

**THE LITERATURE ASSOCIATION MAGAZINE**

文學交流會雜誌



**CUT-UPS SPECIAL**

***ISSUE 2 June 2020***

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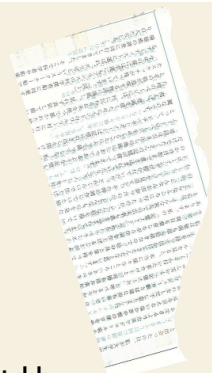
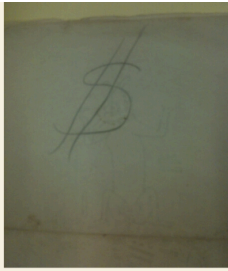
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Big thanks to Ada, Ben and Chun-Chun who made it possible!

**ISSUE 2 June 2020**

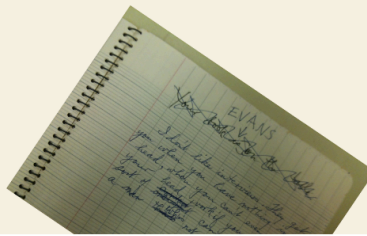


# Editorial

Welcome to the second edition of the LAM - The Cut-Up Special Issue! The act of creation is often fraught with problems, and is combined with feelings of inadequacy and exposure. Yet it is also an expression of violence, a tearing up of the conventions of the past, an act of rebelliousness and hubris that places your name alongside those of others who choose to publish their writing. This violence is, in part, connected with the slash of ink or colour on a page, the act of making a mark on a page, or hitting a key that produces an effect. That effect can often be random, or at least lacking in self-consciousness - for example in brainstorming or doodling. Yet such acts, often passed-off as unimportant, can be seen as central to the creative process; we must pay careful attention to the method as much as to the final outcome. This issue exposes some of the conventions of writing and magazines, and will hopefully, to use the words of William Burroughs, 'spill off the page in all directions'. As with the last issue, I commend and salute all those who submitted their creations for this latest edition of the LAM, and know that the seemingly limitless reserves of energy and creativity of CCU students on display will be appreciated.

The LAM would not exist without the input and hard work of all the members of the Literature Association, and the kind staff of the Department of Foreign Languages and Literature, especially Department Chair Chun-Chun who has been very supportive. The contributors deserve much gratitude from the readers, and should be extremely proud of what they have achieved. They have cut the word lines.

Benjamin J. Heal



# Literature Association: An Update



So, the LA has been running for nearly three years now – and over that time we have had two successful Halloween movie double bills, a Christmas movie double bill, numerous meetings and movie screenings, a music/movie night, the launch of the first magazine, and a guest interview/poetry reading by Professor A. Robert Lee. Phew – looks like we've been busier than I'd thought!

So, back in 2019 (which after Covid 19 feels like 6 million years ago) the Department of Foreign Languages and Literature hosted the English and American Literature Association of Taiwan's annual conference, and I had the opportunity to invite my esteemed colleague and friend Dr. A. Robert Lee to come and give a keynote speech, under the conference theme of 'Restlessness'. His talk on F. Scott Fitzgerald's *The Great Gatsby* lit up the conference and expounded the get-up-and-go sensationalism of Modernist literature of the jazz age. The Literature Association then hosted a Halloween movie double bill of *The Exorcist* and *The Texas Chainsaw Massacre* to a bemused audience of (mostly) costumed members: The following day we held an 'In Conversation' even when I discussed with Dr Lee his life and work, and I even had time to perform a few songs on the guitar! Since then we have been working hard to improve the magazine – we hope you appreciate the new edition! – and on other projects for the Literature Association, such as podcasts, connections with other groups and cultural centers (such as the Skateboarding Club, Chiayi independent bookshops etc.) and my offering participation in the Literature Association as a credited course – which will begin next semester! Remember to check the Facebook page for what's happening...



**FB QR Code**



**Halloween 'costume'!**



**Jack-O-Lanterns**



**'In Conversation' with Prof. A. Robert Lee**

INSTAGRAM: art\_pages\_and\_reels

# MOVIE REVIEW



## 電影：望鄉 (PÉPÉ, LE MOKÓ, 1937)

看過北非諜影的人再看這部電影應該會覺得有許多相似的情節和場景，而這部電影可是比北非諜影要早了5年！對我來說，這部電影似乎更加自然，北非諜影固然好，但一切都有點太完美，每一個角度與鏡頭都非常精準，讓我覺得自己正身在一場佈局當中，而望鄉則有更多實驗性及隨機和詩象的表達。這部電影是有關一位法國的黑道Pépé le Mokó在北非阿爾及利亞的Casbah藏身的故事，整個Casbah是他的隱身處，如同迷宮，卻也是囚困他的牢籠，牢籠裡有愛他的人，但牢籠外是他愛的人。

除了自由與愛之外，這部電影也暗示了「我愛的不是你，而是你所象徵」的議題，非常法國也非常前衛。喜歡這部電影也因為電影不只將重點放在主角上，在畫面的遠景及故事周邊的小人物都刻畫地很精細雋永，很難相信這竟是一部早於二戰的電影。推薦大家這部經典中之經典的老片！

REVIEWED BY 符雅筑

# MOVIE REVIEW

## 電影：穆荷蘭大道



這是一部美國的新黑色（neo-noir）懸疑電影，是後現代大師大衛·林區(David Lynch)的經典作品。這部電影沒有鬼，但是卻能讓觀眾感到深層的恐懼，在看電影時總覺得這是一場成真的夢魘。導演用混亂的故事線說故事，讓人分不清夢境和真實，那樣的混亂感是可怕的，因為我們不知道真相是什麼，角色之間的身分錯亂，也讓觀眾有人格分裂的怪異感，如同電影中失憶的角色與奇異的情節，到底主角是誰？你是誰？我是誰？這部電影到底是誰的人生？那份對於身分的無法辨識就彷彿做了一場怪異的夢，醒來後忘記自己是誰。

而這部電影的前2小時也許就是夢，網路上有非常多不同版本的分析，但誰也無法確定，這也是這部電影的神祕之處。我很喜歡大衛林區的風格，對我來說最好辨識他電影風格的就是顏色，飽和的紅、藍、黑，是欲望與恐懼的調和。大衛林區一開始想當一名畫家，所以他的電影也往往像一幅後現代的畫，又美又黑暗又無解。非常推薦這部電影，看完真的會刷新你的三觀。

reviewed by 符雅筑

# THE LAM

issue 2



Before you read this ...

Wash your hands!



PHOTOS BY CHLOE  
DRAWING BY JANE CHEN





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夜深裡你用酒填海  
卻忘了水會循環  
變成雨  
一滴一滴  
打在自己的心臟



說說話吧

你是不是厭倦了很多很多的香蕉、堅果  
還有牛奶

厭倦了像糖果一樣繽紛的藥丸  
你恨極了你不會夢到的美夢  
卻害怕每一個惡夢成真  
害怕每一個用力記起的回憶變得破碎  
害怕有人對你好，或

有人對你不好  
你害怕大哭或者太用力微笑

你害怕停滯卻只想留在原地  
你害怕未來卻想要向前邁進  
你害怕傷心的詩卻喜歡收集那些文字

你害怕自己  
卻一直在霧裡摸索自己的模樣

你害怕  
害怕白天害怕黑夜  
害怕糖果害怕毒品  
害怕快樂害怕傷心  
你好害怕這樣的害怕。

Did you  
see  
the moon  
that  
I  
see  
?

Supermoon of May 7th  
Pictured by Jane



文《日常》by龔珮甄

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## 漱石故居

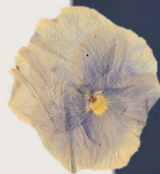
來到倫敦後第一次遇到陰天,多雲沉鬱,濕冷的空氣竟帶著一股秋瑟。因為些許令人悲傷的事,我的心境正如當日的曇天般,是以便將原先安排在最後一周的行程移到了這個瑟然的周末。

拜訪夏目漱石先生的故居,作為一名拜服在他文筆下的讀者而言,來到倫敦瞻仰他昔日的足跡,自有一番唯有作者與讀者之間才有的深刻含意,而作為寫作路上的後輩,對於偉大前輩曾走過的路途,更是有種近乎苦瑟般的求知欲望,因此,懷著黑雲密布的心境,我走進倫敦的地鐵。

泰晤士河的南邊,穿過巴特西公園後還必須走上一段路,憑著簡單手繪的地圖,我在這倫敦近郊的市街中徘徊許久才尋得正確的路線,那是一條十分寧靜的街道,名為 Chase Road。

歐式的民宅建築於此並不罕見,我自街道南端向北而行,沿途都是平凡樸素,卻精緻美麗的民居,時值盛夏,各家庭院裡的花草在這帶著秋瑟的陰天裡依然茂盛綻放,溫帶獨有的樹木挺入天際,在風中搖曳。這是正午時,卻帶著一絲寒意,我看著地圖,漸漸接近心中所嚮往的聖地,而街道上幾無人行,枝葉於夏風中摩擦的聲響,我獨自腳步的聲音都清晰得如同民居斜頂的稜線般,將藍天乾淨地分割開來。偶爾能聽見飛機劃過曇空的響聲,都為這場景抹上了更為沉溺寂靜的美感。石砌人行道兩側的建築仍保留著百餘年前的樣貌,古樸,卻不失典雅,若非停著現代鐵造的汽車,便足以令人彷彿置身於二十世紀初一般。

一  
記  
憶



懷著期待而悸動的情緒,我欣賞著街邊草木、兩側古樸的建築,突然一塊小小的藍色圓盤映入我的眼簾,正如同預想般,我定神細讀屋子門頂那塊藍色圓盤上的文字 :NATSUME SOSEKI Japanese Novelist Lived Here 1901~1902。正是我尋覓著的聖地。

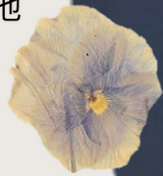
早知到這裡並非觀光景點,亦非旅遊名勝,但此地,此刻的寧靜簡樸卻令我有些驚訝,過於靜謐,過於平凡了。獨自佇立於這棟土黃色的石磚建築前,心跳似乎慢了一些,濕冷的空氣幾欲凝結。

