

第四届跨媒介研究国际研讨会
The 4th International Symposium on Intermedial Studies

比较视野下的跨媒介实践与理论
Intermedial Practice and Theory in Comparison

中国 杭州 2018 年 11 月 15-18 日
Hangzhou, China 15-18 November 2018

Co-Organisers

国际跨媒介研究会

International Society for Intermedial Studies

杭州师范大学外国语学院

School of International Studies,
Hangzhou Normal University

中国外国文学学会
比较文学与跨文化研究分会

Association of Comparative Literature and
Transcultural Studies,
China Association of Foreign Languages and Literature

杭州市哲社重点研究基地
外国文学与话语传播研究中心

Research Centre for Foreign Literature, Discourse and
Communication Studies (Hangzhou Key Research Base for
Humanities and Social Sciences)

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Schedule

Day 0 (15 Nov. THU)

14:00-20:00 Registration

Day 1 (16 Nov. FRI)

08:00-08:30 Registration (continued)

08:30-08:40 Presidential Welcome Address (Host: OU Rong)

08:40-08:45 Opening Address: Lars ELLESTRÖM, Chair of ISIS

08:45-10:15 Plenary Speeches I: Lars ELLESTRÖM, QIAN Zhaoming
(Chair: YIN Qiping)

10:15-10:45 Group Photo; Coffee Break

10:45-12:15 Plenary Speeches II: Lúcia NAGIB, PENG Qinglong (Chair: LI Weiping)

12:15-13:30 Lunch Break

13:30-15:30 Panels 1 and 2 (simultaneous)

15:30-15:45 Coffee Break

15:45-17:45 Panels 3 and 4 (simultaneous)

18:00-21:00 Welcome Reception

Day 2 (17 Nov. SAT)

08:00-10:00 Panels 5, 6 and 7 (simultaneous)

10:00-10:15 Coffee Break

10:15-12:15 Panels 8 and 9 (simultaneous)

12:15-13:30 Lunch Break

13:30-15:00 Plenary Speeches III: ZHANG Yan, TAN Qionglin (Chair: HAO Tianhu)

15:00-15:15 Coffee Break

15:15-16:45 Plenary Speeches IV: KIM Youngmin, OU Rong (Chair: CHEN Min)

16:45-17:15 ISIS General Assembly; Closing

18:00-20:00 Farewell Dinner

Day 3 (18 Nov. SUN)

00:00-24:00 Departure

Venues

Registration	15 Nov.: Lobby of University Hotel 梅苑悦居酒店 16 Nov.: 1F Urban Studies Centre 城市研究中心
Opening / Closing / Plenary Speeches	Room 209 (2F Urban Studies Centre)
Coffee Breaks	Hallways (2F/10F Urban Studies Centre)
Dining	University Hotel Restaurants (2F/3F, see meal vouchers)
Panels 1 / 3 / 5 / 8	Room 1015 (10F Urban Studies Centre)
Panels 2 / 4 / 6 / 9	Room 1016 (10F Urban Studies Centre)
Panel 7	Room 1001 (10F Urban Studies Centre)

Plenary Speeches

Session I

08:45-10:15 16 November Room 209

Chair: YIN Qiping

Lars ELLESTRÖM

Language, Cultural Differences, and Media Types

QIAN Zhaoming

Intermediality: 20th Century vs. 21st Century

Session II

10:45-12:15 16 November Room 209

Chair: LI Weiping

Lúcia NAGIB

Intermedial Passages to the Real: The Case of Brazilian Cinema

PENG Qinglong

The Integration of East-West Civilization in Asia-Pacific Literature in the Global Context

Session III

13:30-15:00 17 November Room 209

Chair: HAO Tianhu

ZHANG Yan

On the Relationship between Wordsworth's Poetry and Visual Art

TAN Qionglin

Semiotic Fitness:

Verbal-and-Visual Emblems of Chinese Written Characters in Modern American Poetry

Session IV

15:15-16:45 17 November Room 209

Chair: CHEN Min

KIM Youngmin

Postmodern Sublime: Interfaces of Trans Media, World Literature, and Digital Humanities

OU Rong

Intermedia and Intercultural Interaction between East and West:

Practices of Li Shutong & Xu Zonghui, Two HNU Alumni

Panels

Panel 1: Intermedial Strategies and the Society

Moderator: Milind Dhobley

13:30-15:30 16 November Room 1015

Charrieras, Damien

The Development of a New Media Arts Expertise in the Creative Economy of Hong Kong

Dhobley, Milind

Visual Campaigns – Issues and Challenges

He, Wen

A Study on the Stylistic Writing of Tourism Literature in the New Media Era

Shangguan, Qiyue

The Suppression and Reformation of British Film Industry under Cinematograph Act 1909

Panel 2: New Intermedial Theories

Moderator: Makai Péter Kristóf

13:30-15:30 16 November Room 1016

Dukanic, Filip

Staging Entropy as Illusory Immediacy

Eide, Øyvind

Schubert, Zoe

Wieners, Jan G.

Modelling. Virtual. Realities.

Virtual Reality as a Transformative Technology for the Humanities

Makai, Péter Kristóf

The Unfathomable Depths of Evolution: Literary and Ludic Narratives of Speciation

Vitral, Letícia

For a Philosophically Grounded System of Intermedial Relations

Panel 3: Ekphrastic Poetry and Poetics (1)

Moderator: Zhu Litian

15:45-17:45 16 November Room 1015

Chen, Qiuyu

American Poetry of the Twentieth Century and Chinese Painting

Liu, Haiyan

Chineseness in Marianne Moore's "Nine Nectarines"

Wei, Lin (NTU)

The Artistic Poetics of the Tintern Abbey

Xu, Sasa

Ekphrastic Poetry of Sylvia Plath: "The Disquieting Muses"

Zhou, Dan

Sculptural Qualities in Yeats' Poems

Zhu, Litian

Visual Narrative in New York School of Poetry

Panel 4: Intermediality in Visual Arts

Moderator: Emma Tornborg

15:45-17:45 16 November Room 1016

Gruber, Klemens

"The Surgeon and the Cameraman"

Liu, Xiaofang

An Oriental Dance Between Cy Twombly's Painting and Ezra Pound's Poetry

Tornborg, Emma

Temporality and Repetition in Three Media:

The Transmediation of Time from Painting to Ekphrastic Poem and GIF image

Zheng, Zhan

How Ophelia Tells Modern Values

Panel 5: Intermediality in the Novel

Moderator: Ana Cláudia Munari Domingos

08:00-10:00 17 November Room 1015

Munari Domingos, Ana Cláudia

Intermediality in the Contemporary Brazilian Novel

Gutowska, Anna

"It's Jane Austen, just with zombies":

The Transfiction Strategy in the Film Adaptation of *Pride and Prejudice and Zombies*

Ling, Yu

Possible Worlds Narrative in the Cyber Time

Wu, You

On the Musicality of William Faulkner's *As I Lay Dying*

Panel 6: Intermediality in the Theatre

Moderator: Feryal Çubukçu

08:00-10:00 17 November Room 1016

Budde, Antje

Between Life and Death

– Radical Slowness, Deep Learning and Processes of Togetherness

Chen, Wentie

Body Movements as Theatrical Narrative Discourse on the Stage with Examples from

Pingju *Story of Reunion*

Çubukçu, Feryal

Parrhesian Features in Korean and American Drama Series *Suits*

Philippe, Maxime

Artaud's Babel: An Archaeology of Body Art

Wang, Jing

Film within a Play: On Intermediality in Martin McDonagh's *The Cripple of Inishmaan*

Ye, Ning

The Televisual, Space and Subjectivity: A Case Study of Jenny Kemp's *Still Angela*

Panel 7: Ekphrastic Poetry and Poetics (2)

Moderator: Tan Xiaocui

08:00-10:00 17 November Room 1001

Lou, Yun

William Carlos Williams's Ekphrastic Aura in "The Hunters in the Snow"

Mao, Jihong

Intertextuality in Four Ekphrastic Poems

Tan, Xiaocui

Ezra Pound's *Zhi ren* and Confucian Self-cultivation

Wei, Lin (TJU)

An Intermedial Poet:

Early Years of Ezra Pound in the Perspective of Comparative Studies (1908-1920)

Zhang, Yuanfan

Narrating the Visual in "Venus and Adonis": An Eye-captivating Ekphrastic Poem

Panel 8: Musical and Cinematic Intermediality

Moderator: Tamara Courage

10:15-12:15 17 November Room 1015

Ba, Wei

Musical Elements in the Intermedial Communication of Tsangyang Gyatso's Poetry

Bruhn, Jørgen

Gjelsvik, Anne

Turning Green Black: Mediation of the Anthropocene in Zhao Liang's *Behemoth* (2016)

Courage, Tamara

From Mainland China to Europe: Intermediality and Transnational Patterns of Mobility in Xiaolu Guo's *She, A Chinese* (2009)

Ren, Yuan

Chaucer's Ironic Homily and Pasolini's Visual Carnavalesque

Ye, Xiaoxian

Visualization of Wagner's "Leitmotif" in the Color Use of Sergei M. Eisenstein's Film(s)

Panel 9: Miscellaneous Topics in Comparative Literature and Transcultural Studies

Moderator: Hui Haifeng

10:15-12:15 17 November Room 1016

Huang, Xiuguo

The Retelling of a Chinese Story:
A Comparative Study of *Peony Pavilion* and *Peony in Love*

Hui, Haifeng

Robinson Crusoe in Cross-Cultural Translation in China

Ma, Zhidan

Resistance and Salvation: On Saul's Survival Choice in the Film *Son of Saul*

Nguyen, Anh Dan

The Ethical Choice in Vietnamese Pastoral Novels after 1986

Sheng, Yu

Philip Whalen's Zen Poems and the *Pratītya-Samutpāda* Doctrine of Zen Buddhism in Contemporary American Poetry

Wang, Muyi

A Counter-Hegemonic Structure of Feeling in *Angels in America*:
Ideal Prophecy, Documentary Denial, and Social Acceptance

Zhang, Jie

A Study on the Women Writing in the Film *Three Billboards Outside Ebbing, Missouri*

Abstracts

(In Alphabetical Order of Authors' Surnames)

BA Wei, Xi'an Polytechnic University

Musical Elements in the Intermedial Communication of Tsangyang Gyatso's Poetry

Tsangyang Gyatso's poetry is a model of the combination of Tibetan folk songs and literati poetry. Since the 1930s, it has gradually become a widely disseminated international text. Musical elements are an indispensable part in the formation, derivation and dissemination of Tsangyang Gyatso's poetry. Compared with the traditional media form, the communication of Tsangyang Gyatso's poetry in the 21st century presents a prominent cross-media feature, and the application of musical elements is further strengthened and innovated. This thesis focuses on the application of the musicality of Tsangyang Gyatso's poetry in various art forms and communication media in the past 20 years, aiming to explore the aesthetic needs of the public and the reconstruction of the canon.

