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art by RUBY YH, a Taiwanese bibliophile and artist who is interested in connections between the non-human natural world and the human race. Ruby YH believes that the study of disability theory invites a visual conversation between the two worlds.

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The Ethical Aspect of Disease: Poe's "Morella" and *Life*

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Abstract

Edgar Allan Poe's obsession with the morbid and the death of beautiful women not only serves as the embodiment of the sources of melancholy, but also functions as the embodiment of the beautiful. Readings of Poe's terror tales commonly emphasize the beauty that is beyond the realms of ordinary life and even human perception. These readings constitute what I call aesthetic readings of Poe's works. This paper attempts to develop an alternative reading of Poe, which involves the ethical aspect of disease and the notion of life. I argue that many of Poe's readers, however impressive their readings may be, understand "disease" in a negative way and hence might overlook the insights within Poe's tales. While aesthetic readings celebrate Poe's dark, destructive, morbid, and even nihilist style, an ethical reading of Poe intends to illustrate that disease can "liberate" an individual through the "transmutation of values" and leads to the affirmation of life. Life, in this sense, refers not to a particular individual life, but to that which is never completely specified and always indefinite. The tale "Morella" depicts a return to life—but that which returns is difference instead of identity, and that which returns brings a new mode of living. This new mode of living requires people to know life as such differently, to know what is in oneself as more-than-individual, to actively engage with vitality, and to eventually realize that life is impersonal and indefinite.

Keywords

Poe, "Morella," Deleuze, life, disease, Nietzsche

中文摘要

篇名：疾病的倫理面—愛倫坡的〈莫瑞拉〉與生命

摘要：

愛倫坡對於悖離常態之人事物以及香消玉殞等主題有著異乎常人的興趣，這些主題不僅透露了憂鬱情緒的來源，同時也是美的具體呈現。因此，人們對於愛倫坡恐怖故事的詮釋往往聚焦在這種超乎日常生活範疇，甚至是超越人類感知的特異美，此詮釋角度構成本文中所謂「美學式閱讀」。本文意圖提出關於愛倫坡故事的另類閱讀視角，此視角關切的是疾病的倫理面以及生命的概念，也就是一種「倫理式閱讀」。本文提出的論點是：儘管引人入勝的愛倫坡研究為數不少，但大多都以負面的態度詮釋「疾病」，乃至於可能忽略了愛倫坡故事中的獨特洞見。對於愛倫坡小說的美學式閱讀讚頌詩人那幽暗、帶有毀滅性、病態、甚至是虛無的寫作風格，但倫理式閱讀卻意圖呈現出疾病可以透過「價值重估」將個體自疾病中解放出來，進而肯定生命。在此意義下，生命不再意指特定的個體生命，而是不特定、不明確的無限生命。本文以〈莫瑞拉〉為例，這個故事描繪生命的回歸，然而回歸的不是完全同一者，而是差異，唯有如此，回歸者才能帶來新的生命形式。這種新的生命形式要求我們以不同方式認識生命本身，認識到每個人的內在皆有超越個人的部分，我們因此得以積極地參與生命，直至於悟非個人化、無定限的生命。

關鍵字：

愛倫坡、莫瑞拉、德勒茲、生命、疾病、尼采

Repetition and Apprenticeship in Orhan Pamuk's *The Black Book*

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Abstract

Written in the form of a quest novel with mysterious and paradoxical traits, *The Black Book* is widely categorized as "postmodern fiction." However, unlike most postmodern novels which thwart every attempt to search for meaning and self-knowledge, *The Black Book* does not dismiss the protagonist's detection as a total failure. In the search for his disappeared wife and cousin Celal, Galip, the protagonist, rereads the old columns and at the end of the story he retells the ancient tales. In his rereading and retelling of the story he becomes someone else, and in his becoming someone else he finds a way to be himself. Taking Gilles Deleuze's notions of repetition and apprenticeship, in this paper I argue that repetition in this story is not simply a postmodern device to confuse readers or to create illusionary effects, but a thread weaving Galip's apprenticeship, that is, a continuous process of learning. In Deleuze's sense, repetition must be understood in terms of relation, and *The Black Book* illustrates exactly how repetition signifies relations between individuals. In repeating Celal's every step, Galip transforms and changes himself, and each change actualizes a relation between the knowing subject and the known individual.