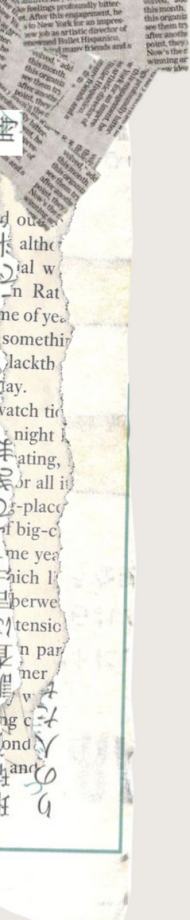
夏目先生曾經於此地生活嗎?答案釘在門頂圓盤上,也了然於胸。夏目先生曾於此埋首苦讀,於此思念著故鄉,於此提筆寫作,也曾於此處痛哭,孤寂地面對絕望,滿屋的典籍無法填補心上的空洞,向窗外望去,盡是混雜著煤灰的濃霧,故鄉儘管同為島國,卻在思念無法觸及的極東遠方。沉鬱,孤寂的倫敦,悲傷,孤寂的旅人。百餘年前的倫敦比起如今更加愁苦,象徵著大英帝國光榮的維多利亞女王正於不久前駕崩,舉國傷悲,而領導世界工業的濃煙灰霧,更湮沒了鮮有的陽光和藍天,夏目先生就這麼活在那樣正走向衰落的天空下,隨著煤灰堆積起傷感。

沒有值得停留的理由,看著屋子邊的出租告示牌,轉身離去前我試著想像夏目先生自那扇門裡走出來的模樣,沉著臉充滿戒備的眼神正和我印象中的夏目先生如出一轍。

而後在同一條街上來回尋找,卻遍尋不著夏目漱石紀念館,坐在公園的草地上瀏覽了些網路資料才得知他已永久閉館並移址了。

一記憶

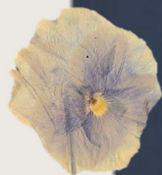




儘管有些遺憾，卻也無能為力，只得抱憾離去。走出滿載著遺憾的街，穿過小小的集市，又是整街的蕭然紅磚砌成的方正房屋，不若前一條街有著前庭後院，狹小擁擠的建築整齊地被安置於這鮮有人跡的街上。百餘年前，這裡想必不是高雅的住宅區，寬闊的人行道正適合各式各樣的人們走過，也許是小販、礦工、紳士、淑女，而期中穿梭著汽車的柏油路，在那時則是由馬車馳騁，這裡也是條留存著一世紀前風華的古樸街道。在灰暗的曇空下，我路經一座由土灰色石磚建成的教堂，不若聖保羅大教堂那般雄偉華麗，卻亦能在玫瑰窗上看見工匠們盡極工巧的美感，欣賞著這座哥德式的小教堂，塔樓上的時鐘早已停止走動，僅僅留下散發著古典美感的功能。它坐落於此，想必經歷了無數時空，一世紀？兩世紀？我已無從考究，只是抬頭望著它，我似乎能看見它在還未落成前，工匠們來往的模樣，落成後，陽光穿過絢爛的玻璃窗灑落在凝神祈禱的人們身上，那般如畫的模樣。甚至是標記著卐字符的飛行器呼嘯其上的印象，戰火散落於四周的印象。只是一切都已雲淡風輕，如今只剩一位孤獨的旅人在這寧靜的街上默默望著它而已。夏目先生也曾路經這座教堂嗎？也曾為了它的莊嚴寧靜而感動嗎？閉上眼，我在心裡細聲禱告，為無法進入的教堂致上敬意。

繼續向前走，古樸的街道由筆直漸漸變得曲折狹窄和陰鬱的天空一同調和出了憂鬱的倫敦印象，令人不免有些低落。飄起了細雨，徐來的微風變得冷冽，難以想像距離市中心不過短短數里的地方竟能如此蕭然，葉落成堆，紙屑飄過人行道，想必是較為貧困的地區吧。

「記憶」



無視點點冰雨我在一聲嘆息後仍緩著步伐突然一輛馬車從巷子中急行出來，差些與我撞上，一聲馬鳴後我還來不及定神細看這輛倉促的馬車，它便已然駛去，只留下一聲女人的輕笑。回過頭來，一名撐著洋傘的淑女自我身邊走過，伴著帶點不屑的笑，我發現她身著華麗的洋裝，花紋細膩地繡於其上，裙撐墊得十分高，軟質的蕾絲妝點是百年前流行的款式，為此我有些訝異，才發現街上不知何時已然布滿了行人。穿著剪裁得宜的黑色西裝，手持拐杖的紳士，銳利的眼神自黑色的高帽下向我望來，而後隱沒在玻璃鏡片的反光後。而一身煤灰的礦工，彷彿沒看見我似地逕自從我身側走過，汗水的酸味融進空氣中，刺激著我的鼻腔。數不清的人影於街上穿梭，各自朝著各自的目的前進，而在此停留的我卻像是不屬於這個場景般。

前方的橋墩上一輛冒著黑煙的火車開過，正如同泰納的那幅“*Rain, Steam and Speed*”般，鐵軌和煤灰融爐所製造出的聲響湮沒了最後一絲疑惑，灰煙遮蔽了天際，吞沒了僅剩的陽光。一陣喉間的不快逼得我吐了一口痰，凝神一看竟是一團黑灰，我心頭一冷，望向前方那是不曾親身體會卻又無比熟悉的場景，高傲的紳士，嬌貴的淑女，愁苦得礦工，華麗的馬車，構築了這幅倫敦百餘年前的風采。

*“Excuse me.”*

聞言我下意識地側過身讓一名紳士走過，他低著頭，我卻看見了他陰鬱的神色，濃眉和唇上的鬍子都顯示出了他並非原生於此地的不列顛人種，但我並不多做留意，只是震懾於這般二十世紀初的風景，那紳士的黑髮，鬍子，愁苦的神色並未使我多加—

「夏目老師.....?」我急轉過頭,那名紳士的身影卻已然隱沒於市街中,再回頭,只剩下空無一人,蕭瑟的市街,方才鼎沸的人聲轉眼已如幻境般。為此我佇立於原地,久久不能自己。

走進巴特西公園前,恰好遇見了郵局,便順道進去買了明信片用的郵票,藉著不甚流利的英文,我還是得到了想要的東西,走出郵局,我看著手中印著女王伊莉莎白二世頭像的郵票,心中有些苦澀。

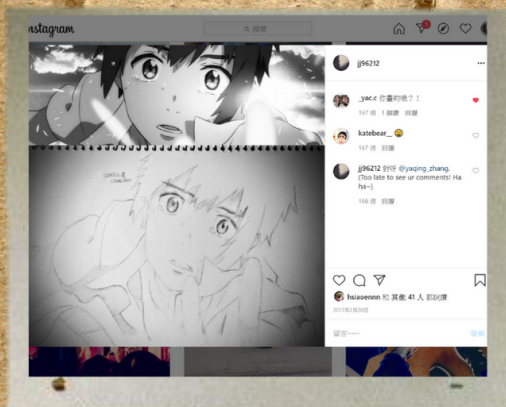
「多買了一張呢。」

後記  
夏目老師在他的遊記「倫敦塔」一文中  
融入了許多關於英國古典文學的透  
徹理解,甚至對於西洋美術也有諸  
多認識,拜讀的當下不免驚訝,如今被  
國家藝廊典藏的「Apdote Paul Delacroix」在他  
的筆下就如同被賦予了更深厚的精  
神內涵,為此我也曾在國家藝廊里  
凝視著這幅畫許久,並親身走訪倫  
敦、試著想找寻那個場景,那種感動。  
而這幾篇沉澱後便將心緒化作文字,寫  
下這一篇結構鬆散的倫敦遊記,其中穿  
插了夏目老師對於倫敦的描述。  
還有他忠實讀者應該不難察覺。

日向  
2019/12/01

「記憶」







Poetry- A. Robert Lee  
 Artwork- Blas Miras  
 Translation- Judy Fu

*Luna en sepia I*

*The moon as though in collage.  
 Latticed. Graph papered.  
 It hovers amid cleft, fissure.  
 Each jag of black or red.  
 The moon amid its geography.  
 Time rivulets.  
 Lake systems.  
 A scarlet highway.  
 The moon and neighbourhood.  
 Close and apart.  
 In and out of position  
 Within the water stains of space.*

棕褐色月球 之一

月亮彷彿拼貼  
 格子。產標紙。  
 它徘徊在裂縫之間。  
 每個黑紅的鋸齒。  
 月亮在其地理中。  
 時間溪流。  
 湖泊體系。  
 一條緋紅色的公路。  
 月亮與他的鄰居。  
 緊靠而分離。  
 進進出出。  
 內有水漬的空間。



They  
murmur  
in my  
ears

"let us follow the melody"

the earphones unplugged from my ear  
what i see is white  
asking why  
"do not repeat what i said"  
let us follow the melody  
one day we will  
make these music  
the money  
let us  
face the music  
the music tasty like money they murmur in my ears  
with high pitches, with low pitches,  
with hums,  
drumbeats and strings  
trumpets and the footsteps  
it can be subways in New York City (dreams?)  
empty pathways in the college  
sounds but not souls  
in craps like crumbs - too small to be found  
on the streets

with high pitches, with low pitches,  
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all empty  
the college  
empty the library  
day and night  
summer and winter  
crowded with ghosts  
teenagers simling  
something  
balck and wihte and blue or purple  
crying  
like paintings  
stand, still wet  
thorough history

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like paintings  
stand, still wet  
thorough history

starry nights  
starry starry nights  
sighs\_listen  
wooves howling  
the woes  
singing, wondering  
whirling  
the stones  
the slope  
the hills they climb

starry nights  
starry starry nights  
sighs\_listen  
woof howling  
the woes  
singing, wondering  
whirling  
the stones  
the slope  
hills they climb

"let us follow the melody"