Jørgen BRUHN, Linnæus University

Anne GJELSVIK, Norwegian University of Science and Technology

Crosscultural Mediations of the Anthropocene: Dante's *Divine Comedy* and Zhao Liang's *Behemoth* (2016)

The Anthropocene (aka the Capitaloscene, or Plantationoscene) is a temporal concept marking out a new geological epoch on planetary scale, with a number of characteristics, including climate change and decreasing biodiversity. It is a scientifically defined epochal *limit* on the one hand, and an existential *experience* of loss, Angst and nostalgia on the other. Literary scholar and writer Robert McFarlane has argued that making people understand the implications of the Anthropocene fall short for two reasons: it is difficult to *articulate* the Anthropocene, and it is hard to *shock* people in our current media situation. Accordingly, McFarlane calls for new ways of articulating the Anthropocene, either by way of new technologies or a new sensorium.

Zhao Liang's activist documentary/cinematic poem *Behemoth* (2015) exemplifies an attempt to offer an aesthetic trans-mediation of the Anthropocene. The film offers a version of the new ecological regime – and it does so by way of an idiosyncratic adaptation of Dante's medieval poem *Divine Comedy*, from where he "borrows" both the general structure as well as the main protagonists.

In this paper, we will show how Zhao Liang's *Behemoth* (2015) combines an observational documentary tradition (including under cover footage of iron works, iron and coal mines in inner Mongolia) with the essential structures of Dante's *Divine Comedy*. By combining medial elements (poetry, Tuvan throat song, visual collage) and expanding the documentary genre, *Behemoth* visualizes the Anthropocene in a shocking new sensorial way.

The Christian medieval dogmatic vision adapts, in Zhao's work, to current worries of ecological disaster – but the film also offers a contemporary reading of Dante's work: is it possible, in the light of a contemporary Chinese film, to read *The Divine Comedy* as an Anthropocene text?

Antje BUDDE, University of Toronto

Between Life and Death -- Radical Slowness, Deep Learning and Processes of Togetherness

The Digital Dramaturgy Lab (DDL) has engaged with Gao Xingjian's play "Between Life and Death" in the years of 2016-18 culminating in a big multi-media, multi-lingual and multi-disciplinary performance extravaganza in May 2018 with several performance projects leading up to this event. Prior experiments in 2007 (Toronto) and 2001 (Berlin) not related to the DDL have informed these experiments which included collaborations with interdisciplinary artists and scientists of diverse research and cultural backgrounds. This presentation will address guiding principles of experimental work such as radical slowness, deep learning, togetherness and hybrid forms of labour division.

Damien CHARRIERAS, City University of Hong Kong

The Development of a New Media Arts Expertise in the Creative Economy of Hong Kong

Over the past years, Hong Kong has been developing its competitive advantages as a creative city. The coming inauguration of the M+ as part of the West Kowloon Cultural District, and the recent Art Basel Fair bear witness of the growing importance of the city in the international art community. New media arts (hereafter NMA) encompass a range of creative practices at the juncture of arts, industrial innovation and economic development (Cattricallà, 2015). The Hong Kong government has subsidized the educational sector in order to nurture the evolution of a creative economy geared toward innovation and to better tackle the coming challenges of the information economy. Several postsecondary institutions have started offering curriculum dedicated to the teaching of NMA at a technical but also at a theoretical level. In this context, the expansion of NMA in Hong Kong has gained a heightened importance. Nevertheless, the mechanisms through which a NMA expertise is created locally, in tension with Western models of technological development and artistic creation, and maintained/integrated in various sectors of Hong Kong economy are little known. Furthermore, the urgency to better understand the specificities of NMA at an educational and professional level has been clearly shown during recent international symposia held in Hong Kong. Our research proposes an exploration of the development of a new media art expertise amongst the students and alumni of several Hong Kong postsecondary educational institutions specifically dedicated to the teaching of NMA. This research requires (A) a conceptual/speculative and (B) an empirical investigation. (A) At a conceptual level, we will review the formal definitions of new media arts provided by the academic field of NMA theory. This will open a speculative inquiry into the space of possibilities for a NMA expertise. (B) At an empirical level, we conducted over the last year a Hong Kong based empirical investigation (25 one hour long interviews + 36 in depth questionnaires) at two interrelated levels:

(1) How the existing new media arts curriculum fosters a new media art expertise (we give an account of new media arts curriculums in Hong Kong) and

(2) the embodiment of this expertise along the career paths of new media arts graduates working in different sectors of the creative economy. More precisely, we will show how graduates of new media arts curriculum display NMA expertise into NMA centres and diverse professional activities - whether inside existing creative companies or in the form of auto-entrepreneurship – and how this participates to the creation of a singular new media art expertise in the cultural context of Hong Kong.

CHEN Qiuyu, Southeast University

American Poetry of the Twentieth Century and Chinese Painting

The transition from romanticism to modernism to post-modernism of American poetry is greatly influenced by traditional Chinese culture. Many imagist poets are especially obsessed with Chinese culture. Although Wallace Stevens and Marianne Moore refused to be labeled as imagist, their works are characterized with features of imagism. Like as peers, the two friends are attracted by Chinese culture, especially Chinese painting. They borrow images from Chinese painting, adopt the cavalier perspective, a technique of Chinese painting and express their understanding of Chinese philosophy. This article analyzes features of Stevens' and Moore's works originating from Chinese painting, and probes into the great influence of Chinese painting on American poetry of the twentieth century.

CHEN Wentie, Dalian Maritime University

Body Movements as Theatrical Narrative Discourse on the Stage with Examples from Pingju *Story of Reunion*

Every narrative consists of two parts, story and discourse. Story is often realized through discourse. Performative narrativity or narrative story is manifested through discourse not only by means of language, but also by means of performative acts, i.e., body movements. Body movements, signifying a sequence of codes, are in discourse level which are expressions of contents in a narrative. This paper, basing on the discourse theory from Chatman (1978) and Genette (1980), attempts to study the narrativity in performance focusing on body movements as narrative discourse, particularly with examples from Pingju *Story of Reunion*.

Tamara COURAGE, University of Reading

From Mainland China to Europe: Intermediality and transnational patterns of mobility in Xiaolu Guo's *She, A Chinese* (2009)

Although Xiaolu Guo is a prolific and award-winning writer and filmmaker, her transnational identity as a Mainland Chinese national who now lives in Europe, makes her less well-known in both the country of her origin and the European cities to which she has resided in recent years.

This relative deficiency in scholarly attention is also perhaps due to her multidisciplinary identity which refuses to be tied down by generic categories; she works between film, literature, radio play and poetry. In line with her own migratory life experience, Xiaolu's work often explores the theme of identity through the subaltern female subject who migrates from one location to the next, both in Mainland China and beyond. In reality, Xiaolu embodies a 'global' subject through her border-crossing experience while also experimenting with intermedial forms in her own work.

As East Asian culture becomes a global force, it is increasingly important for us to understand its characteristics, and in particular its transnational nature. This paper investigates expressions of the political within transnational economies of intermedial production in Chinese independent cinema. More specifically, through Xiaolu Guo's film *She, A Chinese* (2009) which features a young female subaltern and migrating subject and employs an essayistic structure. It is precisely through the politics and poetics of interrelations between Xiaolu Guo as essayist and filmmaker, between her geographical place of identity in China and Europe, and her own film's 21st century response to Jean Luc Godard's film *La Chinoise* (1967), that this paper attempts to examine what it means to be a 'global' subject today. With this, I argue that an intermedial framework of border-crossing can provide new insights into the condition of contemporary Chinese independent cinema as one that is part of what Chris Berry refers to as a 'transborder assemblage' rather than of a national cinema.

Feryal ÇUBUKÇU, Dokuz Eylül University

Parrhesian Features in Korean and American Drama Series *Suits*

According to Foucault, parrhesia, as a mode of speaking, has six characteristic features: The speaker who uses parrhesia gives an exact account of what they have in mind, avoiding rhetorical forms. Secondly, parrhesia implies self-reference, as in "I am the one who thinks this or that," or "I am accountable for what I say." Thirdly, the parrhesiastes, the speaker who uses parrhesia, reveals a personal truth - something that they believe to be true - and resists the tendency of things to conceal themselves and the tendency of humans to conceal things to themselves. Fourthly, the parrhesiastes takes risks as they speak the truth; they usually confront people who are powerful and are able to hold them accountable for what they are saying. Fifthly, parrhesia often entails a form of criticism. Lastly, parrhesia appears as a duty. The most important parrhesia in ancient times is Socratic parrhesia which concerns itself with the way in which we live our life and the manner in which we think and speak about it. As such its main concern is ethical. In the *Apology*, we find Socrates revealing the logos that was sustaining his own life – and while doing exactly this, he also continued to 'test' members of the jury by involving them in the kinds of conversations he was famous for. Socrates could do this because his life was a true expression of his discourse; there was a harmony between his logos and his bios. The purpose of this paper is to showcase and compare and contrast how Korean and American drama characters, lawyers use parrhesia to defend their clients and express themselves.

