



(英美文學評論)

—第46期—
2025年·夏



中華民國英美文學學會出版



(英美文學評論)

REVIEW OF ENGLISH &
AMERICAN LITERATURE

第四十六期 • 二〇二五年 • 夏

Summer 2025 • Volume 46

中華民國英美文學學會出版

Published by ROC English and American Literature Association

TAIWAN

本刊獲得 2023 年「臺灣人文及社會科學期刊評比暨核心期刊收錄」文學二學門分級第一級

收錄於臺灣人文學核心期刊(簡稱 THCI)

本刊獲科技部「補助全國性學術團體辦理學術推廣業務」補助期刊編輯經費

列入 MLA International Bibliography

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中華民國英美文學學會

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Website: <http://www.eala.org.tw>

Facebook: 中華民國英美文學學會 (EALA)

承印與經銷 · PRINTED AND

DISTRIBUTED BY

書林出版有限公司

Bookman Books, Ltd.

臺北市羅斯福路 4 段 60 號 3 樓

電話：(02)23684938

傳真：(02)23653548

出版日期 · 2025 年 6 月

新臺幣 280 元

ISSN 1024-2856

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編輯室前言

楊乃女

在 2023 年春天，被譽為「人工智能之父」的 NVIDIA 創辦人黃仁勳訪台，掀起「AI 炫風」，不僅在科技界造成轟動，更迅速擴散至學術界與教育界。黃仁勳受邀至台灣大學的畢業典禮致辭時，在演講中提到，「2023 年的畢業生，像我當年一樣正逢 PC 和晶片革命，你們也正站在 AI 的起跑線上，每個行業都將發生革命性變化，準備好了嗎？」。這一段話為我們揭開了人工智慧浪潮的序幕。這股風潮不但重新定義了我們理解世界的方式，更進一步突顯了科技與人文交匯之處的重要性。然而，在這場不可逆的數位革命中，人文學科扮演的角色絕不僅止於對科技的反思與倫理批判，更必須細膩地探索人類經驗中那些難以被演算法捕捉的身體感知、生態關係與環境倫理等議題。

事實上，當我們沉浸在以數據、演算法和效率為核心的科技敘事時，往往忽略了人與人之間複雜而細微的情感連結，以及人類與非人類環境間脆弱但關鍵的互動關係。這些多層次且細緻的生命經驗，唯有透過文學、文化、藝術與哲學的深度對話，才能彰顯其豐富的內涵與意義，進而提醒我們科技並非人類進步的唯一標準，也非解決所有問題的萬能之鑰。因此，即便我們身處 AI 的時代巨浪中，仍需人文研究的多元視角，協助我們重新審視、思考並回應日益複雜的社會議題，建構出更加包容、永續且富有同理心的未來想像。本期《英美文學評論》所收錄的四篇學術論文與一篇書評，即試圖回應這樣的挑戰，透過對疾病敘事、身體政治、種族正義、生態批評與翻譯文化的深入探討，提醒我們即使在科技浪潮席捲之下，也必須持續關注並重新發現人文思維中更為細緻而多元的可能性。

本期收錄的第一篇論文為馮品佳撰寫的英文論文〈圖像醫學與失智敘事的跨國重塑〉（“Graphic Medicine and the Transnational Reframing of Dementia Narratives”），馮品佳於本篇論文中探討「圖像醫學」（graphic medicine）如何作為一種介於敘事醫學與視覺藝術之間的新形式，參與建構關於失智症的另類敘事與理解方式。本文分析四部橫跨美國、西班牙與法國的失智圖像文本，分別是豪格斯的兩部圖像作品《大雪》與《屆齡之際》，羅卡的漫畫《皺紋》，以及維治與薩爾法第合著的《小約瑟芬》。

馮品佳指出，這些作品都嘗試跳脫醫學化、病理化的框架，轉而聚焦於患者的主體經驗、時間感與情感世界。她特別強調這些文本如何以圖像與文本交織的方式呈現記憶碎裂與現實扭曲的狀態，使讀者得以進入失智者的認知視野，進而喚起同理與倫理反思。此外，作者將此類圖像文本視為文化記憶的一部分，強調其不只是個人經驗的再現，也參與公共記憶與照護倫理的重構。透過跨國比較與年齡研究、敘事合作等理論，馮品佳展現圖像醫學在文學與醫療領域之間的橋樑功能，提出圖像文本不只是輔助醫療教育的工具，更是一種介入社會想像、反思失能與照護體制的文化實踐。這些作品共同指向一種人性尊嚴的回復，也為全球老齡化社會中的照護文化提供了嶄新的詮釋方向。

蔡振興的〈帝國、照護政治和疾病隱喻：論莫拉利斯《布娃娃瘟疫》中的夢娜病毒、愛滋病和藍色剋星〉則是本期收錄的第二篇論文。蔡振興從醫療人文與生態批評的角度探討墨裔美國作家莫拉利斯（Alejandro Morales）的小說《布娃娃瘟疫》（*The Rag Doll Plagues*）。該小說跨越三個時空：十八世紀的墨西哥城、1970 年代的美國加州橘郡，以及 2050 年的未來社會拉美聯盟。每一卷以不同世代的主角為敘述者，分別描寫三種疾病：殖民時代的「夢娜瘟疫」、當代的愛滋病，以及未來的「藍色剋星」病毒。蔡振興指出，小說將瘟疫視為權力與殖民主義的隱喻，揭露西班牙帝國如何透過醫療與科學進行身體與社會的治理，並批判當代美國社會中的醫療歧視與污名化現象。在第二卷中，敘述者的女友因輸血感染愛滋病後所經歷的排斥與剝奪，揭示了種族、性別與疾病交織下的身體政治與污名機制。第三卷更進一步呈現後國家時代下的環境疾病與生物政治控制的議題，人們利用醫療與科技追求解藥過程中所倫理挑戰也一併浮現。透過小說的分析，蔡振興主張疾病不僅是生物問題，更與帝國歷史、公共衛生、種族主義及照護倫理密切交織，並呼籲以跨領域的環境醫療人文視角重新審視疾病與健康的社會意涵。

第三篇論文〈取消文化：匡靈秀《黃色臉孔》中的種族與正義思辨〉中，王智明探討近年北美社會興起的「取消文化」（cancel culture），他透過匡靈秀（R. F. Kuang）的小說《黃色臉孔》（*Yellowface*），剖析文化挪用、種族正義與文學書寫間的複雜關係。小說描寫一名白人作家茱恩在亞裔作家好友雅典娜意外過世後，竊取其未出版遺作並出版為己名，引發一場社群媒體上的輿論風暴。王智明指出，這部小說尖銳地揭示了出版產業對少數族裔書寫的商品化，以及在取消文化中，種族正義訴求如

何可能被資本與輿論邏輯收編。文章不僅質疑「誰有權講述亞裔故事」，也反思正義是否可能淪為工具、變成個人利益鬥爭的手段。匡靈秀的諷喻筆法讓人看見正義實踐的困境與混沌，並提示族裔書寫應持續面對文化與政治再現的倫理挑戰。本論文由此進一步指出，在正義追求尚未完成之際，文學不應只是再現，而須介入與批判，回應種族與權力結構的不公。

劉鳳芯所書寫的〈想像與再思白樺樹：從植物研究觀點閱讀佛洛斯特詩作〈白樺樹〉及其圖像演繹〉以植物批評（phytocriticism）觀點出發，探討美國詩人佛洛斯特（Robert Frost）之經典詩作〈白樺樹〉及其兩種圖像化演繹作品——楊志成的詩畫書《白樺樹》（1988）與朱利安·皮特斯的詩歌漫畫（2020）。劉鳳芯指出，佛洛斯特筆下的白樺樹不僅承載童年回憶與逃避現實的象徵，更藉由對植物生命力、可塑性與認知的描繪，展現植物感知與主體性的可能性。她認為，楊志成的詩畫書以水墨風格與詩意構圖，使植物形象躍於畫面，打破人與植物的主客對立，突顯白樺樹的情感與動態生命。皮特斯則透過漫畫連環圖的時間序列性，強化詩中白樺樹引導人類靈魂轉化與療癒的象徵意涵。劉鳳芯認為，三種文本雖媒介不同，皆透過植物的視角重新激發讀者對自然的想像與倫理關懷。文章強調植物研究為文學批評提供新視野，使植物不再只是背景，而是具感知、記憶與智慧的存有，促使人類重新思考與植物共存的可能倫理關係。

最後，本期特別邀請鄭惠雯為單德興教授新作撰寫書評，她以〈《翻譯與傳播》書評：脈絡、評介、傳播環環相扣的譯術／譯述〉為題，細膩分析單教授的新作。鄭惠雯為指出，本書作為「翻譯三部曲」的壓軸之作，延續《翻譯與脈絡》與《翻譯與評介》之理念與實踐，深化「翻譯即傳播」的核心主張。書中收錄四十三篇文章與一篇訪談，涵蓋文學翻譯、翻譯史、文學評論與學術訪談，呈現單德興長年耕耘於英美、華美、亞美文學與翻譯研究的豐碩成果。評論特別強調書中「附文本」的轉化為正典，展現翻譯作為詮釋與文化再現的力量，也呼應單教授倡議的「雙重脈絡化」理念。全書內容豐富多元，不僅提供學術參考價值，更體現臺灣學者於全球翻譯與文學研究中的獨特地位與貢獻。

當人工智慧的浪潮逐步改寫我們的日常與未來想像時，本期所收錄的五篇文章再度提醒我們：唯有對人類身體、生態環境與倫理關係的深入思考，才能在技術洪流之中，穩固我們對自我與世界的理解。文學與文化批評的細膩敏銳，得以補足科

技敘事所忽略的角落，並為我們指出演算法無法完整捕捉的人類情感、生態智慧與身體感知。正如我們在序言所述，科技並非人類進步的唯一指標，而人文學科的責任，正是要持續追問、批判與反思那些無法被數據量化的生命經驗，建構更加寬廣而多元的思考與對話空間。因此，在人工智慧席捲而來的當下與未來，文學與文化研究仍將是我們理解世界與人性不可或缺的關鍵，帶領我們在科技發展與人文倫理之間，找到平衡、共生的永續之道。

楊乃女

2025 年 5 月 6 日於府城台南

(英美文學評論

Graphic Medicine and the Transnational Reframing of Dementia Narratives

Pin-chia Feng[§]

ABSTRACT

Graphic medicine, a term coined by the physician-artist Ian Williams, describes the combination of “the principles of narrative medicine with an exploration of the visual systems of comic art, interrogating the representation of physical and emotional signs and symptoms within the medium.” As the co-authors of *Graphic Medicine Manifesto* point out, graphic medicine, as “an emerging area of interdisciplinary study,” can effectively educate healthcare professionals and initiate changes in the dominant healthcare practices to become more inclusive. It is, in fact, a transnational collective project. In this paper, I explore the transnational efforts by graphic storytellers to reframe dementia narratives by focusing on four texts, *Heavy Snow: My Father’s Disappearance into Alzheimer’s* (1999) and *At A Particular Age: Heavy Snow Revisited* (2020) by American animator and filmmaker John Haugse, *Wrinkles* (2007/2016) by Spanish comic artist Paco Roca, and *Little Josephine: Memory in Pieces* (2012/2020) by Valérie Villieu and Raphaël Sarfati from France. I argue that these artists and authors, through their visual representations of the alternative realities experienced by people with dementia and their reconstruction of fragmented memories, establish a unique bond of interdependent relationality with individuals often marginalized as “diseased” and “disabled” in the dominant dementia imaginary. In doing so, they create textual *lieux de mémoire* or sites of memory, in Pierre Nora’s term, that honor the humanity of those living with dementia.

Keywords: graphic medicine, dementia, collective storytelling

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圖像醫學與失智敘事的跨國重塑

馮品佳*

摘要

圖像醫學一詞由醫生兼藝術家威廉斯所提出，結合敘事醫學與漫畫的視覺藝術系統，探討漫畫媒介如何再現身體和情感癥狀。誠如《圖像醫學宣言》的作者們指出，圖像醫學為新興的跨學科研究領域，能夠有效地教育醫護人員，並促進主流醫療實踐更具包容性。實際上，圖像醫學也是跨國的集體行動。本文中在跨國的脈絡之下，藉由分析美國動畫師和電影製作人豪格斯的《大雪》（1999）和《屆齡之際：重訪〈大雪〉》（2020），西班牙漫畫家羅卡的《皺紋》（2007/2016），以及法國的維治（Valérie Villieu）和薩爾法第（Raphaël Sarfati）的《小約瑟芬：記憶碎片》（2012/2020）四本圖像敘事，探討圖像醫學創作者如何重塑失智敘事。本文認為這些圖像敘事創作者以視覺方式再現失智者的另類現實，以及重構他們碎裂的記憶，藉此與在主流失智想像中遭到邊緣化為「病態」和「失能」之人，建立起獨特的相互依存關係，也創造出諾拉所謂的「記憶場域」，以資彰顯並紀念失智者之人性。

關鍵字：圖像醫學，失智，集體說故事

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A picture's ability to tap into subconscious processes for both the composer and the reader give graphic storytelling its power.¹ I have found that this power can support those with dementia. It can heal and support individual caregivers, and it can help rewrite the dominant biomedical story of dementia and how we approach aging globally. This biomedical story is in desperate need of revision.

The dominant narrative is a horror story. People with Alzheimer's are perceived as zombies, bodies without minds, waiting for valiant researchers to find a cure. For Alice and me, the story was different. Alzheimer's was a time of healing and magic. Of course, there is loss with dementia, but what matters is how we approach our losses and our gains. Reframing dementia as a different way of being, as a window into another reality, lets people living in that state be our teachers—useful, true humans who contribute to our collective good, instead of scary zombies.

Dana Walrath, *Aliceheimer's: Alzheimer's Through the Looking Glass*

In the introduction to her graphic memoir about living with her mother who has been diagnosed with Alzheimer's, *Aliceheimer's: Alzheimer's Through the Looking Glass*, Dana Walrath repeatedly emphasizes the importance of revising the biomedical "horror story" of dementia, reevaluating the gains as well as the losses of living with the memory-challenged state, and discovering "healing and magic" in the process with the help of graphic narratives (3-4). While taking care of an aging mother with dementia is challenging, to say the least, for Walrath it also provides a way for her to settle the "unfinished business"—creating a "bond" and redoing the past—between her and her mother (1). To the daughter artist and medical anthropologist who insists on regarding biomedicine as "a *cultural system*" (4) that tends to stigmatize dementia, the "images and words of a graphic narrative," by contrast,

¹ This paper was first presented as a keynote speech at Chungbuk National University on the 11th of October 2024 in South Korea. I want to thank National Science and Technology Council for the generous grant support (NSTC 111-2423-H-A49-002-) and the kind comments and suggestions of the two reviewers.

bring “back the humanity of a person with dementia” while offering the respite of laughter to people with dementia as well as their caregivers (5). To Walrath, removing the pathological stigma and finding “comfort with alternate realities” for individuals with dementia through graphic storytelling, which affords “us ways to see the world through the eyes of others” and helps us to heal and to transcend (6), is a practice of graphic medicine.

Graphic medicine, a term coined by the physician-artist Ian Williams, describes the combination of “the principles of narrative medicine with an exploration of the visual systems of comic art, interrogating the representation of physical and emotional signs and symptoms within the medium” (Czerwiec et al. 1). As the co-authors of *Graphic Medicine Manifesto* contend, graphic medicine, as “an emerging area of interdisciplinary study,” can effectively educate healthcare professionals and initiate changes in the dominant healthcare practices to become more inclusive (1-2). As pointed out by M. K. Czerwiec, or “Comic Nurse,” graphic medicine is also “a growing community where many people [have] found their voices” (3). It is in fact a transnational collective project. The Graphic Medicine website set up by Ian Williams offers resources about Spanish and Japanese graphic medicine, for instance.² In this paper, I would like to explore the transnational efforts by graphic storytellers to reframe dementia narratives by focusing on four texts, *Heavy Snow: My Father’s Disappearance into Alzheimer’s* (1999) and *At A Particular Age: Heavy Snow Revisited* (2020) by American animator and filmmaker John Haugse, *Wrinkles* (2007/2016) by Spanish comic artist Paco Roca, and *Little Josephine: Memory In Pieces* (2012/2020) by Valérie Villieu and Raphaël Sarfati from France. I argue that these artists and authors, through their visual representations of the alternative realities experienced by people with dementia and their reconstruction of fragmented memories, establish a unique bond of interdependent relationality with individuals often marginalized as “diseased” and “disabled” in the dominant dementia imaginary. In doing so, they create textual *lieux de*

² I personally contributed a short piece about Taiwanese graphic medicine in 2018 entitled “Listen to the Doctors: Graphic Medicine in Taiwan” (<https://www.graphicmedicine.org/listen-to-the-doctors-graphic-medicine-in-taiwan/>).

mémoire or sites of memory, in Pierre Nora's term, that honor the humanity of those living with dementia.³

Graphic Reframing of Dementia Narratives

I start my exploration with Walrath's now seminal work because, with the manifesto-like introduction and the emphasis on getting in touch with the "alternative realities" of the dementia subject, *Aliceheimer's* is in itself an embodied practice of graphic medicine. As Michael Chidgey aptly observes, "*Aliceheimer's* is a stage upon which the limits of Graphic Medicine's ability to reinstate the subject into medical discourse can be tested" (130). Moreover, with her celebration of the magic and the curative powers of graphic representations of dementia, the text itself—and the act of creating and reading—becomes literally medicinal. Most importantly, not only can *Aliceheimer's*, as an exemplary text of graphic medicine, lead us through the wonderland of fragmented, oftentimes jarring memories and recollect memory pieces in the process, it also sheds light on the overlooked and neglected consciousness of people with dementia, which is almost always absent in the dominant biomedical discourse regarding dementia.

The National Institute on Aging in the United States, for instance, defines dementia as "the loss of cognitive functioning—thinking, remembering, and reasoning—to such an extent that it interferes with a person's daily life and activities. Some people with dementia cannot control their emotions, and their personalities may change." Clearly, within the "biomedical explanatory model," such an emphasis on the "loss" and negative changes of a person with dementia predominates. According to Sarah B. Kovan and Derek R. Soled, the "biomedical explanatory model" of dementia, with its emphasis on cognition and memory, commonly "associates an individual's cognitive decline as resulting in a loss of self" (227). Although biomedical research has expanded our understanding of dementia,

³ According to Nora, *lieux de mémoire* emerge when memory faces the threat of erasure: "The moment of *lieux de mémoire* occurs at the same time that an immense and intimate fund of memory disappears, surviving only as a reconstituted object beneath the gaze of critical history" (11-12).

Kovan and Soled observe, the “loss-of-self representation of the illness continues to be stigmatized and results in the individual being viewed as losing agency and their own selfhood,” degrading people with dementia as well as their caregivers. (228). To counter this trend, “an anthropological framework” has emerged, stressing the importance of “embodied selfhood” (228). Developed by medical anthropologist Pia Kontos, this framework, “draws from phenomenological approaches to consciousness and focuses on the self as reflected through the social and cultural foundations of bodily experiences.” (Kovan and Soled 228).⁴ In contrast to the biomedical model with its basis on the Cartesian conception that “disproportionately values cognition as the locus of the self” (Kovan and Soled 229),⁵ Kontos’ anthropological model extends theories from personhood movement, such as Thomas Kitwood’s patient-centered approach, focusing “on selfhood as defined by the socio-interactive environment” and asserting that individuals with dementia can remain “embodied beings” within such an environment (Kovan and Soled 230).⁶ Combining “Maurice Merleau-Ponty’s idea of embodied consciousness and Pierre Bourdieu’s notion of habitus,” Kontos’ concept “illuminates the relational and embodied nature of selfhood,” which “is pertinent to understanding selfhood within dementia as separate from cognitive function” (Kovan and Soled 230).⁷ Through her ethnographical field work at a Jewish

⁴ As Pia Kontos and Wendy Martin point out, exploring the notion of human agency in phenomenological conceptions of the body provides valuable insight into the experience of “the ‘lived’ and active body,” which, in turn, offers “a critical complement to approaches to the body as acted upon, as historically ‘inscribed’ from without (296).

⁵ “The medicalized understanding of dementia,” Kovan and Soled explain, “is conceptually grounded in Rene Descartes’ seventeenth-century dualistic philosophy. Descartes recognized the mind and body as two distinct parts, with one having a noticeable physical form and the other having no physical presence. The mind, as recognized by Descartes, is positioned as hierarchically superior without the need for a place or dependence on a material object” (229).

⁶ Kitwood challenges the biomedical model by advocating for a person-centered approach that views dementia as a process intertwining neurological and social factors. Such a model is based on the premise that the self exists both within the brain and in the social context. A limitation of Kitwood’s model is that it still positions the self as dependent on cognition, meaning that “a patient’s selfhood continues to disappear alongside their neurological decline” (Kovan and Soled 229).

⁷ Kovan and Soled also identify the “inherent tensions...with bringing together these two theories of embodiment. Merleau-Ponty’s (1962) framework recognizes the phenomenal body as the pre-objective

dementia care facility in Canada, Kontos has gathered evidence to support her theory, demonstrating that “[t]he severity of cognitive ability did not limit certain pre-reflective bodily experiences” (Kovan and Soled 231).⁸

In their study of graphic narratives of dementia from the perspectives of disability and age studies, Rebecca Garden and Erin Gentry Lamb call for a revision of “the dementia imaginary,” which they define as “collectively shared master narratives and cultural myths about dementia” (98). As Garden and Lamb note, the dementia imaginary is structured, at least in the United States, by the biomedical model, which views dementia through a medicalized lens (98). For them, “graphic narratives addressing dementia may function as counternarratives to the prevailing dementia imaginary” (99), although not all of them “resist stigmatization and social death and invite interdependence” (101).⁹ To substantiate their argument for the potentiality of graphic texts “to help revise and expand the dementia imaginary,” Garden and Lamb specifically address three concepts that can reframe dementia in their analysis:

The first is a mindset or orientation of presuming competence in people living with dementia. The second is an active, intersubjective process of co-constructing narrative identity with people living with dementia. And the third is a reflective pause, which we term the *beat*, that creates space for reframing our understanding of and adapting our practices around dementia. (99)

level of experience. This differs from Bourdieu (1977, 1984), who claims that experience and perception are socially and historically constituted. To understand selfhood for patients with dementia, however, the marriage between Merleau-Ponty’s phenomenology of the body and Bourdieu’s habitus results in a conceptual framework that illuminates the relational and embodied nature of selfhood. This is pertinent to understanding selfhood within dementia as separate from cognitive function” (230).

⁸ In an earlier study, Canadian medical anthropologist Annette Leibling deploys the term “divided gazes” to describe the opposition between the biomedical model and the anthropological or personhood model, which represent two major approaches to dealing with dementia: “One is based on an epistemic culture within biomedicine, often described as neutral, natural, and universal....The other is based on ‘psy sciences,’ perceived by many as subjectifying and directed toward interiority” (241).

⁹ “Rather than center the person living with dementia,” Garden and Lamb observe, “some keep the focus on the caregiver by emphasizing the mixture of horror and humor generated through representations of the caregiver’s appalled response to the older person’s strategies for adapting to changes in function and capacity” (101).

I am especially drawn to the first two concepts proposed by Garden and Lamb—the presumed competence in people with dementia and the intersubjective co-construction of narrative identity—since they acknowledge the possibility of subjective consciousness and what Walrath terms “alternative realities” of people with dementia. Social psychologist Lars-Christer Hydén deploys the term “collaborative storytelling” to describe the collective effort of individuals with dementia and their family members to reconstruct family stories, with the latter offering “*narrative scaffolding*” to facilitate the joint storytelling (339).¹⁰ This kind of narrative collaboration comprises what Garden and Lamb call a form of “*co-constructing narrative identity*” between caregivers and loved ones to make the narratives of people living with dementia coherent and meaningful (107). In Hydén’s sociological model, however, collaborative storytelling takes place within closed family circles, whereas Garden and Lamb use the term co-constructing narrative identity in a broader sense (107).

In *Aliceheimer’s*, Walrath artistically represents her mother’s extraordinary visions and re-members the maternal past by adopting a “wonderland approach,” as suggested by Michael Chidgey (130) and presenting what E. Ann Kaplan terms “an ‘adapted’ or ‘fantastic’ realism” (149). For Chidgey, Walrath’s graphic memoir departs from the physician-cum-illness narrative theorist Arthur Frank’s model of “broken narrative” in which illness not only dominates the story but also disrupts the storyteller’s ability to narrate (129). Chidgey observes that while Lewis Carroll’s wonderland can be harrowing and “soporific,” it does offer “a home to an organic, interpretable language of non-sense that allows Alice to retain her authorial voice” (134). By providing a textual “home” to house Alice’s “language of non-sense,” Chidgey contends, Walrath and her family members can

¹⁰ According to Hydén, narrative scaffolding is crucial to in collaborative storytelling because “as the person with AD progressively loses some of the cognitive and linguistic abilities that are important in collaborative storytelling the person without AD will have to take on a greater responsibility for the storytelling activity. I will suggest that this can be discussed in terms of the creation of ‘scaffolds’ that both parties can use in order to negotiate shared meaning and hence be able to continue their joint storytelling — something that will be called *narrative scaffolding*” (339).

“approach Alice’s dementia from this left-field angle” and “reject the language of sense that conventional medicine” promoted in the Frankian narrative model (134).

My position is close to Walrath’s in that I prefer to regard dementia—except for early-onset dementia—as part of aging process rather than as a pathologized medical category.¹¹ I also agree with Renée L. Beard’s call for a radical revision of the dominant imaginary of dementia. Beard voices her objection to the denigration of the elderly population, especially those with dementia, and defense for the “privilege” of aging:

Dementia can be seen as a singular case of a more general and processual social phenomenon. Not only is Alzheimer’s the quintessential example of biomedicalisation in much of the modern world but contemporary American views about aging suggest that seniors (especially those with dementia) are not actors, or agents, in their own right but are a drain on limited societal resources. Neoliberal constructions of risk and dependency bolster fear of growing old, both reflecting and reinforcing the current cultural age bias.... It is time to disentangle the conundrum: the privilege is in *growing old*, not in being young. Experiences of dementia occur within a context that has relentlessly expanded the range of behaviors defined as abnormal. If forgetfulness in seniors continues to be medicalised, then we might well find that we have destroyed the precious little space within which we as modern humans can age meaningfully. (686)

It may seem overly idealistic to view aging as a privilege and the endeavor to de-medicalize forgetfulness may appear to be overwhelming. We also risk being accused of bourgeois complacency if we ignore the classed background that allows Walrath to house her mother in Vermont for an extended period before eventually placing her in “the lockdown ‘memory care’ unit” (1). However, the central issue here is destigmatizing individuals with dementia

¹¹ I want to thank the reviewer for the reminder that there are younger adults who suffer from early onset dementia and that diagnoses can help, even empower, people with dementia. Indeed, diagnosis and depathologization are not inherently oppositional. What needs to be challenged and changed are the pathologization and depersonalization of people with dementia in the biomedical field.

and recognizing their humanity. Like Garden and Lamb, I believe we should honor and value the competence and consciousness of people with dementia and try to reach out to them. In fact, one of the reasons why I choose to examine the four graphic works is because of their efforts to visually represent the subjective experiences of the characters with dementia, which contributes to the construction of intersubjective connectedness and sites of memory that house these lived experiences.

Transnational Graphic Storytelling of Dementia

Before discussing the four selected texts, which are all set in the Euro-American context, first I would like to briefly address the significance and advantages of using the graphic form to represent dementia and provide some examples from Asian contexts to offer a more transnational perspective. Comics scholar Hilary Chute observes that there is a trend toward using graphic narratives of illness and disability beginning in the late twentieth century owing to “the form’s immediacy and its diagrammatic ability to display otherwise hard-to-express realities and sensations” (241). That is, the diagrammatic nature of comics—allowing them to represent objects across spatial and temporal limits—and the capacity to simultaneously show and tell enable artists to present different kinds of stories. The comics form is especially well-suited to making visible “both external features of a condition, and internal, cognitive and emotional features that are otherwise hard to communicate accurately” (241). For Amelia DeFalco, the materiality of comics is particularly suitable to represent “bodily narration”—especially “‘anomalous’ bodies” that are “ill and impaired”—since as a genre “its combination of words and images produces a hybrid form able to represent narrative *and* materiality simultaneously” (225). According to Laboni Das and Sathyaraj Venkatesan, graphic medicine narratives on dementia, with their “visual depictions and reflective portrayals,” can highlight “the significance of comprehending the subjective realities of individuals with Alzheimer’s disease and related dementia” (173). In terms of the physical aspect of the visual medium, graphic narratives

are particularly well-positioned to imagine and represent the alternative realities experienced by people with dementia. As Kaplan maintains, “graphic techniques—such as the intimacy of hand drawing, the chosen colour palette, organisation of panels on the page and the combination of words and images—offer new possibilities for presenting AD [Alzheimer’s disease]” (151). To Walrath, graphic storytelling not only brings the tired caregivers, who often have limited free time, the much-needed release of laughter, but it also has “the advantage of speed”: “Pictures compress narrative. They establish setting and tone immediately” (5).

A preliminary survey of graphic narratives on dementia from Asian countries shows that many texts adopt a biopolitical approach, aiming to manage and contain potential impacts and costs by offering strategies to educate people on how to fight and/or live with dementia. For example, the title of the Taiwanese graphic series *Battles against Late-Life Dementia* created by graphic artist Chia-yi Ma between 2010 to 2023 and published by the Taiwan Catholic Foundation of Alzheimer’s Disease and Related Dementia, uses a military language and imagery. The first seven of the fourteen installments primarily address dementia from the perspectives of family members of those affected, focusing on early symptoms of Alzheimer’s, the resulting stress and pressure for the family, available institutional resources, social support groups, potential legal complications, and the importance of maintaining caregivers’ well-being. Interestingly, the rest of the series illustrates the efforts of individuals with dementia to improve their quality of life. These seven volumes describe practices of “self-management” for people with dementia through proper exercises, dietary adjustments and community support. Volumes nine to fourteen present real-life “success stories” of persons with dementia. Volume nine, for instance, presents the miraculous story of a Mr. Lin, who was diagnosed with Alzheimer’s in his early seventies, but went on to overcome symptoms of dementia by teaching Japanese at a community college and providing community services to senior citizens, eventually earning a master degree at the age of ninety-one. Although symptoms of dementia still disrupt

family routines and sometimes create chaos, the shift in the series from jingoist language to the euphemistic concept of “dancing with dementia” reflects a change of focus regarding dementia care and societal understanding, offering a more nuanced and compassionate perception of “the illness of stigma and fear” (Zimmermann 5), or the dreaded “gray plague.”¹² Such a change also indicates a new, somewhat didactic direction in the graphic representation of dementia: an effort to offer inspirational examples to encourage or support people of dementia and their friends and families.

The Singaporean graphic novel *All That Remains* (2018) approaches dementia in a similarly practical way as the Taiwanese series but with a title that carries a more elegiac and mournful tone. With the support of the Lien Foundation and Alzheimer’s Disease Association, artist James Tan draws on the lived experiences of people around him, including those of his parents-in law, to create this graphic text that specifically aims to “foster public awareness and understanding and destigmatise the life-limiting condition at a time when more people are set to live it than ever before.”¹³

Two of the three stories in *All That Remains* delineate the caregivers’ perspectives, including the hardships endured by an elderly man taking care of his wife and a middle-aged single woman looking after her mother, while the third one is from the point of view of a forty-something man who suffers from early-onset dementia. Whereas the struggles and frustrations of the caregivers and people affected with dementia in Tan’s text appear almost universal, at least one instance demonstrates a culturally specific perception of dementia. One scenario in the second story shows the daughter carrying home various deity statues, including a cross, at the request of her mother and then offering the elderly woman

¹² Leibing mentions that the first nonmedical texts about Alzheimer’s disease are written by “caregivers mourning the loss of a loved one in life. Their descriptions are embedded in accounts that deal with the frustrating experience of caring for a partner, parent, or friend who resembles only physically that loved one, a person whose essence has been destroyed by the ‘gray plague’” (249-50).

¹³ This quoted statement communicates a message from the Forget Us Not campaign (<https://forgetusnot.sg/index.html>)—a joint initiative of the Lien Foundation, Alzheimer’s Disease Association, and Khoo Teck Puat Hospital of Singapore—that appears in the graphic novel, which is itself part of the campaign itself.

some garlic. The bubbles explain the mother is seeking celestial protection against the ghostly people that she believes are following her around the house. In a cartoonish manner the artist pictures the symptom of hallucinations suffered by the mother, using dark humor and the Asian belief system to illustrate one of the most frightening experiences for people of dementia and their families.