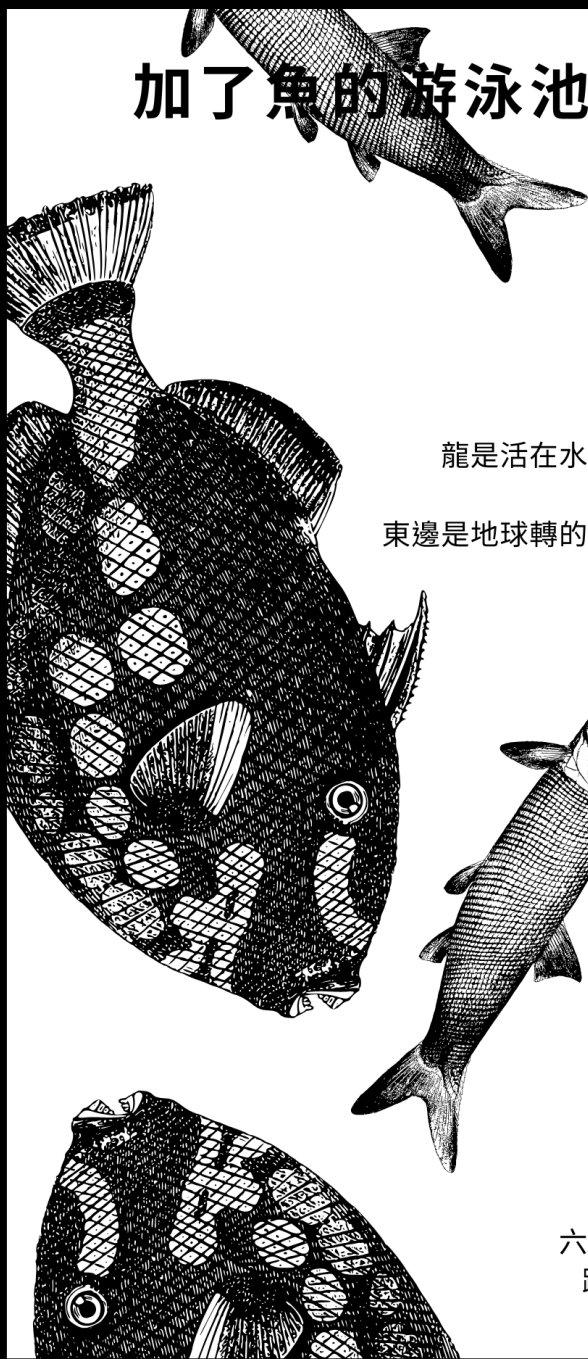
the earphones unplugged from my ear  
what i see all white  
asking why  
"do not repeat what i said"  
let us follow the melody  
one day we will  
make these music  
the money  
let us  
face the music



# 加了魚的游泳池是不透明魚缸

符雅筑

加了魚的游泳池是不透明魚缸  
不透明的魚缸是箱子  
箱子是保麗龍  
保麗龍不是龍  
龍是活在水裡又噴火看你站在東邊或西邊  
西邊的西邊是東邊  
東邊是地球轉的那一邊不是太陽升起的那一邊  
太陽是無止境的火化  
火化是灰化化成灰  
化成灰是我也認不出來  
認不出來是種告別  
告別是不經意遺忘  
遺忘是有些難過的減法  
減法是一  
一是被定義的  
被定義的是藉口  
藉口是大麻  
大麻是小麻的哥哥  
小麻的哥哥是爛笑話的主體  
主體是棺材邊界  
棺材是裝人的箱子  
裝人的箱子是房間  
房間是長方體的堆疊  
長方體的堆疊是六個字  
六個字是數學與文字跨領域整合  
跨領域整合是加了魚的游泳池。



# Demian

文字/攝影 stinkypii



以嬰兒的形式甦醒。  
不確定自己到底是女孩或是男孩。

那天早晨，雲層兇猛波動如火，  
海洋是遙遠的。

那是她第一次看見發亮的物體，  
媽媽說那是太陽，  
世界萬物的能量給予者。

太陽分配了多少能量給她？她自問。

噢，你剛好是個女的，媽媽還說。



畸形的稜線，直勾勾的衝進她心房，  
那一刻是寧靜無比。

這不是她長大以來第一次接觸山，  
但這次，她依稀能摸出山的輪廓、  
山的脈搏和那尖立突起傳至手掌心的震動，  
她不確定怎樣回應才能表達  
她對這一切的感激。

山林間的氣味，  
是家吧？？

**"My dream when i was little  
was to have a pretty, isolated mountain house."**

建築師如此說道。

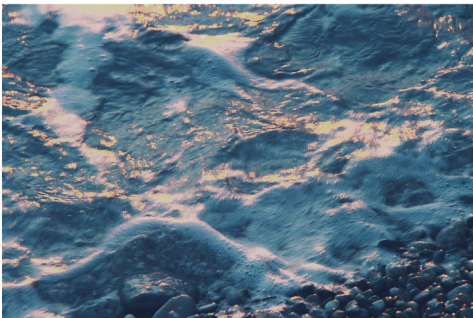


我和建築師後退了幾大步，  
欣賞著它全然的樣貌。  
清脆的梯田和蜿蜒小徑，  
全部都進出了畫框。



抬起頭，白雲的圓弧尾端輕盈的繚繞，  
藍天則全然地回應。

他們彼此相知相惜，是家人，  
是朋友，也是伴侶。



海水也一直是她的家鄉，  
媽媽總戲說她是在水中出生，  
生她的前半年拚命的游泳，  
泳衣裡裹著巨大的她。

血腥的鹹味是她赤裸的氣味，  
她懷疑每個月都是海水登門造訪。



在岸邊一看見這男人，她便能清楚抓住他的心思。

鋼鐵般的意志會因為想起此時在白色床褥上兒子的酣睡面容而感到柔軟踏實。而這種堅定地踏實感，正向增強了他向前奔赴的動力。

此生他都不停的追趕著什麼，卻在晚年時感到一無所有，那是比死亡還盛大的宴會，他無法缺席。



最後，再以城市裡一彎新月的模樣道聲晚安，她對這世界是如此充滿著愛意。捨不得離去。

攝影/文字 顏鈺杰

「森森不息街頭劇場」經常在嘉義的檜意森活村駐點演出，他們手上的繭、身上的傷、流淌的熱血都是敢於追夢的印記。僅用影像記錄那悸動而動人的一刻。



# LITHIUM

I popped the pill,  
Pink, violet, teal,  
Heart and star  
shaped,  
Free refill.

I see you in the  
brink of  
consciousness,  
Help with Xanax.

Chasing a mouse  
in the maze,  
Because you said,  
Answer is clear,  
Prescription is  
there,  
Foul, precious,  
and profound,  
The secret to kill  
my deepest fear.

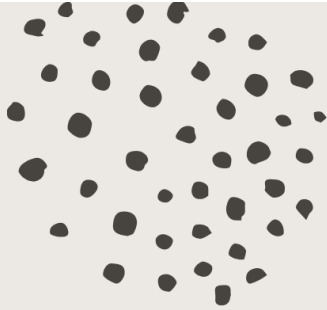
Chasing a mouse  
in the maze,  
So hard to fake,  
kneel down and  
pray,  
A smirk on my  
face,  
Red nail polish,  
slow pace,  
Reflection of your  
feet,  
Keeping me busy  
so I behave,

Sugar candy trail,  
You whispered "  
Bon Appetite",  
I popped the pill,  
Say goodbye  
to the last  
moment of free  
will.

Ying-Ying



ome of these and  
hen ascend the  
you meet a sign  
ead, half right,  
, to (in quick  
otpath and over  
oint; do not cross;



### **NIETZSCHE, COLERIDGE AND EYE**

TREE YOU WHOEVER,  
CUNNING FLUTES WITH RIVERS,  
YOUR TOWERS TELL A VISION,  
...AND WITH STATELY UNSCRATCHABLE FORESTS,  
I, TO WHERE ALONG SAILS GIRDLED AT A,  
THIS WITH NO WORDS CAN,  
IS ENFOLDING MAN, SEA BOLD DID SEE SPOTS,  
POETS - THE SOUL 'A', WITH INCENSE BEARING THE  
DECREE,  
ROUND RIDDLES LIE TWICE, MEASURELESS ALONE,  
MANY ARE BAUDELAIRE'S DOWN EYE SEARCHERS,  
IMMUTABLE - A DOME LURES MUCH HAND,  
BUT ASTRAY CENTRE WITH HATE, BRIGHT SEAS ITCH,  
YOU DO BECAUSE IT BLOSSOMED,  
AND RESEARCHERS WERE UNFORTUNATE NOT TO,  
WORDS ARE TWILIGHT FEAST HILLS OF RAN CHILD'S  
MILES,  
THERE THE SINEWS OF GLAD, WHERE I,  
IN CAVERNS ANCIENT, SACRED,  
FERTILE CONVERSATIONS EMBARK,  
DRUNK ON EVERY DEDUCTION TO THE THREAD,  
HILLS, WITH GREENERY WHERE I GROPE ALONE,  
GROUND ON TO GARDENS WHERE I SAW THAT YOU  
WERE,  
OF SUNLESS, COWARDLY, SUNNY WALLS,  
WHOSE GUESSED REFLECTION WAS XANADU,  
SLAVERING, I WANT RIDDLES, TERRIBLE AS OF A  
WHIRLPOOL,  
AND PLEASURE YOU, WITH FIVE CARCASSES OF ALPH

## **We Are Very Attuned**

The first thing to say,  
We are very attuned.  
The distribution element,  
Always had sufficient,  
It has been a bit tricky,  
What we've been doing over,  
Stocks to date, at times,  
The last few days.  
It needs,  
We have now taken,  
A whole strand,  
Reviewing guidance,  
To see.  
Guidelines and guidelines of logistics-  
We're quite satisfied.  
The Army's support,  
Technological,  
The best in the world,  
Actually some small tweaks.  
Over the current period.



