

西方 (英文版)

学术大师

访谈录 *Interviews*

*with Critics
and Writers*

王逢振 主编

天津人民出版社

*Interviews
with Critics
and Writers*

西方学术名家丛书

西方学术名家丛书

西方学术大师

访谈录 (英文版)

王逢振 主编

天津人民出版社

图书在版编目(CIP)数据

西方学术大师访谈录:英文版/王逢振主编:—天津:
天津人民出版社,2002

(西方学术名家丛书)

ISBN 7-201-04170-3

I.西... II.王... III.①文学评论—世界—英文
②经济—评论—世界—英文③文化—评论—世界—英文
IV.C11

中国版本图书馆 CIP 数据核字(2002)第 052934 号

天津人民出版社出版

出版人:赵明东

(天津市张自忠路 189 号 邮政编码 300020)

邮购部电话:(022)27307107

网址:<http://www.tjrm.com.cn>

电子信箱:tjrmchbs@public.tpt.tj.cn

天津市中地印刷厂印刷 新华书店发行

2003 年 1 月第 1 版 2003 年 1 月第 1 次印刷

850×1168 毫米 32 开本 8.5 印张 2 插页

字数:180 千字 印数:1-3,000

定价:15.00 元

前言

去年,在一次出版座谈会上,天津人民出版社的编辑臧策邀我为他们编一套文化研究方面的理论丛书,由于时间紧,手头的事又多,一开始我谢绝了。但臧策对理论和学术的执著,以及他对这套书的真诚和热情,深深地感动了我,最终还是答应了下来。在编选过程中,我曾询问他们是否出版英文书,因为当时想帮助一位朋友联系英文书的出版。不知是否因此事而起,紧接着臧策提出这套丛书先出英文本,后出中译本,两种文本都出。我为他的大胆设想所激励,便决定先出两本试试,看看读者反应如何。于是我选了《西方学术大师演讲集》和《西方学术大师访谈录》。

《西方学术大师演讲集》选的是一些大学教师的演讲稿,有些尚未出版,有些后来经过修改已经出版。由于要侧重文化研究,同时要考虑材料的来源,因此所谓“大师”并非全是大师级人物,其中一部分只是在本学科有名。关于他们的具体情况,请见各篇作者简介。

《西方学术大师演讲集》从不同方面论及文化研究。詹姆逊从全球化和文化的关系入手,强调文化对社会的干预性。米勒从文学着眼,阐述传统和文学权威受到的挑战。伊格尔顿的文

章是几年前就职牛津大学凯瑟琳学院教授时所作的演讲,对保守的英国文学研究进行了批判。鲍维对传统的美国研究提出挑战。特迪曼从启蒙运动传统追溯当前的文化研究。麦克凯伯针对对批评的批判为批评进行辩护。约翰·罗的文章对媒体在后现代经济中的虚构性进行分析。罗宾斯把文学作品的感受置于全球境遇阐述一种新的国际经验。麦考勒姆将现实的女性问题与法国革命相联系进行意识形态的分析。史瓦勃通过对詹姆逊的反思再度伸张政治无意识的主题。最后两篇与中国相关,德里克以一个移民美国的土耳其人的目光来谈历史政治和文化身份,谢少波以一个移民加拿大的中国人来反观中国的现代性轨迹——两篇文章都各有特色。

《西方学术大师访谈录》选收了对一些著名学者、批评家和作家的采访。这些访谈记录涉及到各个方面,包括文学、政治、民族、身份和意识形态。由于针对现时问题,所以具有明显的时代特征。由于即问即答,所以又具有简明扼要、贴切易懂的特征。其中对萨伊德的采访是由著名学者、《批评探索》杂志主编汤姆·米歇尔进行的,涉及到视觉艺术(绘画)和意识形态,既有深度又有广度。詹姆逊的谈话回答了当前文化研究中的一些问题,涉及到现代性和后现代性、文化身份和意识形态,以及文化和政治等重大问题。兰屈夏的谈话围绕他的作品《黑夜的边缘》,涉及到文学、艺术、肥皂剧,不仅谈文学欣赏和文学批评,也谈到文化研究,清楚地表达了他的基本看法。大江健三郎的谈话不仅涉及文学创作,也涉及他对后现代主义、政治以及海湾战争的看法,充分体现了这位诺贝尔奖获得者的人文关怀。斯皮瓦克的谈话重点是后殖民文化研究,辐射到经济、社会和女权主义,分析了殖民主义文化的内含。另外三篇基本上谈文学,或者

