾民》饒富多數劇場與少數劇場之對位角力，其中所彰顯的少數劇場展演，絕非一味的因襲主流文化之情節、語言、或文本，而是透過一系列的差異性的重覆，藉以呈現連續之消解與變異。

關鍵詞：渥坦貝克、《吾國吾民》、德勒茲、瓜達希、脫離疆

[◇]本文受國科會專題研究計畫(NSC 100-2410-H-004-206)補助。

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界/再建疆界、少數劇場

Introduction

In 1988, when Australia celebrated its bicentennial, the history of transportation of criminals and the treatment of Australian Aborigines became an embarrassing memory. As Peter Buse points out, there was nothing worth celebrating about “the ‘dumping’ of thousands of criminals or the devastation of an indigenous population” (154). Timberlake Wertenbaker’s play *Our Country’s Good* was first performed in 1988, curiously coinciding with the bicentennial celebration. *Our Country’s Good*, as an adaptation of Thomas Keneally’s novel *The Playmaker* (1987), traces how a group of convicts, who are isolated in an eighteenth-century Australian penal colony, work together to produce George Farquhar’s *The Recruiting Officer* in celebration of the birthday of King George III. *Our Country’s Good* shares with Keneally’s novel a desire to shed light on the “penumbral darkness” of early Australian history (Hughes xii; qtd. in Buse 155). The 1789 convict production of George Farquhar’s *The Recruiting Officer*, directed by Second Lieutenant Ralph Clark, is a matter of public record. Fact or fiction, this historical story serves as a paradigm of Wertenbaker’s thematic preoccupations with diaspora and immigration, transformation and difference, lines of flight, and deterritorialization and reterritorialization. The play questions not simply “Who and What is English,” nor does it simply redefine “the Anglo-Australian connection” in the past, present, or future. Instead, *Our Country’s Good* interrogates whose country, whose identity, and whose history, both by means of form and content. Arguably, *Our Country’s Good* is characterized by a kind of metatheatrical minorization of the major, a subtraction of the official State representatives, such as history, power structure, society, language, and text; the play is characterized by a polemicalizing of the sense of other spaces, and a form of threshold traversing that is rendered possible in the context of translation/adaptation and dramatic text/performance text in the theatre.

Since the first production of *Our Country’s Good* in 1988, critics have tended to focus on the function of, or the debate on, theatre in society: the theatre is described as an expression of civilization and it is championed for its potential as a mechanism of cultural rehabilitation for the convict. However, as Susan Carlson points out, there are two critical receptions and readings of the therapeutic theory of the theatre in *Our Country’s Good* (Carlson 138-9).

Optimistic critics, such as Ann Wilson, tend to affirm Wertenbaker's theatre-as-therapy experiment, to celebrate the triumphant expressions of the role and function of theatre in society, as, in the course of theatrical production, individual self-worth develops and community evolves. However, there are more negative recent readings which challenge the play's complicity in underwriting imperialism and colonialism. As Esther Beth Sullivan claims, by performing Farquhar's classical drama *The Recruiting Officer* on the occasion of the King's birthday, the convicts are recruited as willing rather than resistant participants in the Empire's colonial project. Furthermore, Sullivan maintains that by glorifying the theatre's collective as well as corrective/redemptive humanizing power, the dominant ideology is produced and reproduced both on stage and off-stage at the expense of social criticism (such as of the brutalized, impoverished situation in the penal colony).¹ This conceptual friction between the liberation/containment debate on the power of the theatre indicates the intrinsically ambivalent and subversive nature of *Our Country's Good*.

However, the interrelations in Wertenbaker's *Our Country's Good* between power, control, authority, surrender, subversion, resistance, and presence and absence are more nuanced than are generally recognized. Surely, the defense of the theatre as a societal institution with ideological functions has been hailed overwhelmingly by critics, and even endorsed by Wertenbaker herself.² Yet, it is the defense of the minor theatre that is more nuanced than what has been previously recognized. As distinct from previous critical studies, this paper aims to analyze Wertenbaker's *Our Country's Good* in terms of Gilles Deleuze's and Félix Guattari's theories—such as the concepts of deterritorialization, reterritorialization, lines of flight, and minor theatre—in order to explore how the dispossessed convicts traverse the threshold of “becoming other” via the historicized immigration of transportation, which opens up lines of flight and generates the unceasing

¹ For detailed analysis, see Sullivan 139-45.

² In a 1997 unpublished interview, Wertenbaker claimed that: “*Our Country's Good* was a plea for the value of the Theatre and because the characters discovered this value for themselves, it ended up an up note. *Three Birds* was a plea for the value of Art, but showed how Art is also corrupted by the price put on it by a cynical society.” Quoted in Carolson 138. Wertenbaker also reprints a series of letters from the inmate-actors attesting to the ways of theatre-making as “one of the only real weapons against the hopelessness of these places.” Letters from Joe White to Timberlake Wertenbaker, dated April 1989, appended to *Timberlake Wertenbaker: Plays I* (166).

mapping of a new life. I would like to suggest that Wertebaker's *Our Country's Good* presents a subtle counterpoint between the major theatre and the minor theatre: whereas a major theatre seeks to represent and to reproduce the power structure of the dominant state apparatus, the minor theatre operates by disseminating, varying, and subverting the structures of the state and major theatre. Such a contrapuntal agon finally leads to the celebration of the minor theatre, a theatre that works to highlight the recurrence of difference, and the recurrence of theatrical performance that is not a repetition of the same, but a series of variations (Fortier 3-6).³

The Task of the Playmaker

Critics tend to complain that in *Our Country's Good*, Wertebaker's stage space is given over to the preparation for or the preliminary to action, rather than to action itself (Brustein 30). When read in relation to Farquhar's *The Recruiting Officer* and Keneally's *The Playmaker* as major texts, Wertebaker's *Our Country's Good* sets the audience/reader a profusion and congestion of verbal and nonverbal challenges which are involved in the concept of "minor." By means of theatrical adaptation and via a radical rewriting or restaging of an existing work, *Our Country's Good* offers more opportunities for the project of deterritorialization, and of the unravelling of fixed, hegemonic meanings, which have been advocated by Gilles Deleuze and Félix Guattari as the concept of minor literature, or minor theatre.

In their study of Kafka, Deleuze and Guattari mapped out a genealogy of minor literature. According to these critics, minor literature is a kind of work constructed by minorities within a major literature, such as when a Czech Jew writes in German, an Ouzbekian writes in Russian, or an Irishman writes in English or French (*Kafka* 16-19). A major literature is a literature of masters: oppressive, interiorizing, centripetal, and homogenizing. In contrast, a minor literature arises from the reactions of the minority within a major literature and culture, and moves to be a collective project of becoming,

³ In another paper of mine, entitled "Diasporas on the Move: Lines of Flight in Timberlake Wertebaker's *Our Country's Good*," included as a book chapter in the forthcoming book *Writing Difference: Nationalism, Literature and Identity*, I focus my discussion on the alternative history lived and witnessed not only by the displaced convicts but also by the colonized Aborigines. I argue that *Our Country's Good* plays with the diasporic and multicultural practices of home, nation, and identity, so as to challenge the politics of identity via social spatialities of inside/outside, centre/margin, close/open, foreign/local, or colonial/colonized relationship.

diversification, and deterritorialization. That is, a minor literature shall not be merely identified with or restricted to any specific and actualized political or ethnic minorities; instead, it is to extend to any possible community in which there is no other master to be privileged, no other category to be followed (be it literary, cultural, political, or whatever). Instead, the minor literature works to demolish any single ethnic affiliation, or prefabricated cultural identity, and aims to induce “a series of variations” (Fortier 2).

Mark Fortier further maps out the trajectory of Deleuze’s and Guattari’s movement from a minor literature to a minor theatre. Theatre is by nature engaged with an assemblage of more systems of expression than other literary genres, and thus offers more fertile soil for “minorization,” for lines of flight away from “the hegemony of the word and verbal meaning” (Fortier 3). Furthermore, theatrical adaptation, which involves a less constrained rewriting or a more radical restaging of an existing work, renders possible not only a process of “the unraveling of hegemonic structures of identity” (Fortier 1-2), but also a new assemblage of bodies, a new “haecceity,” and a new becoming (Deleuze and Parnet, *Dialogues* 120).

As critics also note, most of the titles of the play’s twenty-two scenes are related to the diverse twenty-two characters in different narrative contexts. For example: *A Lone Aboriginal Australian Describes the Arrival of the First Convict Fleet in Botany Bay on January 20, 1788* (1.2.), *The Authorities Discuss the Merits of the Theatre* (1.6.), *John Wisenhammer and Mary Brenham Exchange Words* (1.10.), *The Question of Liz* (2.10.), and so on. Instead of framing one unified history around a single protagonist, Wertenbaker violates dramatic conventions by having subjects and narrative lines revolve around a heterogeneous set of characters (Roth 166; Bligh 177). Characteristically, the play is imbued with senses of hybridity, syncretism, multiplicity, and openness. *Our Country’s Good* foregrounds a proliferation of the transnational, transcultural, multilingual, and multiethnic spatialities which are defined as much by what they lack as by what they include. It follows that the play (with its problems concerning the concepts of displacement, dislocation, and identity fragmentation), reconstitutes the other beginnings, endings, and continuums of the human histories of exile and diaspora.

A sense of contrapuntal agon/debate is manifested in the structural arrangement of the play, which is composed of two acts, each with eleven scenes. In the fashion of a diptych—a hinged two-tableted

framework—Wertenbaker has orchestrated such an agon as follows: “The Authorities Discuss the Merits of the Theatre” (Act I, Scene 6) is juxtaposed with “The Meaning of Plays” (2.7.); “The First Rehearsal” (1.11.) is counterpointed with “The Second Rehearsal” (2.5.); while “The Question of Liz” (2.10.) with the pre-show “Backstage” (2.11.), to create a multiperspectival portrait of the minor theatre.

As Sullivan has observed, “to act or not to act” is the overwhelming question of *Our Country's Good* (141). The convict production of *The Recruiting Officer* is the product of a wrestling for power. It is an experiment in social engineering and the theory of social contract. Set in an isolated, nineteenth-century colonial outpost, when a hierarchical but precarious order is struggling for its own survival, a theatrical project is proposed. In terms of Philip the Governor, it is likely that the convicts might be diverted from their troubles and troubling behavior if they could learn to love such things as the theatre. And the theatre is expected to be able to level hierarchical distinction and discrimination, or to create a privileged space in which people of the penal colony would no longer confront each other as “despised prisoner” and “hated gaolers” (1.6. 206; Sullivan 142). Above all, the theatre is Philip’s vehicle for advocating Enlightenment liberalism and for founding a more civilized outpost for the further colonial expansion of the Empire. “Some of these men will have finished their sentence in a few years,” the Governor explains, and “[they] will become members of society again, and help create a new society in this colony” (1.6. 206; Sullivan 142). However, the competition between the civil and military authorities within the camp makes Philip’s theory of social contract appear subversive to some other officers, some of whose responses include: “insubordination, disobedience, revolution,” “waste of time,” and “order [becoming] disorder”(1.6. 209, 210).