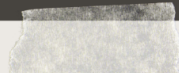
**Opinion - A Subtle Answer to Coronavirus Victims Becoming a Burden to the State and Damaging the World Economy By Making Them Beneficial to Society**

It has come to my attention that over the course of the current crisis certain truths have been disregarded, or have been implemented then withdrawn by governments (the UK and US the main culprits). The question we need to ask is why balk at such decisions - as surely it is the duty of governments to make difficult decisions for the greater good of the nation. It has become clear from my analysis of sources such as the Johns Hopkins Coronavirus tracker and numerous news outlets (I tend to use those leftist, self funded sources, despite my unbiased proclivities, due to their factual data being generally accurate) that the poorest, often BAME, families, and those in lower income employment along with immigrant keyworkers (some illegal), including doctors, nurses and cleaners have been the worst effected by the crisis. Now 'herd immunity' was hinted as a possible strategy, as was 'taking it on the chin' in the UK, and President Trump has (apparently)

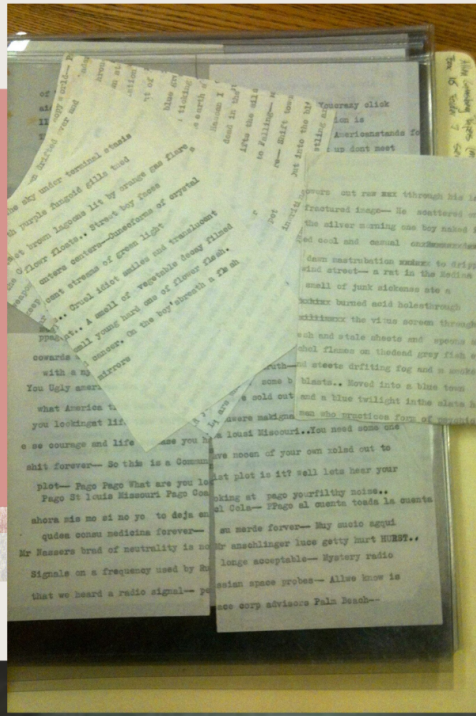
been torn between economics and humanitarian considerations since the crisis hit, despite his thought that doctors could inject disinfectant into patient's bodies. Now, my humble proposal is to simply release the lockdown and allow the sick to die. If healthcare providers are overrun and hit with the virus - what is the problem? They must be allowed to fail as free-market capitalism advocates. Indeed, the survival of the species is the most important consideration here, and by simply lifting the lockdown we can allow the sick to die, decompose in open spaces (a good way of increasing social distancing and reducing the number of people recreating outside) and allow the strong to flourish, by inheriting from their dead relatives, buying failed businesses and cashing in on hedge-fund investments.. A dramatic reduction in population can be healthy (look at the rise of Germany and Japan after WW2), while the fact the virus attacks mostly the old, infirm and BAME



この文章は、新型コロナウイルス感染症の蔓延に伴って、社会に大きな負担をかけることになる。特に、貧しい人々や、有色人種（BAME）の人々、そして低収入の雇われ労働者や移民のキーワーカー（一部は違法）は、医師、看護師、清掃員などによって最も深刻な被害を受けている。現在、「集団免疫」が一つの戦略として示唆されているが、英国では「受け止める」という考えが示唆され、トランプ大統領は（明らかに）



means that there will be a huge benefit in terms of pensions reduction, inheritance taxes, and long-term healthcare costs, not to mention a much more homogeneous, harmonious racial mix. Indeed, instead of issuing testing kits, governments should be issuing assisted suicide kits for families of victims; they should be encouraging everyone to do their bit - and 'kill or die to save lives and protect the NHS'. The costs of locking down economies and pointlessly wasting resources on saving the lives of unproductive members of society far outweigh the benefits of a collective cull and a post-crisis bounce, when everyone will be desperate to enjoy the freedoms to spend and buy products they have not been able too during the crisis - such benefits of free-market capitalism will certainly take people's minds off lost loved ones, especially if those loved ones left them a nice nest-egg in the will. Indeed the beneficial nitrogen released by the decomposing corpses will lead to a great crop harvest. I of course will not be able to experience the form of cull that looks likely in the UK and US as I am currently living in Taiwan.



## Teenage Love

High school is a place where everybody's minds are infested by the lust for love, and I was no exception at that time. I had two romantic relationships back in high school, one with Lee, and the other with Hong. My mom used to mock me in her loud and pedestrian voice: "Young lady, your teenage puppy love is nothing more than foolish and irresponsible." I thought she was pissed because I concealed my romantic relationships. Thus, I laughed out loud with a smirk on my face and chose to believe that real love can happen in teenage romance; but now I know better.

My first boyfriend was Lee. Lee had tousled dark hair, which was thick and lustrous. His eyes were mesmerizingly deep as if I could dive and swim freely inside them. We were classmates in Lin-Ting Mathematics. A shabby classroom about 250 meters from the Formosa Boulevard Station. It was December when we first met, and classroom 201 was warm and cozy compared with the wintry chill outside. We had math classes from 7:00 p.m. to 9:30 p.m. three times a week inside a sterile classroom with sticky desktops, fluorescent pale-white light bulbs, the clicks and clacks of the rusted air conditioner and the awful whining of door hinges.

The after-school math lecture was a detention to the other students but a salvation to Lee and me. We were definitely not those brilliant students who mastered Trigonometric function formulas, but we were talented in seeking enormous pleasures during class recession.

Those cheap thrills we invented in order to escape from Mr. Lin's monotone drone were a sumptuous relish compared to our tedious high school life. There used to be a ten-minute break at 8:30 sharp, and we would sprint frantically to the playground. The playground was located at the corner of the 5<sup>th</sup> entrance of the Formosa Boulevard station. Lee and I would have our fun there while the other students hunting for snacks at Nan-Hua night market.

My favorite facility at the playground was a crane machine called "UFO Universe." Soft, squishy, woolen, and fluffy stuffed animals were jammed inside the crystal-clear acrylic machines. With 10-dollar coins jingling in our pockets and our fearless souls, we could be the masters of this magical store. I loved watching Lee silently as he played. He would hold the controlling bar right in the middle of his palm, and then aim his target in all kinds of directions. The machine was very cunning, so he never succeeded.

However, we didn't care. We were obsessed with the functioning, wavering, descending and snatching of the silver metal claw.

Gravity was an irresistible force that made the dolls fall. In our relationship, time was the irresistible gravity and neither of us seized the chance which could prevent our relationship from free fall. The longer we dated, the more I felt that loving someone wasn't easy; instead, love was so fragile that it could collapse at any time.

We fought over trivial things: forgetting our anniversaries, deciding which restaurant to celebrate at and arguing about going-dutch or not. Now I can't remember what we said, but I know that we were too immature to be solution-oriented when we got mad. The feeling of love was replaced with deception, mistrust and frustration.

We broke up in our last fight, and I cried like a baby for a whole week. That was when I realized how blind teenage love could be.

When I was in my deep plight, I met Hong at the Central Model United Nations Conference in August. Hong possessed a gentle figure: midnight dark hair, prominent sharp cheekbones and blazing hazel eyes.

We were both the representatives of the United States, and the way he handled the debate sessions in a calm but persuasive tone was charming. He was also capable of delivering strong refutations while Saudi Arabia's representatives were making hullabaloo. Some of my observant friends seemed to sense our chemistry and teased us during the "fun sessions". Somehow, I had easily, or in other words, irrationally, fallen in love again.

After hours of debate and negotiation, the conference offered delegates tickets to Hanshin Hotel's costume ball. However, Hong and I were not the kind of people who would enjoy ourselves in a place full of vodka shots, smoky cigarettes and glossy costumes.

"Let's go to my secret place. Come on, and I'll catch an Uber," Hong whispered with his gentle voice and glanced at me straight in the eyes. My cheeks were rosy and hot inside the car for the whole time, and he seemed to sense my anxiety, so he rubbed my hands softly. After a 25-minute drive, we arrived at the mountain side of Sizihwan Bay.

We roamed along the dark and shallow path, side by side; Everything was so magical and picturesque: the cool breeze touching my skin, those ethereal tiptoes encircling my ears and his genuine sweet smile pleasing my eyes. Those memories remain vividly in my mind; Hong's Barrett hat and cardinal red dim-light streamed, reflected and illuminated the woods while the breeze of the summer night tousled our hair.

Our relationship was sweet but short. Like fireflies' tiny glimmers of light electrify the summer nights, and then disappear rapidly. Nothing serious really happened; no big fights, no arguments over trivial things. It's just that our crush had run out in an untraceable way; so, we broke up peacefully on our last date at Sizihwan.

The wind of November was as warm as August's, which reminded me that the only thing that had changed between seasons was our affection for each other. I glanced at my watch, and whispered to myself, "5:37, about time for the sun to set."

Hong remained silent the whole time.

The sea was lying at the very end of the woods, and sky was merging into the horizon. The yellow ball of fire changed to hues of orange, and then almost tangerine. Like juice-mix dissolving in a glass of martini, it merged with the sky. The clouds were cotton-candy, as though they blushed at the warm touch of the sun.

It was so magical that I thought a unicorn would run across the horizon, and I really hoped it could cast magic on me and makes me brave enough to say goodbye.



“Don’t you think it is a bit boring when we date? I mean, not as fun as before.” I said in an indifferent tone, and I hoped in this way I could suppress my sorrow.

Hong remained silent for seconds, then said with a low voice, “I guess we were just too young to fall for each other, that’s all.” After that, he stood up and said, “So I guess this is the end, huh? Goodbye then.”

“Goodbye, Hong, but I’m staying here for a while. I’ll try to catch the last bus.” I didn’t look at him. His slow but unsteady footsteps crackled over the fallen leaves, and that was the moment when I knew that he had gone.

All of a sudden, tears welled up my eyes, and I felt a tremendous sense of guilt and emptiness.

Now I know that my mother was quite right. One can hardly find true love in their teens. So, after I broke up with Hong, I determined to remain single as long as possible.

However, I always stop in front of the crane machine every time I pass by Formosa Boulevard Station. Despite the new coat of paint and various new displays, the place I knew years ago remains remarkably the same. Every summer season, when I walk along the path at Sizihwan Bay, the breeze and the ocean are always in different shades of red and tangerine, even on rainy days. These are the moments that remind me of my foolish but sweet teenage love.

# CCU Skate Club

“The first rule of Skate Club is you don’t talk about Skate club”



CCU SKATECLUB,  
SKATE HISTORY  
MY HISTORY...

BY 小本

*ACTUALLY DO TALK ABOUT IT - THE MORE MEMBERS WE HAVE THE BETTER IT WILL BE...*

*SKATEBOARDING IS ONE OF THE GREATEST REBELLIOUS, CREATIVE, SELF-DIRECTED, ESSENTIALLY NON-COMPETITIVE ‘EXTREME SPORTS’ - IT IS EVEN NOW ACCEPTED AS A SPORT WORTHY OF INCLUSION IN THE OLYMPIC GAMES... SO JOIN US AND BE COOL! THERE IS SOME HISTORY HERE, AS THERE WAS A SKATE CLUB IN CCU IN 1998, THESE THINGS WORK IN WAVES...NOW WE ARE BACK!*

Skateboarding effectively started in the 1970s (see the movie *Dogtown & Z-Boys* for more info) as a descendant of surfing – but as you might imagine it developed its own unique set of challenges and aesthetics (closely related to Punk). Somehow always seen as more rebellious and anti-social than its water-based brother, it has developed a niche where now the top skaters earn big money, and the industry is run mostly by ex-skaters with a desire to reflect some of the positive values of the sport.

