

行政院國家科學委員會專題研究計畫成果報告

靈光和欲望：當代文學理論與媒體藝術—《馬友友的巴哈靈感》之個案研究

Contemporary Literary Theories and Media: A Case Study on Yo-yo Ma: *Inspired by Bach*

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一、 中文摘要

本研究旨在原創性地探討《馬友友的巴哈靈感》這大提琴六組曲音樂電影中，有關當代文學理論與媒體理論的議題。本計畫從第五部「追尋希望」出發，以符號學、結構主義和性別語言學，來鋪陳其中性別/疆界/權力的矛盾定位與角力差異。接著以後現代釋經學理論所持續演示的文本/互文，詮釋/典律，權威/顛覆，解構/建構論述等等比較文學與文化研究議題，分析第三部「跳躍舞台」的多樣性、延展性與衍生性。以上兩篇論文已刊載於華岡外語學報的第七、八兩期上，未來將持續發表另外四部包括「音樂花園」、「建築的聲音」、「薩拉邦德舞曲」和「六個姿態」的學術論文於國內外研討會及期刊上。

關鍵詞：文化/意符，欲望/權力，主/客體文本，文本/互文，詮釋/典律，權威/顛覆，解構/建構論述

Abstract

This project focuses on how media studies can be applied to the very visual collaboration of classical music and versatile ideological performance in the context of *Yo-yo Ma: Inspired by Bach*. The study focuses on the diversities of

interpretation and the clash between interpretive canons and renovation as well as orthodoxy and creativeness. The possible merger of the Apollonian and Dionysian elements is accomplished in the present collaboration while as both the quality of reason and emotion, or restraint and ecstasy are involved in the necessary ingredients of spiritual fulfillment of reading Bach's original notes, even though some musical purists may complain of a distortion of a fabulous piece of classical music in this current account. The respective conception and de/construction of every individual that participated in this single piece of artistic work, happens to resemble the models of tracing connections among texts, discourses, power, and the constitution of subjectivity, as they were exposed in the argumentations of some of the contemporary literary theorists of hermeneutics.

Keywords: culture/signifier, desire/power, host/guest text, intertextuality, textual/authorial/reader's interpretation, post-structuralism, deconstruction, hermeneutics

The Purpose

This project involves a shift from reading ("close reading") that is alert to

the details of narrative structure and attends to complexities of meaning, to a socio-political analysis, in which all the serials of a given era have the same significance, as expressions of the social configuration. The dispositions that cover the suspension of the demand for immediate intelligibility, the willingness to work at the boundaries of meaning, open oneself to unexpected, productive effects of language and imagination. The interest in how meaning and pleasure are produced, are particularly valuable not just for considering other cultural phenomena, though it is literary study that makes these reading practice available. Media studies, initiated in the 1960s to serve by and for the so-called “elite society,” simultaneously aims to avoid cultural degradation and audience entrapment, though the motivation itself executes another type of seduction as well.

Yo-yo Ma: Inspired by Bach presents Yo-yo Ma in six artistic collaborations, with gardener Julie Moir Messervy, choreographer Mark Morris, ice dancer Jayne Torvial and Christopher Dean, kabuki actor Tamasaburo Band, and filmmakers Atom Egoyan, Niv Fichman, Francois Girard, Kevin McMahon, Patricia Rozema and Barbara

Willis Sweete. There are six suites in this work including “The Secret Garden,” “The Sound of the Carceri,” “Falling Down Stairs,” “Sarabande,” “Struggle for Hope,” and “Six Gestures.” The present study employs semiotic structuralism, sexual linguistics, hermeneutics, and many other approaches concerned with cultural studies, to develop a diagrammatic revelation of the confrontations of differentiation and the possible totalities.

The Results and Discussions

The previous studies so far result in the two articles published in *Kwa Kang Journal of Foreign Language & Literature* (Vol. 7, and 8). Table 1 displays the title and the diagrammatic revelation between the performers and perceptions exposed in the Fifth Suite of *Yo-yo Ma: Inspired by Bach*. Table 2 demonstrates the title and the diagrammatic dichotomies revealed the spatial processes and models of interpretation transmitted between the cellist’s scale of CDEFGABC on Bach’s notes and the diagonal gravity of the modified staircase on the choreographer’s stage:

Table 1 Light and Desire: Contemporary Literary Theories and Media—A Case Study on “Struggle for Hope” of Yo-yo Ma: Inspired by Bach