Compared to texts coming out of Asian context, graphic storytelling of dementia in the Euro-American context is much more diversified in terms of subject matters and artistic styles. In addition to *Aliceheimer*'s, there is a growing body of graphic memoirs published in the new millennium, including Sarah Leavitt's *Tangles* (2012), Joyce Farmer's *Special Exits* (2014) and *Polar Vortex* (2024) by Denise Dorrance, with Alex Demetris' *Dad's Not All There Any More* (2016) as a fictionalized version of a case of dementia with Lewy bodies, the second most common type of dementia after Alzheimer's. As mentioned, I am especially interested in Garden and Lamb's concepts of presuming competence in people with dementia and co-construction of narrative identity through joint storytelling. Hence, in my discussion of the four graphic texts of dementia, I mostly focus on scenarios where artists attempt to represent subjective visions or realities of people with dementia.

Heavy Snow is one of the earliest examples of graphic memoir about caring for an elderly parent with dementia. Two decades later, when Haugse reached the age at which his father started to show symptoms of dementia, he began working on a revision in 2019. Together, *Heavy Snow* and *At A Particular Age* represent the artist's double attempt to illustrate the father's metaphorical "disappearance" into Alzheimer's.

As Haugse demonstrates in the foreword to *At A Particular Age* with both images and words, in the revised version he can "draw and write more freely" without feeling that his father is looking over his shoulder. Indeed, even though most of the drawings remain the same, *At A Particular Age* is now colored with many additional illustrations. One of the most symbolic revisions indicating the artist's sense of freedom is the significant difference between the two "Mom Steals Home" sketches, in which the angelic, winged elderly lady

in a conservative dress in the original is replaced by a colored depiction of a senior woman in a casual outfit, wearing a baseball cap and exhibiting a more relaxed mood. A similar change in attire occurs with the father. While in *Heavy Snow* the elderly man is almost always dressed in suits until hospital staff change him into sweaters, in *At A Particular Age* the retired pastor is frequently shown dressed like a minister to emphasize his conservative outlook on life, which undoubtedly contributes to the father-son conflict. Like Walrath, who has settled “unfinished business” with her mother through the creation of her graphic text, Haugse has reconciled and reconnected with his father at the end of the graphic journey. The antagonistic tension between the father and son is finally eased when the son is able to reveal his difficult marital relationship, and the father responds with sympathy. The subtle change in the father’s expression of paternal love from “I love you, John” to “I love you, son” further suggests a symbolic recognition of the transformed intergenerational relationship from the son’s perspective.

Indeed, in terms of “graphiation,” or “visual enunciation” and “graphic expression,” Haugse’s texts exhibit a highly subjective style.¹⁴ Although this graphic life writing is apparently filtered through the son’s viewpoint and reflects his affective responses to dementia, however, in several instances Haugse attempts to represent the father’s subjective perspective. In one scene, Haugse tries to “build a new relationship” with his father by recalling an incident from his toddler years in which the father effortlessly retrieved his lost fishing pole, creating what Hydén calls narrative scaffold to invite the father into recollecting shared memories and collaborative storytelling. The father’s sense of uncertainty about the memory when he responds with “I think so” is visually enhanced with the illustration of two fish swimming around the bust of the elderly man. Despite the father’s hesitance, the surrealistic scene acknowledges his capacity for comprehension and

¹⁴ Jan Baetens and Hugo Frey explain that graphiation “refers to the fact that the hand and the body—as well as the whole personality of an artist—is visible in the way he or she gives a visual representation of a certain object, character, setting, or event,” allowing for a range of styles from “highly subjective” to “highly objective” (137).

communication. In another single-panel drawing, Haugse graphically crams in fragments from the father's past—family members and war memories—to depict his angst and fear in forgetting the stories of people he knows.

The most moving scene in the memoir is perhaps when the father visually “disappears” while they take a walk in a snowy winter afternoon, which is the source of the title of the 1999 original. Whereas the original version visually presents the father's feeling of losing touch with reality by showing how the father gradually becomes absent/transparent in the four-panel grid, followed by a single-panel drawing of the two walking in the woods with the father's footprints quickly vanishing in the heavy snow, the 2020 version reverses the order of presentation and adds a lengthy explanatory note with the father voicing his sense of disappearing. I regard this scene as a paradigmatic example of the con-construction of narrative identity. Although the father is experiencing an intense moment of crisis about losing his identity, the son's empathetic representation of this sense of absence, of becoming invisible and traceless, paradoxically reinstates the father's subjective presence in the narrative through intersubjective intimacy.

In Paco Roca's graphic fiction, *Wrinkles*, intersubjective intimacy is demonstrated through the bonding between Emilio and Miguel, two residents of a long-term care facility. Julius Purcell's review of *Wrinkles* calls it a “graphic revenge” in that Roca populates his debut novel entirely with elderly people, who, according to the marketing team of an advertisement agency, are “not nice to look at.” First published in 2007, *Wrinkles* deliberately records the lives of residents at a Spanish nursing home. Like many other graphic novels on dementia, *Wrinkles* is closely linked to real-life experiences. As the Valencian artist states at the end of the text, he was prompted to start the project while witnessing the physical decline of his parents, and the stories of the senior characters in his novel are based on anecdotes collected from friends with elderly parents. Roca's graphiation, however, receives divided interpretations. According to Kovan and Soled, Roca represents the residents with dementia in *Wrinkles* “with stationary mannerisms,

closed eyes, and unchanging faces,” enacting “a visual metaphor for a loss of agency and selfhood associated with the illness” (234), which conforms to “a biomedical framework that understands the self as dependent on cognition” (240). Garden and Lamb, on the other hand, regard the novel as a case exemplifying presuming competence through perspective taking. They define perspective taking as a way to imagine “what another person’s life and situation are like” (102), a practice that is essential to enact a framework of presuming competence that supports “the person with dementia to demonstrate their agency” (103). Resisting the predominant biomedical model and avoiding showing the residents “through a clinical gaze,” *Wrinkles* adopts “the stance of presuming competence on behalf of its characters living with dementia,” who can thus remain “fully human” for readers (105).

I tend to agree with Garden and Lamb’s positive reading of Roca’s graphic fiction, especially the point about taking perspective. One of the prominent features of the novel is that it repeatedly introduces the characters with dementia by first showing them in their prime or youthful years, not so much as a nostalgic gesture but more as a way to pay homage to these seniors. The narrative starts with a scene of a bank transaction in which the manager refuses to grant a mortgage to a young couple. In the next page the manager’s pompous authorial voice is interrupted by the frustrated young man who turns out to be his son; instead of sitting in his managerial office, the father Emilio, now appears as a bed-ridden elderly man who refuses his dinner. To Kovan and Soled, such a scene showcases the lack of agency of the elderly with “their lived experience, except for a few hallucinations, goes unrecognized” (240). Instead of presenting hallucinations or symptoms of dementia from a clinical stance, I would argue, Roca attempts to visualize the subjective or alternative realities of these senior characters who simultaneously live in the past and the present. When the son commits Emilio to a nursing home, the dejected elderly man, carrying a suitcase at the entrance (4), is transformed into a frightened young boy on his first day at school asking for his mommy in the next page (5). Through such a visual juxtaposition, we witness how a similar experience of fear and anxiety contributes to the breaking of spatial and temporal

boundaries, vividly conveying Emilio's subjective perspective. In this sense, the title of the novel refers not only to the physical lines of the seniors but also to the "wrinkles" in time, allowing people to travel freely among different temporalities. As Garden and Lamb contend, when at the end of the novel Miguel's face is shown fading away and turning blank from Emilio's point of view, "the text visually affirms that Emilio still has a perspective" (105). With Miguel's face blanking out, I would add, Roca has reversed the proverbial metaphor of the "disappearance" of a person with dementia; it is Miguel the caregiver who is fading away in this final interaction between the two.

While resisting subjecting the residents of the care facility to a clinical gaze, the text does not shy away from presenting the dark sides of the nursing home, such as the dreaded "second floor" in which "the incompetent," "those who can't manage on their own anymore" are committed (*Wrinkles* 14), or the mundane dreariness, particularly through the two pages of regular, six-panel grids showing daily routines of the residents (41-42), even the possibility of deadly violence.¹⁵ The main message that Roca aims to communicate, however, is the importance of making connections despite of the pressing sense of alienation.¹⁶ This can partially explain why the artist inserts yet another scene of intersubjective intimacy right after the last interaction of Emilio and Miguel. Antonia, with the help of a walker, approaches the wheel-chaired Mrs. Rosario and literally morphs into a young lady who is sharing an elegant first-class carriage on the Oriental Express to Istanbul with the now rejuvenated Mrs. Rosario (92). Whereas Mrs. Rosario is always shown as riding the luxury train on her own throughout the novel, she clearly enjoys the company of Antonia, who appears to be clear-minded before this scene despite her compulsory habit of hoarding unwanted condiments. Antonia's entry into and participation

¹⁵ The blind Roman, after repeatedly complaining about being kept awake by his snoring roommate Felix, eventually strikes him with a monkey wrench (*Wrinkles* 77-78). Antonia later suggests that Roman's violence may be triggered by his wife's death.

¹⁶ Kovan and Soled are correct in highlighting that Roca's primary purpose in creating the graphic text is to emphasize "the value of deep relationships and the importance of treating elderly individuals with respect and compassion" (235).

in Mrs. Rosario's "reality" demarcates a fantastic moment in this otherwise realistic text. With the last two panels cinematically depicting the train carrying the two ladies far into the horizon, there is a sense of comradeship to a story jointly narrated and appreciated.

Yet it is through the subtle transformation of Miguel, the trickster figure and the most animated character in the novel, Roca best illustrates the importance of interdependent relationality. As Emilio's roommate, Miguel is charged with the responsibility of showing the newcomer around the facility, making him a Virgil figure to the naive Dante/Emilio. Miguel happily performs the duty, taking advantage of the residents' memory loss and extorting money from them along the way. At one point, he proudly proclaims that he always keeps himself free from any attachment, without even owning a dog (*Wrinkles* 79). Later, however, he voluntarily coaches his roommate to cheat at medical exams, even moving in with him to the second floor when the cheating no longer works. In the final page of the graphic text, we see a much older Miguel coming back from a bakery with his dog Milo (93). Juxtaposed with the scene on the Oriental Express in the previous page, the miraculous escape of the dog from an elevator accident suggests the whole scenario may have been a fantasy of Miguel's, embodying alternative reality of people with dementia to the very end. The unresolved ambiguity at the ending—Roca never reveals whether Miguel has eventually left the nursing home or ended up on the second floor permanently—reinforces the importance of bonding, which has progressed from interpersonal to interspecies connectedness. Either way this final page conveys a positive message: Miguel has overcome his reluctance to form attachments and is now enjoying the company of his canine companion. Most significantly, the moments of imagined rejuvenation and fantastic survival on the final pages are not possible without the participation of the reader in the process of intersubjective co-construction of narrative. With the two extra pages after the exit of Emilio, in other words, Roca reveals how the reader is included in the circle of joint storytelling and proven essential to facilitating textual bonding and interdependency.

Little Josephine is an exemplary text of co-construction of dementia stories in that it involves multiple levels of collaboration. Narrated from Valérie Villieu's first-person perspective, *Little Josephine* is a "graphic caregiving memoir" delineating the visiting nurse's memory of her interaction with the title character, Josephine, an elderly woman with dementia living alone in a Parisian apartment.¹⁷ The subtitle of the text, *Memory In Pieces*, which was not in the French original, refers not only to Josephine's fragmented memory but also to Villieu's effort to piece together the memory of the elderly lady, who has progressively declined into a juvenile state. At the narrative level, then, this graphic memoir is a result of joint storytelling involving Josephine and her nurse-caregiver, with the visual content provided by artist Sarfati. Together, they try to reach into Josephine's innermost world and represent her subjective consciousness, thereby co-constructing her narrative identity.

In order to approximate and reproduce Josephine's subjective reality and experience as a person with dementia, the artist chooses to use unstable page layout and rich visual metaphors. Throughout the graphic narrative, the page layout mostly abides by the format of the classic nine-panel grid with the gutters being constantly compromised. The beginning of the graphic text, for instance, starts with images of Josephine getting ready to leave her apartment in a rush, literally riding on a magic carpet that runs through different panels. On the next page, we see a map of Paris divided by the gutter, with images of Josephine stranded at different corners and a figure in black staggering in the center panel, revealing her sense of loss and bewilderment in the metropolis. The following page shows close-up images of jammed traffic and crowded streets in Paris jumbled together and running through the gutter, overshadowing the image of a terrified Josephine highlighted in a circle in the middle. The twisted lines on the next page suggest the many times she has

¹⁷ According to Amelia DeFalco, the graphic caregiving memoir is a specific kind of "somatography." "Graphic somatographies," DeFalco explains, "are a type of comics that depict experiences of vulnerability caused by illness or impairment, repeatedly drawing attention to the fragility of embodiment and the inevitability of interdependence and care" (224).

lost her way in the labyrinth of the city and ended up in dead-ends, with the final route labelled D sending her straight back to her apartment through a closed door, a recurring image symbolizing confinement and isolation. The single panel of a tiny dark figure in the middle of the gutterless page that comes next repeats the figure in the map scene and further reinforces Josephine's sense of isolation.

Paradoxically, the door can also be an entrance ushering in new friendship. A few pages later Villieu is seen ringing the doorbell and ready to take care of Josephine. For Venkatesan and Das, *Little Josephine* promotes a person-centered care of dementia that is “informed by recognition, validation, and confirmation not only maintain the identity of the person with dementia but also uphold the personhood of the dementia-afflicted self and retain a sense of dignity among them” (264). There are actually different types of caregiver as shown in the graphic memoir. While there are professionals like Villieu and Sandra who have reached out and bonded with Josephine, there is also a parade of untrained in-home caregivers who are careless and heartless. In contrast to the blown-up image of the African caregiver Sandra that crosses the gutter, smiling and holding an infant-like Josephine in her arms with maternal tenderness, Sarfati portrays these careless caregivers as predatory werewolves whose negligence belittles Josephine, leaving her helpless and stranded in the middle panel of the grid, with only her stuffed puppy and teddy bear as companions. To care for elderly people with dementia, the text suggests with images and words, a proper caregiver needs to realize that “caregiving, far from being something merely ‘to’ or ‘for’ a needy person, is a truly cooperative and reciprocal engagement” (Venkatesan and Das 270).

The interaction between Josephine and Villieu indeed embodies such “cooperative and reciprocal engagement.” In her effort to interact with Josephine through “organic, spontaneous co-constructions” (Kontos, Miller and Kontos 193), I would argue that Villieu's approach has created a form of “relational citizenship” for Josephine as promoted

by Pia Kontos and her colleagues.¹⁸ After successfully setting a rhythm to keep Josephine “stay connected to daily routines,” Villieu provides Josephine magazine and newspapers donated by her patients to help the elderly lady “keep a foot in our world—an anchor,” and promptly discovers Josephine’s interest in politics “from her excited commentary.” What follows in the graphic text are multiple trips down memory lane, revealing this elderly woman’s early lives in Paris. The panel in which Josephine sings the leftist wartime anthem from the 1871, “The Internationale,” indicates her interest in working-class struggle. With photos of Paris in the 1950s and 60s and Josephine’s wardrobe from the 1970s, the text graphically represents how time has “seemed to stop for Josephine.” Through her effort to recollect pieces of Josephine’s memory, Villieu assures Josephine of her personhood as well as citizenship, granting the lonely senior a period of relational intimacy before she is finally moved out of the apartment and hospitalized.

Conclusion

At the end of *Little Josephine*, Villieu learns of the elderly lady’s passing. The final page presents nine blank panels, visually echoing the single line in the middle: “I’m on a busy street, and the emptiness returns....” Villieu’s feelings of emptiness and grief are not uncommon for caregivers of people with dementia. While this paper highlights the importance of recognizing the personhood of individuals with dementia, it is equally crucial to acknowledge the emotional challenges faced by their caregivers. In a sense, the creation of graphic memoirs can help caregivers to process their grief and preserve the bittersweet memories. For caregivers like Haugse and Villieu, writing stories about these lived experiences serves as a form of catharsis. As Walrath explains, these stories possess a “power to heal,” which comes from “creating shared social meaning” through “sharing

¹⁸ “To redress the social and structural disadvantages of people with dementia, particularly those who are severely cognitively impaired,” Pia Kontos, Karen-Lee Miller and Alexis P. Kontos propose the concept of “relational citizenship,” a model of citizenship that fully supports the contributions of people with dementia “to social life and what they may expect as citizens in return” (182).

stories with others” and “letting our collective memories meet” (5). This healing power, then, stems from the practice of collective storytelling by authors, artists, their characters and readers.

In *At A Particular Age*, Haugse inserts a sequence where his sister, Ruth, questions the appropriateness of creating “a ‘comic book’ about such a serious subject as Alzheimer’s disease” when they discover boxes of Haugse’s sketches depicting their father’s gradual decline. Ruth’s query and Haugse’s hesitant response mark a metafictional moment of doubt about the power of graphic storytelling on dementia. However, the fact that Haugse revisited his father’s journey of decline twice affirms his belief in the art form. His creation of embodied narratives has also constructed physical sites of memory to preserve and honor his father’s experiences.

Graphic narratives about dementia, as Garden and Lamb argue, offer “modes of engagement” for readers to improve their interpretive practices that can critique and expand “the master narratives of the dementia imaginary” (100). In fact, graphic narratives like *Wrinkles* aims to radically reshape our understanding of aging by portraying dementia as an alternate way of being. The epigraph of the graphic novel features a quote attributed to Buddha: “The clouds do not disappear, they turn into rain.” This Buddhist insight communicates the wisdom that life and death are simply different phases of samsara, the endless cycle of birth, death and rebirth. The experience of dementia, therefore, can be regarded as a different form of transition or transformation rather than an absolute decline. Through this evocative quote, Roca suggests that we should strive to recognize the transformed presence of those with dementia. From the outset, then, Roca questions the biomedical conception of individuals with dementia as “disappearing” into nothingness. His voluntary and deliberate engagement with dementia narratives and resistance to the medicalized gaze not only provide a reframing of the dementia imaginary but also exemplify an embodied practice of graphic medicine. As graphic narratives like the selected texts discussed in this paper continue to underscore the importance of interdependent

relationality and challenge dominant perceptions of dementia, they invite readers and caregivers alike to participate in the co-construction of new modes of dementia narratives and set the stage for reimagining other marginalized conditions and experiences.

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帝國、照護政治和疾病隱喻： 論莫拉利斯《布娃娃瘟疫》中的夢娜病毒、 愛滋病和藍色剋星

蔡振興*

摘 要

《布娃娃瘟疫》是一部有關醫學的推想小說，探索歷史、醫學、殖民、環境和醫療歧視的議題。小說分為三卷，場景發生在三個不同的地方：（一）十八世紀西班牙帝國統治下的墨西哥市（Mexico City）、（二）二十世紀七〇年代的加州橘郡（Orange County）的德里（Delhi），以及（三）2050年未來的聯合城（Lamex），而且主要敘述者皆為葛利果（Gregorio）或格利高里醫師（Doctor Gregory）。在第一卷中，葛利果受到帝國徵召，前往墨西哥市治療「夢娜瘟疫」，俗稱「布娃娃瘟疫」。葛利果是西班牙皇家醫療和醫藥董事會的主任，同情底層階級，最後選擇「再棲居」美洲新大陸。第二卷剖析敘述者格利高里（Gregory）的女友因輸血之故，感染「人類免疫缺乏病毒」（HIV）而飽受醫療歧視與汙名化的創傷。第三卷發生於未來的後國家社會，描述拉美醫療走廊的主任暨醫學生物環境遺傳學專家格利高里醫師與助理佳比（Gabi Chung）醫治「藍色剋星」（Blue Buster）病患，並找尋病毒解方。本文嘗試以環境醫療人文的視角重審墨裔美國小說家莫拉利斯瘟疫論述中的帝國、瘟疫、環境污染、健康、公衛危機、照護政治、疾病隱喻和生命政治之間的關係。論文分為五個部分：（一）導論；（二）夢娜病毒：帝國、獵巫和照護倫理學；（三）愛滋病：醫療歧視、汙名化和疾病隱喻；（四）藍色剋星：脆弱性與環境歧視；（五）結論。在結論中，我特別指出環境健康和身體健康的鑲嵌性、纏繞性和共構性。

關鍵字：醫療人文，《布娃娃瘟疫》，夢娜瘟疫，愛滋病，藍色剋星，生態病誌，醫療歧視，照護政治

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Empire, the Politics of Care, and Illness as Metaphor: La Mona, AIDS, and Blue Buster in Alejandro Morales's *The Rag Doll's Plagues*

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ABSTRACT

The Rag Doll Plagues is a work of speculative fiction that delves into the complex intersections of history, medicine, colonialism, environmental degradation, and medical racism, unfolding across three distinct settings: (1) 18th-century Mexico City; (2) Delhi, Orange County in the 1970s; and (3) the futuristic city of Lamex in 2050. It is divided into three interlinking parts, each narrated by characters from different generations of the Gregory Revueltas family. Book one follows Don Gregorio, a devoted physician and surgeon in the service of the King of Spain to combat “La Mona,” which is also known as “The Rag Doll Plague.” Book two centers on Gregory’s girlfriend, Sandra Spear, who has contracted HIV through a blood transfusion, leading society to cruelly stigmatize her. Finally, in 2050, Dr. Gregory—a specialist in Medical-Biological Environmental Genetics—and his assistant, Gabi Chung, search for a cure to the “Blue Buster” virus in a post-national world. This paper, informed by the work of scholars like Mark Prieue and Maria Herrera-Sobek, examines the novel’s complex portrayal of empire, the politics of care, and illness as metaphor. The analysis consists of five sections: (1) Introduction; (2) “La Mona”: Empire, Witch Hunting, and Care Ethics; (3) AIDS: Medical Discrimination, Stigma, and Illness as Metaphor; (4) “Blue Buster”: Precarity and Environmental Discrimination; and (5) Conclusion. Ultimately, the paper argues that *The Rag Doll Plagues* underscores the inextricable link between environmental and human health, revealing their co-constitutive nature and highlighting the novel’s prescient vision of interconnected vulnerability.

Keywords: medical humanities, *The Rag Doll Plagues*, La Mona, AIDS, Blue Buster, ecopathography, medical racism, the politics of care

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一、導言

《布娃娃瘟疫》是一部有關醫學的推想小說，¹ 探索歷史、醫學、殖民、社會和環境歧視的議題，輔以醫療人文之視角一窺殖民他者、弱勢團體和疾病所帶來的危脆性生命，期能讓讀者了解同理心、醫療倫理學與環境歧視的重要性，提供「疾病作為隱喻」的醫療想像。小說分為三卷，分別闡述不同時空的疾病書寫：第一卷作者將敘事設定在十八世紀末西班牙殖民時期的墨西哥城如何面對夢娜瘟疫；第二卷描述 1970 年代的美國多元文化社會面對愛滋病的態度，以及醫院和白人社會所顯現的醫療歧視與偏見；第三卷則發生在 2050 年的未來社會如何找到藍色剋星病毒的解藥。雖然卷一發生於過去，卷二描述現在，而卷三則將小說投射於未來，若從時間、敘事和新舊型病毒的描述，《布娃娃瘟疫》的文類均可視為「推想的」（speculative）。² 本書作者是一位集詩人、小說家、散文家、文學評論家和教授於一身的墨裔美國作家莫拉利斯（Alejandro Morales）。莫拉利斯是移民的第二代，父母親皆來自墨西哥首都墨西哥城西北方的瓜納華托（Guanajuato），先後移居美國加州（Morales, *Zapote Tree* 11）。莫拉利斯於 1944 年生於加州南部的住宅區和工業區混合的蒙特貝洛（Montebello）。小學時，莫拉利斯就讀於西蒙斯（Simons）墨西哥學校，後來上了當地的蒙特貝洛高中。大學畢業後繼續深造，並於 1975 年取得羅格斯大學（Rutgers University）博士，現任教於加州大學爾灣分校，教授墨裔美國文學、拉丁美洲文學和電影研究。1975 年，他出版第一本實驗小說，標題為《邊緣的聚居區》（*Barrio on the Edge / Caras viejas y vino nuevo*），內容描述墨裔聚居區（barrio）青少年的故事。除了本書外，莫拉利斯也出版歷史小說《製磚人》（*The Brick People*）（1988），自傳性質強，故事也與父母親從墨西哥移民至美國加州有關。另外，莫拉利斯也出版《洛杉磯河》（*The River of Angels*）、《結核病》（*The Captain of All These Men of Death*）、《白蒼鷺之地》（*The Place of the*

¹ 本文對兩位匿名審查人提供文類上、結構上和文字上的修正意見，特表謝意。我也感謝國科會「疾病瘟疫、健康福祉與生態環境：醫療人文跨領域研究與社會實踐」第二年計畫補助（NSTC 112-2423-H-A49-003）。另外，本文承蒙國立陽明交通大學外文系馮品佳老師和淡江大學英文系莊晏甄老師協助校稿，在此一併致謝。最後也感謝中研院歐美所圖書館陳櫻文小姐和曼徹斯特大學蔡柏育協助資料收集。

² 在〈推想小說的文類使用與歸類〉（“The Uses of Genre and the Classification of Speculative Fiction”）一文中，批評家吉爾（R. B. Gill）認為推想小說的文類概念不純、不固定，有時文類有雜揉現象（82）。

White Heron)、短篇故事集《小民族》(*Little Nations*)，以及詩集《人參果》(*Zapote Tree*)等。在這些作品中，《結核病》和《布娃娃瘟疫》可歸納為疾病書寫，而《布娃娃瘟疫》則是批評家最為討論之作品。

在早期的批評家中，嘉瑞(R. Joyce Z. L. Caray)用女性主義視角來閱讀莫拉利斯小說中的女人和性別議題。在〈透過女人的角度來閱讀莫拉利斯《布娃娃瘟疫》〉(“Reading Alejandro Morales’s *The Rag Doll Plagues* through Its Women”)一文中，嘉瑞特別將文章的重點聚焦於小說中的女性角色以及她們的「追尋敘事」(quest narrative)上(142)，藉以彰顯女性主體的重要。在《烏托邦之夢、末世夢魘：墨裔和拉裔敘事中的全球化》(*Utopian Dream, Apocalyptic Nightmares*)一書中，羅培茲-洛桑諾(Miguel López-Lozano)以文化間性(interculturality)和跨文化性(transculturality)兩個重要概念切入小說閱讀，運用多元文化視角作為方法論處理當代社會的複雜性和社會不義現象，尋求可能的解決之道。另一位批評家托里歐(Foteini Toliou)也採用文化和經濟視角來分析莫拉利斯的小說，並以「後征服」(post-conquest)的新世界史觀和邊界流動性來批判殖民主義(220)。同樣地，維拉洛伯斯(José Pablo Villalobos)在〈現實邊界與邊界隱喻〉(“Border Real, Border Metaphor”)一文中，將莫拉利斯的小說視為「批判性邊界論述」(critical border discourse)的範例。在與莫拉利斯的訪談中，聶夫(Maja Neff)指出，在族裔研究中，邊界的概念並非一成不變，而是永遠處於變化之中(173)。很明顯地，都里歐、維拉洛伯斯和聶夫在他們的論述中，都扣緊莫拉利斯的小說再現特色，強調邊界流動的重要性。在歷史研究上，佛朗哥(Dean Franco)的〈涉略檔案：莫拉利斯《布娃娃瘟疫》中的創傷與歷史〉(“Working Through the Archive: Trauma and History in Alejandro Morales’s *The Rag Doll Plagues*”)一文凸顯莫拉利斯作品中歷史的重要性，因為檔案研究可以帶出新的未來契機；因此，佛朗哥特別以反烏托邦小說的視角閱讀墨裔美國文學，指出莫拉利斯作品中的敘述者透過閱讀歷史檔案，哀悼過去，進而走出歷史創傷及其憂鬱。同樣地，馬奎茲(Antonio C. Márquez)〈莫拉利斯的《製磚人》和《布娃娃瘟疫》中歷史的應用與濫用〉(“The Use and Abuse of History in Alexjando Morales’s *The Brick People* and *The Rag Doll Plagues*”)特別援用尼采式歷史觀來剖析這部後設歷史小說。不言而喻，馬奎茲的立場比較接近後現代歷史小說的立場，而上述批判取徑有趣，包括女性主義、

追尋敘述、多元文化、征服新世界的歷史、批判性邊界論述、檔案研究和後設歷史小說等，也都屬於早期族裔研究的重要文學研究成果。

具體而言，墨裔美國文學中常見的主題為殖民主義、移民、身分認同和社會不義，但我們亦可從醫療人文的疾病書寫視角帶出新的研究動能。在早期的作品中，阿拿亞（Rudolfo Anaya）的《祝福我，奧蒂瑪》（*Bless Me, Ultima*, 1972）敘述一位既是精神導師（mentor），也是治療師（*médica*, healer）或巫醫（shaman）的奧蒂瑪（Ultima）如何協助主要角色安東尼奧（Antonio Márez）尋找自我認同的成長歷程（Raso and Herrera-Sobek 28），內容不但反映本土治療（傳統知識）與西方醫學（天主教）之間的衝突，更將疾病視為精神失衡的象徵。³ 在 1980 年代，莫拉佳（Cherríe Moraga）於《愛在戰火蔓延時》（*Loving in the War Years*, 1983）一書中，描繪墨裔酷兒文學中的新身分、新認同和新文化歸屬，同時也探討疾病和權力結構之間的關係。莫拉佳是一位劇作家、詩人和行動主義者，而批評家布雷克（Debra J. Blake）將本書視為追求「過渡主體性」（transitive subjectivity）的基進自傳（71）。在這些作品中，墨裔美國文學中的疾病書寫不僅關乎身體——它更關乎生存、記憶，以及墨裔社群在面對歷史與結構性暴力時所顯現的韌性。

1990 年代墨裔文學中的作家，例如卡斯蒂羅（Ana Castillo）和維拉蒙特斯（Helena María Viramontes），也處理殖民情境下的生態疾病。卡斯蒂羅的《離神如此之遠》（*So Far from God*, 1993）是一本魔幻寫實主義小說，描繪角色蘇菲（Sofi）的小女兒珞珈（La Loca）死於怪病，卻又奇蹟般地復活。她的怪病，以及小說中被邊緣化和被剝削者的疾病，都是由環境與社會不義所引起的。同樣地，維拉蒙特斯的《在耶穌的腳下》（*Under the Feet of Jesus*, 1995）也描述移民勞工艾斯特拉（Estrella）與家人，都需面對暴露於農藥時所引起的生態疾病、種族歧視和墨裔美國勞工的歸屬感議題：「你待在那裡，看著他們的眼睛。如果他們攔住你，如果他們試圖把你拉進綠色的廂型車，你就告訴他們，出生證明就在耶穌的腳下」（63）。

在墨裔美國文學的脈絡中，莫拉里斯可謂是扮演承先啟後的角色。他與早期的阿拿亞和莫拉佳一樣，皆關心認同政治的議題，但他也與卡斯蒂羅與維拉蒙特斯一

³ 在〈作家的地景：地景的頓悟〉（“The Writer’s Landscape: Epiphany in Landscape”）一文中，阿拿亞強調「地方、想像和記憶」（“place, imagination and memory”）是《祝福我，奧蒂瑪》一書中三股重要的創作動力（98）。

樣，嘗試彰顯墨裔美國文學中的生態疾病、經濟壓迫和殖民剝削，以及暴力對墨裔美國人的長期影響。然而莫拉利斯提供一個更大的歷史視角：西班牙帝國、殖民主義、結構性暴力、病毒和生命政治的操控。疾病常與移民經驗和勞工剝削聯繫在一起；而更重要的是，莫拉利斯的作品挑戰環境健康人文的議題，並扣問在多元文化社會中，誰應該受到照顧（護）？莫拉利斯的《布娃娃瘟疫》完美地呈現疫病在墨裔美國文學中不僅作為社會現實，同時也代表一種隱喻的力量。因此，疫病不僅僅是一種生物學威脅——它與權力、壓迫和政治網綁在一起。換言之，疫病從來都不是單一的問題，它與社會、歷史、政策、權力部署、結構性暴力緊密結合。醫療人文學者阿舒勒（Sari Altschuler）在評論早期拉丁裔和墨裔美國文學研究時，指出健康人文（health humanities）常被學界忽略（181）。因此她建議學界可以走出舒適圈，並嘗試處理文學和醫學的跨域研究。從這個角度來看，莫拉利斯的小說主題——夢娜病毒、愛滋病和藍色剋星——暴露殖民主義、權力、公共衛生、醫療歧視以及照護之間的張力，展現小說人物在大疫時代的可塑性，而本文的立場和批評軌跡也與阿舒勒的想法互相呼應。