Milind DHOBLEY, MIT SoFA University Pune

Visual Campaigns – Issues and Challenges

India is the second largest populated country with a diversified culture and social reforms. There are beliefs and faiths in the community. Social issues and awareness about it is a really big task.

The awareness campaign through visual media plays very important role. The visual campaign is beneficial for literate and illiterate people. Social issues like racism/caste, social taboos, cleanliness, illiteracy and unawareness of health and diseases, sixty percent population live in the village for them visual media like a poster, wall advertisements, handouts etc. are generally used, where the visuals are strong. There are some issues related to social awareness and directly related to planning for the society, like water conservation, social forestry, conservation of energy resources, these issues are handled by the government and by some non-profit organization (NGO). The social problem is made aware to the public to find out the solution by an awareness campaign. And visual communication is the most effective communication in the public domain. A Country like India, the visual campaign for social awareness plays most important role. We can see the success of the visual campaign in the polio eradication campaign in India. In this research paper, it is well proposed the connect of forms, signs, symbols with the Indian community and their understanding about the visuals used for social awareness. When considering what creative tactics can help maximize attention, we must be concerned not only with how the advertising or other marketing communications put together, but also the creative unit was chosen. The unit is such things as the size of print advertisements, or the length of a radio or television commercial. In many ways, the creative unit is important in media planning but first and foremost it is a tactical creative decision.

Filip DUKANIC, Université de Montréal

Staging Entropy as Illusory Immediacy

The latest intermedial practice deliberate on the problems of physical body's disappearance and practical application of new technologies in the field of performance. Some of the latest scenic installations like "Fontaine Boreale" (Montreal, 2017) or Romeo Castellucci's "M.#10 Marseille" (2002) make more complex the unavoidable convergence of the digital and human, challenging thus the dominating manners of thought and communication as well as more broadly culture and subject construction.

In this paper, I will form a conceptual framework to examine how these performance phenomena – in the wake of technoculture – rethink the contemporary aesthetic approach. I thus argue in the first part that the convergence between representation and digital technologies transforms not only the source medium and media environment, but also the sensorial and mental entities within the spatiotemporal capacities these performances produce. My intermedial approach for this part is based on work of Alexander R. Galloway entitled *Excommunication*. Following his theory, I will conceptualize a forth mediation modality based on Water Principle and mythology of Neptune in order to provide better understanding of both media transformation and its application to the latest performance practice.

Secondly, following Lars Elleström's and Chiel Kattenbelt's stance on media transformation I will introduce the notion of "entropy" in order to delineate and understand the residual communicational aspects that systematically occur in aforementioned artistic creations. I therefore argue that entropy evokes a non-communicational reciprocity – a specific aesthetic transmission that represents the impossibility of communication.

Øyvind EINDE, Universität zu Köln
Zoe SCHUBERT, Universität zu Köln
Jan G. WIENERS, Universität zu Köln

Modelling. Virtual. Realities.

Virtual Reality as a Transformative Technology for the Humanities

The current technical state of the art in virtual reality (VR) offers many people the opportunity to experience Virtual Reality. Overall concepts and contents are quite diverse. In order to explore the modelling of virtual worlds it is of key importance to consider the process of creation, which is a process of modelling. Analyzing VR from the perspective of a digital humanities includes observing and analyzing the modeling processes as it is done by different individuals with different disciplinary backgrounds. In this paper, we will focus on the perspective of students, as we include VR in experimental digital humanities (DH) studies. This approach included the presentation of appropriate concepts to the students and guiding them through concrete cases while also providing enough space for them to develop their own ideas. For this purpose, the teaching started with the adaptation of works from other media. The adaptation of theater plays is in line with what was done in the early days of television. This is also connected to Bertolt Brecht's invention of the "epic theater". The staging of these plays is not meant to show the real world realistically, but rather to function as a self-referential space recognizable as a stage for the audience (see Hinck 1959, 16). The development of VR applications can fruitfully be seen as a process of media transformation. In the development of the different practical projects, a tension between realistic and symbolic representation, interactivity, storytelling, self- and world-perception and individual immersive experiences emerged. Our analysis is based on this perspective linked to visual categories. This helps us to develop a better understanding of immersion and interactivity and it can show how different narrative forms fit into these categories.

Lars ELLESTRÖM, Linnæus University

Language, Cultural Differences, and Media Types

This is a paper on the complex interrelations among language, media, and culture. Its aim is to define and distinguish some central concepts, put them in relation to each other, and as a result of this sharpen the understanding of what it might mean to say that there are cultural differences in how media notions are construed. Such an understanding is pertinent for appreciating the relevance of culture for not only practical but also theoretical intermedial studies. I first circumscribe language as sign systems, emphasizing that there are several forms of partly very different sign systems. After that, I discuss a prominent example of cultural differences in conceptualizing language: while most Western scholars have for long been inclined to dismiss iconicity as a central part of verbal language, this has not been the case for Eastern scholars. This discussion is continued by an investigation of the concept of language in relation to the concept of medium where I argue that language should not be understood as one or several media types, but rather as possible parts of media types; media may use sign systems but they should not be identified with them. Nevertheless, cultural differences in conceptualizing language clearly influence several media types and consequently intermedial relations. The paper is finished with a general discussion of media interrelations and culture.

“The Surgeon and the Cameraman”

In his essay “The Work of Art in the Age of Its Technological Reproducibility,” Walter Benjamin constructs a little intermedial machine to conduct his analysis. After describing the Dadaist work of art as a tactile missile, Benjamin focuses on the medium of film, whose successive changes of scene and focus are “also primarily tactile.” Considering first the dual reception of architecture—on one side related to the viewer’s visual attention, on the other to his or her tactile reception based on habit—he then transfers these ideas to film.

But it is not only film’s reception that Benjamin places into the tactile realm. He also considers haptic aspects of its production using the double figure of surgeon and cameraman. Through an analogy with the theater, Benjamin defines the “illusory nature” of film in order to contrast it – “even more instructively” – to painting.

He first compares the painter to the magician, the camera operator to the surgeon. Similarly, he famously juxtaposes magician and surgeon, whereby the magician or faith healer cures by laying-on of hands, the surgeon by making an operative incision, “an intervention in the patient.” Through this double opposition, Benjamin’s analysis gains an air of analytical exuberance.

In addition to the distracted recipient Benjamin creates a second genuine figure: the cameraman, who belongs to the same professional field as the surgeon. His skills combine artistic techniques and media technology, becoming a “surgical” camera eye decisive for the new technically reproducible art, the art of cinematography.

“It’s Jane Austen, just with zombies”: The Transfiction Strategy in the Film Adaptation of *Pride and Prejudice and Zombies*

The presentation explores the transfiction strategy used by Seth Grahame-Smith in the mashup novel *Pride and Prejudice and Zombies* (2009) and by the creators of its Hollywood adaptation (2016).

The mashup novel contains long passages of *Pride and Prejudice*, merged with original fragments by Grahame-Smith. Austen’s canonical comedy of manners is thus rewritten as a “zombie invasion” novel, where Elizabeth Bennet and Mr. Darcy fight against the hordes of the undead. Grahame-Smith and Jane Austen’s names both feature on the cover of the mashup as co-authors.

This presentation will explore the creative decisions taken by the writer/director of the film adaptation, Burr Steers, with particular focus on the portrayal of the heroine, a sword-wielding version of Lizzie Bennet, played by Lilly James. As the mashup novel and the film were aimed at Jane Austen’s global fandom, the challenge faced by the adaptation was to make this version of Lizzie Bennett recognizable and attractive for young and preponderantly female fans of Austen’s novel and of its two highly culturally impactful screen adaptations (the BBC mini series of 1995 and the Working Title feature film of 2005). Whereas in Grahame-Smith’s novel the effect of recognizability can be achieved simply by using the text of the original novel, the film relies mainly

on visual allusions and on recreating and subsequently subverting scenes and settings familiar for the audience of costume drama.

The analysis will be informed by Jan-Noël Thon's theory of transfiction, where he posits that any two stories within a given transfiction (in this case, Austen's novel and the film adaptation of Grahame-Smith's mashup) can be defined by relations of redundancy, expansion and/or modification. This approach seems especially valuable when dealing with such a diverse and longstanding transfiction as *Pride and Prejudice*.

HE Wen, Xi'an Polytechnic University

A Study on the Stylistic Writing of Tourism Literature in the New Media Era

Tourism literature enjoys a long history, strong vitality and popularity while advancing with the times. It consists of three main categories: tourism poems, tourism essays and tourism commentaries. The traditional tourism literature writing is known for its documentary style, regional nature of the content, and its aesthetic and philosophical nature. The development of new media helps promote tourism literature among popular literary genres. The tourism literature writing on new media platforms presents new writing mechanisms more suitable to people's needs. Based on the analyses of these new features, this paper attempts to draw a trajectory of tourism literature from the past to present, sum up its core issues, and propose more systematic writing techniques.

HUANG Xiuguo, Shandong University

The Retelling of a Chinese Story: A Comparative Study of *Peony Pavilion* and *Peony in Love*

This paper is a comparative study of the female ghosts in *Peony Pavilion* and *Peony in Love*. Through the analysis of the deprivation of women's rights in this human world and the repossession of some of these rights in a ghost world, the oppression of Chinese women in a traditional society abundant with patriarchal discourse are exposed. Despite the noticeable intertextuality between these two books, a close reading of their characterization also reveals the discrepancies between these two works resulted from the distinctive cultural standings of a traditional Chinese male author and a modern American woman writer.

