

檔案、記憶、正義： 德希達鬼魂學思考*

Archive, Memory and Justice: Derridean Spectral Reflection*

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摘要

人類社會未曾擺脫鬼魂的纏繞。在很長的一段時間裡，人們相信鬼魂的真實存在。鬼魂的現形擾亂了常態，但也代表著神秘的自然力量，訴說著宇宙運作和人類命運的秘密，甚至揭顯生命的智慧；各種古老的神話故事、宗教經典和民間傳說都可算是「鬼魂的檔案」。即便進入了高舉理性大旗的啓蒙思潮和強調客觀實證的現代科學時代，即便人們不再如古人「那麼」相信鬼魂的真實，鬼魂並未從誌異小說、電影和通俗文化消失，依舊纏繞人們的想像或潛意識，隱喻著個人與集體深層的恐懼、焦慮、壓抑的慾望與快感。學者們觀察到當代文學與文化研究出現一種「鬼魂的轉向」（the spectral turn），從通俗文化到學術研究出現了一股以「纏繞」（haunting）作為隱喻的風潮，糾結國族身份認同所壓抑的聲音，體現對於現實與未來的焦慮。從本文的研究路徑和方法來說，鬼魂的轉向標示著一種獨特的論述、知識和理論的生產，甚至是對於異質性、他者性、多重性與不確定性的倫理態度。本文將順著這樣的思考路徑探討檔案、記憶與（轉型）正義相互牽連的問題，同時側重理論、技術與倫理的面向。我將針對當代理論與檔案／技術（technics）研究裡的鬼魂——嚴格來說是鬼魂或鬼魂化——進行一番簡要的考察，作為接下來的論述的知識基礎。接著我將深入討論德希達有關技術與證言（testimony）的鬼魂學思考，探究他包括「原初技術性」（originary technicity）、「義肢」（prosthesis）與「外部化」（exteriorization）等概念如延伸了他終其一生來不斷演繹的「延異」（différance），著眼溢出現實與物質框架的記憶、時間性與生命痕跡如何朝向未來開放，如何作為正義工程的必要基礎。

關鍵字 鬼魂、纏繞、正義、技術、攝影、證言

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前言：作為一種隱喻的鬼魂

人類社會未曾擺脫鬼魂的纏繞。在很長的一段時間裡，人們相信鬼魂的真實存在。鬼魂的現形擾亂了常態，但也代表著神秘的自然力量，訴說著宇宙運作和人類命運的秘密，甚至揭顯生命的智慧；各種古老的神話故事、宗教經典和民間傳說都可算是「鬼魂的檔案」。即便進入了高舉理性大旗的啓蒙思潮和強調客觀實證的現代科學時代，即便人們不再如古人「那麼」相信鬼魂的真實，鬼魂並未從誌異小說、電影和通俗文化消失，依舊纏繞人們的想像或潛意識，隱喻著個人與集體深層的恐懼、焦慮、壓抑的慾望與快感。

學者們觀察到當代文學與文化研究出現一種「鬼魂的轉向」(the spectral turn)。Annette Trefzer在她的〈當代美國文學與批評的鬼魂回返與新轉向〉(“Spectral Returns and New Turns in Contemporary American Literature and Criticism”)指出，¹自德希達的《馬克思的幽靈》(*Specters of Marx: The State of Debt, the Work of Mourning and the New International*)之後，從通俗文化到學術研究出現了一股以「纏繞」(haunting)作為隱喻的風潮。²在類似芮丁(Arthur Redding)的《鬼魂：美國鬼千禧年激情和當代哥德小說》(*Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction*)裡，鬼魂糾結著美國國族身份認同所壓抑的聲音；在泰勒(Melanie Benson Taylor)的《重建原民南方：美國原住民文學與失落的志業》(*Reconstructing the Native South: American Indian Literature and the Lost Cause*)則是南方地區的失落感，以及一種回到不復存在的歲月的慾望。³與此類似的是，魏恩斯塔克(Jeffrey Andrew Weinstock)的《鬼魅美利堅》(*The Spectral America*)將美國的民族想像鬼魅化。根據魏恩斯塔克的研究，鬼魂早已穿透且充斥於美國學術界和大眾文化(電影和電視節目)，甚至也在包括摩里森(Toni Morrison)、厄德里奇(Louise Erdrich)、湯恩美(Maxine Hong Kingston)、內勒(Gloria Naylor)等主流作家的作品裡扮演重要角色。⁴這種對於鬼魂的重視或著迷反映了整體後現代文化對於大敘述的質疑，以及後結構主義對於二元對立思考和直線式的歷史邏輯的挑戰。⁵在這樣脈絡下的鬼魂鬆動了美國國族認同和敘述，開啓了更多記憶、身份、共同體和現實的詮釋與倫理可能。

即便鬼魂的轉向普遍存在於當代哲學、媒體技術、文學與文化研究各領域，我們必須理解「轉向」總是充滿曖昧，無法免於爭論和多重詮釋：「轉向」可能是緊縮或鬆綁，重探或新的起點，可能是一種排他性的態勢，也可能是決定性的改變⁶。從以上簡要的討論我們可以看出，當代文學和文

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1. 本文為Arthur Redding的 *Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction* 和 Melanie Benson Taylor的 *Reconstructing the Native South: American Indian Literature and the Lost Cause* 兩本書的書評。

2. Derrida, Jacques. *Specters of Marx: The State of Debt, the Work of Mourning and the New International*. Trans. Peggy Kamuf. New York: Routledge, 1994, p.132.

3. Arthur Redding. *Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction*. Tuscaloosa: The University of Alabama Press, 2011, p.132; Melanie Benson Taylor. *Reconstructing the Native South: American Indian Literature and the Lost Cause*. Athens: University of Georgia Press, 2012, p.134.

4. Jeffrey Andrew Weinstock. *The Spectral America: Phantoms and the National Imagination*. Madison: University of Wisconsin Press, 2003, p.3.

5. 同上註，頁5。

6. Blanco, Maria del Pilar, and Esther Peeren, eds. "The Spectral Turn: Introduction." *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*. London: Bloomsbury, 2013. 頁31-36.