This scene reproduces a world of the majority. The authorities are heard speaking in the languages of platform oratory and mannered speech to harbor a different consciousness such as that of machination, Machiavellianism, or a Fascist police-state with a façade of utopian democracy and Enlightenment liberalism. Stephen Weeks points out that the convict production of *The Recruiting Officer* is “the product of power” (Weeks 149), and the production is a major theatre that is complicitous with the state. Philip the Governor wants the play done to serve his own political concerns. First, the convicts are supposed to be disciplined and recruited into the imperialistic programme of

global colonialism. The theme and plot of *The Recruiting Officer* evolves around Captain Plume's and Sergeant Kite's mission to recruit new soldiers for the King's army for military service at home and abroad. Likewise, the major plot of the convict production is built around discipline, obedience, capitulation, and recruitment. At one point in the play, Philip exhorts Ralph:

What is a statesman's responsibility? To ensure the rule of law.
 But the citizens must be taught to obey the law of their own will.
 I want to rule over responsible human beings, not tyrannize
 over a group of animals. I want there to be a contract between
 us, not a whip on my side, terror and hatred on theirs.
 (2.2. 246)

However, there is another hidden agenda behind such a civilizing theory of social contract. As a matter of fact, Philip the Governor is taking the plunge because he needs the convict playmaking to test the merit of his leadership, as well as to secure the success of his political career (which is threatened by the likelihood of mutiny from the military officers), and to validate the social order and the survival of the penal colony (which is under the shadow of a shortage of supplies and imminent mutiny).

Therefore, the convict production planned by Philip the Governor is the very manifestation of the major theatre, which is characterized by a spectacle of European civilization that ranges from Socrates's slave boy, Plato's great dialogues, all the way through Rousseau's and Locke's social theories, and finally to Farquhar's *The Recruiting Officer* and Keneally's *The Playmaker* (*Our Country's Good*, Act II, Scene 2). Eventually, Second Lieutenant Ralph Clark, who is initially anxious for notice and promotion rather than interested in the humanity of the convicts, claims to direct the convicts in a play to perform the exercise of "remembering England together." In their orchestration of latent feelings of "nation-ness" or "nationalism" (via the motif of "we'll remember England together"), the marines are heard:

RALPH. (*over them*) I speak about her, but in a small way
 this could affect all the convicts and even ourselves, we could
 forget our worries about the supplies, the hangings and the
 floggings, and think of ourselves at the theatre, in London
 with our wives and children, that is, we could, euh—

PHILIP. Transcend—

RALPH. Transcend the darker, euh—transcend the—

JOHNSON. Brutal—

RALPH. The brutality—remember our better nature and remember—

COLLINS. England.

RALPH. England. (1.6. 208)

The exercise of “remembering England together” via playmaking is performed not so much out of humanist concerns as for political praxes. When the outcast characters learn to act in socially acceptable ways, hunger, poverty, class conflict, crime, and punishment recede from the foreground. These issues give way to the upstaging of the ideological recruitment of “our country’s good”—a great cultural heritage, a colonial enterprise, or an imperialistic commonwealth (Sullivan 144). “We will remember England together” here in this Australian penal colony should not be read as the realization of cultural utopianism; instead, it signifies the monolithic, hegemonic “England” or “English-ness” constructed by imperialist centrism.

Wertenbaker’s play directly refers to George Farquhar and Thomas Keneally, who are white, male, European, privileged, and authorial, and who speak the King’s language. It is by means of employing the King’s language that civil obedience and order is expected to be maintained. In terms of Deleuze’s and Guattari’s concepts, this is the very realization of the “the constant or standard” of the major theatre: it is “the average adult-white-heterosexual-European-male-speaking a standard language” so as to assume “a state of power or domination” (Deleuze and Guattari, *A Thousand Plateaus* 105).

However, a counter minorization is taking place and eventually realized in the convict theatre. The convict theatre will summon all the concerned marginals into a new assemblage to resist, to dislocate, to deterritorialize the major language and the major theatre. In “The Meaning of Plays” (2.7.), various characters bring different levels of commitment to their participation in the major theatre. In this scene, the convicts are seen learning their lines for the play, and these lines are constantly interrupted or amputated by debased variations in a subversive manner. For example, the motif and ideology of courtly love, which is celebrated in the Silvia/Plume relationship, is sneered at and juxtaposed with sexual vulgarity:

MARY. Her [Silvia's] interest is to love.

DABBY. A girl will love the first man who knows how to open her legs. She's called a whore and ends up here. I could write scenes, Lieutenant, women with real lives, not these Shrewsbury prudes. (2.7. 258)

Dabby even refuses to say the lines which she considers “stupid,” while Second Lieutenant Ralph Clark, the steward of the major theatre, can only insist weakly, saying that “[it's] written by the playwright and you have to say it” (2.7. 263). Dabby further criticizes Farquhar's *The Recruiting Officer* as “a silly play” with no “interesting people in it,” and claims that she wants to see and to be seen in a play that shows life as people know it (2.7. 261, 262). Likewise, Wisemhammer offers another prologue written by himself to replace Farquhar's. This replacement occurs because the original prologue is rather anachronistic, with lines such as “In ancient times, when Helen's fatal charm,” and he feels that it “won't make any sense to the convicts” (2.7. 258). Arguably, Farquhar's language is a literary language that is mired in a heavily Latinate/Greek vocabulary and origin; it is a “dead” English “buried” in the crypt of its classical roots and word-systems. Arguably, Farquhar's play is composed of words that are not in referential life and use, of words learned or obsolete which look back to ancient roots that do not stir with current life. Wisemhammer therefore claims that “[a] play should make [people] understand something new” (2.7. 262). Obviously, the convict theatre is undergoing the process of haecceity, as the convicts resist being subsumed by the literature of masters in the major theatre, which is transcendental, indifferent, oppressive, hard, and ungiving. Eventually, the convict theatre will become minorized for the convicts' own good.

The process of becoming minor, or the fleeting moment of “the unraveling of hegemonic structures of identity,” can be recognized briefly in the monologue uttered by John Arscott, the convict who plays Sergeant Kite:

I don't want to play myself. When I say Kite's lines I forget everything else. I forgot the judge said I'm going to have to spend the rest of my natural life in this place getting beaten and working like a slave. I can forget that out there it's trees and burnt grass, spiders that kill you in four hours and snakes. I don't have to think about what happened to Kable, I don't have

to remember the things I've done, when I speak Kite's lines I don't hate any more. I'm Kite. I'm in Shrewsbury. (2.7. 261-62)

Kate Bligh points out that for Arscott acting is “a liberating process through which he can transcend himself and circumstances” (Bligh 183). And Peter Buse suggests that Arscott remains “the ideal recruit” to Governor Philip’s proposal of the redemptive power of high culture—the convict life that is dominated by crime and punishment will be redeemed and elevated temporarily when he enters into the theatre (Buse 162). However, I maintain that Arscott’s monologue highlights a condition of obscurity, a moment of painful suspense in which one feels on the margins of a society and feels held in an interval, where experiences of the past must be forgotten, the life of the present is meaningless, and the contour of the future is unpredictable and uncertain. Only in the convict theatre will a process of becoming be rendered possible, through which Arscott and his convict playmakers will have become different from themselves, have become a new party of individuals, a collective of minority that resists any absolute or formulated analysis in terms of personal, ethnic, hierarchical, or national identity.

“The Authorities Discuss the Merits of the Theatre” (1.6.) is juxtaposed with “The Meaning of Plays” (2.7.), and this diptych evokes the merits of a minor theatre, which is an assemblage of a minority consciousness that triggers the machinery of minorization, and induces a series of variations (Fortier 1-3). Indeed, this convict theatre presents a collective of minority consciousness, which includes the European downtrodden Outcast (the convicts), the non-European colonized Outsider (the Aboriginal Australian and Black Caesar the Madagascan), and the gender and ethnic victimized Other (the women convicts and Wisenhammer the Jew). However, in terms of Deleuze and Guattari, such a project of becoming minor is open to everyone, and is not necessarily restricted to specific or actualized minorities.⁴ In this scene, the presence of the mythic figure of the Aboriginal Australian who

⁴ According to Kate Bligh, Wertenbaker succeeds in distinguishing herself from the conventional dramaturgy which represents the opposition of the oppressor and the victimized in a kind of vertical hierarchy. Instead, Wertenbaker tends to have her characters perceived along a more horizontal spectrum—as complex individuals struggling in the interface of the individual and the society, caught between the nature and will of the individual on the one hand, and the requirements of social conformity and survival on the other (192). To me, such comments partially reveal the character of a rhizome (a structure without hierarchy) as well as a new haecceity (a process of becoming and variation) in Wertenbaker’s plays.

observes detachedly the colony's activities dramatizes not only the complicity of Enlightenment philosophy with imperial colonialism, but also the subversive minorization of the entire colonialistic project.

The Burrow Space of the Convict Theatre

Like Philip the Governor and Second Lieutenant Ralph Clark, the convicts are initially motivated by self-interest to participate in the playmaking. The convict theatre is expected by the convict players to offer an opportunity for self-assertion, self-expression, social acceptance, escapism, or safety (Dymkowski 124, 133; n. 6). Yet, the collective concern of the performance eventually goes beyond the limited scope and vision of temporary acting of make-believe; it instead creates a collaborative enterprise between the convict theatre and the burrow space. I suggest that Wertenbaker's convict theatre functions in some ways similar to Kafka's version, or Deleuze's and Guattari's concept, of the "burrow." According to Deleuze and Guattari, the burrow is an example of a rhizome; it is a structure of escape, and within it nothing is "beautiful" or "loving" as there are "underground stems and aerial roots, adventitious growths and rhizomes" (*A Thousand Plateaus* 15). For Deleuze and Guattari, to be "rhizomorphic" is to "produce stems and filaments that seem to be roots, or better yet connect with them by penetrating the trunk, but put them to strange new uses" (*A Thousand Plateaus* 15). Arguably, Wertenbaker does not turn a deaf ear to the violence and oppression that threatens the convicts and their theatre. Moreover, the convict theatre is not based upon illusion either to ward off evil, to voice the outcry from the underground, or to mimic, to define that part of the self by means of its very absence. Instead, Wertenbaker's convict theatre maps out a rhizomorphic negotiation of space, a process of territoriality between the major and the minor, and it is best prefaced by "The First Rehearsal" (1.11.) and "The Second Rehearsal" (2.5.).

