

2026 年英美文學學會年會徵稿啟事：

從技藝到科技

主辦單位：中華民國英美文學學會、國立中山大學外國語文學系

會議日期：2026 年 10 月 17 日

會議地點：國立中山大學

「藝術」(art)一詞在希臘語中為 *technē*，不僅指涉創意表達，也涵括技巧或工藝，同時是「技術／科技」(technology)的字根。「藝術」與「技術」共享語源，暗示著藝術創作與技術創新間有既深且長的關係。然而，這密切關係卻為現代人文與科學間根深柢固的二元對立所掩蓋，正如斯諾(C.P. Snow)著名的「兩種文化」(the two cultures)所言。近年，諾埃(Alva Noë)更提出「藝術作品是奇特的工具」：如同其他技術，它們塑造了我們的生活，也讓我們藉此「理解自身的結構，且無可避免地〔……〕重組自我」(*Strange Tools: Art and Human Nature* xii-xiii)。本研討會的宗旨，即在發掘藝術與技術之間隱沒的共相。

在藝術的諸般形式中，文學透過陌異化喚醒我們的感官世界，使我們更能洞察雅克慎(Roman Jakobson)所謂語言溝通中的「詩性功能」(poetic function)。作家苦思形式與內容的表裡關係，嘗試以風格、敘事形式和聲韻等文學技法，詰問複雜的情感、哲學難題、或政治關懷。如彌爾頓(John Milton)在《失樂園》(*Paradise Lost*)掙開韻腳的枷鎖，既呼應史詩傳統，亦表達自由之理念；華茲渥斯(William Wordsworth)視《抒情歌謠集》(*Lyrical Ballads*)為一場格律與散文風格的實驗，使詩歌更貼近常民的語言；吳爾芙(Virginia Woolf)運用意識流與自由間接引語(free indirect discourse)，試圖捕捉比物質主義者筆下世界形貌更真切的「現實」。文學的形式或技巧本身即意義。

隨著電腦、智慧型手機和 AI 與生活日漸密不可分，現代科技同樣形塑文學的表達形式。費爾斯基(Rita Felski)強調，文本與讀者的互動彰顯了文學的能供性(affordance) (*The Limits of Critique* 164–65)；日新月異的科技發展也促使我們深思，科技如何重塑閱讀的感官經驗。讀者、文字與其媒介之間日漸多樣的互動方式，體現科技未必是反烏托邦小說所描繪的文學之敵；反之，它可以激發創意，提供創作者更多元的媒體。數位文學作品如韓國藝術團體張英海重工業(Young-Hae Chang Heavy Industries)的《達科他》(*Dakota*)，重新詮釋龐德(Ezra Pound)的《詩章》(*Cantos*)，透過震撼的視覺與聲音效果，讓觀眾沉浸於詩歌中。短篇故事列印機安設於圖書館、咖啡廳跟大學中，催生了微敘事，回應現代人零碎閱讀習慣。文本表現形式日漸多元，文學研究的方向與方法也延伸到紙本之外。鑒於大眾閱讀習慣由紙頁逐漸轉移至網路、數位媒體，沃夫(Maryanne Wolf)與漢蒙德(Adam Hammond)等學者強調培養「新媒體識讀」能力的重要性。

為了回應這個新科技時代，數位人文成為全球性的新興領域，更深入思考紙本與數位之間關係的演變。

本研討會旨在探索英美文學中，技藝(technē)與科技(technology)間的辯證關係。我們誠摯邀請來稿探討：藝術技法與科技創新如何互動與啟發；文學如何反思其生產工具與媒介；以及古今作家如何回應技術帶來的挑戰。我們特別鼓勵結合文學研究與哲學、媒介研究、數位人文的跨域研究。會議包括但不侷限於以下子題：

- 文學技藝中的形式與風格
- 文學生產的物質與媒介史
- 人類世中的文學技術性
- 技藝與生態：文學、環境與科技
- 科技詩學中的跨文化相遇
- 檔案研究與數位典藏
- 監視、控制與藝術對抗形式
- 工藝、機械與機械化的文學表現與反思
- AI、作者身份與創造力的再界定
- 數位文學與多媒體故事的詩學論述
- 數位化與 AI 時代的文學／科技教學法
- 數位人文的未來發展與挑戰

本會議接受中、英文投稿，開放個人與小組（三人）提案發表論文。敬請有意投稿者將三百字至五百字之論文摘要（含標題及至少五個關鍵字）與簡歷（含姓名、職稱、任職機構、代表著作列舉）以電子郵件寄至：

2026eala@gmail.com。若為群組投件，請另附群組摘要。

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※一人以投稿一篇為限。欲以小組投稿者請以組別為單位投稿，恕不接受個別投稿。