化研究裡的鬼魂實為一種概念上的譬喻，發揮了社會、文化、心理再現的作用。而從本論的理路來說，鬼魂的轉向揭示著另類論述和知識的生產，以及對於多重性、異質性、他者性（otherness）和闕限性（liminality）的倫理態度。本論文將順著這樣的思考路徑探討檔案、記憶與（轉型）正義相互牽連的問題，同時側重理論、技術與倫理的面向。首先我將針對當代理論與檔案/技術（technics）研究裡的鬼魂——嚴格來說是鬼魂或鬼魂化——進行一番簡要的考察，作為接下來的論述的知識基礎。接著我將深入討論德希達有關技術與證言（testimony）的鬼魂學思考，著眼溢出現實與物質框架的記憶、時間性與生命痕跡如何作為正義工程的必要基礎。

壹、鬼魂的轉向：當代理論與技術研究

若說作為知識系統與話語治療技術的精神分析是鬼魂大全，似乎並不為過。執迷（obsession）、憂鬱、創傷或「壓抑的復返」（return of the repressed）即是被那些「缺在」（absent presence）纏繞的經驗，仿若鬼魂附身。弗洛伊德那眾所皆知的〈詭奇〉（“The Uncanny”）以十九世紀德國小說家霍夫曼（E.T. A. Hoffmann）的經典恐怖故事〈睡魔〉（“The Sand Man”）為範例，從主人翁被纏繞或附身乃至最終悲劇收場的故事，帶出詭奇的複雜面貌，近幾連接到整套精神分析的核心概念。不論是死亡欲力（death drive）或絕爽（jouissance）都具有不死的（undead）的本質，不單純屬於肉身或精神，僭越線性因果邏輯，沒有特定對象和目標，與主體緊密相隨卻又無法和平共處……。

當我們從精神分析走進媒介與機器的技術範疇，我們更不難發現鬼魂的存在：科學和科技理性帶來的除魅（disenchantment）無時不刻不面對著徘徊不去的鬼魂！班雅明（Walter Benjamin）的技術史（或「技術複製性」）考察創造出「光學潛意識」（optical unconsciousness）這樣的概念，解釋攝影史無前例地捕捉到細微偶然的細節與瞬間，走進一個超出人類意識的另類空間，亦可稱之為鬼魂的空間，同時物化和鬼魂化事物、現實與生命。⁷班雅明甚至直接將靈光（aura）命名為被「距離的鬼魂」纏繞的歷史見證。⁸簡單地說，班雅明考察的技術複製性總是纏繞著在場與不在場、延續與斷裂、存在與死亡之間的擺盪。研究班雅明最重要的學者之一卡達瓦（Eduardo Cadava）甚至從他的攝影技術史看到一種攝影視角的歷史和生命觀，盡是各種形式的死亡殘餘的痕跡，是佈滿「死物活像」（“the living image of a dead thing”）的大墓園。⁹換個角度來說，作為一種義肢（prosthesis）或義眼的攝影顯露了人們意識、視覺與身體經驗的侷限，但也開啓已然不在的生命片段鬼魂般的餘生。

我們可以在其他的媒介技術研究看到類似班雅明觀照的鬼魂性。舉例而言，岡寧（Tom Gunning）在他的〈掃描鬼魂：介導性視覺本體論〉（“To Scan a Ghost: The Ontology of Mediated

7. Benjamin, Walter. “Little History of Photography.” *Walter Benjamin: Selected Writings. Volume 2, Part 2, 1931-1934*. Trans. Rodney Livingstone et al. Ed. Michael W. Jennings et al. Cambridge, MA: The Belknap Press of Harvard UP, 2005. 507-30, pp.510-526.

8. Benjamin, Walter. “The Work of Art.” *Walter Benjamin: Selected Writings. Volume 4, 1938-1940*. Trans. Edmund Jephcott et al. Ed. Howard Eiland and Michael W. Jennings. Cambridge, MA: The Belknap Press of Harvard UP, 2006. 251-83, p.254.

9. Cadava, Eduardo. *Words of Lights: Theses on Photography of History*. Princeton: Princeton UP, 1997. p.10. °

Vision”）從穆瑙（Friedrich W. Murnau）的《不死殭屍》（*Nosferatu*, 1922）出發，探討電影如何運用交替鏡頭和投影技術，游移在可見與不可見、在場與不在場、影像與陰影之間，營造出夢幻詭奇的氛圍。鬼魂成了作者的一種譬喻，藉此闡釋現代視覺技術如何從物質性分離出某種鬼魂般的非物質性，創造新的視覺與身體感受與意識。¹⁰ 布朗姆（Ina Blom）在為《運動中的記憶：檔案、科技與社會》（*Memory in Motion: Archives, Technology and the Social*）所寫的導論裡援引伯格森的大腦與記憶哲學，將檔案與記憶理解為物質世界和物質能動性的一部份，而不是獨立存在的物體。布朗姆指出，「影像或記憶本質上就是匯集知覺的行動、連結與分離的點，以及傳遞」。¹¹ 這樣的理論視角也適用當前的數位檔案：我們必須從「活動」、「事件」、「場域」和「動力」的角度理解已和資訊流動和回應圈（feedback circuit）不可分離的（數位）檔案。雖然布朗姆肯定數位化檔案的民主化效益，但同時也觀察到數位技術的脆弱和無常，容易引發對於檔案消失或損毀，甚至是文化記憶的毀滅的焦慮。¹²

上述當代理論和技術研究裡的「鬼魂的轉向」毫無疑問還可以透過其他理論視角深化討論。舉例而言，德勒茲（Gilles Deleuze）的「抽象機器」無法被化約成固定的本質和特性，它是由非本質的、無主體的、偶發性的律動、速度和強度的變異組裝而成；當代的新物論（New Materialism）也從形上學本體論的層次重新理解「物自身」（thing-in-itself）或物的世界並非是惰性的，而是充滿脈動和變異的潛能。簡單來說，如上所述當代理論和技術研究裡的鬼魂打開可見與不可見、物質與非物質、實體與虛擬之間的界線，顯示時間和記憶流變的多樣性與複雜性。循此邏輯，透過檔案或其他媒介技術所保存和複製的記憶不能被視為「既定的」（given），而是——用德希達的語言來說——一種「禮物」（gift），要求我們做出回應與承擔責任。這對於任何正義的工程自然具有不可否認的倫理意涵，因為那總是牽涉到記憶的重建、修補與救贖，挑戰勝利者的進步史觀。本文以下將依循著德希達有關書寫與檔案、見證與證言、正義與記憶救贖的鬼魂學思考，深化這些議題的討論。

貳、(原)書寫、檔案與技術

《馬克思的幽靈》毫無疑問是德希達最重要的著作之一，被公認對當代鬼魂的轉向發揮了不可忽略的影響。然而，本論文進行的鬼魂學思考並不認同一般研究以《馬克思的幽靈》（或任何其他）單一文本作為根源的立場，畢竟繼承（德希達的）思想遺產這樣的難題挑戰了任何「源流」、「在場」、「延續性」、「同一性」、「因果律」和「目的論」的框架。德希達自己在《馬克思的幽靈》裡論及馬克思的思想遺產，「如果某個遺產的可讀性（readability）是給定的、自然的、透明的、語意明確的，如果那遺產沒有召喚而且同時抗拒詮釋，我們將不可能從中繼承什麼」。¹³ 根據戴維斯（Colin Davis）的闡釋：

10. Tom Gunning. "To Scan a Ghost: The Ontology of Mediated Vision." *Grey Room*, No. 26 (Winter, 2007), p..211.

11. Blom, Ina. "Rethinking Social Memory: Archives, Technology, and the Social." *Memory in Motion: Archive, Technology, and the Social*. Ed. Ina Blom et al. Amsterdam: Amsterdam UP, 2017, p..12.