"The First Rehearsal," which ends the First Act, is designed as the counterpart to "The Second Rehearsal," which is situated in the center of the Second Act. Both scenes are characterized by the appearance of hordes of messengers, judges, state-police, or a juridical-political "assemblage" of the machine of the state and law, which keeps haunting the convicts and their theatre. In the first rehearsal, Ralph and his convict players are seen gathering together to secure a space and time for their rehearsal. However, their rehearsal

is sneered at and interrupted by Major Ross, the active commander of the colony's military forces as well as the hostile representative of the majority:

ROSS. Rehearsing! Rehearsing!

CAMPELL. Tssaach. Rehearsing.

ROSS Lieutenant Clark is rehearsing. Lieutenant Clark asked us to give the prisoners two hours so he could rehearse, but what has he done with them? What? [. . .]

ROSS. While you were rehearsing, Arscott and Kable slipped into the woods with three others, so five men have run away and it's all because of your damned play and your so-called thespists. And not only have your thespists run away, they've stolen food from the stores for their renegade escapade, that's what your play has done. (1.11. 238)

Major Ross, bitterly yet acutely points out the subversive burrow space that is created by the “two-hours-rehearsal” within the rigid constraints of penal authority. The license for rehearsal and for playmaking obviously encourages “renegade escapade,” as well as various kinds of contestation of orthodoxy within an absolutist regime (Weeks 155). Ross successfully blocks out the flow of the minor theatre by arresting Wisehammer (who is accused of being guilty of being Jewish, and of being seen in the company of Kable) and Liz (who is accused of being seen in the company of Kable, and then of stealing food from the stores). After such an assault by the majority, Ralph and the convicts are left “in the shambles of their rehearsal” (1.11. 239).

Major Ross appears again at the second rehearsal and he launches his assaults against the burrow space of the minor theatre more fiercely and brutally. Angered by the “modest proposal” of Ralph the director of the convict theatre (“rehearsals need to take place in the utmost . . . privacy, secrecy . . . The actors are not yet ready to be seen by the public”; 2.5. 251), Ross makes a public spectacle of humiliating the convict players: Sideway is required to expose his scarred back as a display of penal colony torture and Dabby is ordered to go down on all fours, wagging her tail and barking like a dog. When Ross tries to sexually harass Mary by insisting that Mary lift her skirt higher to reveal the tattoo on her inner thigh, Sideway abruptly and boldly turns to Liz and starts acting, then all of a sudden Ross—the majority—is faced with the words of Farquhar: “this I am sure of, I shall meet

with less cruelty among the most barbarous nations than I have found at home” (2.5.252). This is the fleeting moment when Farquhar’s *The Recruiting Officer*—the King’s literature and language—is used as an act of resistance. It is the first attempt of the underground stems, also known as rhizomes, which try to connect themselves with the roots or the trees of the majority to put them into strange new uses (Deleuze and Guattari, *A Thousand Plateaus* 15). Stunned by such a staged dramatized fightback, Major Ross then resumes by commanding Captain Campbell to start Arscott’s punishment. The scene ends with Liz losing her lines and dropping down onto the ground, and there is a dead silence that is punctuated by sounds of beating and of Arscott’s cries (2.5.253).

Yet, insofar as the inhumanness of the diabolical powers of the state is seen enshrouding the penal colony, there appears at the same time a line of escape in the convict theatre. It is the process of reterritorialization taking place inside the system of submission and authorities. In “The Question of Liz” (2.10.), when Liz is brought before the colony court on charges of having stolen food, she refuses to speak. The possible reasons for her silence may be as follows: she is guilty, as Ross insists; or she adheres to the convict code of honour and does not want to beg for her life, as Ralph defends her; or she no longer believes in the process of justice, as Judge David Collins speculates. Her failure to speak in her own defense will be eventually taken by the court as an admission of guilt, and she will be condemned to death by hanging:

RALPH. Morden, you must speak.

COLLINS. For the good of the colony.

PHILIP. And of the play. (2.10. 271)

Upon Philip’s appeal to speak for the good “of the play,” Liz gives up her silence and adopts the eloquence of Farquhar’s language to reclaim not only her own dignity but also that of the minor theatre before a group of delegates of the majority: “Your Excellency, I will endeavour to speak Mr. Farquhar’s lines with the elegance and clarity their own worth commands” (2.10. 272).

Some critics tend to praise this scene as the play’s most triumphant moment in terms of the redemptive power of the theatre, or of the relationship between language and identity (Wilson 32; Carlson 138). Conversely, critics such as Esther Beth Sullivan argue that the scene symbolizes the willing subjugation of the dissidents to the dominant ideology of the ruling class.

Sullivan maintains that Farquhar's *The Recruiting Officer* is the epitome of classical literature, and since it is performed on the occasion of the King's birthday, the convict performance is viewed as the emblem of imperialist recruitment in this far-flung penal colony. That is, by underwriting imperialism and colonialism, *Our Country's Good* ends up reproducing and collaborating with the dominant ideology at the expense of a social critique (Sullivan 142-144). Liz, who is described by Philip the Governor as "one of the most difficult women in the colony," and who is "[lower] than a slave, full of loathing, foul mouthed, desperate" (2.2. 245), is the ideal recruit to the Governor's colonial enterprise—the establishment of a new homogeneous, totalizing community/nation which will celebrate England and the English-ness as its ideal. Liz becomes complicit in imperialist colonization.

Critical voices like these highlight the unfinalizing, subversive, and dialogic nature inherent in the theatre of *Our Country's Good*: the play uses the dynamics of rehearsal and playmaking to expose the ideological tug-of-war between containment and resistance. I suggest instead that "The Question of Liz" realizes the glory and the revolutionary force of the minor theatre: when Liz breaks her long silence and turns the courtroom into a theatre, it is the very realization of Deleuze's and Guattari's concept of "the utilization of English," the appropriation of the King's language by way of theatrical "exhilaration" and "overdetermination" in order to bring about minorizing reterritorialization (*Kafka* 19).

Intriguingly, this scene—"The Question of Liz"—involves Liz's questioning of languages, in terms of how to deterritorialize the major language. Let us compare this scene with Liz's monologue, which starts the Second Act and which, characteristic of "eighteenth-century street slang," is the saga or her/stories of female victimization by the patriarchal male: betrayed by her father, pushed into prostitution by her brother, brought into the pickpocket trade by her lover, transported to the penal colony by the King's law, and condemned to death by hanging by the colony's tribunal (Weeks 153). In the scene she has with Wisehammer and Black Ceasar, which involves the issue of nationality and identity, she insists that "[you] have to think English. I hate England. But I think English." Later in the scene when Arscott yells: "There is no escape," then Liz confirms: "That is English. You know things" (2.1. 241, 242). That is, Liz argues that "English" or "English-ness" has always been used by men of the state to suppress and to

exploit groups of the minority, such as women and people of lower class origin or who come from different countries. In the play, English is the signifier of the majority, which is characteristically oppressive, steadfast, and diehard. However, in “The Question of Liz” Liz starts to recognize the regenerative or subversive power of language in the burrow space of the minor theatre. By becoming fluent in the major language (“Your Excellency, I will endeavour to speak Mr. Farquhar’s lines with the elegance and clarity their own worth commands”), by “speaking English,” Liz transforms Farquhar and his drama, which is as less the emblem of the major literature and more as pure material, and which is susceptible to the incessant appropriations or corrosions of meaning by the actor or audience.

Towards a Minor Theatre

Take the final scene as an example. Indeed, the last scene may be regarded as the crown of Wertenbaker’s minor-theatrical politics. Critics such as Stephen Weeks notice a curious imperative—“the show must go on”—in the last scene, which is entitled “Backstage” (152). Weeks then labels the scene as a “backstage comedy,” which is pregnant with elements of self-reflexivity, such as the pre-show nervousness, the adjusting of costumes, the revising/cutting of the prologue, the role-playing, audience appeal, and so on (152). Or, as some reviewers complain, within a few lines, Farquhar’s play begins, and Wertenbaker’s concludes, and “one ends up feeling cheated out of enjoying the full version of *The Recruiting Officer*” in that the audience only sees rehearsal snippets (Brustein 30). Indeed, throughout the play, key lines or phrases from Farquhar are often repeated with variations. What Wertenbaker aims to do is not to reproduce Keneally’s *The Playmaker*, or to restage the performance of Farquhar’s *The Recruiting Officer* in the penal colony. Instead, by using “backstage” to end *Our Country’s Good*, the playwright tries to emphasize that the convict theatre as the minor theatre not only ceases to represent or reproduce dominant ideology and power structure, but also contributes to the becoming of a minor consciousness (Fortier 6). The backstage is the assemblage of previously blocked desires of the outside, of rhizomes, and of immanence. The “Backstage” scene actualizes a Nomadology, which is an alternative to and the opposite of the authorized

staged History.⁵ Wertenbaker's backstage is not a world to reproduce, but a burrow space in which to assemble in nomadic heterogeneity to participate in movement, to stake out the path of escape, to cross a threshold, to reach a continuum of intensities of lines of flight (*Kafka* 13).

Indeed, Wertenbaker's backstage dramaturgy is much more complex than critics have perceived. In terms of Deleuze's and Guattari's theory, this backstage scene actualizes an immanent process of desire, a continuum made up of contiguities. Above all, the contiguous is not opposed to the continuous, instead, it is a "local" and "indefinitely prolongable" version of the continuous (*Kafka* 51). First, it is seen when Ralph Clark prevails upon Wisehammer to cut his satirical prologue, because it is too "political," too "provocative":

From distant climes o'er wide-spread seas we come,
 Though not with much éclat or beat of drum,
 True patriots all; for be it understood,
 We left our country for our country's good;
 No private views disgraced our generous zeal,
 What urg'd our travels was our country's weal,
 And none will doubt but that our emigration
 Has prov'd most useful to the British nation. (2.11. 279)⁶

Initially, when Wisehammer first shows Clark his working prologue in the scene of "The Meaning of Plays" (2.7.), the comment in response from Clark is that: "I do like it. Perhaps it needs a little more work. It's not Farquhar" (2.7. 259). In the face of Clark's objections, Wisehammer can only emphasize the local, the diasporic appropriateness of his prologue: "It would mean more to convicts" than something out-of-tune, out-of-date like "In ancient times, when Helen's fatal charms" (2.7. 259, 258). Eventually, the prologue will not be

⁵ Here in my discussion of the "Backstage" scene, I am applying Deleuze's and Guattari's concept of the rhizome in the introductory chapter of *A Thousand Plateaus* (3-25).