晚近，批評家的批判軌跡帶有醫療人文研究的特色。蒂斯戴爾（Ashely B. Tisdale）從失能研究和疾病立場出發。普萊威（Mark Prieve）在〈莫拉利斯《布娃娃瘟疫》中的生命政治與身體污染〉（“Bio-politics and the ContamiNation of the Body in Alejandro Morales’ *The Rag Doll Plagues*”）一文中指出，王權的機制掌控個人身體與人口的生與死。賀瑞拉—索貝克（María Herrera-Sobek）在〈莫拉利斯的《布娃娃瘟疫》中的流行病、種族主義和生態文學批評〉（“Epidemics, Epistemophilia, and Ecological Literature Criticism in *The Rag Doll Plagues*”）一文中則運用生態文學批評視角來閱讀莫拉利斯的《布娃娃瘟疫》。從早期後現代、後殖民歷史、檔案研究和批判性邊界論述，直到近年來對污染、身體、疾病和生命政治等主題研究，讀者不難看出莫拉利斯作品研究的新方向：種族主義、流行病、生命政治和生態文學批評。因此，本文嘗試將莫拉利斯的研究主題置於今日新冠病毒的脈絡之中，以環境醫療人文的跨域視角重審墨裔美國小說家莫拉利斯瘟疫論述中的帝國、瘟疫、環境污染、健康、公衛危機、照護政治、疾病隱喻和生命政治等重要議題。在結構上，莫拉利斯的小說分為三卷：卷一敘述在十八世紀末時，西班牙帝國派遣葛利果醫師前往墨西哥市來治療「夢娜瘟疫」，該病俗稱「布娃娃瘟疫」；卷二描繪二十世紀

七〇年代加州橘郡（Orange County）的德里（Delhi）有一位女演員因輸血之故，罹患「現代布娃娃瘟疫」——愛滋病（AIDS），因而遭到種族和醫療的雙重歧視；卷三發生在 2050 年的未來拉美聯盟（Lamex），一種「藍色剋星」的新瘟疫正襲擊當地，造成居民大量死亡。本文分為五個部分：（一）導論；（二）夢娜病毒：帝國、獵巫和照護倫理學；（三）愛滋病：醫療歧視、污名化和疾病隱喻；（四）藍色剋星：危脆性與環境歧視；（五）結論。在結論中，我特別指出環境健康和身體健康的鑲嵌性、纏繞性和共構性。

二、夢娜病毒：帝國、獵巫和照護政治

小說的第一卷發生於十八世紀末西班牙帝國統治下的墨西哥城。此時美洲殖民地正值發生由環境污染所引起的布娃娃大瘟疫。小說的敘述者為葛利果先生（Don Gregorio），他是皇家手術醫師（a loyal physician and surgeon to his Majesty the King of Spain），也是「帝國的代理人」（an agent of empire）（Lopez-Lozano 108）。小說第一部分發生的時間是在 1788 年左右，當時的歐洲正處於法國大革命和美國獨立革命的氛圍中。無獨有偶的是，在西班牙管轄的美洲墨西哥市竟然流行著一種奇怪的瘟疫。西班牙國王深怕法國和美國的革命思想種子入侵殖民地，造成難以控制的局面，因此特別從西班牙派遣葛利果醫師前往美洲，處理疫情，避免分離主義的事情發生（16）。葛利果先生接受任命，同時也思忖著：

作為醫學院主管，我特來此地評估西班牙國王的殖民地醫療需求，藉此改善一般人民的健康和醫療，而且國王在此想要避免殖民地有分離主義的想法。殖民地的人民需要相信，作為帝國的一分子，他們的生活將會比分離主義之後更好。因此，我來這裡也要澆熄革命熱情的火花，向患有熱病的人民減溫。（16）

葛利果醫師一開始就展現出來自帝國的威風和驕傲。他遠從西班牙宗主國浩浩蕩蕩來到殖民地來。儘管前往殖民地是一趟危險之旅，而且在途中很多印地安土著為他犧牲，他也悶不吭聲。茲因被帝國授予「文明教化」之任務，他主要關心的重點是：以帝國醫療科學來維持殖民地的「法律和秩序」。為了宣揚帝國醫學的偉大，

葛利果醫師一到當地，就想要趕走當地的赤腳醫生，因為這些赤腳醫生都是庸醫與巫師，況且這些赤腳醫生不是別人，正是女性薩滿。基本上，她們就是巫婆。從科學的角度，帝國醫療工作人員的「學術」在殖民地不應該被落地轉化成為從事「邪術」（evil craft）的工作，所以這些巫婆就該要從帝國的地表上抹去（16）。很明顯地，西班牙帝國醫學以「科學」之名，進行鞏固殖民地的統治模式之實。

在小說中，葛利果先生意圖複製西班牙帝國醫學以監控殖民地人民的健康狀態，其政治意圖濃厚。這種帝國醫學的想法接近傅柯式「自我技術」（technologies of the self）的展現（*Technologies* 18）。所謂「技術」其實是一種訓練、修正、控制、治理和改變的可能性。換言之，技術是一種規訓的力量，它代表一套經驗法則，讓身體具「馴服性」（docility），可用於「駕馭、使用、改造和改良」（subjected, used, transformed and improved）（Foucault, *Discipline and Punish* 136）。很明顯地，這種想法隱藏真理（或意識形態）、權力和自我三者之間的相互關係，以及如何從照顧自我、認識自我，到追求真理，邁向具獨特性存有形式（mode of being）的主體化過程，建構一種照護政治機制。在《規訓與懲罰》（*Discipline and Punish*）中，這種監控自我或身體的概念與邊沁（Jeremy Bentham）所講的「全景式監獄」（panopticism）概念相通（201）。在《社會必須保衛》（*Society Must Be Defended*）中，傅柯指出十八世紀時出現兩種權力技術：一是懲戒技術，旨在馴服肉體；另一是作用於生命，亦即生物學結合醫學，以控制大眾和人口，保持社會總體的穩定（249）。德勒茲（Gilles Deleuze）的「跋：論控制社會」（“Postscript on Society of Control”）則是傅柯式規訓社會控制的進階版觀察（3-4）。此一概念也近似義大利哲學家阿岡本（Giorgio Agamben）將王權概念推向極致，援用「例外狀態」的可能性進行監管身體，進而控制健康（例如透過健康議題，進而控制社會和人民的身體），最後以緊急狀態之名，進行監控之實。也就是說，當社會有瘟疫或大流行病造成混亂局面，國家可利用社會正處於例外的「緊急」狀態而介入，並援用「生命政治」的部署模式來掌控社會、文化、政經以及人民的身體。在小說中，西班牙殖民統治，尤其是葛利果醫師所接受的帝國命令，即扮演此一救世主角色，而且一開始他也認為自己的想法是正確的。基本上，葛利果醫師就是殖民主統治「治理術」（governmentality）的代理人，而這些當地人是被殖民者、野蠻人，沒有靈魂。正如葛利果醫師所言：

近三百年來，我們一直設法讓這些印地安人遠離無知。我們給他靈魂，但有些人還是想要摒棄上帝的恩寵，持續保有其異教徒本性。我們要好好照顧他們，因為上帝把他們交給我們，如果我們忽略這項任務，那整個帝國就會垮台。在這些藝術創造之中，他們都是上帝之光的顯現。為了能夠繼續統治，我們要深入這些異教徒的存在，讓上帝之光永遠保持閃閃發亮。（17）

從上述引文可以看出，殖民主是光之使者，照亮驚鈍的被殖民者，並讓暗黑的殖民地「閃閃發亮」。反諷的是，葛利果醫師到了美洲，逐漸被新大陸的被殖民者的生活薰陶、感動，甚至最後背離帝國，而小說旨在追溯葛利果醫師態度上的轉變，以及他如何在乎、關心，同時也真心地醫治殖民地的病患（Georgi 229）。

在新大陸，葛利果醫師受到裘德神父很大的影響和感召。他看到殖民地因環境汙染所帶來的瘟疫感到難過。此時醫療量能不足，又加上環境衛生問題嚴重，他才看到殖民地的「苦」（suffering）（39）。葛利果醫師看到「夢娜瘟疫」肆虐墨西哥城和面對瘟疫的無力感，這時才慢慢地改變對土著醫療的看法。葛利果醫師覺得「這場瘟疫已經造成 100 萬野蠻人的死亡。西班牙皇家辦公室應停止對殖民地醫療人員的迫害，因為他們是我們重要的資產」（40）。在此，葛利果醫師已經改變初衷，對於罹患瘟疫的居民深表同情：

裘德神父研究天上的星星。我 [葛利果醫師] 聽到數以千計的哀嚎者不斷地哭喊著，我看到火把點燃著一堆又一堆的死者，這種令人受不了的味道幾乎讓我窒息。我為何來到新大陸？我對這一切感到相當無助。我的眼睛充滿淚水，我像小孩子啜泣著。有一個短暫的時刻，我因眼眶充滿的淚水，幾乎無法回憶女友雷娜塔的臉。我幾乎記不得她了。上帝呀！難道在新大陸沒有任何美感，心裡沒有任何一絲平靜，或快樂？在新西班牙真的沒有愛嗎？（43）

葛利果醫師來到新西班牙已有三年，此時墨西哥城已變成他的新家；他不但把這個地方當成他的家，而且他也從這個家開始，與當地建立新的土地情。在卷一的結尾處，他嘗試醫治患有夢娜瘟疫的總督情婦。此時好友的情婦即將分娩，雖然葛利果醫師幫忙接生成功，但最後依然無力救活好友的情婦。即便如此，葛利果先生還是

領養好友情婦的女兒，在新西班牙落地生根，把殖民地變成原鄉，嘗試淨化這個被污染的殖民家園：他親吻小女兒，「聽到她天真的笑聲中散發出自由的氣息，這是一種新國家新世紀的感覺」（66）。

三、愛滋病：醫療歧視、污名化和疾病隱喻

第二卷的場景主要是美國加州橘郡（Orange County）的墨裔聚居區（barrio）德里（Delhi）。對德里的新住民來說，聚居區隱含「社群」的概念，這裡有醫院、教會和糖廠。它是工人階級所匯聚的都會空間，也是政府納管不同族裔下的社會空間（3）。

在日常生活實踐中，儘管這種墨裔聚居區看似卑微，它還是墨裔美國人的家。「家」與生態學（ecology）有關，eco- 的希臘文是 oikos，英文譯為 home。墨裔文評家德匹納度（Eva Fernández de Pinedo）認為聚居區與族裔認同（ethnicity）有很深的淵源（666）。同樣地，作家兼文評家阿拿亞也強調聚居區與地方感是墨裔美國文學重要的創作源泉（“The Writer’s Landscape” 98）。從生物學的角度來看，家或棲息地與內環境（umwelt），可用於表達族裔的地理認同，因此有「棲居」的寓意，同時也兼具「物質」和「象徵」之涵義，提供地方想像或地方意識的基石。墨裔美國文學常常表達墨裔美國人與非拉美裔的美國白人（the Anglos）在文化上、種族上和階級上的衝突。即便處於劣勢，聚居區的墨裔美國人還是採取正向思維，守護家園和傳統。更精確地說，聚居區有時隱藏一種中介的、流動的在家感，甚至傳達不確定性或變動不居的感覺，抑或暗示著一種既熟悉又陌生的兩義性。批評家維拉（Raúl Homero Villa）將它稱為聚居話語（Barrio-logos）或聚居學（barriology），藉以傳達人與環境之間非永恆的、蛻變的和轉化的特質（4）。在訪談中，莫拉里斯強調，不論以何種表達形式出現，聚居區概念在墨裔美國文學中扮演著重要的角色（Grandjeat et al. 109）。

小說敘述者開宗名義就指出，聚居區有一棵綠藍色的柏樹（cypress），它如英雄一般挺過幾個世代，深怕被認為無用而被砍掉；因此，這棵大樹「就像一顆純潔又細緻的水晶球一樣，永遠有破掉的危險」（69）。敘述者運用擬植物法（plantification）修辭學，將人的存有與樹木做平行類比，表達生命和植物兩者均深植於這片大地（rooted in this earth）；也就是說，這棵樹不但是他們生長並與土

地、家庭和社會建立關係的地方，同時也是身心靈休憩之處，更是記憶的充電站（Morales, *The Rag Doll Plagues* 69, Herrera-Sobek 102）。對敘述者而言，這棵樹就像《風中奇緣》（*Pocahontas*）的柳樹婆婆（Gramma Willow）一樣，會向他說話：「他的女友有魔力」（69）。頓時，敘述者的女友就被賦予神聖的特質，就像是阿茲特克的女神蔻阿特里庫（Coatlicue），是萬神之母（Morales, *The Rag Doll Plagues* 69），同時也是「生與死的女神」（Herrera-Sobek 103）。

透過聚居區，莫拉利斯表達墨裔小說中被埋沒的文學空間，而他筆下所創造出來神話的、靈性的、魔幻的世界並不是生態烏托邦（*ecotopia*），而是一種類似傅柯所謂的「異托邦」（*heterotopia*）。在〈論異度空間〉（“Of Other Places”）一文中，傅柯認為這種異托邦是一種介於真實和烏托邦的文學空間，既實也虛（27）。異托邦一詞最早出現於傅柯的《詞與物》（*Les Mots et les Choses*）一書中，法文版原文為 *les heterotypies / heterotopy*，意指人體器官「偏離正常位置、錯位或異位」（9）。⁴ 英文版譯文為了與 *utopias* 對應，譯者將 *les heterotypies* 譯為異托邦（*heterotopias*），並將 *les utopies* 譯為烏托邦（*utopias*）。異托邦有六個特色，包括：（一）某個原始社會中保留給那些處於危機或被禁制或偏離常人者的空間，包括危機異托邦或偏離異托邦；（二）某個具不同功能、組織和運作模式的社會；（三）某個空間中擁有異於常態空間的地方；（四）某個空間中擁有既是永恆，也是稍縱即逝的片段性異質時間（*heterochronism*）；（五）某個可隨時開啟或關閉的時空系統；（六）某種既真實又虛幻且無序的創造空間（“Of Other Spaces” 24-27）。有趣的是，莫拉利斯對傅柯的異托邦概念讚譽有加，可用來表達一種「新的思維模式」（“Dynamic Identities” 23）。他的聚居區就是異托邦的表述，儘管在歷史上被遺忘或消音。因此他的小說世界可謂是異托邦的再現。

在〈異托邦的動態認同〉（“Dynamic Identities in Heterotopia”）一文中，莫拉利斯將異托邦與邊緣禁地（*borderland*）等同，指涉某種模糊的、充滿不確定性的、奇怪的、黑色的、不自然的邊界（23-24）。莫拉利斯的異托邦是一種不同疆域和不同

⁴ 英文版的「出版社說明」（*Publisher's Note*）指出，傅柯原本將該書取名為《事物的秩序》（*The Order of Things*），但編輯希冀將標題改為《詞與物》（*Words and Things*）（viii）。另外，有關傅柯異托邦的翻譯，參見王志宏的〈傅柯 *Heterotopia* 翻譯考〉，《地理研究》（*Journal of Geographical Research*），第 65 期，民國 105 年 11 月，頁 75-105。

文化交會下所開顯出來的移動空間。誠如傅柯所言，它既是真實的也是比喻的，而且處處存在。他所展現出來不同的族群、文化、人口、政治、經濟和文化等現象，尚需新的思維、新的想像才能理解此一異托邦的真正運作面貌。在卷一中，相對於帝都西班牙城，處於殖民地的墨西哥城被描繪為一個衛生不良、種族混雜、未被馴化的異托邦。在帝國的統治下，由於環境汙染，再加上種族、階級和性別的不平等，這個異托邦在政治上與文化上充滿各種變數。幸虧葛利果醫師，夢娜病毒的疫情終於受到控制：墨西哥城恢復生態秩序（the ecological order），而異托邦最終成為新原鄉。

同樣地，小說第二部分所描述的另一空間——墨裔聚居區——也可視為異托邦，充滿多樣化的動能，更是移民、政治、語言和文化的大匯流，即一個不同歷史、記憶和時空交會的場所（chronotope）。在墨裔聚居區中，每個族群有其求生之道，這裡沒有中心，也沒有單一認同，有的是多重他性所孕育出來的想像共同體，既是在內也是在外（25）。雖互為他者，但彼此仍需自我定義，才能溝通，相互了解。在莫拉利斯的筆下，異托邦世界表達來自不同疆界的藕合，彼此關係既是陌生，也充滿驚訝。

小說的第二部分主要是史碧兒（Sandra Spear）的疾病書寫（narrative of illness），此類病誌亦可視為異托邦的寫作形式之一。史碧兒是敘述者的女友，她是一位猶太裔美國女演員。很不幸的是，在輸血的過程當中，她感染愛滋病，被一般大眾排斥，也被主流社會誤認罹患這種病的人不僅危險，而且是「偏離正常位置」的病人，最後也因愛滋病症狀發作而逝世。小說的敘述者是她的墨裔美國醫師男友。他以照護者角度來撰寫史碧兒的病痛經驗，以及兩人如何打破族裔和階級的藩籬。根據霍金絲（A. H. Hawkins），疾病書寫是一種病誌（pathography），以自傳的方式來再現主體的生病經驗，主要分為四類：包括道德型病誌（didactic pathography）、憤怒型病誌（angry pathography）、另類治療型病誌（alternatives pathography）和生態病誌（ecopathography）（128-29）。小說的第二卷，正如第一卷和第三卷一樣，皆可視為種族、階級、生態和歧視交匯下的生態疾病書寫。套用霍金絲的話來說，本書亦可稱為「生態病誌」。

在卷二中，格利高里（Gregory）將女友和家鄉做類比，兩者都很美卻又很脆弱。他將女友史碧兒（Sandra Spear）抽象化，將她視為一位女神，是自然、山林和

宇宙的綜合體：「我在她的美腿、手臂和臉龐看到這個世界、海洋、高山。她的身體就像宇宙一樣」（69）。或許我們會認為這樣的描述過於浪漫或煽情，但此時的史碧兒已因病過世，而在格利高里的腦中，他對史碧兒的感情充滿無限追憶和永恆的想像，因此這種神格化的描述是可以理解的。

正如前述，史碧兒因輸血之故，得了「人類免疫缺乏病毒」（HIV），即愛滋病毒，成為他人眼中的垃圾（scum），沒人敢與她接觸。洛桑諾認為，小說中血的意象代表白人對種族混雜、異族通婚或混血（miscegenation）的恐懼（López-Lozano 94）。儘管主治醫師弗林克（Dr. Flink）是二戰集中營的倖存者，他自己也害怕受到傳染。當女友臨死前，格利高里陪伴史碧兒返鄉，頓時才了解自己過去的歷史以及他的祖先葛利果醫師（Don Gregorio）在殖民時期的墨西哥市所發生之事蹟，讓新／舊大陸、新／舊墨西哥，以及自我／先祖之間建立歷史系譜學的共振與連結。

發病時，史碧兒的身體出現異狀。她的手肘和膝蓋開始腫脹，皮膚也出現瘀青。一開始她不以為意，後來到醫院時，因流血過多，衣服沾滿鮮血，醫院警察一度將她誤以為是幫派鬥毆的受害者。她的宅男朋友也被誤認為是幫派滋事分子而被搜身。此外，警察更認為他們所開的車子是一部賊車。儘管史碧兒流血過多，醫院還是不肯收留她，旁邊的女人甚至建議醫院把她送至監獄病房治療。一位護士見狀不妙，看出來她是血友病患者，建議馬上幫她輸送血液。很明顯地，在醫院，史碧兒和他的宅男朋友們在醫院並不受歡迎，警察不把他們當「人」看：他們是外來者、異鄉人、低等人（less than human）。來醫院看病的患者亦是如此：這裡的人和這裡的醫院都表現出對族裔人口的種族歧視的潛在敵視；更精確地說，這也是一則有關醫療歧視（medical racism）的故事。

上述的例子是表達對少數族裔污名化的批判。「污名」的英文為 stigma；它源自希臘文 stigmatos，拉丁文為 stigmata。在此，sti 是釘、黏（stick）之意，暗指運用某種武器或工具去戳、穿（to pierce or to puncture, to stab），其象徵意思是指用恥辱或處罰去「銘刻」（to “carve”）、「紋身」（to “tattoo”）或「註記」（to “mark as a sign of shame, punishment or disgrace”）（Jones 140-41, Goffman 1-5）。很明顯地，污名化的行為讓受害者增加內疚以降低參與感，讓其日常生活的快樂指數受到影響。事實上，它是一種歧視；它對身心靈所造成的傷害難以估算。其中，污名化最大的傷害就是造成別人的漠然、無感，甚至表現出「平庸的邪惡」，讓自己「不

沾鍋」，免除「在乎」或「照顧」受害者的道德責任（Sartorius 396-97）。史碧兒本是當紅女演員，可是當她被驗出愛滋病時，橘郡戲院（Orange County Theater）的導演立刻就與她解約，儘管史碧兒說，「我還是可以工作」（102）。

與醫院的治理方式一樣，節目部主任對史碧兒的疾病也表現出歧視失能（ableism）的心態；也就是說，節目部主任透過正常和異常的劃分，採用排他律來合理化偏見、刻板印象、意識形態或種族主義。因此，史碧兒的主管也希望她能卸下目前的工作。

很明顯地，在美國的主流社會中，歧視失能和對少數族裔的種族歧視在小說的第二卷中被緊密地綑綁在一起。傅柯在《社會必須被保衛》（*Society Must Be Defended*）中指出，種族主義與國家機制和生命權力（biopower）的運作有關，因為生命權力代表一種「決裂」的手段，斷定哪些人應活，而哪些人又是該死。種族主義有二大功能：（一）建立生物學類型的區分，決定優勝劣敗的種族次第；（二）建立（偽）正向的（生物學）生命權力的關係，意即「事實上是這樣的：你讓更多人死，你就可以活下來」（The very fact that you let more die will allow you to live more）（255）。根據傅柯：

事實上，他人的死亡不僅僅保證我在個人安全意義上還活著，他人的死亡，劣等種族的死亡、低等種族的（或退化或變態的）死亡，將使整體更加健康：沒錯，更加健康、更加純粹。（*Society* 255）

傅柯認為，現代種族主義和傳統的種族主義理念不同：傳統的種族主義強調「敵意」的操作；相反地，當代種族主義會貫徹生命權力的內在機制運作施行暴力，尤其是一個國家運用至高無上的（生命）權力來肅清或純化其他處於劣勢的種族。

由於醫院的醫學治療效果不大，在第二卷的後半部，格利高里和女友回到墨西哥特波索特蘭（Tepotzotlan）的部落社會，邀請女治療師（*curandera*）協助，改用傳統醫學來救治史碧兒愛滋病。與都會醫療體系不同，這裡沒有醫療歧視的問題。女治療師穿著火紅的衣飾，並用她的五官去觸摸、聆聽、嗅聞，並仔細檢視史碧兒的身體。最後女治療師下了一個結論：史碧兒的病痛（*illness*）係因罹患一種「古代的瘟疫」（122），「這是一種會讓你看起來像是小丑的疾病，你的眼珠子附近會出現黑眼圈，你的手臂會瘀青、變形，而且你的舌頭會有白點。你的四肢也會變

得無力，直到變成破布娃娃」（122）。很清楚地，部落的傳統治療將古代和現代的疾病連結起來，將兩者的病毒株視為同源。

根據女治療師，史碧兒愛滋病所帶來的「痛」是無解的。儘管這是一種古代「夢娜病毒」的遺毒，女治療師卻安慰並鼓勵史碧兒看透生與死的界線。她說：「記得，你並沒有死亡。現在你正在經歷一種伴隨著恐怖和痛苦的巨大轉變。你必須學習用微笑來對抗這些力量，面對死亡，學習笑看人生」（123）。格利高里在照顧女友時也安慰她說：

不要害怕死亡，妳必須學習接受它。死亡的陰影常常會籠罩妳，很快地，妳就學會如何和它相處。它常常會來到妳的身邊，直到妳投胎轉世。每個人都害怕這個時刻，我們把它當成一種改變的可能性。妳的身體很快地就會蛻變。了解妳的契機，我們會為妳感到高興。妳已帶給身邊愛妳的人很多快樂，妳自己應引以為豪。不要害怕凋零的身體，它是自然的過程。上帝和大地能源正在召喚妳參與我們所有人的蛻變。我愛妳，我也愛妳的凋零和妳的病痛。我會和妳結婚，愛妳直到生命的最後時刻。我會擁抱惡臭的死亡味道，我會扶妳走過所有的人都必須走的生命彩虹橋。我會引導妳，幫妳洗澡，清除妳的瘡疤，撫慰妳的傷痛，幫妳清除排泄物，倒尿，忍受妳的味道。一起和妳躺下，和妳一起歡笑，和妳一起快樂。（119）

我們也不難發現，格利高里對女友的照護與當代照護倫理學學者特倫多（Joan Tronto）的照護五階段是相互呼應的：（一）在乎（care-about）；（二）關心（taking care of）；（三）照顧（care-giving）；（四）受到照顧（care-receiving）；（五）守護（care-with）（*Caring Democracy* 22-23；*Moral Boundary* 105-08）。在此，特倫多的照護倫理頗具啟發性。特倫多的照護倫理學和其他照護倫理學者一樣，特別強調照護的道德感，但不主張照護的等第或親疏有別的相對性倫理觀。相反地，她的照護倫理學較為民主，兼具個人和大眾的照護形式。在小說的第一卷中，葛利果醫師對美洲大陸被殖民大眾無私的照護，以及第二卷中格利高里醫師對女友史碧兒的照顧／護和土地情，均表達照護倫理學是跨個人性的。在第二卷中，史碧兒的愛滋病如同瘟疫一般，它會掏空人的肉體和生命力，將人虛化，只剩軀殼，而格利高里醫師對她的照顧大致上吻合特倫多照護倫理的五大階段：格

利高里「在乎」史碧兒；其次，他「關心」史碧兒的健康並負起照顧責任；再者他也主動「照顧」史碧兒，讓她有「受到照顧」的感覺；最後他也「守護」史碧兒直到最後。格利高里醫師不但是照護倫理的實踐者、生態環境的守護者，他女友史碧兒的疾病書寫更是醫療人文的典範之一。

四、藍色剋星：危脆性與環境歧視

第三卷發生在 2050 年的一個跨越疆域世界，包括特拉科潘（Tlacopan，即 Lake Texcoco）、特諾奇蒂特蘭（Tenochtitlan）與特斯科科（Texcoco），這些城邦形成一個聯盟，稱之為拉美聯盟（LAMEX）。拉美聯盟就是洛杉磯－墨西哥市（Los Angeles-Mexico City）連線。在未來，拉美聯盟是一個後國家、後北美自由貿易協議（Post North American Free Trade Agreement, Post-NAFTA）的社會（Gamber 80），充滿未來推想的虛構世界。比較可惜的是，這個新聯盟還是存在著階層社會不公平的內在問題：洛杉磯主要為一個高級生存區（Higher Life Existence），墨西哥市為中級生存區（Middle Life Existence），而墨裔聚居區變成低級生存區（Lower Life Existence）。在這美麗新世界中，瘟疫在未來世界也一如往常，大開殺戒，而且像過去一樣，環境污染就是造成大瘟疫流行的元兇。因此，不管高級生存區、中級生存區或低級生存區，也不管好／壞、高級／低級、窮人／富人，這三區的居民均不能免除由垃圾問題所引發的生態危機。令人沮喪的是，這個聯盟政府依然存在著資源剝削和種族歧視的問題。

第三卷的敘述者同為格利高里醫師，一位「拉美醫療走廊和醫學生物環境遺傳學專家」（Lamex Health Corridor and a Specialist in Medical Biological Environmental Genetics）（134）。為了對抗疾病，維護健康，聯盟政府特別成立「拉美海岸地區三聯盟健康走廊」（Lamex Coastal Region of the Triple Alliance），而格利高里醫師就是醫學主任。第三卷的主要人物是格利高里醫師和他的助理亞裔美國人佳比（Gabi Chung）：一位是醫師，另一位則是人機一體的合成人，兩人致力於找尋「藍色剋星」（Blue Buster）的解藥。很明顯地，第三卷也是霍金絲筆下生態病誌的寫照。

有趣的是，格利高里醫師和佳比是愛人關係。格利高里醫師是墨裔美國醫師，而佳比是亞裔美國人。為了讓醫學研究更順利，佳比聽從董事會（the Directorate）

建議，將自己的手臂更換為具有雷射手術裝置的機器手臂（cybernetic arm），讓自己成為人機複合體，其目的不但為了實驗，而且也有助於醫學研究目的。換言之，這種人機一體的連結可將醫療研究帶到新的里程碑。

在未來的世界中，格利高里醫師和佳比觀察到瘟疫——藍色剋星——的主要症狀：（一）患者手部瘀青；（二）四肢像充滿液體的氣球一樣，而且（三）感染部位會釋放出惡臭的物質（138）。兩人咸認為：「這種瘟疫從一個地點或時間消失，卻又從另一個時間和地點迸出，完全無法預期。這些自發性的瘟疫會出現在別處。瘟疫是由人類的垃圾導致的，他們透過空氣、陸地和大海傳播，並滲透到人口密集的地區。有時候帶走數以千計的性命。整個世界的科學家在地球上已經找到數以千計致癌的感染源，它們的大小、顏色和味道不一，有些是看不見的。從我們的污染來看，我們所創造的能源破壞並毀了他們的棲息地」（139）。從疾病理論的角度來看，莫拉利斯對「藍色剋星」的觀察類似夢娜病毒，也是屬於「瘴氣理論」（miasmata）的描述，其他則包括體液理論（humoralism）、細菌理論（the germ theory）和基因理論（the germ theory）等等。⁵

第三卷與前兩卷一致，格利高里醫師也反對環境歧視，而且試圖走出異托邦的生態殖民世界。為了找出解藥，格利高里醫師回到過去，向祖先學習。對格利高里醫師而言，未來救贖的可能性並不在未來，而是在過去。很幸運地，格利高里醫師在圖書館當中找到祖先的醫學紀錄，並在無意中發現瘟疫的解藥（142）。

二十一世紀末這場瘟疫的爆發地點是在美國加州聖地牙哥南部第二大城楚景（Chula Vista）。楚景位於美墨邊界低級生存區，是一塊與主流社會區隔出來的墨裔聚居區（137）。它與卷一的墨西哥城和卷二美國加州橘郡的墨裔聚居區一樣，同

⁵ 在〈環境與瘴氣〉（“Environment and Miasmata”）一文中，哈娜威（Caroline Hannaway）認為，環境對健康和疾病的影響越顯重要（292）。瘴氣（miasma）一字來自希臘文，意指汙染（pollution）（295）或臭氣（bad air）。在小說中，我將楚景有毒的垃圾透過「空氣、陸地和大海」，抑或所謂「空中所產生的雲狀劇毒氣體」所導致的瘟疫，視為「瘴氣理論」的案例。其次，體液理論（humoralism）是由希臘「醫學之父」希波克拉提斯（Hippocrates）所提出的疾病理論，主張人之所以會生病是因為人體的四種體液（humors）不協調之故，包括痰、黃膽汁、血液、黑膽汁。這四種液體的平衡乃是健康的標準，若是這些體液之間的關係失去平衡，疾病將隨之而來。另外，法國微生物學家巴斯德（Louis Pasteur）和維也納綜合醫院（Vienna General Hospital）的匈牙利婦產科醫師塞麥爾維斯（Ignatius Semmelweis）發現許多產婦因感染「產褥熱」而病亡，而且經由實驗證明，他們指出細菌會傳染疾病，此即「細菌理論」（the germ theory）。再者，「基因理論」來自奧地利神父孟德爾（Gregor Mendel）的遺傳學研究，指出基因的變異會影響人體健康。

為異托邦。一開始，大家不知瘟疫來自何處。那些得了瘟疫的居民主要症狀是無力感，必須倚靠欄杆或牆壁，因為若是失去支撐，患者會匍伏在地上，其中毒的眼珠則會「凸出於臉部」，手部也會出現「怪異的瘀青狀況」，雙腳或腿部「好像遭受重擊」，肢體會出現水腫，感覺「就像是氣球一樣」，況且手部有時也會滋生惡臭液體而「迸裂開來」（138）。瘟疫的污染源頭是來自大西洋海外一百多公里的三大垃圾區塊，這些汙染物在空中所產生的雲狀劇毒氣體包括「二氧化鈾」（plutonium oxide）、「小超級反叛者分子」（small hyper-renegade molecule）和「氣溶膠」（gaseous form）等（139）。對格利高里醫師而言，這是「人類對廢棄物收割」（humanity's harvest of waste）的結果（138），而首當其衝的則是美墨邊界低級生存區的楚景，此係因為這些墨裔聚居區居民係處於下風處。很不幸的是，凡是感染此一瘟疫者，他們的存活期皆不超過五天（139）。

事實上，汙染不分種族、階級和性別。除了低級生存區的楚景外，中級生存區的墨西哥城也有同樣的生態浩劫。敘述者格利高里醫師研讀祖父格利高里的藏書，嘗試尋找瘟疫解藥。莫拉利斯透過環境汙染的議題來告誡「人本中心論」的隱憂，同時也指出生命在面對瘟疫時所面臨的危脆性。有趣的是，墨裔美國人和亞裔美國人為了存活，必須與其他族群合作共存（148）。格利高里醫師、佳比、陳泰德（Ted Chen）、亞美利亞（Amalia）和神經醫師冠特（Gunther），大家必須協同合作，共同處理未來城所有生存區的棘手瘟疫問題。