12. 同上註，頁13

13. 同註2，頁16。

hantologie (纏繞學) 取代了它的近乎同音異義詞 *ontologie* (本體論)，將存有和在場的優先序位讓給既非在場也非缺席、非死亦非活的鬼魂。關注鬼魂是一種倫理要求，因為它佔據了列維納斯式他者的位置，闖入我們的世界造成不可逆的結果，無法用既有的知識架構理解，卻給了我們保存他者性的責任。解構的倫理轉向在過去至少二十年間已相當明顯，纏繞學正和這樣的轉向有關，也代表它的一個新面向，和人們相不相信鬼魂的真實存在無關。¹⁴

本論文大致上延續了戴維斯指出的倫理視角，但同時主張當我們面對德希達的著作，要找到某個理念的根源，整理出一個階段分明的發展進程，進而統整思想整體，將會是一種誤讀或自相矛盾的手勢。「繼承」德希達鬼魂學的思想遺產，因此意謂著從更多樣的路徑「跟隨」鬼魂的蹤跡。德希達的鬼魂總是擾亂了（視覺和聽覺上的）可見與不可見、在場與不在場的對立區分。鬼魂如同德希達所創造的語彙 *différance*，既不是單一的概念或文字，也不是一種本質；沒有純粹的根源，也不知去向何處，終究只以延遲、徘徊、迂迴、消失的樣態出現在差異不斷產生的過程之中。

德希達自從早期「圖文學」(grammatology) 階段所開啓的西方形上學解構工程，一直以來都極為關注技術的問題。他在法國人類學家列霍依·顧爾翰 (André Leroi-Gourhan) 的研究基礎上，發展出解構視角的技術理論。他認為人類的生命和記憶都必須不斷透過和環境維持關係——也就是外部化 (exteriorization) ——才得以延續或保存，而技術則是這外部化人造的、物質的支柱，但長久以來卻被西方形上學傳統視為理體、聲音和話語的增補，是次等的，德希達的解構要翻轉這樣的二元對立和階序。他早在《圖文學》(Of Grammatology) 一書中就已指出，「書寫不是為科學服務的輔助工具，而是……科學客觀性成立的條件。在成為知識的客體之前，書寫已是知識的條件……而歷史性也不離書寫，普遍性的書寫，在特定形式的書寫之外」。¹⁵ 也就是說，書寫不是聲音話語的增補；聲音和話語早已是一種印記 (impression)、銘刻，也就是早已是書寫。在這層意義下，書寫成了一種感知、思考、表意、甚至是生命的根本條件，這樣的書寫嚴格來說是「原書寫」(arche-writing)，無法被概念化，是一個差異不斷開展、留下印記或痕跡的過程。德希達甚至將原書寫的思考擴張到生物學、傳控學、資訊理論和系統理論，以解釋不斷自我組織、擴散和變動的動態系統運作；事實上包括拉岡 (Jacques Lacan)、傅柯 (Michel Foucault)、阿岡本 (Giorgio Agamben)、儂曦 (Jean-Luc Nancy)、史提格勒 (Bernard Stiegler) 等當代思想家也都有類似的思想進路和關懷。透過解構視角來看，這些學科範疇裡的記憶和生命本質上就是技術性的，無法脫離外部化或義肢 (prosthesis)，卻又不斷超出物質框架，沒有純粹的源流和最終的圓滿。

從上述德希達有關 (原) 書寫的思考，我們已經可以看出技術性具有超出物質框架的鬼魅特質，而他所談的檔案似乎也早已鬼影幢幢、陰魂不散。德希達在《檔案熱》(The Archive Fever) 一書中回到檔案 archive 的希臘字源，指出 *arkhe* 的雙重原意：一方面表示「發生」或「發源」，另一方面則和 *arkheion* 或 *archons* 有關，表示管理與掌控文件的公民。我們可以從這樣的雙重語意看到，

14. Davis, Colin. *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead*. Basingstoke, Hampshire: Palgrave MacMillan, 2007, p.373.

15. Derrida, Jacques. *Of Grammatology*. Trans. Garatru Chakravorty Spivak. Baltimore: The Johns Hopkins UP, 1974, p.27.

檔案牽涉到存放的空間或位置的分配，同時也是主動介入與統整的力量，因此具有政治權力與法律的效應。檔案具有體制的公共性，是可見的，但同時也被保護或隱匿，因而具有私密性，是不可見的，如同佛洛伊德考究的 *uncanny* (*unheimlich*) 混雜了熟悉與陌生、公開與秘密。檔案作為一種外部化的技術讓記憶得以被重複與持有但是德希達更關注「檔案熱」的問題。檔案建置和持有並非固定和靜態的狀態，而是一種不斷衍生記憶消退或消失的焦慮，被某種回歸生命源流的反覆衝動纏繞，¹⁶ 檔案永遠都不夠，永遠都少一件……。檔案無法完全在場，總是延異的過程之中，用德希達的話來說，「指向某個眼神永遠無法相遇的他者」，¹⁷ 如同他在與提格勒的一次對談中直接電視技術比喻為在凝視著我們，而我們卻又無法回看，彼此之間不存在均衡的對應關係的鬼魂。¹⁸ 這種無法化約的鬼魅原技術性不僅指向一種回不去的、我們沒有活過的絕對過往，同時也指向未來，是未到來的、向未來開放的允諾 (Roberts)。

參、見證與證言

記憶和生命無法脫離原技術性，意謂著兩者無法成為自身，總是在散失的過程裡不斷留下痕跡，註定纏繞著鬼魅般的餘生；這也是我們理解德希達如何談見證和證言必要的出發點。德希達在〈居所：論虛構與證言〉（“*Demeure: Fiction and Testimony*”）一文中以「激情」（*passion*）和「虛構」作為見證的核心概念。簡單來說，見證的激情來自於對於真理的信仰，無法以客觀經驗和現實加以論證；證言之為證言不是因為是實證的資訊記錄或檔案，而是因為被文學的虛構性「纏繞」或「寄生」。¹⁹ 但是證言同時也因著信仰而與「蓄意的偽證」有所區隔。²⁰ 見證者如同被說話的驅力纏繞，處在一種狂熱的狀態，無法說好說滿，卻又不得不說，堅信任何人站在自己無可取代、不可重複的發言位置，一定會相信他所見證的真理，證言也因此具有「可重複的不可重複性」、「可替代的不可替代性」的弔詭特質。德希達指出，「任何證言依著超越任何證據的信仰行動，本質上都見證了神蹟與超凡的經驗。即便見證的是再普通、再常態不過的事件，見證者都如同見證了神蹟那般要求他人相信」。²¹ 簡單地說，證言如同神蹟超出歷史知識與經驗法則，是鬼魅的，總是以餘生的樣態存在著，朝向未來開放。

從以上所談的書寫與檔案的問題我們可以看到，德希達的鬼魂學總是「指向某個眼神永遠無法相遇的他者」，那是一種困境與悖論，超出實證知識與經驗論證，也揭示一種不對稱的、朝向未來的倫理關係。這樣的思考也適用於德希達有關悼念和攝影技術的論述。他在悼念羅蘭巴特的文章裡一開始就宣稱，悼念註定只能是各自分離的、片段的，不可能有完整的再現與敘述；悼念似乎重覆

16. Derrida, Jacques. *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. Chicago: The U of Chicago P, 1996, pp.91-92.