⁶ Some critics attribute the above famous prologue to George Barrington, a pickpocket who was sentenced in 1790 to seven years transportation to Australia, and who was believed to have written the prologue to the first production in Sydney. However, some consider that the prologue was composed by another person named Henry Carter, a hack journalist in London, well after he had heard that the play had been performed (Hughes 340). According to Peter Buse, the prologue was initially written for a metropolitan audience as a satirical broadside aimed at the "inferior denizens of the far-off colony." Buse further claims that, by recycling the doggerel written by Carter the London journalist to serve its purpose of the sentimental self-expression of the convicts, *Our Country's Good* re-appropriates "the language of the colonizers on behalf of the colonized" (165).

used in that night's performance. However, as Sideway proposes, Wisenhammer's prologue will be used in the Sideway Theatre which he is going to establish, and which will recruit the convict players in the next day's auditions (2.11. 275). The convict performance is no longer a question of the convicts' becoming major (their subjugation to the majority by means of coercion or redemption), but a collaborative enterprise of a new "haecceity," and a new becoming. And this becoming is not presented as a simple imitation or adoption of the elite culture of the dominant community, but as an assemblage of the minor consciousness through transversals; it is not a physical escape of trajectory, or movements in "extension," but as movements in "intensities" or "intension," or as lines of flight in "becoming" (Bogue 171).

According to Deleuze and Guattari, fleeing is useless movement in space, a movement of false liberty; while in contrast, flight is affirmed when it is a stationary flight, a flight of intensity, or a way out (*Kafka* 13). Let us examine the change, the becoming of John Arscott. Arscott, who planned his "renegade escape" with other prisoners in vain, is seen "in chains," "bent over, facing away" at the very beginning of Act Two (2.1. 240). He is afflicted by the impossibility of escaping this Australian penal colony which is a "foreign upside-down desert." Tortured with perceptions of barrenness, entrapment, and disorientation, Arscott keeps yelling: "There's no escape!" "There's no escape I tell you" (2.1. 242). The process of becoming minor and the trajectory of flight can be identified in the monologue uttered by Arscott in Act II, scene 7, who is playing Sergeant Kite. Curiously and ambiguously, here Arscott seems to draw on the stationary flight in the convict theatre more than on the useless fleeing in geographical space: "I don't want to play myself. When I say Kite's lines I forget everything else. ... I don't have to think about what happened to Kable, I don't have to remember the things I've done, when I speak Kite's lines I don't hate any more. I'm Kite. I'm in Shrewsbury" (2.7. 261-62). Arguably, Arscott presses on, trying to forget his past errors as he aims to find a home and function within the world of the convict theatre. And according to Arscott himself, his acting is characteristic of the solipsistic "I" slipping away, hiding, or disappearing into an absence, an illusion to ward off the evil past, the troubled present, and the uncertain future. Here at this stage, the convict theatre bespeaks for Arscott an escape, a kind of thoughtful awareness of an absence rather than a promising and joyful line of flight. The

true sense of becoming minor, of an immanent process of desire, and of a continuum of contiguities has to be postponed to be realized until the last scene of the whole play, “Backstage.”

Backstage, we can sense the change/becoming of Arscott as well as the assemblage of the minor consciousness. Mary Brenham tries to comfort Arscott that there shall be “[no] more violence,” and Ralph Clark also advises Arscott to stay “calm,” to which Arscott admits that he has been “used to danger” (2.11.276, 278). However, Arscott, the one who has been used to violent challenges and physical escapades, is heard persuading Dabby to give up plans of escape and to be committed to the convict theatre: “When I say my lines, I think of nothing else. Why can’t you do the same?” (2.11. 274). Arscott’s proposal is further seconded by Wisehammer and Sideway:

WISEHAMMER. I don’t want to go back to England now. It’s too small and they don’t like Jews. Here, no one has more of a right than anyone else to call you a foreigner. I want to become the first famous writer.

.....

SIDEWAY. I’m going to start a theatre company. Who wants to be in it?

WISEHAMMER. I will write you a play about justice.

SIDEWAY. Only comedies, my boy, only comedies.

WISEHAMMER. What about a comedy about unrequited love?

LIZ. I’ll be in your company, Mr. Sideway.

KETCH. And so will I. I’ll play all the parts that have dignity and gravity.

SIDEWAY. I’ll hold auditions tomorrow.

DABBY. Tomorrow.

DUCKLING. Tomorrow.

MARRY. Tomorrow.

LIZ. Tomorrow. (2.11. 274-75)

“Tomorrow” carries with it a sense of prolongable, contiguous continuum of desires and possibilities: individual ambition, cruelly suppressed in England, will blossom in the new colony, the new minor theatre (Buse 169). Wertenbaker’s convict theatre never refers to a real theatrical performance,

but corresponds to new zones of movements, vibrations, and thresholds in the deserted penal colony. By means of the particular underground tunnel in the rhizome and the burrow space of the convict theatre, the future Australian Sideway Theatre Company is seen burgeoning to displace all the transcendental and the major (such as law and justice) with the celebration of the continuum of desires (“Only comedies, my boy, only comedies”). Arguably, Wisenhammer’s writing and Sideway’s dramaturgy will function together as the literary machine to generate new lines of flight. Like a fertilized ovum, this literary machine will split, divide, and grow into being; another new open network of burrows, tunnels, and passages will be constructed to spread indefinitely; a process of division and multiplication is felt to be evolving virtually interminably.

When Black Caesar’s drunkenness, his stage fright, and his fear of displeasing his Madagascan ancestors threatens to ruin the forthcoming performance, Ralph tries to coerce him into performing by reminding that “our ancestors are thousands of miles away,” and Mary encourages Caesar to “[think] of us as your family” (2.11. 276). In this “we,” this universal, intimate (“us as your family”) collectivity, Wertenbaker displays not only the assemblage of the dislocated outcast/outsideers, but also the functioning of this assemblage. In the last moments of the play, Arscott (who plays Sergeant Kite with a mission to recruit new membership) successfully recruits Black Caesar to go up on stage with him, when “*to the triumphant music of Beethoven’s Fifth Symphony and the sound of applause and laughter from the First Fleet audience, the first Australian performance of The Recruiting Officer begins*” (2.11. 281; emphasis mine). This final stage direction, with its ambivalent overtone of happy ending and “triumph,”⁷ remains the final word of the play. For Wertenbaker and for the remaining actors backstage who “listen with trepidation to Kite’s first speech” (2.11. 280), this on/offstage represents a line of flight away from the world of the familiar and the conventional towards a pure encounter with the world of sheer variation and becoming. At the point when the play ends, it is an activity of life in which one is held outside oneself, a movement of translation which involves not so much the transposition of material bodies in space, as a movement of vital inner transformation. The end

⁷ In his examination of post-war British drama, Buse maintains that the ending of Wertenbaker’s *Our Country’s Good* is strikingly different in its resolution. See Buse’s discussion under the section title of “For Happy Endings Go to Australia” (166-69).

of the play shall not be interpreted as the successful pacification of an underclass by the ruling class of New South Wales (Wilson 33; Sullivan 143). In fact, the play ends with a beginning (Buse 167).

At this point, we the audience/reader are reminded of Wertenbaker's public statement of celebration of the humanizing force of theatre: the social function of theatre is not to legitimize or complot with the dominant ideology of the master, but to affirm individual human value and experience, that is, to place the interests of the convicts before those of the colony and the empire. Wertenbaker's writing machine is a massive machine whose components are conjoined through transversals to form another community and country. By means of an indefinite and open production of dramatic and performance text in the future, a process in perpetual motion, which is less a completed burrow than a ceaseless burrowing, is thus rendered possible (Bogue 188). The end of the play anticipates lines of flight that manifest the rhizomatic direction of detour/retour, of deterritorialization/reterritorialization.

Conclusion

The protean nature of the play and of Wertenbaker's dramaturgy as a whole can be best described by Max Stafford-Clark, who has directed many of Wertenbaker's plays, including *Our Country's Good*: "there is usually a reluctance to see events through the eyes of one person . . . Timberlake Wertenbaker's plays are also sometimes criticized for lacking a narrative line, for lacking a principal character. And sometimes those criticisms are also a critic's limitations to come to grips with a new form which is a strength as well as a weakness" (Calvalho 38). I maintain that this new form is a dramaturgy of the minor theatre which celebrates the cultural translation of history and the minorization of hegemonic structures of identity. It is a project of becoming minor that puts forward a new paradigm for literature, for theatre, which is open to multiplicity, difference, and variation (Fortier 2). Wertenbaker's strategy of "becoming minor" is reflected in both the content and form of *Our Country's Good*. Through subtle reminders of the existence of the oppressed cultures, of the palimpsests of cross-cultural contextuality, the play interrogates the issues of (post-)colonial identity together with concomitant themes of loss of home and belonging, spiritual displacement and reterritorialization. Framed in between the spatiality of offstage and backstage, the play is always in the middle, "between things, interbeing, intermezzo,"

and it is characterized by a relationship of alliances rather than filiation, by a logic of “and . . . and . . . and . . .” rather than “to be” (*A Thousand Plateaus* 25). Arguably, instead of bespeaking an abiding anxiety of fluidity in identity as a result of physical displacement in a complex web of cultural dislocation, Wertebaker, as well as her characters, is fully aware of “the indeterminate nature of experience” (Carlson 146), recognizing the concept and practice of the “cross-border” politics of identity. In her series of play-making, from page to stage, in her series of the dynamic process of translation/adaptation, of transposition/transcreation, Wertebaker has carved out a significant minor theatrical space for the indeterminate, unfinalizing dialogism between the subjectivity and textuality, between the text and the world. What is expected is the recurrence of difference in theatrical performances which aim not to repeat, reproduce the same and the dominant, not to master the simple and straightforward difference, but instead to induce a series of differences with variations.

