

(林志瑋翻譯，邱貴芬校訂)

Jungle Comparisons or World Literature's (Marvelous) Reality

叢林譬喻抑或世界文學 (奇異的) 現實

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摘要

“Jungle Comparisons” tries to write back against world literature’s logic of centers and margins, expressed, for instance, in Franco Moretti’s claim that “movement from one periphery to another (without passing through the center) is almost unheard of.” By taking the circulation of magical realism between Latin America and Sinophone cultures as my case study, I analyze and contest the logic of world-literary approaches from different vantage points:

「叢林譬喻」 (“Jungle Comparisons”) 嘗試重新檢視世界文學對中心及邊緣的邏輯——例如莫瑞蒂 (Franco Moretti)²所宣稱的「從一邊陲 (periphery)³至另一邊陲，而沒透過中心的流動幾乎是前所未聞的」。我的研究處理魔幻寫實主義在拉丁美洲及華語語系文化之間的流動，並且從不同角度來分析、挑戰既有的世界文學研究的邏輯：

1) The paradoxical oscillation between magical realism’s claim for cultural specificity and its global circulation throws light on the limitations of how we value originality and devalue imitation in the first place. World literature thinks mainly in the framework of exportation.

魔幻寫實主義一方面強調文化的獨特性，一方面卻又宣稱其具有全球流通的性格。這個看似互相矛盾的擺盪首先幫助我們看見我們不重視模仿 (imitation) 只重視原創性所帶來的思考限制。世界文學的相關思考主要在出口的框架底下進行。

2) An analysis of Tashi Dawa’s “Tibet: A Soul Tied to a Leather Thong” (繫在皮繩扣上的魂) allows for a reflection on global circulation and the use of hybridity.

我對扎西達娃 (Tashi Dawa) 的《繫在皮繩扣上的魂》之分析將重新思考全球流動及混雜性 (hybridity) 的課題。

3) A closer look at Alejo Carpentier’s “The American Marvelous Real,” one of the seminal texts to formulate magical realism, reveals the “Chinese” elements at the heart of Carpentier’s reflections: an exoticized China as Latin America’s other and negative mirror image, but also elements within Latin American culture that spring from a Chinese diaspora.

¹ <https://www.books.com.tw/products/0010663548>

² <http://www.cuhk.edu.hk/ics/21c/media/articles/c151-201509010.pdf>

³ <http://terms.naer.edu.tw/detail/5910/>

深入檢視阿萊霍·卡彭鐵爾 (Alejo Carpentier) 對形塑魔幻寫實主義具有開拓性的意義的〈美洲奇幻的現實〉(“The American Marvelous Real”) 這篇文章，討論「中國」元素如何是卡彭鐵爾思考的關鍵：卡彭鐵爾將中國「異域化」(exoticized)，視之為拉丁美洲的他者和負面鏡像，但同時拉丁美洲文化中的一些元素其實來自於華人離散文化。

4) A contrastive case study in early intertextuality and translation between Latin American and Sinophone cultures—between Mao Dun’s translation of Rubén Darío’s “The Veil of Queen Mab” on one hand and Mexican poet José Juan Tablada’s use of Li Bai on the other—helps us widen our perspective on the politics of translation and the different paradigms of similarity or difference at their bases.

以茅盾所翻譯的魯本·達里歐 (Rubén Darío) 的〈精靈皇后的面紗〉 (“The Veil of Queen Mab”)，和墨西哥詩人何塞胡安·塔布拉達 (José Juan Tablada) 在其詩中用到李白作為對比，討論拉丁美洲及華語語系文化之間早期的互文性及翻譯。這樣的對比研究，幫助我們拓展視野，瞭解翻譯的政治課題，以及這兩種不同典範 (paradigms) 相似或差異的根本⁴。

5) The experiment of thinking in terms of “jungle comparisons,” namely to bracket literary circulation and influence for a moment and start thinking instead from the vantage point of similarities between novels set in the rainforest, taking as my examples Latin American as well as Malaysian-Chinese texts, invites us to see intercultural literary relations as a complex, multi-focal network.

以「叢林比較」的譬喻來進行一個實驗性思考：也就是先暫時擱置文學流動及影響的探討，而以雨林為主要場景的小說之間的相似性作為切入點來進行考察，我的例子包括了拉丁美洲文本及馬華文本。這樣的閱讀方式有助於我們將不同文化之間的文學關係視為一個複雜、具有多重焦點的脈絡。

6) An analysis of Zhang Dachun’s “A Leap beyond the Rainforest” (自莽林躍出) closes my reflections with a self-reflexive insistence on being open to strange similarities—between Taiwan, PR China, and Latin America, as well as in global scenarios in general.

本文以分析張大春的〈自莽林躍出〉作為結尾，提出一個自我反思的堅持：我們必須對這些奇特的相似性保持一種開放態度，除了如此看待台灣、中國及拉丁美洲之間的奇特的相似性，對一般性的全球的情境也採取同樣的看待方式。

⁴ <http://terms.naer.edu.tw/detail/1306168/>

In spite of some methodological departures from world-literary approaches (à la Damrosch and Moretti, for instance), this chapter dialogues with circulatory, translational, and intertextual models of literary worlding. Its critique of world literature comes from a working through of some of their methods and an analysis of the concomitant deep logics. Rather than finding examples of literary circulation between the so-called peripheries—which certainly is important, too—I insist that we need to change the very parameters that we apply for transcultural comparative work.

儘管我在方法論上和其他學者研究世界文學的方式(如 David Damrosch 和 Franco Moretti 所採用的方法)不同,本章仍然與文學形塑世界(worlding)所涉及的流通、翻譯以及互文性的模式對話。本章對世界文學的檢討來自於對於這些研究方法的深入檢視,以及對於其中內在邏輯的分析。我堅持我們需要改變我們用來處理跨文化比較作品的方式,不將重點放在挖掘邊陲之間文學流動的例子(雖然這樣的流動也是非常重要的)。