17. 同上註，頁84。

18. Derrida, Jacques. *Echographies of Television: Filmed Interviews*. Cambridge: Polit, pp.121-122.

19. Derrida, Jacques. Maruice Blanchot. *The Instant of My Death/ Demeure: Fiction and Testimony*. Trans. Elizabeth Rottenberg. Stanford: Stanford UP, 2000, p.29-30.

20. 同上註，頁360。

21. 同註19，頁75。

著某種無法言說的事件，沒有任何具體對象，也沒有可預見的終點。²² 悼念者在心中保存著亡者的影像，被它纏繞著，也是被一種無法回看與回應的眼神凝視著：「羅蘭巴特看著我們……我們無法隨心所欲面對這個眼神……它在我們裡面，卻又不屬於我們。我們不像擁有任一個時間片刻或內在的任一部份那樣擁有這眼神」。²³ 亡者的影像和眼神如同一種刺點（*punctum*），無法複製與類比，不可能化約成語意清晰的文字。在德希達的悼念中，如戴維斯（Collin Davis）所言：「每一個死亡、每一個世界的結束都是獨一無二的，沒有純粹的語言讓我們和亡者說話或進行任何交換」。²⁴ 換言之，悼念就是給亡者公道（*to do justice to the dead*），讓他們為自己說話。這對悼念者而言會是一種自我離異的經驗，讓悼念者無助而無力地屈從於一種非我的力量，被在場與不在場、已說與未說或不可說、記得與遺忘的回音纏繞：簡單來說，悼念不可悼念，見證不可見證。

戴維斯認為德希達在整部《悼念的工作》（*The Work of Mourning*）「展現一種忠誠和友誼的顯著能力，勇敢地擁抱因為那友誼而必須付出悼念的痛苦作為代價」。²⁵ 而德希達的《雅典，依然還在》（*Athens, Still Remains*）雖然體裁上是攝影分析、哲學論文與自傳敘述，卻也可被視為一部死亡證言，一種「悼念的工作」，透過如同經文或咒語的「我們自身虧欠死亡」，讓整忠誠和友誼的鬼魂纏繞著整部作品。德希達透過波霍美（Jean-Francois Bohomme）攝影集、自己的旅遊、希臘神話傳說、哲學與歷史所見證和悼念的雅典佈滿死亡的廢墟，超出了具體經驗範疇——又有什麼死亡是屬於具體經驗範疇的呢？——而屬於一種延異與鬼魅的時間範疇，已然發生卻又不在場，一種我不會活過的、無法追憶、無限遙遠的過往。²⁶ 一切建築廢墟、舊式留聲機、電視機、電話和其他日常生活物件，都在攝影者按下快門的片刻，濃縮在一個回不去的時間點，卻也同時開啓了延遲的、未到來的、將臨的時間存在：「被拍攝即是受制於死亡與存活之法則。相機一旦發出喀擦聲響，也就無可挽回。我的照片將在我的生命結束後繼續存活著，相片的結構就包含了可以沒有我而繼續存活，成了一種超出我的生命的檔案，超出確切的時間盡頭」。²⁷ 這也是一種溢出物質框架、無法估算的時間性，居留的、延遲的、剩餘的（*à demeure*）的時間性。²⁸

《雅典，依然還在》悼念的不僅是顯影的雅典，同時也是已然消逝和將要消逝的，也就是說，既是在場與不在場，同時是現在過去和未來的雅典，悼念因為沒有單一的對象而無盡、不可能。悼念者被這「轉喻的暈眩」、「無限的映照」、「無盡的反射」所纏繞，²⁹ 進入自身的延異，或如戴維斯所言，被死者凝視被廢墟牽引或纏繞，即是暴露在一種離異性（*alterity*）之中，在遭遇這離異性之前，並不存著自立自足的主體。³⁰

22.同註2，頁34-35。

23.同註2，頁44。

24.同註14，頁138。

25.Derrida, Jacques. *The Work of Mourning*. Ed. Pascale-Anne Brault and Michael Naas. Chicago: The U of Chicago P, 2001, p.140.

26.Derrida, Jacques. *Athens, Still Remains: The Photographs of Jean-François Bonhomme*. Trans. Pascale-Anne Brault and Michael Nass. New York: Fordham UP, 2010, pp.50-51.

27.Nass, Michael. "' Now Smile' : Recent Developments in Jacques Derrida's Work on Photography." *The South Atlantic Quarterly* 110.1 (Winter 2011), p.213.

28.同註25，頁3、8。

29.同註25，頁25。

30.同註14，頁143。

肆、正義的鬼魂

以上有關書寫、檔案、證言和攝影的德希達鬼魂學思考，對於思考正義與記憶救贖有什麼意義呢？見證者與悼念者被書寫、檔案與記憶鬼魂纏繞，無法與之建立均衡的對話和倫理關係，面對自我、知識、生命等各種邊界，未來也因此保持開放，這也是希達正義論的要件。德希達談的正義不落入計算式的政治與實踐和歷史實證知識，無法預測和預言，只能對之保持信念。如果我們從這裡看到德希達的彌賽亞思想，那絕對無關任何特定的宗教信仰體系，不是任何一種「彌賽亞主義」（messianism）：嚴格來說，是「沒有彌賽亞主義的彌賽亞」（messianicity without messianism）。

德希達在他最重要的政治思想著作之一〈法之力〉（“Force of Law”）區隔了法律和正義兩個不同的範疇。如同班雅明他那影響深遠的〈暴力批判〉（“Critique of Violence”）所提出的見解，德希達也強調法律屬於規範、計算和「力」（力量、效力、武力和暴力）的範疇，具有自我證成的本質，無需更高層次的正當性。德希達延續他一貫以來的「延異」和鬼魂學思考，認為正義是絕對的離異性（alterity）的經驗，³¹ 超出任何客觀化的事實和訴求。正義的鬼魂無法套入普遍化的法則，也無法等同於任何交換、流通、認同、感激或任何計算規則；在這個意義下正義的本質是瘋狂的。³² 這並不表示不作爲，而是任何以正義爲名的決斷都是打破既有知識體系基礎的緊急決斷。如同他在《馬克思的幽靈》裡指出的，鬼魂不再屬於既有知識所能命名的範疇，它並非任何可見之物，卻無時不刻不在凝視著我們，³³ 並且纏繞著我們對於責任無窮盡的思考。這除了表示對於記憶的責任之外，也意謂著我們要解構與中止所有與責任相關的概念，包括權利、自由、良知、共同體等，使得正義無法被化約成體制化的實質內容，³⁴ 或是維持系統穩定運作的分配式正義，因而保留了朝向未來的開放性。

彌賽亞的正義或正義的彌賽亞意謂著總還有各種形式的受壓迫者和受害者的幽靈有待悼念和記憶，而悼念和記憶的工作不外是讓這些幽靈得復返與纏繞，讓獨特的生命以各自的樣態展現餘生或延異的空間性與時間性，溢出「勝利者的歷史」、「進步的史觀」、大歷史敘述、以及主流的知識、權力與道德框架。

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National Taiwan Museum of Fine Arts

31. Derrida, Jacques. “Force of Law: The Mythical Foundation of Authority.” *Deconstruction and the Possibility of Justice*. Ed. Drucilla Cornell et al. New York: Routledge, 1992. p.27.