HUI Haifeng, Huazhong University of Science and Technology

***Robinson Crusoe* in Cross-Cultural Translation in China**

Defoe's *Robinson Crusoe* is a household name in China and has been designated as compulsory reading for Chinese pupils. However, the translation of the novel cannot simply be summarized by domestication and alienation, but involves a complex cross-cultural adaptation problem that translates in different historical and social cultures. This article uses narrative theory and stylistics to compare and analyze the common famous editions in the domestic book market and the

Robinson Crusoe in the primary and secondary school curriculum editions, and explores the contemporary literary traditions, educational concepts and concepts of Defoe's original works in China. The cross-cultural adaptation in the context of consumer culture attempts to explore the problems and solutions of novels in cross-cultural translation.

KIM Youngmin, Dongguk University

Postmodern Sublime: Interfaces of Trans Media, World Literature, and Digital Humanities

Two of the most vibrant fields of emergent scholarship in the humanities and arts have been 1) the experimentation of digital humanities and the trans media arts in the arena of visual studies and humanities and 2) the methodological elaboration of world literature in the circles of comparative literature. These areas remain far too secluded from each other in research and professional discourse. What is at stake is to forge a dialogue between specialists of world literature and digital media in order to understand the shifting terrain of postmodern sublime from the perspective of digital humanities.

This presentation demonstrates work on how the aesthetic category of the "sublime" from Kant to Lyotard and Fredric Jameson, and the "aporia" of human reason addressed therein plays out in the contemporary new media age of "interfaces" - medial, cultural and political. Investigating the transformative nature of digital methods and the expanded access to archives in the humanities, from documentary video to digital archives and so on, this presentation looks at how the movements of world literature and national literatures and cultures have developed in synchrony with rapid developments in the digital humanities, and how one can challenge the easy translatability of the "world" or the "global" by insisting on the comparative ethical specificities of "trans" media and humanities. Here, the deep imprint of borders and national traditions strongly inform the texture of the "trans," thereby revealing the postmodern technological sublime.

LING Yu, South China Normal University

Possible Worlds Narrative in the Cyber Time

In the postmodern context, the traditional narrative of "1 text-1 world-1 story" has been deconstructed as "many texts-many worlds-many stories". Kai-cheung Dung presents us such stories in his *Natural History Trilogy* which alternates between what is, what ought to be and the probable, constructing an encyclopaedic novel of the cyber time. A combination of Realism, Romanticism and metafiction creates the Heterotopian, Third Space narration and experiments with metalepsis and interactive narratives in the many storyworlds.

LIU Haiyan, Hunan Women's University

Chineseness in Marianne Moore's "Nine Nectarines"

Marianne Moore's "Nine Nectarines", as a masterpiece of modern ekphrasis inspired by Chinese porcelain, has received great attention like "Ode on a Grecian Urn" and "A China Jar". In this article, I first interrogate and clarify its art objects of visual representation, and then explore the spirit which the verbal representation reflects. Rather than reading it after W. J. T. Mitchell's model as a contest between the masculine word and the feminized image, and foregrounding the paragonal relationship between word and image, verbal and visual, I focus upon Moore's ability to undo prejudice with genuinely representing the spirit of art objects upon the art's own ground. It seems safe to say that Moore's ekphrasis is a way of practicing justice. Thus, my study not only opens new possibilities to understand culture and trans-cultural experiences, but also broach large questions about representation and cognition, which might contribute to expanding the scope of research on Moore's China motif beyond the Orientalism and lead to a more objective appreciation of the role art plays in cultural exchange.

LIU Xiaofang, Hangzhou Normal University

An Oriental Dance between Cy Twombly's Painting and Pound's Poetry

Ezra Pound (1885-1972) and Cy Twombly (1928-2011), two epitomes of modern poetry and painting, have long appealed to critics and scholars with a wide range of studies. However, most of the previous researches fail to note any connection between them. This thesis aims to argue for this possibility and will look into the specific proof (including interviews and collection of books) of how Taoism-Zen philosophy reaches Twombly's artistic creation via Pound. From Pound's Chinese poetry to Twombly's art, Taoism-Zen forms an invisible stream connecting the two: poetry and painting. Essentially, Pound and Twombly were both determinedly engaged with these two forms of art: as a poet, Pound was also an art critic; as a painter, Twombly was a "poet" in paint as well. This link, together with their connection in Taoism-Zen philosophy, makes an ekphrastic (inter-art) study of their works possible and valid. In addition, the issue of representation, as one of the fundamental ideas in Taoism-Zen philosophy, can find its stance in the study of ekphrasis as well. Therefore, the thesis attempts to string through poetry and painting as well. Of course, the purpose of the whole argument is to clear the ground for a new poetry-painting inter-reading perspective which should fresh our understandings upon their works. Works for the inter-reading are selected based on three common themes: nature, war and love. In one word, this ekphrastic study is trying to pull a string through Ezra Pound's poetry, Cy Twombly's painting and the oriental Taoism-Zen philosophy where their creations are grounded.

LOU Yun, Hangzhou Normal University

William Carlos Williams's Ekphrastic Aura in "The Hunters in the Snow"

William Carlos Williams discovers in Pieter Brueghel a congenial alertness to aesthetic values, and a grasp of the significant coherence of the ordinary things. Accordingly, this essay limits itself to analyze how Williams creates a dialogue between Pieter Brueghel's painting and his own poetry. A terse introduction and literature review make up the first part. And the second part, taking "The Hunters in the Snow" as an instance, I pinpoint Williams's exquisite skills in building the bridges to grasp the aesthetic qualities of Brueghel's the visual object by composing ekphrastic

poems, coupled with the employment of Chinese classical poetry. In the third part, to appreciate the painting as a text, Williams wields the power of poetic imagination to unveil the latent message and ideas in things. The conclusion is roughly drawn in the last part that Williams's contribution to his adaptation and rewriting of Brueghel's painting is not merely rested on the possibility to collapse the distance from subject and object, but providing a new approach for readers to find their way into ordinary discourses.

MA Zhidan, Jiangsu Normal University

Resistance and Salvation: On Saul's Survival Choice in the Film *Son of Saul*

Son of Saul is an existential film which tells a story about how Saul tries to bury his "son" and reflects the salvation of people in extreme circumstances. In Auschwitz concentration camp, Saul was in an apathetic state before he is awakened by a dying body of a little boy whom he regards as his "son". Then he regains consciousness to his existence. When his "son" dies, Saul persists in seeking rabbi because he wants to hold a Jewish funeral for the little boy, and what's more, for the dead Jews. In the process, Saul turns his back on his fellows' dissuasion, refuses to take part in the rebellion of the members of a Sonderkommando, and almost loses his life in exchange for the life of a rabbi. This article argues that Saul's action gives expression to the meaning of his being. It makes him out of the ordinary and shows how persistently he makes efforts to chase his dream of getting rid of the ridiculous situation. In the film, he turns his insensitivity to rouse and turns his waiting to pursuit, and finally he achieves his victory in spirit. His unusual experience explains that when people are caught in an absurd circumstance, they need to fight against the restrictions and strengthen their beliefs to save themselves. Only in this way can they make a good survival choice and reach genuine freedom.

MAKAI Péter Kristóf, Linnæus University

The Unfathomable Depths of Evolution: Literary and Ludic Narratives of Speciation

Evolution by natural and sexual selection is a scientific theory that is universally accepted by scientists but bitterly fought over in Western media and politics. Although a product of evolutionary processes itself, the human mind is innately predisposed towards anthropomorphic reasoning as well as teleological and design thinking. Because of the immense amounts of time and incredible death toll required for evolution to take place, science educators struggle with making evolution imaginable. Even so, artists in various media have attempted to make evolution visible and intelligible.

This paper investigates what strategies literary works of art and video games employ to convince the readers that evolution operates in producing the diversity of life. Specifically, this study examines how evolutionary challenges and speciation are portrayed in video games, from *Spore* to *Niche: A Genetics Survival Game*, and novels such as Stephen Baxter's *Evolution*, or creative non-fiction, such as *The Ancestor's Tale* by Richard Dawkins. By comparing video games and literary works of art, I draw intermedial comparisons of constraints and affordances in how the artists present evidence and persuade readers/players that evolution occurs through a number of key processes that ensure fidelity, fecundity, and longevity.

Through analyses, this paper focuses on the question of agency (who gets to act upon whom/what, and how reciprocal/egalitarian/dialectic these relationships are shown to be?) and of temporality (how is time represented and what functions of narration/simulation are served by the temporal schemata of the (fictional) evolutionary microworld?). I suggest that vast temporal scales and opaque interrelations of agency are clarified and simplified in various media through several layers of abstraction to make evolutionary processes aesthetically pleasing to behold and play with. Even so, those self-same processes of abstraction are the means by which artworks persuade and delight their audience.

MAO Jihong, Zhengzhou University

Intertextuality in Four Ekphrastic Poems

Ekphrastic poems break the spell of poets' unconscious writing inspired by Muse, a popular theory since the time of Plato. When standing in front of a visual artwork, the poet observes and consciously think of the possibility of combining two distinctive art forms into one, which, against the background of cross-culture studies, has attracted much attention in the academic circle. From the perspective of intertextuality, these two distinctive arts mutually influence each other. While the image suggests how to arrange the words based on the design of the visual text, the poet also tries to tell the story and sound, or rhythm, beyond the images. What the poet does is not only to bridge the two texts, but to fathom the relationship between word and image, or between space and time. With the help of four ekphrastic poems based on two paintings respectively—"The Hunter in the Snow" and "Winter Landscape" on *Hunters in the Snow*; "Landscape with the Fall of Icarus" and "Musee des Beaux Arts" on *The Fall of Icarus*—the author wants to point out that temporal art and spatial art are simplified nominations. In the 20th century, ekphrastic writing is turning on a new look by transplanting the artwork from the cloth onto the page.

