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得獎專書：

《生態危機與文學研究》，臺北：書林出版有限公司

得獎簡評：

本書為臺灣生態文學批評開疆闢土之作，由理論的鋪陳與檢討入手，透過細膩的文本分析論強調環境問題與生態危機的迫切性，更藉由個案研究建立具有永續發展意義的生態詩學。全書問題意識明確，理論紮實，參考資料豐富，內容兼具廣度與深度，不但長足展現跨領域的特色，也深刻展現作者的倫理關懷，以文學研究介入當代生態與環境議題的討論，展現人文學術研究的社會與政治意義，見證人文學術與現實世界的深刻聯結。作者透過國際生態文學論述，促使在地研究和國際接軌，除了英美文學研究之外，本書對於中國當代文學、臺灣文學或其他語種文學的研究皆頗具參考價值。

得獎人簡歷：

蔡振興，雲林縣北港人，國立臺灣大學外文研究所比較文學博士，現任淡江大學英文系教授。曾任淡江大學英文系系主任、中華民國比較文學學會理事長、中華民國文學與環境學會 (ASLE-Taiwan) 理事長，以及《淡江評論》和《英美文學評論》主編。曾獲淡江大學優良導師、優良教師，以及「科技部大專院校獎勵特殊優秀人才」補助。主要研究領域為文學理論、史耐德研究、全球暖化論述、生態科幻小說及生態文學與文化批評等。

論文發表於 *Comparative Literature Studies*、*Neohelicon*、*Ariel*、*Concentric*、《中外文學》、《英美文學評論》、《歐美研究》、《淡江評論》和《中山人文學報》等國內外期刊。研究成果包括主要著作《生態危機與文學研究》和 *Gary Snyder, Nature and Ecological Communication*；另外主編《生態文學概論》、*Key Readings in Ecocriticism*、*Language, Culture and Information Technology*（合編）等。近五年來發表論文有：(1) “Speculating Extinction: Eco-Accidents, Solastalgia, and Object Lessons in Wu Ming-Yi’s *The Man with the Compound Eyes*,” *Comparative Literature Studies* 55.4 (2018): 864-876; (2) “Introduction: Contexts and Paradigms for Ecological Engagement,” *Neohelicon* 44.2 (2017): 271-281; (3) “Climate Change, Chaosmosis, and the Ecosophic Object in Norman Spinrad’s *Greenhouse Summer*,” *Neohelicon* 44.2 (2017): 347-359; (4) 〈互物性和跨身體性：鮑爾斯《獲利》的政治生態學〉，《中外文學》46.3 (2017): 83-111; (5) “Ecological Sovereignty, Biopolitics, and Umwelt in Amitav Ghosh’s *The Hungry Tide*,” *Animalities: Literary and Cultural Studies Beyond the Human* (Edinburgh: Edinburgh University Press, 2017), 148-167.

Robin Chen-Hsing Tsai is from Beigang in Yunlin County, and received his Ph.D. in comparative literature from the Department of Foreign Languages and Literatures at National Taiwan University. Presently, he is a professor in the English department at Tamkang University. He is former Chair of the English department at Tamkang University, President of the Association of Comparative Literature of the Republic of China, President of the Association for the Study of Literature and Environment of the Republic of China (ASLE-Taiwan), and the editor of *Tamkang Review* and *English and American Literary Review*. He has been awarded “Excellent Homeroom Teacher” and “Excellent Teacher of

Tamkang University.” He also received a grant for “Special Outstanding Individuals in Colleges and Universities from the Ministry of Science and Technology.” His major research areas are literary theory, Snyder studies, global warming narratives, ecological science fiction and ecocriticism. He has published articles in domestic and international journals, such as *Comparative Literature Studies*, *Neohelicon*, *Ariel*, *Concentric*, *Chung Wai Literary Quarterly*, *English and American Literary Review*, *EurAmerica*, *Tamkang Review*, and *Sun Yat-sen Journal of Humanities*. His major publications are *Ecological Crisis and Literary Studies* and *Gary Snyder, Nature and Ecological Communication*. He has edited *Introduction to Ecological Literature, Key Readings in Ecocriticism*, and co-edited *Language, Culture and Information Technology*. Some of his papers published in the last five years include: (1) “Speculating Extinction: Eco-Accidents, Solastalgia, and Object Lessons in Wu Ming-Yi’s *The Man with the Compound Eyes*,” *Comparative Literature Studies* 55.4 (2018): 864-876; (2) “Introduction: Contexts and Paradigms for Ecological Engagement,” *Neohelicon* 44 (2017): 271–281; (3) “Climate Change, Chaosmosis, and the Ecosophic Object in Norman Spinrad’s *Greenhouse Summer*,” *Neohelicon* 44 (2017): 347-359; (4) “Interobjectivity and Transcoporeality: Political Ecology in Richard Powers’s *Gain*,” *Chung Wai Literary Quarterly* 46.3 (2017): 83-111; (5) “Ecological Sovereignty, Biopolitics, and Umwelt in Amitav Ghosh’s *The Hungry Tide*,” *Animalities: Literary and Cultural Studies Beyond the Human* (Edinburgh: Edinburgh University Press, 2017), 148-167.