Yo-yo Ma	Tamasaburo Bando
Man (by nature, adopter)	Woman (by nurture, being adopted)
Superior	inferior
Logos (“something right,” head)	Palpable (“something I like,” “instinct”)
Nature (“my favorite,” Eros)	Mind (“Spiritual,” Psyche)
Desire (usurp, preempt)	Being Desired (seduction, temptation)
Motivation (Orpheus, Adam)	Being motivated (Eurydice, Eve)
Dark, activity (Hades)	Light, passivity (Persephone)
Intelligible (“less personal,” & “Dionysian”)	Pathos (“Selfish”)
“optimistically”	“tragic”
Prometheus (“my duty”)	Disaster, Fatality (Pandora)
Enchanted (Jason, Samson)	Enchantress (Medea, Delilah)
Holding instrument (Penis)	Taking instrument (Vagina)
Holding ground	Dumping ground

Nature (“too American”)	History (“Don’t think too much”)
History (“my father”)	Haoabese
Prayer	Hope (Pandora0

Table 2 Falling into Step: Contemporary Literary Theories and Media—a Case Study on “Falling down Stairs” of Yo-yo Ma: Inspired by Bach

Yo-yo Ma	Mark Morris
Music	Dance, theater
Apollonian principles	Dionysian principles
Intellectual beauty	Growth (with himself)
Interpreter of god’s will	Creativeness
Reason, restraint	Emotion, ecstasy
“The Allemande...the rough movement”	“like the 3D house of Stewardesses”
“The hope that I had was that we would take the essence of what is in that music and we make something wonderful every person that could...”	“I am trying to it versatile which is a hard thing to do, because it actually a close system often as I go along. The fact is that this can change by doing different run through for what I choreograph so far. With Yo-yo in room I can break it down and adjust things. And if you know...he is mercifully not a giant devout, egomaniac irritant, basically. He is a doll, frankly.”
“I love the idea of very different shapes that also goes so well with the music...It just promotes the idea with an infinite variety.” (Rational expression)	“It does to me and I can’t say why.” (Emotional expression on stage design.)
“Bodies have to follow the natural law of gravity. So somebody watch himself up in the air you know that timing and feel it takes before they land again. That gives me a sense of timing of what I have to do.”	“You have to play in the room where dances take place...you have the same gravity as the stairs.”
“All your programs are dedicated or with thanks to Maxine and God.”	“Because Maxine is my mother and it is self-explanatory. And the God thing is a giant sense of righteousness, sort of absoluteness...certain sort of seriousness, and spiritual concretion toward different points of view of psycho.”

Evaluation of the Study

There are two aspects of the present evaluation. The first aspect concerns goals of literary and cultural studies. Practitioners of cultural studies often hope that work on present culture will be an intervention in culture rather than

description. Though it is an odd statement, and yet the tasks regarding this project are supposed to make a difference on reviewing of so-called “successful Asian-American artist” or any other visual entertainment.

The second aspect concerns the developmental natural of cultural studies.

Cultural studies dwells in the tension between the analyst's desire to analyze culture as set of codes. The practices of this evaluation regarding this project might alienate people from their interests and creates the desires that they come to have. On the other hand, the analyst's wish to find in popular culture an authentic expression of value. On solution to show that people are able to use the cultural materials foisted upon them by capitalism and its media industries to make a culture of their own. Popular culture is made from mass culture. Popular culture is made from cultural resources that are opposed to it and thus is a culture of struggle, a culture whose creativity consists in using the products of mass culture.

Theoretically, this study will provide original information on *Yo-yo Ma: Inspired by Bach* of 1997. Work in cultural studies has been particularly attuned to the problematical character of identity and to the multiple ways in which identities are formed, experienced, and transmitted. Particularly important, therefore, has been the study of the unstable cultures and cultural identities that arise for groups—ethnic minorities, immigrants, women—that may have trouble identifying with the large culture in which they find themselves—a culture which is itself a shifting ideological construction.

Practically, this study will offer a guide for evaluation of the impact of performers and perceptions. Since meaning is based on difference, people do cultural studies as opposed to something else, such as to the traditionally conceived, where the task was the interpretations of literary works as the achievements of their authors, and the main justification for studying literature was the special value of great works. Their complexity, their beauty, their insight, their universality, and their potentially benefits to the reader, signifying the meaning of this project.

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