Ana Cláudia MUNARI DOMINGOS, Universidade de Santa Cruz do Sul

Intermediality in the contemporary Brazilian novel

Literature adapts according to the changes of its objects, as all as arts do. However, while fictional characters and context can be said to have equivalents in people and society, the same cannot be said about the literature form itself. Especially with the advent of the internet, these transformations in literature seem more visible: it has become spread in the cloud, surpassing its boundaries and mixing with the profusion of voices of the cyberspace. Intermediality, in addition to its theories about the intermedial phenomena, has become a methodology or even a pathway to understand arts. This work presents part of an extensive analysis of a corpus formed by contemporary Brazilian literature, in order to describe different manifestations on how the "mediatized society" appears through the literature language and forms, from the Media Culture (SANTAELLA, 1996) to nowadays. Clüver and Elleström theories guide our analysis towards this goal.

Lúcia NAGIB, University of Reading

Intermedial Passages to the Real: The Case of Brazilian Cinema

The relationship between cinema and the real is probably the most central and complex issue in film studies. In this talk I shall attempt to address this issue by looking at a selection of films in which intermedial devices, that is, the utilisation within film of art forms such as painting, theatre and music, appear to function as a 'passage' to political and social reality. Case studies will be drawn from recent Brazilian cinema, in particular from the São Paulo and Pernambuco scenes, as represented by Beto Brant, Cláudio Assis, Tata Amaral, Paulo Caldas and Marcelo Luna, in order to demonstrate their shared values at a certain historical juncture and interconnectedness across different geographic and cultural locations. Not accidentally, these are all prominent figures of what became known as the Brazilian Film Revival of the 1990s, which brought back to the agenda the question of national identity and Brazil's lingering social issues. The flourishing and diversification of independent filmmaking from that period onwards favoured not only a new approach to reality, but an emboldened use of the film medium that recognised and exposed its inextricable connections with other art and medial forms. The intermedial method is thus strategically poised to shed a new light on the ways in which these films not only represented but interfered with and transformed the world around them.

NGUYEN Anh Dan, Central China Normal University

The Ethical Choice in Vietnamese Pastoral Novels after 1986

Vietnamese novels after 1986, set in a new ethical context, has witnessed new developments since the war ended in 1975 and the Communist Party initiated renovation in 1986. Pastoral life and people become one of the four most prominent novelistic themes along with war, urban, and historical contents. Under the influence of new ethical conditions, Vietnamese novelists not only depict cultural beauties in peasants' lives but also take opportunities to look back on the past, particularly those events that once had strong impact on people's ethics such as the land reform and farmers' ethical identity in wars. In depicting either the past or the contemporary affair, writers focus on both positive and negative aspects of Vietnamese rural communities, and pay particular attention to ethical dilemmas that bring about characters' ethical choices, ethical taboos and moral tragedies. Through such topics as conflicts between families and clans, the battle between good and evil, the struggle between tradition and modernity, and relations between conservative and progressive thoughts, Vietnamese writers offer a vibrant picture of pastoral life as well as manifest profound edificatory values.

OU Rong, Hangzhou Normal University

Intermedia and Intercultural Interaction between East and West: Practices of Li Shutong & Xu Zonghui, Two HNU Alumni

Hangzhou Normal University, celebrating the 110th anniversary this year, has a long tradition of education of humanities and art, as well as promotion of intercultural exchange. This tradition can be best illustrated through the intermedia and intercultural practice of two HNU alumni, Li Shutong (1880-1942) and Xu Zonghui (1955-). Li, working as an art teacher at Zhejiang Official

Level-two Normal School, the precursor of HNU, from 1912 to 1918, produced many Chinese school songs based on western melodies, and the most popular one is "Farewell" in which he wrote lyrics to the tune of an American song that he learned from a Japanese musician. The adapted song has become a household piece in China ever since. Xu, one of the first English majors at HNU admitted in 1978, has become an international painter and calligrapher after he settled down in Spain in 1982. He integrates the western modern art into the traditional Chinese ink painting and establishes the style of abstract Chinese ink and wash. Inspired by Xu's unique style of painting, Enrique Gracia, a contemporary Spanish poet, produced some ekphrastic poems in painting included in *A Collection of Painting by Xu Zhonghui* published in 1993, thus making another perfect example of intermedia and intercultural interaction between East and West.

PENG Qinglong, Shanghai Jiao Tong University

The Integration of East-West Civilization in Asia-Pacific Literature in the Global Context

The recent strong wave of new nationalism in the West triggers the debate on cultural diversity and globalization and even leads to confrontation of different schools of ideas in light of its status quo and future. Under these circumstances, we need to review the long-established values in multiculturalism and global relations that shape the world as such. Based on the literary studies of Asia-Pacific Areas, in particular Japan, India, Russia and Australia, we find that the literary cultures in this area are influenced not only by the Western culture but also by the Eastern culture due to impact of globalization. The paper argues that cultural diversity is the embodiment of mixed cultures that could be the striking feature in the days to come even it might be offset somewhat by the rise of new nationalism. There might be ups and downs in the development of globalization, but the tendency of cultural diversities and globalization could be irreversible with regard to the findings in area studies of literature.

Maxime PHILIPPE, Sun Yat-sen University

Artaud's Babel: An Archaeology of Body Art

70 years after his death, Antonin Artaud is still a major reference for contemporary art and theatre. At the end of his career, he created a series of radio plays and live performances in which he condemned simultaneously psychiatry, religion, and society, and called for a "physiological revolution."

In his last notebooks, Artaud made it clear that he was planning to stage a play on the Tower of Babel. This potential radio performance not only refers to some of Artaud's previous drawings, but also it relies on his idiosyncratic interpretations of Kabbalah, Balinese dances, Raramuri and Hinduist rituals. My aim in this presentation is to demonstrate how these various traditions and their various forms of intermediality have inspired Artaud's own multimedia performance practice.

I argue that the notebooks illustrate how Artaud, in his reconstitution of the Babelic myth, fuses two essential aspects of his critique of modern theatre: the coining of a new embodied language and the presentation of a new "glorious body," which he will name "the body without organs" in *To Have Done With the Judgment of God*. In these notes for a radio play, Artaud aims, through

a ritual appended to the Babelic myth and associating a choreography to glossolalic utterances, to redefine the human body. This choreography of linguistic and bodily transformations challenges critiques of Artaud's practice of performance in the second half of the 20th century (Derrida, Finter). My goal is to reassess the importance of Artaud's performance art, to account for the multiplicity of media in his work, and to look at how his experience as an actor came to shape his radio experiments and his artistic practices into an art of the body which also happens to consist in a body of arts.

QIAN Zhaoming, University of New Orleans

Intermediality: 20th century vs. 21st century

The origin of intermediality, or transgression of boundaries between writing and visual arts, writing and performing arts, can be traced to Homer's *Iliad* in the West and Confucius's *Shijing* in the East. While the practice of intermediality deteriorated in the millennia following Homer and Confucius, it re-emerged in the 20th century, peaking in our own century when it has become digitalized and globalized. My keynote speech is an attempt to compare and contrast intermediality in the 20th century and 21st century. Two pairs of illustrations to be used are William Carlos Williams's "The Dance" vs. Steve McCarffery's panel I of "Four Versions of Ezra Pound's 'In a Station of the Metro'" and section II of T.S. Eliot's *The Waste Land* vs. Kenneth Goldsmith's *Traffic*. These inter-medial masterworks will be displayed visually and audibly along with my commentary and criticism. Like the 21st century creative writers McCarffery and Goldsmith, I will use all multi-media elements as critical texts in this presentation.

REN Yuan, Zhejiang Normal University

Chaucer's Ironic Homily and Pasolini's Visual Carnavalesque

Pier Pasolini's *I Racconti di Canterbury* (1972) is up to now the most well-known adaptation of Chaucer's original work. However, due to six centuries' gap and the difference of media, the two versions have tremendous difference in their content and narrative style. The film version does not possess the multiple voices which Chaucer performs in his telling. Neither does it possess the intertextuality and the significance it conveys created by the embodiment of various literary genres in Chaucer's original work. But the film achieves its complicatedness of meaning and moral quest through an ingenious way of showing: by threading the plots into the structure of an epic and by varying details in the narrating of various similar plots. Above all, the moral quest in the film is intensified by the adoption of carnivalesque, which both transmits the liberal, voyeuristic pleasure and highlights the danger of voyeurism and seriously reflects on the darkness of human nature and the danger of a solipsistic crossing of our moral boundaries.

SHANGGUAN Qiyue, Nanjing Normal University

The Suppression and Reformation of British Film Industry under 1909 Cinematograph Act

British Film industry has gone through a wild development and flourish without regulations over a decade at 1900s, meanwhile, the safety issues became the authorities' concern, and the 1909

Cinematograph Act is believed to give power to local authorities, in order to put film industry under surveillance by controlling the Cinematography Licenses. Film industry as a new arising star was predicted to diminish. However, the suppression of regulations contributed to the very opposite effects that by reforming the buildings and enclosure rooms, it opened up the film market to wider range of audience, rather than young working class, and vast investment followed under the legal protection of film properties, the showmanship was altered, modern cinemas were largely established instead. The 1909 cinematograph was the first attempt to legislate the film industry in Britain, which aimed to secure the safety of the public, actually helped film as a newly invented media to survive, and thrive in Britain.

SHENG Yu, Beijing International Studies University

Philip Whalen's Zen Poems and the *Pratītya-Samutpāda* Doctrine of Zen Buddhism in Contemporary American Poetry

The *Larikāvatāra Sūtra*, prominent Mahayana Buddhist sutra and the core Buddhist classic of Bodhidharma's teaching and practice, has helped to pave the way of the spreading and development of Chan Buddhism in Ancient China. The *Pratītya-Samutpā* doctrine, commonly translated as "Conditioned Causality", is its fundamental tenet. With the publication of the English translation of the *Larikāvatāra Sūtra* in 1932, Japanese Zen Roshi D. T. Suzuki propagated the idea of "Conditioned Causality" into the literary field of modern American poetry. The present article, with the analysis of Philip Whalen's Buddhist poems, hopes to demonstrate Zen Buddhist philosophy and its unique influence on American literature from 1) the interaction of American poetry and Zen Buddhism; and 2) the principle of "Conditioned Causality in the universal world" in Philip Whalen's poetic aesthetics. It rethinks moreover, about the overseas dissemination of Chinese Chan and its great value in the contemporary period.