科技會將身體轉化為認同的載體，然而身體不僅表達經驗，而且也是變化或過程的媒介，因此身體不應被視為一種固定的本質，而是具有能動性、可塑性和創造性的力量，延展自身並與物質世界建立關係，帶來改變社會的新契機。在〈賽伯格宣言〉（“A Cyborg Manifesto”）一文中，哈洛薇（Donna Haraway）主張科學、科技和社會女性主義的跨域合作，尋找社會女性主義未來發展的新方向。在文中，哈洛薇主張自然文化（naturecultures）、人性動物（humanimality）、有機和無機（in/animate）、自然身體（bodily natures），以及人機一體合成人或賽博格（cyber-organism, cyborg）之間的連結，彼此間可「成為親屬」（making kin）或「變成怪胎親屬」（making odd kin）。這種共生的「賽博格想像」是一種打破傳統「邊界論述」的誌異詩學，其跨域視界的融合極具危險性，但也帶來新的契機。哈洛薇指出，儘管這種結合降低身分的純粹性，且增加彼此間的矛盾性，但這是一個有利的批判立場。換言之，雖則這種人機一體賽博格式的連結是怪異的、不合法

的，它卻可帶出新的政治形式，確保「女巫、工程師、年長者、性變態者、基督徒、母親和列寧主義者」等「他者」所帶來的逾越潛能，進而消解並改變社會層級、環境不義或國家機器的介入等暴力行為。

莫拉利斯與哈洛薇兩人都在九〇年代提出人機一體合成人的賽博格想法。哈洛薇指出，這種賽博格意象暗示可以走出二元對立的迷宮世界（the maze of dualisms）（181）。在此架構下，她反對具普世價值的整體化理論（totalizing theory）和反科學的形上學（anti-science metaphysics），強調「與其是女神，我寧願當賽博格」（“I would rather be a cyborg than a goddess”）（181）。同樣地，莫拉利斯也認為科技能帶給未來新的醫療契機，協助研發新藥（Priewe 406）。然而，莫拉利斯也表達其疑慮：在拉美聯盟的新世界中，他反對援用科技來操弄生命政治。

五、結論

小說的第一卷透過歷史紀錄呈現十八世紀時墨西哥城所發生的「夢娜瘟疫」或「布娃娃瘟疫」，第二卷小說則是發生在 1970 到 1980 年代美國加州橘郡，故事內容以疾病敘事或病誌的方式記錄現代布娃娃瘟疫——愛滋病——受害者的生命書寫和種族歧視。第三卷發生於二十一世紀末，小說透過瘟疫作為一種疾病隱喻連結過去的疫病，處理當代的醫療和環境歧視，以及開拓未來的醫療想像，將三世（過去、現在和未來）時間編織在一起。在莫拉利斯的小說中，同時帶來社會改變，疾病也帶來新的典範轉移：第一卷帝國的改變、第二卷社會的演進和第三卷人機一體的賽博格社會。然而，莫拉利斯的小說並未暗示這種改變一定可以解決我們當代所面臨的問題。事實上，每個社會在不同的發展階段皆需面對自身所創造出來的問題。《布娃娃瘟疫》不是烏托邦小說；相反地，它是一部生態疾病小說，一個傅柯所謂的「異度空間」，或「反抗空間」，藉以描寫那些因瘟疫而需要面對危脆性的他者。正因如此，本書讓那些大疫時代中的受難者，包括墨西哥城的被殖民者、美國加州橘郡墨裔聚居區的種族和醫療歧視受害者，以及楚城的环境污染犧牲者，得以走出創傷。換言之，葛利果醫師讓被污染的殖民家園重獲新生，格利高里能撰寫回憶錄，為女友哀悼，以及格利高里醫師嘗試為未來城所有生存區尋找瘟疫的解藥，並在異托邦中找到生命的出口。當大疫時代來臨或面對病毒的侵襲時，弱勢團體首當其衝，從帝國的角度，照護僅是一種政治，一種帝國的照護政治，一種手

段，進行對人口和病毒的控管。用醫療人文的語言來說，帝國只看到人口，而看不到人（性），只看到疾病，而看不到疾病的身體、個人或受到摧殘的身心靈。相反地，在莫拉利斯的筆下，殖民地本土醫療或照護與帝國醫學迥異，自有其另類的醫療功能。隨著時代的演進，當代社會充滿各種歧視、矛盾和價值觀的衝突，莫拉利斯《布娃娃瘟疫》的生態疾病書寫可提供未來醫療人文研究中人性化醫學想像的（不）可能性。

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取消文化： 匡靈秀《黃色臉孔》中的種族與正義思辨

王智明*

摘要

近十年來，全球社會出現了名為取消文化的現象，以言論批評以及消費抵制來反擊社會上的不公正。有些人認為取消文化是弱勢正義的一擊，是對結構性不公的反抗，有些人則認為這是一種變相的審查制度，可能成為破壞社會和諧的私刑正義。在西方社會，特別是美國，取消文化尤其在種族與性別的層面上反映了何謂正義、如何正義的思辨，如近來風起雲湧的「咪兔」（Me Too）運動以及「黑人的命也是命」（Black Lives Matter）運動。

本論文透過華裔新銳作家匡靈秀（R. F. Kuang）的新作《黃色臉孔》（*Yellowface*）來討論正義的問題。《黃色臉孔》講述的是一個白人作家如何因緣際會獲得了一部華裔作家的遺作，將之重寫和出版，視為己作，因而遭到取消文化的攻擊的故事。在這部作品裡，誰才有資格講述亞裔故事的種族政治被強烈地突顯出來。它迫使我們去思考：書寫如何追求、獲得正義，以及對於文化挪用的反抗，乃至抵制，是否也有不那麼正義的一面？這些關於書寫與正義的討論，是當前亞裔美國文學研究不可或缺的重要面向。

關鍵字：種族、正義、亞美文學、文化挪用、取消文化、解殖，種族剽竊

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Cancel Culture: Race and Justice in *Yellowface*

Chih-ming Wang[§]

ABSTRACT

Over the past decade, a phenomenon known as cancel culture has emerged in the global society, using criticism of speech and consumer boycotts to counteract social injustice. Some view cancel culture as a form of justice for the marginalized and as a protest against structural inequities, while others see it as a form of censorship that could turn into vigilante justice, potentially disrupting social harmony. In Western societies, particularly in the United States, cancel culture reflects on racial and gender issues, pushing us to ponder the nature and implementation of justice, as seen in the recent “Me Too” and “Black Lives Matter” movements.

This article discusses the issue of justice through *Yellowface*, a satiric novel written by emerging Chinese American writer R. F. Kuang. It tells the story of how a white author serendipitously acquires the posthumous manuscript of a Chinese American author, rewrites and publishes it as her own, and subsequently faces all sorts of cancellation. In this work, the racial politics of who are entitled to tell Asian stories is prominently highlighted, prompting us to consider how writing can achieve justice. Additionally, it raises the question of whether resistance to cultural appropriation, including boycotts, may also commit some form of injustice. These discussions on writing and justice are indispensable aspects of Asian American literary studies today.

Keywords: Race, Justice, Asian American Literature, Cultural Appropriation, Cancel Culture, Decolonization, Racial Plagiarism

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……正義是社會制度的首要德性，正如真理之於思想系統一樣。

羅爾斯，《正義論》

所謂「正義」

應該沒有人會願意活在一個沒有正義的年代，大概也不會有有人在遭受不公正對待的時候，不會感到義憤難耐。然而，何謂正義並不容易辨析與界定。我們都希望生活在一個正義的社會裡，但要說清楚何為正義恐怕並不容易。從柏拉圖到康德而羅爾斯的西方政治哲學家，對正義有許多的討論，一般人大體也能說出分配正義與矯正正義的區別，或是制度正義與個人正義、程序正義與實體正義的不同。簡單來說，在西方政治哲學的脈絡下討論正義，大體都從如何確保立足點的平等入手：分配、制度與程序，都是為了確保立足點的平等，讓每個人的權利能受到充分的保護，因為個人與實體正義的實現皆仰賴立足點的平等為保障，就此而言，正義與平等相關。矯正正義是因不公義造成損害之後的補救或補償措施，是社會為確保和諧與公平所進行的衡平機制，就此而言，正義又與懲戒相連。如古羅馬的正義女神的形象所示，平等與懲戒正是司法正義的兩端。

著名的法國哲學家利科（Paul Ricoeur）就說，法官的手中「不只有天平，他還拿著劍」（《愛》17）。中國儒家的「義」則是一種道德規範，是在律法之外關於個人與社會的行事準則，因此傳統上所謂的「仁義道德」既是自我要求，也是社會期待，而「多行不義必自斃」則可謂是民間對矯正正義的呼求。問題是，如果每個人都具備實現正義的力量，那麼私設刑堂的風氣一起，社會必然腥風血雨。就此而言，正義的存在應當是為了促進或確保社會和諧，在經由仲裁（judiciary）之後所採取的「恰當／公正」（just）行動。利科就強調，正義的前提是創造「恰當／公正的距離」（just distance），這個距離可以將復仇的欲望與正義的想像分開來，使得正義可以「等同於公正」（impartiality），因此正義召喚的首先是公正的第三方（如法院和法官），以確保公正的仲裁可以在與當事人保持恰當距離的前提下進行（*Just xi-xiv*）。

然而，仲裁需要時間，合適與否亦需考量個體差異；面對個體間的巨大差異，分配、制度與程序很難做到完全公平，也因此正義往往是遲至的，需要校準與矯

正。也因此，正義的想像就更容易從分配、制度與程序傾斜，甚至滑坡，走向個體的或群體的正義呼求，以抗爭的行動彰顯對正義的期待，乃至要求正義的立即實現。尤其當差異顯現在種族、性別與階級等面向時，反抗體制化不正義的歷史性呼求便會噴湧而出。反殖民抗爭、共產主義運動、女性主義與性別平權所進行的種種翻轉，便是鮮明的歷史例證，而且這些正義的呼求也很難透過法院來裁決，因為法院往往是現行體制的鞏固者而非挑戰者。

「正義」是當代社會的關鍵議題，不論是西方對於社會正義的呼求，還是在台灣至今仍然爭議不斷的轉型正義實踐，甚或是政治哲學當中對於「義戰」（just war）的討論，都顯示正義的議題涉及廣泛，絕非一篇文章所能窮盡。台灣的政治學者陳宜中在《當代正義論辯》中就指出，當代西方的正義論辯涉及以下幾個重要議題：社會正義與市場正義、義戰論說、公民不服從與自由民主、言論自由範疇中的仇恨言論與色情管制、道德相對主義、公民拒戰及勝利者的正義等，範圍甚廣；每個課題的相關研究亦相當豐碩。因此，本文的企圖僅僅在於透過匡靈秀的小說，對當前的「取消文化」（cancel culture）提出種族正義（racial justice）的思辨——即從種族差異與文化再現的角度去思索族裔文學（ethnic literature）如何面對正義的問題。以下的討論將以取消文化的論辯為起點，作為分析匡靈秀（R. F. Kuang）2023 年小說《黃色臉孔》（*Yellowface*）的入口，再而延伸至文化挪用和族裔書寫的倫理思辨，以嘗試回應種族正義如何可能的問題。¹

取消文化：鄉民正義？

取消文化是「覺醒」世代的新麥卡錫主義。

德蕭維奇，《取消文化》

所謂的「取消文化」，指的是民眾因為不滿公眾人物和意見領袖某些不當的行為或言論，例如含有性別歧視或種族歧視的言論和作為，而「取消」對之原有的支持，乃至於發動群眾予以指控、要求中止或召回其社會形象、影響力、乃至工作機會的行動。法律學者華特（Gary Watt）認為，取消文化是「一種表演性的現象」

¹ 在本文中，此書書名之翻譯採楊詠翔之譯法《黃色臉孔》（台北：臉譜，2024），但以下該書的引文頁碼取之英文原著，並由筆者翻譯。

（performative phenomenon），其特徵是「透過羞辱、噤聲、抵制或禁止其工作，有時候使之失業或喪失生涯發展的機會，針對特定個人進行懲罰性的集體行動」（252-253）。教育學者班波瑞斯（Sigal R. Ben-Porath）則將之定義為任何試圖將「傷害性或冒犯性的表達形式從公共空間中抹去的努力」，其形式包括了施壓工作單位開除僱員、要求出版社避免或撤回出版合約、關閉當事人的社交媒體帳號，或要求公司取消或調整活動與贊助等等（68）。簡言之，取消文化的核心在於「去平台化」（de-platforming），以使得傷害性或冒犯性的言論無法繼續傳播，或是讓被指控的當事人失去話語權。

過去十多年，不論在台灣、東亞或歐美，取消文化的案例不勝凡舉，大量的舉報、出征和抵制也的確成為許多人的夢魘。尼爾曼（Evan Nierman）和薩克斯（Mark Sachs）以通俗的語言將取消文化解釋為：取消禿鷹（正義鄉民）的出征行動，即「以追求絕對道德為目的而結盟的一群人，使用恐嚇的手法，孤立和不成比例地懲罰被指控行為不當的人」；他們認為，這是一種「非自由主義的懲罰，類近於十七世紀美國的女巫審判」（32-33）。美國法律學者德蕭維奇（Alan Dershowitz）將之類比為 1930 年代蘇聯的史達林主義和 1950 年代美國的麥卡錫主義，因為取消文化否定言論自由與正當程序，並且以一種道德絕對主義的姿態面對所有的爭議，使「指控就等同於定罪」（6）。換言之，儘管取消文化內含正義的動機，它同時也可能具有「私刑正義」的暴力傾向，成為「對言論自由的封殺」、「網路普及化後的新式霸凌」和「未查證過是否屬實就盲目抵制」的行動（〈什麼是取消文化？〉）。

媒體研究學者黃依芙（Eve Ng，音譯）進一步指出，所謂的取消文化首先是一種「社群媒體的行動主義」（media activism），它是由粉絲文化所衍生出來的現象；它源於邊緣化的社群，針對關心的議題，發出不平之鳴，並且想要藉著取消行動，達致某種正義的結果（3）。最為典型的就就是影視作品的粉絲要求電視台或製片廠換角、禁演或停播，再擴及歌手或明星本人因其不當言論或行為，所採取的抵制行動。她發現，取消文化的發展有兩條重要的線索，一是社群媒體以及仰賴社群媒體而發動的「數位行動主義」（digital activism），另一則是美國黑人文化中的「表演政治」（performative politics），特別是像「嗆聲」（diss）與「叫陣」（call out）這樣的表演行動（亦見 Clark）。前者源於 1990 年代反全球化運動對國際網絡的使用，再而受到 2010 年代的「阿拉伯之春」與「佔領華爾街」運動使用社

群媒體進行組織和聯繫的推波助瀾；後者可在黑人的嘻哈文化中找到線索，並且在「黑人的命也是命」（#BlackLivesMatter）與「咪兔」（#metoo）運動形成的「標籤行動主義」（hashtag activism）中達到高潮。易言之，取消文化是在政黨政治落潮的大背景下所出現的一種社會運動；它以個別的行動者為中心，以網絡——尤其是社群媒體為平台——形成相對鬆散的群體行動。很多時候網民化身為鍵盤戰士（keyboard warrior），他們並不需要上街抗議，面對可能的衝撞與暴力；他們只需要表態，以尖酸的言語發動不流血的攻擊。儘管取消行動的對象並不一定是明星和名人，也可能是某種政治想像或正義理想（如#BLM 和#metoo），乃至轉化為政黨惡鬥的延續（如台灣現正上演的大罷免風潮），但總體而言它預設了（可見與不可見的）個人——不論是受害者，還是路見不平、見義勇為的「鍵盤戰士」——乃是取消文化的行動者主體。因此，不論是加入標籤或提供證言，它更像是立基於消費（者）主義的政治行動，因而是高度「個人的」（personal）政治反抗，帶著一點「小蝦米對抗大鯨魚」的味道，也就帶有一種替天行道，就地起義的私刑意味。在這個意義上，如華特與黃依芙強調的，取消文化具有很強烈的「表演」性質，因為它的目的正在於以一種追求正義的方式（彷彿中國古代的擊鼓申冤），將不正義的議題呈現於公眾，訴諸公論與公決。

英國左翼學者芙羅莉（Ashley Frawley）將取消文化和「前現代作為公眾儀式的虐待和處決」作類比，指出取消文化要求的公眾譴責與懺悔是一種「嘉年華式」的景觀，它懸置、甚至顛倒了日常的秩序，使得指控的嚴肅性與犯錯者的自以為是，混雜在衝突的迷因化、群眾表面的權力以及公眾懺悔的儀式之中。這就使得「究責」成為媒體上的混戰，並隨著雙方指控和叫囂愈趨激烈，成為看客議論的「景觀」；群眾的激烈言詞因此也就愈容易超越尺度，模糊了問題的焦點。美國的政治學者諾里斯（Pippa Norris）在其跨國調查中發現，雖然取消文化的出現有其民主的脈絡可尋，但就其實踐而言，它越來越成為政客與評論家的武器，不只形成難容異見的言論氛圍，也使得價值與道德變得愈來愈政治化，而形成一種相對主義的文化狀況，乃至在大學課堂中對異見的自我審查（146-147, 154）。布依耶和馬欣（Bouvier and Machin）則擔心，在取消文化的風潮下，社群媒體上（如臉書或推特）關於種族主義的相關發言變得極端化，不僅無助於正義的追求，更破壞了自由民主的信念和價值（324）。美國總統川普第一任期的推特治國術引發了媒體與社會的擔憂，乃至推特決定將之禁言，就是一例，這也使得川普 2024 年再次競選時推

出了自家的社群媒體「真相」(Truth Social)，為其發聲，批評政敵，乃至發佈政務的管道。媒體學者法利絲(Elizabeth Farries)、克里根(Paraic Kerrigan)和夏培拉(Eugenia Siapera)在其為《電視與新媒體》(*TV & New Media*)期刊合編的專號中，特別強調(社群)媒體平台在取消文化中扮演了重要的角色，它不僅藉其傳播的能量推波助瀾，它本身就是取消文化的核心構成，緊密地連結起數位政治、網絡化公眾與文化戰爭的發展。取消文化，在這個意義上，不僅受到網路平台(因其經濟優先次序和對關注熱度的商品化)的影響，它也藉此反映，甚或重新組織了進步派和保守派的敵對關係(8)。尼爾曼與薩克斯更認為，在每個人都可能遭到出征的時代裡，取消文化與民主自由的價值觀背道而馳，「暴民正義絕不能成為壓制或懲罰不認同對象的首要做法，甚至根本不應該存在」(10)。

不論被取消的對象是否真有不正當的言論和作為，取消行動帶來的指控、封殺和抵制確實可能成為一種霸凌的形式，過當的正義，從而形成另一種形式的壓迫與傷害。但同時，它也鼓勵我們追問：面對主流結構(分配、制度與程序)中的性別、種族與階級壓迫，西方與其餘(或是現代國家與原住民族)之間的「認識論不平等」(epistemic inequality)，以及擁有權勢者與普通一般人之間巨大的權力落差，尤其在法律失靈與政府失能的狀況下，正義如何可能？是否得要像法農在殖民脈絡中主張的，為了正義與平等的實踐，不惜使用暴力？然而，是否反抗必然就是正義的？什麼樣的反抗才不會違背正義的原則，才不致於走向了正義的反面？當代的作家和學者又該如何書寫與應對這樣的時代？

新銳華裔作家匡靈秀小說《黃色臉孔》描寫了一場因「文化挪用」(cultural appropriation)而造成的取消文化風暴，以此諷喻隱匿在北美出版業與社會中的種族主義。這本小說所描述的取消攻擊相當精準地再現了前述關於取消文化的討論：讀者不只可以看到社群媒體與標籤行動主義如何野火燎原，以及嘉年華會式的悔罪景觀，更可以深入事件兩方的立場與心理，接近和捕捉在挪用與取消之間或隱或現的真相。如下文會提到的，「文化挪用」是常見，而且充滿矛盾的指控，在美國文化史上流傳已久。美國戲劇和電影裡，「扮黑臉」(blackfacing)和「扮黃臉」(yellowfacing)的表演形式是典型的案例，反映了白人剝奪了黑人與亞洲人自我表達、再現我群的機會，而且通常淪為一種刻板印象的東方主義式再現。但是，這個批評的背後是否意味著只有黑人和亞洲人才能擁有黑人及亞洲文化，才能講述其故事呢？是否只要由黑人和亞洲人自己講述，其苦難和文化就沒有被挪用或利用的危

險，種族的不正義就得以消弭？反之，文化挪用是否就是絕對之惡，沒有任何協商和反思的空間？作家書寫的只能是關於自己和自己族群的故事嗎？族裔作家本身是否也可能對自身的族裔文化進行挪用，形成自我東方化的再現文本呢？《黃色臉孔》講述的正是這麼一個關於文化挪用與種族主義的故事，探索與質問北美族裔寫作和出版的種族構造。在取消文化的當代背景下，它勾勒了一個長久以來困擾著族裔作家的難題：族裔故事如何實現正義的呼求，如何面對正義的悖論，進而提出能夠深化正義的思考。² 種族正義（racial justice）意義何在，又該如何追求呢？這些課題將是本文申論的重心。

匡靈秀和《黃色臉孔》

匡靈秀是二十一世紀亞裔美國文學地景上崛起的一顆新星。她 1996 年生於廣州，四歲隨父母移民到美國，成長於德州的達拉斯，唸的是當地有名的私立貴族學校。2018 年，她畢業於喬治城大學歷史系，同年到英國，先後在劍橋與牛津學習，獲得牛津大學的中國研究碩士學位。2020 年秋，她回到美國，進入耶魯大學東亞語言文學系攻讀博士學位。在英國三年，她發表了三部歷史幻想小說：《罌粟戰爭》（*The Poppy War*）、《巨龍共和國》（*The Dragon Republic*）和《燃燒的神》（*The Burning God*），備受好評。她將歷史題材與科幻文類結合的作法，探索亞裔美國文學的新興文類，尤其受到關注。³《罌粟戰爭》讓她獲得了雨果獎的最佳新人獎，這是科幻小說領域具有代表性的重要榮譽。2022 年，她出版了《巴別塔學院》（*Babel*，簡體中文譯名：《巴別塔》），該書榮獲 2023 年度美國科幻及奇幻作家協會頒發的星雲獎（Nebula Award），是當年度最佳的長篇科幻及奇幻小說。2023

² 自 1960 年代末起，北美族裔文學一直被視為是矯正種族主義的方式，族裔研究，包括亞美研究，也一直以追求種族平等與社會正義為使命。族裔研究學者視族裔文學為被漠視的傳統，並以發展族裔認同，恢復和保存族裔記憶與文化以及重構北美文學典律為追求正義的手段，見 Desai, Smith, and Nair (2003)。

³ 在一篇訪談中，匡靈秀談到自己的寫作受到美國科幻小說和電影，如盧卡斯（George Lucas）的《星際大戰》（*Star Wars*）以及英國作家托爾金（J. R. R. Tolkien）的《魔戒》（*Lord of the Rings*）啟發甚大，但更為關鍵的是她對如何重述中國歷史經驗充滿好奇。《罌粟戰爭》取材於二十世紀的中國歷史，尤其是南京大屠殺和中國的革命經驗，書中主要人物的造形也以秋瑾、丁玲、花木蘭，乃至毛澤東等人為靈感，見 Adeniyi and Kuang (2021)。

年出版的《黃色臉孔》則是一部諷刺小說，討論美國的取消文化以及出版業中的種族與正義問題。這也是她首部離開歷史幻想小說類型的創作。⁴

《黃色臉孔》講述的是一個關於亞裔作品被白人作家據為已有的故事。⁵小說的敘事者是一位年輕的白人作家茱恩（June Hayward）。她雖然已有作品出版，但不甚成功，相較而言，她的亞裔作家朋友雅典娜（Athena Liu）不僅有作品出版，出版社的大力支持，更有好萊塢製片廠買下她小說的電影版權，令同為年輕作家的茱恩欣羨萬分。就在雅典娜與她分享簽約喜悅的晚上，雅典娜卻因為噎食而意外死亡。目睹全部過程的茱恩，在驚訝惶恐之餘，不忘拿走了雅典娜放在桌上、接近完稿的新作。她仔細閱讀了這部關於中國勞工在第一次世界大戰中經驗的手稿，覺得自己不能讓好友的這本著作就此淹沒，因而著手改寫，並且決定以自己的名義送交經紀人尋求出版。此舉為她帶來了夢想中的名與利，但也為她帶來了想像之外的惡夢。謗隨名之，就在她品嚐成功的果實時，她發現有人以雅典娜的名義在社交媒體上發文，指控她抄襲，要求讀者和出版社取消對她的支持，更要求她公開道歉，退出文壇。對此，茱恩的反應從惶恐、擔憂轉為憤怒。她認為，這一切指控是有人心的惡意為之，理由是反向的種族主義，不願意白人作家撰寫亞洲議題。因此，她決定主動出擊，以好友的名義說服雅典娜的母親不要捐出雅典娜的手稿，以免有人進行比對；她又循著社交媒體的線索找到雅典娜的前男友，追問他是否就是指控她抄襲的真凶，最終發現始作俑者是在曾在出版社工作，當時負責茱恩這本剽竊著作的編輯：坎黛絲（Candace Lee）。坎黛絲在閱讀初稿時就曾經對該書內容的真實性表示懷疑，建議出版社找對文化敏感的第三人審查，但此建議被茱恩拒絕了，並直接造成坎黛絲被出版社解職。《黃色臉孔》從揭發出版業黑幕開始，由此轉變為一個批判取消文化的故事，乃至於一個查緝真相，反思種族、階級、離散與文化挪用的

⁴ 在這個社群媒體當道的時代，網路上已有一些關於匡靈秀的訪談和演講。不過，這些訪談對其移民背景並沒有太深入的著墨，更多是關於其作品的介紹。關於她作品的相關研究，《巴別塔學院》（*Babel: An Arcane History*）已有一些，見 Kolke（2021/2022）；Golden（2023）；Chambers（2024）。《黃色臉孔》的相關討論，則仍在起步當中。

⁵ 評論家指出，像《黃色臉孔》呈現的故事，在美國文學史上不乏先例，如當代詩人肯特強生（Kent Johnson）與麥可哈德森（Michael Derrick Hudson），但他們的爭議並不涉及抄襲或挪用亞裔作家的作品，而是以筆名將自己包裝成亞裔作家，以求出版。見 Nguyen（2023）。同樣的，在亞美文獻史上，亦有混血作家以亞裔筆名出版的事實，如 Edith Maude Eaton 以水仙花（Sui Sin Far）為名出版，其妹 Winnifred 則以日本化名 Onoto Watanna 出版作品。這兩位女性作家採用東方化名的作法或許不應被視為「文化挪用」，但畢竟反映了北美出版市場的東方主義框架。

內在探索。它具體而微地呈現了取消文化的正義命題：政治正確式的正義想像，透過網絡與媒體的傳播，以一種群起攻之的方式展開，究竟是正義的民主實踐，還是暴力的反噬？取消原有支持的消費者抵抗運動是否最終成為了對個人（明星、政治人物或作家）的全面否定和挾怨報復？

對匡靈秀來說，榮恩遭遇的經驗她並不陌生。根據亞裔網紅辛蒂（WithCindy）的報導，《黃色臉孔》中關於網民對於榮恩的批評，很大部分就來自於匡靈秀的自身經驗，畢竟她優異的身家背景與她小說中呈現的諸多苦難本身，存在很大的落差；讀者也常把雅典娜這個角色視為作者的分身。作家的種族與階級身分及其所代言的族群之間是否一致，族裔再現或代言是否存在對苦難的剝削，就成為值得討論的問題。《黃色臉孔》裡的核心問題意識也是如此：白人作家寫亞洲或亞裔故事，代言亞洲或亞裔經驗，是否構成了文化挪用和剝削？如果白人寫亞洲故事有挪用和剝削之虞，那麼由成長於美國的亞裔作家代言亞洲時就沒有挪用和剝削的問題嗎？在當今美國文壇裡，全球化思維與後種族想像當道，文學是否仍須為種族代言，作為族裔歷史與社會脈絡的替代品，以族裔創傷和歷史豐富國家文學的內容？還是說族裔苦難比起文學本身更熱門，更好賣？在記錄族裔經驗與創造文學事業的糾葛中，族裔文學與種族正義的關係該如何理解？族裔文學究竟是關乎種族正義的解放事業，還是資本主義與出版市場上的一筆好生意？

亞美學者宋明雄（Min Hyoung Song，音譯）就指出，當代（即 1965 年以後出生或來到美國）的亞美作家有試圖超越種族期待的傾向；他們書寫的形式與內容，乃至角色，愈來愈脫離亞美身分的範疇，走向離散、全球化與後認同化。因為族裔身分有時候成為一種負擔，限縮了寫作的可能，同時市場對族裔文學的要求與期待往往強化了刻板印象。因此，宋明雄認為，與其用亞美身分來定義這些作家，還不如正視亞美作家對其身分的掙扎如何內建在文學形式上的不安與創造（11）。他寫道：

對於如何指認自己的問題感到曖昧〔對亞美作家來說〕在創作中扮演了一種必要的矛盾。因為亞美作家，不論什麼原因，尤其對種族糾葛備感苦惱，他們從中汲取靈感創作出新鮮、迷人與極為複雜的東西。即令他們的作品失敗了，而且顯得不一致，令人失望或不令人滿意——有時是這樣的，但這些作品依然值得花時間閱讀和思考。閱讀他們之所以有收穫，是因為他們是被種

族問題的曖昧性所驅動的，並且指向——甚至是與之合拍——讀者對未來感到的不確定性。（14）

宋明雄與晚近的其他批評家指出了另一種閱讀亞美文獻的可能性，即族裔或種族身分本身的曖昧性才是驅動當代亞美書寫的內在驅力。但這並不意味著亞美文獻的「虛構性」（Koshy）在解構思潮的引導下，⁶已然瓦解了亞美文獻作為一個有意義的書寫範疇，而是反映了族裔或種族身分本身成為了書寫者不可承受之輕：作家們不只感到族裔身分限縮了想像的範圍與寫作的使命，更體會到它成為一種市場機制，調控著讀者對作品與作者的期待，亦即匡靈秀在《黃色臉孔》裡所批評的，「大家根據某個人的膚色，告訴他們應該寫什麼，又不該寫什麼」，彷彿「黑人作家就不能寫出一本以白人為主角的小說？」（105）。加拿大學者李明皓（Christopher Lee）就指出，亞美研究的理論方向自 1999 年代起出現了「後認同轉向」（6）。雖然亞美文獻及研究仍然以批判北美的種族、資本與文化霸權為指歸，重視「無產階級／批判性的亞美主體」，但這些文獻呈現與亞美社群實際的人口結構並不一致（Lee 11）。尤其在亞裔社群愈趨多元化、離散化和混雜化的當代，單一的族裔想像（如華裔或日裔，甚或亞裔）已不足以涵蓋所有亞裔主體的多元自我指認。加上代際、語言、性別與性向經驗的巨大落差，當代亞裔作家如何能代言過往的，非親身的歷史經驗就成為寫作倫理上一個不小的難題，這也是李明皓主張從「認同的類近」（semblance of identity）這個角度來重新理解亞美文獻及研究的批判意圖的理由。

新銳亞美學者范致忠（Christopher T. Fan）則指出，1965 年以後的亞美作家有一個共通的世代特質是對父母與社會期待的抗爭，以及對形塑其作家生涯的階級與種族構造的深層反思。他將亞美文獻總結為亞美作家面對兩種文化衝突的方式，因為亞裔移民家庭面臨同化與經濟發展的壓力，通常鼓勵亞美二代學習「科學、技術，工程與管理」（簡稱為 STEM）等學科，而這樣的傾向就成為美國主流社會亞裔刻板印象的來源，於是學習文學和藝術就被理解為不同於，甚至是超越刻板印象的嘗試。父母的期待及個體的欲望之間由此形成無比的張力，成為亞美文獻生長的

⁶ 寇希（Susan Koshy）關於亞美文獻「虛構性」的說法，受到解構主義思潮的影響，在 1990 年代的亞美學界引發許多討論。它不只與駱里山（Lisa Lowe）在《移民行動》（*Immigrant Acts*）中的「多重性、異質性與混雜性」的主張相呼應，也啟發後來學者提出亞美作為「無主體論述」（subjectless discourse）的討論。見 Chuh（2000）。

沃土。因此，范致忠認為，與其將亞美文學及批評的發展單純地歸諸於種族問題與種族形構，或許更值得思考的是亞美主體的「典型性」（typicality），因為那具現了構造亞美的經濟與社會形式（8）。

就此而言，對於如匡靈秀般的當代亞美作家而言，核心的問題不再是如何再現種族認同與歷史，而是如何在北美階級與種族的雙重結構中走出自己的道路——成為既能從事創造文化與堅守正義的事業，又能在競爭激烈的出版市場贏得一席之地的「亞美作家」——善用文化資源，創造個人成就。正因為如此，文化挪用的問題愈來愈受到亞美作家的關注，不僅因為它與美國文化中「族裔扮演」的傳統相關，更因為它涉及了核心的正義問題，不可輕忽。