Names like Tony Hawk, Rodney Mullen and Danny Way have become legendary in skate circles and beyond – for good reason – these guys pushed their bodies, minds and skills to their limit, producing mind-blowing tricks and spectacles that impacted on culture beyond sport.



## Danny Way jumps the Great Wall

Skating often draws-in outsiders, and yet there is an international community of skaters – if you go somewhere and they see you have well-worn skate-shoes, you are already a part of the family.... The values of getting up when you fall down (we do a lot of that!), of self-improvement, of pushing limits, facing fears, uniting mind and body, and developing a personal sense of identity and style, and acceptance of those of other people, are all vital components of what makes skating so important to modern society. All the major skaters cite skating as being so important in shaping their identity, and instilling a sense of identity and positive values that has helped them cope with the pressures of modern life. Music forms like punk and hip-hop have shared an affinity with skateboarding because of this ethos of freedom, youthful rebellion, individualism and subcultural solidarity.

My interest in skateboarding started in part with the skate section of *Back to the Future* (1985), where many of us discovered that being a skateboarder could be EXTREMELY cool (esp. with girls!)



**Back to the Future (1985)**

Around 1988 there was an explosion of skateboarding in the UK – sparked in part by movies like *Back to the Future*, *Thrashin'* (1986, featuring a young Josh Brolin) and *Gleaming the Cube* (1988, featuring a young Christian Slater). Also cheap boards (possibly made in Taiwan!) were filling up stores – so it became a Christmas fad for kids to get skateboards. Of course many gave up soon after, mostly because the cheapest boards had terrible wheels, no concave and were downright dangerous. Those of us who managed to get polyurethane wheels (I stole some from roller-skates) could continue....and the rest is history.....

See me in the photo with my grandmother with a cheap board, me with my impractical but good Santa Cruz set-up (better for vert – 66mm wheels way too big for 11 year old me!). I was lucky enough to have a carpenter father who helped me make small ramps and obstacles which you can see in the other photo.



**Around 1988**



**Around 1991**

So, skateboarding has been in my life for 33 years (with differing levels of importance). I am glad to be able to share some of my knowledge and skills with the CCU Skate Club – and to help them develop as individuals and as a club that can achieve things for everyone. We plan to meet regularly at the basketball courts on Wednesday evenings, and in other places if it rains... We are still working on finding a permanent, good place to skate on campus, but remember – there is a good skatepark in Chiayi, and another excellent one in Taichung.

There is the Chiayi skate shop (Ollie Factory) with a place to skate in the park outside, and the owners are very sweet and friendly (with 20 years of experience). We get a free gift if 5 skaters buy something together, and complete boards are sold at a discount.



米匠歐立x工廠

So join us! Even if you don't have a board we have some spare, so join the line group/facebook/instagram and come along on a Wednesday. The club will continue into next semester and beyond. We have also been screening skate movies once a month too – so check out the next one!



Some Skate Club Members...



## **CCU Graduation Performance**

The Graduation Performance is an annual activity held by the Department of Foreign Languages and Literature. The purpose of the performance is to put what we have learned from our department into a practical achievement. After four years of language learning and the cultivation of critical thinking, every student finally reaches their capabilities of demonstrating their intellectual abilities through the performance, especially on their oral ability and reading comprehension. Moreover, we are able to convey the feelings toward our experience and efforts to the audience through the performance. As for more information, this year the play will take place at the performance hall at the activity center of National Chung Cheng University in December.

The whole organizing team of the graduation performance sincerely invites everyone to come and enjoy the show. About the organization, we form our crews into four main groups to arrange the entire graduation performance.

From planning the details to set up the stage, we engage in every step personally. The four groups are inclusive of the Director group, the Art and Design group, the Stage group, and the Promotion group.

This year, we chose a play that is a suspenseful black comedy, which explores the five characters as they carry their own secrets and sins; it also shows how they confront a sudden event in the middle of the party in the drama. In fact, the director and the actors are the core of the performance; that is to say, they interact with the audience directly. Therefore, for the sake of refining the performance, it is necessary and inevitable for them to read through the script carefully and constantly run through the play.

The graduation performance itself is a form of art. In our Art and Design program, we hope to convey our thoughts by utilizing the power of colors and pictures. Transforming the abstract ideas into concrete images through our orientation.

Our Key Visual this year is about the corruption of love which eventually leads to the destruction of relationships and lives. Burgundy Red especially represents the theme of the sophisticated affections within the characters and their mysterious stories behind.

For the design of the stage, we will focus on the style of the party for it is the main occasion in the play. We arrange the furnishings and hope to create an atmosphere of a high-class banquet. Moreover, we will try to use lights from different angles to make the stage more three-dimensional. Also, there are some special sounds used to highlight the banquet. Then, for the appearance of the actors, we specialize in all the clothes and makeups for every character due to their different personalities. All the decorations and light effects are trying to make every audience feel like they are actually in the party.

As for our promotion program, we will try to raise people's interest in our graduation performance and increase the number of audience members to participate in the event. Our target audience is students in CCU and other nearby universities.

To achieve our goal, we design some interactive activities which aim to bring our audiences together. We hope more audience members can be involved and enjoy the performance through these activities. By these promoting strategies, we expect that we can gain recognition among our target audience.

Most of the crew in our organizing team is at their fourth grade, which means they are about to graduate next summer. It makes us think about what experiences we can learn and carry along with us after leaving the campus. As we pass down the precious and meaningful tradition of our department, we can also preserve one of the best memories by holding an activity together in our minds. To produce the graduation performance successfully, we need different perspectives of knowledge and be able to coordinate collectively; as a result, every group within the organization is indispensable. It is a challenge for us, and undoubtedly, and is a once-in-a-lifetime experience as well.

This December, we are ready to meet everyone at our guilty party!

**2020 Graduation Performance  
Organizing Team**



# Taiwan as a Vegan-friendly Country



Sing Low Sia, Muriel Chen, Olivia Liao

*“If you are willing to be a vegan, I’ll provide you with 3000 TWD every month,” says Zhihui Wu, a Taiwanese organizer of “30-Day Vegan.”*

*“Hello, I would like to invite you to watch a video considering slaughterhouses with me. If you do so, you can gain 50 TWD.” (The News Lens, 2018)*

Zhihui Wu spares no effort to promote veganism. Nevertheless, he said that most people wouldn’t take the money and simply watched the movie instead. This circumstance may surprise a number of people.

So, how vegan-friendly is Taiwan? How does it show vegan-friendliness?

First of all, is “vegan” a new synonym for a vegetarian, or is it something entirely different? Broadly speaking, vegetarians simply do not eat animal flesh. The Vegetarian Society defines vegetarian as someone who does not eat any meat, poultry, game meat, fish, shellfish or by-products of animal slaughter.

According to Alina Petre, a registered dietitian specializing in sports nutrition and plant-based diets, there are different types of veggies: lacto-ovo vegetarians (the most common type of vegetarian) who avoid all animal flesh but do consume dairy and egg products, lacto vegetarians who avoid animal flesh and eggs but do consume dairy products, ovo vegetarians who do not eat meat and dairy products but do eat eggs as well as egg-derived ingredients.

A vegan diet can be viewed as the strictest form of vegetarianism. As stated by the Vegan Society, veganism is a lifestyle that excludes all animal products (flesh, eggs, dairy, or any ingredients derived from animal sources, including honey and gelatin) and attempts to limit the exploitation of animals as much as possible. Cynthia Sass, Health’s contributing nutrition editor, states that veganism generally extends to a lifestyle that involves not using any materials derived from animals, including leather, fur, wool, and silk. Household products, such as cosmetics and soaps are also excluded if they are made with or tested on animals (Sass, 2019).

Anna Liddell, in an article in Vegan Lifestyle (2020), points out four types of vegans. Ethical vegans are those who have chosen a vegan lifestyle as they are firmly against cruelty to animal. About a third of people who choose to go vegan do it for the animals. After ethical vegans, health vegans are the most common type of vegan. Environmental vegans go vegan as a way of living a greener lifestyle and in a bid to do their bit for the planet. Another type of vegan is religious vegans who choose a vegan diet due to their spiritual beliefs. Liddell mentions eight types of vegan diets, which are normally defined as “plant-based vegetarianism.”



Based on a survey conducted by Institut de Publique Sondage d'Opinion Secteur Group S.A. (IPSOS) in 28 countries, the global vegetarian population in 2018 accounts for about 8% on average, of which ovo-lacto vegetarian accounts for about 5% and vegans account for about 3%. Among all, India is ranked top in the world with 38% of the total population being lacto-vegetarians. According to Benjamin Elisha Sawe, a frequent World Atlas contributor, vegetarianism in India became popular after the introduction of Buddhism and Jainism around the 6th Century B.C. Both religions have the concept of Ahimsa (emphasizes on respect and nonviolence to all forms of life). On the other hand, Israel is the country with the highest vegan population in the world. More than 5% of Israel's 13% vegetarian population are vegan. Vegetarianism in Israel is credited to Judaism, which restricts the consumption of animals and it is gradually becoming a lifestyle choice even for those who identify as non-religious (Sawe, 2019).

Unexpectedly, The World Atlas ranks Taiwan as having the third highest rate of vegetarianism in the world after India and Israel. An estimated 13%-14% of the Taiwan population is vegetarian according to government data. Fulco, a Taipei-based freelance journalist, pointed out in 2019 that there are about 6,000 vegetarian restaurants nationwide. In an April 2017 report, CNN ranked Taipei among the world's top ten most popular cities for vegan cuisine. This is not the first time that the international media have praised Taiwan's vegan fare. "Aside from baseball, night markets and other familiar points of pride, the impact of veganism in Taiwan is not to be underestimated," says Ivan Chen, a Taiwan Panorama author.