32. 同上註，頁25；同註2，頁22-23。

33. 同註2，頁6。

34. 同註31，頁20。

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Archive, Memory and Justice: Derridean Spectral Reflection*

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Abstract

Human society has never really shaken off the haunting by ghosts and specters. For a very long period of time, people believe in the actual existence of ghosts. Their appearance is a disruption of normality, but also symbolizes the mysterious forces of nature. It tells of secrets about the workings of the universe and fates of man, and even reveals the wisdoms of life. Ancient myths, religious scriptures, and folklore stories can all be considered as an archive for ghosts. Even when people entered the age of science when they were enlightened by rationality, objectivity and evidence and became more doubtful about the existence of ghosts, ghosts are still depicted in horror fiction, movies and pop cultures, and people's imagination or subconscious are still haunted by ghosts and specters. Ghosts and specters reflect the both individual and collective desires and pleasures based on fear, anxiety, and suppression at a deeper level. Academics have noticed the spectral turn in studies on modern literature and cultures, where the trend of using haunting as metaphors has emerged in both pop culture and academic research. It represents the voice suppressed by national identity and anxiety over reality and the future. In this study, the spectral turn indicates a unique discourse, generation of knowledge and theories, particularly as an ethical attitude towards heterogeneity, otherness, multiplicity and uncertainty. This article aims to discuss the interrelations among archives, memories and (transitional) justice, and addresses the theoretical, technical and ethical dimensions of such interrelations. The author examines the ghosts in modern theories and research on archives and technics. Specifically, specters or the process of spectralization serve as the basis of the following discussions. Spectral thinking about technics and testimony by Jacques Derrida is delved into, by examining concepts including originary technicity, prosthesis and exteriorization, which are all embodiments of the idea of *différance* that he had been developing through his life. By focusing on memories that overflow from reality and the material framework, it examines how the direction of temporality and life trace opens up in the future, and how these ideas act as the essential foundation for justice.

Keywords: specter, haunting, justice, technics, photography, testimony.

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* The article is the author's cross-border thinking, appendix I. ghostly remnants: using Derrida's perspective to discuss the testimony of photography technics, memory and redemption politics. Taipei, Southern homeland, Aug 2017, pp.146-169, by integrating and expanding on part of the narratives.

Foreword: Specters as Metaphors

Human society has never really shaken off the haunting by ghosts and specters. For a very long period of time, people believe in the actual existence of ghosts. Their appearance is a disruption of normality, but also symbolizes the mysterious force of nature. It tells of secrets about the workings of the universe and fates of man, and even reveals the wisdoms of life. Ancient myths, religious scriptures, and folklore stories can all be considered as archives for ghosts. Even when people entered the age of science when they were enlightened by rationality, objectivity and evidence, and became more doubtful of the existence of ghosts, ghosts are still depicted in horror fiction, movies and pop cultures, where people's imagination or subconscious are still haunted by ghosts and specters. Ghosts and specters reflect both the individual and collective desires and pleasures based on fear, anxiety, and suppression at a deeper level.

Scholars have observed the spectral turn when examining modern literature and culture. Annette Trefzer points out in her book, *Spectral Returns and New Turns in Contemporary American Literature and Criticism*¹, that since Derrida's *Specters of Marx: The State of Debt, the Work of Mourning and the New International*, there is a trend of using haunting as a metaphor that runs through from popular culture to academic research². In books like Arthur Redding's *Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction*, ghosts are entangled with the voices that has been suppressed by national identity in the U.S.A.; in Melanie Benson Taylor's *Reconstructing the Native South: American Indian Literature and the Lost Cause*, it is about a sense of loss in the South, and a desire to return to the non-existent good old days³. Similar to this, Jeffrey Andrew Weinstock's *The Spectral America* spectralized the national imagination of U.S.A. According to Weinstock's research, ghosts have already invaded and flooded the U.S. academia as well as movies and television in popular culture, and play important roles in works of mainstream writers such as Toni Morrison, Louise Erdrich, Maxine Hong Kingston and Gloria Naylor.⁴ This focus or fascination with ghosts overall reflects the larger narrative question post-modern culture has, as well as the challenge that post-structuralism poses to binary opposition thinking and linear historical logic.⁵ Through these veins of thinking, the national identity and narrative of U.S.A. has been pried loose, and opens up more interpretations and ethical possibilities for memory, identity, community, and reality.

Despite the fact that the spectral turn is prevalent in various fields of modern philosophy, media technics, literature and cultural research, we must understand that these turns are often ambiguous, which makes it impossible to avoid contentions and multiple interpretations: the turns may need to be tightened or loosened, re-explored and is a new starting point; it may be a trend of exclusivity, or it may be a decisive change⁶. From this brief description we can see that the ghosts in modern literature and culture are actually metaphors for a concept, allowing societal, cultural and psychological re-manifestation thereof. In terms of theories in this article, the spectral turn reveals alternative narratives and generation of knowledge, as well

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1. This article is the book review on Arthur Redding's *Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction* and Melanie Benson Taylor's *Reconstructing the Native South: American Indian Literature and the Lost Cause*.

2. Derrida, Jacques. *Specters of Marx: The State of Debt, the Work of Mourning and the New International*. Trans. Peggy Kamuf. New York: Routledge, 1994, p.132.

3. Arthur Redding. *Haints: American Ghosts, Millennial Passions, and Contemporary Gothic Fiction*. Tuscaloosa: The University of Alabama Press, 2011, p.132 ; Melanie Benson Taylor. *Reconstructing the Native South: American Indian Literature and the Lost Cause*. Athens: University of Georgia Press, 2012, p.134.

4. Jeffrey Andrew Weinstock. *The Spectral America: Phantoms and the National Imagination*. Madison: University of Wisconsin Press, 2003, p.3.