從「扮黃臉」到「族裔苦難」：文化挪用的思考

關於「扮黃臉」或「扮黑臉」，美國文學批評裡已有相當豐富的討論。⁷主要的看法認為，這反映了美國流行文化中的種族主義，一方面以特定——滑稽的、古怪的（通常是負面的）——形象將非裔和亞裔少數定型，另一方面則是白種人對原住民、亞洲人和黑人的文化挪用與剝奪。透過這樣的扮演，不只少數族裔失去了應該屬於他們的角色，他們的文化也因此被「東方主義化」而限縮在表層而僵化的表演中，從而複製與強化了主流文化對少數族裔及其文化的膚淺認識和歧視。這樣的扮演非但無助於跨文化的溝通，反而鞏固了刻板印象；它不僅剝奪了少數族裔及文化得以被深刻認識的機會，更否定了少數族裔的文化所有權，使之淪為舞台上的背景和道具，甚或是無足輕重，任人戲謔的二流角色。文化挪用因此與文化剝奪與歷史不正義密切相關，也涉及了文化遭逢（cultural engagement）中的道德與文化敏感

⁷「扮黑臉」的表演可以上溯到十九世紀美國的「扮裝滑稽秀」（minstrel show）的戲劇形式，進而延伸至二十世紀末美國流行文化所創造的黑人喜劇和動畫。見 Hornback（2018）；Roberts（2017）；Sammond（2015）；Sampson（2013）。同樣的，「扮黃臉」的表演也與十九世紀起英美文化中的種族主義相關，最鮮明的是英國推理小說作家羅默（Sax Rohmer）創作的「傅滿洲」（Dr. Fu Manchu）系列小說、美國作家畢格斯（Earl Der Biggers）所創作的「陳查禮」（Charlie Chan）懸疑小說，以及 1972 年由白人演員卡拉定（David Carradine）扮演主角的電視劇《功夫》，見 Moon（2005）；Huang（2010）；Ma（2020）。關於「扮黃臉」表演的研究整理，可參考 Josephine Lee（2020）。

性問題。西方主流文化對少數族裔，尤其是原住民文化的跨文化使用，因此經常引起爭議。⁸

加拿大哲學家楊格（James O. Young）就指出，「儘管文化挪用有時候被視為一致性的現象，但是被歸類為文化挪用的活動倒是相當多元」（“Ethics” 302）。他指出了五種可被稱為文化挪用的行動：物質的佔有（如原屬埃及的文物被強制轉移至英國）、非物質的再製（如西方音樂家在其音樂裡借用原住民傳統音樂）、風格的模仿和引介（如藍調和爵士音樂對黑人音樂的吸納）、母題的借用（如法國畫家高更對大溪地文化的描摩）以及主題的佔用（如白人作者描寫非洲的風土與文化）；在之後的文章（“Profound”）他又將之簡化為三類（即主題、內容和物件的挪用）。簡單說，物質的挪用涉及了對他人文化物品的取用和佔有，較為單純，但非物質的文化挪用則相當複雜，很難一概而論，因為這涉及文化本身究竟可以擁有什麼的核心問題。比方說，個人的作品或許受到智慧財產權的法律保護，但是文化卻沒有相應的法律規範，口傳故事、歌謠，或是族群圖騰或象徵，雖然有其文化根源，卻很難被視為特定族裔獨有、不可侵犯或轉借的內容。尤其從創作自由的角度觀之，當文化與族群本身無法明確界定文化內容的所有權時，創作使用者不但找不到相應的單位或個人授權，有時也涉及合作或是共同創作的可能，因此就更難判定內容的使用是否必然構成挪用。楊格因此主張，「若是主題挪用被禁止，我們將可能失去跨文化溝通的潛在來源」（“Ethics” 315）。也因此，在 2005 年的文章中，他更強調，文化挪用的討論應該從「深度冒犯」（profound offense）的角度來判斷，關鍵不在於挪用的行動，而在於該行動是否對被挪用的文化和族群形成了「冒犯」。就此而言，挪用涉及的更多是道德的問題，而非文化或法律。樂納得（Patti Tamara Lenard）與布林特（Peter Balint）深化楊格的討論，主張改從「文化遭逢」的角度以冒犯與誤現（misrepresentation）來思考文化挪用背後兩造之間的權力不平等問題。因為若是被挪用的東西（即令是非物質的）是有價值的，並且牽涉利益的

⁸ 例如在美國麻省註冊的非營利組織「文化倖存」（Cultural Survival）就認為，文化挪用就是另一種對原住民社群的「採掘主義」（extractivism），見 Vasquez and Cojti（2020）。網路上的《加拿大百科》對文化挪用有清楚的定義：即「在未經許可的前提下，另一個文化的人使用了某一民族的傳統服飾、音樂、烹飪、知識與其文化的其他面向。對加拿大的原住民族來說，文化挪用深植於殖民與持續性的壓迫當中。原住民族見證了其文化上的重要象徵和母題被使用在非原住民的商品、行銷和藝術品中。他們也見到了關於『印地安人』的刻板形象被運動標籤和各種產品的銷售拿來使用」（“Cultural Appropriations of Indigenous Peoples in Canada”）。關於北美原住民脈絡中的文化挪用，見 Tsosie（2002）。

取得，那麼文化挪用就不僅僅是可以被客觀描述的「文化遭逢」，更關涉了挪用者的知識條件和意圖。因此，「許多事件之所以被稱為文化挪用，並不是因為涉及挪用，而是因為它們本身即是錯的」（Lenard and Balint 333）。

越裔學者范明河（Minh-Ha T. Pham，音譯）創造了「種族剽竊」（racial plagiarism）一詞明確界定文化挪用的內涵，突出所謂「挪用」的剽竊本質。她認為，文化挪用與文化欣賞的討論過於空泛，突顯了文化，特別是原住民和少數族裔的文化，沒有受到智慧財產權或版權的保護。因此，她主張任何「沒有被授權，又沒有註記來源的時尚模倣就是種族剽竊」（68）。雖然這樣的主張可能失之嚴厲，沒有充分考慮到文化的引用與創造本身仰賴程度不一的模仿與轉借，難以判定其來源，但是這個概念讓我們得以直面「挪用」的採掘與宰制內涵，並將之與殖民歷史與資本剝削連接起來。

就此而言，自 1990 年代以來，亞裔社群數度向百老匯劇場抗議「扮黃臉」的演出以及好萊塢電影的東方主義再現，便是反抗文化挪用的行動；他們藉此向美國的主流文化，尤其是電影產業，爭取參與，乃至主導內容、劇本和選角的權力。⁹不過，相較於 1990 年代以前好萊塢電影中的亞裔與亞洲呈現，當前美國的主流影視文化顯然已有相當的改變：我們不僅看到了更多樣的亞裔角色出現在銀幕上，也發現了更多更為精彩的亞洲和亞裔故事獲得認可與關注，儘管我們對迪士尼版本的《木蘭》是否再現了東方主義，網飛版本的《三體》是否保有原著的原汁原味，仍會爭論不休，甚至採取抵制的行動。¹⁰

不過，在族裔文學裡，文化挪用的討論更為複雜，因為它往往不是明確可鑑的跨文化種族剽竊（儘管這也不在少數），而有更多對於如何呈現與為何再述族裔苦難的倫理思辨，而這正是《黃色臉孔》在譏諷之外的沉思。例如，澳洲籍的越南裔作家黎南（Nam Le，音譯）在短篇小說集《船》（*The Boat*）裡就討論族裔書寫與西方出版市場的共謀關係。在開頭的短篇裡，故事的主角是在美國創意寫作班裡求學的年輕作家。當他苦於寫不出故事來的時候，身邊的師友與經紀人總跟他說，

⁹ 亞裔社群對東方主義的批判甚至造成了一場內部的風暴。1998 年亞裔美國研究學會將最佳小說獎頒給了日裔作家山中羅安（Lois-Ann Yamanaka）的《懸浮於世的布魯斯》（*Blu's Hanging*），但是這部小說對菲律賓人的負面呈現卻在學會的會員間引發不同的意見，要求亞裔美國研究學會撤回這個獎項，最終造成了學會理事的集體辭職，並且在亞美學界中引發了關於「移居殖民主義」與亞裔內部階序的激烈討論。關於這場爭議的回顧與討論，見 Wu（2009）。

¹⁰ 關於迪士尼版《木蘭》和網飛版《三體》的相關爭議，見 Jingan Young（2020）；Romano（2024）。

「你的背景和生活經驗」才是關鍵，因為「族裔文學很熱門，而且也重要」（9），儘管他嚮往的是成為像福克納那樣的偉大作家。為了成功，他決定嘗試書寫越戰期間父親在美萊村的經驗，那是父親曾對他講過的故事。然而，他卻發現，不僅父親質問他為何要將家中傷痛的過往寫給外人看，父親講述的內容本身也是真假摻半，不可信賴。那所謂「真實」的故事是否真的存在？所謂的真相不就是由遺忘與講述所編織的片段嗎？¹¹那麼，作為出生後即未曾接觸過難民生活的他，是否真有資格以寫作難民經驗為生，代言那些看似與他相關，實則互不相屬的越南難民（就像《黃色臉孔》中茱恩對雅典娜遺作的改寫一樣）？換言之，黎南提出的問題是：究竟書寫族裔苦難是一種尋求正義的代言之舉，還是為了迎合市場口味、假造真相的不義之作？當故事源於別人，而非自己的經驗，而且是別人不願輕易分享或披露——甚或是帶著愧疚與自責的——故事時，作為第三人的作者究竟是否有權書寫、代言別人的苦難（Goellnicht 201-205; Bullock 466）？

韓裔作家李堂（Don Lee）則在近作《分斷》（*The Partition*）短篇小說集中，藉著講述一個韓裔作家替韓國作家翻譯與潤筆的故事，並由此提出另一個問題¹²：如果亞裔作家對亞洲作家的作品翻譯與修潤，超出了文字意義上的「翻譯」，而進入了「搬動」（transpose）——即用自己的角度和想法去揣度和改寫原作——的範疇，那麼原來意在扮演譯者的亞裔作家不只無法將自身與原作分開，她也無法抗拒或否認改寫原作為己作的事實（這正是《黃色臉孔》中茱恩對自己的辯護：即改寫也是一種創作）。若是如此，這樣的書寫究竟是一種挪用（剽竊），還是一種共謀（共同創作）？¹³從口述到文字，從原著到譯作，從記憶到想像，文學本身在真實與創造之間的豐富性和複雜性，都使得族裔寫作成為一個曖昧的空間，在此個人與集體難分彼此，過去與現在連續又斷裂。同時，藉著參照黎南和李堂的作品，我們可以更清楚地認識到，族裔作家面對的不僅是種族化的市場壓力與引導，更是面對歷史、真相、經驗與語言本身的倫理性難題。誠然，書寫的想像不應受到身分的侷限，但是當族裔書寫本身即是文化論述，乃至文化詮釋抗爭的一環時，代言的壓力

¹¹ 類近的表述，亦見另一位亞美新秀作家王鷗行（Ocean Vuong）的得獎新作 *On Earth We're Briefly Gorgeous*（New York: Penguin, 2019）；台譯《此生，你我皆短暫燦爛》，何穎怡譯（台北：時報文化，2021）。

¹² 見 Don Lee（69-110）。

¹³ 無獨有偶，2024 甫獲諾貝爾文學獎的韓國作家韓江，也遭受其譯作改變原作甚巨的批評，但這反而使得韓江的作品更容易為國際讀者所接受。見 Jiayang Fan（2018）；Gullander-Drolet（2023）。

總是無處不在，挪用（改寫）與共謀（共同創作）可能正是一體兩面。怎麼把故事講好，讓倫理、記憶與身分的諸多糾結能夠被清楚看見與面對，可能才是邁向正義的第一步。

在《黃色臉孔》裡，茱恩對雅典娜最大的批評就是她的作品也是文化挪用，並以之為自己的種族剽竊作辯護。她指控雅典娜才是「種族叛徒」（171），因為她「從未親身經驗過受苦。她只是因此變得有錢。她憑著觀看那場展覽的經驗便寫出了題名為〈鴨綠江的低吟〉的得獎短篇，而她甚至不是韓國人」（111）。換言之，從茱恩的角度來看，雅典娜和她沒有不同，都是種族剽竊者，唯一的差別是，雅典娜的身分與故事更為接近，因此更為出版市場的多元文化想像所歡迎，而身為白人的她，則沒有什麼賺人熱淚或吸引眼球的族裔背景或苦難，可以作為寫作題材，更被認為沒有資格書寫亞洲和亞裔的故事，甚至因此被否定與剝奪她費心改寫的成就。如果出身背景優渥的雅典娜可以撰寫別人的苦難，並且因此名成利就，那麼為什麼出身普通的她就不能循同樣的邏輯追名求利，妝點自己的身分，例如將自己的名字改為「珠妮珀·宋」（Juniper Song）以暗示某種亞洲血緣關係，或是在照片上將自己的膚色調得較為暗沈以暗示某種可能的跨族裔身分，而得要被視為剽竊和掠奪，十惡不赦的壞人呢？如她所說，我們所做的不過是「暗示正確的憑證，讓讀者能夠認真對待我和我的作品，以致於不會有人拒絕拿起我的書，只是因為某些過時的想法，認為只有某些人才可以寫某些題材」（62）。

茱恩的自我辯護看似言之成理，因為它明確指向了美國文學出版市場上的種族主義。的確，隨著族裔文學成為新興文類以及少數族裔作家受到巨大關注，一般人或許難免會有「族裔文學很熱門」的印象，乃至發出某種不平之鳴，不滿當代文學都成了少數族裔或後殖民作家的天下，儘管事實並非如此。根據蘇精（Richard Jean So）針對戰後（1950-200）美國圖書與書評進行的大數據研究所示，在美國蘭登書屋（Random House）所出版的文學圖書中，白人作家高達 97%，在雜誌與期刊上獲得書評的作家中，白人亦高達九成；主要的文學獎項，如普立茲獎，亦然；就銷售數字而言，作品能上暢銷榜的小說家中，白人更高達 98%（So 2-3）。換言之，即令戰後的美國社會經歷了多元文化主義的洗禮，族裔文學的興起，種族不平等在美國文學的出版中依然清晰可見，少數族裔作家一夕暴得大名的可能性仍然微乎其微。更關鍵的是美國的文學出版市場如何製造與操控多元文化主義，使得族裔作家成為一種緊箍咒，限縮了文學想像與書寫的自由。《黃色臉孔》亦對此提出了批

評。比方說，在最終的對質中，扮演復仇天使，威脅要將萊恩抄襲一事公諸於世的坎黛絲便談到了雅典娜成名背後的無奈：

〔出版社〕絕不讓她談及任何與作為移民不相關的話題，除了她一半的家人死於柬埔寨之外，除了她的父親在天安門二十周年時自殺之外。種族創傷賣得好，對吧？他們對待她就像是對待博物館裡的物件一樣。那是她的行銷重點。作為一個中國的悲劇。而她也照單全收。她知道這些規則，而她他媽的運用了這些規則來博得最大的利益。（307）

坎黛絲接著說：「出版業就建立在我們的噤聲之上，將我們踩到地上，再將錢灑向白人，創造關於我們的種族主義刻板印象」（307）。初嚐成名甜頭的萊恩也承認，成名的作家不只要寫，更要學會在社交媒體上經營自己：你要表現出反中國政府，但不反中國的樣子；要知道「小粉紅」和「坦克黨」的差別何在；要譴責在新疆發生的事情，要和香港站在一起；而「當我開始對這些議題表達意見後」，她寫道，「就開始可以一天收穫一打以上的粉絲，而且當我注意到這許多的粉絲都是有色人種，或是他們的簡歷中都有像是#黑人的命也是命和#解放巴勒斯坦這類的主題標籤時，我就知道我做對了」（71）。

毫無疑問，匡靈秀藉此想要表達的不僅是美國社會與出版界包裝良好的種族歧視與政治正確，更是想諷刺當下由社群媒體所建構起來的那種未經審思，盲目跟風的言論傾向，即在資本主義的商業建構下，作者轉化為迷人的商品，讀者變成了盲目的粉絲。在這個由廣大網民所建構起來的言論市場裡，種族身分與政治立場表現為一種相互纏繞的構成，但它更多是被大環境的政治氣候所形塑的，而不全是個人審思明辨的表現；它是一種站隊的表演，是立場上的靠邊與取暖，而不是對事物真相的追尋。它反映的是數字化秩序對於信息大量且快速流通的需求，而人及其主體性則在其中淹沒，在大量且高速流動的信息中勉強拼湊真實與建立存在感。韓裔哲學家韓炳哲就指出，在數字化秩序中，「信息是加成性的，而非敘述性的。信息是可計數的，但不可敘述」（《非物》8）；因此「信息的影響可能要勝過事實…效應取代了真相」（《非物》11）。的確，社群媒體要求的是流量，而不是真相，它的運轉邏輯是如何取得最大的流量和聲量，因為那才是數字化秩序中的資本源泉，而所謂的「真相」是可以被發現、改寫和取消的。

至此，匡靈秀巧妙地將茱恩的抄襲和據有，和出版業與社群媒體的種族與政治模塑結合起來。一方面，匡靈秀讓我們看到，茱恩如何為自己錯誤的作為尋找一種政治正確的辯護，另一方面，她又描寫了社群媒體如何影響言論走向的惡性生態，以一種近乎於暴民政治的能量揭穿了茱恩的謊言，突出作家的興衰繫於粉絲評論的現象，從而將政治正確的思考與取消文化的實踐連接起來。這幾個環節——種族身分與創作的政治正確，出版業對社群媒體的操控，以及取消文化的私刑正義對作家的傷害力道——的交纏共構，構成了《黃色臉孔》中的正義思辨。也就是說，少數族裔對於種族正義的企求完全可能被資本與言論市場巧妙地操作成為一個出版神話，以一種創造經典的方式，代言或滿足某種基於政治正確的期待；同時，這個神話既不傷及資本運作的邏輯，反而可以為資本剝削的事實與既存的種族不正義結構進行遮蔽和修補。經過資本的妝點和運營，種族正義的要求反而走向了其反面。

商品與祭獻：消費（者）時代的（私刑）正義

在《黃色臉孔》中，社群媒體是故事發展的核心現場，也是取消文化的表演舞台，因為它也是當前出版業推介作家和作品最重要的基礎設施。透過茱恩的敘述，匡靈秀解釋了出版業如何「製造」出像雅典娜這樣的成名作家，使之從一個人變成「一整套的行銷與公關要點，讓粉絲消費與讚賞，讓他們以為自己真的認識這個人，儘管其實他們一無所知．．．而且歡慶這個作者的存在」（66）。她娓娓道來：這一切要從《紐約時報》的一篇文章開始，在這篇名為〈耶魯畢業生拿到蘭登書屋六位數合約〉的文章裡，雅典娜穿著低胸上衣的照片被放在正中間，然後再放上一句成名作家的溢美之辭，將雅典娜捧成像是譚恩美和湯亭亭那樣的作家。自此，雅典娜的推特帳號有上萬人追蹤，她的 IG 帳戶也有六位數的粉絲進帳。然後《華爾街日報》和《哈芬登郵報》再跟她做個訪談。茱恩感嘆道：這就是「即時的神話製造，她的出版團隊建構起可以大肆行銷的人設，再搭配上一點健康的新自由主義剝削。複雜的訊息被化約為片段的妙語；生命經驗依異國風情或古怪趣味的需要被修剪成形」（67）。因此，「作者的努力與書的成功毫無關係」，因為「暢銷書是被選出來的」（74）。易言之，作者與作品都成了行銷的把戲，都是出版社為了滿足消費者想像和口味而製造的虛構。但是，茱恩強調，存在於社群媒體上的一切並不因此就是假的，比起線下生活它可能更為真實，「因為這就是出版業賴以為生的社會經濟，因為這個行業沒有別的法子了」（153）。匡靈秀對出版業的赤裸

描寫折射了韓炳哲所謂的「透明社會」的展示性或表演性政治：這個社會「只靠資訊構成，並將資訊未受干擾的流通叫作溝通…〔而〕把人本身同等化為系統中的實用要素」（《透明社會》17-18）。因此，透明社會同時也是「展示社會」，將「一切都向外翻轉、揭穿、暴露、裸露、曝光」，儘管這樣展示出來的「透明」並不真的透明，而是刻意的選擇性呈現，銷售才是其目的。韓炳哲強調，「過度的展示，將一切都變成了『毫無秘密、赤裸裸被直接消耗』的商品」（《透明社會》33）。在《黃色臉孔》中，作者——更甚於作品——就是這樣的商品。

耶魯大學的宗教史學者羅芙頓（Kathryn Lofton）從「反粉絲」（anti-fandom）的角度來詮釋取消文化。她認為，取消文化是粉絲對其偶像的否決，表達的是「他們不想再看下去」的決定，以及重新提出他們對文化商品「想要的是什麼」的主張；因此，「能夠在包括一般意義上的取消的批評儀式中存活下來的名人，是那些創造了自己品牌的人，或接受了名氣總是存在於粉絲與明星之間的微妙互動，因為在粉絲眼裡，明星是像超人一般的存在」（163）。羅芙頓還提到，取消文化有時反映了一種「祭獻的儀式」（ritual of sacrifice），其目的是以代罪羔羊的祭獻來避免或化解更大規模的暴力（168）。換言之，明星或名人若不能在被取消的行動中釐清了自己作為商品的意義（符合其人設與粉絲的期待），就得運用粉絲義無反顧的支持，逆風而上，召喚祭獻的悲情，強化或重塑自己的商品意義。取消攻擊的對象雖然往往針對個人，但其反映的卻是社會群體與意識形態的大規模衝撞。它因此不只是暴力的，更是高度對抗性的，但其核心是失望與心碎。羅芙頓就說，取消文化或可被描述為「對心碎的暴力回應」（170）。如果明星即是商品，是為了迎合粉絲的關注而刻意創造出來的形象，那麼當那美好形象破滅的時候，愛恨不過是一線之間。

既然是商品，有熱銷的時候，也就有下架的一天。《黃色臉孔》裡，當茱恩初嚐成功的甜美後，很快地迎來了作者的惡夢。從坎黛絲對其竊作發出第一篇一星評論之後，網上負評接踵而來，並且很快轉向了人身攻擊、揭發和威脅。不知名的帳號@AthenaLiusGhost 發起了#拯救雅典娜的運動，指控茱恩抄襲了雅典娜的作品，並要求出版社下架這本書。茱恩最初以冷處理的方式面對這些指控，相信一時的風頭終會過去，但沒有料到，隨著網民窺視與探私心裡的發酵，雪球越滾越大，連原先支持自己的資深作家也動搖了，乃至應和網路的風向。這過程不僅令茱恩大感錯愕，深覺必須更認真應對，因為網路世界的風風雨雨並不會因為自己下線和沉默而

自行消散。如何反向操作，乃至扭轉輿論的趨向，才是取消文化時代的存活之道。自此，《黃色臉孔》轉向自我辯解、追查敵人與危機處理的交互過程，以類似偵探小說的手法逼近正義思辨的核心：茱恩將雅典娜的小說改寫後據為己有，這是文化挪用，還是種族剽竊？粉絲對茱恩的人身攻擊是正義的必要，還是過度？如果社群媒體也可以被操控，任意針對特定個人進行揭發與取消，那麼這也算是正義嗎？蔓延於網路上的取消文化究竟是矯正，還是私刑？透過揭發、抵制和取消，我們就能更接近真相嗎？

《黃色臉孔》中坎黛絲對茱恩發起的攻擊就有挾怨報復的私刑意味。最後那個私設刑堂，導致流血搏鬥的結局尤其如此。然而，坎黛絲追求的並非是大義，而是報復與私利。在這最後的對質中，真理已然浮現，但又隨即被淹沒，因為坎黛絲的憤怒並不真的來自於對茱恩「扮黃臉」所感到的歷史義憤，而是源於自己因茱恩而被裁員的嘔氣以及她得以成名的妒恨。作為被「壓迫」和「邊緣化」的少數族裔，坎黛絲無法忍受茱恩因剽竊而得利，但是她的揭發與叫陣並不是為了改正出版業和美國社會的種族歧視結構，而是想要藉此成就自己，透過揭發這個騙局來獲取揚名立萬的機會。¹⁴雖然坎黛絲並不是茱恩的粉絲，但她對出版內幕的認識與把握，給予她一次向出版業的種族主義操作洩憤的機會，而茱恩不過是其「心碎的暴力回應」的祭獻。因此，茱恩認為，坎黛絲對她所做的是「反向的種族主義」，是對像她這樣的白種女人的「霸凌、騷擾和羞辱」（309）。「種族正義」這個道貌岸然大義，至此，淪為一種爭奪私利的工具，而所謂的族裔文學則成為版本紛紜、真相不明的泥巴戰。

故事末尾，打鬥結束，茱恩在醫院的病床上看到其剽竊的真相已被揭露，她的作家生涯行將告終，但她不氣餒地提醒自己，「真相是流動的」，「總有另一種說故事的方式，總可以用另一種方式扭動敘事」，而這就是「變得致命的取消文化」（317）；只要懂得「如何不以說謊的方式說謊」（221），我們就可以在文字與敘事的戰爭扳回一城，改寫結局以及真相的樣貌。

匡靈秀的諷刺提醒我們，所謂的「種族正義」會不會也只是文字與敘事的戰爭，是以種族之名進行的取消文化，乃至演變成以大義為名而進行的私利爭鬥？種

¹⁴ 這也是部分讀者對匡靈秀的批評。比方說，Caitlin FitzMaurice（2024）的書評雖然對《黃色臉孔》讚譽有加，但也提到，雖然小說描述了茱恩抱怨出版業對「白人故事」興趣缺缺，並將其失敗歸諸於「多元」文化的影響，但它同時也暗示了「亞裔（及其他較少被代表）的故事和作家被商品化」的事實。

族與文化的商業性拉抬真的可能達致正義嗎？還是它不過是不同的刻板印象（如「模範少數」與「可憐移民」）之間的對抗和拉扯，而毫無鬆動社會結構與種族階序的可能？回到小說裡的例子，雅典娜的成名算得上是「正義」嗎？如果「扮黃臉」不過是美國出版與娛樂產業的一種「文類」，那麼由誰來扮黃臉又會有什麼區別嗎？「黃色臉孔」到頭來會不會只是一副黃色的「面具」，代表資本市場對於種族正義的收編？在這副面具下，文學的意義又會是什麼呢？

結論：文化與正義

……不要將他者僅僅視為手段——這正是不正義的本質——更要將之視為目的；公正之事會引導我們尊重他者的尊嚴，對其之尊重與對我們自己的尊重相同。就此而言，在尊重的分配上，公正就等於平等。

——利科，《公正的反思》

出生於倫敦，成長於牙買加的美國哲學家米爾斯（Charles W. Mills）曾指出，雖然種族正義這個詞在美國社會中有相當普遍的討論和流傳，但在哲學中卻鮮有討論，究其原因，這與哲學論述本身的白種性（whiteness）相關，反映的是理想型、規範性的哲學理論（如羅爾斯的正義論）至今仍無法在其體系中安置種族的議題，因為西方的哲學體系，正如西方文明的發展歷程一樣，其實建立在種族不正義的歷史基礎之上。想安放種族議題，而不從其根本去挑戰西方哲學的歷史、種族與經濟基礎，只是緣木求魚，也因此關於種族正義的討論也就必然是矯正或修復式正義的一環，並且呈現為「終結種族剝削、不平等公民權，以及歧視」的普世性訴求（“Racial” 86）。因此，米爾斯強調從「群體正義」（Group Justice）的角度修正「理論正義」（Theory Justice），正視西方哲學中的種族偏見以及建基在種族差異上的不平等。進一步說，米爾斯言而未竟的其實是對認識論不平等的反省，以及已然在西方學院和社會發酵的「解殖思考」（decolonial thinking）。¹⁵ 這也意味著種族正義所追求的，不僅僅是立足點的平等以及懲戒機制（如法院）的公正，更是利

¹⁵ 解殖話題一言難盡，無法在此充分展開。但不論是美國的#BLM 和#MeToo 運動，英國大學裡的「教程解殖」運動，或是南非的「推倒羅德斯」運動等，都是對西方白人普世性思維的反省。具體的學術討論，見 Ferdinand（2022）；Espinosa-Miñoso, Lugones, and Maldonado-Torres（2021）；Mignolo and Walsh（2018）；Mignolo（2021，《解殖：全球殖民性與世界失序》）。

科所說的「尊嚴分配的平等」(*Reflections* 3)，即對人的共性的終極肯認以及對於西方和白人優越性(white supremacy)的挑戰。

美國的法律學者布魯克斯(Roy L. Brooks)認為，就美國《獨立宣言》的精神來看，平等的基本要求就是「類似處境中的個人或群體都能獲得相似的待遇」(3)，由此才能企及提供「平等機會」的理想。因此，一言以蔽之，所謂「民權」(civil rights)就是「政府授予，用以提倡平等機會的自由與權利」(4)。以此為判準，布魯克斯認為，在歐巴馬成為總統(即廢除了蓄奴和種族隔離制後)的美國，種族正義所要爭取的不再只是對歷史不正義的撥亂反正，更得要正視歷史不正義所造成的不平等現實，即因為「社群資源的分配不均」(disparate community resources)所造成的種族問題；而所謂的「社群資源」指涉的不僅僅是財富，更是「人文(教育和技術)與社會(公眾尊嚴、種族恥辱以及在社會中解決問題的能力)的資本」(10-11)。換言之，種族正義同時牽涉了分配正義與認識論正義這兩個層面，從根本上揭露了白人優越性對美國社會種族邏輯的構造能力。¹⁶

米爾斯和布魯克斯對於種族正義的討論可以幫助我們重新思考《黃色臉孔》中的正義命題。由此觀之，茱恩的種族剝竊是不可取，也是無可原諒的，因為那是建立在種族剝削基礎上的再剝奪。中國勞工在第一次世界大戰中的苦難經驗，之所以值得記錄和書寫，是因為那是一頁被遺忘的歷史，也是關於中國勞工如何貢獻於世界的重要記憶，可是茱恩的改編卻使得這段歷史和記憶被化約為一段跨種族的浪漫，成為出版業中的娛樂性消費(儘管諷刺的是，很多被忘記的歷史恰恰是因為文學或媒體的娛樂性再現，而獲得了普遍的關注)，並且從中獲利。因此，茱恩的罪過並不在於其白人身分，而在於她處理沉痛歷史與種族議題時的輕佻態度，儘管這個態度有時候不全是作者本人的，而是出版業為了資本利得所刻意塑造的。但是當她把這個嚴肅的，關於群體正義的問題，簡化為對於她個人的攻擊，乃至升級為「反向的種族主義」時，這就不僅取消了仍待償報的歷史正義，使之虛無化，更將對種族主義的社會批判轉化為對社會種族與階級結構的再鞏固，或是簡化為「覺醒

¹⁶ 布魯克斯用一個賭桌的寓言來解釋分配正義與認識論正義的交錯，特別生動。他說，想像賭桌上的黑人 and 白人一起打了四百年的撲克，而白人老是作弊。有一天，白人說，「從今天開始新的牌局，由下個世代的玩家接手，而且不可以再作弊了」。黑人略感狐疑地說，「好啊，我等了四百年才聽到你說這句話。那麼你要怎麼處理這些年堆疊在你手邊的籌碼呢？」，白人對此問題感到困惑，但回答說，「我當然要把它們留給下個世代的白人玩家啊！」(10)。關於種族正義在美國黑白關係脈絡中的討論，亦見 Thomas (2002)；Valls (2018)。

世代」的政治正確鬥爭。這是《黃色臉孔》正義思辨中的一個重要面向，即美國右翼如何藉著對取消文化的批評（將之化約為一種政治正確的壓迫，從而抹消了左翼政治與少數族裔內部的多重差異），展開另一波對於左翼進步政治與修復正義的攻擊。¹⁷

但同時，匡靈秀也沒有放過取消文化中的暴力傾向。坎黛絲的自利以及她透過網路進行的揭發、指控、攻擊和要求，相當寫實地呈現了當前社群媒體當道的言論現況。修復正義的期待，在這種過激的言論環境中，被窄化為一種消費者的私刑正義，反映了某種毫無倫理、只想打砸搶的復仇心理。雖說這樣的作法毀壞了修復正義的價值，使得正義成為倫理淪喪的藉口，但激烈的手段亦反映出行動者的弱勢與無力（如在小說中，坎黛絲是被出版社裁員的小編輯）。的確，出版市場中生產與消費的權力關係極不平等，作為被動的消費者，手裡唯一的武器就是撤回對作者與作品的支持，並且廣泛傳播對作者的不信任，以發動群體抵制力量。如米爾斯指出的，修復正義之所以被羅爾斯排除在正義理念的討論之外，正是因為它座落在「公民不服從」（civil disobedience）或「負擔社會」（burdened societies）和「法外國家」（outlaw states）等規範外的範疇中，而且作為「過往遺產的修正」，它必然具有高度爭議性（“Retrieving” 11）。¹⁸也就是說，修復正義需要對正義的物質基礎進行重新測定，並將歷史的不正義（如因蓄奴、歧視，乃至教育制度造成的經濟、種族與社會資源的缺乏）納入考量，予以修補；如此，我們才可能創造一個更為公正的社會。如果我們僅用一種規範性的視角來理解，堅守或服從某些基於弱勢種族被剝削的歷史（如黑奴制或亞洲苦力輸出的歷史）而構成的社會規範與階序想像（如種族隔離），進而要求所有人都接受這套史觀和說法，修復正義的主張就很難取得正當性，種族正義的理想就難以實現。這也是當前世界動盪不安的內在原因，因為西方那一套規範性的理想與修辭（民主、自由，人權）已無法面對現實中多重而複雜的衝突。反過來說，若是修復正義是以一種取而代之的方式被想像和實踐，涉及社會規範與秩序的全面改寫，那麼社會內部就難以安定和平穩。如《國際