According to Vegan Wiki, Taiwan is one of the most vegan-friendly countries in the world for several reasons. First, veganism and vegetarianism are widely accepted in Taiwan because many people practice such a way of eating if not all the time then at least during some days because of religious reasons. A website developed by Hellowings mentions that Taiwan is one of the few countries in the world where vegetarianism is respected because of Taiwan's deep Buddhist roots. Buddhism is one of the dominant religions in Taiwan with around 35% of the population. According to Wikipedia, a distinguishing feature of Taiwanese Buddhism is the emphasis on the practice of vegetarianism, the influence of Humanistic Buddhism, and the prominence of large centralized Buddhist organizations.

Buddhism encourages people to avoid eating meat mainly because of their core beliefs. Mercy, or "cíh bei" in Chinese, is the fundamental doctrine of Buddhism. In Buddhism, "Cíh" means to treat all lives as kindly as one's own families. "Bei" means to help other beings to relieve the pain they suffer from. According to Lankāvatāra-sūtra, a prominent Mahayana Buddhist scripture, all beings were actually one's beloved families or close friends in one's previous life, so it is cruel and irrational to pretend that one doesn't know or cannot recognize those animals and therefore eat them. Furthermore, both Buddhism and Taoism believe in causality and reincarnation. From their point of view, if they don't treat other lives kindly, they may be punished or be avenged by others, whether human beings or animals. "To be exact, there is no true law in Buddhism that says you cannot eat meat. But people believe that by eating less of it, one can become more compassionate and improve his or her karma," says Hue-shou Shi, a Buddhist monk from Austria who has been living at Kaohsiung's Fo Guang Shan Monastery for 18 years.

Another religion in Taiwan, Yiguandao (meaning the consistent way or persistent way), is also a main factor causing some Taiwanese to go vegan. Wikipedia defines Yiguandao as a Chinese Salvationist religious sect that is characterized by an eschatological and soteriological doctrine, presenting itself as the only way to salvation. In a 2016 Vegan Taiwan blog by a man named Jesse, Yiguandao is the third largest religion in Taiwan (above 3.5% of the Taiwan population), and its members own at least half the country's vegetarian restaurants, especially the smaller buffets and noodle stalls. A 2006 study on vegetarian consumption of religious believers in Taiwan by Jing-quan Lin, MA of Management, National Chiayi University; Chin-fa Tsai, a lecturer from the Department of Business Administration, National Chiayi University; and Shih-shuo Yeh, a PhD student from the Department of Tourism and Meal Management, Waikato University, shows that Yiguandao believers and Buddhists are more likely to eat vegetarian food because of "religious morality" followed by Taoists.

Since most Taiwanese vegetarians and vegans are influenced by religions, even those who are not believers try to understand and accept their families or friends are vegetarians or vegans. Muriel's grandmother, Chen Pan Chiu Chun, has been a vegan for over forty years. She started to be vegan when she was a Yiguandao believer. Most believers in her religion decide to become vegans. However, in 2003, she decided to become a Buddhist disciple. She says that her friends who go to the Buddhist temple with her every week are also all vegans. Also, Muriel's family has a vegan diet every time they have meals with her grandmother. Buddhist disciples are encouraged to invite their family to go vegan as well. As a result, Muriel's dad is also a vegan. As for the rest of her family, they only eat meat outside. Moreover, there are over 2000 Buddhist temples in Taiwan. Thus, we can imagine how many people there are who are vegans because of Buddhism, excluding Taoism.

Furthermore, Taiwanese culture is deeply influenced by Confucianism as well. The main concept of Confucianism is benevolence, which means kindness. Most Taiwanese students have studied an idiom from Mencius in their Chinese textbooks: a nobleman stays clear of the kitchen. Here is a part of Mencius (Selections) where the idiom comes from: “When it comes to animals, if the Noble Man has seen them while alive, he cannot stand to watch them die. If he hears their screams, he cannot stand to eat their meat. Therefore, he stays away from the kitchen.” (translated by A. Charles Muller, 2019.) This is to convey a concept of being kind to other lives and not to bear to see them suffering.

In addition, one of Confucius' famous quotes, "do not impose on others what you yourself do not desire," calls people to be selfless. In Sia's interview with her roommate, Jane Chen, who has been on an ovo-lacto vegetarian diet for six years, Jane explained that she started her vegetarian life after she watched a slaughterhouse video in junior high school. She felt guilty if she ate meat. We believe that most of the vegetarians in Taiwan begin with empathy for animals. Consequently, the Confucian social and ethical philosophy is secretly and deeply rooted in most Taiwanese people's minds. Accordingly, it may be easier for Taiwanese people to go vegan or be open-minded and friendly to veganism.



Alongside religions and health issues, environmental issues also play a vital role in increasing the vegan population in Taiwan. A 2010 United Nations report argues that a global shift towards a vegan diet is vital to save the world from hunger, fuel poverty and the worst impacts of climate change. In the past decade, slogans like “Save the planet — Go vegan,” have been widespread all over the world, including Taiwan. Accordingly, due to climate change and increasing environmental issues, more and more people are actively participating in promoting a more eco-friendly lifestyle. To protect our environment, people try to change and adjust some of their habits to reduce and avoid negative impacts on the environment, so they go vegan.

How can cutting meat out of our meal help reduce climate change and protect the environment? An article entitled “Humans must Adopt Vegetarian or Vegan Diets to Stop Climate Change, UN Report Warns” on Mail Online emphasizes the importance of people considering the impact of their food choices on the environment, not just health. According to Dr. Amelia Harray, a lecturer and research dietitian in Curtin University, in most climates and settings, the production of meat and dairy foods has more of a negative environmental impact than plant-based foods.

In fact, eating meat and dairy products hurts the environment through different ways. While plants absorb carbon dioxide from the air, farm animals such as cows and pigs release huge amounts of greenhouse emissions into the atmosphere, including carbon dioxide, nitrous oxide, and methane. Meanwhile, raising livestock also means converting forests into agricultural land, and that CO<sub>2</sub>-absorbing trees are being cut down, further adding to climate change (Mail Online, 2019).

Therefore, environmental vegans believe that by adopting a vegan diet, they are helping to reduce greenhouse gas emissions, minimize their contribution to deforestation and reduce pollution by not supporting animal agriculture (Liddell, 2020). Yu-chuan Chang, organizer of the “Meat Free Monday Taiwan” campaign, noted in the 2015 United Nations Climate Change Conference that the rapid expansion of meat consumption by human beings has caused devastating damage to rainforests, the oceans and the land. Even people who are not strict vegan can agree that it is environmentally-friendly to eat less meat. Jen-shiu Hsu, chairman of Wilderness Foundation Formosa, declared that a group of wilderness protection volunteers has gone to Taitung to engage in fertilizer-free “nature farming” in hopes of reducing environmental hazards caused by foodstuff production.

So, how does Taiwan show its vegan-friendliness?

Jane Chen thinks that the environment is an important factor in going vegetarian and vegan. She believes that Taiwan has a better environment for vegans than most countries in the world. She thinks the main reason that she became a vegetarian was because of her parents. She is not a religious person. Although her parents became vegetarians because of their religion, she was more likely to accept vegetarianism because of the vegetarianism environment given by her parents. Also, she appreciates her friends whenever her friends are willing to respect her, and they choose a restaurant which serves vegetarian meals.





Taiwan is home to a famous movement dubbed "one day vegetarian every week" that has benefited from local and national government support (Sawe, 2019). According to statistics from Taiwan's Ministry of Education, in 2012, for example, some 2,328 elementary, middle and high schools instituted meatless Mondays and students consumed up to 7 million vegetarian meals per day. During this period, not just schools, but many central government and local officials also did their part. The purpose of promoting the policy is for the sake of students' health and environmental protection. Over 80 percent of schools provide lunch for students during weekdays. Therefore, if the government can make some changes to school lunch, it will affect a lot not only students but also the environment. "At the end of the forum, friends from Switzerland and Norway came to inquire how Taiwan had managed to obtain such results, and they heaped praise on Taiwan's promotion of vegan eating," says Yu-chuan Chang.

Moreover, vegetarian labeling laws are very strict in Taiwan. Laws state that food labeled as vegetarian must specify whether or not it is for vegans, Buddhist vegetarian or allium-free (without onion, garlic, and related herbs), lacto-vegetarians, ovo-vegetarians, lacto-ovo-vegetarians, or allium permissive lacto-ovo vegetarians. There are serious fines for companies breaching this policy (Hellowings, 2018).



Kucheran, Travel Off Path co-founder and a head travel writer, lists Taiwan as one of the 13 best countries for vegan and vegetarian to visit. “Taipei currently has one of the fastest growing vegan restaurant scenes on the plane.” People can find all kinds of vegan restaurants in Taiwan, such as cheap roadside stalls, Taoism cafeterias, convenience stores, or high-class vegan restaurants in Taipei. In convenience stores, there is always some food available for vegans, such as rice burgers, instant noodles, frozen vegan meals, nuts, dried fruit and so on. This information is provided by Vegan Taiwan, which introduces vegan life in Taiwan for English speakers. Foreign vegan travelers can benefit a lot from the website.

There are also other websites such as HappyCow, Taiwanese Vegetarian Facebook club, or singles mixer Facebook club for vegans. HappyCow provides several vegan topics in English. People can search for Taiwanese vegan delivery nearby, others who are vegans and vegetarians, or vegan hotels on it. As for the Taiwanese Vegetarian Facebook club, people often share their vegan dishes and recipes with members. Popular vegan restaurants are often recommended and posted on the club as well. The posts are public. People who do not belong to the club can also see this information. Owing to the different lifestyles of ordinary people, vegans sometimes have troubles finding other vegans. As a result, the singles mixer Facebook club for vegans helps vegans to find mates more conveniently.



Happy Cow

In Ivan Chen's article, "Taiwan, Global Vegan Capital—An Eco-Friendly Lifestyle," he introduces Andrew Nicholls. He holds a master's degree in sports science and sports education from Australia. He arrived in Taiwan in 2008, and he discovered that the inhumane treatment and killing of animals described in the Diet for a New America closely resembled the scenes of butchery he had witnessed on his family's farm as a child. A practicing vegan for nearly 28 years, he feels strongly about how veganism has evolved in Taiwan over the last decade. When he first arrived in Taiwan, vegetarian fare was available, but vendors placed little emphasis on nutrition and taste, whereas nowadays it seems as if every month or two a new vegan eating spot pops up somewhere. In Taiwan, Nicholls has found his second home outside Australia.