TAN Qionglin, Shanghai University of Finance and Economics

Semiotic Fitness: Verbal-and-Visual Emblems of Chinese Written Characters in Modern American Poetry

Since American art historian Ernest Fenollosa's manuscript *The Chinese Written Character as a Medium for Poetry* was compiled and commended by Ezra Pound in 1918, it has become as "a major document of twentieth-century American poetry and poetics," "perhaps the only English document of our time fit to rank with Sidney's *Apologie*, and the Preface to *Lyrical Ballads*, and Shelley's *Defence*" as English literary critic and poet Donald Davie states. Though some misunderstandings of Chinese written characters are unavoidably existent within the Chinese cultural context, they are verified to be a fruitful cross-pollination in modern American poetry. Most poets, in particular, young Beat poets and San Francisco Renaissance poets in the 1950s, tried to mimic Pound's graphemic creativity embodied in his magnificent *Cantos* and made Chinese written characters officially enter into their literary production. In their poetic experimentation, they also created some visual poems mimicking the pictorial features of Chinese written characters within the alphabetic writing system. Their graphemic creativity, to some extent, makes written Chinese characters, acting as verbal-and-visual emblems, become more expressible in both sense and content. Consequently, by self-entanglement, they can produce beauty and power, which helps them to be semiotically fit in poetic works. In the case study of

some poems by Allen Ginsberg, Gary Snyder, Philip Whalen, Lew Welch, and E. E. Cummings, this paper aims to examine how modern American poets achieve semiotic fitness using and mimicking Chinese written characters in their creative works from both theoretical and aesthetical perspectives.

TAN Xiaocui, Qilu University of Technology

Ezra Pound's *Zhi ren* and Confucian Self-cultivation

In 1938, Pound published one of his "stimulating books" *Guide to Kulchur* in which "he (Pound) covers the whole territory of 'kulchur'—from the Chinese philosophers to modern poetry, from music to economics." In the same year, Pound published his significant Confucian prose "Mang Tsze (The Ethics of Mencius)" in which he started to use Chinese ideograms increasingly since the first Chinese character *xin* 信 appeared at the end of Canto XXXIV and his beloved Confucian doctrine *zheng ming* 正名 at the end of Canto LI. Even his oft-advocated Confucian term *zheng ming* 正名 appeared only once in "Mang Tsze" and just twice in his long book *Guide to Kulchur*. However, Pound quoted the ideogram *zhi ren* 知人 for seven times in this book, which enjoys the absolute superiority to the other quoted characters because all the other characters appeared no more than twice in this book. It is incredible that such frequently-recurring characters do not arouse attention from some main Poundian-Confucian scholars such as Cheadle and Lan.

The paper analyzes Pound's interpretation of *zhi ren* through the context of his quotation and the translation of these characters in his *Confucius*, pointing out that the seemingly insignificant Chinese characters *zhi ren* 知人 starts Pound's real exploration of the humanist ideology and deep contemplation of human nature. *Zhi ren* attach great importance to shaping Pound's idea on self and Confucian doctrine "self-cultivation."

Emma TORNBORG, Linnæus University

Temporality and Repetition in Three Media: The Transmediation of Time from Painting to Ekphrastic Poem and GIF image

This paper investigates how the temporal properties of the source medium (the artwork) are affected when its characteristics are transmediated to ekphrastic poetry and to GIF (Graphic Interchange Format) images.

I have previously studied the transmediation of temporality from image to ekphrastic text (see for example Tornborg 2014), but in this paper I will also include GIF:s in the chain of transmediation. A GIF is a digital image that contains actual movement, for example the depicted person moving her head or blinking. The movement is structured in a short, repetitive sequence.

The issue of temporal properties of different media will be addressed. Elleström (2010) differs between the temporal properties of the media product as a material object, and how we experience its temporality, its *virtual time*. For example, a photograph that depicts movement is static in its material modality. However, we experience movement, and thereby time passing, when we look at it. Virtual time flux and virtual stasis in literary texts can be created by means of structure and stylistics. One stylistic device of interest is repetition, which can be understood

a static concept as well and as a dynamic one (see Deleuze 1968; Steiner 1982; Mazur 2005; Chu-chin Sun 2011). How can we understand the temporal function of repetition in a painting, a poem, and a computer generated moving image, respectively? How is the temporality affected by the transmediation process (as described by Elleström 2014)?

To be able to answer these questions, I study the transmediation of repetition and other temporal characteristics from the paintings *Automat* (1927) and *Nighthawks* (1942) by Edward Hopper to the poems "Automat" and "Nighthawks" (2000) by Anne Carson and to various GIF images representing the painting.

Letícia VITRAL, Linnæus University

For a Philosophically Grounded System of Intermedial Relations

Processes of communication and meaning-making are usually defined by means of mediation. All media must be manipulated by someone/something and be placed in a context in order to be part of a process. We cannot isolate a "medium" as an attempt to understand its meaning-making potentialities. Media construct not only meaning, but also their own languages and potentials, by means of relations with agents, with context and with other media. For that reason, scholars have been struggling for decades to create a classification that would be based on the potential kinds of relations among media. In this paper, we are going to present some of the most influential classifications of relations between media that have been developed in the last decades. As it will be noted, many of them overlap in several points, and none of them derive from neither a corpus of data, nor from a general theoretical/philosophical system. The lack of such information, from with a system should be derived, might lead to inconsistency and misunderstanding in the description and analysis of media-relations. For that reason, we feel the need of something more than a classification of media-relations: we need a general systematization on the level of: (i) the entities that are irreducibly involved in the meaning-making process, (ii) the possible relations between these entities, and (iii) the effects of these relations, taking into consideration the agent and the context of the meaning-making process. Based on that, we are going to show (without dismissing any of the already established classifications), how they can fit into an irreducible three-term system of relations derived from epistemological and ontological principles of systematization created by C. S. Peirce.

WANG Jing, University of Science and Technology Beijing

Film within a Play: On Intermediality in Martin McDonagh's *The Cripple of Inishmaan*

The combination of drama and film is one of the features of Contemporary Irish playwright Martin McDonagh's plays. This paper examines the phenomenon of "film within a play" in *The Cripple of Inishmaan* from the perspective of intermediality. By adopting the narrative strategy of "film within a play", McDonagh embeds the American documentary *Man of Aran* into the play, thus juxtaposing the two different forms of arts and two cultural contexts of western imagination and American illusion to subvert the mythical construction of Aran Island in the film by an anti-Romantic narrative. Moreover, the transmedia intertextuality between drama and film transforms into a mediascape, which enables the audience to enter into an in-between performance area

through the juxtaposition of time and space between film and play, thus experiencing an intermedial experience that is formed by the interaction of different media.

WANG Muyi, University of Macau

A Counter-Hegemonic Structure of Feeling in *Angels in America*: Ideal Prophecy, Documentary Denial, and Social Acceptance

This 20-minute dialogue contends that AIDS's victims' affirmation of life in *Angels in America* stages homosexual community's structure of feeling in its fight for life and also for citizenship in the face of heteronormative hegemony. *Angels in America* has significance not only in accordance with its position as a mass cultural production, but as a result of its contribution to an extensive conversation and controversial debates on identity politics, the definition of "democratic value", and domestic social conflicts that were intentionally initiated by the then mainstream politicians. Looking specifically at Raymond Williams's concept of structure of feeling and relative critical works by Antonio Gramsci, Walter Benjamin, and David Savran, and drawing on its unique narrative essence in contrast to former LGBT themed plays, this conversation shares how the counter-revolutionary messages self-contained in this epic stage the discontent arising from homosexual community in the then society, which may provide us a better understanding of the tension between the then emergent gay culture and traditional social value. As Williams sees "culture" as an ideal sense of wholeness somehow connected to a particular historical context through the social meanings, personal memories and practices native to that text, this conversation discusses ways in which how Tony Kushner envisions AIDS-affected homosexual community's structure of feeling from three different perspectives. To begin with, Prior and Harper serve as organic intellectuals with Prior an unwilling prophet and Harper a fair mediator. Their ideal prophecy specifies the emergent longing for both AIDS and homosexual to be excluded from death. The second perspective speaks to the fragile reproduction of heteronormative hegemony and deals with the pathological denial of homosexual eroticism by powerful heteronormative individuals, exemplified by Joe's and Roy's performances as straight men. As a "documentary", or case study, of these two, the play presents the abjection of homosexual eroticism as pathological. Finally, the third perspective concerns the interpellation and articulation of heteronormative activists and their decision to accept and include homosexuality as a part of the "social" hierarchy as a result of effective communication between contradictory identities. Such social acceptance as response to the defiance against death, liberal-humanistic as it sounds, and even considering the conservativeness it proposes, positions the gay community as a part in the larger social construction.

WEI Lin, Nantong University

The Artistic Poetics of the Tintern Abbey

With a multiple perspective of studying the Tintern Abbey in literature and art, this paper aims to analyze the works of Wordsworth, Robert Bloomfield, Sneyd Davies, Carl Gustav Carus and J.W. William Turner, to reveal the trajectory of religious belief and redemption practiced by Tintern Abbey in the medieval rural community, the nature and ruins emotions in Romanticism poetry, and the aesthetic characteristics in the "Gothic" architecture. It probes into the aesthetic value and artistic poetics in the images of Tintern Abbey in history, literature, art and architecture.

