

A Comparative Study of Two Travels: East and West (Li Ju-chen and
Richard Brome): A Menippean Approach
從曼氏諷刺觀點比較中西旅遊寫作：李汝珍與李察伯若姆

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Abstract

This paper attempts to show how Li Ju-chen's Ching Dynasty narrative Ching-hua yuan (also known as Flowers in the Mirror) and Richard Brome's (c. 1590-1652) Renaissance travel play The Antipodes can be appreciated from the perspective of Menippean characteristics of intertextuality, bizarre journey, exotic overseas worlds, utopian yearning, grotesque creatures, reversed observation of a normal world, satirical criticism on established life mode or current trend. Li Ju-chen wrote his travel narrative in 1828, about 200 years after publication of The Antipodes (1640). There seems no possibility of contact between two literary works; speculation of imitation and influence between them seems out of the question. It is thus greatly interesting that works of different eras, places, and social cultures resemble one another's Menippean traits. Hence it can be assumed that Menippean qualities are not confined to Westerners; they lie underneath all human imagination.

Key words : Brome; Richard; Menippean

中文摘要

本論文欲從巴赫汀曼氏諷刺觀點探討中西兩部旅遊作品：清朝李汝珍之《鏡花緣》（1828）與英國文藝復興時期劇作家李察若姆之《對蹠地》（1640）。兩部作品雖然寫作時間不同、文化背景相異，但是它們都含有曼氏諷刺的重要特質，例如，互文性、奇異之旅、怪異現象、世外桃源之熱望、奇形怪狀的人身獸身、與現實顛倒的世界、對當代社會的批判。這種怪異、反常、荒謬、脫序、顛倒，也是嘉年華的特色。這兩項作品完成時間上相差約 200 年，東西遙隔數萬里，基本上應該排除相互影響或模仿的可能性。曼氏諷刺的概念與技巧應不僅止於西方世界；它深植於人類的想像空間。

關鍵字：曼氏諷刺；旅遊寫作；李汝珍