5. Ibid. p.5.

6. Blanco, Maria del Pilar, and Esther Peeren, eds. "The Spectral Turn: Introduction." *The Spectralities Reader: Ghosts and Haunting in Contemporary Cultural Theory*. London: Bloomsbury, 2013. p.31-36.

as ethical attitudes towards multiplicity, heterogeneity, otherness and liminality. The article will follow this thought process to explore the interlinking questions between archive, memory and (transitional) justice, while placing more emphasis on the aspects of theories, technics and ethics. First the ghosts in modern theories and archive/technics studies – more precisely, the ghost or ghosting/spectralization – will be briefly examined, which will then form the foundation of knowledge for the discussion that follows. A discussion on Derrida's spectral studies will then be examined in more details with regards to the related technics and testimonies, placing a focus on memories that overflow from reality and the material framework, the temporality and life trace, and how these ideas act as the essential foundation for work on justice.

I. The Spectral Turn in Contemporary Theories and Studies in Technicity

It is not an overstatement to say that psychoanalysis in speech therapy and knowledge-based system can be considered the complete works on ghosts. Obsession, depression, traumas, or return of the repressed are experiences that arise from the haunting of absent presence, almost like being possessed. Freud's well-known essay *The Uncanny* drew on the work *The Sand Man* by the 19th century German novelist E. T. A. Hoffmann, in which the protagonist is haunted or possessed, leading to the eventual tragic end, bringing out the core concept of the complex facets of guilt, almost connecting with the entire suite of psychoanalysis. There is an undead quality whether it is in the death drive or *jouissance*, which does not purely belong to the physical or spiritual state, while surpassing linear cause and effect or logic, has no specific target or goal, is tightly bonded to the main body but cannot co-exist peacefully....

When we move from psychoanalysis to the technic realm of media and machine, it is easy to find the existence of ghosts. The disenchantment brought about by the sensibility of science and technology constantly faces the ghosts that continue to linger! Walter Benjamin's examination of technics history (or technics replicability) created the concept of optical unconsciousness, explaining that the history of photography has for the first time captured the minute and accidental details and instants, stepping into an alternative space that is outside human conscious, which can also be called the spectral space, simultaneously manifests and spectralizes objects, reality and life.⁷ Benjamin even directly called aura the historical testimony of haunting by the distant ghost.⁸ Simply put, Benjamin's examination of technics replicability is always entangled by the movement between the absent and present, extension and fragmentation, and existence and death. Eduardo Cadava, one of the most prominent Benjamin scholars, even sees from the latter's history of photography technics a historical and life philosophy from the photographic perspective: all forms of traces of death and remnants is one large graveyard filled with the living image of a dead thing.⁹ From another perspective, photography acting as a prosthetic limb or eye exposes the limitations of people's conscious, visual, and physical experiences, but also opens up the non-existent fragments of life, the remnant, that are ghosting.

We can see in studies on other media technics the ghost qualities that Benjamin shone the light on. For example, Tom Gunning in his "To Scan a Ghost: The Ontology of Mediated Vision" started with Friedrich W. Murnau's *Nosferatu* (1922), to explore how the movie used interchanging shots and projection technics, to move between the seen and unseen, the present and absent, images and shadows, to create a fantastic

7. Benjamin, Walter. "Little History of Photography." *Walter Benjamin: Selected Writings. Volume 2, Part 2, 1931-1934*. Trans. Rodney Livingstone et al. Ed. Michael W. Jennings et al. Cambridge, MA: The Belknap Press of Harvard UP, 2005. 507-30, pp.510, 526.

8. Benjamin, Walter. "The Work of Art." *Walter Benjamin: Selected Writings. Volume 4, 1938-1940*. Trans. Edmund Jephcott et al. Ed. Howard Eiland and Michael W. Jennings. Cambridge, MA: The Belknap Press of Harvard UP, 2006. 251-83, p.254.

9. Cadava, Eduardo. *Words of Lights: Theses on Photography of History*. Princeton: Princeton UP, 1997. p.10.

and bizarre atmosphere. Ghosts became a kind of example for the author, through which he interprets how modern visual technics separate a ghost-like non-corporeal from the corporeal, to create a new visual and physical experience and consciousness.¹⁰ Ina Blom's introduction in *Memory in Motion: Archives, Technology and the Social* cited Bergson's brain and memory philosophy, which sees archive and memory as part of the material world and material initiative, not as objects that exist independently. Blom points out that image or memory in essence is the action of gathering consciousness, linking and separating the points and transference thereof.¹¹ This theoretical viewpoint can also be applied to the current digital archives: we must understand (digital) files are inseparable from the information flow and feedback circuits through action, event, domain and motivation. Although Blom affirmed the democratic benefits of digital archive, she has also observed the fragility and capriciousness of digital technics, which can easily lead to anxiety over the damage or disappearance of archive, or even the destruction of cultural memory.¹²

Without a doubt, the spectral turns mentioned in the modern theories and technics studies above can be discussed in further details from the perspectives of other theories. For example, Gilles Deleuze's abstract machine cannot be characterized with fixed nature and characteristics – it is assembled from non-essentialized, asubjective and contingent, speed and intensity. Contemporary New Materialism also reinterprets the thing-in-itself or the material world on the level of metaphysical ontology not as inert, but filled with pulsing and mutable potential. Basically speaking, these modern theories and technics studies unravel the boundary between the seen and the unseen, the corporeal and the non-corporeal, the real and the virtual, demonstrating the multiplicity and complexity of flow in time and memory. According to this logic, the memory preserved or replicated through archives or other media technics cannot be considered as a given, but rather – in the Derrida's words – a gift, which asks us to respond and bear responsibility. Its ethical implication is unquestionable for any work on justice, because such work is the evolution of historical perspectives that always involve the reconstruction, repair and redemption of memory in order to challenge those memories presented by the then victors. This article follows the writing, archive, testimony and accounts, redemption of justice and memory related to Derrida in spectral studies, to further facilitate deeper discussion on these themes.

II. Arche-writing, Archive and Technics

Specters of Marx is undoubtedly one of Derrida's most important works, and is recognized to have significant influence on the contemporary spectral turn. However, the contemplation in this article does not conform to the general research of using *Specters of Marx* (or any singular work) as the source of the position taken, since taking up the philosophical mantle of works like Derrida is a difficult task because it challenges the framework of any source, domain, continuity, homogeneity, causationism and teleology. Derrida himself spoke on Marx's philosophical legacy in *Specters of Marx*, "if the readability of a legacy is fixed, natural, transparent, and precise in meaning, then the legacy registers no calling and at the same time resists any interpretation, so we are not able to inherit anything from it."¹³ According to Colin Davis' interpretation:

Hantologie has replaced its homonym, *ontology*, by giving priority in existence and presence, to the

10. Tom Gunning. "To Scan a Ghost: The Ontology of Mediated Vision." *Grey Room*, No. 26 (Winter, 2007), p.211.

11. Blom, Ina. "Rethinking Social Memory: Archives, Technology, and the Social." *Memory in Motion: Archive, Technology, and the Social*. Ed. Ina Blom et al. Amsterdam: Amsterdam UP, 2017, p.12.

12. *Ibid.* p.13.