说诗和诗学,涉及到语言和教学问题,最后一篇可以说是一篇自传性的访谈。

正如开始所说,这两本英文集子带有实验性质:一是第一次做这样的工作,二是不知是否适合读者的口味。但我们的出发点是为读者提供一些新的原始材料,使其在了解国外文化研究现状的同时,提高英文的水平。严格讲,在翻译过程中,必然会失去原有的一些内涵,而通过原始材料的阅读,对正确把握原意也大有裨益。我们真诚希望读者喜欢这些英文选本,并期望读者提出宝贵的意见和建议,以便今后进一步改进。

王逢振

CONTENTS

The Panic of the Visual: A Conversation	
with Edward W. Said	(1)
An Interview with Fredric Jameson	(37)
An Interview with Frank Lentricchia	(57)
A Conversation with Oe Kenzaburo	(111)
An Interview with Gayatri Chakravorty Spivak	(149)
An Interview with Seamus Deane	(193)
A Conversation with Geoffrey O'Brien	(213)
On Poetry, Language, and Teaching: A Conversation	
with Charles Bernstein	(226)

The Panic of the Visual: A Conversation with Ed- ward W. Said

W. J. T. MITCHELL

Edward W. Said (1935—), 美国著名批评家。原籍巴勒斯坦, 后移居美国。哈佛大学博士。现为哥伦比亚大学讲座教授。后殖民文化批评的创始人之一。他的《东方主义》和《文化与帝国主义》产生了广泛的影响。他的文学批评著作也非常突出。主要著作还有《约瑟夫·康拉德和自传小说》、《世界、文本和批评家》、《开端》、《巴勒斯坦问题》、《报道伊斯兰》、《音乐思考》等。这里的访谈是 1999 年他和汤姆·米彻尔的对话。

WJTM I thought that we would just start with the motivation for this interview, which was to draw you out about questions on visual arts and the media. When I first broached the idea about interviewing you about the visual arts, your first response was that you might have nothing to say.

EWS [Laughter] It was also my second one.

WJTM I don't believe it, of course. And on the basis of that, I want to pursue it. I want to know what you make of that

as your first — and second — reaction. Why did you seem to want to hold it off?

EWS Well, because, I will tell you quite honestly, because when it comes to the oral and the verbal, the auditory and the verbal, I have a very highly developed vocabulary and considerable experience and practice in talking about them. When it comes to the visual arts, with a few exceptions, in my writing, I haven't dealt with them, so I feel somewhat tongue-tied.

WJTM Tongue-tied? This is a novel experience for you.

EWS It definitely is.

WJTM What are the specific visual arts that you don't feel tongue-tied about? You said there were some exceptions.

EWS Yes, many exceptions, in a sense, as I thought about the questions you sent me. I can talk with some effectiveness about individual things. But just to think about the visual arts generally sends me into a panic.

WJTM Perhaps we should call this conversation "The Panic of the Visual".

Let's start by talking about museums. Are you a regular museum goer? And which museums do you find yourself revisiting most regularly?

EWS Well, I'm not a regular museum goer, actually. I tend to go to museums if they have shows that are of interest to me, and, occasionally, if I find myself in physical proximity to one, without planning or premeditation, I go into one. That was the case a couple of weeks ago. I was on Fifth Avenue, and I

hadn't been to the Frick in a long time, and I said to myself, "Well, let me just go and look," and I did that. That's the kind of thing that I do. I don't visit galleries very often. I might go with a friend to see something specific, but I could go to Paris half a dozen times and not visit the Louvre. But I might go, as I did a couple of years ago, to see something at the Grand Palais.

WJTM And as you walk into a museum, do you find your steps going to any particular department? Toward painting, sculpture, photography?

EWS I would say painting and photography more than sculpture. Although, I recall a period about thirty years ago, when I became suddenly, tremendously, involved in Rodin, whose work I had never seen. It must've been more than thirty years ago. And I visited the Rodin museum and started to collect prints of the sculptures I had seen. But mostly it's paintings, and I would say that with very few exceptions, most of my interest is focused on the period, let's say, from the late eighteenth century to the present. I find that earlier paintings, let's say Renaissance paintings, on the whole, don't really excite my visual senses.