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國科會補助專題研究計畫項下出席國際學術會議心得報告

日期：2012年8月15日

計畫編號	NSC 100— 2410 — H — 004 — 206 —		
計畫名稱	渥坦貝克劇作中之逃逸路線：性別/文本權術策略(III-I)		
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教授
會議時間	2012年7月7日 至 2012年7月9日	會議地點	英國牛津大學蒙斯菲爾德學院
會議名稱	(中文)第二屆國際會議：白色形象 (英文)The 2 nd Global Conference: Images of Whiteness		
發表論文題目	(中文)逃逸路線：渥坦貝克《解剖新義》之性別/文本權術與策略 (英文)Lines of Flight: Sexual/Textual Politics in Timberlake Wertebaker's <i>New Anatomies</i>		

一、參加會議經過

本人自執行本案以來，積極以渥坦貝克(Timberlake Wertebaker)與城市文學與文化相關主題，撰寫相關論文發表於國際學術研討會以及國內外學術期刊。本案執行一年以來，已有所成。本案第一年之研究成果，投稿已被接受者，計有一篇國內學術期刊論文與一篇國外學術專書篇章。分別為：

A. "Towards a Minor Theatre: The Task of the Playmaker in Our Country's Good," 已經出版刊登於《文山評論：文學與文化》5.2 (June 2012): 25-48.

B. "Diasporas on the Move: Lines of Flight in Timberlake Wertebaker's Our Country's Good." 已被接受，將收錄於由 G. N. Ray, Jaydip Sarkar, and Anindya Bhattacharya 所主編之學術專書，書名為 *Writing Difference: Nationalism, Literature and Identity*，預計於 2013 年出版。

此外，本人亦以渥坦貝克的另一部劇作《解剖新義》(*New Anatomies*)為主題，於 2012 年 7 月 7 日至 2012 年 7 月 9 日前往英國牛津大學蒙斯菲爾德學院(Mansfield College, Oxford University)，參加【第二屆國際會議：白色形象】，發表論文，論文題目為：“Lines of Flight: Sexual/Textual Politics in Timberlake Wertebaker's *New Anatomies*”（《解剖新義》之逃逸路線：性別/文本權術策略）。本次會議由牛津大學

蒙斯菲爾德學院與 IDP 研究機構主辦，今年為【白色形象】之第二屆國際會議，旨在探討白色/白種種族/白人文化規範如何成為區隔、分類、排他之畫界範疇，不僅左右個人定義自我與理解外界的基本心智活動，同時主宰社會經濟組織、文化模式、政治權力結構。今年第二屆國際會議之【白色形象】除了延續第一年之菁英文化研究議題與方向外，亦拓展至通俗文化生產層面，例如大眾傳播媒體、音樂、電視、電影等。此次會議旨在透過跨領域以及多元主義之研究方法，探索文學文化研究中舉凡意識型態、族群論述、以及種族越界之時空元素如何影響個人主體身份認同之建構/解構，藉以彰顯理論爬梳與經驗探索的辯證性。此外，主辦單位亦規劃在會議結束後亦有進一步徵稿選稿集結出書之出版計畫。

二、與會心得

本次會議為期三天，計有十一個場次，共有33篇論文發表，與會之學者分別來自歐美（如英國、義大利、德國、挪威、瑞典、美國、加拿大等）以及亞非洲（台灣、澳洲、南非）各地，大家齊聚一堂，分別就「種族、國家、與身份認同」、「優勢文化與通俗文化」、「優勢文化與教育」、「族裔、文學、與劇場」等會議子主題分享研究心得與成果。大體而言，移民經驗、文化衝擊、世代衝突仍是身份認同論述之主軸。由於跨越種族疆界之情形日趨頻繁，出現了許多多重身份認同，或「連字符號化」

(hyphenation) 之現象，例如 “African-American,” “Pakistani-Norwegian,” “the representation of Muslim Arab characters with white masks” 等等。凡此種種，除了獲揭櫫身份認同之「混雜性」(hybridity) 性外，同時亦隱含以白種種族為中心的規範性，並標示著其他族裔「他者化」(othering) 的身分。然而，時序推進至現代/後現代社會，種族與文化認同不再是單一的、絕對的同化或異化作用。由於跨越種族疆界之情形日趨頻繁，隨之而來的便是主流白人文化規範之逐漸鬆動瓦解，以往之種種優勢文化之宰制（如種族歧視、社會異化、身份恆定），將由理性的、策略性的交互協商回應所取代（如流動身份認同、多元跨越）。此次研討會之重點，不僅只聚焦於非白人族裔對於主流的白人文化規範發展出接受、內化、抗拒、顛覆推翻等策略，同時檢視白人族裔如何發展出自我省思批判、付諸行動的改革實踐，進而反思所謂之協商，乃在於承認個人之差異性，而非均質性的拆解差異。唯有透過對越界身份之肯認，吾人才有可能從種族、文化、社會、性別等歧視之桎梏中得到解脫。

以本人之論文為例，發表於2012年7月8日的6A場次，場次主題為「族裔、文學、與劇場」。本人之論文 “Lines of Flight: Sexual/Textual Politics in Timberlake Wertenbaker’s *New Anatomies*”（《解剖新義》之逃逸路線：性別/文本權術策略），援引德勒茲(Gilles Deleuze)之理論分析渥坦貝克之劇作《解剖新義》，旨在探討渥坦貝克如何透過重游牧學(nomadology)、逃逸路線(lines of flight)、變成他者(becoming others)等多重策略之交織，進而扣問帝國種族主義與後/殖民理論的缺失，藉以彰顯書寫差異性話語與被排除者之歷史之可能性。

本人以為，此次牛津大學蒙斯菲爾德學院之第二屆國際會議【白色形象】特色有三。其一，蒙斯菲爾德學院再次展現其多元文化跨越之文化氛圍與學術傳統，藉著與不同研究單位之合作，進行跨領域、跨學科研究計畫，引領當代文化/文學研究之風潮。事實上，暑假期間，牛津大學有不同的學術研討會、藝文活動在不同學院進行著，牛津大學的確是大學城之典範，文風鼎盛，古意盎然，吸引者世界各地之學者與旅人到此遊學觀光，牛津大學穩坐世界學術龍頭寶座除了有其先天優勢條件外，後天持續守成與開闢新局之努力亦是關鍵，誠然：有為者亦若是。其二，會議主辦單位雖然提供電子視聽相關設備，但是強烈表達如此意願，希望論文發表者以少用電腦輔助簡報 PowerPoint 形式發表論文為原則，而儘量以演講之方式與與會聽眾溝通互動，亦即提醒論文發表者多把注心力於演講之內容，不要讓論文發表淪為或過度裝飾華麗之圖像集合，或刪除細節與思考邏輯之破簡殘篇。其三，會議主辦單位強烈要求與會所有論文發表者，恪守學術禮儀，不可論文發表完，即退場閃人，必須儘量全程參與會議之所有場次，以竟學術交流之功。

本人以為，以上三點，均可供我們參考。第一項為學術研究之根本體質調養，非一朝一夕者指日可成，但是可以做為台灣學術之理想標的。至於第二與第三點，乃屬於學術習氣層面，頗發人深省。本人參加會議無數，也主辦過會議，的確有些論文發表人，只出席自己之場次，然後便消失無蹤，如此行徑，的確有違研討會提供學術平台觀摩交流之初衷，不無可議之處。

三、考察參觀活動(無是項活動者略)

無。

四、建議

本人以為，此次機會難得，英國牛津大學蒙斯菲爾德學院之【第二屆國際會議：白色形象】乃是一有歷史有傳統、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保持互動切磋，甚至規劃未來合作之可能性。希望國科會繼續積極鼓勵國內學者參與重要國際會議，更希望有朝一日，國內大學能有能力承辦或發展此種有傳統、有口碑之大型國際會議。

五、攜回資料名稱及內容

會議手冊以及論文摘要集。

六、附件資料：

附件一：議程表。

附件二：論文接受函。

附件三：發表論文全文。

附件一

議程表

Conference Programme, Abstracts and Papers

2nd Global Conference

Images of Whiteness

Exploring Critical Issues

Saturday 7th July 2012 – Monday 9th July 2012
Mansfield College, Oxford, United Kingdom

The programme for the conference is available below. Delegates are listed according to the session in which they appear. Clicking on the Session Title will take you to the abstracts (where available) for that session. Each delegate is listed according to their affiliation.

Final Conference Programme

Saturday 7th July 2012

From 12.30

Conference Registration

13.30

Welcome and Opening Remarks

Colette Balmain and Ewan Kirkland

14.00

Session 1: Whiteness and Popular Music

Chair: Ewan Kirkland

Rethinking The Beatles' 'White' Album: Blackbird Singing

James McGrath

Performing 'Tolerance': Musical Voyeurism and the Politics of Self-Congratulation

Juliet Hess

Tales from the Grafted One: Autoethnography of a White Fan of Five Percenter Hip-hop

Dale Anderson

15.30

Coffee

16.00

Session 2: Whiteness and Nationality 1

Chair: Catrin Lundström

The Construction of Italianness: Race and Whiteness in Liberal and Early Fascist Italy

Gaia Giuliani

'Stuck In Your Skin': Norwegianness in a Presumed Colour-Blind Society

Mari Rysst

President Lula and the Impossibility of a Whiteness of Brazil

Jimmy Turner

Aboriginal Art is a White Thing: Images of Whiteness in Non-Cultures
Bianca Beetson

17.30

Notices and Announcements

17.40

Wine Reception

Sunday 8th July 2012

09.00

Session 3: Whiteness and American Popular Television

Chair: James McGrath

Images of Whiteness and the Counter-Stereotype: The Representation of Muslim Arab Characters with White Masks in the Television Series *24*

Rolf Halse

Dexter: White Renewal and Post-9/11 Anxiety

Annemarie Kane

10.30

Coffee

11.00

Session 4: Whiteness and Education

Chair: Colette Balmain

Whiteness in Education: How are Notions of School and Student Success and Improvement in Australia Influenced by Images of Whiteness

Sophie Rudolph

Whiteness Instruction in an Experiential Group Course

Tina R. Paone and Krista M. Malott

Civilising Grass: White Masculinity on the Discursive Field of the South Africa Lawn

Jonathan Cane

12.30

Lunch

14.00

Session 5: Whiteness in Cinema

Chair: Ewan Kirkland

Envy, Jealousy, Guilt and the Construction of Whiteness in Contemporary Hollywood Sport Films

Marcus Free

The Good, Bad and Ugly: Performing Whiteness in Chinese Propaganda Cinema 1949-1976

Lin Feng

Whiteness, Community and Contamination: Postcolonial Community and Sexual Miscegenation in *White: The Melody of the Curse* (화이트: 저주의 멜로디, Kim Gok & Kim Sun, South Korea: 2010)

Colette Balmain

15.30

Coffee

16.00

Session 6a: Whiteness, Literature, Theatre

Chair: Polina Shvanyukova

Passing for White: the Memoir of an American Mixed-Raced Writer
Vinçenzo Romania

Lines of Flight: Sexual/Textual Politics in Timberlake Wertenbaker's *New Anatomies*
Carol L. Yang