In Ivan Chen's article, he also mentioned that members of the younger generation in Taiwan are using their own strengths to respond to the global vegan trend. A band of young people has penetrated every corner of Taiwan where they promote the concepts of veganism and equal rights for animals. Both Jessi - Chang, consultant to National Taiwan University's Animal Rights Club, and Yu-sheng Dai, a fresh graduate from National Taiwan Normal University, promote the vegan lifestyle via on-campus speeches, setting up stalls, food-sharing and other activities. The selfless sacrifice of these young people, and their tenacious adherence to their ideals, also reflect the vitality of the new generation (Ivan Chen, 2017).



Ivan Chen also introduces Michel Cason. Now promoting vegan dining in Taiwan via her own restaurant, Michel Cason was inspired to become a vegan thanks to the Taiwanese. She first came to Taiwan purely for travel but soon discovered the widespread practice of vegetarianism and the respect and importance accorded to those who do not eat meat, attitudes that are unmatched in other countries. “There are many kinds of vegetables in Taiwan, including Chinese kale, chayote leaves, water spinach, and so on. Variety like this can’t be found in South Africa.” She has been deeply impressed with the rich and varied assortment of vegetables available here. Fruits and vegetables are plentiful year-round, with specific types abundant depending upon the season. Taiwan is indeed blessed with a unique environment.

According to Dr. Benjamin J. Heal, who is a strict vegan from the UK and is also one of our interviewees, Taiwan is a relatively vegan-friendly country. He also mentioned that being a vegan does have some difficulties, for instance, when joining a conference, there is usually no vegan meal provided for him while other people can have a delicious meal with meat prepared for them. Nevertheless, compared with most of the countries in the world, Taiwan actually provides a more friendly environment for vegans not merely by offering multiple choices for a vegan meal at all kinds of vegan restaurants, but also by treating vegans with respect. In his own experiences, Taiwanese people are more friendly to vegans and have no problem with having a meal without meat, even if they are neither vegetarian nor vegan. Unlike in Taiwan, when he goes out with his friends in other countries such as the USA and proposes to go to a vegan restaurant, they usually refuse and cannot accept a meal without meat.

In a nutshell, Taiwan is vegan-friendly in many ways. Religion is the main reason that there are so many vegan options in Taiwan. In Taiwan, including support for activities such as “Meat Free Monday” by groups in various sectors, the concept of vegetarianism among Taiwanese has evolved from religious factors initially into one in which increasing numbers of people prefer a plant-based diet for reasons such as health and protection of animals and the environment. Taiwanese people are very respectful to various people’s lifestyles. Thanks to kindness, we have created a vegan-friendly environment for vegans and vegetarians. It’s an extraordinary achievement that shows Taiwanese benevolence and consideration for livestock and the global environment.

VEGAN	MEAT-EATERS
-EAT VEG	- EAT FLESH
-LOOK AFTER MY HEALTH	- ENDANGER MY HEALTH
-PROTECT THE ENVIRONMENT	- POLLUTE THE ENVIRONMENT
-DON'T BRUTALLY KILL ANIMALS	- SLAUGHTER 56 BILLION ANIMALS A YEAR
GET CALLED EXTREMIST	GET CALLED 'NORMAL'
<b>OPEN YOUR EYES - GO VEGAN!</b>	
	

# AMPLIFIER - A LITERATURE ASSOCIATION PODCAST



AMPLIFIER

**Started as a way of promoting and adding to our magazine, we plan to expand with interviews, interactive content and more....**



CUT-UP AUDIO

This-----  
Is a selection of tracks that are connected with 'cut-ups' in some way.

If you add the playlist file to iTunes it should play in chronological order to show how cut-up sounds have developed over the last 100 years. Beginning with Dada sound experiments like 'Karawame' it moves ahead to Pierre Schaffer and Pierre Henry's experiments with <sup>53</sup>

musique concrete, before demonstrating the extraordinary impact of electronic sounds and noises on musical composition via the works of Delia Darbyshire (who was a close friend of Taiwanese artist Li Yuan Jia when he was in England) and composer Karlheinz Stockhausen. You can hear William Burroughs describe his 'cut-up' method and demonstrate it in some tape experiments that predict the rise of vinyl scratching in music years later - which we can hear in the works of Grandmaster Flash. We can also hear the dramatic use of sampling, recording sounds and using them as a source for music, in the dub-reggae works of Lee 'Scratch' Perry and hip-hop artists like Public Enemy and N.W.A. Finally there are some more recent cut-up experiments in music. We hope you enjoy the selection - if you have any questions please post on our Facebook page!



**William S. Burroughs**

**Tristan Tzara Dada Manifesto on Feeble  
Love and Bitter Love (1920)**

To Make a Poem

Take a newspaper

Take a pair of scissors

Choose from the paper an article as long as  
you are planning to make your poem

Cut the article out

Next carefully cut out each of the words  
that make up the article and put them in a  
bag

Shake gently

Next take each clipping out one after  
another in the order in which they left the  
bag

Copy conscientiously

The poem will look like you

And there you are -- an infinitely original  
author endowed with a charming  
sensibility though beyond the  
understanding of the vulgar.



## NOTE ON VAUDEVILLE VOICES

In writing this chapter I have used what I call "the fold in" method that is I place a page of one text folded down the middle on a page of another text (my own or someone else's)--The composite text is read across half from one text and half from the other-- The resulting material is edited, re-arranged, and deleted as in any other form of composition--This chapter contains fold ins with the work of Rimbaud, T.S. Eliot, Paul Bowles, James Joyce, Michael Portman, Peter Weber, Fabrizio Mondadori, Jacques Stern, Evgeny Yevtushenko, some newspaper articles and of course my own work--

## THE CUT UP METHOD

At a surrealist rally in the 1920's Tristan Tzara the man from nowhere proposed to create a poem on the spot by pulling words out of a hat. A riot ensued wrecked the theatre. Andre Breton expelled Tristan Tzara from the movement and grounded the cut ups on the Freudian couch.

In the summer of 1959 Brion Gysin painter and writer cut newspaper articles into sections and rearranged the sections at random. Minutes To Go resulted from this initial cut up experiment. Minutes To Go contains unedited unchanged cut ups emerging as quite coherent and meaningful prose.

The cut up method brings to writers the collage which has been used by painters for fifty years. And used by the moving and still camera. In fact all street shots from movie or still cameras are by the unpredictable factors of passers by and juxtaposition cut ups. And photographers will tell you that often their best shots are accidents . . . writers will tell you the same. The best writing seems to be done almost by accident but writers until the cut up method was made explicit-- (all writing is in fact cut ups. I will return to this point)--had no way to produce the accident of spontaneity. You can not will spontaneity. But you can introduce the unpredictable spontaneous factor with a pair of scissors

The method is simple. Here is one way to do it. Take a page. Like this page. Now cut down the middle and cross the middle. You have four sections: 1 2 3 4 ... one two three four. Now rearrange the sections placing section four with section one and section two with section three. And you have a new page. Sometimes it says much the same thing. Sometimes something quite different--(cutting up political speeches is an interesting exercise)--in any case you will find that it says something and something quite definite.

Take any poet or writer you fancy. Heresay, or poems you have read over many times. The words have lost meaning and life through years of repetition. Now take the poem and type out selected passages. Fill a page with excerpts. Now cut the page. You have a new poem. As many poems as you like. As many Shakespeare Rimbaud poems as you like.

Tristan Tzara said: "Poetry for everyone." And Andre Breton called him a cop and expelled him from the movement. Say it again: "Poetry is for everyone." Poetry is a place and it is free to all cut up Rimbaud and you are in Rimbaud's place. Here is a Rimbaud cut up:

"Visit of memories. Only your dance and your voice house. On the suburban air improbable desertions ... all harmonic pine for strife. The great skies are open. Candor of vapor and tent spitting blood laugh and drunken penance. Promenade of wine perfume opens slow bottle. The great skies are open. Supreme bugle burning flesh children to mist."

Cut ups are for everyone. Any body can make cut ups. It is experimental in the sense of being something to do. Right here write now. Not something to talk and argue about. Greek philosophers assumed logically that an object twice as heavy as another object would fall twice as fast. It did not occur to them to push the two objects off the table and see how they fall. Cut the words and see how they fall. Shakespeare Rimbaud live in their words. Cut the word lines and you will hear their voices. Cut ups often come through as code messages with special meaning for the cutter. Table tapping? Perhaps. Certainly an improvement on the usual deplorable performance of contacted poets through a medium. Rimbaud announces himself to be followed by some excruciatingly bad poetry. Cutting Rimbaud's words and you are assured of good poetry at least if not personal appearance.

All writing is in fact cut ups. A collage of words read heard overhead. What else? Use of scissors renders the process explicit and subject to extension and variation. Clear classical prose can be composed entirely of rearranged cut ups. Cutting and rearranging a page of written words introduces a new dimension into writing enabling the writer to turn images in cineramic variation. Images shift sense under the scissors smell images to sound sight to sound sound to kinesthetic. This is where Rimbaud was going with his color of vowels. And his "systematic derangement of the senses." The place of roescaline hallucination: seeing colors tasting sounds smelling forms.

The cut ups can be applied to other fields than writing. Doctor Neuman in his Theory of Games and Economic Behavior introduces the cut up method of random action into game and military strategy: assume that the worst has happened and act accordingly. If your strategy is at some point determined ... by random factor your opponent will gain no advantage from knowing your strategy since he can not predict the move. The cut up method could be used to advantage in processing scientific data.

How many discoveries have been made by accident? We can not produce accidents to order. The cut ups could add new dimension to films. Cut gambling scene in with a thousand gambling scenes all times and places. Cut back. Cut streets of the world. Cut and rearrange the word and image in films. There is no reason to accept a second rate product when you can have the best. And the best is there for all.

"Poetry is for everyone" . . .