13. See note 2, p.16.

ghosts that are neither present nor absent, neither dead nor alive. Caring about ghosts is an ethical request, because it takes up the position of the Levinasian Other, invades our world causing irreversible results, which cannot be comprehended under existing knowledge structures, but gives us the responsibility to preserve the otherness. The deconstruction of ethical turn in at least the past two decades has been very obvious, and hantologie is related to such a turn, which also represents one of its new facets, and whether man truly believes in the existence of ghost is irrelevant in this discussion.¹⁴

This article, in the main, continues with the ethical angle pointed out by Davis, but also proposes that when we are facing Derrida's works, in trying to find the source of a concept, trying to organize the development process that is clear-cut in its stages and use it to consolidate the entire ideology would be a misreading or a contradictory gesture. Inheriting the philosophical legacy of Derrida's spectral studies means there are more paths on which we can follow the ghostly traces. Derrida's ghosts always disrupt (visually and aurally) the opposing differentiation of the seen and unseen, present and absent. Ghosts, like the term coined by Derrida, *différance*, is not a single concept or word, and is not an essence. It has no pure origin, does not know where it is headed to, and can only appear as delays, detours, lingering and disappearing patterns in processes where differences are constantly produced.

Since the early stage of grammatology which opened up the deconstruction work in western metaphysics, Derrida has always been very concerned with questions on technics. From the research basis of the French anthropologist André Leroi-Gourhan, he developed the technical theory of the deconstructive perspective. He believes that human life and memory must constantly maintain a relationship with the environment – which is the exteriorization thereof – in order to continue or be preserved, and technics is the man-made, physical support of this exteriorization. However, western metaphysics has for a long time regarded supplementation by the body, sound and discourse as secondary, thus Derrida's deconstruction seeks to overturn this binary opposition and order. In *Of Grammatology*, he already pointed out that “writing is not an assistive tool in service of science, but...a requisite for establishing scientific objectivity. Before becoming the objective vehicle for knowledge, writing is already a requisite for knowledge...and historicalness is part of writing, popularized writing outside of specific forms of writing”.¹⁵ In other words, writing is not a supplement to voice and discourse; voice and discourse are already a type of impression, and inscription is already part of writing. On this level of context, writing has become a basic requisite for sensibility, contemplation, expression, and even life. This kind of writing, strictly speaking, is *arche-writing*, and cannot be conceptualized. It is a process where differences continue to grow, leaving behind impressions or traces. Derrida even took the thinking on *arche-writing* into biology, cybernetics, information theory and system theory, to explain the constant self-organization, spreading and changes in the workings of dynamic systems. In fact, modern thinkers like Jacques Lacan, Michel Foucault, Giorgio Agamben, Jean-Luc Nancy, Bernard Stiegler and other also had similar thought processes and concerns. From the deconstruction perspective, the essence of these memory and life in these discipline have technicity, unable to escape exteriorization or prosthesis, but at the same time constantly surpasses the material framework, and has no pure source or ultimate fruition.

From the above contemplations about (original) writings related to Derrida, we can see that technicity has the spectral quality that surpass the material framework, and the archive he speaks of is already shrouded in ghostly shadows and is constantly being haunted. In *The Archive Fever*, Derrida return to

14. Davis, Colin. *Haunted Subjects: Deconstruction, Psychoanalysis and the Return of the Dead*. Basingstoke, Hampshire: Palgrave MacMillan, 2007, p.373

15. Derrida, Jacques. *Of Grammatology*. Trans. GaratruChakravortySpivak. Baltimore: The Johns Hopkins UP, 1974, p.27.

the Greek etymology of the word archive, pointing out *arkhē*'s original dual meanings: on the one hand it represents occurrence or origin, while on the other hand, it is related to *arkheion* or *archons* – citizens that control and manage documents. We can see from the dual meaning that archive involves the space for its preservation or allocation of position, but at the same time also represents the power for active intervention and integration, thus possessing political power and legal effect. Archive has systematic commonality, which can be seen, but at the same time is protected or hidden, thus possess confidentiality, which is unseen, and this is just like Freud's *uncanny* (*unheimlich*) that mixes the familiar and unfamiliar, the public with the secret. Archive as an exteriorization technic allows memory to be replicated and maintained, but Derrida was more concerned about the *archive fever* issue. The establishment and maintenance of archive is not a fixed and static state, but an anxiety that continuously breed over the fading or disappearance of memory, haunted by some kind of repetitive impulse that can be traced back to the origin of life,¹⁶ where the archive is never enough, it's always one short.... The archive is never fully present, as it is always in the process of *différance*, and in Derrida's word, "points towards the other that the gaze never meets",¹⁷ just as in the conversation he had with Stiegler where he directly compared the television as ghost that is looking at us, but we cannot return the look, presenting a corresponding relationship that is not balanced.¹⁸ This kind of ghostly or originary technicity which cannot be reduced not only points to an absolute past that cannot be returned to, which we have not lived, but also points to the future, and is an open promise about the future, about what is yet to come (Roberts).

III. Witness and Testimony

Memory and life cannot escape originary technicity, which mean these two cannot become the self, and is continuously leaving traces in the process of their disappearances, destined to be entangled in the ghostly existence for the remainder of their lives. This is also the quintessential starting point for understanding how Derrida speaks of testimony and witness account. In his essay "Demeure: Fiction and Testimony", Derrida uses passion and fiction as the core concept for testimony. Basically speaking, the passion of the witness account comes from the worship of truth, and thus cannot be validated by subjective experience and reality; testimony is a testimony not because of actual recorded information or archive, but is rather being haunted or parasitized by the fiction of literature.¹⁹ However, witness account should also be kept separate to deliberate falsification due to faith.²⁰ The witness is haunted by the drive to speak, which places him in a fervent situation, where he is unable to say the right or correct things, but is still forced to vocalize them, firmly believing that anyone in his irreplaceable and nonrepeatable position as a speaker will believe the truth that he witnessed. Testimony thus also has the bizarre quality of repeatable nonrepeatability and replaceable irreplaceableness. Derrida points out that "any testimony follows the act of faith that surpasses any evidence, and is in essence the experience of witnessing miracles or something incredible. Even if what was witnessed is something absolutely mundane and ordinary, witnesses will demand belief from others as if what they witnessed is a miracle."²¹ Simply stated, testimony is like a miracle, outside the bounds and

16. Derrida, Jacques. *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. Chicago: The U of Chicago P, 1996, pp.91-92.

17. *Ibid.*, p.84.

18. Derrida, Jacques. *Echographies of Television : Filmed Interviews*. Cambridge: Polit, pp.121-122.

19. Derrida, Jacques. Maruice Blanchot. *The Instant of My Death/ Demeure: Fiction and Testimony*. Trans. Elizabeth Rottenberg. Stanford: Stanford UP, 2000, pp.29-30.

20. *Ibid.*, p.36.

21. See note 19, p.75.

laws of historical knowledge and experience. It is ghostly, and always exists in the remnant state and opens up towards the future.