In a 'Hall of Mirrors': A Phenomenology of Heteronormative White Double Consciousness in James Baldwin's
Giovanni's *Room*
Gregory Luke Chwala

Melancholy, Ethnic Costume, and White Complexion: Disparities of Intellectual Supremacy after the
Enlightenment
Maryam Farahani

Session 6b: Whiteness and Nationality 2

Chair: Mari Rysst

Intra-European Migration and the Institutionalization of Swedish Whiteness in Southern Spain
Catrin Lundström

150 years of Italian Whiteness? Italophone Multicultural Writers Reflect On What White Italian-ness Means
Today
Polina Shvanyukova

Asian-American Imperialism and the Crisis of Raciology
Laura J. Kwak

Marie NDiaye: Whiteness and the Relationship Between Race and Literature
Clarissa Behar

Monday 9th July 2012

09.00

Session 7: Whiteness and Visual Culture

Chair: Gregory Luke Chwala

Representations, Cyberspace and Race: Reading Whiteness through the Skin
Anne Graefer

Walls and White Whales: Uncanny Whiteness in Modernist Architecture
Susana Oliveira

Racial Whiteness, Fashion and Cosmetics Industries / Consumer Culture
Miia Rantala

10.30
Coffee

11.00

Session 8: Whiteness and Nationality 3

Chair: Jemma Tosh

Professionalising Whiteness in Volunteer Work, Jakarta
Anastasia Chung

Of Ex-white Men: Whiteness and Indian Nationalist Self-fashioning
Sayan Chattopadhyay

The Construction of Whiteness within American Psychology
Chris Brittan-Powell

12.30
Lunch

14.00

Session 9: Whiteness on the Screen

Chair: Rolf Halse

'Whiteness ' and Bollywood Television Serials: A Mauritian Reflection
Angela Ramsoondur-Mungur

Whiteness, Regional Identity, and Reality Television
Julie Haynes

It is a Miracle to Me: Cate Blanchett and the Aura of Perfected, Female Whiteness
Sean Redmond

15.30

Coffee

16.00

Session 10: Whiteness in a North American Context

Chair: Juliane Edler

White Man's Burden: Explaining the Historical Construction of Whiteness Through Defense Mechanisms
Josh Newton

Reconsidering Advanced White Racial Identity: An empirical Investigation
Krista M. Malott and Tina R. Paone

Whiteness Talk: The Life and Work of Malcolm X as a Model for Teaching About Whiteness
Carol Anthony

17.30

Development meeting and closing remarks

18.00

Conference Ends

附件二

論文接受證明

Inter-Disciplinary.Net

Developing the Future of Learning

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Tuesday, 10 April 2012

Dear Carol Yang

Re: 2nd Global Conference - *Images of Whiteness*, Oxford, United Kingdom, 2012

Letter of Invitation

Thank you very much for your response to our Call for Papers and for submitting such an interesting proposal.

On behalf of the Steering Group I am delighted to say that your paper "Lines of Flight: Sexual/Textual Politics in Timberlake Wertenbaker's *New Anatomies*" has been accepted for presentation at the 2nd Global Conference: *Images of Whiteness* to be held in Oxford, United Kingdom from Saturday 7th July – Monday 9th July 2012. Your 20 minute oral presentation will make a valuable contribution to the conference discussions.

Further details are available at the conference website –
<http://www.inter-disciplinary.net/critical-issues/ethos/whiteness/details/>

We will also be in regular contact with delegates closer to the time of the conference. Please make sure you are familiar with the various deadline and submission dates. You will shortly receive a second email welcoming you to the conference and giving further details and information.

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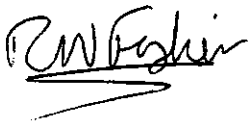
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If there is anything further we can do, please do not hesitate to contact us.

Best regards,

A handwritten signature in black ink, appearing to read 'R Fisher', with a horizontal line underneath and a flourish below that.

Dr Robert Fisher
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附件三

發表論文全文

Lines of Flight: Sexual/Textual Politics in Timberlake Wertebaker's *New Anatomies*

Carol L. Yang

Abstract

Consistent in all of Timberlake Wertebaker's writing has been a problematic of the sexual/textual politics of identity. Out of her need to see the world from perspectives not native to her, Isabelle Eberhardt in *New Anatomies*, a white, European woman, initiates her cross-border journey to learn to live and think as an Arab man, to desire and to become as an Other. When Isabelle exchanges her clothes for those of an Arab man, s/he adopts a new identity for himself/herself: 'I am here: Si Mahmoud.' S/he articulates his/her desires to erase his/her identity as an European woman, to dismiss the terms 'foreigner,' 'European,' 'woman,' 'Isabelle' that might be used to hail him/her. *New Anatomies* is characterized by an intent on border-crossing and barrier-breaking down: be it time or space, gender or class, history or fiction, translation or adaptation. This paper aims to analyze Wertebaker's *New Anatomies* in terms of Gilles Deleuze's and Félix Guattari's theories, such as the concepts of nomadism, hybridity, transversality, in exploring how Isabelle traverses the threshold of 'becoming other' via sexual anarchy and textual anarchy to open up lines of flight, to generate the unceasing mapping of territorialization/deterritorialization/reterritorialization.

Key Words: Timberlake Wertebaker, *New Anatomies*, Gilles Deleuze, Félix Guattari, nomadism, hybridity, transversality, territorialization, deterritorialization, reterritorialization.

I. Introduction

Consistent in all of Timberlake Wertebaker's writing has been a problematic of the sexual/textual politics of identity. Dispossession and power struggle, dislocation and identity are recurring themes which have been explored extensively by Wertebaker's critics.¹ Isabelle Eberhardt in *New Anatomies* is such an example. According to Wertebaker, *New Anatomies* was originally planned to be a play about three women who dressed as men. The other two women were George Sand and Ono Kamachi, a Japanese poet and courtesan, but eventually it was the fascinating Isabelle Eberhardt, a historical character in love with adventure, '[whose] journals [Wertebaker] discovered by chance,' that took up a whole play.² While based upon historical resources—to some extent Wertebaker's play is faithful to Isabelle Eberhardt's life story—*New Anatomies* is more transgressive than documentary. Arguably, Isabelle Eberhardt's diaries, life story, creative works function together with Wertebaker's play as parts of the same writing machine. Distinctively, *New Anatomies* is characterized by an intent on border-crossing and

barrier-breaking-down: be it of time or space, race or nation, gender or class, religion or art, history or fiction, translation or adaptation.

Writing for the Women's Theatre Group for the Edinburgh Theatre Festival in 1981, Wertenbaker created a cast of five women and a musician for *New Anatomies*, and, except for the actress playing Isabelle, each actress plays a Western woman, an Arab man and a Western man—a cast of seventeen characters that is strikingly large and exceptionally diverse. Intriguingly, such a cross-gender and cross-culture casting was not simply a convenient arrangement for the Women's Theatre Group at the 1981 Edinburgh premiere. Instead, an all-female cast is required explicitly in the published script: the cast of five women shall be on stage at all times, slipping at will into the roles of males, or of females impersonating males; such changes take place on stage and are visible to the audience.³ It seems that there is no firm distinction between art and life, work and world, written text and staged performance, being and representation. Via an all-female cast, the play cunningly and strikingly seems to celebrate the engendering power of female as a mother, so as to redeem or reconstruct an alternative 'gynecocracy.'⁴

I venture that *New Anatomies*, written in the early wave of Wertenbaker's work, interrogates already the nature of cross-border migrations of history, translation, body, and identity. The play is characterized by pluralist and polyglot narratives, imbued with senses of hybrid transformation, de/construction, transcreation,⁵ to interrogate and destabilize rigid identity politics, be it of gender, class, race, or nation, history, space, or text. This paper aims to analyze Wertenbaker's *New Anatomies* in terms of Gilles Deleuze's and Félix Guattari's theories, such as the concepts of nomadism, hybridity, transversality, in exploring how Isabelle traverses the threshold of 'becoming other' via sexual anarchy and textual anarchy to open up lines of flight, to generate the unceasing mapping of territorialization/deterritorialization/reterritorialization. Arguably, *New Anatomies* attests once again a brave new anatomy of the contingencies of becoming in Wertenbaker's poetics of translation, adaptation, and transcreation. It is a way of deterritorializing language that leads to the indeterminate, unfinalizing agon between sexual/cultural hybridity and transversality, as well as subjective/textual diversity and dissemination.

II. Sexual Anarchy and Gendering Orientalism

In *New Anatomies* Isabelle Eberhardt is described as a white, European woman born in Switzerland to an eccentric, drunken Russian anarchist father and an inept, ineffectual German mother. Growing up, Isabelle was addicted to fantasies of the desert and Islam that became her childhood refuge. Isabelle is consequently obsessed with movement, with traveling, and with the open road: 'Geneva to

Marseilles by train, Marseilles to Algiers by boat and then a camel for the desert.⁶ It is a complementary obsession with escape—the drive to flee away from the claustrophobic conventions and stereotypes of one’s life and to cross a horizon into another life: ‘Geneva of the barred horizons. I’m getting out, I need a gallop on the dunes.’⁷ The play stages the roving geographies or ‘borderlands’ of the Russian-Swiss-Jewish Isabelle, a nomadic non-conformist who transgresses in terms of gender, sex, race, and culture: she learns to live and think as an Arab man, to desire and to become as an Other. With both parents dead, she is accompanied by her conventional, domineering sister Natalie to visit her beloved delicate brother Antoine in Algiers, where he has run away to join the Foreign Legion, and where he has settled into a colonial officer’s marriage. Isabelle finds herself extremely upset by Antoine’s enclosure by and resignation to wearying and fearful domestic concerns. Isabelle escapes into the desert due to feeling betrayed by her brother, who has given up their childhood dream of nomadic adventure; feeling chafed at the constant advice from the sisters (Natalie and Antoine’s wife Jenny) about fulfilling women’s destiny by hunting a husband; feeling irritated by the smug colonial sensibilities regarding the segregation of the sexes, classes, races. When Isabelle exchanges her clothes for those of an Arab man, s/he adopts a new identity for himself/herself: ‘*I am here: Si Mahmoud.*’⁸ Here and now in the desert of vastness, s/he articulates his/her desires to erase the identity as an European woman, to dismiss the terms ‘foreigner,’ ‘European,’ ‘woman,’ ‘Isabelle’ that might be used to hail him/her.⁹

Cross-dressed as a Tunisian student seeking mystical knowledge, Isabelle journeys in the desert with two Qadria Sufis who accept him/her as a member of their Moslem male sect. Isabelle succeeds not so much in ‘becoming man,’ as in ‘becoming other.’ S/he is then hounded and expelled by the hostile French authorities. Back into ‘exile’ in Europe s/he works as a coolie in the Marseilles shipyards for nine months in order to finance a return trip to Africa. Seeking further assistance, Isabelle comes across the European sisters in Paris in a women’s salon which is featured as a cosmopolitan, cross-dressing haven. By means of cross-dressing and masquerading, these European sisters enjoy alternative lives outside the boundaries of traditional womanhood, and they are able to live outside the arbitrary definitions of male and female, in an attempt to escape ‘the golden cage’ of ‘normality.’¹⁰ These women have already been in a privileged position and thus they can take their distance from the institution of traditional femininity, and they can deconstruct ‘woman’: they dress as man and become music hall artists, George Sand writers, travel writers, and journalists who trade fantastic stories/herstories of female adventures dressing as men, loving women, and creating new selves.