※論文全文僅供會議主持人參考，不對外公開。

※參加會議發表論文之前，必須具備或取得英美文學學會會員資格。

※英美文學學會鼓勵投稿人會後將論文修訂版投稿至《英美文學評論》（該刊為 THCI 第一級期刊）。

Call for Papers

2026 EALA Annual Conference

From Technē to Technology

**Conference Organizers: ROC English and American Literature Association
(EALA, Taiwan) and Department of Foreign Languages and Literature,
National Sun Yat-sen University**

Date: October 17, 2026

Venue: National Sun Yat-sen University, Kaohsiung, Taiwan

The Greek word for “art,” *technē*, which denotes not only creative expression but also skill or craft, also forms the root of “technology.” This shared etymology of “art” and “technology” suggests a longstanding intimacy between artistic making and technical invention. However, this ancient affinity has been obscured by the entrenched modern binary between the humanities and the sciences, what C. P. Snow famously called “the two cultures.” Recently, Alva Noë reminds us that “works of art are *strange tools*,” which, like other technologies, organise our lives and through which we “understand our organization and, inevitably, [. . .] reorganize ourselves” (*Strange Tools: Art and Human Nature* xii-xiii). It is this parallel between art and technology that the conference aims to uncover.

Among the arts, literature, with its defamiliarizing effect, renews our perception and sharpens our awareness of what Roman Jakobson refers to as the “poetic function” of verbal communication. Attentive to the interplay between form and content, writers experiment with literary techniques, such as styles, narrative voice, and rhymes, to probe emotional complexities, interrogate philosophical problems, or express political concerns. For instance, John Milton in *Paradise Lost* releases the shackles of rhymes to evoke not only the epic tradition but also the idea of liberty; William Wordsworth considers *Lyrical Ballads* as an experiment in meter and prosaic style that brings poetry closer to the language of people; Virginia Woolf’s use of stream of consciousness and free indirect discourse is an attempt to capture a reality that is more real than the one represented by materialists. Literary forms or techniques are part of the constitution of the meaning.

As our everyday life is increasingly surrounded and structured by computers, smartphones, and AI, modern technology equally shapes the expression of literature. While Rita Felski highlights the affordance of literature manifested in the dynamic interaction between texts and readers (*The Limits of Critique* 164–65), recent technological development prompts us to reflect more deeply on how it reshapes human sensibilities in reading experience. This change in readers’ interaction with texts and

their media suggests that technology is thus not necessarily an enemy to literature as often represented in dystopian fiction; instead, it can unleash creativity and invite multimedia engagement. Digital literature such as Young-Hae Chang Heavy Industries's *Dakota*, a reinterpretation of Ezra Pound's *Cantos*, immerses audiences in poetry through striking visual and sonic effects. Short story dispensers, now installed in libraries, cafes, and universities, also foster storytelling that can be tailored to brief reading intervals. Such emerging modes of expression compel us to reconsider the existing methods of literary analysis that are grounded in print culture. Recognising this shift in reading habits, scholars such as Maryanne Wolf and Adam Hammond emphasise the growing importance of a literacy that is informed by new media. In response to a new technological era, Digital Humanities has also become a burgeoning field around the world, seeking a deeper understanding of the evolving intersection of the print and the digital.

This conference seeks to trace the connection and contestation between *technē* and technology in English and American literature across different genres and literary periods. We invite proposals that examine how artistic techniques and technological innovation inform one another, how literature reflects on the tools and media of its own production, and how writers, past and present, have responded to the pressures and possibilities of their technological environments. We especially welcome interdisciplinary approaches that bridge literary studies with philosophy, media studies, and the digital humanities.

Topics may include but are not limited to:

- Techniques of form and style in literary expression
- Material and media histories of literary production
- *Technē* and technology in the Anthropocene
- Ecologies of *technē* and technology
- Techno-poetics in cross-cultural encounters
- Archival research and digitalisation
- Surveillance, control, and modes of artistic resistance
- Literary representations of craft, machinery, and mechanization
- AI, authorship, and the redefinition of creativity
- Poetics of digital literature and multimedia storytelling
- Pedagogies of literature and technology in the age of digitalisation and AI
- Future and challenges of digital humanities

Proposals for papers in English or Mandarin Chinese are accepted. Proposals for pre-formed (3-person) panels are also welcome.

Please submit abstracts of 300-500 words (with a title and five keywords, for individual papers and pre-formed panels) and brief bios (which include name, title, affiliations, selected publications, contacts of each presenter) to **2026eala@gmail.com** by **31 January 2026**. For group submissions, please also include a group abstract.

Notification of acceptance: 10 March 2026

Full paper submission deadline: 5 October 2026

※Submissions are limited to one proposal per person. For pre-formed panel submissions, please submit as a group; individual submissions will not be accepted.

※The full text of the paper is for the reference of the panel moderator only and will not be made publicly available.

※Before participating in the conference and publishing your paper, you must have or obtain an EALA membership.

※EALA encourages contributors to submit a revised version of their paper to *Review of English and American Literature*, which is a THCI Core tier-one journal, after the conference.

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Technology

17 Oct. 2026

College of Liberal Arts,
National Sun Yat-sen University,
Kaohsiung, Taiwan

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