WJTM So historically, basically the same interests that you have in literature.

EWS Oh, except in literature, especially in English, I tend to go back considerably to the earlier periods. I'm very fond of Langland and much of Elizabethan and Jacobean drama. So my range in visual art is less catholic than literature, I think.

WJTM Now, you mentioned the Louvre before. As you

probably know, in recent years, the Louvre has invited a number of people who are not really curators, not experts on visual art, to curate exhibitions. That is, to make some kind of personal selection from their archives. If you could do that, with the Louvre or with some museum, what would you do?

EWS Well, I haven't thought about that very much. The first name that comes to mind is somebody who has been a great passion of mine for most of my adult life, and that is Goya. And I'd certainly want to do it around Goya and, to a great extent, all of his work. Including the earlier stuff and then the bullfighting pictures and the portraits and then, of course, the rather visionary, and dramatic pictures of his last years. There's something about Goya that strikes me as absolutely essential, at least in my experience.

WJTM Can you say a little more about that? What is it about Goya?

EWS I think it's a number of things. One is that there's a kind of freedom and fantasy, and an almost melodramatic sense. You know, like Saturn eating his children, or the various paintings from the house of the dead, The Disasters of War, the painting about the execution of May the third — these are very compelling to me. There's a kind of detachment. I mean, they're very involved, very free paintings, in many ways. But I feel the kind of ironic distance that he has at the same time that he's so passionately involved in the subject that he cares about. There's a kind of gentleness in the middle of all the violence that impresses

me a great deal. And then, above all, to me, tremendously effective colors. You know the violence of the colors, the swirling of them, the freedom with which he throws them around the canvas. It's very powerful, and they stay in my mind as no other paintings do.

WJTM As I listen to you talk about this, I can't help associating all the qualities you find in Goya with...

EWS Blake.

WJTM No. Not really. Perhaps Blake. But, no, with you yourself.

EWS and WJTM [Laughter]

WJTM That is, your position with relation to a whole set of very conflicted and even violent situations in politics. Particularly in relation to the Palestinian movement with which you have kind of an ironic attachment, a gentleness and passionate skepticism. Your posture there has been, can I say, Goyaesque?

EWS Well, you can say that. But, I mean, I'm not saying it. But the other thing that I've also always been very impressed with, especially remembering one of Goya's paintings in the Frick, is his absolutely unreverential quality towards aristocrats and authority. There's always, you know, some gig or some flaw that you see that he seems anxious to point out, even in the kinds of painting that most painters I know of would not actually want to do. I mean going a step in the direction of somebody like Francis Bacon. It's almost like that, but it isn't.

WJTM Yes. I think that's a very shrewd observation, ac-

tually.

EWS I find that very compelling. That's another thing that I identify with in Goya... absolute unwillingness to take authority for anything more than something that is obviously put on and posed and dressed up and self-regarding. One of the things that you notice in all of his aristocrats is a sense that they take themselves very seriously and that they think of themselves as quite grand people. And you get that sense, but at the same time you get — Goya, somehow, I don't know how he does it — some sense of comment on that. You know, the way Glenn Gould played Bach or some composer — you're not only getting the music but also a kind of intelligent commentary on it. And in Goya's case, it's always unreverential.

WJTM Yes. It's as if he has found some kind of middle ground between realism and caricature...

EWS Yes, exactly, exactly.

WJTM ... and is capable of treating people with a certain amount of sympathy and detachment simultaneously. Not turning them into a total stereotype, but certainly not taking them at their own estimation of themselves.

EWS Exactly. That would certainly be true.

And then I would want to put, since we're talking about Spain, you know, Velázquez, a painter who doesn't really speak to me as much as El Greco does. Particularly in the later paintings, the religious paintings and the still lifes, you know, the landscapes, the *View of Toledo*. There's something quite haunt-

ed and almost frightening about them that's always mystified and drawn me to them. You know those great elongated figures, particularly the clerics and the church figures that he was so interested in. All of whom, unlike Goya, filled one with fear and a kind of mysteriousness. To someone like me, who is quite secular and unschooled in the ways of the church of his time, all this suggests hidden labyrinths and the powerful siege of the Inquisition and the ordeals of faith and vision at the same time. So I would sort of associate the two, but then I would go forward to include a certain kind of photography.