Ironically and paradoxically, the starting point of the Parisian-salon transvestites is to endorse phallogocentric assumption: sexual difference is colonized and reduced to gradations of inferiority by the dissymmetry and the asymmetry of

power relations. For example, Verda Miles, the music hall singer, is aware of the limiting range of roles for female performers, and she decides to be cross-dressed in order to sing from the male repertoire. Lydia, the hostess of the salon and a writer, claims that in order to write seriously, she must dress as a man.¹¹ In other words, the Parisian-salon transvestites fail in their dialectics of sexual difference: Woman is not supposed to be the complementary of Man, but rather a self-reflexive female subject who is other than simply Man's Other.

In the Parisian transvestite's salon, Isabelle's border-crossing becoming (which is characterized by transits, transversals, hybridization, and constant mutation) attracts attention and is identified as another sensational and performative praxis of Orientalism. To his/her European feminist sisters' dismay, Isabelle rejects such socio-political and gender-ethnographic identities as European and female. In his/her dockyard language laden with nomadic vulgarity, Isabelle makes himself/herself shunned by the urbanite Western sisters who are used to a more artistic and sophisticated game of theatrical role-playing of cross-gendering, and cross-cultural transvestism:

Isabelle I'm not a woman. I'm Si Mahmoud. I like men. They like me. As a boy, I mean. And I have a firm rule: no Europeans up my arse.

Freeze.

Verda I really must go. My husband ...

Isabelle Did I say something wrong?

Eugénie The nomadic turn of phrase: so childlike.

Séverine I don't like vulgarity. I'm afraid I can't help you.¹²

Here in the Parisian salon, Isabelle appears at odds with the feminist sisters: she is 'becoming other' rather than a role-player or masquerader. Séverine the journalist feels attracted by Isabelle's story: 'That spirit isn't for corsets. ... Nine months loading ships—that's the work of ex-convicts.'¹³ Colonel Lyautey associates him/her with 'the young Arab warrior who wears bright colours so he'll be seen first by the enemy.'¹⁴ Wertenbaker, on the one hand, tends to deconstruct the essentialist concept that assumes sexual difference as the gatekeeper of all other differences; on the other hand, she seems to re-define the concept of nomadic subjectivity, which can be best described in terms of becoming, complexity, dislocation, and vital movement.¹⁵ The polyglot Isabelle in his/her intercultural fluency and dislocation highlights the messiness of the original, the politics of hybridity, and the emergence of new order of difference.

III. Textual Anarchy and Discourse of Differences

New Anatomies is divided into two acts, each composed of six scenes, exploring the short life of Isabelle Eberhardt. The first scene of Act One and the fifth scene of Act Two are concerned with the *present*, the *now* of the narration, with only a few hours at interval. These particular scenes depict the rebellious, difficult, drug and drink-addicted Isabelle Eberhardt, who is dressed as an Arab man named Si Mahmoud in the nomadic desserts, and who struggles at the end of his/her life (in the political or textual terms) to not sink into oblivion. Under the assistance of Séverine, a lesbian/heterosexual journalist, Isabelle returns to North Africa and rejoins his/her Arab friends, yet only finds him/herself targeted for murder by a Muslim fundamentalist and then constrained (or 'fenced out') by the colonial judge's verdict from traveling the desert on the ground that s/he breaches gender/cultural/racial customs and taboos. S/he escapes expulsion again when Colonel Lyautey, a sympathetic French colonial commander, commissions him/her to perform a diplomatic mission in the ill-defined, contested Algerian-Moroccan areas. The middle sections, which run from Act One, Scene 2 to Act Two, Scene 4, detail the *past* with revealing flashbacks, as they chart Isabelle's travels through turn-of-the century Europe and North Africa. The last scene of the play (Act Two, Scene 6) deals with the indeterminate *future* of Isabelle, when his/her problematic escape/death under cover of a thunderstorm is presented to the Judge in the colonial court. According to Séverine's and Colonel Lyautey's testimony in the court, Isabelle gets buried in a desert storm on that Algerian-Moroccan journey. Consequently, Isabella is officially presumed dead and sentenced to be forgotten at the age of twenty-seven.

The most obvious fact about Isabelle's life, or the end of his/her life, is the drive or resistance to write, which bespeaks a complex about claustrophobia, oblivion-phobia, as well as an escape-obsession. The play begins with Isabelle, plagued mentally and physically, struggling with his/her chronicler, Séverine, over the control of the narratives of his/her life story. S/he appears as a vulgar eccentric on the verge of oblivion, dressed in a tattered Arab cloak, with no teeth and almost no hair, wandering unsteadily and shrieking maniacally: 'Lost the way. ... Detour. Closed. ...I need a fuck.'¹⁶ Such expressions are not daily fare of the nineteenth-century lady, nor do such utterances refer to anything romantic and lyrical. What can be discerned in his/her discourse is a frantic anxiety about blockage and detour, as well as an obsession with the open road and escape. Sneering at Séverine's offer of shelter and of coming inside, Isabelle accuses Séverine of attempting to 'steal' his/her story.¹⁷ However, s/he later addresses Sevvv the girl scribe/chronicler (Séverine): 'Why aren't you writing all this down, chronicler? Duty to get it right, no editing'; people will 'want to know everything' because 'I'm famous now, not just anybody, no, I'll be in History.'¹⁸ S/he is about to die; as such, s/he has to find a way of living with the imminent nothingness, oblivion, and invisibility of the 'History/her-story.' Later, in Act Two, Scene 4, we hear Isabelle mocking Séverine:

'Blocked. Detour. Blocked again. ... Hang on my every word, steal my story and won't give me to drink. European!'¹⁹ A sense of wrestling, a tug-of-war or even antagonism, is pronounced between speaking and writing, between ethnographic subject and ethnographic object:

Isabelle When I was growing up in the Tsar's villa in St Petersburg.

Séverine Geneva.

Isabelle What?

Séverine You said Geneva earlier.

Isabelle Did I? Yes, ducks ... must have been Geneva.

Séverine (*delicately*) Your brothers ...

Isabelle Didn't have any.

Séverine You said ...

...

Séverine Si Mahmoud, the truth.

Isabelle There is no god but Allah, Allah is the only God and Muhammed is his prophet.

Séverine What brought you to the desert?

Isabelle makes a trace on the ground.

It's in Arabic.

Isabelle (*reads*) The Mektoub: it was written. Here. That means no choice. Mektoub.

...

Séverine But in the 1870s ...

Isabelle Séverine, it is a courtesy in this country not to interrupt or ask questions of the storyteller. You must sit quietly and listen, moving only to light my cigarettes. When I pause, you may praise Allah for having given my tongue such vivid modulations. I shall begin, as is our custom, with a mention of women.²⁰

Here, Isabelle seems to echo Derrida's theories of the difference between speech and writing: speech is the sign of full and present selfhood, while writing is the means or symptom of self-division or plurality.²¹ Writing in the first place is the repetition of speech, characterized by its repeatability. Secondly, writing as an expressive medium results in a partition or even an abnegation of self. However, writing would require a kind of voluntary memory from the speech so as to guarantee a kind of continuity and repeatability. Upon Séverine's request—'Si Mahmoud, the truth'—Isabelle's narrative always seems in some way insufficient, always contradictory; continually challenging Séverine as its originator or agent.

Ambivalently, the his-story/her-story of Isabelle Eberhardt/Si Mahmoud is doomed to split itself off into a series of surrogates and simulacra, a set of discourses of differences, due to the vacillating rhetorics of the biographer who is the master of the art of transvestism. The fact that Séverine the cross-dressing journalist excels in the theatricality of role-playing suggests that Séverine the chronicler/biographer/historian might put on and take off voices and words as easily as clothes. According to Colonel Lyautey, '[Séverine's] pen strikes more terror in the heart of the French Government than the rattle of the Arab saber.'²² In terms of Séverine herself, she wears male clothes so she can take her girlfriends to coffee bars without having men pester them; yet, in the desert of North Africa, she is Isabelle's 'girl scribe,' dressed uncomfortably for the heat in a long skirt and jacket.²³ Paradoxically and significantly, Séverine's insistence on 'fact' and 'truth' might imply only fabrication and invention. The itineraries and rewritings/translations of Isabelle's nomadology ultimately generate lines of flight, characteristic of 'treason' and 'betrayal' of the word/world of dominant significations and established order.²⁴

It is likely that Isabelle finally escapes to become other, to engender another incognito for further role-playing and self-begetting. It is via the conjunction of heterogeneous flows (such as the cover provided by a desert thunderstorm as well as the complicity of a liberal journalist and an imperial officer) that the lines of flight are rendered possible. Being effaced of stable identities, Isabelle becomes the oblivious and imperceptible other who has to undergo deterritorialization and reterritorialization. Wertebaker's *New Anatomies* veers into a kind of textual anarchy when the history/her-story of Isabelle gets off the conventional trajectories—regulated by codes and categories, by cohesion and consistency—to disseminate textually into multiplicities.

