

國立東華大學幻奇文學跨界想像研習營

研習營手冊

時間：2007 年 12 月 8、9 日(六、日)

地點：國立東華大學人文社會科學學院 C107(第二講堂)

國立東華大學幻奇文學研究室 編

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研習營簡介

坐落花東縱谷的東華大學，縱谷中唯一的宏偉建築與學術殿堂；在高山原族土地上的「後山」洄瀾，葡萄牙人語出驚豔的「Ilha Formosa」東岸。從奇萊山下太平洋，傳唱著山海神話，文字美學與想像意識之妙律微流瀾漫天地，這裡是孕育幻奇文學研究的 Arcadia（古希臘桃花源）。在山海環抱中的廣闊校園，融合了高山、海洋、神話，建立起人文與自然親密的對話，產生了宇宙妙律微流的共振。「九出滄海化魚龍，七返縱谷皆文章」，今年先行舉辦為期兩天的研習營，介紹幻奇文學的研究與教學現況並初步訓練教學與研究人才，是跨語言、領域、虛與實、陰與陽、已知與未知的第一類接觸。在超自然與怪異之外，進一步瞭解幻奇文字之美學妙律與虛幻想像之意識微流的深切共鳴。獲選參加研習營的師生學員將報告分享他們學生生涯學習與研究幻奇文學的經驗、常遭遇到的困難並提出問題與講員溝通討論，每位主講人將分享其專業領域的幻奇研究或教學的經驗，討論強化課程設計與教學經驗、拓展本主題學術研究的新方向、視野與方法，以作為「幻奇文學跨界想像專題教學研究社群發展計畫」先期執行「成龍成文」的試金石。





研習營議程

國立東華大學人文社會科學學院 C107(第二講堂)

第一天：12月8日(六)

- 08h15-08h45 報到
- 08h45-09h00 幻奇文學研習營導言
- 09h00-09h55 童春發：原住民神話文學
- 09h55-10h15 Q&A
- 10h15-10h30 Break
- 10h30-11h25 王國良：中國志怪小說、神怪文學研究探討
- 11h25-11h45 Q&A
- 11h45-13h45 Lunch Time
- 13h45-14h40 陳鏡羽：歐洲幻奇文學：詩學、文類與歷史
- 14h40-15h00 Q&A
- 15h00-15h10 Break
- 15h10-16h05 梁一萍：北美印地安靈幻美學
- 16h05-16h25 Q&A
- 16h25-16h40 Break
- 16h40-17h40 學員報告與提問
- 17h40-21h00 晚餐 (全體講員、學員聚餐；幻奇文學研究團隊討論)





研習營議程

國立東華大學人文社會科學學院 C107(第二講堂)

第二天：12月9日(日)

08h15-09h00 報到

09h00-09h55 周英雄：英國、愛爾蘭哥德式恐怖小說與近代恐怖幻奇的發展

09h55-10h15 Q&A

10h15-10h30 Break

10h30-11h25 馮品佳：非裔加勒比海文學中的幻奇傳統

11h25-11h45 Q&A

11h45-13h45 Lunch Time

13h45-14h40 李家沂：科幻小說：科學與詩學

14h40-15h00 Q&A

15h00-15h10 Break

15h10-16h05 Simon Stevenson：”Modalities of the Image in Cinema and Fantastic Literature”

16h05-16h25 Q&A

16h25-16h40 Break

16h40-17h40 學員報告與提問

17h40 閉幕





口傳文學：排灣族傳說故事「ti sa-puljaljuyaljuyan」的語言特徵與社會文化意義

東華大學原住民民族學院 院長
語言與傳播學系 副教授
Masegeseg Zengror (童春發) 博士

序

本論文是嘗試透過解析排灣族傳說故事「ti sa-puljaljuyaljuyan」瞭解排灣族語言的特徵，尤其專注人與人的對話中所呈現的社會與文化意義。**ti**

sa-puljaljuyaljuyan 的故事有很強烈的「家」之概念。這個「家」之概念是包含個別的及集體（部落）的家庭思想，但是兩者具有共同的價值觀，就是彼此擔待困難與彼此分享成就和喜悅。「家」的每一個成員都很重要，除了彼此要負責外，給彼此空間做好角色是重要的特性。

夫妻之間、親子之間、獵人之間的對話，充分表達了想像力、深刻的感情與共存之體悟。假如用比較直接的話來說，永遠的家和部落是不能沒有愛。爲了要表達這個內涵除了運用直接對話的方式以外，運用比喻、象徵、符號語言來表達 ti sa-puljaljuyaljuyan 悔悟後那決意要重建夫妻、親子關係的情境及成就後的喜悅和盼望。

基於以上的考量，本論文在文獻的探討及文本的翻譯後，將從人與人的溝通語言特徵如詞句的結構、片語、比喻、符號、肢體、象徵與語言的運用及對話或溝通的方式與語言的妙用。此外，將從社會文化脈絡來解析故事文本中有關家庭的語言、夫婦關係、獵人的故事、人地關係、兩性關係、傳統知識、命名的哲學、溝通的計劃(符號)、神話故事的意義、時空概念、工具的語言、人際關係的整體意義。

最後的目的是讓這個故事的意義，對逐漸喪失集體價值和文化認同的今日部落、家庭和族人，依然能發聲音並注入新的能量。

關鍵字：語言、家、貼布文化、部落價值、分擔與分享、集體意識、人際關係



一、 話說排灣族：「排灣族」名稱的由來

「排灣族」的族稱是取自一個部落的稱號—Payuan。在排灣族的轄內有兩個部落被稱為 Payuan。一個是在 Vuculj 支群的領域。該 Payuan 又稱下排灣社，是大武山 (Kavulungan) 下幾個重要的老聚落之一。這個 Payuan 位於隘寮溪上游，進入大武山的前端。另一個被稱為「排灣」的部落是在 Ravar 支群的轄區內。該部落位於隘寮北溪上游支派 Kinidaluan 溪右岸，大母母山西南方約八百公里，標高七八〇公尺處，又稱上排灣社。【見圖】

從自然生態和文化活動空間來看，下排灣社比上排灣更容易與外來的人接觸，因為它是座落在河邊。以河川為自然走道的常識，可以推測在荷蘭文獻的 Pachiwang 社是指下排灣。在 Vutsulj 的發展歷史和文化脈絡來看，許多故事、神話是與下排灣有關。正如鈴木質所說「排灣族名的由來，是出自於該族的神話，排灣族人認為他們的祖先發源於大武山的 Payuan。」(1991) 所以，排灣族名是取自部落之名。

現在所用的漢字「排灣」和羅馬拼音「Paiwan」是學者們在分類台灣原住民時所使用的。伊能嘉矩和粟野最先以 Su-Paiwan) 來稱呼散居在台灣中央山脈南端和東南沿岸的族群 (1899:51)。以後烏居龍藏 (1910) 在他以法文發表的報告中，把 Su-Paiwan 寫成 Paiwan，中文寫成「排灣」(衛惠林,1978:3)。

二 概述文本

1. 排灣族的傳說故事

從目前的文獻資料來看，排灣族的傳說故事可以分為人的誕生、與他族(矮人、巨人)的關係、宇宙(太陽)起源、人與自然(岩石/洪水/土地)現象、人與動物(百步蛇/狗/鳥)的關係、食器(火/小米)的來源、肢體的奧秘、文化制度的來源、家庭與社會倫理、精神價值與族群認同等。

本論文的文本是取自台北帝國大學「臺灣高砂族故事集」(頁一四一至一四五)。資料顯示該文本是屬於南排灣的 qaciljai 社，就是現在的牡丹鄉石門。於 1932 (昭和 7 年) 從一位名叫 kavakaq losiyazan(楠一郎)，是高士佛公學校的訓導所提供，也是由他來做解說。故事文本是用由以羅馬字記錄並且譯成日文。

有關 ti sa-puljaljuyaljuyan 的傳說故事很多，在 vuculju 亞群是很普遍。在「臺灣高砂族故事集」中至少記載了五種：kaciljai 社的「ti sa-puljaljuyaljuyan」、「ti sa-puljaljuyaljuyan kati sasimdjar (女)」、「ti sa-puljaljuyaljuyan kati sauljaljuljaljui (女)」；kuljaljau 社的「ti sa-puljaljuyaljuyan kati tjukutjuku (女)」、「ti sa-puljaljuyaljuyan katua qaris (老應)」；及 cjalja'avus 社的「ti sa-puljaljuyaljuyan kati tjukutjuku (女)」。

在排灣族的 vuculju 亞群中，特別是 paumaumaq 以南到東部 paqaluqalu，都明白 ti sa-puljaljuyaljuyan 這個男性的名字是代表大頭目、英雄和權力。與此相稱的女性名稱是 tjuku、selep、djepelang、sauljaljui 等。

就方言的特性來看是屬於東南部方言。東南部方言劃分為來義、太麻里、獅

子、土板四個土語，有舌尖前塞擦音 ts、dz，捲舌濁塞擦音 dz。這表示早先的故事採集工作的領域是以南大武山排灣族聚落為主。雖然如此，ti sa-puljaljuyaljuyan 的故事在 vuculj 排灣是普遍的被傳述。

本文的故事的內容涉及到家庭中的夫婦、親子關係、部落集體意識、人地關係、溝通方法、說話的情境及其作為。

2 本文所採用的書寫系統 (含東排灣語、北排灣語、中排灣語、南排灣語)

輔音 24 個 (並非每個方言都有下列輔音)：

發音部位及方式	確認版	(東北中南)排灣語例字	國際音標
雙唇塞音(清)	p	patulu 教學	p
雙唇塞音(濁)	b	bubung 泡泡	b
舌尖塞音(清)	t	talem 植栽	t
舌尖塞音(濁)	d	dangas 邊緣	d
捲舌塞音(濁)	dr	drapalj 斷崖	
舌面塞音(清)	tj	tjatjan 水源	
舌面塞音(濁)	dj	djamuq 血	
舌根塞音(清)	k	keman 吃	k
舌根塞音(濁)	g	gacel 癢	g
小舌塞音(清)	q	quma 田園	q
喉塞音(清)	'	'iljas 月亮	
舌尖塞擦音(清)	c	cemel 草；藥	c
唇齒擦音(濁)	v	vusam 種子	v
舌尖擦音(清)	s	sapui 火	s
舌尖擦音(濁)	z	zaljum 水	z
喉擦音(清)	h	hana 花	h
雙唇鼻音	m	malum 成熟(水果)	m
舌尖鼻音	n	nasi 氣息	n
舌根鼻音	ng	ngadan 名字	
舌尖顫音	r	rusa 二	r
舌尖邊音	l	liyaw 多	l
舌面邊音	lj	ljaceng 菜	
雙唇半元音	w	ciqaw 魚	w
舌面半元音	y	yuhani 約翰(外來語)	j

元音 4 個：

	確認版	(東北中南)排灣語例字	國際音標
高前元音	i	ita 一	i
高後元音	u	rusa 二	u
央元音	e	sepat 四	

三、故事文本

意譯

ti sa-puljaljuyaljuyan cug a ravac kikarivuan
 名叫 puljaljuyaljuyan 會 常 吵架
 tua valjau. Nu keman inika pakanan veljatjen,
 與 妻子 吃飯時 不給 食物 還打她
 au limuceng azua valjau vaik a ljetjaladj tua
 妻子 就 生氣 那 妻子 去 進了筊
 cuqu, au cuacuayanga malap ti sa-puljaljuyaljuyan
 筊樹裡過了一些日子拿了叫 puljaljuyaljuyan 的人
 tua pucau sa pucavi a cuqu a muri paljekacauan
 斧頭 就砍 筊樹 爲使 出來
 tua valjau, manu teng aya minlayap a sema likuz
 妻子 結果 “teng”一聲 飛向 後方
 tua ljavek.
 海的
 Cuacuayang mapuvarung ti sa-puljaljuyaljuyan,
 過了一些日子 思念 puljaljuyaljuyan
 qemaqive tua sikataqaljan tu vaik a
 召喚 族人 起去
 qemaljuh, qau kiljavarán ti sa-puljaljuyaljuyan
 ,打獵 就建議了 sa-puljaljuyaljuyan
 tiaqen makamazaen idungdung tua ljavek, timun
 我 沿着 靠近 海 你們
 pakazuau I cuapungazan, manu neka nu sacemel,
 從 cuapungazan 但是 沒有 野生動物 每當
 nu ljemuku qatjuvi mareka ngari sakamya,
 彎腰時有蛇 那些 ngari(動物名)而以
 au irivu a sikataqaljan, aku neka no sacemel aya
 不高興 族人 爲什麼沒有野生動物
 ivadaq tjai sa-puljuljuyaljuyan, nuka qatjuvi,
 這樣問 對 sa-puljuljuyaljuyan 無論是 蛇
 nua ngari kuangu aya iljavarán au timadju izua I
 是 ngari (看到)就開槍 這樣交代 他自己 在
 ljavek a qarauqauqauqav sakamaya.
 海岸 呼喚 不停地

中譯

名叫 puljaljuyaljuyan 的人經常與妻子
 吵架，吃飯時不供給食物還打她。妻
 子就此生了氣，那妻子就進筊樹的
 洞裡躲藏。過了一些日子，
 puljaljuyaljuyan 的人爲使妻子樹洞出
 來，就拿了斧頭。Puljaljuyaljuyan 就
 用斧頭砍筊樹，結果“teng”一聲妻子
 飛向海的後方。

過了一些日子 puljaljuyaljuyan 因念著
 妻子，就召喚部落獵人去打獵。
 puljaljuyaljuyan 就建議他們(部落獵人)
 往 cuapungazan，自己沿靠進海岸去。
 但是 cuapungazan 方向沒有野生動物
 可獵，彎腰時只看到蛇和那些 ngari(動
 物名。因此，部落獵人不高興，就對
 sa-puljuljuyaljuyan,說「爲什麼沒有動
 物可獵？」sa-puljuljuyaljuyan 這樣交
 代他們「無論是看到蛇或是 ngari (看到)
 都要開槍」，他自己沿岸 不停的呼
 喚。

áu a sikataqaljan “anema kudakudain
 部落的人 甚麼？ 在做
 nazua caucau” aya kinemenem áu
 vaiken
 那人 這樣 思想 隨後去
 a kigenet mintjus “laulaulavu a djarap”
 見了 很訝異 “冒出火光罷！ 蓉樹”
 ayaya semenasenai áu cuayanga manu
 這樣 歌唱/祈禱 過些時後 就
 ljemauljau á djaraljav á sema tjai (cai)
 zua
 冒出火光來 蓉樹 光照到 對岸
 tua ljavk áu azua tji sapuljaljuyaljuvan
 海 然後 puljaljuyaljuvan 的人
 semusu a vaik tua djaraljav mintoq
 順着火光 去 蓉樹的 忽然
 tjezaleman tua qinaljivan nua tapau noa
 着落 屋頂 家
 valjav ° áu sualaven a itong sa vuljuvan a
 妻子的 脫去 衣服 扔到
 paljeteku °
 下面

部落獵人想「那人在做甚麼？」隨後
 就去窺探，見了很訝異，因為他這樣
 祈禱“冒出火花罷！蓉樹”過些時
 後蓉樹“冒出的火花並照到對面海
 岸。然後 puljaljuyaljuvan 順着蓉樹所冒
 出的火煙到對岸去，忽然着落在妻子
 家的屋頂上。他就脫去衣服扔到下面。

