

中外比較文學研究

“真實自我”與“變形的生命”：殘雪對卡夫卡的接受和創造性轉化

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摘要：本文分析了殘雪對卡夫卡的解讀和創造性轉化，指出其二者間的聯繫。本文認為，殘雪將卡夫卡的作品解讀為一種“精神的獨立運動”，其主人公通過理性、非理性等的驅動，在命運、“法”等“自然力”的協助下，通過“表演”、“自審”、衝突等辯證運動達到一種普遍的“真實自我”。在殘雪自己的創作之中，她避開了《變形記》這類人物和動物實體上的“變形”，而關注於“結構上的變形”。與卡夫卡小說的“實驗”不同，她創造了一種文學藝術的“表演”；這種“表演”所包含的“結構上的變形”實則是生命“變形”過程的展開，是生命創造性的辯證過程，同時也是固定“自我”的不斷破除，是普遍的“真實自我”的達到和實現；小說結構的運作正是這一宏大運動本身。殘雪對卡夫卡作品的接受和對其作品的超越揭示了殘雪作為一能廣泛吸收異質文學和思想潮流的作家的強大創造力。

關鍵詞：殘雪；卡夫卡；比較文學；創新

Abstract: This paper analyzes Can Xue's interpretation and creative transformation of Kafka's works, and points out the connection between the two. This paper argues that Can Xue interprets Kafka's works as an "independent movement of the spirit", in which the protagonists, driven by rationality and irrationality, and assisted by "natural forces" such as fate and "law", achieve a universal "true self" through dialectical movements such as "performance", "self-reflection", and conflicts. In Can Xue's own works, she avoids the sort of bodily "metamorphosis" of characters and animals in *The Metamorphosis* and focuses on a "structural metamorphosis". Unlike the "experiment" of Kafka's novels, she has created a "performance" of literary art. The "structural metamorphosis" contained in this "performance" is actually the unfolding of the "metamorphosing" process of life, the dialectical process of life's creation, the continuous breaking of the fixed "self", and the achievement and realization of the universal "true self". The operation of the novel structure is precisely this grand movement itself. Can Xue's reception of Kafka's works and her transcendence in this respect reveal her creative capacity to absorb heterogeneous literature paradigms and philosophical resources.

Keywords: Can Xue; Franz Kafka; Comparative literature; Innovation