# HAEGUE YANG: BECAUSE MARGUERITE DURAS

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## 梁慧圭: 因为玛格丽特·杜拉斯
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## BECAUSE MARGUERITE DURAS

由M+出版的法国作家玛格丽特·杜拉斯的中篇小说《死亡之病》（1982年）的首版中文译本有着对称设计的封面和封底。封面的下端印着小说作者杜拉斯的姓名，封底同样的位置则印着艺术家梁慧圭的名字，提示出这本书复杂的作者性。《死亡之病》中文版的翻译、出版和现场朗读是艺术家梁慧圭围绕《死亡之病》及其作者玛格丽特·杜拉斯持续展开的长期项目的一部分，也是展览"M+进行: 艺活"的组成部分。

《死亡之病》由文学学者欧嘉丽博士从法文原文翻译成繁体中文。书中，小说的文本与印刷在其下方的四篇文章平行展开，其中包括欧博士讨论其翻译过程的文章《翻译的愉悦》、梁慧圭对杜拉斯生平的再叙《主观解读玛格丽特·杜拉斯的传记史实》、哲学家马克斯·斯坦威对杜拉斯写作的哲学意义的论述《为何阅读玛格丽特, 杜哈斯？》，以及策展人郑道炼和姚嘉善对此次项目的后记。平行的排版在杜拉斯的小说与其他作者的元文本写作之间建立了复杂的互文关系。

梁慧圭最初接触到《死亡之病》以及杜拉斯著作的契机源于在2005年阅读莫里斯·布朗肖1983年的哲学文本《不可言明的共通体》，该书中的一个章节围绕《死亡之病》展开。最初对于杜拉斯文字的无法理解，以及之后了解到更多杜拉斯的生平（包括她的殖民地成长经历以及后来的政治生活）和作品而感到的共鸣，驱使梁慧圭坚持不懈地持续探索杜拉斯的创作。梁慧圭在2008年发起了《死亡之病》韩文版的翻译和出版。自2010年在美国沃克艺术中心的驻留项目开始，梁慧圭已组织了多次《死亡之病》的舞台朗读。每次的朗读都由不同的女性演出者完成，目前已经以四种不同的语言在明尼阿波利斯、首尔、卡塞尔、香港和墨西哥尤卡坦的舞台上呈现。

谈及这一没有终点的长期持续性项目，梁慧圭以自己一种"不断绕着一个未知的地方画圈的盲目恒心"呼应杜拉斯创作中的重复性和循环性。杜拉斯在其长期不懈的工作中从未优先选择过文学、电影或戏剧中的任何一个类别，梁慧圭也采取同样的态度，不将自己关于《死亡之病》和杜拉斯的工作定性为艺术、文学或戏剧作品。**赖非**



《死亡之病——与珍妮·巴里巴合作的独角戏》
2012年6月7日
英语舞台朗读，改编自《死亡之病》，约80分钟
卡塞尔国立剧院
第13届卡塞尔文献展委托作品

*The Malady of Death –*
*Monodrama with Jeanne Balibar*
June 7, 2012
Staging project in English
Adapted from *The Malady of Death*
Approx. 80 min
Staatstheater Kassel
Commissioned by dOCUMENTA (13)

PHOTO: Krzysztof Zieliński

The Chinese translation of Marguerite Duras's 1982 novella *The Malady of Death* published by M+ has similarly designed front and back covers. On the bottom of the front cover writes Marguerite Duras's name, and on the back Haegue Yang's, suggesting a dual authorship for the book. The publication of *The Malady of Death*'s Chinese translation is a part of the artist Haegue Yang's ongoing project dedicated to *The Malady of Death* and its author Marguerite Duras.

The Chinese text of *The Malady of Death*, translated by literary scholar Dr. Sonia Au Ka-lai from French, is accompanied by four separate essays shown below the novella text: Au's essay on her translation process, "The Pleasure of Translation"; "A Subjective Reading of the Biographical Facts of Marguerite

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Duras," penned by Yang, looking into the author's tumultuous life and career; "Why Marguerite Duras?," a list of Duras's work's philosophical significance towards "truth," by Marcus Steinweg; and a postscript by the curators at M+ reflecting on the project. The structure provides complex intertextual links between Duras's novella and the other writers' meta-writing.

Haegue Yang first encountered the book *The Malady of Death* and Marguerite Duras's oeuvre in 2005, through reading Maurice Blanchot's *The Unavowable Community* (1983), in which the novella is discussed. The initial incomprehension of Duras's text, and the resonance she felt while learning more about the author's life—her colonial upbringing and political engagement—and work led Yang on a relentless exploration of Duras's work. In 2008, Yang initiated the translation and publication of *The Malady of Death* in Korean. Starting in 2010 during her residency at the Walker Art Center, Yang has staged a series of readings of the novella, with a different female performer in a different language each time, in Minneapolis, Seoul, Kassel, Hong Kong, and most recently in Homún, Mexico.

Addressing the ongoing nature of the project, Yang speaks of "a blind commitment to making a circle around somewhere that is unknown," in a gesture that echoes the repetition in Duras's work. Considering that Duras never prioritized any one genre such as literature, film or theater in her work, Yang takes a similar approach and avoids categorization of her work on *The Malady of Death* as artistic, literary, or theatrical. **Lai Fei**

《死亡之病—与韩丽珠合作的独角戏》
2015年12月4日
粤语舞台朗读，《死亡之病》完整版，约75分钟
香港新光戏院
M+博物馆"M+进行: 艺活" 委托作品

*The Malady of Death – Monodrama with Hon Lai-chu*
December 4, 2015
Staged reading in Cantonese
Complete reading of *The Malady of Death*
Approx. 75 min
Sunbeam Theatre, Hong Kong
Commissioned by M+ for "Mobile M+: Live Art"

Courtesy M+ and the artist
PHOTO: CPAK Studio