¹⁷ 在與亞登妮一（Ifoluwa Adeniyi）的訪談中，匡靈秀談到，她之所以強調差異更勝於相似，是因為亞裔科幻作家仍然在爭取進入西方科幻寫作的經典之列，而不是試圖創造一個「可以被視為一體的特殊、小眾的文學，並且曖昧地或錯誤地稱之為『亞洲科幻』和『絲綢龐克』」（125）。雖然在此匡靈秀所談的並不涉及美國右翼對取消文化的抨擊，但是她強調少數族裔科幻的差異性，具有質疑與挑戰左右極化政治（polarizing politics）的意涵，因為對差異的肯認，而非同一性的強調，才是正義的基礎。

¹⁸ 歷年來爭議不休的平權法案（affirmative action）即是代表性的案例。

先驅論壇報》的記者勞倫斯（Patrick Lawrence）所說，「實現這些理想首先意味著按照它們行事，而不是將它們強加給其他任何人。你不能一邊宣稱自由——當然也不是民主——一邊又堅持要別人接受你的版本」。

然而，在《黃色臉孔》的正義思辨中，真正棘手的是族裔書寫所再現的種族苦難，即雅典娜對亞裔及亞洲故事的挪用。是不是身為亞裔就一定有資格（或責任）講述亞裔和亞洲故事？毫無疑問的，這正是匡靈秀對美國社會及出版業多元文化想像的質疑與批評。美國亞裔文學批評過去五十年的發展——從趙健秀等編輯的亞美文學選集開始——也不斷地回應這個問題，乃至於有作者（如湯亭亭）反對以亞美身分來定義自身的作家屬性和作品意義。¹⁹近年來不少亞裔作者更是刻意避開族裔屬性與身分認同的議題，嘗試所謂的「後認同」（post-identity）書寫（Christopher Lee；Song；Sue-Im Lee）。這些複雜的討論與多元的實踐反映了美國社會裡種族議題的糾纏、資本與名利的共謀，以及正義思辨的艱難。而文學，除了為族裔代言，肯定族裔文化之外，更應該勇於揭露族裔在當代社會中的政治與經濟構造，以之為思辨正義的線索。

作為諷刺小說，《黃色臉孔》毫不避諱這些尖銳的議題，但它也突顯了新的問題：亦即作家的階級與公民身分與書寫內容的落差。如評論者提到，雖然《黃色臉孔》企圖揭露美國出版界的陰暗面，但匡靈秀並沒有真正面對其種族與階級結構。這不僅僅是說，要成為作家，需要的不只是天分，更是由階級背景所堆積出來的資源和資本；更是說，在代言與被代言之間其實有條巨大的階級與文化鴻溝。被代言者只能仰賴代言者的真誠，期待代言者的文字能真實表達被代言者的心聲、填補歷史與記憶的空缺、撫慰傷痛，並由此給予其存在一個真實的造形，藉此提醒和改正歷史遺產與社會體制的不義之處。在跨國流動的時代裡，代言的倫理更為複雜而艱難，它需要的不僅僅是對正義的素樸堅守，更是對歷史苦難與現實困頓的深刻體認。²⁰

也正是在這個意義上，《黃色臉孔》固然不乏辛辣尖銳的諷刺和揭發，對於種族正義的理想造形卻付之闕如。相較於亞美文學的經典作品——如湯亭亭的《女戰士》（*The Woman Warrior*）、岡田約翰的《說不男孩》（*No-No Boy*）或是李昌來

¹⁹ 這個辯論多年來已有許多討論，但以 Cheung（2005）的文章最具代表性。

²⁰ 在東亞，慰安婦的議題是最為典型的例子。它涉及代言、代位求償、恥辱與禁言、歷史和解，乃至跨國平反運動等複雜的議題。見 Yoneyama（2016）。

的《母語人士》（*Native Speaker*），形塑了值得被銘記的亞裔形象，《黃色臉孔》裡頭沒有好人，不論主角、配角，每一個人物形象都很負面，都是在取消文化的框架下，以正義之名，謀求自己最大的利益，甚至可以說是不惜暴力相向或遊走法律和倫理邊緣的「精緻的利己主義者」。²¹資本主義出版市場的利之所驅，使得書寫之義削瘦如骨；對《黃色臉孔》裡的角色來說，書寫充其量只是個人能力的展現，為的是追名逐利，而不是理想與抱負的實現。就此而言，《黃色臉孔》的諷刺有寫實主義的成色，有一種近乎《儒林外史》的尖刻與悲觀。在《黃色臉孔》裡，文學不再擘劃理想，為社會不公點燈指路，也不再對人間苦難寄予同情和憐憫，而是陷落在取消文化與文化挪用的泥沼之中，左支右絀，進退維谷。文學不再追求理想與真相，而淪為一種選擇性揭露和拼貼的說謊技術。它所照亮的不再是歷史的修補，也非正義的絕對，而是在被取消的威脅中的人心惶惶、不安與陰暗。在這個惘然的時代裡，正義必須面對私利的拷問，真相也必須思索種族與權力的差異。誠然，亞裔書寫不必——也不需要——以正面表述亞裔形象為指歸。因此，匡靈秀的諷喻筆法或許指向了族裔書寫的另一種可能，也反映了對於族裔作家與商業出版體制共謀的深刻反思。

然而，我們不得不追問的是，如果正義是如此艱難與混沌，正義的書寫如何可能？《黃色臉孔》描寫的固然是當代社會中正義的艱難，但它召喚與提醒的更是種族正義的未竟之業，需要我們正視與深思族裔書寫的歷史責任、出版市場的種族與階級結構，以及代言的政治，乃至於如何重建認識論的問題。或許如匡靈秀在《巴別塔學園》中所暗示的，當代正義應該追求的可能不是革命性的一次性修復，而是持續深化、不斷反覆的自我拷問，去揭示（秀異）自我與不平等社會結構的共謀關係，並且思考：對認識論不正義的批判以及對平等和公正的思考，如何能讓種族正義的呼求獲得更大的共鳴。顯然，在追求正義的道路上，我們不僅要講好故事，更要思考故事怎麼說，又為何而說。

²¹ 這個詞是大陸著名學者錢理群 2013 年在北京大學的一次內部座談會上提出來的概念，批評中國的高等教育在商業化的趨向下，年輕學子逐漸變成應試與就業的機器，失卻了知識分子對社會應有的關懷，而成為「絕對的、精緻的利己主義者」。見錢理群（2019）。

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Imagining and Re-imagining Birches: A Botanical Reading of Robert Frost’s “Birches” and Its Pictorial Interpretations for Young People

Fiona Feng-Hsin Liu[§]

ABSTRACT

With Robert Frost recognized as the official poet of American schools, his poems are widely circulated in children’s literature. Among the poet’s most iconic poems, “Birches” is often introduced to children. In addition to Frost’s original poem, there are two pictorial renderings, including *Birches* (1988), a so-called poetry picture book painted by Ed Young, an acclaimed Chinese-American illustrator and Caldecott Medalist, and the comic strip adaptation of the namesake poem by Canadian comic artist Julian Peters in *Poems to See By: A Comic Artist Interprets Great Poetry* (2020). All three texts are scrutinized in this paper. Drawing from phytocriticism, a branch of critical plant study proposed by John Charles Ryan, as well as concepts from picture book theory and comics studies, this paper explores how the versifier, the painter, and the comic book illustrator, through various media but concerted focus on the plant, engage with, mediate, and imagine the botanical life of birches in three versions of the poem “Birches”. The paper argues that phytocriticism, with its slant on aspects of behavior and cognition in the plant world, brings us to a new understanding of birch as a perceptive being, insinuating its body, soul, and wisdom into the creators’ imaginings. Robert Frost, Ed Young, and Julian Peters, while depicting birches in different poetic forms, altogether present a modality for galvanizing the progressive imagining and re-imagining of the vegetal world. Frost’s poeticized depiction of plant cognition presents plants as sentient beings, highlighting botanical imagination, whereas the pictorial revisions re-imagine the poem by emphasizing botanical truths, subjectivity, and sequential storytelling, thus facilitating an inspired re-envisioning of birches and rendering them significant.

Keywords: Robert Frost, Ed Young, Julian Peters, phytocriticism, poetry picture books, poetry comics

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想像與再思白樺樹： 從植物研究觀點閱讀佛洛斯特詩作〈白樺樹〉 及其圖像演繹

劉鳳芯*

摘 要

詩人佛洛斯特在美國中小學受封為詩人代表，詩作經常收錄於兒童文學選集，〈白樺樹〉即為一例。這首詩歌尚有兩種圖畫形式演繹，分別是美籍華裔插畫家暨凱迪克獎得主楊志成之詩歌圖畫書《白樺樹》（1988）以及加拿大漫畫家朱利安·皮特斯特於《看見詩》（2020）書中的漫畫新詮。本文援引由約翰·查爾斯·萊恩倡議之「植物研究」觀點以及圖畫書、漫畫相關概念析論上述三份文本，探討詩人、插畫家、漫畫家在共同聚焦白樺樹之際，如何透過不同創作媒介，參與、介入、並想像白樺樹的植物生命。本文主張：「植物研究」因關注植物的行為及認知層面，俾助我們重新體認白樺樹亦具有感知，而且其樹形、靈性與智慧，也會融入創作者的想像之中。此外，三位創作者針對同一詩作，透過文字、圖畫書、詩歌漫畫等三種不同媒介，不約而同激發和促進對於白樺樹充滿靈感的重新構想。原作對於植物認知的詩意描繪，已將白樺樹刻畫為具感知力的生命體，並展現詩人對植物的想像；圖像版的詩歌新詮，則益突顯植物的真實性、主體性、和連續敘事，從而促進我們對於植物世界更具生命力的想像與再思，使其愈發有意義。

關鍵字：佛洛斯特、楊志成、朱利安·皮特斯特、植物研究、詩歌圖畫書、詩歌漫畫

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In the poetry of U.S. primary and secondary classrooms, Robert Frost (1874-1963) is a dominant figure, according to Joseph T. Thomas, Jr., a poet and scholar of children's literature (Thomas 2, 18, 106). Frost's canonization as America's official school poet has resulted in widespread circulation of his poems in children's literature, including the illustrations of the poet's iconic poems for the picture book edition—the so-called poetry picture book. Among Frost's most iconic poems, "Birches" is often introduced to children thanks to its reflection on youth. But what is equally worth pondering in this poem, as the paper contends, is the botanical imagination. In addition to Frost's original "Birches," there are two pictorial renderings: *Birches* (1988), painted by Ed Young (b. 1931), an acclaimed Chinese-American illustrator and Caldecott Medalist, and the comic strip adaptation of the namesake poem by Canadian comic artist Julian Peters, included in *Poems to See By: A Comic Artist Interprets Great Poetry* (2020). All three texts are scrutinized in this paper.

As trees feature preponderantly as the supporting structure of the literary action rather than as part of the literary landscape themes in Robert Frost's "Birches," this paper explores how the poet himself as well as later pictorial interpreters of the poem engage with, mediate, and imagine the botanical life of birches.¹ Imagination, ecologically speaking, refers to, as John Charles Ryan summarizes, "either the ability of the author to mediate the natural world in an evocative or persuasive manner, a quality emerging between text and referent during the process of mediation, or the capacity engendered within the reader, audience, or public to envision alternative scenarios to a future of unbridled techno-economic growth and rampant ecological devastation" (7). Frost's "Birches" exhibits the imagination that Ryan indicates. Frost, inheriting the vision of William Wordsworth in calling primrose the plant "itself," in "Birches" similarly envisages the trees as autonomous, vital plants through metaphor and analogy, changing our understanding of the plants.² In the poem, the plants'

¹ "Literary action" refers to the dynamic elements within a literary text, such as the plot, character development, and events that drive the narrative forward. That is, it is about what happens in the narrative and how it unfolds.

² In Wordsworth's "The Tuft of Primroses" (1808), the reference to the plant as "itself" appears three times throughout the poem.

vitality takes the poem-speaker through a transformative encounter with the plants, fulfilling a deep-seated desire in the narrator to break through and engender virtues such as patience and philosophy. Ed Young's poetry picture book and Julian Peters' poetry comics continue to celebrate the vital spirit of the plant. In addition, through the expressivity of the illustrations and the format adopted by each illustrator, birches envisioned as ensouled and feisty beings are clearly highlighted, challenging the human inclination to overlook flora.

Speaking of poetry picture books and poetry comics, Andrea Schwenke Wyle, responding to the former, notes that poetry picture books are curious and complex because "[u]nlike prose picture-book stories in which the illustrations do the main work of conveying the visual aspects of the narrative, the poems in poetry picture books are often themselves word pictures, rich in sensory images and sound" (171). In poetry picture books, not only does the mere presence of pictures change the texts they accompany because pictures are inherently attractive, inevitably drawing attention to themselves, but poems are also the site where imaginary things and thoughts happen. Poetry picture books thus raise interesting and intriguing questions: How does the integration of pictures into a picture book of poetry affect the reception of poems and alter their possible meanings? Does the inclusion of illustrations subvert the subject/object relationship between the poem-speaker and the trees, the verbal and the visual, the arboreal and the juvenile? Poetry comics further complicate the issue. As meaning in a comic is often communicated in the contrast between successive panels, as well in the contrast between the words and the images, what common elements do the two art forms—poetry and comics—share in terms of narrative techniques and visual/textual integration? Likewise, in botanical terms, while the original poem and the two graphic depictions examined in the paper maintain a concerted focus on the plant, since each employs a different medium, visual representations in terms of botanical imagination presented in three texts deserve careful consideration: How do the poetry picture book *Birches* and the poetry comics of "Birches" respectively relate to Frost's poem

through botanical imagination? How do the illustrative renderings deviate from the original poem? What is the significance of the revisions/departures/difference?

Inspired by both aesthetic and botanical perspectives on plants, this paper seeks to explore the questions listed above through the botanical imagination of phytocriticism, a branch of critical plant study put forward by John Charles Ryan. In addition, to start a discussion about poetry in comics and children's picture books, concepts from picture books as well as comics studies are also drawn upon to analyze the texts. Considering that the three texts utilize various forms—words, impressionistic painting, and sequential art—the primary emphasis of this paper is placed on how each medium interprets botanical imagination and the themes of Frost's poem, rather than a direct comparison of the different literary genres. The paper is structured with the introduction followed by Ryan's arguments of botanicocriticism relevant to the paper—phytocriticism, botanical imagination, and his methodology. Given that Frost's poem is both the initial and most significant text addressed in the paper, it then analyzes Frost's "Birches" with a brief reference to the poet's early life and the rural aspects in order to understand the embodied connection between the poet and the poem. The two sections that follow this consecutively examine Ed Young's pictorial *Birches* and Julian Peters' poetry comics with occasional intertextual analysis. Ryan's concepts of the vegetal dialectics and the vegetal soul are also discussed there. The last section concludes the paper.

The result of the analysis demonstrates that Robert Frost, Ed Young, and Julian Peters, while depicting birches in different poetic forms, altogether present a modality for galvanizing the progressive imagining and re-imagining of the vegetal world. Frost's poeticized depiction of plant cognition presents plants as sentient beings, highlighting botanical imagination. The pictorial revisions, on the other hand, re-imagine the poem by emphasizing botanical truths, subjectivity, and sequential storytelling, facilitating an inspirited re-envisioning of birches and rendering them significant.

Phytocriticism as a Form of Botanicocriticism

The matter of plants' vegetality—their material life-world—has gained prominence only recently.³ Among botanicocriticisms that foreground vegetal agency—beings capable of producing their own meaning (James 255)—“phytocriticism,” a method proposed by Ryan, provides a timely intervention into the ecocriticism and the environmental humanities.⁴ Drawing from plant neurobiology that discloses vegetal cognition through laboratory- and field-based experimentation, phytocriticism concerns “behavior, cognition, learning, and memory in the vegetal world,” acknowledging the plant “as a cognitive entity that is able to behave, decide, feel, learn, and remember” (13, 11). According to Ryan, phytocriticism opens dialogue with biological science to integrate emerging ideas gained from plant neurobiology (11). In other words, by urging the dissolution of professional boundaries between literature and science, and by mingling theories and methods drawn from interdisciplinary fields, phytocriticism encourages eclecticism in terms of methodology.

Concerning imagination, environmental critics on the whole agree that ecological imagination is crucial. Nevertheless, as eco-imagination remains ensnared in an anthropocentric realm, Ryan advances the concept of “botanical imagination.” For Ryan, poets versify a particular imaginative sphere “[t]hrough intuition, attention, and sensoriality—in conjunction with ecologically-grounded witnessing over time and usually within the bounds of a place” (8). He further explicates the “dynamic” nature of this imaginative sphere, “in which the lively plant activates and contributes to the process of poetization and, therefore, remains as a corporeal trace within the poetic substratum” (8). The poem thus envisioned is not a mere “reproduction or reconstitution of the vegetal form in the human mind” (8); rather, it is “turning to embrace botanical being—imbricate[ing]

³ While various thoughts and concepts of ecocriticism have appeared since the 1990s, the prevailing tendency to date still centers on zoocriticism and geocriticism, whereas plants—“those life-forms that constitute 99% of the biomass of the Earth” (Trewavas 841)—in literary work and cultural artifacts have been unidimensionally structured as settings, or have operated as symbols.

⁴ Ryan is a researcher and poet who writes about plant life and human relationships to the natural world.

vegetal percipience within the substance of poetic imagination itself” (9). Put differently, “poetry becomes the material exploration of potential in human and botanical subjects—and consequently highlights the instability of ontological delineations between both” (9). More examples of botanical imagination will be discussed in the text analysis in the paper, but a quick reference to it can be noted in Frost’s “Birches” wherein the poet accentuates the capacities of the namesake trees of staying alive while bowing low for long, an instance of the versifier experiencing plants directly and authentically, which allows the poem to reflect the unique qualities of each individual plant experience.

Due to the relevance of temporal and spatial components to the process of poeticization in botanical imagination, Ryan in examining the poets’ work finds reading extracts of published biographies and interviews by or of the poets beneficial because these documents disclose the literary writers’ affinities with the botanical world, thus facilitating the contextualization of their literary/aesthetic practices in their works (17). Moreover, he consults popular accounts of vegetal information and scientific papers on different dimensions of plant neurobiology to gain insights into the ontologies and epistemologies of flora and the natural world (13). In this paper, I will follow Ryan’s methods to incorporate, when necessary, the influence of Frost’s observation of plants as well as his agricultural activities on his poetic practice, current development in botanical science, and non-technical reports of vegetal intelligence.

Frost as a Farmer-Botanist-Walker Poet and his Botanically-informed “Birches”

Considering that Frost’s poem serves as the central and most important text discussed in this paper, the examination begins with an exploration of Frost’s “Birches,” including a brief discussion of the poet’s early life and rural influences, to better understand the embodied relationship between the poet and the poem. The study then investigates how the poet’s poeticized portrayal of birches, predating neurobiology’s attribution of plant cognition, already presents plants as sentient and perceptive entities, in alignment with the

botanical imagination proposed by Ryan. Subsequently, the paper explores how Frost's observations and reflections on the plants continue to affirm the factual dimensions of birches.

Understanding the plant-human intercorporeality of Frost's "Birches" calls for an awareness of the pastoral dimensions of the poet's early life. Ryan points out through his readings of botanical versifiers that "literary praxis of gardening and walking are important to poets and their poetry," for "these two body techniques constitute a mode of interrelation and inscription as significant as the act of writing itself" (19). Building on Michael Marder's phytophenomenology and quoting his words, Ryan maintains that "[h]orticultural and ambulatory methods underlie a phytophenomenological return to 'the things themselves' according to which poetry comes to embrace the aspects specific to each experience of botanical being" (Marder 7, qtd. in Ryan 19). In essence, Ryan suggests that engaging deeply with plants through direct, experiential methods enriches poetic expression by capturing the distinctive characteristics of each botanical encounter.

Plants figure prominently in Robert Frost's poems. Critic Robert Faggen notes that Frost knew botany and natural science, in addition to thousands of poems, modern and ancient (3).⁵ While Frost was not formally a botanist, his work closely aligned with it, as he was a farmer. According to Vic Henningsen, the poet "became an enthusiastic botanist and acquired his poetic persona of a New England rural sage" after marrying Elinor in 1895 and having six children in the next dozen years (Henningsen). Aside from being a botanist and farmer, Frost remained a "tireless" and "inveterate" walker and hiker all his life (Henningsen). Through walking and climbing, the poet developed a deep interest in and keen observation of nature, and to him the woods were exemplary. The most telling evidence, at least in relation to walking, appears in *Robert Frost: The Years of Triumph 1915-1938* entitled "The Long Trail," where the poet's biographer Lawrance Thompson

⁵ Poems noteworthy among the poet's corpus of work such as "The Tufts of Flowers" (1906), "After Apple-Picking" (1914), "Maple" (1921), "Birches" (1915), and many more consistently engage botanical imaginations.

discloses one instance of the Frosts' hiking. Through this account, readers are afforded a glimpse into the poet's mode of hiking and how the poet gained direct knowledge of, and profound inspiration from, the botanical world as poetic thought harmonizes with vegetality:

His [Frost's] private notions of mountain-climbing were based . . . on his pleasure in botanizing with eyes and fingers and nose, as he went. He treated both sides of the path as though they were pages of an open book, . . . and even pronounce the names of old friends as he came upon them: . . . he did not hesitate to say 'Hello,' out loud, to any plant rare enough to deserve special greeting. . . . [H]e enjoyed reading the leaves of bushes and trees, enjoyed breaking off the newly grown twig-ends of the black birch and chewing the bark long enough to get the wintergreen flavor out of it. Then there was always the fragrance of trees, so strong on the mountainside that he could identify hemlock or white pine or balsam before he lifted his eyes to search for the source of the fragrance. (Thompson 190-191)

The above excerpt resonates powerfully with Ryan's insistence on "non-mechanized self-propelled movement for botanically-concerned poets" (20). Employing Lawrence Buell's view, Ryan holds that when perambulation like walking is performed over time and through the seasons, it not only "offers the poet a means to interact 'viscerally' with the plants," but also "becomes a textual act revealing the plant as a being in process rather than a static thing" (Buell 8, qtd. in Ryan 20). From a botanical standpoint, "[t]he lived space of vegetal poetry . . . emerges as a function of the bodily orientation of plant and non-plant subjects, including the writer-walker" (Ryan 20). So, Ryan essentially implies that plant-centered poetry is shaped by the physical and experiential relationships between plants, the poet, and the space they inhabit. These entities are situated and move through their surroundings, influencing the creation as well as understanding of the poem.

Frost's poem "Birches" reveals how the speaker's seeing the bent birches sparks his imagination. Consisting of fifty-nine lines in blank verse and narrated in the first person, it was initially published in the August, 1915 issue of *The Atlantic Monthly*.⁶ Catching sight of stooped birch trees, the speaker first associates them with some boy holding and swinging from the trees, but soon attributes the trees' bending to natural cause and vegetal facts. However, starting in line 23 onwards, the initial image of climbing a birch tree has transformed and transcended from portraying the joy and triumph of childhood to implying the need to face and tackle the tedious reality of adulthood. Seemingly mimicking the act of "Swinging Birches"—the poem's original title—the speaker in the poem goes back and forth between imagination and rationality, oscillating between air and earth, high and low, escape and return, death and life, childhood and the adult world, as well as freedom and responsibility. The poem conjures up abundant images: bent birches, a boy swinging among them, snow coating the trees, ice glazing over the tree limbs, winter sunshine glowing through the branches prismatically, breeze blowing the trees, the shattering and avalanching of ice coating, the fallen inner dome, bowed birches loaded by withered bracken, a girl lowering her knees in an embryonic pose to dry her hair, a cowboy tending his cattle, the once-child speaker climbing heaven-ward and descending ground-toward, a person breaking across the cobwebbed woods, and the like.

As noted above, imaginative quality is a feature of "Birches." Judith Oster points out that "the real picture we are given [in 'Birches'] is not a static tableau of trees, but a powerful, dynamic drama of climbing birches, of a boy testing the limits of his daring, keeping his balance in a precarious position of his own choosing" (160). Discussing "the redemptive imagination" in "Birches," Frank Lentricchia maintains that Frost presents the poem in "playful and redemptive mode" (109). By doing so, the poet is "willfully seeking to bathe his consciousness and, if the reader consents, his reader's as well, in a free-floating,

⁶ Together with "The Road Not Taken" and "The Sound of Trees" as "A Group of Poems" and was afterwards included in Frost's third collection of poetry *Mountain Interval* (1916).

epistemologically unsanctioned vision of the world which . . . bring[s] a satisfaction of relief when contemplated” (109). As to Ryan, he takes the poem’s imagining the act of climbing the branches of birch tree heavenward up its white trunk as “an antidote to world-weary moments” (216). While each critic interprets the poem slightly differently, they all affirm the power of imagination exemplified in “Birches.”

Imagination aside, Frost’s poetic birches are depicted as sentient and perceptive beings, embodying the botanical imagination that Ryan suggests before neurobiology attributed plant cognition. To the speaker in the poem, the birch tree is dependable, trustworthy, supportive, an ensouled and percipient being that is willing to act as the sole soulmate for a deprived boy “[w]hose only play was what he found himself, / Summer or winter, and could play alone” (Frost, lines 26-27) and to be subdued under his control – “One by one he [the boy] subdued his father’s trees / By riding them down over and over again” (Frost, lines 28-29). In addition, a birch tree is intelligent to the point of reading the speaker’s mind so that when the speaker reaches the highest point where the tree can no longer support the weight, it slowly bends over to put the speaker back to the ground, without letting “. . . fate willfully misunderstand me [the poem speaker] / And half grant what I wish and snatch me away / Not to return. . . .” (Frost, lines 50-52). In terms of botanical imagination, descriptions articulated as such involve a sympathetic imagination that engenders feelings of kindredness with plants. Contrary to a birch tree, a pathless wood in the poem connotes unknown danger and formidable obstacle: “Where your face burns and tickles with the cobwebs / Broken across it, and one eye is weeping / From a twig’s having lashed across it open” (Frost, lines 44-47). The imaginative faculty presented above echoes Ryan’s view, as he paraphrases May McAllester Jones’s words, “[the imaginative faculty] serves as a mediating zone at the threshold of rational thought, objective knowledge, and the specific corporealities of plants and others” (Jones 95, qtd. in Ryan 9). That is, Frost’s botanical imagination, developed through the interaction between the poem

and the birches, enables him to think and create beyond the immediate and concrete, thus representing the natural world, which influences readers to envision differently.

The poetic thought and profound inspiration showcased in Frost's "Birches" are still derived from the poet's attentive observation of nature, which bear witness to scientific facts of plant-specific traits such as plant pliability, the plant's qualities of "difference-within-sameness," and tree allometry.⁷ A quick reference to these plant qualities, their ecological functions and interrelatedness can help us gain insights into how Frost's precise observations enhance his botanical imagination. Pliability in plants, as the term suggests, refers to plants' ability to bend or flex without breaking, which is particularly important for trees, for they must balance structural integrity with the ability to flex in response to environmental conditions such as wind and storms. The concept of "difference-within-sameness" in plants indicates that within a seemingly uniform or consistent plant species, inherent variations allow individuals or parts of the plant to adapt to specific environmental niches. Tree allometry, on the other hand, is the study of the relationship between the size and shape of trees. Allometric relationships help explain how trees balance their energy and resources in relation to their overall size, which are crucial in understanding how a tree grows, maintains its structure, and adapts to different environmental conditions. Considered collectively, plant pliability, the concept of "difference-within-sameness," and tree allometry are interconnected because within a single species, trees can exhibit "difference-within-sameness" through varying levels of pliability and different allometric scaling.

In light of these considerations, let us now turn to Frost's depictions of the birches' bending feature in "Birches." Though the poet wrote the poem in Buckinghamshire, UK, since the English years was a period of homesickness for him (Thompson 37), it is reasonable to speculate that the birches referred to in the poem belong to *Betula papyrifera* in plant nomenclature, also known as the American white birch, canoe birch, or paper birch,

⁷ The term "allometry" was first used by Julian Huxley. A classic example of evolutionary allometry is the "mouse-to-elephant curve" (Schlegel and Haswell 164).

the provincial tree of New Hampshire. As Lentricchia points out, “[t]he pliable, malleable quality of the birch tree captures the poet’s attention and kicks off his meditation” (29). In the poem, Frost’s portrayal of the birches’ flexibility is grounded in botanical accuracy, reflecting Ryan’s view of the poet as a mediator of the vegetal world: “They [bent birches] are dragged to the withered bracken by the load, / And they seem not to break; though once they are bowed / So low for long, they never right themselves” (Frost, lines 14-16). According to Susan Pike, a researcher and an environmental sciences and high school biology teacher, “[the] ability of birches to bend is an adaptation to living in the north” (Pike). Concerning bent birch, Dale L. Huges and Jim Foster note that “[d]ue to their high surface-to-volume ratio, trees are more susceptible to damage during ice storms than during many other severe weather events” (Huges and Foster). When tree limbs are completely glazed over, “the weight of all the ice ben[ds] the supple trees but snap[s] the more brittle species” (Huges and Foster). Beth Wilson reckons that “[w]oody plants can tolerate a certain amount of bending. Mother Nature seems to do a fair job of restoring the form for most trees suffering this type of stress [meaning ice and snow load] (Wilson).⁸ Notwithstanding their relative durability to ice storms, experts reveal that the bent birches and the ramrod straight ones eventually die off as a result of forest succession.⁹ However, stands of dead birches do not perish, still showing their pale white trunks and leafless branches. Natural fires, logging, or planting need serve to remove the old-grown forests and allow other tree

⁸ Wilson cautions readers to resist the urge to shake ice and snow off from branches when seeing tree or shrub branches bending over, because as temperatures drop, “the water in the xylem vessels freezes.” Since xylem cells are in charge of transporting water and minerals from the soil upward to the stems and leaves, if one removes the weight of ice quickly, allowing the branch to spring back up, “ice inside the frozen xylem shatters, rupturing the cell walls” (Wilson). While humans may consider helping the plant spring back into a more upright habit a benevolent deed, Wilson warns us from plant biology perspective the danger of vegetal ignorance as such: “With many of the xylem vessels shattered, the plant is unable to move enough water from the roots to the foliage. Leaf scorch and twig death are the result” in the hot, dry summer months that follows.

⁹ In addition to perpetual arch of birch trunks that may cause their death as a result of natural consequence, humans may play a part in their death. That is, hikers walk over the bowed branches, snapping the branches by the weight of human feet, thus “cementing them into the icy trails” (Pike). Pike’s observations and cautions reveal at once human’s long-lasting vegetal neglect that leads to vegetal ignorance, and the imperative of expanding botanical knowledge as well as imagination.

species like pine or spruce to dominate (Hugo and Foster). Dead birch trees, being devoid of leaves, persist in a forest, continuing to stand out and remain visible, which is an instance of the plant's characteristics of "difference-within-sameness" elaborated below.

Aspects of plant growth that "Birches" touches on, such as ". . . they seem not to break; though once they are bowed / So low for long, they never right themselves" (Frost, lines 15-16), resonate strikingly with phytocriticism's recognition and appreciation of vegetal alterity. As a botanically-oriented mode of ecocriticism, phytocriticism, while acknowledging the commonalities between plant and non-plant lives, preserves the "difference-within-sameness" nature in plants. As Michael Marder, an important environmental philosopher and phenomenologist, maintains: "[w]henver human beings encounter plants, two or more worlds (and temporalities) intersect: to accept this axiom is already to let plants maintain their otherness, respecting the uniqueness of their existence" (8). In other words, Marder contends that plants are part of their own ecological and biological world, which intersects with human worlds of culture, history, and personal experience only on occasions. Recognizing that plants have their own unique qualities and exist in a way that is distinct from human experiences helps us appreciate and respect their distinctiveness, rather than merely viewing them through a human-centric lens.¹⁰

In "Birches," Robert Frost's observations of and reflections on bent birches also implicate tree allometry. Counterpoising the zoo- and anthropocentric cast of plant as showing the lowest possible motion, neurobotanists through cognitive science strive to obtain a better understanding of how plant growth relates to "behaviors at the *plant-coupled-with-its-environment* level" (Garzón, 211; emphasis in original). That is, plant neurobiology holds the view of "vegetal being-in-the-world," in which "the plant enacts certain behaviors

¹⁰ The retention of bark on dead trees has significant ecological and evolutionary consequences. Affecting habitat and shelter availability for one thing—dead trees with retained bark can provide important habitats for a variety of insects. Slowing the decomposition rates for another—the presence of bark on dead trees slows down the decomposition process, which releases the tree's nutrients into the soil more gradually. Also, it has an effect on the interactions among various organisms such as insects and small mammals like birds.

in relation to the botanical system to which it is integral” (Ryan 11). In addition to vegetal being-in-the-world, plant’s multicellular system is also essential to its growth. In forestry, “tree allometry” as mentioned previously refers to “scaling between the height and width of tree trunks” (Schlegel and Haswell 164). Biomechanical studies have revealed that “[j]ust like animals, plants have a vascular system responsible for transporting water and solutes throughout the entire body” (164). However, the contrast between plants and animals in terms of vascular system lies in that while animals gain strength through bones cyclically loading and unloading, plants have primary and secondary, or radial growth. As plant molecular biologists indicate, “[t]hese secondary cell walls give wood its strength, even after the tree has died, and the combination of secondary growth and wall development provide the size and strength required by trees to support their massive height” (Schlegel and Haswell 164). Put simply, dead trees, unlike mammals, insects, or other organisms, leave the hollow bark intact before toppling over—at least birches, as the earlier paragraph indicates (Stevens-Rumann).