Manu djumaken nua aljak nua valjaw,
後來 發現 孩子 妻子
“aku uzaicu a itong, matu su
這個 衣服 好像你
inalangan” maáinu ti tjama tua ljavk áu
製作 從那兒你的父親 海
sualapen ni sa-puljaljuyaljuyan á
dangiljan
之後 脫下 sa-puljaljuyaljuyan á
dangiljan
sa vuluqan uta áu djumaken nua kakerian,
扔下 也 被 檢到 小孩
áú uza icu a dangiljan matu su nalangan” ,
這個 a dangiljan 好像你製作
áú Ljecasau a kina sa iqeneti a pasa
就出來 母親 然後探視 向
qinaljivan mintoq djemelidjeli ti
屋頂上，驚訝 微笑
sa-puljaljuyaljuyan ivavaw tua qinaljivan,
sa-puljaljuyaljuyan 在 …上 屋頂
qaqivuinanga nua valjaw a pasa qumaqan.
誠懇邀請 他的妻子向 屋頂

後來，妻子的孩子拿起衣服說
「母親，這個衣服好像是你製作的不是嗎？」母親說「你父親是怎麼過海的呢？」之後，sa-puljaljuyaljuyan 脫下披巾（dangiljan）又被小孩檢到，又找母親說「這個披巾（dangiljan）好像也妳製作的」。母親就出來，然後向屋頂上望去，竟然 sa-puljaljuyaljuyan 在屋頂上微笑着看她。他的妻子向屋頂上的丈夫誠懇邀請。

Au masulemanga keman to kaiven manuini
 天已暗了 吃 晚餐 尚未
 kan ti sapuljaljuyaljuyanau ivadaán nua
 吃 ti sapuljaljuyaljuyanau 問
 valjaw “anema su cenglayan a keman”
 妻子 甚麼 你 喜歡 吃
 ayain, “avan a valjecuk saámaya a
 這樣 是 橘子 只是
 cenglayan á keman. Au sidjadjas tua
 喜歡 吃 妻子就拿
 valjecuk sa pakani. Au muri qemerenganga
 橘子 給他吃 將要 就廢
 iljavarán ti sa- puljaljuyaljuyan
 床邊 sa- puljaljuyaljuyan
 “qemereng aen I-kulakula aya iljavarán
 我睡在 放腳處 如此說話
 tua valjaw. á valjaw “maya
 對妻子 妻子說 不要
 qemereng I kulakula ma-kulakula-sun”
 睡 在 放腳處 會被踢 你
 qemereng aen I ljavíng aya ti sa-
 我睡 在床邊 說着
 puljaljuyaljuyan” iljavarán a valjaw sa-
 puljaljuyaljuyan 說了 妻子
 “maya qemereng I ljaviljavíng sun
 不要 睡 在床邊 你
 maljaviljavíng ”
 會被邊睡
 ” qerengu izua itua qeluz” aya valjaw.
 你 你睡 在 柱子 說了 妻子
 au vaik a qemereng sema tua qeluz ti sa-
 之後就去睡 到 柱子
 puljaljuyaljuyan. Ita vengín ini a taqed
 puljaljuyaljuyan 一晚 不 入睡
 qarecqcqec ti sa puljaljuyaljuyan.
 有如碎石聲音出自 puljaljuyaljuyan.

天已暗了，吃晚餐的時候，但是 ti
 sapuljaljuyaljuyan 不吃，
 天已暗吃晚餐了，但是，
 sapuljaljuyaljuyanau 尚未吃。妻子就問，
 你「喜歡吃甚麼」？ti sapuljaljuyaljuyan
 說「只喜歡吃橘子」，這樣 妻子就拿
 橘子給他吃。
 將就廢，sapuljaljuyaljuyan 對妻子如此
 說「我要睡在腳的方向」。
 妻子說「不要睡在放腳處你會被踢」。
 sapuljaljuyaljuyan 說「我睡在床邊」
 妻子說了「不要睡在床邊你會被邊
 睡」。
 妻子又說了「你睡在柱子那裡」之後
 就到柱子那裡睡覺。
 因有攪碎石頭般的聲音，一晚無法入
 睡。

“makuda sun aqo ini su á taqed
 puljaljuyaljuyan 怎麼了你 為何 你不入睡
 aqo qarecqcqec sun” matazuangata no keman
 你為何出似如碎石聲音 會這樣 吃了
 aén toa valjecuk” aya ti sapuljaljuyaljuyan.
 我 橘子 如此說 sapuljaljuyaljuyan
 Manu pentjupetjuq tua qeluz nua tapau. Au sa
 原來 在搖拔 柱子 屋子 然
 pasusui tua naljemauijaw a djaraljaw a tapau.
 後順 有煙/光的 蓉樹 屋
 au maljyanga pacegedanga tiamadju a mapuljat
 天亮了 醒了 他們 全部
 minqut I ljaviaving tua ljavek au mintjusanga
 出現在 岸邊 海的 訝異
 azua valjaw “au imazangaitjen” aya iljavarán.
 他的妻子 我們到了 然後 說了
 Au iljavarán ti sapuljaljuyaljuyan. “tiyaqen a
 這樣說 sapuljaljuyaljuyan. 是我
 nakemacu a pasa maze, inianga nakuyaén, mayanga
 帶 到這裡 不會 生氣我 不要再
 mavilad, parcánanguanguaqiyanga mapuljat.
 逃離 和睦共聚大家 我們

妻子問了「你為何不入睡，切有攪碎
 石頭般的聲音」？

「我吃橘子會這樣」sapuljaljuyaljuyan
 說。

其實 sapuljaljuyaljuyan 是在搖拔屋子的
 柱子，

然後順蓉樹的煙/光走回去。

天亮了，他們全部醒了，

出現在海的岸邊，他的妻子訝異。

事後 sapuljaljuyaljuyan 這樣說了

我們為何在這兒？

「是我帶你們到這裡」我不會再生氣，
 不要再逃離，我們大家要和睦共聚。

文本「ti sa-puljaljuyaljuyan」的中譯文

名叫 puljaljuyaljuyan 的人常與妻子吵架，吃飯時間不給妻子食物吃，妻子就生氣，那妻子就進了筳荖樹裡。過了一些日子，丈夫叫 puljaljuyaljuyan 爲使妻子從筳荖樹裡出來，就拿了斧頭砍筳荖樹。然而，一砍“teng”一聲 妻子飛向後方的海岸。過了一些日子丈夫 puljaljuyaljuyan 思念他的妻子，就召喚 部落族人一起去打獵。他 (sa-puljaljuyaljuyan) 就建議說：我沿着靠近海邊的地方，你們從 cuapungazan 去。但是，部落族人沒有見到野生動物，他們彎腰時所看到的是蛇及那些 ngari(動物名)而以。族人不高興就對 sa-puljuljuyaljuyan 這樣問道「爲什麼沒有野生動物」? sa-puljuljuyaljuyan 就這樣交代，無論是蛇是或 ngari 只要看到就開槍。而他自己在海岸不停地呼喚。

部落的人這樣想，“那人在做甚麼？”隨後就去，見了很訝異，因爲他這樣歌唱“蓉樹阿 laulaulavu”過些時後蓉樹從對面海岸有了回聲。然後 puljaljuyaljuyan 的人 順着蓉樹去，忽然着落在妻子家的屋頂上。他就脫去衣服扔到下面。

後來，孩子找母親說「這個衣服既不好像是你製作」? 母親疑惑，你的父親如何從海那兒來呢? 之後 sa-puljaljuyaljuyan 脫下他的 dangiljan，然後扔下去，又被小孩所發現。孩子再去找母親說：這個 dangiljan 也好像是你製作的。母親就出來向屋頂上探視，sa-puljaljuyaljuyan 在屋頂上微笑，他的妻子向屋頂邀請 sa-puljaljuyaljuyan 進屋子內。

天已暗了，吃晚餐的時後，但是 ti sapuljaljuyaljuyan 不吃，妻子問，你「喜歡吃甚麼」? ti sapuljaljuyaljuyan 說「只喜歡吃橘子」，這樣 妻子就拿橘子給他吃。將就廸，sapuljaljuyaljuyan 對妻子如此說「我要睡在放腳處」。妻子說「不要睡在放腳處你會被踢」。sapuljaljuyaljuyan 說「我睡在床邊」妻子說了「不要睡在床邊你會被邊睡」。妻子又說了「你睡在柱子那裡」之後就到柱子那裡睡覺。因有攪碎石頭般的聲音，一晚無法入睡。妻子問了「你爲何不入睡，切有攪碎石頭般的聲音」? 「我吃橘子會這樣」sapuljaljuyaljuyan 說。結果 sapuljaljuyaljuyan 拔出屋子的柱子，然後順着蓉樹發出的光走回家。

天亮了，他們全部醒了，出現在海的岸邊，他的妻子訝異。事後 sapuljaljuyaljuyan. 這樣說了我們爲何在這兒? 「是我帶你們到這裡」我不會再生氣，不要再逃離，我們大家要和睦共聚。

四、語言的情境與情感的表達

1. 時間的意義

故事一開始就用“cug a ravac a kikirivuan tua valjau”表示他們夫妻是不時地衝突。但是，問題是來自丈夫，他逼得妻子不得不向大自然尋找保護，她躲進茄苳樹洞。她面對丈夫的斧頭，只能靠大自然得力量『“teng”一聲』妻子飛向後方的海岸。

故事是用“cuacuayang”(過了一些時後)來換語言的場景並且用“mapuvarung ti sa-puljaljuyaljuyan”(丈夫想念妻子)來說明在一定的時間裡有許多可能性會發生。正面結果的發生，除了丈夫「歸零自己」重新出發之外，獵人的知識和精神充分的被展現出來：地毯式地尋找腳踪，也藉由山谷的迴響傳送音訊。文中強調“丈夫不停地呼喚(qarauqauqav sakamaya)”

分別時間做特別的祈禱，這個作為是故事中很特別。獵人的方法很可貴，但是依然找不到妻子。在此，丈夫提昇了他要找到妻子的決心，從個人的意願到祈求神靈的幫助。他運用排灣族的神樹：蓉樹葉子來與神靈溝通。故事告訴我們他不僅僅是找到，且停留在妻子的家屋之屋頂上。妻子對這一件事也只能說『你的父親如何從海那兒來呢?』

「後來」一詞是用來區隔前面的苦心，和此後緊密相許的時光。從此，把故事的焦點是放在家人彼此間深動的對話及巧妙的作為。先是丈夫的動作，藉

故事的場景是大自然。部落獵人的參與是因為他們的傳統知識、對山的經驗、分擔與分享的價值觀。山谷迴響的功能被充分用來傳訊丈夫的聲音，在山中彼此對唱是傳遞情意之方法之。

2. 空間的概念及其意義

故事的開始是敘述夫婦之間的緊張關係，甚至丈夫不容許妻子有自己的避難空間。故事告訴我們一個特別的空間，就是大自然。大自然有無窮的能量可以調和人與人、人與自己的關係，使之產生新的能量。

屋內與屋外是另一個特別的空間概念。丈夫由屋外進入屋內，而妻子是由屋內出來外面。此間，丈夫用妻子做的衣服做為復合的記號，而妻子是以孩子做為代言人。結果是妻子用面帶笑容望見丈夫，並邀請丈夫進到屋內，開始新的、全然不同的家庭生活。

屋內空間的配置，在對話中表現得非常生動。尤其是丈夫在妻子的家中的定位，尤其是睡的位置是重要的話題。放腳的方向、床的邊緣都不是丈夫的位置，而是家中的核心柱子。

離家與回家也是空間的思維。由家為起點來向外發展，而後再由自己所站的位置上走回家。丈夫找到妻子和孩子之後，他展現了誠意與負責任。故事的最後是說『是我帶你們到這裡，我不會再生氣，不要再逃離，我們大家要和睦共聚』

3. 語言的特色

從文本中我們可以看到對照目的語言，如斧頭與蓉樹、茄苳樹洞與房屋、

屋頂與屋內、呼喚的聲音與象徵符號、衣服與小孩、自然與超自然、時間與空間概念。

從排灣族語言的運用，以口傳遞訊息的意義是超過用文字的層面。尤其聲音的功能特別凸出，如槍聲、呼喚、“teng 一聲”、斧頭的敲擊、祈禱及對話的聲音。飛、突不`景僅僅是時期，聲音的作用是非常重要的。

象徵符號的運用也是本文本的特色之一。在許多時候排灣族是不直接表達想法，而是用第三人稱，如“Manu djumaken nua aljak nua valjaw 後來妻子的孩子發現它”。或用象徵語言，如傳統服裝及它所代表的認同、屋內與屋外的意義、煙火的神秘意義、榕樹的宗教性意義、夫婦和好的象徵語言。

4. 親子對話的現代意義

時間的語言：

Áu masulemanga(天已暗了)、keman to kaiven(吃晚餐的時後)、Áu muri qemerenganga(將就廢) 母親所牽掛的是父親的狀況。彼此在呼是建構健康的成長環境。

關懷的語言：

anema su cenglayan a keman(喜歡吃甚麼)、avan a valjecuk saámaya a cenglayan(只喜歡吃橘子)、Áu sidjadjas tua valjecuk sa pakani(就拿橘子給他吃)、qemereng aen I(我睡在、、、)、maya qemereng i ljaviljaving(不要睡在床邊)、maqizing sun / ma ljaviljaving sun(你會被邊睡)、maya qemereng I kulakula(不要睡在放腳處)、ma-dulat-sun / ma kulakula sun(你會被踢)、qerengu izua itua qeluz(你睡在柱子那裡)、Ita vengin ini a taqed sun(你為何一夜未眠)。以上的關懷語言，每一句背後的意義是很有力量。

乞求的語言：

排灣族的自我表達方式是才低姿態，也不直接，正如文本中夫婦的對談。manu ini kan(不吃)、qemereng aken I kulakula(我睡在放腳處)、qemereng aken I ljaviyaving(我睡在床邊)、inika na sekataqed(一晚無法入睡)、qareteqet a áljis(攪碎石頭般的聲音)

營造新的空間：

pentjupetjuq tua qeluz nua tapau.(拔出屋子的柱子)、pasusui tua naljemauljaw a djaraljaw.(順榕樹的亮光走去)亮了，au maljiyanga pacegedanga tiamadju (他們全部醒了)、minqut I ljavaving tua ljavaek (出現在海的岸邊)、au mitjusanga azua valjaw (他的妻子訝異)、“au imazangaitjen” (我們為何在這兒?)、tiyaqen a nakemacu a pasa maze(是我帶你們到這裡)、iniana nakuyaén(我不會再生氣)、mayanga mavilad(不要再逃離)、pareánanguanguaqiyanga mapuljat.(我們大家要和睦共聚)

場景一是屋外與屋內的關係。夫妻彼此仍然有距離，所以丈夫先用妻子親自做過的衣服為媒介物，並且放低自己，用乞求的語言表示誠意。

七、結語：對話中的思想

從社會文化的脈絡來看，這個故事是在傳遞一種理念，就是人要向自己、向

別人、向大自然、向神靈負責。只有這樣才会有正常的家庭、夫婦關係、人地關係、兩性關係或人際關係。有這樣的生活環境才能意會獵人的集體作為、傳統知識、溝通的符號、傳說故事的意義、時空概念及故事的整體意涵。