We can see from the above issues on writing and archive that Derrida's spectral studies are always "pointing towards the other whose gaze cannot be met". It is a predicament and a paradox, outside the boundary of empirical knowledge and experience, while also revealing an asymmetrical ethical relation that is orientated towards the future. This kind of thinking is also applicable to Derrida's narrative about mourning and photographic technics. Right at the start of his essay mourning Roland Barthes, he proclaimed that mourning is fated for separation, is fragmentary, with no concrete subject and has no foreseeable end point.²² Mourners maintain an image of the dead in their heart, is haunted by it, and is also gazed upon by a look that they cannot return or respond to: "Roland Barthes looks at us....we cannot face this look in whatever way we want to...it is within us, but does not belong to us. We do not own this look like we own a moment in time or any part within us."²³ The images and the look from those who has passed is like a punctum that cannot be replicated to compared with, and cannot be reduced to words that are clear in their meaning. in Derrida's mourning, just as Collin Davis said, "Each death, each end of the world is unique, and no pure language allows us to speak or make any exchange with those who has passed."²⁴ In other words, mourning is to do justice to the dead, letting them speak for themselves. For the mourners, this is an experience to dissociating oneself, making the mourners powerless and helplessly yield to a non-self power, haunted by the present and the absent, what can be said and what was not or cannot be said, as well as the echoes of remembrance and the forgotten. Basically speaking, the mourning cannot mourn, and the witness account cannot be witnessed.

Davis believes that in *The Work of Mourning*, Derrida "displays a remarkable ability for loyalty and friendship, bravely embracing the pain of mourning as the price of friendship."²⁵ While Derrida's *Athens, Still Remains* is considered to be in the genre of photography analysis, philosophical thesis and autobiographical narrative, it can also be viewed as a testimony of death, a work of mourning, just like through the litany or mantra of "death is still due for us", the entire work is haunted by the ghosts of loyalty and friendship. Derrida, through Jean-FrancoisBonhomme's photographic collection, his own travel, Greek mythos, philosophy and the Athens filled with dead ruins which is witnessed and mourned by history, surpasses the realm of concrete experience - and which death really is in the realm of concrete experience? - and belong to the temporal realm of *différance* and specters, where what took place occurred without being present, and is a past where I have not lived in, unable to recall and is infinitely distant.²⁶ All the ruins, ancient gramophone, television set, telephone and other mundane daily objects, are all condensed in a time point which cannot be returned to at the moment the photographer presses the shutter. At the same time, it opens up the existence of a delayed, yet-to-come, about-to-come time: "being photographed is to be subjected to laws of death and survival. Once you hear the click from the camera, it becomes irreversible. My photographs shall continue to live after my life ends, so the structure of photographs contains an archive that can survive without me, and is able to surpass my life, surpass a precise end of time."²⁷ This is also a type of temporality that exceeds the material framework, an uncalculatable temporality, and one that resides,

22. See note 2, pp.34-35.

23. See note 2, p.44.

24. See note 14, p.138.

25. Derrida, Jacques. *The Work of Mourning*. Ed. Pascale-Anne Brault and Michael Naas. Chicago: The U of Chicago P, 2001, p.140.

26. Derrida, Jacques. *Athens, Still Remains: The Photographs of Jean-François Bonhomme*. Trans. Pascale-Anne Brault and Michael Nass. New York: Fordham UP, 2010, pp.50-51.

27. Nass, Michael. "'Now Smile': Recent Developments in Jacques Derrida's Work on Photography." *The South Atlantic Quarterly* 110.1 (Winter 2011), p.213.

is delayed and *àdemeure*.²⁸

Athens, Still Remains mourns not only for the developing Athens, but also what has past and what is about to pass, which is to say, it is the Athens that is present and absent, and is simultaneously the present, past and future Athens. The mourning is infinite and impossible due to a lack of a single object. The mourners are haunted by the metonymy of dizziness, infinite and endless reflection, and enter into their own *différance*.²⁹ Or as Davis said, being gazed upon by the dead, being pulled or haunted by the ruins is to be exposed in a type of alterity, and before encountering this alterity, an independent and self-sufficient main body does not exist.³⁰

IV. Specters of Justice

What is the significance of the above Derridean spectral reflection on writing, archive, testimony and photography when contemplating justice and redemption of memory? Witnesses and mourners are haunted by specters of writing, archive and memory, are unable to establish equivalent and balanced relationships of dialogue and ethics, and when faced with the self, knowledge, life and other boundaries, the future thus remains open. This is the essential requisite of Derrida's theory of justice. Derrida's justice does not fall under the calculative politics and implementation as well as actual historical knowledge; it cannot be predicted or foretold, and we can only keep faith. If we see Derrida's messianic thinking here, it is absolutely not linked to any specific religion or faith, and so is not a type of messianism. Strictly speaking, this is messianicity without messianism.

In one of his most important political philosophy work "Force of Law," Derrida separates law and justice into two different categories. Just as the opinions raised by Benjamin in his highly influential work "Critique of Violence," Derrida also emphasizes that laws belong to the category of specifications, calculation and various powers (power, efficacy, military power and violence), possess a self-fulfilling quality, without a need for a high level of legitimacy. Derrida further extends his typical *différance* and spectral studies, and considers justice as an experience of absolute alterity,³¹ that surpasses any subjective truths or appeals. The specters of justice cannot be inserted into popularized laws and regulations, and cannot be equated with any exchange, circulation, affirmation, appreciation or any law of calculation. Under this definition the essence of justice is frenzied.³² This does not mean doing nothing, but rather all decisions made in the name of justice are emergency decisions that break the currently existing knowledge systems and foundations. It is not any object that can be seen, but is forever gazing at us,³³ and haunting our endless contemplation regarding responsibility. This means in addition to the responsibility to memory, we will also have to deconstruct and terminate any concept related to responsibility, including rights, freedom, conscience, commonality among others. In order to preserve the openness that is orientated to the future, justice cannot be reduced to systematic substances,³⁴ or distributive justice that maintains the stable operation of the system.

28. See note 25, pp.3,8.

29. See note 25, p.25.

30. See note 14, p.143.

31. Derrida, Jacques. "Force of Law: The Mythical Foundation of Authority." *Deconstruction and the Possibility of Justice*. Ed. Drucilla Cornell et al. New York: Routledge, 1992. p.27.

32. *Ibid.*, p.25 ; See note 2, pp.22-23.

33. See note 2, p.6.

34. See note 31, p.20.

Messianic justice or the Messiah of justice implies that there will always be all shapes and forms of the oppressed and victims to be mourned for and remembered. The work of mourning and memory is not only to allow these specters to return and haunt us, but to let unique lives display the spatial or temporal features of their remnant or *différance* in various states, in order to flow over from the history of the victors, the evolving historical perspective, the big historical narrative, and the frameworks of mainstream knowledge, power and ethics. (Translated by CHEN, An-Chi)

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