Ed Young’s *Birches*: Envisioning Birches in a New Way

This section shifts to the examination of Young’s poetry picture book *Birches*. The analysis focuses on four key aspects: First, it explores how the visual elements, through the painterly style and the picture book layout, allow readers to engage more deeply with the poem’s context from a botanical perspective. Second, unlike Frost’s “Birches,” which guides the reader from the physical world into a realm of imagination, the poetry picture book version emphasizes the botanical truths of the birches. Third, by primarily highlighting birches, the book imbues the plants with a sense of subjectivity, disrupting the interaction between the poem’s speaker and the trees, as well as the relationship between natural and youthful elements. Fourth, the book provides readers with an insight into the dynamics of plant life.

Young's pictorial interpretation of Frost's "Birches" shows his affinity and sensitivity for the poem, often in minute touches. In the thirty-two-page picture book, the fifty-nine lines of the text are distributed across fourteen double-page spreads, with the fifteenth spread a reprint of the complete poem. On each spread, the four-fifths of the upper space is reserved for paintings which mostly feature birches; only the bottom cream band contains the three to five lines of text per page. That said, the left page of the first spread is textless. The purpose of this subtle arrangement may be to transport the reader into the scene of woods, and to reproduce the experience in which the speaker observes the bent birches among "the lines of straighter darker trees" (Frost, line 2). Young interprets "Birches" in an impressionistic style, tempered with a touch of Jackson Pollock's drip technique, exemplified in the splotches that represent sunlight in the first spread and the snow in the second spread. In addition, the painter employs a freehand brush technique reminiscent of Chinese traditional painting that conveys the spirit and essence of the scene rather than its details, as displayed in the seventh spread where frenzied, sweeping brushstrokes are applied to symbolize the cowboy deprived of the privilege of baseball, turning to subdue his father's trees one by one. In a similar painting technique that only deductively infers rather than literally depicts, Young uses the sophisticated perspectives to convey imagery of the drama of the climb and descent. Furthermore, the painter chooses sepia-dominated colors to represent bygone years, depicting the recalled images of memory and bittersweet emotions expressed in the poem.

Overall speaking, the painter's deft use of color, texture, and technique not only captures the landscape with birches in all seasons and moods that the verbal poem did not explicate, but also creates a poetic rhythm that alternates between serenity and intensity, present and past. Some may surely wish that Young's flowing atmospheric washes were less dramatic artistically and more straightforward realistically (Palmer), yet in contrast to such a view, I maintain that by carefully crafting the emotional feeling and depicting elements such as air, light, and space in the paintings, Young's *Birches* provides a sense of

depth and environment, creating an immersive experience wherein the viewer connects with the birches on a deeper level. My argument aligns with Richard Maybe's affirmation of the painting's advantage over photography: "If photography can stop time, freeze it, representational painting *contains* it, not just because its making *takes* time, and therefore incorporates it, but because it can hint at what might have gone before and might come after. Might it be possible for the photography of a plant to have something of this painterly quality, and record not just an isolated moment but suggest the organism's past and the invisible dynamics of its life?" (27; emphases in original)¹¹ In other words, painting, employing techniques to create images that evoke the temporal and dynamic qualities of living organisms, has the advantage over photography, as well as verbal text I would argue, in achieving a depth of representation, displaying a plant's past and ongoing life processes.

Notwithstanding its featuring of mood and atmosphere, Young's *Birches* shows the painter's keen observations about birches, exemplified by the color of the trees, the barks in different ages and seasons, and supple branches.¹² The cover page of the book features three birches with partial trunks erect against a darker brown forest. Forming a collage, these birches are distinguished from the watercolor background by their poignant and discerning contours and relatively brighter color. Supposing American white birches/paper birch is the kind of birch Frost had in mind, the tree derives its name from its "thin white bark, which often peels in paper-like layers from the trunk" ("*Betula papyrifera*"). The whiteness that coats the bark is composed mainly of a biochemical compound called betulin. The cells in the outer layers of bark contain betulin crystals that are arranged to be highly reflective, preventing the birch from absorbing the sun's radiation and heat on cold winter days, thus avoiding the damage caused by rapid heating and cooling (Pike). But the colors

¹¹ Maybe also critiques photography in terms of pointing at the plant's character and strategy for living: "[M]any strictly vegetal qualities don't lie within what we'd normally regard as 'the optical': relationships with cryptic geological features, for instance; invisible but intense chemical communication with insects and other vegetation. Plants also have a special relationship with time that makes photography's unique ability to 'freeze the moment' of little significance" (27).

¹² Ed Young once expressed that it is his "enthusiasm about nature" that led him into the world of children's literature (Brabander 702).

of the bark differ as birches age. White bark often appears on older birches, with trunks having flakey and horizontal strips that peel off easily into paper curls, revealing a pinkish or salmon-colored inner bark (Michael A. Dirr, qtd. in “*Betula papyrifera*”), whereas for birches younger than five years, “the bark appears a brown red color with white lenticels” (John L. Furlow, qtd. in “*Betula papyrifera*”). In addition, in autumn, the color of birches turns golden and bronze, contributing to the bright colors within the northern deciduous forest (“*Betula papyrifera*”). These descriptions of *Betula papyrifera* are faithfully represented in Young’s paintings. On the aforementioned cover page, the foreground birches are older trees, whereas those in the background are younger due to their brown red colors. On the fifteenth spread, however, the older birches juxtapose with younger ones, displaying a bright yellow fall scene.

Birch age is distinguished not only by color, but also by the width and arching angle of the tree trunk. While Frost in “Birches” takes the reader from the scientific universe to the fictive world by “climbing a birch tree, / And climb black branches up a snow-white trunk / Toward heaven, . . . / . . . dip[ing] its top . . .” (Frost, lines 54-57; emphasis in original), in Young’s rendition, the “[t]ruth . . . / With her matter of fact . . .” of the tree allometry (Frost, lines 21-22) is revealed through pictures. In terms of the principles of physical law, the “evolutionary allometry” observed in animals where “the decrease in metabolic rate with increased body mass across species” applies to plants too, including birches (Schmidt-Neilsen; qtd. in Schlegel and Haswell 164). Longer or taller trees are thicker, larger, and taller in both size and shape. With this botanical truth in mind, a second look at the cover page and the first two spreads of Young’s *Birches* calls the reader’s attention to birches that slant: as they are thinner in trunk width and darker in bark color, implicating their relative youth, these malleable branches are thus more susceptible to ice weight.¹³

¹³ In terms of visual representation, the two thinner and arching birches on the left page of the first spread also function as a vector that forms an invisible line, directing the beholder’s gaze through numerous trees and splotches of sunlight in the dense foliage.

Young's *Birches* portrays the branch scar—the so-called “eyes” and “mouths” (lenticel) of birches, imbuing the trees with a sense of consciousness. Botanically speaking, these branch scars form naturally when the lower branches die and drop off the trunk (“Nature Note 55”). But as a branch scar on a birch tree uncannily bears a human resemblance, vegetal being comes to life through a material imagination shared by painter and plant. Scott McCloud in *Understanding Comics* points out that “we see ourselves in everything. We assign identities and emotions where none exist. And we make the world over in our image” (33). When the birches are figured anthropomorphically, “personification,” as Ryan claims, “helps to elicit the intrinsic capacities of flora for sensibility and sensation” (18). In addition, the encounter between a supposed subject (the reader) and a supposed object (birches) is transformed. On the cover page in Young's *Birches*, as the reader gazes at the birches, the birches simultaneously see and sense the reader, or, communicate among themselves due to the existence of mouth and eyes, hence metaphorically transforming the relation between reader and birch by endowing the latter with a degree of subjectivity. In Frost's “Birches,” the poem's first-person speaker “I” is mentioned eleven times and his boyhood avatar referred to numerous times, whereas in Young's paintings, they are shown but four times altogether, either as dabbled appearances or as shadows darting like a boy and a girl among the birches in abstract watercolors. That is, contrary to most picture books where the non-literary forms such as landscape and sessile life are marginalized by being pushed to the background, the eponymous trees of Young's *Birches* are foregrounded, bountiful, and spirited, envisioned “in a new way” and “[thinking] about life in a new way,” as American Bookseller Association praises on the book's back cover.

This aforementioned subject-object duality, rather than dualism, echoes the “vegetal dialectics” that Ryan puts forth. As Ryan explains, “a vegetal dialectics is marked by the oscillation of states of difference and sameness between plants and non-plants” (16). Inspired by Marder's critique of the Western metaphysical tradition with regard to vegetal

life and citing his words, Ryan maintains that “[a]s humans engage with the distinct subjectivities of the botanical realm from a non-oppositional standpoint—as contradictoriness transforms into complementariness—the plant is no longer ‘an object readily available for the subject’s manipulation’” (Marder 7, qtd. in Ryan 16). In other words, a dialectics destabilizes the binarizing discourses surrounding the plant nature. The vegetal dialectics, when complemented with scientific findings of plant neurobiology, leads us to a new awareness that “plants affect and are affected; experience and are experienced; feel and are felt; sense and are sensed; remember and are remembered; imagine and are imagined” (Ryan 37). Looking at Young’s *Birches* through the optic of vegetal dialectics, the eyes/mouths that appear on birches provide us with a conceptual space for comprehending Marder’s words that “the absolute familiarity of plants coincides with the sheer strangeness” (4). That is, while plants are a ubiquitous and ordinary part of our world, they also possess an inherent strangeness or uniqueness that makes them intimately known and yet profoundly intriguing at the same time.

Young’s paintings, in addition to favoring birches, also capture the vitality of the trees. We often overlook plants due to their immobility and long periods of slow growth, as indicated by the pejorative connotation of the word “vegetative.” In critical plant studies, “plant blindness” signifies “the observed paucity of interest for plants” (Balas and Momsen 437). According to Benjamin Balas and Jennifer L. Momsen, the term encapsulates “both the tendency to neglect plants in the environment and the lack of appreciation for plants’ functional roles” (437). Concerning the “blindness” in plant neglect that implicates a perceptual or attentional component, Balas and Momsen, through the experiment of an established paradigm in visual cognition called “the attention blink,” demonstrate that “our attention is captured more slowly by plants than by animals” (437). That is to say, prejudices prioritizing animals over plants aside, “fundamental differences in how the visual system processes plants . . . may contribute to plant blindness considered broadly” (437). To overcome the physiological limits of visual processing, the layout of the picture book, with

its format usually containing 14-15 spreads, has the advantage of incorporating the element of time, hence affording readers with a glimpse of the dynamics of plant life that is often invisible in reality.

“Birches” to See by: Julian Peters’ Poetry Comics

The current section examines Julian Peters’ recent interpretation of Frost’s “Birches” in the form of poetry comics, concentrating on three central points. First, the paper argues that, despite the similarities in pictorial rendition, the “Birches” comics, as sequential art, stand out in highlighting the shared characteristics between poetry and comics. Furthermore, by depicting actions across multiple images, Peters’ version offers a more intricate and expansive narrative, adapting the poem into the illustrated panels of a graphic novel. Nevertheless, the image sequences in the poetry comics of “Birches” create an effect similar to the time-lapse technique used in plant photography.

Canadian comic book artist Julian Peters in *Poems to See By: A Comic Artist Interprets Great Poetry* brings twenty-four classic poems from the Anglophone poets of the last two centuries into the language of watercolor comics and groups them around six different themes.¹⁴ Under the category of “Seeing Time,” an extract of the last twenty lines of “Birches” is selected to represent Frost’s poetry, with the text being distributed across six pages in 16 delicate watercolor panels. Within the comics, words mostly appear in the margins of the panels, sitting just above the imagery.

In terms of botanical perspective, how might poetry comics become a vehicle for expressing the percipient attributes of trees? Peters’ visual interpretation of the poem provides a response to this question by countering the promise that plants lack intelligence and bear only a rudimentary soul. Regarding vegetal intelligence and ensoulment, the age-old debate on plant soul is worth mentioning here because, as Ryan points out, “the idea of

¹⁴ The book includes poems of William Wordsworth, William Butler Yeats, Robert Hayden, Emily Dickson, Tess Gallagher, Maya Angelou, William Ernest Henley, and more. The themes comprise family, identity, creativity, time, morality, and nature.

vegetative soul has been influenced by the presuppositions underlying dominant Western views of plants as largely unmoving, insensitive, and unintelligent materials—as existing indeterminately somewhere between a rock and an animal” (35). According to ancient writings such as Aristotle’s treatise and those of later thinkers, all alive bodies endowed with breath come with a soul, which of course includes breathing plants. However, vegetal life possesses merely one primitive form of soul known as vegetation or nutrient, whereas humans at a higher order of the hierarchical matter-mind continuum possess three soul-forms: the sensitive and the intellective (or imaginative), in addition to the foundational essence (Ryan 28, 34).¹⁵ Aristotle and other philosophers, unaware of the exact ways that plants cope with the challenges of life and communicate both with each other and with humans, undoubtedly could not have imagined that modern scientific studies in plant neurobiology are progressively uncovering the awareness and sensitivity of plant life.

That said, in Frost’s poem, the birches are already depicted as perceptive and responsive entities, involved in the spiritual and material life of the boy/the poem-speaker, before the discoveries of plant neurobiology. Concerning the vegetal soul, Ryan differentiates the plant’s basic nature from its influence on humans. As he notes, “[o]n the one hand, there is the intrinsic plant soul, existing regardless of human ascriptions of ensoulment to the botanical world. On the other hand, there is the ability of plants to catalyze the sacred experiences of humans—to nourish our souls and to provide living portals to divine experience in everyday consciousness” (29). Both dimensions of the vegetal soul are present in Frost’s “Birches.” First, the birches are weighed down by the ice. Before long, the sun heats up the ice-covered branches and causes the layers of ice to fall, creating an astonishing scene and sound that resembles an imminent disaster. Nevertheless, the overburdened birches, despite their sinking to the level of scraggly, unhealthy ferns, unable

¹⁵ According to Ryan’s etymological discernment of related terms, the word “soul” stems from the Greek word *psychê* and the Latin *anima*, both signifying “breath, breeze, or wind” (Ryan 37). As to “Spirit,” in turn, originates from the Latin *spiritus*, also meaning “breath.” In other words, the terms soul and spirit may be used interchangeably in normal context due to their related etymologies in breath.

to return to their former height, never break under this strain—unless trampled by human activity, as stated previously. In this way, the birches in the poem are ensouled with capacities reflecting their mode of existence. While the poem-speaker as well as the reader can perceive the trees in a tangible way—through their exterior changes, for instance—grasping the birches’ more profound, perhaps intangible qualities or essence nevertheless remains elusive and challenging. The birches, meanwhile, have clearly established some tacit understanding with the poem-speaker because they not only willingly succumb to the boy but also help consummate his unspoken wish to reach the top of the tree and return to ground unharmed. The birches are hence the deprived farm boy’s sole hope of steering his way through the pathless and thorny wood. Later on, when the poem-speaker, overwhelmed by the details and frustrations of everyday life, is tempted to give up, it is again the birch that inspires him to hold on by concentrating singularly on climbing one tree at a time. These examples all show that the birches of the poem are the source of the poem-speaker’s transience of life in this world.

In the comics medium, Peters further enlivens the reclamation of vegetal ensoulment in his visual interpretation of the poem. Comics, with its expressivity, serves well as a means for expressing the percipient attributes of trees. For instance, in the first panel of the comics “Birches” on page 116, one leaf stands metonymically for the poem-speaker who has reached the birch’s top and is now descending, an embodiment of plant-human intercorporeality. The already-yellow falling leaf in the panel, with its rain-drop shape and downward point, at once accentuates the descent and hints at the culmination of the speaker’s life, as suggested by the image in the last panel where the leaf is laid among piles of yellow leaves. Notwithstanding a sense of melancholy in the last panel, it is also a fitting and fulfilling one, for the birch not only helps the poem-speaker actualize his wish but also guarantees his safe return by gently placing him on the ground. In terms of botanical imagination, the images in the panels showcase the dialectical interchange of the imaginative potentialities of plant and non-plant.

Peters' translation of great poetry into comic book is also enlightening in its revelation of commonalities between the two art forms: poetry and comics.¹⁶ Given that Robert Frost emphasizes "the sound of sense," meaning "the tones and sentences with which we speak are coded with sonic meaning" (Hollis), Peters' rendering of the poet's poem "to see by" in graphic form is bewildering at first glance; moreover, reducing the canonic poem to cartoon-strip iconography can appear shocking in its violation of poetic decorum. But as the comic book artist notes, both the poet and the comic book artist, for one thing, are mindful of "the notion of rhythm" ("Preface"). As a case in point, repetitive visual elements are regularly employed by comic book artists to create an effect similar to rhyme in poetry ("Preface"). In Peters' depiction of Frost's "Birches," panel 3 on page 113, where the text on top margin reads "I'd like to get away from earth awhile" (Frost, line 48), resembles in terms of composition the first panel on page 115, where the picture is accompanied by the words "I'd like to go by climbing a birch tree" (Frost, line 54). Though the two sentences do not rhyme because the poem is a blank verse, the two panels thus paralleling the sentence structure of the poem accentuate the speaker's aspiration to a more exciting and uplifting perspective by climbing a birch tree.

Another feature that poetry and comic books share, Peters indicates, is "the use of the expressive potential of juxtaposition," where two or more disparate images or concepts are frequently found in poetry to strike a poetic spark. In comic books, "meaning is often communicated in the contrast between successive panels, as well as in the contrast between the words and the images" ("Preface").¹⁷ In a later part of "Birches" the poem, the speaker, while imagining a momentary escape from the humdrum of everyday life, fears at once that he may meet his end. To illustrate this death joke, Peters juxtaposes two panels vertically

¹⁶ Speaking of analogy between the art forms, Charles Hatfield, a comics scholar, also holds that "comic art is a form of *writing*," as opposed to pairing comics with cinema (33; emphasis in original). According to Hatfield, comics/writing analogy has been deemed by critics a more appropriate comparison (33).

¹⁷ Speaking of images, Gary D. Schmidt points out that "[a]t times in his poetry, Frost brings together two images that you would never expect to see together." For instance, "a barkless specter" in the poem "An Encounter" (1916) (Schmidt 12).

on the same page, with the panel on top showing the birch tree standing next to a cemetery and the bottom panel displaying a bird's-eye view of a robust birch tree meandering along a deep flowing river, an emblem of life. In another instance of contrasting images, Peters presents a close-up view in two successive full-bleed panels on top of page 113 where the cobwebs and twigs with the stretched sticks zigzagging their ways across a trackless wood menace to trap, stall, or even assault the navigating passerby. Here the zigzagged trunks are used by the comic book artist as a visual metonym representing the cobwebs in the poem. Nevertheless, in Frost's "Birches," the word "cobwebs" is already a metaphor for entanglement, stagnation, obstruction, and obscurity in realities. Thus, Peters' lush visual interpretations not only reflect the comic book artist's keen understanding of the text but also elevate the poem to a richer level. As the comic advances, the third panel on page 113 with a dramatic overlooking angle of an inspiring outlook of the sky replaces the gloomy mood. This fun-loving panel, in addition to rendering the power of expression and narration, unleashes all the tension accumulated in the previous panels.

Julian Peters' employment of comic genre iconography, with its representation of temporal sequences through multiple images in series, informs and deepens the poem narrative. Since a comic page in most cases is fractured, with a patchwork of panels on the surface, "breakdown" and "closure" are complementary terms dubbed by Robert Harvey and McCloud respectively to describe the relationship between sequence and series (Hatfield 44; McCloud 63). For a comic book artist, the challenge is to conjure an imagined sequence and then present it in a series of visual images—i.e., a breakdown, leaving the "gutter" in between the panels.¹⁸ In Peters' graphic "Birches," the poem-speaker's action of crawling up the tree is broken down into three consecutive panels on page 115 plus the first panel on the following page, highlighting the duration and painstaking nature of tree climbing. As the images in these panels suggest, going up a birch tree takes not only the

¹⁸ Contrarily, for the part of reading comics, the reader must go through the backward process of bridging and connecting the panels, a reading act which is termed "closure" by McCloud (McCloud 63).

time of seasons encompassing spring, summer, into late autumn when the foliage has already turned red and fiery. In addition, the tree climber on the way up must “always [keep] his poise / To the top branches, climbing carefully / With the same pains you use to fill a cup / Up to the brim, and even above the brim” (Frost, lines 35-38). In just a few panels, then, Peters compresses the act of birch climbing into a montage of vigilance, anxiety, and strenuousness. When image sequences in comics are presented rapidly in terms of temporal frames as the example above illustrates, they produce an effect analogous to the time lapse technique now applied frequently to plant photography. In doing so, the growth of a birch that normally appears subtle or slow to the human eye becomes very pronounced, helping readers to make sense of the dynamic green world around us and to better empathize with plants, seeing them more as agents and not just as utterly passive existence.

Peters’ imagery, in addition, provides context to the meaning of the verse by imagining a more complex and comprehensive narrative, as if in the illustrated panels of a graphic novel. No wonder classroom teachers have found these poetry comics an invaluable aid to poetry teaching, reluctant readers, and visual learners (“Preface”). Concerning poetry comics’ potential for educational use, Hatfield also finds comics “challenging (and highly teachable)” (xiii; emphasis in original). Unlike how comic books were once scorned by educators, “recent criticism both within and without the academy has recognized that comics solicit the reader’s participation” (Hatfield xiii). Thanks to this mixed art form’s plurality of meaning, comics “urge readers to take up the constitutive act of interpretation” (xiii). That is, comics, rather than passively consuming the content, in fact prompt readers to participate in the process of understanding and deriving meaning from the visual and textual elements presented.

Conclusion

As the examinations of three versions of “Birches” reveal, Frost, Young, and Peters all celebrate the vital spirit of the plant. Respectively, Frost’s poeticized birches, before

neurobiology's ascription of plant cognition, are already sentient and perceptive beings, manifesting the botanical imagination Ryan proposes. Frost's observations of and reflections on bent birches still bear witness to plant-related facts. The two pictorial renderings of the poem, with visual aids, reveal the development of a birch that typically goes unnoticed by the human eye. Picture book poetry emerges from the combination of various poetic elements, both image and text. The way a poem is divided into segments and how visuals perform and interact within the text surely influence the poems and change their potential interpretations. In the case of Young's *Birches*, emphasizing the visual aspect enables readers to explore and interact with the poem's context more deeply in terms of botanical perspective. The poetry picture book *Birches*, through painterly quality and picture book layout, creates an engaging experience for the reader to relate to the trees at a more profound level. Unlike Frost's "Birches," which transitions the reader from the tangible world to a realm of imagination, the poetry picture book version foregrounds the botanical truths of the birches. By highlighting birches primarily, the book also endows the birches with a sense of subjectivity, disrupting the interplay between the poem's speaker and the trees, as well as the relationship between the natural and the youthful elements. It also affords readers with a glimpse of the dynamics of plant life. Peters' version, like Frost's poem, illustrates birches as percipient trees. With their lush visual interpretations, the poetry comics, like Young's poetry picture book, elevate the poem to a richer level. Notwithstanding the similarities, the "Birches" comics as sequential art are distinctive in showcasing the commonalities between poetry and comics. In addition, by presenting actions in multiple images, the "Birches" comics provides a more complex and comprehensive narrative, transforming the poem to the illustrated panels of a graphic novel. Still, the image sequences in the poetry comics of "Birches" produce an effect analogous to the time lapse technique in plant photography.

Drawing on phytocriticism, this paper responds to Ryan's call to "disclose the rootedness of botanical poetry in the vibrant materiality of nature and embrace a conception

of the plant as more than a textual artifice or insensate phenomenon” (13). Phytocriticism, with its slant on aspects of behavior and cognition in the plant world, brings us to a new understanding of birch as a percipient being, insinuating its body, soul, and wisdom into the creators’ botanical imaginings. Robert Frost, Ed Young, and Julian Peters, while depicting birches in different poetic forms, altogether present a modality for galvanizing the progressive imagining and re-imagining of the vegetal world; in addition, they facilitate an inspirited re-envisioning of birches. Imaginations of plants have never been lacking in literary texts. In the realm of children’s literature, there are many representations of plants as Cicely Mary Barker’s *Flower Fairies* books, Shel Silverstein’s *The Giving Tree*, Dr. Seuss’s *The Lorax*, and a few dispersive endeavors (Guanio-Uluru and Duckworth, 2, 7-9).¹⁹ Nevertheless, it is not enough that only humans imagine plants. As Ryan persists, it must be that “forms of imagination inhere within nature itself and, more exactly, within the green things of everyday experience” (8). Botanical imagination, wherein “the poem conceived of as such embodies a dialectical back-and-forth between the lyrical exertions of the versifier and the autonomy of the vegetal presence inhabiting the poetic work,” as Ryan puts it (8), is perhaps the first step toward valuing plants and devising sustainable measures of living with these non-lesser, non-animal beings, just as the three creators discussed in this paper have demonstrated.

Currently, the growing interest in the natural world of plants is being reinforced and supported by the rapidly developing field of critical plant studies. In children’s literature, the representation of plants is also gaining attention. However, the research still seems insufficient, apart from repetitive considerations given to canonized plant narratives such as those mentioned previously. Hopefully, the present paper, which integrates critical plant studies with children’s literature by examining three texts of various media to highlight the versifier’s botanical imagination of plants as sentient beings, the painter’s emphasis on

¹⁹ *Plants in Children’s and Young Adult Literature* (2022) represents the first volume which focuses exclusively on plant studies in the field.

botanical truths and subjectivity, and the comic artist's sequential storytelling of plants, will facilitate an inspirited re-envisioning of birches and render the revisions and re-imaginings significant. In addition, it responds to and contributes to ongoing interest in plant-centered research in children's literature in a timely fashion. Furthermore, the paper could pave the way for future exploration of vegetal life in the field.

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《翻譯與傳播》書評：

脈絡、評介、傳播環環相扣的譯術／譯述

鄭惠雯*

單德興教授於今年年初出版《翻譯與傳播》（*Translations and Communications*, 2025）一書，集結多年來文學文化翻譯之相關論述，呈現英美／亞美／華美文學領域之深厚研究評介，具有獨特的學術價值與意義。該書是繼《翻譯與脈絡》（*Translations and Contexts*, 2009）以及《翻譯與評介》（*Translations and Criticisms*, 2016）之後，第三本納入書林「譯學叢書」書系的著作，儘管出版時間相隔數年，然而不論在形式、主題或內容上均構成彼此連貫、前後銜接的三部曲，有其可觀之處。單德興巧妙地拈出三個 C 字嵌入英文書名：“Contexts”、“Criticisms”、“Communications”，再以「與」字使這三個概念、作為、效應分別和「翻

譯」互相扣連，緊密相依，在這當中以譯論譯評鋪陳、以譯作譯家樹範，讓翻譯者——跨語言、跨文化的實踐者——得以顯身，站上文學文化交流舞台的關鍵「C 位」。

首部曲《翻譯與脈絡》收錄單德興的翻譯理念與實踐之學術論述，歸結出「雙重脈絡化」（*dual contextualization*）之理念與作法，強調翻譯必須帶入文本之外的宏觀文化歷史脈絡（單德興 2009: 7）。二部曲《翻譯與評介》則定調為稍偏通俗平易的著作，於前書揭櫫之雙重脈絡化論述基礎上，更多著墨於翻譯實踐的評介與推廣，增進讀者對跨語言與跨文化的了解與尊重。新作第三部曲《翻譯與傳播》賡續前作理路，聚焦翻譯的傳播功能。單德興於〈自序〉

2025 年 5 月 2 日收到稿件／2025 年 5 月 3 日接受刊登

《英美文學評論》46 (2025): 117-122 | ©中華民國英美文學學會
DOI: 10.6711/REAL.202506_(46).0005

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中論道：「翻譯的本質就是傳播，涉及異語文、異文化、異媒介之間的傳達與散播」，有意以此書繼續推廣文學與文化翻譯以及相關研究成果（2025: iv）。因此，正如〈自序〉標題所示，《翻譯與傳播》的付梓可謂「一位文普者與譯普者的思想與行動」（2025: i）。本書篇幅與內容較前兩本著作更為豐厚多元，達五百五十頁以上，除了自序與後記之外，共收入四十三篇文章與一篇訪談。

集翻譯者、外文學者、學術訪談者三者於一身的單德興教授研究領域廣泛，涉足英美、亞美與華美文學、比較文學、文化研究、翻譯研究等。因此不論在此書或在其他地方，單德興談論翻譯時所涉及的，除了較為窄義的翻譯文本之外，也納入更為廣義的文學與文化翻譯現象，涵蓋文學與文化研究網絡裡相關的人物（致力於文學文化交流的師長朋輩）、機構（如國立編譯館）或建制（外文學門、翻譯獎等），得以拓展一般對於翻譯較為狹窄的想像與定義。單德興認為，評介文本、現象、人物與事件也可視為一種翻譯與演繹，因為都牽涉相當程度的詮釋運作（2016: 2），而訪談著述也存在著不小的運作或操

作空間，因此也是一種再現與翻譯（2009: 330）。因此，單德興的翻譯實踐、理念與其文學研究、學術訪談可說是密不可分，這點在《翻譯與傳播》一書中亦鮮明可見，藉由朗暢細膩的論述與豐富多姿的實例，向讀者推廣文學與文化翻譯。下文簡略介紹《翻譯與傳播》全書的結構與大要，「評介」（借用其言）本書特色及參考價值，最後以書末附編的「後記」作結。

《翻譯與傳播》分作六輯。輯一「翻譯乃大道」由六篇文章組成，其中三篇推介余光中教授的翻譯論集、翻譯小說、英文讀本，並附余幼珊《翻譯乃大道・譯者獨憔悴》編後記。單德興以此輯名向文學與翻譯啟蒙恩師致敬，也是繼近作《翻譯家余光中》（2019）之後，再次積極發揚推崇余光中翻譯貢獻的具體作為。本輯亦介紹賴慈芸和宋瑛堂二人的翻譯相關著作，評定為探討臺灣翻譯史及翻譯議題之佳作。

輯二「經典與現代」共有八篇文章和一篇訪談，評介多部經典文學作品的當代新詮與新譯，包括林耀福中譯漢彌爾頓（Edith Hamilton）的《希臘之道》（*The Greek Way*）、張綺

容編譯《死亡賦格：西洋經典悼亡詩選》（*Poems of Mourning*）、張華譯注《解讀·愛麗絲》（*The Chinese Annotated ALICE*）、何文敬譯注《黑人的靈魂》（*The Souls of Black Folk*）、彭淮棟的最後譯注作品《浮士德博士》（*Doktor Faustus*）。本輯亦收錄單德興於疫情期間以人文學者身分撰寫之文章，解析西方六部小說如何再現瘟疫，反思生命之實質與疫病的象徵意義。輯末另外二篇文章與一篇訪談均與單德興國科會經典譯注計畫成果有關，論及綏夫特（Jonathan Swift）《格理弗遊記》（*Gulliver's Travels*）譯注成果如何經歷各種不同形式的轉化，以及後續產生的傳播效應與迴響。

輯三「向前輩致敬」由十篇文章組成，單德興自道「是全書最帶感情的一輯」（2025: viii），敬悼李達三（John J. Deeney）、王文興等授業恩師，追憶師生之間的過往互動；記述與楊牧、劉紹銘、齊邦媛、高行健等學術前輩之間的文學因緣。在真摯感人的文字敘述之外，穿插手稿、信札、傳真、剪報、合影等珍貴記錄。

輯四「序言與導讀」收入引介專書或譯作的九篇文章，首篇文章〈文

研大業，薪火相傳〉為《文學薪傳：臺灣的英美文學研究（2001-2022）》

（2023）之序言，爬梳臺灣外文與英美文學建制史，思考其意義與特色。另一篇是〈外文學門的故事與重生〉，單德興以資深參與者與觀察者的立場記述國內外文學門的發展與當前困境，同時提出反思與期待。其他六篇評介多本不同性質著作及其中譯，涵蓋歷史、文學、宗教等不同領域作品，面向多元。輯末則是單德興為跨界連結的論文集《譯鄉聲影：文化、書寫、影像的跨界敘事》（2021）所撰寫的序言。