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中國志怪小說、神怪文學研究探討（綱要）

臺北大學古典文獻學研究所 王國良

一、引言

《莊子·逍遙遊》云：「齊諧，志怪者也。」志怪，指記錄怪異事物，本非特定名詞，晉代以下，祖台之，孔氏等人，始取作書名。唐段成式撰《酉陽雜俎》，謙稱其為“志怪小說之書”。明胡應麟《少室山房筆叢》，將歷代神奇怪異小說通稱為『志怪』。民國以降，學界大抵採用胡氏說法，進而劃定筆記式志怪小說為一特殊文類，與唐宋新興傳奇小說並稱，百年來海內外從事整理、譯述、研究者日多，蔚為風氣，值得大家關心重視它的發展狀況。至於神怪文學，所涵蓋的範圍甚廣，現在也一併敘及，但不詳論。

二、志怪小說與神怪文學

以神靈鬼怪為基本內容的散體小說，我們稱它為“志怪小說”，甚至省稱“志怪”，如大家習用的“六朝志怪”。不過，志怪（神怪）文學顯然不止小說一體，它可以包含詩、賦、戲劇，甚至延伸到電影上去。因此我們要說志怪小說，只是中國志怪（神怪）文學中的一部份，當然是最重要最突出的部分。（以下就專談志怪小說。）

三、歷代志怪小說概述

不少學者把中國先秦列為志怪的醞釀和初步形成期。《山海經》、《穆天子傳》都是準志怪小說。兩漢是志怪趨於成熟的發展時期，像《列仙傳》、《神異經》之類。魏晉南北朝則是完全成熟的鼎盛時期，《列異傳》、《博物志》、《搜神記》、《續齊諧記》、《還冤記》（《冤魂記》）……等，不勝枚舉。在本文中我們統稱唐以前的大批古小說為“唐前志怪”，接著再按年代先後分為：唐五代志怪、宋元志怪、明清志怪。由於歷代的志怪小說太多，只能選錄些許比較具有代表性或者知名度比較高的作品，讓大家稍嚐鼎中一臠吧！

（一）唐前志怪

〈談生〉

談生者，年四十，無婦，常感激讀書。忽夜半有女子，可年十五六，姿顏服飾，天下無雙，來就生為夫婦。乃言：「我與人不同，勿以火照我也。三年之後，方可照。」

為夫妻，生一兒，已二歲。不能忍，夜伺其寢後，盜照視之。其腰已上生肉如人；腰下但有枯骨。婦覺，遂言曰：「君負我！我垂生矣，何不能忍一歲而竟相照也？」生辭謝。涕泣不可復止，云：「與君雖大義永離，然顧念我兒。若貧





不能自偕活者，暫隨我去，方遺君物。」生隨之去，入華堂，室宇器物不凡。以一珠袍與之，曰：「可以自給。」裂取生衣裾，留之而去。

後生持袍詣市，睢陽王家買之，得錢千萬。王識之曰：「是我女袍，此必發墓。」乃取拷之，生具以實對。王猶不信，乃視女冢，冢完如故。發視之，果棺蓋下得衣裾。呼其兒，正類王女。王乃信之。即召談生，復賜遺衣，以爲主壻，表其兒以爲侍中。 出自《列異傳》。

〈胡母班〉

胡母班，字季友，泰山人也。曾至泰山之側，忽于樹間逢一絳衣騶，呼班云：「泰山府君召。」班驚愕，逡巡未答。復有一騶出呼之，遂隨行。數十步，騶請班暫瞑。少頃，便見宮室，威儀甚嚴。班乃入閣拜謁，主爲設食，語班曰：「欲見君無他，欲附書與女壻耳。」班問：「女郎何在？」曰：「女爲河伯婦。」班曰：「輒當奉書，不知緣何得達？」答曰：「今適河中流，便扣舟呼青衣，當自有取書者。」班乃辭出。昔騶復令閉目，有頃，忽如故道。

遂西行。如神言而呼青衣，須臾，果有一女僕出，取書而沒。少頃復出，云：「河伯欲暫見君。」婢亦請瞑目，遂拜謁河伯。河伯乃大設酒食，詞旨殷勤。臨去，謂班曰：「感君遠爲致書，無物相奉。」於是命左右：「取吾青絲履來。」以貽班。班出，瞑然忽得還舟。

遂於長安經年而還，至泰山側，不敢潛過，遂扣樹，自稱姓名：「從長安還，欲啓消息。」須臾，昔騶出引班，如向法而進，因致書焉。府君請曰：「當別再報。」班語訖如廁，忽見其父著械徒作，此輩數百人。班進拜，流涕問：「大人何因及此？」父云：「吾死，不幸見譴三年，今已二年矣，困苦不可處。知汝今爲明府所識，可爲吾陳之，乞免此役，便欲得社公耳。」班乃依教，叩頭陳乞。府君曰：「生死異路，不可相近，身無所惜。」班苦請，方許之。於是辭出還家。

歲餘，兒子死亡略盡。班惶懼，復詣泰山。扣樹求見，昔騶遂迎之而見。班乃自說：「昔辭曠拙。及還家，兒死亡至盡。今恐禍故未已，輒來啓白，幸蒙哀救。」府君拊掌大笑曰：「昔語君『生死異路，不可相近』故也。」即勅外召班父。須臾，至庭中，問之：「昔求還里社，當爲門戶作福，而孫息死亡至盡，何也？」答云：「久別鄉里，自忻得還，又遇酒食充足，實念諸孫，召之。」於是代之，父涕泣而出，班遂還。後有兒，皆無恙。出自《搜神記》卷四。

〈嵇康〉

嵇康燈下彈琴，忽有一人長丈餘，著黑單衣，革帶。康熟視之，乃吹火滅之曰：「恥與魑魅爭光！」

嘗行，去洛數十里，有亭名月華。投此亭，由來殺人。中散心神蕭散，了無懼意。至一更操琴，先作諸弄，雅聲逸奏。空中稱善，中散撫琴而呼之：「君是何人？」答云：「身是故人，幽沒於此。聞君彈琴，音曲清和，昔所好，故來聽耳。身不幸非理就終，形體殘毀，不宜接見君子。然愛君之琴，要當相見，君勿





怪惡之。君可更作數曲。」中散復爲撫琴，擊節，曰：「夜已久，何不來也？形骸之間，復何足計！」乃手擊其頭曰：「聞君奏琴，不覺心開神悟，恍若甦生。」遂與共論音聲之趣，辭甚清辯。謂中散曰：「君試以琴見與。」乃彈廣陵散。便從受之，果悉得。中散先所受引，殊不及。與中散誓，不得教人。

天明語中散：「相與雖一遇於今夕，可以遠同千載。於此長絕，不勝悵然！」
出自《靈鬼志》。

〈外國道人〉

太元十二年，有道人外國來，能吞刀吐火，吐珠玉金銀。自說其所受術，即白衣，非沙門也。嘗行，見一擔擔，上有小籠子，可受升餘。語擔人云：「吾步行疲極，欲暫寄君擔上。」擔人甚怪之，慮是狂人，便語云：「自可爾耳，君欲何許自厝耶？」其答云：「若見許，政欲入籠子中。」籠不便，擔人逾怪其奇：「君能入籠中，便是神人也。」下擔入籠中，籠不更大，其亦不更小，擔之亦不覺重於先。

既行數十里，樹下住食，擔人呼共食，云：「我自有食。」不肯出，止住籠中，出飲食器物羅列，餽餽豐腆亦辦，反呼擔人食。未半，語擔人：「我欲與婦共食。」即復口出一女子，年二十許，衣裳容貌甚美，二人便共食。食欲竟，其夫便臥。婦語擔人：「我有外夫，欲來共食，夫覺君勿道之。」婦便口中出一年少丈夫，共食。籠中便有三人，寬急之事，亦復不異。有頃，其夫動，如欲覺，其婦便以外夫內口中。夫起，語擔人曰：「可去。」即以婦內口中，次及食器物。

此人既至國中，有一家大富，貨財巨萬，而性慳慳，不行仁義。語擔人：「吾試爲君破奴慳囊。」即至其家。有好馬，甚珍之，繫在柱下。忽失去，尋索不知處。明日，見馬在五升罌中，終不可破取，不知何方得取之。便語言：「君作百人廚，以周窮乏，馬得出耳。」主人即狼狽作之，畢，馬還在柱下。明旦，其父母老在堂上，忽復不見，舉家惶怖，不知所在。開糶器，忽見父母澤壺中，不知何由得出。復往請之，其云：「當更作千人飲食，以飴百姓窮者，乃當得出。」既作，其父母自在牀上。 出自《靈鬼志》。

〈秦樹〉

沛郡人秦樹者，家在曲阿小辛村。義熙中，嘗自京歸，未至二十里許，天暗失道。遙望火光，往投之，見一女子秉燭出，云：「女弱獨居，不得宿客。」樹曰：「欲進路碍夜，不可前去，乞寄外住。」女然之。樹既進坐，竟以此女獨處一室，慮其夫至，不敢安眠。女曰：「何以過嫌，保無慮，不相誤也。」爲樹設食，食物悉是陳久。樹曰：「承未出適，我亦未婚，欲結大義，能相顧否？」女笑曰：「自顧鄙薄，豈足伉儷！」遂與寢止。

向晨樹去，乃俱起執別。女泣曰：「與君一覩，後面莫期。」以指環一雙贈之，結置衣帶，相送出門。樹低頭急去，數十步，顧其宿處，乃是冢墓。居數日，亡其指環，結帶如故。 出自《甄異錄》。





〈白水素女〉

晉安侯官人謝端，少喪父母，無有親屬，為鄰人所養。至年十七、八，恭謹自守，不履非法。始出居，未有妻，鄰人共愍念之，規為娶婦，未得。端夜臥早起，躬耕力作，不舍晝夜。

後於邑下得一大螺，如三升壺，以為異物，取以歸，貯甕中。畜之十數日。端每早至野，還見其戶中有飯飲湯火，如有人為者。端謂鄰人為之惠也。數日如此，便往謝鄰人，鄰人曰：「吾初不為是，何見謝也？」端又以鄰人不喻其意。然數爾如此，後更實問，鄰人笑曰：「卿已自取婦，密著室中炊爨，而言吾為之炊耶？」端默然心疑，不知其故。

後以雞鳴出去，平早潛歸，於籬外竊窺其家中，見一少女從甕中出，至竈下燃火。端便入門，徑至甕所視螺，但見殼。乃到竈下問之曰：「新婦從何所來，而相為炊？」女大惶惑，欲還甕中，不能得去，答曰：「我天漢中白水素女也。天帝哀卿少孤，恭慎自守，故使我權為守舍炊烹。十年之中，使卿居富，得婦，自當還去。而卿無故竊相窺掩，吾形已見，不宜復留，當相委去。雖然，爾後自當少差。勤於田作，漁採治生。留此殼去，以貯米穀，常可不乏。」端請留，終不肯。時天忽風雨，翕然而去。

端為立神座，時節祭祀。居常饒足，不致大富耳。於是鄉人以女妻之，後仕至令長云。今道中素女祠是也。 出自《搜神後記》卷五。（按：原屬《搜神記》）

〈陽羨書生〉

陽羨許彥，于綏安山行，遇一書生，年十七八，臥路側，云脚痛，求寄鵝籠中。彥以為戲言。書生便入籠，籠亦不更廣，書生亦不更小，宛然與雙鵝並坐，鵝亦不驚。彥負籠而去，都不覺重。

前行息樹下，書生乃出籠，謂彥曰：「欲為君薄設。」彥曰：「善。」乃口中吐出一銅奩子，奩子中具諸餽饌，珍羞方丈。其器皿皆銅物，氣味香旨，世所罕見。酒數行，謂彥曰：「向將一婦人自隨，今欲暫邀之。」彥曰：「善。」又於口中吐一女子，年可十五六，衣服綺麗，容貌殊絕，共坐宴。俄而書生醉臥，此女謂彥曰：「雖與書生結妻，而實懷怨。向亦竊得一男子同行，書生既眠，暫喚之，君幸勿言。」彥曰：「善。」女子於口中吐出一男子，年可二十三，亦穎悟可愛，乃與彥敘寒溫。書生臥欲覺，女子口吐一錦行障遮書生，書生乃留女子共臥。男子謂彥曰：「此女子雖有心，情亦不甚。向復竊得一女人同行，今欲暫見之，願君勿洩。」彥曰：「善。」男子又於口中吐一婦人，年可二十許，共酌戲談甚久。聞書生動聲，男子曰：「二人眠已覺。」因取所吐女人，還納口中。須臾，書生處女乃出，謂彥曰：「書生欲起。」乃吞向男子，獨對彥坐。然後書生起，謂彥曰：「暫眠遂久，君獨坐，當悒悒邪？日又晚，當與君別。」遂吞其女子、諸器皿，悉納口中，留大銅盤，可二尺廣，與彥別曰：「無以藉君，與君相憶也。」

彥大元中，為蘭臺令史，以盤餉侍中張散。散看其銘，題云是永平三年作。





出自《續齊諧記》

〈如願〉

昔廬陵邑子歐明者，從客賈。道經彭澤湖，每輒以缸中所有多少投湖中，云以為禮。積數年。後復過，忽見湖中有大道，道上多風塵，有數吏着單衣，乘車馬來候，云是青洪君使要。明知是神，然不敢不往。須臾達，見有府舍，門下吏卒。明甚怖，問吏，恐不得還。吏曰：「無可怖。青洪君以君前後有禮，故要君。必有重送君者，皆勿收，獨求如願爾。」去，果以繒帛送。明辭之，乃求如願。神大怪明知之，意甚惜，不得已，呼如願使隨去。如願者，青洪君侍婢也，常使之取物。青洪君語明曰：「君領取至家，如要物，但就如願，所須皆得。」

明將如願歸，所欲輒得之，數年大成富人。意漸驕盈，不復愛如願。歲朝雞一鳴，呼如願，如願不起。明大怒，欲捶之，如願乃走。明逐之於糞上。糞上有昨日故歲掃除聚薪，如願乃於此得去。明不知，謂逃在積薪糞中，乃以杖捶使出。久無出者，乃知不能得，因曰：「汝但使我富，不復捶汝。」

今世人歲朝雞鳴時，轉往捶糞，云使人富也。 出自《錄異記》。

〈徐鐵臼〉

宋東海徐某甲，前妻許氏，生一男，名鐵臼。而許亡，某甲改娶陳氏。陳氏凶虐，志滅鐵臼。陳氏產一男，生而咒之曰：「汝若不除鐵臼，非吾子也。」因名之曰鐵杵，欲以杵擣鐵臼也。於是捶打鐵臼，備諸苦毒，飢不給食，寒不加絮。某甲性閻弱，又多不在舍，後妻恣意行其暴酷。鐵臼竟以凍餓病杖而死，時年十六。

亡後旬餘，鬼忽還家，登陳牀曰：「我鐵臼也，實無片罪，橫見殘害。我母訴怨于天，今得天曹符，來取鐵杵。當令鐵杵疾病，與我遭苦時同。將去自有期日，我今停此待之。」聲如生時，家人賓客不見其形，皆聞其語。于是恆在屋梁上住。陳氏跪謝搏頰，為設祭奠，鬼云：「不須如此，餓我令死，豈是一餐所能對謝！」陳夜中竊語道之，鬼厲聲曰：「何敢道我！今當斷汝屋棟。」便聞鋸聲，屑亦隨落，拉然有響，如棟實崩，舉家走出。炳燭照之，亦了無異。鬼又罵鐵杵曰：「汝既殺我，安坐宅上以為快也！當燒汝屋。」即見火然，烟焰大猛，內外狼狽。俄爾自滅，茅茨儼然，不見虧損。日日罵詈，時復歌云：「桃李花，嚴霜落奈何！桃李子，嚴霜早落已！」聲甚傷切，似是自悼不得長成也。