Keywords: *The Black Book*, Gilles Deleuze, difference and repetition, apprenticeship, double, becoming

影像與表面：關於直譯的省思

陳佩筠*

摘 要

文化轉向對當代翻譯研究影響甚巨，譯者介入以及文化政治等重要性成為探討的重心，然而直譯策略卻因強調來源語特徵，並有意識地在翻譯過程中避免譯者的主觀詮釋等因素，在文化翻譯的討論中不受重視。倘若自德國浪漫主義以降，直譯一直圍繞著文化他者的議題展開，文化翻譯學派對於直譯的忽視，顯然是論述架構中一個必須被彌補的空隙。本文試圖從影像的角度，提出一個不同於德國浪漫主義的對直譯的理解方式。翻譯不可能全然脫離文化面向，當今翻譯研究也不應忽略影像對文化的巨大影響，影像與直譯的勾連成為本文的主要論述架構。關於翻譯與影像的研究往往由跨符際的角度處理，本文則從周蕾與德勒茲關於「表面」的論述著手，作為聯繫影像與直譯的樞紐，闡釋直譯與影像的直接性。這種直接性一方面揭露觀看的政治，另一方面，直譯的詞不達意突顯出聲音與視覺效果，讓事實本身不經心理機制調整與理性詮釋而直接觸及觀者之眼。

關鍵詞：文化轉向、直譯、影像、表面、德勒茲

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把故事再說一次：翻譯與改編

陳佩筠

跨媒材翻譯的發展促成翻譯論述與視覺文化的連結，而此現象凸顯出電影改編與翻譯研究的相關性。然而翻譯研究與改編研究兩者間的關係，並非侷限於跨媒材的角度，事實上學界早已有將兩者聯繫起來的論述。以較不嚴格的角度定義，將翻譯與改編關聯起來的探討可溯及五十年前，但真正值得注意、有實質貢獻的探討，則從九〇年代至今。目前既有的相關研究，有的是從翻譯研究的角度，比較翻譯與改編的同與異，有的是從電影改編研究的角度出發，從當代翻譯理論的發展中尋求改編理論的突破。無論從哪個角度，既有研究在研究方法上，多以翻譯與改編的平行關係進行論述，以建立起兩者間的共同框架。

然而，將翻譯與改編論述為一種平行關係的同時，卻也預設兩個平行的研究領域並沒有發生真正的交纏 (complicate)。本文提議，若要探究翻譯論述與改編研究的關係，不應以類比的方式進行，亦即，聲稱翻譯如改編，或改編如翻譯，也許我們可以從翻譯與改編兩者並存、交纏的方向，重新思索兩者的關聯性。本文從兩者共同面對的「忠實性」問題出發，進而提出可譯性的概念可為忠實性問題提出一個思索方向，並依此探尋出翻譯論述與改編研究可從另一方受益的可能。本文提議從兩個方向觀察兩者交纏的可能，其一是強調改編一詞的原意即指涉改編自身以適應環境的行動，這點或可為翻譯論述帶來新的觀點。其二是關注電影改編與視覺觀看不可分離，翻譯則與語言閱讀密不可分的現象，因而觀看與閱讀兩者的張力應謹慎視之。

關鍵詞：翻譯、改編、忠實、互文性、可譯性

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摘要

全球化時代，翻譯活動頻繁複雜，當代翻譯論述因而多元發展，關於方法論的反省便更顯迫切。本文的出發點是重探「差異」概念在當代翻譯理論中扮演的角色，並綜觀過去三十年間的發展，探詢「差異」是否還能發揮其效力。「差異」在翻譯立論中雖已有精緻的處理，德希達式的延異 (*différance*) 仍有值得思索之處。本文意圖細察延異的「空間」面向，並據以延伸至當代翻譯論述中一再出現的「邊界」與「線」的比喻。劃分邊界／線 (*bordering*) 作為一個展演式的行動 (*performative act*) 與差異的概念密不可分。劃分邊界／線就是區分，而任何區分都可能帶有政治意涵，在語言中劃分邊界／線就是本文所理解的翻譯活動。若傅柯所言屬實，「當前的時代或許是空間的時代」，那麼翻譯理論的發展也不應迴避當今思潮正經歷的「空間轉向」 (*spatial turn*)。翻譯研究中的空間轉向如果可能，我們必須同時考量兩個層面：在微觀層面

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