WJTM The most sustained piece of critical writing about the visual arts that I know of by you is probably your collaborative photographic essay with Jean Mohr, *After the Last Sky*. I wondered if you could talk a little bit about the specific relation with photography. When did you...

EWS We've dropped the curatorial question that you asked me?

WJTM Well, we can stay with it if you like. I actually did have a second part to that which was...

EWS No, no. I was just going to add Picasso, who also means a lot to me, particularly in association with those visionary, unspeakably volatile paintings of Goya. And the almost ecstatic quality that you find in some of the El Greco paintings, you also find in the *Demoiselles d'Avignon*, for example, of Picasso and in some of those Cézanne paintings of the mountains and the scenery around Aix, which have meant a great deal to me. And

then, also, the kind of semihysterical paintings of van Gogh, which, you know, have all kinds of literary resonances.

But to get to the reference about Jean Mohr. I never attempted anything like that, and it was, I think, at a period when I had been particularly involved in Palestinian politics and feeling very, very strongly about two things. One was the absence in what I was doing — which was speaking and writing — of any kind of personal dimension to it, and I found myself so involved in the collective and the official and the unofficial that I felt there was something profoundly askew in what I was writing about. And the second thing was a very strong feeling of exile, having been for many years, at that point, about twenty years, involved politically and not having been able to go to the Middle East. This was also during the middle of the Lebanese civil war, so I couldn't go there. And I knew I was unable to go to Palestine, because I was a member of the National Council. I tried several times to go to the West Bank and Gaza, but when friends put out feelers to the Israelis, I was told I would not be allowed in or I would be put in jail immediately, or something of that sort. But I felt very strongly the sense of being unable to connect directly. And it was at that time in the early '80s that I met John Berger. I had written a review of the book he did with Jean Mohr, *Another Way of Tellino*, which impressed me a great deal because it was really about the way one could narrate with pictures.

WJTM Yes.

EWS Jean is a rather taciturn, modest man; and he said,

"You know, I have an archive of eight or nine thousand photographs of Palestinians that I've been taking since I worked for the Red Cross, beginning in 1948." So I remember visiting him and going through this archive. And then there was another event, at that time, perhaps the climax of the whole thing, which was this 1983 UN conference on Palestine, for which I was a consultant. So I suggested, having seen his pictures, to the organizers in Geneva that we hang some of his pictures in the entrance of the UN in Geneva, and they accepted, but they said that the only way they could get the Arab states to agree to this, was, ironically, that we not have any captions. I tell this story at the beginning of *After the Last Sky*.

WJTM I remember it well.

EWS So there's that sense of the silent pictures without a commentary, which itself would be intrusive and political from the point of view of the Arabs. I was considered to be a kind of unguided missile. They thought I might say the "wrong thing." So I felt compelled, in a sense, to do the book. And so we spent, or, rather, I spent weeks and weeks making a selection of the photographs from his enormous archive. And he didn't demur. I mean, it wasn't his choice, it was my choice. Occasionally, he would say, "Well, I'm not so sure I see this picture quite the way you do." And I wasn't really looking for pictures — this is very important — I wasn't really looking for photographs that I thought were exceptionally good, as opposed to ones that were not exceptionally good. I was just looking at photographs that I felt

provoked some kind of response in me. I couldn't formulate what the response was. But I chose them. And then, looking at the photographs and having them spread out all over the floor for weeks on end, I then began to group them in series. And I couldn't, at that point, tell myself or anyone else what the series were, but they seemed to belong together. Then I broke them down into four groups with series within them. And I felt that I was actually doing it in a kind of abstract way. That's to say, I was really working according to principles that are much easier for me to deal with within the nonrepresentational art of the Islamic world. You know, where there were certain kinds of patterns that you could see that were not representational in the sense, you know, that they had a subject, but they had some motif and rather a musical motif. And so I decided that I would do the book in four parts. Then I devised topics for each of the parts and proceeded accordingly. The last thing was that I arranged the pictures on the page in a particular way. At the top of the page, on the side of the page, lengthwise, full length, framed, unframed, that kind of thing.

WJTM I don't think I fully realized the extent to which this whole procedure was almost a musical operation.

EWS Yes, yes. Because I couldn't find a simple scheme for it that had a kind of narrative, or even a philosophical equivalent.

WJTM Yes.

EWS And so I ended up calling the first one "States" and