于時鐵杵六歲，鬼至便病，體痛腹大，上氣妨食。鬼屢打之，處處青瘀，月餘而死。鬼便寂然無聞。 出自《冤魂志》。

（二）唐五代志怪

（1）神差之屬

〈邵敬伯〉





平原縣西十里舊有社林。南燕太上時，有邵敬伯者，家于長白山。有人寄敬伯一函書，言：「我吳江使也，令吾通問於齊伯。吾今須過長白，幸君為通之。」仍教敬伯：「但至社林中，取樹葉投之於水，當有人出。」敬伯從之，果見人引入。伯懼水，其人令敬伯閉目，似入水中。豁然宮殿宏麗，見一翁年可八九十，坐水精床。發函開書曰：「裕興超滅。」侍衛者皆圓眼，具甲冑。敬伯辭出。以刀子贈敬伯曰：「好去，但持此刀，當無水厄矣。」敬伯出，還至社林中，而衣裘初無沾濕。果其年宋武帝滅燕。

敬伯三年居兩河間。夜中忽大水，舉村俱沒，唯敬伯坐一榻床，至曉著岸。敬伯下看之，床乃是一大鼃也。敬伯死，刀子亦失。世傳社林下有河伯家。出自《酉陽雜俎》。

〈三衛〉

開元初，有三衛自京還青州。至華嶽廟前，見青衣婢，衣服故惡，來白云：「娘子欲見。」因引前行，遇見一婦人，年十六七，容色慘悴。曰：「己非人，華嶽第三新婦，夫婿極惡。家在北海，三年無書信，以此尤為嶽子所薄。聞君遠還，欲以尺書仰累。若能為達，家君當有厚報。」遂以書付之。其人亦信士也，問北海于何所送之。婦人云：「海池上第二樹。但扣之，當有應者。」言訖訣去。及至北海，如言送書。扣樹畢，忽見朱門在樹下，有人從門中受事。人以書付之。入頃之，出云：「大王請客入。」隨行百餘步，後入一門，有朱衣人長丈餘，左右侍女數千百人。坐畢，乃曰：「三年不得女書。」讀書大怒曰：「奴輩敢爾！」乃傳教，召左右虞侯。須臾而至，悉長丈餘，巨頭大鼻，狀貌可惡。令調兵五萬，至十五日，乃西伐華山，無令不勝。二人受教走出。乃謂三衛曰：「無以上報。」命左右取絹二疋贈使者。三衛不說，心怨二疋之少也。持別，朱衣人曰：「兩絹得二萬貫方可賣，慎無賤與人也。」

三衛既出，欲驗其事，復往華陰。至十五日，既暮，遙見東方黑氣如蓋，稍稍西行；雷震電掣，聲聞百里。須臾，華山大風折樹；自西吹雲，雲勢益壯，直至華山；雷火喧薄，遍山澗赤，久之方罷。及明，山色焦黑。三衛乃入京賣絹。買者聞求二萬，莫不嗤駭，以為狂人。後數日，有白馬丈夫來買，直還二萬，不復躊躇。其錢先已鎖在西市。三衛因問買所用，丈夫曰：「今以渭川神嫁女，用此贈遺。天下唯北海絹最佳，方欲令人往市。聞君賣北海絹，故來爾。」

三衛得錢，數月貨易畢，東還青土。行至華陰，復見前時青衣云：「娘子故來謝恩。」便見青蓋犢車，自山而下，左右從者十餘輩。既至下車，亦是前時女郎，容服炳煥，流目清眇，迨不可識。見三衛拜，乃言曰：「蒙君厚恩，遠報父母。自鬪戰之後，恩情頗深，但愧無可仰報爾。然三郎以君達書故，移怒於君，今將五百兵于潼關相候。君若往，必為所害。可且還京，不久大駕東幸。鬼神懼鼓車；君若坐于鼓車，則無慮也。」言訖不見。三衛大懼，即時還京。後數十日，會玄宗幸洛，乃以錢與鼓者，隨鼓車出關，因得無憂。出自《廣異記》。





〈蔡榮〉

中牟縣三異鄉木工蔡榮者，自幼信神祇。每食必分置于地，潛祝土地，至長未常暫忘也。元和二年春，臥疾六七日。方暮，有武吏走來，謂母曰：「蔡榮衣服器用，速藏之，勿使人見，乃速爲婦人服飾。有來問者，必給之曰：出矣；求其處，則亦意對。勿令知所在也。」言訖走去。妻母從其言。

才畢，有將軍乘馬，從十餘人，執弓矢直入堂中呼蔡榮。其母驚惶曰：「不在。」曰：「何往？」對曰：「榮醉歸，怠于其業，老婦怒而笞之，榮或潛去，不知何在也，十餘日矣。」將軍遣吏入搜。搜者出曰：「房中無丈夫，亦無器物。」將軍連呼地界，教藏者出曰：「諾。」責曰：「蔡榮出行，豈不知處？」對曰：「怒而私出，不告所由。」將軍曰：「王後殿傾，須此巧匠。期限向盡，何人堪替？」對曰：「梁城鄉葉幹者，巧於蔡榮。計其年限，正當追役。」將軍者走馬而去。有頃，教藏者復來曰：「某地界所由也。以蔡榮每食必相召，故報恩耳。」遂去。母視榮，即汗洽矣。自此疾愈。俄聞梁城鄉葉幹者暴卒。幹妻乃榮母之猶子也。審其死者，正當榮服雌服之時。

有李復者，從母夫楊曙爲中弁團戶于三異鄉，遍聞其事，就召榮母問之，回以相告。其泛祭之見德者，豈其然乎。 出自《續玄怪錄》。

（2）鬼使之屬

〈婁師德〉

婁師德布衣時，常因沉疾夢一人衣紫，來榻前再拜曰：「君之疾且間矣，幸與某偕去。」即引公出，忽覺力甚捷，自謂疾愈。行路數里，見有廨署，左右吏卒，朱門甚高，曰：「地府院」。驚曰：「何地府院而在人間乎？」紫衣者對曰：「冥道固與人接跡，世人又安得而知之？」公入其院，吏卒辟易四退，見一空室，曰「司命署」。問：「職何如」，對曰：「主世人祿命之籍也。」公因竊視之，有書數千幅，在几上。傍有綠衣者，稱爲案掾。公命出己之籍，案取一軸以進。公閱之，書己名，載其祿位年月。周歷清貫，出入台輔，壽至八十有五。覽之喜，謂案掾曰：「某一布衣耳，無饑凍足矣，又安敢有他望乎？」言未畢，忽有一聲沿空而下，震徹簷宇。案掾驚曰：「天鼓且動，君宜疾歸，不可留矣。」聞其聲，遂驚悟，始爲夢游耳。時天已曙，其所居東鄰有佛寺，擊曉鐘，蓋案掾所謂天鼓者也。是日疾亦間焉。後入仕歷官，咸如所載者。

及爲西京帥，一日見黃衣使者至閣前曰：「冥途小吏，奉命請公。」公曰：「吾嘗見司命之籍，紀吾之位當至上台，壽凡八十有五。何爲遽見命耶？」黃衣人曰：「公任某官時，嘗誤殺無辜人，位與壽爲主吏所降，今則窮矣。」言訖，忽亡所見。自是臥疾，三日乃薨也。 出自《宣室志》。

〈陸洎〉

江南陸洎爲常州刺史，不克之任，爲淮南副使。性和雅重厚，時輩推仰之，副使李承嗣尤與之善。





乙丑歲九月，承嗣與諸客訪之。泊從客曰：「某明年此月，當與諸客別矣。」承嗣問其故，答曰：「吾向夢人以一騎召去，止大明寺西可數里，至一大府，署曰『陽明府』。入門西序，復有東向大門，下馬入一室。久之，吏引立階下。門中有二綠衣吏捧一案，案上有書，有一紫衣秉笏，取書宣云：『泊三世爲人，皆行慈孝，功成業就，宜授此官。可封陽明府侍郎，判九州都監事。來年九月十七日，本府上事。』復以騎送歸。奄然遂寤。靈命已定，不可改矣。」諸客皆嘻然。

至明年九月，日使候其起居。及十六日，承嗣復與向候之客詣之，謂曰：「君明日當上事，今何無恙也？」泊曰：「府中已辦，明當行也。」承嗣曰：「吾常以長者重君，今無乃近妖乎？」泊曰：「唯君與我有緣，他日必當卜鄰。」承嗣默然而去，明日遂卒。葬于茱萸灣。承嗣後爲楚州刺史卒，葬於泊墓之北云。 出自《稽神錄》。

〈西市人〉

建中年，京西市人忽夢見爲人所錄，至府縣衙。府甚嚴，使人立於門屏外，遂去。亦不見召，唯聞門內如斷獄之聲。自屏隙窺之，見廳上有貴人，紫衣據案，左右綠裳執案簿者三四人。中庭，朱泚械身鎖項，素服露首，鞠躬如有分雪哀請之狀，言詞至切。其官低頭視事，了不與言，良久方謂曰：「君合當此事，帝命已行，訴當無益。」泚辭不已，乃至泣泣。其官怒曰：「何不知天命？」令左右開東廊下二院。聞開鎖之聲。門內有三十餘人，皆衣朱紫，行列階下。貴人指示曰：「此等待君富貴，辭之何益？」此人視之，乃李尚韋駱之輩也。諸人復入院門。又叱泚入西廊一院焉。貴人問左右曰：「是何時事？」答曰：「十月。」又問：「何適而可？」曰：「奉天。」如此詰問，良久乃已。前追使者復出，謂百姓曰：「誤追君來，可速歸。」尋路而返。夢覺，話於親密。其後事果驗也。 出自《原化記》。

〈侯生〉

上谷侯生者，家于荆門。以明經入仕，調補宋州虞城縣。初娶南陽韓氏女，五年矣。韓氏嘗夕夢黃衣者數輩召出其門，偕東行十餘里，至一官署。其宇下列吏卒數十輩，軒宇華壯，人物極眾。又引至一院。有一青衣，危冠方屨，狀甚峻峙；左右者數百；几案茵席，羅列前後。韓氏再拜。俄有一婦人年二十許，身長豐麗，衣碧襦絳袖，以金玉釵爲首飾，自門而來，稱盧氏。謂韓氏曰：「妾與子仇敵且久，子知之乎？」韓氏曰：「妾一女子，未嘗出深閨，安得有仇敵耶？」盧氏色甚怒曰：「我前身嘗爲職官，子誣告我罪而代之，使吾擯斥草野而死，豈非仇敵乎？今我訴於上帝，且欲雪前身冤。帝從吾請，汝之死不朝夕矣！」韓氏益懼，欲以詞拒，而盧氏喋喋不已。青衣者謂盧氏曰：「汝之冤誠如是矣，然韓氏固未當死，不可爲也。」遂令吏出案牘，吏曰：「韓氏餘壽一年。」青衣曰：「可疾遣歸，無久留也。」命送至門。行未數里，忽悸而寤，惡之不敢言。自是神色摧沮，若有疾者。侯生訊之，具以夢告。





後數月，韓氏又夢盧氏者至其家，謂韓氏曰：「子將死矣。」韓氏驚寤。由是疾益加，歲餘遂卒。侯生竊嘆異，未嘗告于人。

後數年，旅游襄漢，途次富水。郡僚蘭陵蕭某慕生之善，以女妻之。及蕭氏歸，常衣絳袖碧襦，以金玉釵爲首飾，而又身長豐麗，與韓氏先夢同。生因以韓氏之夢告焉。蕭氏聞之，甚不樂，曰：「妾外族盧氏。妾自孩提時，爲伯舅見念，命爲己女，故以盧爲小字。則君亡室之夢信矣。」 出自《宣室記》。

（三）宋元志怪

〈鯉魚變女〉

朱相國朴仕日，江淮兵革之後，荏苒鍾陵，隸於軍幕之中，假以倅戎之職，手不釋卷，口無妄言。一旦，途中遇一道士曰：「觀君之雙目，光淨射人，耳且小而輪郭聳貼，非凡俗之類也，豈宜久在塵泥也。能隨吾入廬山爲學，必取人間重祿。」遂解職，陳師事之禮從焉。因近山脚臨池構一茅屋，經年屏縱，略無人知。一夕，天地郭清，月色如畫，因臨階所誦《毛詩》，忽聞有人鞞履而來。睇之，一女子自池畔徐徐而來，衣翠綠爛斑之衣，揖朴曰：「妾守空閨，不知幾更寒暑。久聞君子閑淡孤高，杜絕人世矣，妾雖弊舍咫尺，竟不敢略接風標。聞君子誦《南有嘉魚》之什，深動賤妾之意。徘徊數回，不覺吟詠而來。儻若不阻微誠，但願永奉箕箒。」朴揖而對曰：「余脫跡塵泥，苦心好學，俾夜作晝，息慮忘形。不識鉛華，罔知會遇。便希他適，不更此來。」女子泣而言曰：「可不聞『窈窕淑女，君子好逑。』讀《詩》豈拒其義也？」朴應曰：「我壯年未立，博學無聞，遁跡蓬蒿，何堪如是。願小娘子且歸，朴定無他婚。俟朴學優而仕日，當以禮相納耳。」女子曰：「妾非庸氏，族本王侯。幸觀清風，故來匹敵。蒙君見阻，大是慚人。若得際君恩之後，何患乎妾家無官矣。」朴曰：「休更妄言，再三相惑，我心匪石，不可轉也。」女子見朴情似怒，吟詩一章曰：「知君見積池塘夢，遣我方思變動來。操執若同顏叔子，今宵寧免淚盈顛。」吟畢曰：「觀君心堅氣壯，神爽清高，今能不逐邪心，他後必操斷柄。」即拜而去。又吟曰：「但持冰潔心，不識風霜警。任是懷禮容，無人顧形影。」朴慮其深夜有魔寐之事，乃入室取劍急逐之，至池側一揮而落水。明旦視之，池中見鯉魚三尺而爲兩段耳。朴後徙於別所。 出自《燈下閒談》。

〈朱蛇記〉李百善救蛇登第

大宋李元，字百善，鄭州管城人。慶曆年，隨親之官錢塘縣。下元赴舉，泛舟道出吳江。元獨步於岸，見一小朱蛇，長不滿尺，赭鱗錦腹，銅鬣紺尾，迎日望之，光彩可愛。爲牧童所困，元憫之，以百錢售之。元以衣裹歸，沐以蘭湯，澣去傷血，夜分，放於茂草中，明日乃去。元明年復之隋渠東歸，再經吳江。元縱步長橋，有一青衣童展謁曰：「朱秀才拜謁。」元覩其刺稱「進士朱浚」。元以其聲類，乃冠帶出，既揖，乃一少年子弟，風骨清聳，趨進閒雅，曰：「浚受大