得獎著作簡介：

二十一世紀最重要的議題之一就是生態危機，包括空氣汙染、食安問題、全球暖化和氣候驟變等議題。根據經驗規則，我們原先所熟識的自然已變了樣，慢慢變成我們不認識的自然。自然在變，科技在變，社會在變，我們的文化也在變；換言之，一切都在變，形成馬克斯所說的「所有固體的東西都會煙消雲散」。

本書書名取為《生態危機與文學研究》主要用意之一在於探討這些改變始於何時。在此，「危機」並非駭人聽聞的恐怖事件，而是暗指風險管理和風險評估，本書在此基礎上進而思考人類未來如何永續經營的條件和可能性。雖則生態 (ecology) 和經濟 (economy) 兩個單詞同源同根，兩者卻存在著某種內在矛盾，彼此相互糾葛。在本書中，我援用賽爾 (Michel Serres) 的自然契約、盧曼 (Niklas Luhmann) 的生態溝通、莫頓 (Timothy Morton) 的超物件和拉圖爾 (Bruno Latour) 的行動者網絡等理論，指出生態文學批評乃是一門跨領域研究，因為生態問題非常複雜，須借助不同學科的洞見，從中整合出未來可以因應環境變遷的策略和方案，期能走出史諾 (C. P. Snow)「兩種文化」對立的尷尬局面。

本書內容分為四部分：緒論主要介紹生態文學批評的定義、學科建置、波段理論，以及這套研究領域在臺灣發展的概況。第一輯三章爬梳生態文學批評的方法論，同時也提供生態論述的輪廓、景深和認知圖譜。除了評介早期自然觀念的遞變和自然書寫的發展，筆者更進一步剖析晚近生態論述的熱門研究主題「新物質主義」如何對生態文學批評帶出新的研究面向。

第二輯為生態作品的分析，主要援用德國環境社會學家魯曼的生態溝通理論、美國生態批評家莫頓的超物件理論、生態末世論和法國社會學

家拉圖爾的政治生態學來分析美國小說家羅賓遜 (Kim Stanley Robinson) 的全球暖化三部曲、荷索 (Arthur Herzog) 的《熱浪》(*Heat*)、加拿大小說家愛特伍 (Margret Atwood) 的《末世男女》(*Oryx and Crake*) 和包爾斯 (Richard Powers) 的小說《獲利》(*Gain*)。

第三輯三章聚焦於美國著名詩人史耐德 (Gary Snyder) 的《山河無盡》(*Mountains and Rivers without End*)、散文、訪談和《寒山詩》(*Cold Mountain Poems*)，旨在透過史耐德生態詩學、文化翻譯和生命書寫，探討史耐德如何介入環境議題並回應生態危機。

本書不但以理論的高度探討生態論述的學科建置和認知圖譜，也重新審視人和非人之間的倫理關係，更輔以多元豐富的跨學科背景知識來處理全球環境變遷、毒物論述、全球暖化、末世論和生態界元老詩人史耐德的生態書寫和詩學，可謂是臺灣生態學界的重要學術著作。除了從新物質主義的視角來開拓生態論述的視野外，本書也指出未來生態論述可更進一步與失能研究、醫療人文、健康人文和其他環境人文結合，拓展新的「健康環境人文」(environmental health humanities) 之跨域研究，適時地為生態和環境教育與學術做出貢獻。

The one most important topic of the twenty-first century is the ecological crisis, including such issues as air pollution, food safety, global warming, climate change, etc. Based on practical experience, our original familiar sense of nature has already changed, slowly becoming a nature we no longer recognize. Nature is changing, technology is changing, society is changing, and our culture is also changing. In other words, everything is changing. Just as Marx said, "All that is solid melts into air."