IV. Conclusion

Isabelle Eberhardt (1877-1904) is known as a cultural exile who embraced a life as an outcast and who took the most extreme measures in order to assert her sense of self. Immediately after her death in 1904 at the age of 27, Eberhardt's life story was exoticized, appropriated, and exploited, before it sank into oblivion in the male-dominated Imperialist and Orientalist harem. Yet, the last decades of the twentieth century have witnessed a revival of interest in such a passionate nomad. There has been a growing literature on Isabelle Eberhardt as a cult figure, yet not without conflicting cultural overtones. As an upper-class white woman of Russian origins in French Algeria, Eberhardt occupies an ambiguous niche in the imperial social order and her sympathy for Islam and Arab North Africa undermines imperialist and racist attitudes and behaviours.²⁵ In its adaptation/translation praxis of such a striking female subject, Wertebaker's *New Anatomies* shows no intention to focus on or to abide by the lead of a biographical thread. A double line of inquiry informs *New Anatomies*: the play examines not only what is translated

but also how it is translated and thus raises the questions about being/identity/representation, repetition/difference, and eternal recurrence/absolute differentiability. *New Anatomies* celebrates a poetics and politics of transvestism, of 'becoming-other,' not only in culture and identity, but also in the body, in the language, and in the text.

Notes

- ¹ See David Ian Rabey, "Defining Difference: Timberlake Wertebaker's Drama of Language, Dispossession and Discovery," *Modern Drama* 33 (December 1990): 518-29; Ann Wilson, "Forgiving History and Making New Worlds: Timberlake Wertebaker's Recent Drama," in *British and Irish Drama Since 1960*, ed. James Acheson (New York: St. Martin's Press, 1993), 146-61.
- ² Timberlake Wertebaker, *New Anatomies in Timberlake Wertebaker: Plays I* (London: Faber and Faber, 1996), vii.
- ³ Wertebaker, *Wertebaker: Play I*, 4.
- ⁴ Here I am inspired by Karen R. Lawrence's discussion of ethnographic evolution in her *Penelope Voyages: Women and Travel in the British Literary Tradition* (Ithaca and London: Cornell UP, 1994), 12-14. However, in my analysis of Wertebaker's *New Anatomies*, I propose not so much a reading of the woman/writer as fabricator (or a reading of 'becoming woman'), as a reading of transvestism, or a reading of 'becoming other' to highlight the nature of transits and transversals in Wertebaker's work, which line of approach is different from that of the mainstream feminism. See my later discussion in this essay.
- ⁵ 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. See P. Lal, "Preface to Shakuntala," in *Great Sanskrit Plays, in New English Transcreations*, translated by P. Lal (New York: New Directions, 1964), 5.
- ⁶ Wertebaker, *New Anatomies*, Act I, Scene 3, *Wertebaker: Plays I*, 18.
- ⁷ Wertebaker, *New Anatomies*, Act I, Scene 3, *Wertebaker: Plays I*, 17.
- ⁸ Wertebaker, *New Anatomies*, Act I, Scene 5, *Wertebaker: Plays I*, 26; emphasis mine.
- ⁹ Wertebaker, *New Anatomies*, Act I, Scene 5, *Wertebaker: Plays I*, 26.
- ¹⁰ Wertebaker, *New Anatomies*, Act II, Scene 1, *Wertebaker: Plays I*, 39.
- ¹¹ Wertebaker, *New Anatomies*, Act II, Scene 1, *Wertebaker: Plays I*, 38.
- ¹² Wertebaker, *New Anatomies*, Act II, Scene 1, *Wertebaker: Plays I*, 40-1.
- ¹³ Wertebaker, *New Anatomies*, Act II, Scene 1, *Wertebaker: Plays I*, 41.
- ¹⁴ Wertebaker, *New Anatomies*, Act II, Scene 4, *Wertebaker: Plays I*, 51.

- ¹⁵ Rosi Braidotti, "Nomadism with a Difference: Deleuze's Legacy in a Feminist Perspective," *Man and World* 29 (1996), 306.
- ¹⁶ Wertebaker, *New Anatomies*, Act I, Scene 1, *Wertebaker: Plays I*, 5.
- ¹⁷ Wertebaker, *New Anatomies*, Act I, Scene 1, *Wertebaker: Plays I*, 5.
- ¹⁸ Wertebaker, *New Anatomies*, Act I, Scene 1, *Wertebaker: Plays I*, 7; Act I, Scene 1, *Wertebaker: Plays I*, 6.
- ¹⁹ Wertebaker, *New Anatomies*, *Wertebaker: Plays I*, 50.
- ²⁰ Wertebaker, *New Anatomies*, Act I, Scene 1, *Wertebaker: Plays I*, 7-8.
- ²¹ Jacques Derrida, *Of Grammatology*, translated by Gayatri Spivak (Baltimore and London: Johns Hopkins University Press, 1976), 6-26.
- ²² Wertebaker, *New Anatomies*, Act II, Scene 4, *Wertebaker: Plays I*, 51.
- ²³ Wertebaker, *New Anatomies*, Act II, Scene 1, *Wertebaker: Plays I*, 38; Act I, Scene 1, *Wertebaker: Plays I*, 5.
- ²⁴ Gilles Deleuze and Claire Parnet, *Dialogues*, translated by Hugh Tomlinson and Barbara Habberjam (New York: Columbia University Press, 1987), 40-53.
- ²⁵ Julia Clancy-Smith, 'The "Passionate Nomad" Reconsidered: A European Woman in *L'Algérie Française* (Isabelle Eberhardt, 1877-1904),' in *Western Women and Imperialism: Complicity and Resistance*, edited by Nupur Chaudhuri and Margaret Strobel (Bloomington: Indiana University Press, 1992), 62, 73-74.

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國科會補助計畫衍生研發成果推廣資料表

日期:2012/08/16

國科會補助計畫	計畫名稱: 渥坦貝克劇作中之逃逸路線: 性別/文本權術策略(III-I)
	計畫主持人: 楊麗敏
	計畫編號: 100-2410-H-004-206- 學門領域: 英國文學:1900-
無研發成果推廣資料	

100 年度專題研究計畫研究成果彙整表

計畫主持人：楊麗敏		計畫編號：100-2410-H-004-206-					
計畫名稱：渥坦貝克劇作中之逃逸路線：性別/文本權術策略(III-I)							
成果項目		量化			單位	備註（質化說明：如數個計畫共同成果、成果列為該期刊之封面故事...等）	
		實際已達成數（被接受或已發表）	預期總達成數(含實際已達成數)	本計畫實際貢獻百分比			
國內	論文著作	期刊論文	1	0	100%	篇	' Towards a Minor Theatre: The Task of the Playmaker in Our Country ' s Good,' 已經出版刊登於《文山評論：文學與文化》5.2 (June 2012): 25-48. 該專輯由李有成教授與王景智教授主編。
		研究報告/技術報告	0	0	100%		
		研討會論文	0	0	100%		
		專書	0	0	100%		
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力 (本國籍)	碩士生	0	0	100%	人次	
		博士生	0	0	100%		
博士後研究員		0	0	100%			
專任助理		0	0	100%			
國外	論文著作	期刊論文	0	0	100%	篇	
		研究報告/技術報告	0	0	100%		
		研討會論文	0	0	100%		
	專書	1	0	100%	章/本	' Diasporas on the Move: Lines of Flight in Timberlake Wertenbaker ' s Our Country ' s Good.' ' 已被接受，將收錄於於	

							Jaydip Sarkar, and Anindya Bhattacharya 所主編之學術專書，書名為 Writing Difference: Nationalism, Literature and Identity，預計於 2013 年出版。
專利	申請中件數	0	0	100%	件		
	已獲得件數	0	0	100%			
技術移轉	件數	0	0	100%	件		
	權利金	0	0	100%	千元		
參與計畫人力 (外國籍)	碩士生	0	0	100%	人次		
	博士生	0	0	100%			
	博士後研究員	0	0	100%			
	專任助理	0	0	100%			

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。)

無

	成果項目	量化	名稱或內容性質簡述
科 教 處 計 畫 加 填 項 目	測驗工具(含質性與量性)	0	
	課程/模組	0	
	電腦及網路系統或工具	0	
	教材	0	
	舉辦之活動/競賽	0	
	研討會/工作坊	0	
	電子報、網站	0	
	計畫成果推廣之參與(閱聽)人數	0	

國科會補助專題研究計畫成果報告自評表

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：

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 100 字為限）

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）

本人自執行本案以來，積極以渥坦貝克(Timberlake Wertenbaker)與城市文學與文化相關主題，撰寫相關論文發表於國際學術研討會以及國內外學術期刊。本案執行一年以來，已有所成。本案第一年之研究成果，投稿已被接受者，計有一篇國內學術期刊論文與一篇國外學術專書篇章。分別為：

A. 'Towards a Minor Theatre: The Task of the Playmaker in Our Country's Good,' 已經出版刊登於《文山評論：文學與文化》5.2 (June 2012): 25-48. 該專輯由李有成教授與王景智教授主編。

B. 'Diasporas on the Move: Lines of Flight in Timberlake Wertenbaker's Our Country's Good.' 已被接受，將收錄於由 G. N. Ray, Jaydip Sarkar, and Anindya Bhattacharya 所主編之學術專書，書名為 Writing Difference: Nationalism, Literature and Identity, 預計於 2013 年出版。

以上述這兩篇本人最近完成之論文為例，前者以《吾國至上》(Our Country's Good)流放地的囚犯勞改劇場如何透過戲劇文本搬上舞台的一系列作為，開創出少數劇場之去疆域／重納疆域的不確定、未完成性運作空間。亦即透過翻譯／逐譯、詮釋／變換、轉置／轉造等一連串的擬態與變態之寫作過程中，渥坦貝克作品中再三的刻畫出不協調、不妥協的越界逃逸路線（無論其所跨越者是時間或空間、文本或世界）。後者則是從《吾國至上》的跨文化、跨國籍、跨國界、跨語言、跨族裔的離散空間實踐，來重新拼貼審視被排除者

的歷史，藉以重新聚合流量、確定建構離散者之動線迴路。

誠然，台灣學界對德勒茲（Gilles Deleuze）與瓜達希（Félix Guattari）之理論並不陌生，但是英國當代劇作家渥坦貝克（Timberlake Wertenbaker）在台灣之研究並不多，以德勒茲/瓜達希之理論與渥坦貝克作品互為經緯之研究，本人以為，在國內在國外均屬罕見。本人自數年前將渥坦貝克作品引介給政治大學英文系碩博班同學後，便陸續有碩博生以渥坦貝克為主題撰寫學位論文。本人也希望本案之完成能為德勒茲/瓜達希研究與渥坦貝克研究展現不同之發聲與面貌。

本專書寫作計畫為期兩年，第一年之工作項目第一年之工作重點以渥坦貝克《吾國至上》劇作與德勒茲、瓜達希的「少數文學」理論為聚焦，撰寫〈緒論〉與〈第一章〉，依循下列相關議題進行文本研讀與批評分析，撰寫論文與發表出版論文。本人自執行本案一年以來，已有兩篇論文分別在國內外發表，可謂已達成第一年之目標。