人旨，召君子閒話。浚之居長橋尾數百步耳。」元謂浚曰：「素不識君子之父，何相召也？」浚曰：「大人言：『與君子之大父有世契。』固遣奉召也。大人已年老，久不出入，幸恕坐邀。」意甚勤厚，元拒不獲已，乃相從過長橋，已有彩舫艤岸。浚與元同泛舟，桂楫雙舉，舟去如飛。俄至一山，已有如公吏者數十立俟於岸。元乘輿既至，則朱扉高闕，侍衛甚嚴。修廊繩直，大殿雲齊，紫閣臨空，危亭枕水，寶飾虛簷，砌甃寒玉，穿珠落簾，磨壁成牖，雖世之王侯之居莫及也。俄一老人高冠道服立於殿上，左右侍立皆美婦人。吏曰：「此吾王也。」浚乃引元升殿，元再拜，王亦答拜。既坐，曰：「久絕人事，不得奉謁，坐邀車駕，幸無見疑。因有少懇，即當面聞。前日小兒閒遊江岸，不幸為頑童所辱，幾死羣小之手，賴君子仁義存心，特用百錢救此微命，不然，遂為江壩之士也。」元方記救朱蛇之意。王顧浚曰：「此君乃使子更生者也，汝當百拜。」元起欲答拜，王自起持元手曰：「君當坐受其禮，此不足報君之厚賜。」王乃命置酒高會，器皿金玉，水陸交錯，後出清歌妙舞之姬，又奏仙韶鈞天之樂，俱非世所有。酒數巡，元起曰：「元一介賤士，誠無他能，過荷恩私，不勝厚幸，深恐留滯行舟，切欲速歸侍下。」王曰：「君與吾家有厚恩，幸無遽去，以盡款曲。」元曰：「王之居此，願聞其詳。」王曰：「吾乃南海之鱗長，有薄功於世，天帝詔使居此，仍封為安流王。幸而江闊湖深，可以棲居；水甘泉潔，足以養吾老也。」王曰：「知君方急利祿，以為親榮。吾為君得少報厚恩可乎？」元曰：「兩就禮闈，未霑聖澤，如蒙蔭庇，生死為榮。」王曰：「吾有女年未及笄，欲贈君子為箕帚，納之當得其助。」又以白金百斤遺之。王曰：「珠璣之類，非敢惜也。但白金易售耳。」乃別去，既出宮，復乘前舟，女奴亦登舟同濟。少選至岸，吏賚金至元舟乃去。元細視女奴，精神雅淡，顏色清美，詢其年，曰：「十三歲矣。」自言小字雲姐，言笑慧敏，元心寵愛。後三年詔下當試。雲姐曰：「吾為君偷入禮闈，竊所試題目。」元喜。雲姐出門，不久復還，探知題目。元乃檢閱宿構。來日入試，果所盜之題，元大得意，乃捷。薦名後，省御試，雲姐皆然。元乃榮登科第，授潤州丹徒簿。雲姐或告辭，元泣留之，不可。雲姐曰：「某奉王命，安可久留？」元開宴餞之，雲姐作詩曰：「六年於此報深恩，水國魚鄉是去程。莫謂初婚又相別，都將舊愛與新人。」時元新娶。元觀詩，不勝其悲。雲姐泣下，再拜離席，求之不見。元多對所親言之，今元見存焉。

議曰：魚蛇，靈物也。見不可殺，況救之乎？宜其報人也。古之龜蛇報義之說，彰彰甚明，此不復道。未若元之事，近而詳，因筆為傳。 出自《青瑣高議》卷九。

〈馬少保〉

太子少保馬公亮自言：少肄業於廬州城外佛寺。一夕臨窗燭下閱書，有大手如扇，自窗伸於公前，若有所索。公不為視，閱書如故。如是比夜而至。公因語人。有道士云：「素聞鬼畏雄黃，可試以辟之。」公乃研雄黃，漬水，密置案上。是夕大手又至。公遽以筆濡雄黃，大書一「草」字。書畢，聞窗外大呼曰：「速





爲我滌去，不然禍及與汝！」公雅不爲聽，停燭而寢。有頃，怒甚，而索滌愈急。公不應。逮曉，更哀鳴而不能縮。且曰：「公將大貴。我且不爲他怪，徒以相戲而犯公，何忍遽致我於極地耶？我固有罪，而幽冥之狀由公以彰暴於世，亦非公之利也。公獨不見溫嶠燬犀照牛渚之事乎？」公大悟，即以水滌去「草」字，且戒他日勿復擾人。怪遜謝而去。 出自《括異志》卷三。

〈豐山廟〉

書生呂煥，西蜀人也，萍梗天下，五十年矣。一日遊滁州，過豐山，謁漢高祖廟，乃題其壁云：「野禽殫，走犬烹。敵國破，謀臣亡。蒯通之言，誠不謬矣。」是夕，生乃寢於逆旅，夢一力士謂生曰：「漢祖召子。」生辭以他事，不欲往。力士乃執生之臂，生力不能拒，因隨至廟中。見高祖負宸而坐，陛戟百重，禦衛甚嚴，叱謂生曰：「汝一書生，輒敢容易譏訕寡人。汝豈不知韓信教陳豨背漢，而信爲內應乎？豈朕以敵國之破而故誅謀臣也。汝之所題，不揣其本，而輕過朕，可乎？」生大有慚色。高祖曰：「汝腐儒寡聞。吾與項羽得失，應不得而知之。」生曰：「臣雖蹇淺，漢史亦嘗涉獵。至於陛下之得，項羽之失，粗能知之。」高祖曰：「汝能陳之則生，不能即死。」生乃頓首曰：「夫鴻門之會，范增數目項羽，示以玉玦，羽有不忍之心。增乃使項莊舞劍，意在陛下。張良知其事急，出召樊噲，因以誚羽，得與陛下間行，故得脫禍。此楚之一失也。陛下初入關，財物無所取，婦女無所幸，約法三章，以收民心。及羽入關，殺降王子嬰，燒其宮室，取其貨物美女，□君□□失望。此楚之二失也。韓信事楚，數以計干項羽，羽不用信。信乃歸漢，遂并三秦，燕趙齊魏爲信所取。此楚之三失也。項羽放逐義帝，天下怒之。後遭英布之難，陛下爲之縞素，以從民望。此楚之四失也。又陛下滎陽之困，命垂虎口，危在旦夕，用陳平之計，以黃金四萬，間楚君臣，而羽果疑之。故紀信詐以出降，以欺項羽，而陛下得出。此楚之五失也。項羽戰勝而不與人功，得地而不與人利，故人多怨而莫從。此楚之六失也。」高祖遽止生曰：「汝之所陳，皆項羽之失。吾之所得，卿能陳之乎？」生曰：「陛下隱約之時，則有雲氣之異，斷蛇之祥。及入關之後，五星聚於東井，此受命之符，昭然可見，則天命已歸矣。彼區區項羽，雖陸梁中原，而塗炭生靈，適足以爲陛下毆民耳，何能爲也？則大王所得，奚俟多云。」高祖喜，遂賜生卮酒。生飲訖，而復令力士送生出門，則歛然而覺。乃以其夢告其友人，余聞而異之，故爲好事者言。 出自《雲齋廣錄》。

〈吳小員外〉

趙應之，南京宗室也。偕弟茂之在京師，與富人吳家小員外日日縱游。春時至金明池上，行小徑，得酒肆，花竹扶疏，器用羅陳，極瀟灑可愛，寂無人聲。當壚女年甚艾。三人駐留買酒，應之指女謂吳生約：「呼此侑觴如何？」吳大喜，以言挑之，欣然而應，遂就坐。方舉杯，女望父母自外歸，亟起。三人興既闌，皆捨去。時春以盡，不復再游，但思慕之心，形於夢寐。明年，相率尋舊游，至





其處，則門戶蕭然，當墟人已不見。復少憩索酒，詢其家曰：「去年過此，見一女子，今何在？」翁媪鬢蹙曰：「正吾女也。去歲舉家上冢，是女獨留。吾未歸時，有輕薄三少年從之飲，吾薄責以未嫁而爲此態，何以適人，遂悒悒不數日而死。金屋之側有小丘，即其冢也。」三人不敢復問，促飲畢，言旋，沿道傷惋。日已暮，將及門，遇婦人冪首搖搖而前，呼曰：「我即去歲池上相見人也。員外得非往吾家訪我乎？我父母欲君絕望，詐言我死，設虛冢相紿。我亦一春尋君，幸而相值。今徙君城中委巷，一樓極寬潔，可同往否？」三人喜，下馬偕行。既至，則共飲。吳生留宿，往來逾三月，顏色益憔悴。其父責二趙曰：「汝向誘吾子何往？今病如是，萬一不起，當訴于有司。」兄弟相顧悚汗，心亦疑之。聞皇甫法師善治鬼，走謁之，邀同視吳生。皇甫纔望見，大驚曰：「鬼氣甚盛，崇深矣。宜急避諸西方三百里外，儻滿百二十日，必爲所死，不可治矣。」三人即命駕往西洛。每當食處，女必在房內，夜則據榻。到洛未幾，適滿十二旬，會訣酒樓，且愁且懼。會皇甫跨驢過其下，拜揖祈哀。皇甫爲結壇行法，以劍授吳曰：「子當死，今歸，是緊閉戶，黃昏時有擊者，無問何人，即刃之。幸而中鬼，庶幾可活；不幸誤殺人，即償命。均爲一死，猶有脫理耳。」如其言。及昏，果有擊戶者，投之以劍，應手仆地。命燭視之，乃女也。流血滂沱，爲街卒所錄，並二趙、皇甫師，皆繫囹圄。鞫不成，府遣吏審池上之家，父母告云已死。發冢驗視，但衣如蛻，無復形體。遂得脫。 出自《夷堅甲志》卷四。

〈寧行者〉

樂平明溪甯居院爲人家設水陸齋，招五十里外杉田院寧行者寫文疏，館之寢堂小室，村刹牢落，無他人伴處。時當暮春之末，將近黃昏，覺有婦女立窗下，意其比鄰淫奔夙與僧輩私狎者。出視之。一女子頂魚枕冠，語音儂利，容儀不似田家人，相視喜笑曰：「我只在下面百步內住，尋常每到此，一寺上下無不稔熟者。」寧居鄉疇，平生夢想無此境像，惟恐不得當，乃曲意延接，遂同入房，閉戶張燈。寺童以酒一甕來餽，寧啓納之，女避伏床下。寧謂童曰：「文書甚多，過半夜始可了，吾至是時方敢飲。」乃留之而去。復閉戶，女出坐對酌，胸次挂小鏡，寧取觀之，問何用，曰：「素愛此物，常以隨身。」所著衣皆新潔，而襞褶處不熨帖，□□露現。寧曰：「衣裳有土氣，何也？」曰：「久置箱篋，失于晒暴，故作蒸沬氣耳。」已而就枕，月色照燭如晝，女色態益妍，繾綣歡洽。寧終夕展轉不成寐，女熟睡鼾齁。將曉出門，寧送之，又指示其處曰：「此吾居也，汝未行，當復來。」才別，而主僧相問訊，駭曰：「師哥燈下寫文書但費眼力，何得辭氣困憊如此。」寧唯唯，未以實告。僧顧壁間插玫瑰花一枝，大驚曰：「寺後舊有趙通判女墳，其前種玫瑰花，當花開時，人過而折枝者必與女遇，或致禍。其來已久，今爾所見，是其鬼也，宜急歸勿留。」寧愧懼而反，然猶臥疾累日。後還俗爲書生，今在淮南。 出自《夷堅支甲》卷八。





〈芭蕉精〉

安成彭元功築庵山中，使一奴守之。一日暮時，有婦人求宿，自稱土名小水人，奴固〔拒〕（把）之不得，婦人徑入奴臥室中，不肯去。奴推之，婦人云：「只見船泊岸，不見岸泊船，何無情如此？」因近奴身，自解下裙。奴以為怪物，遂與〔各〕（相）榻而寢。夜中又登奴榻，奴舉而擲之，輕如一葉。奴懼，起取佛經執之。婦人笑云：「經雖從佛口出，佛豈真在經！汝謂我畏經耶？」天將明，庵有神鐘，起擊之，婦人云：「莫打！莫打！打得人心碎。」取頭上牙梳掠頭畢，遂去。奴趁出門觀所向，入松林間，因忽不見。蓋林中芭蕉叢生故也。奴歸，見壁有五言詩，意婦人芭蕉精也。詩曰：「妾住小水邊，君住青山下。青年不可再，白石坐成夜。只見船泊岸，不見岸泊船。豈能深谷裏，風雨誤芳年。薄情君拋棄，咫尺萬里遠。一夜月空明，芭蕉心不展。解下綠羅裙，無情對有情。哪知妾身重，只道妾身輕。經從佛口出，佛不在經裏。即在妾心頭，妾身隔萬里。月色照羅衣，永夜不能寐。莫打五更鐘，打得人心碎。」 出自《湖海新聞夷堅續志》。

（四）明清志怪

〈綠衣人傳〉

天水趙源，早喪父母，未有妻室。延佑間遊學至於錢塘，僑居西湖葛嶺之上，其側即宋賈秋壑舊宅也。源獨居無聊，嘗日晚徙倚門外，見一女子從東來，綠衣雙鬢，年可十五六，雖不盛妝濃飾，而姿色過人，源注目久之。明日出門，又見，如此凡數度，日晚輒來。源戲問之曰：「家居何處，暮暮來此？」女笑而拜曰：「兒家與君為鄰，君自不識耳。」源試挑之，女欣然而應，因遂留宿，甚相親昵。明旦辭去，夜則復來。如此凡月餘，情愛甚至。源問其姓氏居址，女曰：「君但得美婦而已，何用強問？」問之不已，則曰：「兒常衣綠，但呼我為綠衣人可矣。」終不告以居址所在。源意其為巨室妾媵，夜出私奔，或恐事蹟彰聞，故不肯言耳。信之不疑，寵念轉密。一夕，源被酒，戲指其衣曰：「此真所謂綠兮衣兮，綠衣黃裳者也。」女有慚色，數夕不至。及再來，源叩之。乃曰：「本欲相與偕老，奈何以婢妾待之？令人忸怩而不安。故數日不敢侍君之側。然君已知矣，今不復隱，請得備言之。兒與君，舊相識也，今非至情相感，莫能及此。」源問其故，女慘然曰：「得無相難乎？兒實非今世人，亦非有禍于君者，蓋冥數當然，夙緣未盡耳。」源大驚曰：「願聞其詳。」女曰：「兒故宋秋壑平章之侍女也。本臨安良家子，少善弈棋，年十五，以棋童入侍，每秋壑朝回，宴坐半閒堂，必召兒侍弈；備見寵愛。是時君為其家蒼頭，職主煎茶，每因供進茶甌，得至後堂。君時年少，美姿容，兒見而慕之。嘗以繡羅錢篋，乘暗投君。君亦以玳瑁脂盒為贈。彼此雖各有意，而內外嚴密，莫能得其便。後為同輩所覺，讒于秋壑，遂與君同賜死於西湖斷橋之下。君今已再世為人，而兒猶在鬼籙，得非命歟？」言訖，嗚咽泣下。源亦為之動容。久之，乃曰：「審若是，則吾與汝乃再世因緣也，當更加親愛，以償疇昔之願。」自是遂留宿源舍，不復更去。源素不善棋，教之弈，