輯五「疑義與評析」共四篇文章，皆有關於華文世界最重要的兩大翻譯獎項。前二篇記述參與香港「全球華文青年文學獎」翻譯專題講座與評審的經歷，後二篇論及臺灣「梁實秋文學獎」新舊制的特色與評審經驗。這些參與翻譯賽事的評審經歷也再次表述與余光中教授之間深厚的師徒情誼。

輯六「華美的再現」共收入五篇序文或導讀文章，論及美國弱勢族裔文學、文化、歷史及相關學術成果，引介作品包括張純如（Iris Chang）的《美國華人史》（*The Chinese in*

America: A Narrative History)，以及由單德興主持、編譯；黃秀玲 (Sauling Cynthia Wong) 所著《華美：華美及離散華文文學論文集》(*Huamei: Essays on Chinese American and Sinophone Diasporic Literature*)。另一篇文章〈內之內與外之外〉評介美國全國圖書獎首位臺裔得主游朝凱 (Charles Yu) 的小說作品《內景唐人街》(*Interior Chinatown*) 及其中譯。另有二文分別評薦馮品佳自譯、出版的博士論文《美國族裔女性成長小說》，以及陳淑卿主編之論文集《亞／美環境人文：農業・物種・全球環境變遷》。

書末「附編」包含一篇刊登於二〇二〇年《翻譯史論叢》創刊號的單德興專訪，從翻譯者、研究者、授業者的角度回顧個人翻譯經歷、學術角色與研究取向。另一篇〈我的青春翻譯夢——回顧與反思〉重溫一九七九年單德興就讀臺大碩士班時接受母系政大西語系系刊 (《桂冠》第十九期) 採訪，從回望帶出對當前時代的省思。相距四十餘載的二則訪談在此並置，跨時對照，得窺見受訪者的學思歷程與軌跡。最後另附「原文出處」，讀者可知悉本書收錄文章之傳

播路徑。

本書最大的特色或許就在於「以附／副為正」的理念與作法。如前述，書中收錄文章多篇原為序言、訪談、評論或導讀文章，即法國文學理論家惹內 (Gérard Genette) 所定義的附文本 (paratexts)：附加於本文之外，使之能夠面世的文字或其他記述，舉凡書名、序言、插圖等皆屬依附於書本的周邊文本 (1)。換言之，本書主體原本是附屬於其他出版品的周邊文本，現則由附文本或副產品轉為正文，並在其上疊加豐富多樣的圖紋元素。書中多處可見文章所涉及之原書封面、封底、版權資訊、內頁、目錄、合影、傳真、插圖、手稿、信札、線上座談會截圖等附文本，並於文後增添一段「附識」(postscripts)，從當下的觀點進一步提供補充與說明。根據惹內的分析，附文本乃介於書本內外之間的門檻 (threshold) 或中介，雖居邊緣 (fringe)，卻決定讀者將如何閱讀本文 (1-2)。《翻譯與傳播》清楚地展示出，附文本並非如字面所示，是為附屬、周邊、外加、衍生的，乃自有其生命。推而廣之，撰寫、備製附文本的詮釋者／評介者／翻譯者站在既內且外的邊緣位置，一

方面引領讀者走進文本，一方面引介文本走向讀者，以收傳播之效。

若觀察單德興多年來倡議之「雙重脈絡化」實踐與譯述，不難發現附文本所發揮的重要功能之一即為梳理文本之內緣與外緣脈理，學術翻譯尤應如此。單德興教授論道，「學術翻譯」可以定義為翻譯具有歷史意義或學術價值的經典文本，或為阿皮亞（Kwame Anthony Appiah）所言，能夠結合學術研究，有助於理解異文化深層脈絡的厚實翻譯（thick translation），然而此二定義下的學術翻譯仍側重於文本的起源，忽略逐譯越界後的異／譯語文化脈絡，故提倡兼顧原文脈絡以及譯文脈絡的第三種作法（2009: 310-314；2012: 280-284）。正如他過去引介薩依德（Edward W. Said）的著作與理論，以及譯注綏夫特的經典鉅著，均於正文譯文之外，費心提供譯序、緒論、譯注、前言、後語、書目、年表、索引、訪談等附文本，不論是刊載於書前或書後，書中或書外，皆於正文周邊形成厚實豐饒的知識庫，以饗學術同道與華文讀者。除了為華語世界的學術與文學翻譯樹立實際可行的方法論，更指出臺灣學者從事英美／華美

／亞美文學研究的獨特發言位置，可耕耘出有別於歐美學界的一方「華美」園地。

文學與文化研究之跨國（transnational）與翻譯的（translational）面向交集之處正是臺灣學者發揮雙語文與雙文化的利基所在（單德興 2025: 264）。這一點不僅具體呈現在單德興教授數十年來參與過的整合型研究計畫（如「台灣地區英美文學研究之評量」）以及大型學術編譯計畫（《全球屬性，在地聲音》翻譯計畫、前述黃秀玲著《華美：華美及離散華文文學論文輯》編譯計畫），也在他評析引介的諸多文學作品、中譯與相關研究當中得到印證，他為這些作品、理論或翻譯計畫所撰寫之序言及導讀文章，一字一句，涓滴匯流，現均收錄於《翻譯與傳播》一書，極具參考價值。

書末後記〈我的青春翻譯夢〉藉回顧研究所時期專訪，思索外文學門與翻譯生態如何在AI時代急遽遞嬗之中持續發揮優勢，回首所走過的路程，歷數所經歷的變易，對人文學者而言，格外能夠引起共鳴。單德興教授廁身譯界五十載，年少時懷抱著青春翻譯夢，而今更是逐夢踏實，多年來

又譯又述，筆耕不綴——脈絡、評介、傳播環環相扣的翻譯三部曲接續出版，這是生命歷練的回望，也是學術成果的展現；翻譯既是屬乎個人生命的重要因緣，也是臺灣外文學者聚合同行的基礎，與世界對話的媒介。單德興教授透過《翻譯與傳播》，遞來一盞翻譯與文學共燃的微光，在「中外」交際之處，燭照文學文化研究的迢迢長路，點明翻譯與臺灣英美／亞美／華美文學研究之間相互包含、相互輝映的路徑。

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- Genette, Gérard. *Paratexts: Thresholds of Interpretation*. Translated by Jane E. Lewin. Cambridge: Cambridge University Press, 1997.
- Shan, Te-Hsing. "Text, Context, and Dual Contextualization: Personal Reflections on a Thick Translation of *Gulliver's Travels*." *China and Its Others*. Spec. issue of *Approaches to Translation Studies* 34(2012): 277-297.

《英美文學評論》更正公告

本刊更正《英美文學評論》第 36 期所刊登之論文：

Yang, Shu-Hang. “Haunting from Within and Beyond Memory: From Impossible to Possible Mourning in DeLillo’s *The Body Artist*.” *Review of English and American Literature*, vol. 36, 2020, pp. 27–58.

該論文作者英文姓名之拼音原誤植為「Yang, Shu-Hang」，正確應為「Yang, Shu-Han」。茲此更正，特此公告。

本更正自即日起生效，敬請讀者留意。

英美文學評論編輯部 敬啟

Review of English and American Literature

Erratum

We hereby issue a correction for the article published in *The Review of English and American Literature*, Volume 36:

Yang, Shu-Hang. “Haunting from Within and Beyond Memory: From Impossible to Possible Mourning in DeLillo’s *The Body Artist*.” *Review of English and American Literature*, vol. 36, 2020, pp. 27–58.

The author’s name was previously misspelled as “Yang, Shu-Hang.” The correct spelling is “Yang, Shu-Han.” We sincerely apologize for the oversight.

This correction is effective immediately.

Sincerely,

The Review of English and American Literature Editorial Board

《英美文學評論》徵稿啟事

CFP: 現當代愛爾蘭文學之跨境與轉向 Intersections and Shifts of Modern and Contemporary Irish Literature

客座編輯

高維泓（臺大外文系）

上世紀初的愛爾蘭獨立運動可說是「教科書等級」的民主運動。若比較英、愛兩國的政經實力，愛爾蘭民間所能運用的資源，相較於隔鄰的大英帝國，幾乎是小蝦米對抗大鯨魚。但小國自有其生存之道，憑藉著宗教信仰、政治理想、時機掌握與談判策略，終究使英國退讓，兩方於 1921 年簽署了英愛條約 (Anglo-Irish Treaty)，小島也因此劃分為南北愛兩個行政區。然而此「偽和平」條約也導致往後死傷無數的北愛動亂，及英國脫歐後兩國間「軟邊界」爭議。這些政治與經濟上的爭端背後是各種文化矛盾與族群衝突，很難依賴單一條約有效解決，遑論兩方對統一或互不隸屬有著南轅北轍的歧見。

百年間國家的苦難也成為作家說故事的養分。如果就國家面積而言，愛爾蘭是獲得諾貝爾文學獎密度最高的地方。歷年得主如蕭伯納 (George Bernard Shaw)、葉慈 (William Butler Yeats)、貝克特 (Samuel Beckett)、希尼 (Seamus Heaney) 是傳統英國文學史課堂必教的作家；喬伊斯 (James Joyce) 更是課程裡的重中之重。如果拿掉愛爾蘭作家，英國文學肯定失色不少。當代愛爾蘭小說家獲得布克獎 (The Booker Prize) 的數量也超過英國以外的其他英語系國家。被廣泛翻譯成多國語言或翻拍成電影的得獎作家包括梅鐸 (Iris Murdoch)、班維爾 (John Banville)、道伊爾 (Roddy Doyle)、安瑞特 (Anne Enright)、伯恩斯 (Anna Burns)、林奇 (Paul Lynch)、托賓 (Colm Tóibín) 等，皆是被津津樂道的國際文壇重要人物。其他已被譯介的愛爾蘭作家亦如繁星點點，各自綻放不同的光芒。換言之，愛爾蘭作家的跨境與跨世代影響力可說是無遠弗屆，遠遠超過同時代的政治人物。作家在語言上的實驗、題材上的大膽選擇、對邊緣族群的關注，也飄洋過海地影響了華文世界作家探索生命

課題的角度與方式。

然而，愛爾蘭作家享有當今的桂冠光環的背後，有更多的前輩在缺乏奧援的文化荊棘上踩踏。例如作品具高度實驗性質的喬伊斯與貝克特必須遠赴法國尋找出版的機會。愛爾蘭獨立之後，天主教教會及民族主義者幾乎壟斷國內文化政策制定，清教徒式的新聞檢查制度更是迫使大量作家向英、美、法等地的刊物投稿，但也因此打開了他們的國際知名度，吸引了更多讀者群。儘管二十世紀中期愛爾蘭本土有近四、五十年的時間鮮少秀異的實驗性文學與戲劇作品，但作家的海外出走也開啟與其他國家文藝思潮上的互動與對話，不僅豐富了作家創作內涵，也讓愛爾蘭的文化軟實力更加厚實與多元。

本專刊特別徵求探討愛爾蘭作家在創作上的跨境與轉向，以及比較愛爾蘭與華文文學的相關文章。作家所跨的「境」未必指國境或地理疆界，也可是作家在創作過程中或寫作技巧上所做的突破與超越；「轉向」可以由外向內心做深層探索，也可以是向外嘗試與異文化結合或拮抗。這些種種都超越了上世紀初傳統民族主義者對愛爾蘭文學的期待，但作家想說的故事仍然只是開頭而已。

可針對以下子題投稿，但其他相關題目亦歡迎：

- 愛爾蘭小說與跨界
- 愛爾蘭詩的靈性跨界
- 愛爾蘭戲劇之多重視野
- 愛爾蘭文化的越洋跨境
- 愛爾蘭文學之跨文化翻譯
- 愛爾蘭文學的性別流動與操演

對此專輯有興趣的學者請先投一份摘要至編輯部。編輯部將審查摘要內容，以確認主題是否符合本專輯方向，並於審查後通知作者是否邀請撰寫完整論文。請注意，完整論文仍需經過匿名審查。摘要投稿截止日期為 5 月 30 日。完整論文截稿期限為 2025 年 12 月 31 日，稿件請逕寄《英美文學評論》編輯部。如有任何問題，請與專輯主編聯繫。

Review of English and American Literature **Call for Papers**

Intersections and Shifts of Modern and Contemporary Irish Literature

Guest Editor: Wei H. Kao

(Department of Foreign Languages and Literatures, National Taiwan University)

The Irish independence movement of the early 20th century can be regarded as a "textbook example" of a democratic struggle. When comparing the political and economic power of Britain and Ireland, the resources available to the Irish people were akin to a small shrimp confronting a giant whale. However, small nations have their own means of survival. Through religious faith, political ideals, strategic timing, and negotiation tactics, Ireland eventually compelled Britain to compromise, leading to the signing of the Anglo-Irish Treaty in 1921. This treaty divided the island into the two administrative regions of Northern Ireland and Southern Ireland. Nevertheless, this so-called "pseudo-peace" treaty also precipitated numerous casualties in the subsequent Northern Ireland conflict and the "soft border" disputes between the two nations following Brexit. These political and economic disputes are underpinned by various cultural contradictions and ethnic conflicts, making them difficult to resolve them through a single treaty, especially given the divergent views on unification or subordination to each other.

The nation's century-long suffering has also provided fertile ground for writers' storytelling. In terms of national area, Ireland boasts the highest density of Nobel Prize winners in Literature. Renowned recipients such as George Bernard Shaw, William Butler Yeats, Samuel Beckett, and Seamus Heaney are staples in traditional British literary studies, while James Joyce occupies a particularly central place in the curriculum. Without Irish writers, British literature would lose some of its luster. Contemporary Irish novelists have also won more Booker Prizes than those from any other English-speaking country

outside of the United Kingdom. Prize-winning writers widely translated into multiple languages or adapted into films include Iris Murdoch, John Banville, Roddy Doyle, Anne Enright, Anna Burns, Paul Lynch, and Colm Tóibín, all of whom are celebrated figures in international literary circles. Other Irish authors who have been translated are numerous, each shining in their unique way. In other words, the transnational and intergenerational influence of Irish writers far surpasses that of contemporary political figures. Their linguistic experimentation, bold thematic choices, and focus on marginalized communities have even crossed oceans, shaping how Chinese-language authors approach life's existential questions and narratives.

The recognition that contemporary Irish writers enjoy is founded on the efforts of their predecessors, who navigated a challenging cultural landscape with minimal support. For instance, highly experimental authors such as James Joyce and Samuel Beckett had to seek publishing opportunities abroad, particularly in France. Following Irish independence, cultural policy within the country was heavily dominated by the Catholic Church and nationalist agendas. A puritanical censorship regime further compelled many writers to submit their works to publications in Britain, the United States, and France. Ironically, this exile broadened their international visibility, attracting a wider readership. Although mid-20th century Ireland experienced a period of four to five decades with few notable experimental works in literature and drama, the departure of writers abroad facilitated engagement with global artistic movements and dialogues. This interaction not only enriched the creative depth of individual authors but also significantly strengthened and diversified Ireland's cultural soft power on the international stage.

This special issue invites submissions that examine the transnational and transformative dimensions of Irish writers' creative endeavors, as well as comparative studies of Irish and Chinese-language literature. The "transnational" aspect need not refer solely to national borders or geographical boundaries; it may also encompass breakthroughs and transcendence in the creative process or writing techniques. "Transformation" here can involve deep introspection and inward exploration, as well as outward attempts to engage with, integrate, or challenge other cultures. These dynamics

clearly surpass the expectations of early 20th-century nationalist ideals for Irish literature, yet the stories writers seek to tell remain only the beginning.

Topics that will be considered include but are not limited to:

- Border-Crossing in Irish Fiction
- The Transcendent Vision in Irish Poetry
- Irish Drama and Multiple Perspectives
- Irish Culture Across the Seas
- The Cross-Cultural Translation of Irish Literature
- Gender Fluidity and Performance in Irish Literature

Scholars interested in this special issue are invited to submit an abstract to the editorial office. The editorial team will review the abstracts to ensure that the topics align with the scope of this special issue. Authors whose abstracts are approved will be invited to submit a full paper. Please note that all full papers will still undergo a double-blind peer review process. The deadline for abstract submission is **May 30, 2025** and the deadline for full paper submission is **December 31, 2025**. Submissions should be sent to the editorial office of *Review of English and American Literature*. For any inquiries, please contact the guest editor of this special issue.

《英美文學評論》投稿須知

《英美文學評論》為中華民國英美文學學會出版之中文學術刊物。根據科技部文學二（外國文學）學門國內期刊評比，《英美文學評論》收錄於科技部人文學中心審議通過之臺灣人文學引文索引期刊(THCI)資料庫，名列第一級期刊。本刊自 2019 年起（第 34 期）接受以中文或英文撰寫之稿件，歡迎惠賜**英美文學**以及**英語語系文學**研究相關論文、書評、訪談錄等。投稿人請注意下列事項：

- 一、請勿一稿兩投或多投。本刊不接受已正式出版、再經翻譯之論文。凡已在他處公開發表之作品請勿投寄。
- 二、如作者有任何違反學術倫理之情事，本刊將一律退稿，並予以停權至少一年。投稿前，請詳閱本刊之〈出版倫理〉。
- 三、中文論文來稿字數以 15,000 字以上，20,000 字以下為限。英文稿以 6,000 字以上，12,000 字以下為限(含引用書目及註腳之字數)。中文書評以 2,000 字以上，10,000 字以下為限，英文書評以 1,000 字以上，6,000 字以下為限。
- 四、論文依學術論文格式撰寫。本刊論文注釋採同頁注(footnote)，且注釋僅作補充說明之用。引用書目請另臚列於正文之後。本刊大致根據美國現代語言學會(Modern Language Association)之規範格式微調，投稿人可參考《現代語言學會論文撰寫手冊》(*MLA Handbook for Writers of Research Papers*, 8th ed.)，亦請參照本刊近期之〈撰稿凡例〉。
- 五、文稿請以電腦文書程式處理，並附中英文篇名、中文摘要（350 字至 400 字）、英文摘要（200 字至 250 字）、中英文關鍵詞（三至五個），頁碼按序標明。另附上投稿信，內含作者中英文姓名、所屬機關名稱和地址、作者通訊地址、電子郵址、電話或傳真，若投稿論文有獲任何補助，亦請聲明。
- 六、來稿將不具名送請至少二名相關領域學者專家評審，文中請勿出現顯示作者身份之資訊。凡經接受採用之稿件，請作者依評審意見修訂。本刊有權修潤文字、統一譯名與書目格式。

- 七、稿件內容若含須授權內容（如攝影、繪畫等），請作者自行取得版權同意書。
- 八、凡在本刊刊登之文章亦同時建置檔案於中華民國英美文學學會相關電子網站（或本刊電子版）與僅供學術用途之資料庫。學會目前已與華藝數位股份有限公司、凌網科技股份有限公司、碩亞數碼科技有限公司、遠流／智慧藏學習科技公司簽約，提供國內外讀者學術文獻電子全文網路服務。簽署著作授權書作者之文章將收錄於華藝「CEPS 思博網－中文電子期刊服務」、HyRead 凌網「數位出版品營運平台」、碩亞數碼「臺灣學術期刊全文資料庫」與遠流「TAO: Taiwan Academic Online 臺灣學術線上」等資料庫，惟作者仍保有文章著作權。
- 九、本刊不支付稿酬，作者亦無須支付稿件處理與出版費用。來稿刊登後當致贈作者該期《英美文學評論》兩冊。
- 十、本刊接受線上投稿，網址如下：<https://www.eala.org.tw/zh-hant/comment/online-submission>，亦可以電子郵件附加檔將文稿寄至：編輯部 realtaiwan@gmail.com。

2024.5.5 修訂

Review of English and American Literature

Submission Guidelines

Review of English and American Literature (REAL) is an academic journal published by ROC English and American Literature Association (EALA). It is ranked among the first-tier humanities journals. It is also included in the Taiwan Humanities Citation Index (THCI)—an index of a select group of journals judged by the Research Institute for Humanities and Social Sciences (affiliated to MOST) to represent high-quality academic journals published in Taiwan. *REAL* accepts manuscripts written in either **Chinese** or **English**, effective since 2019 (Vol. 34). Research essays, book reviews as well as interviews regarding **Anglo-American literature** and **Anglophone literature** are welcome. Please follow the guidelines for submission:

1. The same manuscript should not be submitted to more than one journal. A paper which has been published in another language will not be accepted. Papers having been published elsewhere shall not be submitted.
2. Violations of the journal's ethics policies and any contraventions of academic integrity will result in rejections and restrictions of future publication with *REAL* for a minimum of one year. Prior to submission, carefully read "Publication Ethics."
3. Manuscripts should be between 15,000 and 20,000 words in Chinese, and should be between 6,000 and 12,000 words in English (including **Works Cited** and **footnotes**). Book reviews should be between 2,000 and 10,000 words in Chinese, and should be between 1,000 and 6,000 words in English.
4. The paper shall follow the **8th edition** of the *MLA Handbook for Writers of Research Papers* and the journal's submission guidelines.
5. The manuscript should be in Word format and well paged, and it should include a Chinese and an English title, a Chinese abstract (350 to 400 words), an English abstract (200 to 250 words) as well as Chinese and English keywords (3 to 5 items). A cover letter should be attached, stating the author's English and Chinese name (if

there is one), name and the address of his or her affiliation, the corresponding contact information, address, email, phone/ fax number, as well as a funding declaration if the research has received any grants.

6. A submitted paper will go through double-blind review process. There must be no indication of personal identity or other related information. Accepted papers are expected to be revised based on the advice of the reviewers.
7. If the paper contains any copyrighted contents (such as photos or pictures), the author is solely responsible for obtaining written permission for these contents.
8. Papers published in *REAL* will be included in digital databases constructed by companies in collaboration with EALA. These databases are for academic purposes only. Authors reserve the copyrights of their articles.
9. The author will not receive payment for a published paper. Neither will the author be charged of any processing or publication fees. Two complimentary copies of the issue in which the paper appears will be provided to the author upon publication.
10. Please submit the manuscript online at <https://www.eala.org.tw/zh-hant/comment/online-submission>, or email it to realtaiwan@gmail.com.

《英美文學評論》撰稿凡例

投稿本刊之論文請依學術論文格式撰寫。本刊大致根據美國現代語言學會(Modern Language Association)之規範格式，並保留修改來稿格式之權利。投稿人請採行 MLA 第 8 版格式，也請參照下列簡則：

- 一、書籍、期刊、雜誌、影片、繪畫之中文標題以《 》標識，外文標題則採斜體字(italics)。例如：李有成著《他者》、《英美文學評論》、拉契德·波查拉(Rachid Bouchared)導演的電影《光榮時刻》(*Outside the Law/Hors-la-loi*)、畢卡索的《葛爾尼卡》、Barthes's *The Preparation of the Novel*、*New Literary History: A Journal of Theory and Interpretation*。
- 二、單篇論文或短篇作品之中文標題採用〈 〉，外文標題則用“ ”。例如：單德興的〈冒現的文學研究：臺灣的亞美文學與美國原住民文學研究〉、以薩·辛格的〈卡夫卡的朋友〉、“Migrations of Chineseness: Ethnicity in the Postmodern World”、“Interview with Toni Morrison”。
- 三、內文第一次出現的外文人名、書名或篇名之譯名，請以括號附加原文。例如：麥禮謙(Him Mark Lai)、《天堂樹》(*Homebase*)、拉達克瑞希南(R. Radhakrishnan)的〈後殖民性與身份疆界〉(“Postcoloniality and the Boundaries of Identity”)。若是一般家喻戶曉的外國人名(例如「莎士比亞」)或名詞(例如「後現代主義」)，則無需附加原文。
- 四、內文數字兩位數(含)以內採用國字，兩位數以上採用阿拉伯數字。內文之引文頁數皆使用阿拉伯數字。例如：

經濟學家史狄格樂(George J. Stigler)在回憶錄開頭即指出，「經濟學家在十八世紀末首次被視為自成一類。到了 1790 年，偉大的英國哲學家兼政治家勃爾克(Edmund Burke)就已預見了歐洲的未來，並為之哀嘆不已，他說道：『騎士時代一去不復回，如今詭辯家、經濟學家與謀略家當道；歐洲的榮光永滅了。』」(3)。

- 五、內文標點符號請採用全形。例如：逗號(,)、頓號(、)、刪節號(……)、破折號(——)、引號(「」或『』)等。
- 六、註釋方式採同頁註，並僅作補充說明之用。
- 七、引文出處請於正文內以括號標示，例如：(Ondaatje 75)。如引述同一作者多本書或多篇論文，請附加書(篇)名或作品年代，例如：(*Orientalism* 7)或(Said 1978:7)。如引述同一作者同一年度多件作品，則在年份後以 a, b, c 標示，例如：(Derrida 1996a:68)。
- 八、引用資料如出自中譯本，為免譯文或有漏譯或誤譯之處，基於尊重原作者與譯者，請於內文引文(in-text citation)後以括號並列外文原作與中文譯本之出處，例如：(Roy 83；洛伊 75)。同理，正文後的引文書目表單也需分別列出原著書目與譯著書目。
- 九、「引用書目」(works cited)如同時包含中英文文獻者，請先列中文書目，最後再列西文書目。中文書目需提供音譯及英文意譯。若有其他文字書目(如日文非漢字、韓文、希臘文等)則列於中西文書目之間，例如：

引用書目

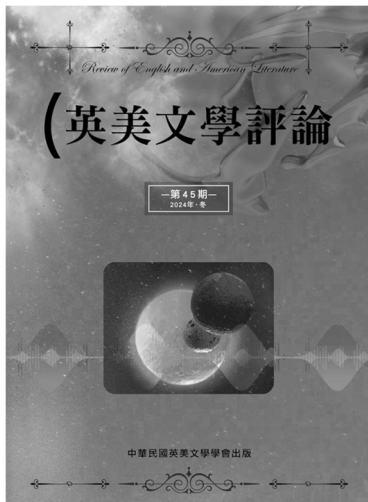
中文書目

- 王德威(Wang, Der-wei)。《歷史與怪獸：歷史、暴力、敘事》*Lishi yu guaishou: Lishi, baoli, xushi* [*The Monster That Is History: History, Violence, Narrative*]。麥田出版 [Rye Field]，2004。
- 李有成(Lee, Yu-cheng)。〈《密西西比的馬薩拉》與離散美學〉“*Mixixibi de masala yu lisan meixue*” [*Mississippi Masala and Diasporic Aesthetics*]。《在理論的年代》*Zai lilun de niandai* [*In an Era of Theories*]。允晨文化 [Unchen wenhua]，2006。pp. 251-69。

英文書目

- Hammesfahr, Petra. *The Sinner*. Translated by John Brownjohn, Bitter Lemon Press, 2007.
- Heaney, Seamus. *Preoccupations: Selected Prose 1968-1978*. Faber and Faber, 1980.
- Kincaid, Jamaica. “In History.” *Callaloo*, vol. 24, no. 2, Spring 2001, pp. 620-26.
- . “Girl.” *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.

(英美文學評論・第四十五期要目



楊乃女 | 編輯室前言

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中的現代氣味想像與照護書寫

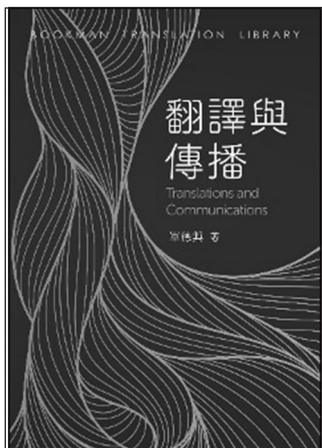
劉川豪 | 《美國族裔女性成長小說》書評

.....

翻譯與傳播

單德興 著

ISBN: 978-626-7605-06-6



本書是作者繼《翻譯與脈絡》(2009)與《翻譯與評介》(2016)之後，納入書林「譯學叢書」的第三本著作。輯一「翻譯乃大道」既以實例說明譯論、譯作、譯史，也以此彰顯翻譯的重要與譯者的貢獻。輯二「經典與現代」呈現翻譯如何連接古今、溝通中西，讓經典於新時代煥發新生命。輯三「向前輩致敬」記述作者在文學與翻譯之道所受惠的師長與前輩。輯四「序言與導讀」既涉及臺灣的外文學門建制史，也包含歷史、禪修、文學、翻譯(史)等譯作之評介。輯五「疑義與評析」揭示華文世界廣受矚目的兩個翻譯獎項(香港的全球華文青年文學獎與臺灣的梁實秋文學獎)之評審與意義。輯六「華美的再現」聚焦美國弱勢族裔文學(尤其華裔與臺裔)、文化與歷史再現。

訪談〈「三者」合一的譯行譯念〉從翻譯者、研究者、授業者的角度針對作者進行深入問答。後記〈我的青春翻譯夢〉從2024年反思作者1979年對臺灣翻譯界的觀察與期盼，並對比現況。多篇文章之「附識」以當下觀點回顧、補充、說明，形成古今之對話。

全書內容豐富、取徑多元，並附珍貴照片與圖文資料，顯現了一位翻譯實踐者與論述者的關懷，力求推動「文普」與「譯普」，提升翻譯與譯者的地位。



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裂縫中的未來

批判性失能研究的理論實踐與典範轉移

孫小玉 著

ISBN: 978-626-7605-21-9



失能的體現揭露了身體不穩定、破裂的開放性，且「撕裂」了我們存在的整體性。

—亨利-雅克·史帝克
(Henri-Jacques Stiker)

全書以「批判性失能研究」為核心，打破傳統對身體的單一想像，從生態危機、賽博格敘事到失能美學，探問後人類時代中身體與科技、環境的交織關係。透過跨領域視角，重新思考「正常」與「異常」的界線，並賦予失能身體新的主體性與意義。

內容分五大面向：從環境污染與身體創傷的關聯，到身體延伸及輔具所展現的生命書寫；進一步探討失能如何顛覆傳統美學，再到科技下身體與機械的融合想像，最終回到知識主體的轉化，挑戰健全／失能的二元對立，挖掘邊緣中的能動與創造。

【本書特色】：

- 一、 跨界視野廣闊，涵蓋生態、科技、藝術與生命政治，挑戰學科疆界。
- 二、 兼具理論與實踐，融合西方批判理論與東方在地實作。
- 三、 深具在地連結，以台灣案例對照全球失能議題，突顯文化差異與普世經驗。
- 四、 主體賦權明確，強調失能者作為知識生產者的能動性與創造力，開啟一種身體與存在的嶄新詮釋方式。

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反思言有盡「而」意無窮

文藝事件生發論

王建元 著

ISBN: 978-626-7605-22-6



本書以獨特的驚鴻照影論述模式，探究晚近西方哲學與中國傳統詩學在各層次上的交疊與互映，尤其是將德勒茲（Gilles Deleuze）所提出的事件生發論，折射進中國言意說的語境之中。全書以文字美學為基礎，並選用與植物相關的漢字為例，進而引入西方的生物符號學（biosemiotics），以闡明言與意的運作如何往返於現實（actual）與虛擬（virtual）的框架，進而揭示在詩作與繪畫中，兩者若能依存「和之以天倪」的理念，則可將傳統上「言」與「意」截然二分的做法作出修正。

作者進一步闡述，寄寓於五行之木的漢字，在造字組合上呈現出既歸納又推演的循環演化，從語言學的角度來看，當能指（signifier）與所指（signified）進入某種非線性循環，即與西方哲學概念形成深度對話。例如，司空圖「風雲變態，花草精神」的詩意，與德勒茲根莖式思維所強調的非線性生成，構成互文性的呼應；「夜靜春山空」的「靜」與「空」，以明暗對照法（chiaroscuro），括延到陰陽大地生境（milieu）般揭示詩句與自然場域的互滲關係；而「春風又綠江南岸」的「綠」不僅呼應德勒茲「樹在綠」並「反虛入渾」，切入生態的生成流程，體現「素處以默，妙機其微」的大塊密移之理。換言之，言意本身就是事件生發，具有轉化與生成的動能，正如《易經》所言：「知幾其神乎」。

【本書特色】

- 一、跨文化哲學對話：將德勒茲的生成哲學與中國古典詩學進行創造性的交融，提出新型態的「言意生發論」。
- 二、結合文字美學與生物符號學：從漢字植物意象出發，延伸到語言的自然生成性，架構出語言即生命的符號過程。
- 三、以詩畫為哲學事件的觸媒：將古詩中的詞句視為感官—思想的事件場，彰顯詩性生成的微妙律動與生態節奏。

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SUMMER 2025 • VOLUME 46

(英美文學評論)

Review of English and American Literature



楊乃女／編輯室前言

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蔡振興／帝國、照護政治和疾病隱喻：論莫拉利斯《布娃娃瘟疫》中的夢娜病毒、愛滋病和藍色剋星

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編輯室／更正啟事、徵稿啟事、投稿須知與撰稿凡例