The main intention of adopting the title of this book, Ecological Crisis and

Literary Studies, is to explore the time when these changes started. The word “crisis” should not be understood in the sense of causing alarm; rather, it alludes to risk management and risk assessment and demands us to think about the conditions and possibilities of how mankind can maintain sustainable development in the future. Though the terms ecology and economics both have the same root, they exist within a certain internal contradiction and a mutual intertwining entanglement.

In this book, I avail myself of different critical concepts, particularly Michel Serres’ “natural contract,” Niklas Luhmann’s “ecological communication,” Timothy Morton’s “hyperobject,” and Bruno Latour’s “actor network theory,” to suggest that ecological literary criticism is an interdisciplinary research because the ecological issues are complex and multi-dimensional. It requires help from the insights of other disciplines. From this, we can integrate the future strategies and programs that can mitigate environmental changes and steer away from the opposing awkward dilemma of C. P. Snow’s “two cultures.”

The book contents are divided into four parts. The introduction largely presents definitions of ecological literary criticism, academic institutionalization, wave theory, and an overview of how these research areas have developed in Taiwan. The first part includes three chapters that comb through the methodology of ecological literary criticism, and concurrently provide an outline, depth of field, and cognitive map of ecological discourse. Consequently, these chapters introduce the vicissitudes of the early concept of nature and the development of nature writing. The author goes a step further to dissect the hot research topic of “new materialism” in recent ecological discourses and discuss how ecological literary criticism leads to new research

directions.

The chapters in the second part analyze various ecological works in the light of the German environmental sociologist Niklas Luhmann's "ecological communication," the American ecocritic Timothy Morton's "hyperobject," and "environmental apocalypticism," and the French sociologist Bruno Latour's "political ecology," to analyze the American novelist Kim Stanley Robinson's global warming trilogy, Arthur Herzog's *Heat*, the Canadian novelist Margret Atwood's *Oryx and Crake*, and Richard Powers's novel *Gain*.

The three chapters in the third part focus on the American ecopoet Gary Snyder's *Mountains and Rivers without End*, prose writings, interviews, and *Cold Mountain Poems*. These chapters aim to deal with Snyder's ecopoetics, cultural translation, and life writings to interrogate how he participates in ecological issues and responds to the ecological crisis.

This book not only attempts to re-examine ecological discourse in terms of its academic institutionalization, cognitive mapping and the ethical relationship between the human and nonhuman, but also supplements with important background information from interdisciplinary studies so as to scrutinize global warming, toxic discourse, environmental apocalypticism, and the Snyderian ecopoetry and ecopoetics. It marks an important contribution to the field of ecocriticism in Taiwan. In addition to the new materialist perspective that broadens the horizon of expectation in ecocriticism, this book shows that the future direction of ecocriticism will be to work with disability studies, medical humanities, and health humanities, an area to be dubbed as "environmental health humanities," in order to facilitate environmental education and research in Taiwan.

得獎感言：

本書是近十五年期間「生態轉向」的研究成果，其內容是文學的、生態的、歷史的、文化的和社會的。雖然本書的完成是經歷漫長的時間，我並不後悔當初選擇這門當時還「不存在」或「毫無競爭力」的文學研究。或許是由於當時的偶然，今天臺灣在生態論述的國際學術舞台上，才不至於缺席，但這也要歸功臺大外文研究所博士班老師的教導，才能培養出學術研究的基本能力，並將所學運用於此一新的研究領域。我在本書中嘗試重繪生態論述的大綱，從傳統的文學研究走向跨領域研究，並設法結合環境人文和醫療人文，希望開拓新的研究方向。在寫作的過程中，非常謝謝科技部多年期專題研究計畫的補助、淡江大學永續發展計畫和中央研究院圖書館的協助。當然我也要特別感謝多年來國內外的前輩和師長們不斷的鞭策與鼓勵，才能讓我化「阻力」為「動力」，把「不可能」變成「可能」。同時，更感謝淡江大學提供一個自由研究的環境、曾俊盛與莊耀銘二位學長在學術上的支持，以及英文系同事與研究助理長期以來的關懷與協助。最後，感謝中央研究院獎勵人文學領域的用心與遠見、評審委員對拙作的鼓勵肯定，以及妻子和家人默默的包容。