盡傳其妙。凡平日以棋稱者，皆不能敵也。每說秋壑舊事，其所目擊者，歷歷甚詳。嘗言：秋壑一日倚樓閒望，諸姬皆侍，適二人烏巾素服，乘小舟由湖登岸。一姬曰：「美哉二少年！」秋壑曰：「汝願事之耶？當令納聘。」姬笑而無言。逾時，令人捧一盒，呼諸姬至前曰：「適為某姬納聘。」啓視之，則姬之首也，諸姬皆戰慄而退。又嘗販鹽數百艘至都市貸之，太學有詩曰：「昨夜江頭湧碧波，滿船都載相公齎。雖然要作調羹用，未必調羹用許多。」秋壑聞之，遂以士人付獄，論以誹謗罪。又嘗于浙西行公田法，民受其苦，或題詩于路左云：「襄陽累歲困孤城，參養湖山不出征。不識咽喉形勢地，公田枉自害蒼生。」秋壑見之，捕得，遭遠竄。又嘗齋雲水千人，其數已足。未又一道士，衣裾藍縷，至門求齋，主者以數足，不肯引入。道士堅求不去，不得已于門側齋焉。齋罷，覆其鉢于案而去，眾悉力舉之，不動。啓于秋壑，自往舉之，乃有詩二句云：「得好休時便好休，收花結子在漳州。」始知真仙降臨而不識也。然終不喻漳州之意。嗟乎，孰知有漳州木綿庵之厄也！又嘗有梢人泊舟蘇隄，時方盛暑，卧于舟尾，終夜不寐，見三人長不盈尺，集于沙際，一曰：「張公至矣，如之奈何？」一曰：「賈平章非仁者，決不相恕。」一曰：「我則已矣，公等及見其敗也。」相與哭入水中。次日，漁者張公獲一鱉，徑二尺餘，納之府第。不三年而禍作。蓋物亦先知數而不可逃也。源曰：「吾今日與汝相遇，抑豈非數乎？」女曰：「是誠不妄矣。」源曰：「汝之精氣，能久存于世耶？」女曰：「數至則散矣。」源曰：「然則何時？」女曰：「三年耳。」源固未之信。及期，臥病不起。源為之迎醫，女不欲，曰：「曩固已與君言矣，因緣之契，夫婦之情，盡于此矣。」即以手握源臂而與之訣曰：「兒以幽陰之質，得事君子，荷蒙不棄，周旋許時。往者一念之私，俱陷不測之禍。然而海枯石爛，此恨難消；地老天荒，此情不泯。今幸得續前生之好，踐往世之盟，三載于茲，志願已足，請從此辭，毋更以為念也。」言訖，面壁而卧，呼之不應矣。源大傷慟，為治棺櫬而斂之。將葬，怪其柩甚輕，啓而視之，惟衣衾釵珥在耳，虛葬于北山之麓。源感其情，不復再娶，投靈隱寺出家為僧，終其身云。 出自《剪燈新話》。

〈法僧遺崇〉

湖州郡學倪昇，成化丁酉假讀一僧舍。壁間忽闢雙扉，昇訝之曰：「人耶鬼耶？」叩之漠無人蹤，諦視之，一女子態貌整秀，衣飾黯淡，真神仙中人也。昇不能制，竊謂曰：「僕素無紅葉之約，而乃有綠綺之奔，竟不識有是緣乎？」女聞之，佛然曰：「爾謂之紅葉之約，以韓翠屏比妾可也，謂綠綺之奔，以卓文君比妾，不亦謬哉！」昇謝罪。是夕，遂款一宿。女囑曰：「以君文學之士，千金之軀一旦喪於今夕，慎勿洩露，終當為箕帚妾耳。」乃賦二律云：「窗掩蟬紗怯晚風，碧梧垂影路西東。自憐燕谷無春到，誰信藍橋有路通。良玉杯擎鸚鵡綠，精金帶束荔枝紅。鴛鴦帳裏空驚起，羞對青銅兩鬢蓬。」又云：「夢斷行雲會晤難，翠壺銀箭漏初殘。鴛鴦倦繡香猶在，雀扇題書墨未乾。滿院落花春事晚，繞庭芳草雨聲寒。掌中幾字回文錦，安得郎君一笑看。」自是日夕相與，經旬不返。





父竊室視之，見其子或語或笑，或起或拜不一，始知其為妖眩也。速請昭慶禪師名覺初者，夜方仗劍危坐其室，見一女子哀祈曰：「氏本宋末某樞密使之女，緣私忿而歿，魂魄未散，是成崇爾，願冀宥之。」師即揮劍，墜至一地沒。旦啓土丈餘，一棺中女子面色如生，其顙有泚，亟投諸火，穢氣入人臟腑，竟不可逼。

出自《志怪錄》。

〈阮文雄〉

靜江有阮姓名文雄者，家積饒裕，性恢廓，耽嗜山水佳趣。紹定己丑秋，莊舍當租課時，阮生乘機圖遊賞之樂，乃攜一二蒼頭，棹一葉小航，沿水濱而輕棹，發時則白蘋紅蓼，敗菱殘荷，晴嵐聳翠籠雲，遠樹含青挂日，聽鳴禽，觀躍鯉，凡景屬意會，罔不收賞，停衍飄颻。舟至七里灣，不覺天色已暝矣。四顧寂無人，俄而前有樓閣，作巋然狀，即命僕移舟近之。舟甫艤定，忽聞樓上啞然有聲。生竊視之，乃三美人倚欄鬢笑。生一見不能定情，遂於舟中朗聲吟曰：「愁倚溪樓望，還因見月明。月明如有約，偏照別離情。」美人聞之，樓上吟曰：「細草春來綠，閒花雨後紅。思君不能見，惆悵畫樓東。」生愈添悒悒，惜不能效馮虛之御風也。已而美人以紅絨繩墜於舟中，生乃攀援而上。美人笑曰：「郎君將為梁上君子乎？」生笑曰：「將效昔人之折齒也。」遂諧衾枕歡笑。周且復始，情覺倍濃。一美人曰：「守媒妁之六禮而許字者，人之道也；保太和之元氣而待時者，無之情也。妾輩非山雞野鷺之能馴，路柳墻花之可折。蓋因時感興，物既能然，睹景傷情，人奚免此？故寧違三尺之法，以恣六欲之私，君倘不嫌噬膚之易合，而守金柅之至堅，毋鄙緩緩之態，得遂源源而來，則妾輩夕死可矣。」一美人曰：「窈窕淑女，君子好逑。今日之樂是矣，可無詩乎？」僉謂諾諾。美人乃先吟曰：「嶧陽自古重南金，制作陰陽用意深。靈籟一天孤鶴唳，寒濤千頃老龍吟。奏揚淳厚羲農俗，蕩滌邪淫鄭衛音。慨想子期歸去後，無人能識伯牙心。」一美人吟曰：「雲和一曲古今留，五十弦中逸思稠。流水清冷湘浦晚，悲風瀟瑟洞庭秋。驚聞瑞鶴冲霄舞，靜聽嘉魚出澗游。曾記湘靈佳句在，數峰江上步高秋。」未後一美人吟曰：「龍首雲頭巧製成，螳螂為樣抱輕清。玉纖忽綴一聲響，銀漢驚傳萬籟鳴。似訴昭君來虜塞，如言都尉憶神京。征人歸息頻聞處，暗恨幽愁鬱鬱生。」未幾夜色將闌，晨光欲散。美人急扶生起曰：「郎君速行，毋令外人覺也。」生倉皇歸舟，命僕整頓裝束，思為久留計。忽回首一望，樓閣美人杳無存矣。生大驚異，乃即其處訪之，但見一古塚纍然，旁有穴隙，為狐兔門戶，見內有琴瑟琵琶，取歸而貨之，得重價。 出自《幽怪詩談》。

〈菊異〉

和州之舍山別墅，四望寥廓，草木蕃盛，春花秋鳥，自度歲華，人亦罕到之者。洪熙間，有士人戴君恩者，適它所路迷，偶過其地，疊疊朱門，重重綺閣，煙雲縹緲，望之若畫圖然。君恩為驚訝，謂不當有此華屋也。佇立久之，忽見門內出二美人。一衣黃，一衣素，笑迎於君恩前，曰：「郎君，才人也，請垂一顧，





可乎？」君恩悅其人，從之。於是美人前導，君恩後隨。歷重門，登崇階，乃至中堂。敘禮延坐，羅以佳果，飲以醇醪，情意頗濃。而君恩時半酣，乃散步於中堂。四壁見壁間掛黃白菊二幅，花蕊清麗，筆端秋色盈盈。君恩大悅，既顧謂美人曰：「壁間畫菊甚工，不可不贈以句。當各吟短律，何如？」於是黃衣美人先吟黃菊曰：「芳容燁燁殿秋光，嬌倚西風學道妝。一自義熙人採後，冷煙疏雨幾重陽？」君恩吟曰：「平生霜露最能禁，彭澤陶潛舊賞音。蝴蝶不知秋已暮，尚穿籬落戀殘金。」白衣美人吟白菊曰：「嫩寒籬落數枝開，露粉吹香入酒杯。卻笑陶家狂老子，良花錯認白衣來。」君恩吟曰：「冷香庭院曉霜濃，粉蝶飛來不見蹤。寂寞有誰知晚節，秋風江上玉芙蓉。」三人吟畢，撫掌大笑，彼此俱忘情矣。君恩乃從容言曰：「娘子獨守孤幃，寧無睹物傷情之感乎？」美人笑曰：「萬物之中，惟人最靈。吾豈匏瓜也哉，焉能繫而不食。其睹物傷情之感，寧能免乎。既見君子，我心則降。永諧琴瑟，復奚疑哉！」是夕，二美人與君恩共薦枕席，情愛尤加。美人戲曰：「紅葉傳情，非銜玉而求售。」君恩答曰：「素琴感興，非踰牆而相從。」翌日，君恩辭歸，美人泣曰：「恩情未足，衾枕未溫，安忍棄妾而遠去乎？」君恩答曰：「固不忍舍，其如家人之屬目懸切耳。去而復來，庶幾兩全而無害矣。」於是黃衣美人出金掩鬢以贈別，白衣美人出銀鳳釵二股以贈別，僉曰：「好賞二物，聊見此衷。伏乞睹物思人，不忘妾於旦暮，可也。」黃衣美人泣吟曰：「山自青青水自流。臨歧話別不勝愁。含陽門外千條柳，難繫檀郎欲去舟。」白衣美人亦泣吟曰：「爲道郎君赴遠行，匆匆不盡別離情。眼前落葉紅如許，總是愁人淚染成。」君恩歉歎不及成韻慰答，三人各含淚而別。君恩歸第，時切眷注，或成夢寐，或形咏嘆，私心喜不自禁矣。迨明年，復有故它往，道經別墅，君恩謂可再見美人，訪之則不知所在。君恩驚以爲神，急取掩鬢、鳳釵視之，皆菊之黃白瓣也。 出自《幽怪詩談》。

〈尸變〉

陽信某翁者，邑之蔡店人。村去城五六里，父子設臨路店，宿行商。有車夫數人，往來負販，輒寓其家。一日昏暮，四人偕來，望門投止，則翁家客宿邸滿。四人計無復之，堅請容納。翁沉吟思得一所，似恐不當客意。客言：「但求一席廈宇，更不敢有所擇。」時翁有子婦新死，停尸室中，子出購材木未歸。翁以靈所空寂，遂穿衢導客往。入其廬，燈昏案上。案後有搭帳衣，紙衾覆逝者。又觀寢所，則複室中有連榻。四客奔波頗困，甫就枕，鼻息漸粗。惟一客尙朦朧，忽聞靈牀上察察有聲。急開目，則靈前燈火，照視甚了：女尸已揭衾起；俄而下，漸入臥室。面淡金色，生絹抹額。俯近榻前，遍吹臥客者三。客大懼，恐將及己，潛引被覆首，閉息忍咽以聽之。未幾，女果來，吹之如諸客。覺出房去，即聞紙衾聲。出首微窺，見僵臥猶初矣。客懼甚，不敢作聲，陰以足踏諸客。而諸客絕無少動。顧念無計，不如著衣以竄。裁起振衣，而察察之聲又作。客懼，復伏，縮首衾中。覺女復來，連續吹數數始去。少間，聞靈床作響，知其復臥。乃從被底漸漸出手得袴，遽就著之，白足奔出。尸亦起，似將逐客。比其離幃，而客已





拔關出矣。尸馳從之。客且奔且號，村中人無有警者。欲叩主人之門，又恐遲為所及，遂望邑城路，極力竄去。至東郊，瞥見蘭若，聞木魚聲，乃急搥山門。道人訝其非常，又不即納。旋踵，尸已至，去身盈尺，客窘益甚。門外有白楊，圍四五尺許，因以樹自障。彼右則左之，彼左則右之。尸益怒。然各寢倦矣。尸頓立，客汗促氣逆，庇樹間。尸暴起，伸兩臂隔樹探撲之。客驚仆。尸捉之不得，抱樹而僵。

道人竊聽良久，無聲，始漸出，見客臥地上。燭之死，然心下絲絲有動氣。負入，終夜始甦。飲以湯水而問之，客具以狀對。時晨鐘已盡，曉色迷蒙，道人覘樹上，果見僵女，大駭。報邑宰，宰親詣質驗，使人拔女手，牢不可開。審諦之，則左右四指并卷如鉤，入木沒甲。又數人力拔，乃得下。視指穴如鑿孔然。遣役探翁家，則以尸亡客斃，紛紛正嘩。役告之故，翁乃從往，昇尸歸。客泣告宰曰：「身四人出，今一人歸，此情何以信鄉里？」宰與之牒，齎送以歸。 出自《聊齋誌異》。

〈鳳陽士人〉

鳳陽一士人，負笈遠遊。謂其妻曰：「半年當歸。」十餘月，竟無耗問。妻翹盼綦切。一夜，讒就枕，紗月搖影，離思縈懷。方反側間，有一麗人，珠鬢絳帔，牽帷而入，笑問：「姊姊，得無欲見郎君乎？」妻急起應之。麗人邀與共往。妻憚修阻，麗人但請無慮。即挽女手出，並踏月色，約行一矢之遠。覺麗人行迅速，女步履艱澀，呼麗人少待，將歸著複履。麗人牽坐路側，自乃捉足，脫履相假。女喜著之，幸不鑿柄。復起從行，健步如飛。

移時，見士人跨白驪來。見妻大驚，急下騎，問：「何往？」女曰：「將以探君。」又顧問麗者伊誰？女未及答，麗人掩口笑曰：「且勿問訊。娘子奔波匪易；郎君星馳夜半，人畜想當俱殆。妾家不遠，且請息駕，早旦而行，不晚也。」顧數武之外，即有村落，遂同行，入一庭院，麗人促睡婢起供客，曰：「今夜月色皎然，不必命燭，小臺石榻可坐。」士人繫蹇檐梧，乃即坐。麗人曰：「履大不適於體，途中頗累贅否？歸有代步，乞賜還也。」女稱謝付之。俄頃，設酒果，麗人酌曰：「鸞鳳久乖，圓在今夕，濁醪一觴，敬以為賀。」士人亦執瓊酬報。主客笑言，履舄交錯。士人注視麗者，屢以游詞相挑。夫妻乍聚，並不寒暄一語。麗人亦美目流情，妖言隱謎。女惟默坐，偽為愚者。久之漸醺，二人語益狎。又以巨觥勸客，士人以醉辭，勸之益苦。士人笑曰：「卿為我度一曲，即當飲。」麗人不拒，即以牙杖撫提琴而歌曰：「黃昏卸得殘妝罷，窗外西風冷透紗。聽蕉聲，一陣一陣細雨下。何處與人閒磕牙？望穿秋水，不見還家，潸潸淚似麻。又是想他，又是恨他，手拿著紅繡鞋兒占鬼卦。」歌竟，笑曰：「此市井里巷之謠，不足污君聽；然因流俗所尚，姑效顰耳。」音聲靡靡，風度狎褻。士人搖惑，若不自禁。少間，麗人偽醉離席；士人亦起，從之而去。久之不至。婢子乏疲，伏睡廊下。女獨坐，塊然無侶，中心憤恚，頗難自堪。思欲遁歸，而夜色微茫，不憶道路。輾轉無以自主，因起而覘之。裁近其窗，則斷雲零雨之聲，隱約可聞。