**An Intermedial Poet:
Early Years of Ezra Pound in the Perspective of
Comparative Studies (1908-1920)**

In the history of Euro-American modernist literature, Ezra Pound has been well-known for his complexity for long. Not only does this apply to his legendary experiences throughout the 20th century, but refers to the obscurity of his works as well. Basically, one significant reason of that complexity is his mode of thinking and code of conduct, both of which observed "intermedia," in his life, contacts and writings. Therefore, "intermedia" can be seen as a reasonable approach in interpreting his complexity. This paper will explore Pound's early years in early 20th century, especially his London period over 1908-1920. For one thing, it will discuss Pound's transfer from Imagism to Vorticism by his interaction between literature and modern visual arts, which settled his lifelong thinking mode of "intermedia;" for another, it will demonstrate his cross-cultural conduct amid the west and the east (of the latter particularly the legacy of traditional China), which can be regarded as an early consequence of his such thinking mode as "intermedia." Several more examples of his later "intermedia," each via certain medium, should be noted briefly while beyond the domain of the paper. They include: his engaging in politics, with economy as the medium; and his translation and comprehension on Chinese Confucius, with the assistance of relevant literature, personal expectations and others, aiming at the assuming kernel of traditional Chinese culture.

On the Musicality of William Faulkner's *As I Lay Dying*

During the development of experimental literature in the early 20th century, the relationship between music and literature was re-recognized. William Faulkner, one of the well-known experimental writers of the time, said that "I would say that music is the easiest means in which to express, but since words are my talent, I must try to express clumsily in words what the pure music would have done better." As *As I Lay Dying* had been described as "tour de force" by Faulkner himself, how and what he had expressed in words instead of music should not be ignored. The novel, narrated by 15 different characters over 59 chapters, consists of different "voices" and "sounds." The real roles of the characters have been demonstrated beyond monologues and dialogues.

Ekphrastic Poetry of Sylvia Plath: "The Disquieting Muses"

Regarded as one of the most representative American confessional poets of the twentieth century, and with some psychological problems, Sylvia Plath's fondness in art was inclined to be ignored by many scholars, especially in China. However, there are quite a few ekphrastic poems she wrote showing a close linkage to her relationship with paintings. This paper, from the perspective of inter-arts poetics, focuses on her ekphrastic poem "The Disquieting Muses" inspired by Italian Giorgio de Chirico's namesake painting, to uncover the dynamics between

image and text, vision and verse, which confirms that the poet is innovative, and her poems are more than confessions.

YE Ning, East China Normal University

The Televisual, Space and Subjectivity: A Case Study of Jenny Kemp's *Still Angela*

In contemporary mediatized culture, the aesthetics of performance has been reshaped with the fusion of technologies. The subjectivity is extended and reconfigured. As the primary modality of contemporary technological representation, the application of the televisual in theatre extends and overlaps spaces and challenges the construction of subjectivity, which changes the space-time of the conventional meaning of theatre and brings ever-changing theatrical presentation. This article intends to propose that the split subjectivity generated by the televisual in theatre and drama extends the space and accelerates the spatialization of the fragmentation, ushering a new self in the symbiosis of human beings and electronical media. The discussion case studies the Australian play *Still Angela* (2002) which is written and directed by Australian playwright and director Jenny Kemp.

YE Xiaoxian, Shanghai University of Engineering Science

Visualization of Wagner's "Leitmotif" in the Color Use of Sergei M. Eisenstein's Film(s)

When the German-Soviet Non-Aggression Pact was signed in August 1939, Sergei M. Eisenstein was assigned to direct Wagner's *Die Walküre* at the Moscow Bolshoi Theatre. This experience impressed upon Eisenstein not only the idea of *Gesamtkunstwerk*, which enhanced his interest in the organic synthesis of arts, but also Wagner's use of *Leitmotif*, which inspired him to transform it from a musical strategy of composition into a use of color in film exemplified by *Ivan the Terrible* (Part II) and the unfinished film project "The Love of Poet" about Pushkin's life. Eisenstein proposed a symbolic meaning of color in cinema rather than ornamentation. By setting a certain color to appear repeatedly, the director enhanced the audience's impression and recognition of the relationship between colors and emotions, actions and developmental themes. At the same time, with the dance and music in the film colors form a polyphonic structure, which can be considered as experimental paradigm of cross-sensory and cross-media cinematic composition.

ZHANG Jie, Jiangsu Normal University

A Study on the Women Writing in the Film *Three Billboards Outside Ebbing, Missouri*

The *Three Billboards Outside Ebbing, Missouri* of the 90th Oscar Best Actress creates an anti-traditional feminine image through the story of Mildred who tries to find the murderer who killed her daughter and oppose the ineffective police station. Mildred's neutral external image and dresses break the traditional image of women who have been written by men. In terms of action,

Mildred is different from the weak women in the past and fights with the police in a tough and fierce manner. The film shapes Mildred's distinctive female image through those two aspects of external image and action setting. In addition, Dennis's helping Mildred to post a questioning police slogan on the billboard reflects the black female's resistance to white American male oppression. This paper believes that the film expresses the resistance of women to male ideology in modern American society and shows the director's support for female's resistance to male oppression and their own discourse rights. In addition, the remorse expressed by Mildred after the excessive rebellious behavior can also infer the director's reflection on the excessive behavior in the female's movements. Therefore, it can be further speculated that the female self-awareness is awake. The relationship between men and women has changed from a fierce struggle to a gradual slowdown. At the end of the film, the collaboration between Mildred and the police Sam provides a new way of thinking and direction for the feminist movement. This paper will give a glimpse of the current status of women in American society and the attitude of American society towards the feminist movement, and provide a reference for feminist film research.

ZHANG Yan, Beijing Normal University

On the Relationship Between Wordsworth's Poetry and Visual Art

Wordsworth's poetry was created in the period when British visual art was booming, and his creation was once influenced by visual art. However, in the poems at the height of his creative power, he conveyed a clear idea that visual art limits poetic imagination and spiritual movement. This is clearly expressed in his *Prelude*. Thus, it is widely accepted in the field of Wordsworth study that Wordsworth has distinct resistance to visual art and that visual art has a restrictive effect on the role that poetry plays in achieving the spiritual enlightenment brought by "seeing". However, in recent years, some critics of Wordsworth study put forward different views on this point, believing that there are visual elements in Wordsworth's poems, and his poetry in his middle and late years display a close relationship with visual art. This perspective us a comprehensive understanding Wordsworth's poetics and his poetic creation.

ZHANG Yuanfan, Nantong University

Narrating the Visual in "Venus and Adonis": An Eye-captivating Ekphrasitic Poem

"Venus and Adonis" is one of the most enduring motifs in western art and literary creation. The long narrative poem "Venus and Adonis" written by William Shakespeare, being his early neglected work, has only appealed to limited critics with studies mainly focusing on the advocacy of desire to reason, theme of sex, translation and stylistics of the poem, etc. Nevertheless, its inter-arts poetic value is yet to be further explored, and this paper aims to uncover the ekphrasitic interaction between poem and arts, including the textual representation of visual arts、poetic representation and cross media mapping between poetry and visual objects, unraveling the cross-media relationship, transformation and fusion of poetry and visual arts ,thus revealing the ekphrasis of Shakespeare's poetics and shedding new light on the interpretation of Shakespeare's poem.

ZHENG Zhan, Wuhan Textile University

How Ophelia Tells Modern Values

Ophelia is the classic work of the former Pre-Raphaelite painter Millais, whose works are based on the female characters in Shakespeare's tragedy *Hamlet*. Postmodern photographer Kudson also hides Ophelia in his photographs as a woman drowned in her own home. This paper compares the motif creation of the two artists of different times, Millais and Kudson, who have similar themes of "Ophelia", and analyzes the style of the picture and the connotation of the theme from various angles. It summarizes and refines the "Ophelia" schema phenomenon in modern society and culture and the price she points out the cultural connotation of value regression.

ZHOU Dan, Wuhan University of Technology

Sculptural Qualities in Yeats's Poetry

The movement, energy and spatial form of the nature of sculpture, in forms of Phidias', Michelangelo's and other sculptural works, emerge as constant elements in Yeats's poetry. Sculpture in Yeats's later poetry, from *Responsibilities* (1914) to *Last Poems* (1939), as a predominant visual analogy, provides Yeats not only salient poetic images but quite a different style from his early poetry. The sculptural qualities in his poems reflect Yeats's antithetical poetics and he uses it to represent the conflicts as well as the ways to reconcile the conflicts and render the ideas of arts and eternity. The themes and symbols that Yeats borrows from Greek and Byzantine works of art, are not merely characterized by "their names and their operations," but more precisely by the sculptural features from their origins, both the restraint and the stillness of the movement, the vague depiction or lineation of appearances as in "Leda and the Swan," "The Second Coming" and other poems. By means of the artistic form, Yeats combines poetry and history and establishes the alliance of arts and poetry. The combination leads to a state of eternity which reconciles the conflicts and attains "Unity of Being."

ZHU Litian, Southeast University

Visual Narrative in New York School of Poetry

Influenced by American Abstract Expressionist painting, New York School of Poetry became prominent and rival against T.S. Eliot's new symbolist poetry after World War II. Among the New York school of poets, Frank O'Hara holds up as the representative of painterly poems due to his theory "Personism". His "Personism" theory focuses on self and "inner landscape" and aims to explore the deeper meaning of daily life. In this manifesto, he reveals his preference for confessional style, presenting multi-facets of self to his readers. On the other hand, he is different from confessional poets and struggles against his anxiety and ambivalence of absence and presence. The visual elements in his poetry makes him a great contributor to the development of contemporary American poetry and attracts more attention.