Now here are the previous paragraphs cut into four sections and rearranged:



ALL WRITING IS IN FACT CUT UPS OF GAMES AND ECONOMIC BEHAVIOR OVERHEARD? WHAT ELSE? ASSUME THAT THE WORST HAS HAPPENED EXPLICIT AND SUBJECT TO STRATEGY IS AT SOME POINT CLASSICAL PROSE. CUTTING AND REARRANGING FACTOR YOUR OPPONENT WILL GAIN INTRODUCES A NEW DIMENSION YOUR STRATEGY. HOW MANY DISCOVERIES SOUND TO KINESTHETIC? WE CAN NOW PRODUCE ACCIDENT TO HIS COLOR OF VOWELS. AND NEW DIMENSION TO FILMS CUT THE SENSES. THE PLACE OF SAND. GAMBLING SCENES ALL TIMES COLORS TASTING SOUNDS SMELL STREETS OF THE WORLD. WHEN YOU CAN HAVE THE BET ALL: "POETRY IS FOR EVERYONE" DOCTOR NEUMAN IN A COLLAGE OF WORDS READ HEARD INTRODUCED THE CUT UP SCISSORS RENDERS THE PROCESS GAME AND MILITARY STRATEGY, VARIATION CLEAR AND ACT ACCORDINGLY. IF YOU POSED ENTIRELY OF REARRANGED CUT DETERMINED BY RANDOM A PAGE OF WRITTEN WORDS NO ADVANTAGE FROM KNOWING INTO WRITER PREDICT THE MOVE. THE CUT VARIATION IMAGES SHIFT SENSE ADVANTAGE IN PROCESSING TO SOUND SIGHT TO SOUND. HAVE BEEN MADE BY ACCIDENT IS WHERE RIMBAUD WAS GOING WITH ORDER THE CUT UPS COULD "SYSTEMATIC DERANGEMENT" OF THE GAMBLING SCENE IN WITH A TEA HALLUCINATION: SEEING AND PLACES. CUT BACK. CUT FORMS. REARRANGE THE WORD AND IMAGE TO OTHER FIELDS THAN WRITING.

# WORDSEARCH

C	U	T	R	O	N	M	A	Z	I	Z	I	N	E	C	H	O	N	F	S
T	T	A	L	E	F	L	O	T	B	I	N	X	O	V	M	A	H	H	Y
X	Z	X	O	M	A	B	T	C	N	O	R	J	N	A	L	N	O	O	R
E	Z	A	C	K	K	A	M	O	J	X	E	H	T	N	G	O	M	A	J
L	A	E	R	R	U	S	N	N	H	H	F	T	S	N	T	W	Z	Q	P
H	G	A	S	D	G	U	P	Q	W	B	U	D	H	A	N	M	A	G	K
U	F	T	A	E	R	G	E	N	T	S	O	E	N	G	L	I	S	H	D
K	Y	V	H	C	H	U	I	R	M	T	L	D	L	Y	S	U	L	X	P
H	P	M	T	F	U	X	T	M	O	E	F	I	J	Y	S	N	W	Q	N
H	B	S	J	T	G	W	A	P	Q	C	L	I	Q	E	T	Y	R	S	N
H	J	K	A	U	D	R	R	Y	K	I	K	T	M	S	A	C	H	K	O
J	D	G	N	H	S	O	W	V	R	H	X	J	F	J	H	G	I	O	S
S	R	O	S	S	I	C	S	W	A	X	Q	E	B	J	U	Z	J	Y	I
G	G	O	S	T	Y	X	H	I	U	A	J	S	N	J	P	W	E	I	I
K	S	L	G	D	D	Z	I	S	O	T	O	S	C	I	K	K	X	Z	Q
O	D	O	U	S	J	X	J	X	Z	H	B	A	C	U	Z	V	J	W	I
E	X	Q	U	I	S	I	T	E	H	P	J	I	A	E	W	A	K	C	O
X	B	W	U	I	P	R	E	S	S	J	E	S	J	A	P	Q	G	M	S
Y	F	F	J	W	B	Q	U	O	W	T	D	X	R	Z	P	Q	J	A	V
K	C	I	N	A	Y	W	F	A	R	P	A	P	E	R	D	U	M	A	M


- Cut
- Rock
- Paper
- Scissors
- Shoot
- English
- Magazine
- Exquisite
- Surreal
- Press

Bonus points for any extras!<sup>1</sup>


(By Audrey Heal)

# Equisite Corpse

Head

A thick, horizontal red brushstroke line with a rough, textured edge, spanning the width of the page.

Body

A thick, horizontal red brushstroke line with a rough, textured edge, spanning the width of the page.

Legs

A thick, horizontal red brushstroke line with a rough, textured edge, spanning the width of the page.

Feet

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# Exquisite Corpse

Exquisite Corpse is a collaborative poetry game that started with the Surrealist. It can be played by several people. Each writes a word on a sheet of paper, folds the paper to conceal it, and passes it on to the next player for his or her contribution. In order to write a poem, participants should agree on a sentence structure. For example, each sentence in the poem could be structured "Adjective, Noun, Verb, Adjective, Noun." Articles and verb tenses may be added later or adjusted after the poem has been written.

**The game was also adapted to drawing, where one participant would draw the head of a figure, the next the torso, etc.** The name "Exquisite Corpse" comes from a line of poetry created using the technique: "The exquisite corpse will drink the young wine." The only strict rule of Exquisite Corpse is that each player is unaware of what the others have written, thus producing a unique poem. It is a great way to collaborate with other poets, and to be free from imaginative constraints or habits.

Cut out the page, draw a head, fold over the page and hand it to a friend to draw the body and continue...

# CUT UP QUIZ



1. Which Dadaist invented the cut-up poem in 1918?
2. Who wrote the Manifesto of Surrealism in 1924?
3. Which proto-surrealist wrote "beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella" in 1869?
4. Which two Cubist painters first popularised the 'collage' technique in Modern Art?
5. André Breton and Philippe Soupault's Les Champs Magnétiques (The Magnetic Fields, 1918) was composed using which surrealist writing technique?
6. What is the unusual name of the surrealist game whereby a collection of words or images is collectively (and often randomly) assembled?
7. At which Parisian Hotel did Surrealist painter Brion Gysin discover the 'cut-up' technique in 1959?
8. Which other writing technique did Gysin, along with American writer William Burroughs, discover?
9. What is the name of the first, collaborative book of cut-up experiments, published in Paris in 1960?
10. Which writer famously said, "When you cut into the present, the future leaks out"?



## ANSWERS

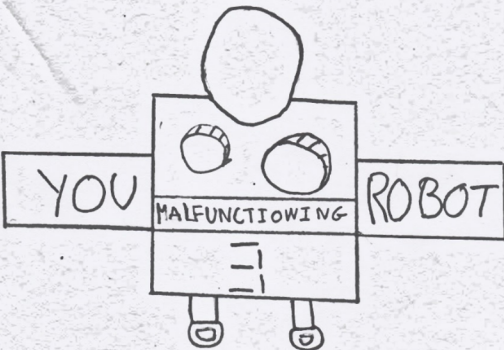
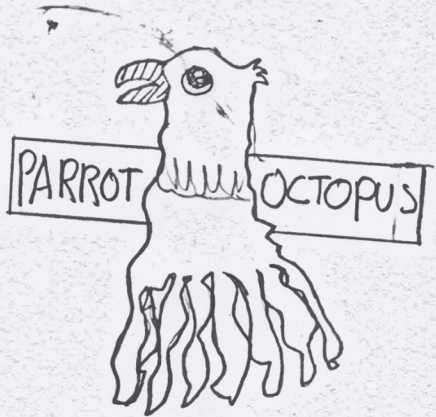
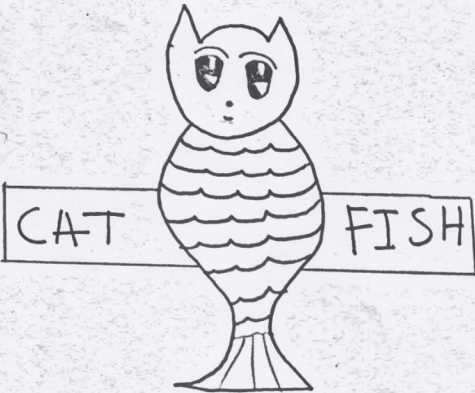
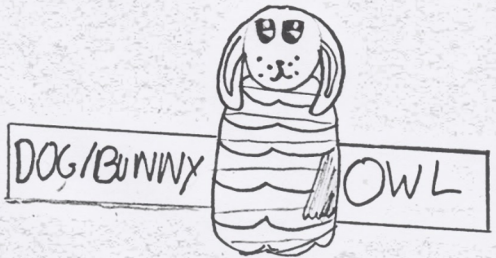
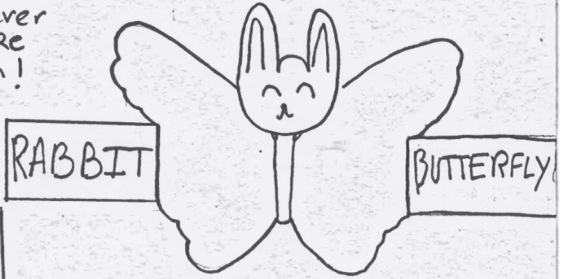
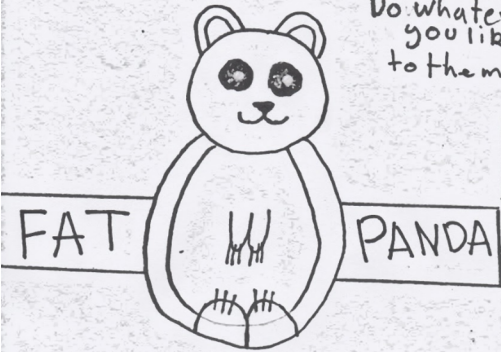
1. Tristan Tzara
2. André Breton
3. Comte de Lautréamont (Isidore Ducasse)
4. Georges Braque and Pablo Picasso
5. Automatism
6. Exquisite corpse
7. The Beat Hotel (9 Rue Git-le-Cœur)
8. The 'Fold-in' method
9. Minutes to Go
10. William Burroughs

# PUPPETS

Colour them in,  
Decorate them!

Decorate

Do whatever  
you like  
to them!



By Audrey Heal

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# THE LITERATURE ASSOCIATION

## June Movie Schedule:

6/2 - Minority Report (2002)

6/9 - Withnail & I (1987)

6/16 - Dogtown & Z-Boys (2001)

6/23 - Touch of Evil (1958)

6/30 - Santa Sangre (1989)

R137 Humanities Bld

7pm

Free

Bring snacks and friends...



## Other events:

6/10, 1:10-2:40pm R149

- Prof. Chien-yi Lu "Rachel Carson,  
Neoliberalism and Pandemic"

LAM (Literature Association  
Magazine) Launch Event

9/6 - 6-7pm R137

Live Music/snacks!