又聽之，聞良人與己素常猥褻之狀，盡情傾吐。女至此，手顫心搖，殆不可遏過，念不如出門竄溝壑以死。憤然方行，忽見弟三郎乘馬而至，遽便下問。女具以告。三郎大怒，立與姊回，直入其家，則室門扃閉，枕上之語猶喁喁也。三郎舉巨石如斗，拋擊窗櫺，三五碎斷。內大呼曰：「郎君腦破矣！奈何！」女聞之，愕然大哭，謂弟曰：「我不謀與汝殺郎君，今且若何！」三郎撐目曰：「汝嗚嗚促我來；甫能消此胸中惡，又護男兒、怨弟兄，我不慣與婢子供指使！」返身欲去。女牽衣曰：「汝不攜我去，將何之？」三郎揮姊仆地，脫體而去。女頓驚寤，始知其夢。越日，士人果歸，乘白驃。女異之而未言。士人是夜亦夢，所見所遭，述之悉符，互相駭怪。既而三郎聞姊夫遠歸，亦來省問。語次，問士人曰：「昨宵夢君，今果然，亦大異。」士人笑曰：「幸不為巨石所斃。」三郎愕然問故，士以夢告。三郎大異之。蓋是夜，三郎亦夢遇姊泣訴，憤激投石也。三夢相符，但不知麗人何許耳。 出自《聊齋誌異》。

〈鄭蘇仙〉

北村鄭蘇仙，一日夢至冥府，見閻羅王方錄囚。有鄰村一媪至殿前，王改容拱手，賜以杯茗，命冥吏速送生善處。鄭私叩冥吏曰：「此農家老婦，有何功德？」冥吏曰：「是媪一生無利己損人心。夫利己之心，雖賢士大夫或不免。然利己者必損人，種種機械，因是而生，種種冤愆，因是而造。甚至貽臭萬年，流毒四海，皆此一念為害也。此一村婦而能自制其私心，讀書講學之儒，對之多愧色矣。何怪王之加禮乎？」鄭素有心計，聞之惕然而寤。鄭又言，此媪未至以前，有一官公服昂然入，自稱所至但飲一杯水，今無愧鬼神。王哂曰：「設官以治民，下至驛丞閹官，皆有利弊之當理。但不要錢即為好官，植木偶于堂，並水不飲，不更勝公乎？」官又辯曰：「某雖無功，亦無罪。」王曰：「公一生處處求自全，某獄某獄，避嫌疑而不言，非負民乎？某事某事，畏煩重而不舉，非負國乎？三載考績之謂何？無功即有罪矣。」官大踉蹌，鋒棱頓減。王徐顧笑曰：「怪公盛氣耳。平心而論，要是三四等好官，來生尚不失冠帶。」促命即送轉輪王。觀此二事，知人心微暖，鬼神皆得而窺。雖賢者一念之私，亦不免於責備。「相在爾室」，其信然乎。 出自《閱微草堂筆記》。

〈鬼說鬼〉

王菊莊言，有書生夜泊鄱陽湖，步月納涼。至一酒肆，遇數人各道姓名，云皆鄉里，因沽酒小飲，笑言既洽，相與說鬼。搜異抽新，多出意表。一人曰：「是固皆奇，然莫奇于吾所見矣。曩在京師，避囂寓豐臺花匠家，邂逅一士共談。吾言此地花事殊勝，惟墟墓間多鬼可憎。士曰：『鬼亦有雅俗，未可概棄。吾曩遊西山，遇一人論詩，殊多精詣。自誦所作，有曰：“深山遲見日，古寺早生秋。”又曰：“鐘聲散墟落，燈火見人家。”又曰：“猿聲臨水斷，人語入煙深。”又曰：“林梢明遠水，樓角掛斜陽。”又曰：“苔痕寢病榻，雨氣入昏燈。”又曰：“鶴益歲久能人語，魍魎山深每畫行。”又曰：“空江照影芙蓉淚，廢苑尋春蛺蝶。」





蝶魂。”皆楚楚有致。方擬問其居停，忽有鈴馱琅琅，歛然滅跡。此鬼寧復可憎耶？」吾愛其脫灑，欲留共飲，其人振衣起曰：『得免君憎，已爲大幸，寧敢再入郇廚？』一笑而隱。方知說鬼者即鬼也。」書生因戲曰：「此等奇豔，古所未聞，然陽羨鵝籠，幻中出幻，乃轉輾相生，安知說此鬼者，不又即鬼耶？」數人一時色變，微風颯起，燈光黯然，並化爲薄霧輕煙，蒙蒙四散。 出自《閱微草堂筆記》卷七。

〈人化鼠行竊〉

觀察王某，以領餉到長沙，邑令陳公爲設備公館，將餉置臥室內。一夕甫就枕，氣逆不能寐，展側至三更。忽梁上仰塵中有物，作嚙木聲甚厲，懸帳覘之，見頂板洞裂大如碗，一物自上墮地。視之鼠也，長二尺許，人立而行。王駭甚，遍索牀枕間，思得一物擊之，倉卒不可得。枕畔有印匣，舉以擲之，匣破印出擊鼠。鼠倒地皮脫，乃一裸人。王大驚，喊吏役皆至，已而邑令陳某亦來，視之，乃其素識鄉紳某也，家頗饒於資，不知何以爲此。訊之，瑟縮莫能對，王即坐公館將動刑。其人自言：「幼本貧窶，難以自存，將往沉於河。遇一人詢其故，勸弗死，曰：『我令汝饒衣食。』引至家，出一囊，令我以手入探之，則皆束皮成卷，疊疊重列，因隨手取一皮以出，即鼠皮也。其人教以符呪，頂皮步罡，向北斗叩首，誦呪二十四下，向地一滾，身即成鼠。復付以小囊佩身畔，竊資納於中，囊不大亦不滿重也。到家誦呪，皮即解脫，復爲人形。歷供其積年所竊，不下數十餘萬。」王因問：「汝今日破敗前曾否敗露？」曰：「此術至神，不得破敗。曾記十年前，我見一木牌上客頗多資，思往竊之。化鼠而往，緣木牌上。突出一貓齧我項，我急持法解皮，欲脫身逃，而嗒然有聲，貓皮脫，亦人也，遂被執。究所授受，其人與我同師，其術更精，要化某物，隨心所變，不必藉皮以成。因念同學，釋我歸，戒勿再爲此。已改轍三年矣。緣生有五子，二子已歷仕版，一子拔貢，尙有二子，思各捐一知縣與之。斂家中銀不足額，探知公餉甚多，故欲竊半以足數，不意遭印而敗。」王因取皮復命持咒試之，則皮與人兩不相合，乃以其人付縣復訊，定讞始去。 出自《續子不語》。

四、志怪小說研究簡介

(一)專書(含學位論文)

1.通論(通代)

- (1)俞汝捷《幻想和寄託的國度—志怪傳奇新論》
- (2)歐陽健《中國神怪小說通史》
- (3)林辰《神怪小說史》

2.斷代

- (1)李劍國《唐前志怪小說史》
- (2)王國良《魏晉南北朝志怪小說研究》





(3)李豐楙《六朝隋唐仙道類別小說研究》

(4)鄭惠璟《唐代志怪小說研究》

(5)李劍國《唐五代志怪傳奇敘錄》

3.本事源流

(1)王國良《六朝志怪小說考論》

(2)謝明勳《六朝志怪小說故事考論》

(3)謝明勳《六朝小說本事考索》

4.專書專題

(1)王國良《顏之推〈冤魂記〉研究》

(2)謝明勳《六朝志怪小說他界觀研究》

(3)劉苑如《身體·性別·階級—六朝志怪的常異論述與小說美學》

(4)黃東陽《唐五代志怪傳奇之記異題材研究》

(5)王年雙《洪邁生平及其夷堅志研究》

(6)喬光輝《明代剪燈新話系列小說研究》

(7)劉雯鵬《歷代筆記小說中因果報應故事研究》

(8)楊昌年《聊齋誌異研究》

(9)賴芳伶《閱微草堂筆記研究》

(10)吳玉惠《袁玫〈子不語〉研究》

5.比較研究

(1)李偉昉《英國哥特小說與中國六朝志怪小說比較研究》

(2)陳益源《剪燈新話與傳奇漫錄之比較研究》

(二)期刊論文

(從缺)

五、結語：回顧與展望

附錄

(一) 相關研究書目

歐陽健 中國神怪小說通史 江蘇教育 1997年8月

林辰 神怪小說史 浙江古籍 1998年12月

胡勝 神怪小說簡史 山西人民 2005年6月

葉慶炳 談小說鬼 皇冠 1976年12月

葉慶炳 談小說妖 洪範 1977年12月

周次吉 六朝志怪小說研究 文津 1986年6月

王國良 魏晉南北朝志怪小說研究 文史哲 1984年7月

張慶民 魏晉南北朝志怪小說通論 首都師大 2000年10月

李劍國 唐前志怪小說史(修訂本) 天津教育 2005年1月





- 王國良 六朝志怪小說考論 文史哲 1988年11月
顏慧琪 六朝志怪小說異類姻緣研究 文津 1994年5月
薛惠琪 六朝佛教志怪小說研究 文津 1995年2月
謝明勳 六朝志怪小說故事考論 里仁 1999年1月
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李偉昉 英國哥特小說與中國六朝志怪小說比較研究 中國社會科學 2004年12月
金榮華 六朝志怪小說情節單元索引〈甲編〉 中國文化大學中文研究所 1984年3月
俞汝捷 志怪傳奇新論 淑馨 1991年4月
李劍國 唐五代志怪傳奇敘錄 南開大學 1993年12月
李劍國 宋元志怪傳奇敘錄 南開大學 1997年6月
陳國軍 明代志怪傳奇小說研究 天津古籍 2006年1月
占驍勇 清代志怪傳奇小說集研究 華中科技大學 2003年6月
白話古代志怪故事研究叢書 遼寧大學 1991年9月
①秦漢神異
②魏晉奇道
③隋唐仙真
④宋元魔妖
⑤明清鬼狐

(二) 重要作品選目

- 山海經校注 袁珂 里仁
搜神記 (晉)干寶 里仁
古小說鈎沈 魯迅 齊魯
太平廣記 (宋)李昉等 北京中華
雲齋廣錄 (宋)李獻民 北京中華
青瑣高議 (宋)劉斧 北京中華
夷堅志 (宋)洪邁 北京中華
剪燈新話三種 (明)瞿佑等 上海古籍、世界
才鬼記 (明)梅鼎祚 偉文
聊齋志異 (清)蒲松齡 里仁
閱微草堂筆記 (清)紀昀 上海古籍、大中國
子不語 (清)袁枚 上海古籍
唐前志怪小說輯釋 李劍國 文史哲
古體小說鈔 宋元卷 程毅中 北京中華
古體小說鈔 明代卷 程毅中 北京中華
古體小說鈔 清代卷 程毅中 北京中華





歐洲幻奇文學：詩學、文類與歷史

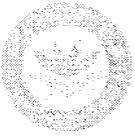
國立東華大學英美系 陳鏡羽 Fanfan Chen

- I. 幻奇一詞的字源、幻奇敘事創作與理論定義之崛起
 - A. Fantastic, Fantastique, Fantasy 字源探討
 1. Fantastic 2. Fantasy 3. Fantastique
 - B. Fantastique 成為文類之始 (19 世紀浪漫主義): 德國創作、法國仿效與理論
 1. Jacques Cazotte (The Devil in Love [Le diable amoureux], 1772); Jean Potocki (The Manuscript Found in Saragossa [Le Manuscrit trouvé à Saragosse], 1810)
 2. Hoffmann: The Sandman [Der Sandmann], The Golden Pot: A Modern Fairytale [Der goldne Topf. Ein Märchen aus der neuen Zeit], The Nutcracker [Nußknacker und Mausekönig]
 3. Charles Nodiers, Théophile Gautier
 4. Charles Nodiers, Maupassant, Sartre, P. G. Castex, Schneider, Roger Caillois, Louis Vax, Jacques Finné, Tzvetan Todorov (Harold Bloom)
 - C. 繼 Freud 與 Todorov 之後西方理論的發展與定義

Eric Rabkin, C. N. Manlove, Brooke-Rose, T. E. Apter, Kathryn Hume, Jackson Rosemary, Gero von Wilpert, Zondergeld and Wiedenstried, Vittorio Strada, Richard Mathews, Roger Bozzetto, Denis Mellier, etc.
 - D. 作品不斷逃脫定義與理論：作家自己的觀點

Coleridge (1772-1834): suspension of disbelief
 Charles Nodiers (1780-1844): false, vague, and true fantastic tales
 Guy de Maupassant (1850-1893): ambiguity
 H. P. Lovecraft (1890-1937): horror
 J. R. R. Tolkien (1892-1973): Fairy-story
 Julio Cortázar (1914-1984): Taoist mysticism and the non-dualistic fantastic
 Stephen King (1947-): ambiguity and monstration
 Léa Silho (1967-): myth, fantasy, fantastique, hard fantasy





II. 詩學與文類

A. Todorov 的詩學與其「法式」幻奇文類(fantastique)之詩學理論

1. 文類之定義與文學性
2. 定義:(1)讀者/小說世界/猶豫 (2)小說人物 (3)非寓言與抒情詩的閱讀
3. 與鄰近文類之區別:l'étrange(the uncanny) 和 le merveilleux (the marvellous)
4. 幻奇敘事: utterance, the act of uttering, syntactical
5. Gogol, Kafka

B. Tolkien 由語文學出發之仙境故事(Fairy-Story)次創造(sub-creation)理論

1. 兒童與成人
2. 神話, 語言, 童話
3. 仙境故事/神話創造四要素: Fantasy, Recovery, Escape, Consolation

C. 由 Plato, Aristotle 詩學到虛幻想像理論

1. chora, 四大元素, 神話想像, 虛幻想像(老子)
2. C. G. Jung, Gaston Bachelard, Gilbert Durand, Pierre Brunel, André Siganos, Christian Chelebourg, Paul Ricoeur, J.-C. Marion, Owen Barfield, J. R. R. Tolkien
3. 參考中國志怪之論述

D. 由古典修辭學到新修辭學: 修辭到小說

1. hyperbole, euphemism, hypotyposis, metalepsis
2. 夢, 鏡子, 魔術師的帽子

E. 幻奇敘事創造、修辭與文體: 分析幻奇小說三面向

III. 幻奇文學歷史研究: 歷史性與文學性

A. 歷史性延續觀點:

Nodiers, Schneider, Caillois, C. N. Manlove, Vittorio Strada, Richard Mathews, Zondergeld and Wiedenstried