Directory

Name	Academic Affiliation	E-mail
Ba, Wei (巴微)	Xi'an Polytechnic Univ, China (西安工程大学)	bawei71@126.com
Bruhn, Jørgen	Linnaeus Univ, Sweden	jorgen.bruhn@lnu.se
Budde, Antje	Univ of Toronto, Canada	a.budde@utoronto.ca
Charrieras, Damien	CityU of HK, China (香港城市大学)	dcharrie@cityu.edu.hk
Chen, Lizhen (陈礼珍)	Hangzhou Normal Univ, China (杭州师范大学)	lizhenhen@hznu.edu.cn
Chen, Maolin (陈茂林)	Hangzhou Normal Univ, China (杭州师范大学)	mlchen66@163.com
Chen, Min (陈敏)	Hangzhou Normal Univ, China (杭州师范大学)	i@hznu.edu.cn
Chen, Qiuyu (陈秋宇)	Southeast Univ, China (东南大学)	chenqiuyu96@163.com
Chen, Wentie (陈文铁)	Dalian Maritime Univ, China (大连海事大学)	whittierchen@163.com
Courage, Tamara	Univ of Reading, UK	t.courage@reading.ac.uk
Çubukçu, Feryal	Dokuz Eylül Univ, Turkey	cubukcu.feryal@gmail.com
Deng, Tianzhong (邓天中)	Hangzhou Normal Univ, China (杭州师范大学)	dengtianzhong@hznu.edu.cn
Dhobley, Milind	MIT SoFA University Pune, India	mitmilind@gmail.com
Dukanic, Filip	Université de Montréal, Canada	filip.dukanic@gmail.com
Eide, Øyvind	Universität zu Köln, Germany	oeide@uni-koeln.de
Elleström, Lars	Linnaeus Univ, Sweden	lars.ellestrom@lnu.se
Gjelsvik, Anne	NTNU, Norway	anne.gjelsvik@ntnu.no
Gruber, Klemens	Universität Wien, Austria	klemens.gruber@univie.ac.at
Gutowska, Anna	KUT, Poland; Linnaeus Univ, Sweden	anna.gutowska@lnu.se
Hao, Tianhu (郝田虎)	Zhejiang Univ, China (浙江大学)	haotianhu@zju.edu.cn
He, Wen (何文)	Xi'an Polytechnic Univ, China (西安工程大学)	338842@qq.com
Huang, Xiuguo (黄秀国)	Shandong Univ, China (山东大学)	hjane985618@sdu.edu.cn
Hui, Haifeng (惠海峰)	HUST, China (华中科技大学)	huihf@hust.edu.cn
Ji, Lingjuan (吉灵娟)	Hangzhou Normal Univ, China (杭州师范大学)	cherryjlij@163.com
Jiang, Qiongwei (姜琼玮)	Hangzhou Normal Univ, China (杭州师范大学)	ceciliajqw@163.com
Kim, Youngmin (金英敏)	Dongguk Univ, Korea	yk4147@daum.net
Li, Weiping (李维屏)	SISU, China (上海外国语大学)	wpli1234@gmail.com
Ling, Yu (凌逾)	South China Normal Univ, China (华南师大)	lingyu08@163.com
Liu, Haiyan (刘海燕)	Hunan Women's Univ, China (湖南女子大学)	petrelliu@qq.com
Liu, Xiaofang (柳小芳)	Hangzhou Normal Univ, China (杭州师范大学)	575599035@qq.com
Lou, Yun (楼芸)	Hangzhou Normal Univ, China (杭州师范大学)	1073707282@qq.com
Ma, Zhidan (马志丹)	Jiangsu Normal Univ, China (江苏师范大学)	zhidanma@qq.com
Makai, Péter Kristóf	Linnaeus Univ, Sweden	epigunya@gmail.com
Mao, Jihong (毛继红)	Zhengzhou Univ, China (郑州大学)	305064135@qq.com
Mao, Lingying (毛凌滢)	Chongqing Univ, China (重庆大学)	cqmly@263.net
Munari Domingos, Ana Cláudia	UNISC, Brazil; Linnaeus Univ, Sweden	ana.c.munari@gmail.com
Nagib, Lúcia	Univ of Reading, UK	l.nagib@reading.ac.uk
Nguyen, Anh Dan (阮英氏)	China Central Normal Univ, China (华中师大)	1498307846@qq.com
Ou, Rong (欧荣)	Hangzhou Normal Univ, China (杭州师范大学)	rongou2007@163.com
Peng, Qinglong (彭青龙)	Shanghai Jiao Tong Univ, China (上海交通大学)	qlpeng@sjtu.edu.cn
Philippe, Maxime (马霄)	Sun Yat-sen Univ, China (中山大学)	maxime.philippe.mcgill@gmail.com

Qian, Zhaoming (钱兆明)	Univ of New Orleans, USA	zqian2026@outlook.com
Ren, Yuan (任远)	Zhejiang Normal Univ, China (浙江师范大学)	13110120004@fudan.edu.cn
Schubert, Zoe	Universität zu Köln, Germany	zoe.schubert@uni-koeln.de
Shangguan, Qiyue (上官琦悦)	Nanjing Normal Univ, China (南京师范大学)	shangguansally@yahoo.com
Sheng, Yu (盛钰)	BISU, China (北京外国语大学)	lunashengyu@163.com
Tan, Qionglin (谭琼琳)	SHUFE, China (上海财经大学)	1207799751@qq.com
Tan, Xiaocui (谭小翠)	Qilu Univ of Technology, China (齐鲁工业大学)	txc@qlu.edu.cn
Tian, Ying (田颖)	Hangzhou Normal Univ, China (杭州师范大学)	cookie6110@sina.com
Tornborg, Emma	Linnaeus Univ, Sweden	emma.tornborg@lnu.se
Vitral, Leticia	Linnaeus Univ, Sweden	leticiaavitral@gmail.com
Wang, Jing (王晶)	USTB, China (北京科技大学)	estellawj@126.com
Wang, Muyi (王木易)	Univ of Macau, China (澳门大学)	muyi123456@hotmail.com
Wei, Lin (魏琳)	Nantong Univ, China (南通大学)	weiwilling@163.com
Wei, Lin (魏琳)	Tianjin Univ, China (天津大学)	weilinz@tju.edu.cn
Wieners, Jan G.	Universität zu Köln, Germany	jan.wieners@uni-koeln.de
Wu, You (吴忧)	Hokkaido Univ, Japan	wuyou.dalian@gmail.com
Xu, Sasa (徐洒洒)	Hangzhou Normal Univ, China (杭州师范大学)	x.sas@qq.com
Ye, Ning (叶宁)	East China Normal Univ, China (华东师范大学)	mindyye15@163.com
Ye, Xiaoxian (叶晓娴)	SUES, China (上海工程技术大学)	17621972187@163.com
Yin, Qiping (殷企平)	Hangzhou Normal Univ, China (杭州师范大学)	qipinyin@hotmail.com
Zhang, Jie (张洁)	Jiangsu Normal Univ, China (江苏师范大学)	www.zhangasdfghjkl@qq.com
Zhang, Yan (章燕)	Beijing Normal Univ, China (北京师范大学)	zhangyancd@bnu.edu.cn
Zhang, Yuanfan (张远帆)	Nantong Univ, China (南通大学)	helenzyf@ntu.edu.cn
Zheng, Zhan (郑湛)	Wuhan Textile Univ, China (武汉纺织大学)	22792466@qq.com
Zhong, Zhenguo (钟振国)	Hangzhou Normal Univ, China (杭州师范大学)	crazybell@163.com
Zhou, Dan (周丹)	Wuhan Univ of Technology, China (武汉理工大学)	2261275393@qq.com
Zhu, Litian (朱丽田)	Southeast Univ, China (东南大学)	zhulitian@126.com

Emergency Contacts

University Address	杭州市余杭区余杭塘路 2318 号杭州师范大学 2318 Yuhangtang Road, Yuhang District, Hangzhou 311121
Conference Email	SFL@hznu.edu.cn
Campus Police	+86 571 8861 0110
Ms. Jiang (General Matters in Chinese)	+86 571 2886 5235 (landline); +86 135 8843 5359
Mr. Chen (General Matters in English)	+86 178 9560 6717
Mr. Chen (General Matters in Chinese/English)	+86 139 8982 0062
Ms. Ji (Campus Tour at 15:30, 15 Nov.)	+86 188 5013 2634
Ms. Lou (Student Volunteers)	+86 157 0006 4236

Appendix



Directions to conference and accommodation venues (C and E in the map)

From Hangzhou Xiaoshan International Airport (HGH):

Option 1

Airport shuttle (for Wulinmen 武林门方向, CNY20, every 15min): Airport → Wulinmen (55min);
Metro (CNY3): Line 2 (for Liangzhu 良渚方向) Wulinmen 武林门站 Entrance A → Fengtan Road 丰潭路站 Exit A (13min); Bus 332 (CNY2): West Wen'er Rd/Fengtan Rd 文二西路丰潭路口 → Terminal (A in the map) 杭师大仓前校区 (35min)

Option 2

Airport shuttle (for Yuhang 余杭方向, CNY30, hourly): Airport → Future Sci-Tech City 未来科技城海创园 (100min); 1.5km away from the University Hotel (walk or taxi)

Option 3

Taxi (CNY180): Airport (taxi zone) → University Hotel (Meiyuan Yueju Hotel) 梅苑悦居酒店 (70min)

From Hangzhou-dong (Hangzhou East) Railway Station:

Option 1

Metro (CNY5): Line 1 (for Xianghu 湘湖方向) East Railway Station 火车东站 → Fengqi Road 凤起路站 (13min) → Line 2 (for Liangzhu 良渚方向) Fengtan Road 丰潭路站 Exit A (15min); Bus 332 (CNY2): West Wen'er Rd/Fengtan Rd 文二西路丰潭路口 → Terminal (A in the map) 杭师大仓前校区 (35min)

Option 2

Taxi (CNY80): Hangzhou-dong Railway Station (taxi zone) → University Hotel (Meiyuan Yueju Hotel) 梅苑悦居酒店 (45min)

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