B. 幻奇文學歷史分期理論與人類意識與語言演化的關係

1. 原始感受期
2. 神話製造期
3. 懷疑期
4. 去妄存真期

IV. 幻奇小說範例: 詩學與美學

A. 法式幻奇: 浪漫與寫實

1. The Venus of Illes [La Vénus d'Ille] (Prosper Mérimée, 1803-1870)





2. Night: A Nightmare [La nuit] (Guy de Maupassant, 1850-1893)

B. 童話幻奇

1. The Nutcracker [Nußknacker und Mausekönig] (E. T. A. Hoffmann, 1776-1822)

C. 仙境故事/史詩奇幻

1. The Lord of the Rings (J. R. R. Tolkien, 1892-1973)

2. The Neverending Story [Die Unendliche Geschichte] (Michael Ende, 1929-1995)

D. 神話幻奇/硬奇幻

1. Les contes de la Tisseuse (Léa Silho, 1967-)

V. 幻奇文學是經典的、嚴肅的研究主題、提供了愉悅的、淨化的審美經驗

由托爾金到中世紀文學研究、語文學、文學史

由托多洛夫到詩學、新修辭學、文體學

由虛幻想像神話批評理論到語言哲學、隱喻學、形上學本體論





北美原住民靈幻美學

國立台灣師範大學英語教學系 梁一萍教授

● 大綱

1. *The Indian Picture Opera* (E. Curtis, 1898)
2. *Pocahontas* (1995)
3. *Smoke Signal* (Sherman Alexie, 1997)
4. A Proposal for the Study of North American Indian “Fanthology”; Fantasy + Mythology; Frye + Jameson + Vizenor





非裔加勒比海文學中的幻奇傳統

交通大學外國語文學系 馮品佳教授

——再記憶之儀式：《*Magnum*》與《*有淚需彈*》中的非裔加勒比海宗教信仰——

再記憶之儀式：《*Magnum*》與 《*有淚需彈*》中的非裔加 勒比海宗教信仰。

馮品佳*

如果我們屈服於絕望——禁錮於恐懼之中——而放棄行動，可能會毀了自己；另一方面，如果我們浸淫於異類文化之間產生的新的感性能力與溝通協商，則可以啓發我們新而多變的想像力、或是使得感性復甦，而這些想像或感性的前提就是人類的多樣性與一致性是必然的。簡言之，我們不過於簡化相似或相異之處，無論如何困難、甚至前途未卜，我們都會將設法將所有現存的觀點轉變成一種想

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① 這篇論文英文版將於2002年春季刊登於MELUS。我要感謝國科會多年來支持我研究加勒比海女性文學。同時我也要謝謝MELUS編者與兩位讀者的建議，以及林怡君同學協助翻譯中文初稿。

Rituals of Rememory: Afro-Caribbean Religions in *Myal and It Begins with Tears*

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If we succumb to a blackhearted stasis—to enclosures of fear—we may destroy ourselves; on the other hand, if we begin to immerse ourselves in a new capacity or treaty of sensibility between alien cultures—we will bring into play a new variable imagination or renaissance of sensibility steeped in caveats of the necessary diversity and necessary unity of man. In short we won't oversimplify or crudify similarities or differences, but will seek, as it were, however difficult, even obscure, the path, to bring all perspectives available to us into an art of the imagination, an architecture of the imagination.

Wilson Harris

History, Fable, and Myth in the Caribbean and Guianas

Recent theoretical works on trauma and memory place special emphasis on the limits of representation and the ambivalent relations between fictional and historical narratives. Theodor Adorno's remark, "To write poetry after Auschwitz is barbaric," still rings true. How to write about extreme experiences that elude immediate understanding and threaten to destroy the narrating subject remains a question for literary artists and critics. Afro-Caribbean writers, in particular, need to confront multiple layers of traumatic memories and, among them, the "original trauma" of the Middle Passage in which their diasporic identity is rooted. Many works of Afro-Caribbean writers reveal an amazing amount of psychological resilience and physical endurance. The emergence of such a body of powerful literature out of what Antonio Benítez-Rojo calls "the black hole of the plantation" (56) is a source of constant wonder to readers and critics. Wilson Harris summarized a strategy practiced

by these creative artists in his 1970 lectures on Caribbean history, fable, and myth: instead of surrendering to historical stasis, they opt for a creative synthesis of available perspectives, thereby opening a gateway to a possible rebirth of imagination and sensibility. The emergence of Caribbean literature is, therefore, “a ‘creole’ act”—the process of creolization “in which cultures originally foreign to the Caribbean adjust and relate; lose and offer some of their own, pick up some of the patterns of the ‘host’; so that all groups move. . . towards a kind of eventual homogeneity” (Brathwaite 45).

Looking into the liminal space carved out by the history of transatlantic slave trade, Afro-Caribbean writers delved into their creolized heritage in search of possible alternatives for racial healing and located one of their most important psychic resources in Afro-Caribbean spirituality, which Toni Morrison calls the “discredited knowledge” of peoples of African descent. Through their strong emphasis on the healing aspect of folk rituals and the importance of rememory,¹ Afro-Caribbean writers re-define folk religions and an Afro-Caribbean “ceremonial spirituality,” which is a creolized synthesis of multiple legacies of the Americas. This article presents an investigation of the possibility of spiritual and psychological healing through the practice of what I call “rituals of rememory” by way of a close reading of the deployment of Afro-Caribbean folk rituals in texts by two Afro-Jamaican women writers: Erna Brodber’s *Myal* (1988) and Opal Palmer Adisa’s *It Begins with Tears* (1997).²

Both Erna Brodber and Opal Palmer Adisa were born in Jamaica and educated in the United States. Adisa stayed in the US to further the cause of literary multiculturalism in the academic world, while Brodber returned to the island nation to teach sociology and to pursue her research on the African diaspora. Although their geographical locations are now different, they share common aesthetic and political positions. They are both determined to bring together the cultures of the “shipmates,” Brodber’s term for peoples of African descent in the Americas. Brodber states her political agenda in writing *Myal*: “*Myal* is my tentative exploration of the links between the way of life forged by the people of two points to the black diaspora—the Afro-Americans and the Afro-Jamaicans” because historically “black initiative is weakened by

the misunderstanding between Caribbean and U.S. blacks and both and Africans" ("Fiction" 167).³ Embodied in their works is therefore a call for the construction of a New World writing that will successfully re-assemble the multiple traditions of the Americas. In this respect Brodber and Adisa are not alone; Paule Marshall's *Praisesong for the Widow*, Morrison's *Tar Baby*, and Alice Walker's *Temple of My Familiar*, for instance, all contribute to the creation of this New World tradition.

Importantly, in *Myal and It Begins with Tears* Brodber and Adisa both choose to frame their efforts of constructing a New World writing in religious contexts. *Myal* is a third-person narrative that operates on multiple time lines. Amid these intersecting temporalities, readers encounter further complications in terms of emplotment. With mixed chronotopes as textual background, Brodber presents us with a story of double crimes and double tellings. The protagonist Ella O'Grady is born to an Irish father and his black housekeeper. In her teens she is adopted by a creole Methodist minister and his white British wife and gets a chance to visit the United States. There she comes across Selwyn Langley, a wealthy white American who is fascinated by Ella's racial background and beauty. He marries her and prompts her to tell stories about her home village, Grove Town.

In 1919 Ella tells Selwyn about this rural Jamaican community and in particular what has happened to another village girl Anita in 1913. Anita suffered spirit possession from a secret obeah man, or sorcerer. This evil man was revealed to be the respected village elder Mass Levi, who was trying to steal Anita's youthful spirit to regenerate his sexual prowess. He was punished with death for this performance of transgressive black magic. Meanwhile, Ella's own spirit is being "thieved" when Selwyn turns her story into a coon show. When Ella loses her sanity because of this betrayal, Selwyn sends her back to the island to be cured by an Afro-Caribbean religious ritual, myal. Yet Ella's spiritual treatment is not complete until she can finally recognize her own internalization of colonial indoctrination and come to a de-colonizing reading of her own experience as well as those of her people.

Like *Myal*, *It Begins with Tears* is also set in a rural Jamaican village, Kristoff, and delineates the nuances of interpersonal relationships in this community and the redemptive function of rituals.

What is interesting is that Adisa interweaves the daily lives of Eternal Valley, including Devil's family and God's, with those of Kristoff Village. While Devil and his wife are busy preparing their son's wedding, the inhabitants of Kristoff are dealing with their collective and personal wounds. The routine lives of the village are interrupted by two returns. Monica returns, after a long sojourn in Kingston as a prostitute, to seek a steady life, but she gets involved with a married man and suffers a terrible revenge at the hands of three jealous women. Another villager, Rupert, also returns from New York with his African American wife, Angel. Surprisingly, Angel turns out to be no stranger to the village but the daughter of Beryl, a Kristoff woman who was raped while working as a hotel maid in the northern resort of Montego Bay. Toward the end of the novel all the wounded women gather around the river to undergo a healing ritual and find comfort and sympathy in a spiritual sisterhood.

Crucially, in both texts the authors deliberately play out historical traumas upon black female bodies. Thus the female body functions as a kind of "theatrical site on which a range of competing discourses and ideologies battle for supremacy" (107), as Denise deCaires Narain observes of *Myal*. These textual representations of the female body thus create a close affinity between corporeality and textuality. This practice of inscribing traumatic experiences upon the female body demands a counterdiscursive de-scribing. Moreover, both texts stress the importance of being able to name the crime or trauma, which corresponds to the belief in the mysterious power of word or *nommo* (name) in African tradition.⁴ Significantly, both authors concur in their invocation of spirituality in general and rituals in particular as the ways in which these traumas can be described and *de-scribed*. In their recognition of the productive potential of religious creolization, they both belong to a "twilight or cusp poetics" (Puri 105) that draws its creative energy from the ceremonial spirituality of the Caribbean.

Afro-Jamaican Religious Creolization and Rituals of Rememory

Before a close reading of religious practices in the two novels, we first need to explain the creolized nature of Afro-Caribbean religions and define the concept of "rituals of rememory." Deeply in-

fluenced by African religions as well as Christian and Native American beliefs, Afro-Caribbean spirituality and ritual practices were created out of a vigorous process of cultural creolization. To illustrate how these rituals work for the psychological well-being and creative imagination of the Afro-Caribbean community, we may again turn to Wilson Harris and his discussion of limbo. For Harris, the popular West Indian dance limbo,⁵ “which emerged as a novel re-assembly out of the stigma of the Middle Passage,” accommodated Catholic features and exemplified “the renaissance of a new corpus of sensibility that could translate and accommodate African and other legacies within a new architecture of cultures” (20). As Harris emphatically states, “It is my view—a deeply considered one—that this ground of accommodation, this art of creative coexistence—pointing away from apartheid and ghetto fixations—is of the utmost importance and *native* to the Caribbean, perhaps to the Americas as a whole” (20). Most significantly, limbo implies

a profound art of compensation which seeks to re-play a dismemberment of tribes. . . and to invoke at the same time a curious psychic re-assembly of the parts of the dead god or dead gods. And that re-assembly which issued from a state of cramp to articulate a new growth—and to point to the necessity for a new kind of drama, novel and poem—is a creative phenomenon of the first importance in the imagination of a people violated by economic fates. (21)

In this shared imagination Harris also sees a rapport between West Indian limbo and Haitian vodun,⁶ which along with Carib Bush Baby and Arawak zemi are among the “the misunderstood arts of the Caribbean” that hold “the subtle key to a philosophy of history” (48).

The image of dismemberment succinctly summarizes the history of African diaspora. Harris is most insightful when he stresses the importance of the creative co-existence and constructive re-assembly of alien cultures and when he recognizes the liberating power of ritualistic cultural expressions such as limbo and vodun. In almost all of the African diasporan religions there is an attempt to remember the historical separation and by extension an underlying desire for reunification with the African homeland, Ginen or Guinea, in what Joseph M. Murphy terms the “orientation to Af-

rica" (185).⁷ Through the practices of these rituals, therefore, Afro-Caribbean people can start what I call their "rememory" of collective and individual memories, which leads to a re-membering with their ancestral cultures and to a certain extent frees them from the traumatic nightmares resulting from tribal dismemberment and racial encounters.

Rooted in the creolized belief systems of the Caribbean, rituals of rememory mobilize the collective force of the community and through the power of sympathy free traumatized characters from layers of repressed memories and further empower them to battle against imposed racial, sexual, and class oppressions. Thus the traumatized characters are able to survive the crime of "spirit thievery" and physical violence inflicted by representatives of colonial powers, and finally come to terms with their individual and collective haunting experiences. Here, what I call "rituals of rememory" is actually comparable to Wilson Harris's West Indian limbo and vodun and Houston A. Baker Jr.'s Afro-American "conjuring" or "mythomania" (74) since a shared belief in a creolized spirituality essential to the cultural survival of Afrosporic communities runs through all these terms. Another common point is the trope on spatial images. Harris argues for the empowering potential of the subconscious reality of the Caribbean or the West Indian "architecture of consciousness," while Baker points out how womanist conjuring "institutes the type of locational pause that Bachelard might have called *eulogized place*—a revered site of culturally specific interests and values" (99). My emphasis is on how the performance of rituals of rememory in Afro-Caribbean women's fiction leads to the construction of a discursive space in which the fountain of liberating and life-saving spiritual resources can be tapped.

The power of Afro-Caribbean religions resides in Afrosporic peoples' ability to resist Christian monotheistic domination with the support of their African belief-system legacies. Despite Christian proselytizing in the Caribbean, Christianity has never achieved full hegemony, even though colonial powers established religious and educational institutions, profound interpellative instruments intended to erase the cultural identity of the colonized and to reproduce the colonizer's culture at the colonial site. As Dale Bishnauth stated in his study of the history of religions in the Carib-

bean, "the most orthodox practice of Christianity in the Caribbean by blacks is affected by a spirit that is identifiably African" (100). Moreover, the master's tool has been used to dismantle the master's house; the Baptist War of 1831-32 and the Morant Bay uprising of 1865 in Jamaica, both led by black Baptist ministers, are two examples.

Richard D. E. Burton's insight on the continuous creolization of Jamaican religious beliefs nicely illustrates this process in the making of Afro-Caribbean religions:

What had emerged from half a century of primarily black proselytism was an unstable compound of Myalism and Christianity that we may call Afro-Christianity, provided that we recognize that the relative proportions of the "Afro" and the "Christian" were always in flux, that the African substrate was forever threatening to break through the Christian, and that until well into the twentieth century, and perhaps even today, Afro-Christianity remained an amalgam of potentially discordant elements rather than a fully achieved and 'stable' synthesis of different religious traditions. The Afro-Christianity of the ex-slaves and their black ministers contained a multiplicity of elements—dancing and drumming, "prophesying," speaking in tongues, spirit worship, trance, and possession—that were inimical to the Euro-Christianity of the white missionaries. (97)⁸

A continuous process of religious creolization, as Bisnauth argues, is a part of the "survival mechanism" of the Afro-Caribbean people (100). This endless exercise of religious hybridization, I would argue, is also part of their tactics of opposition in that the Christian system imposed by the white oppressors has been creolized and multiplied into all kinds of Afro-Caribbean religions. The remnants of African beliefs in these religions can be regarded as sites of collective memory of a deprived homeland. And the Afro-Caribbean rituals help to reactivate these memories for the sake of racial health. Writers of Afro-Caribbean descent clearly are alert to the potential healing power of these rituals of rememory. As Elaine Savory points out, "Although this perception is not shared by all Caribbean writers, there is certainly an important literary extension to the role that religion and ritual have played in the history of Afro-Caribbean resistance to racism and colonialism" (217).

Although the healing and liberating power of Afro-Caribbean rituals is recognized, all religious practices are not beneficial, neither are they to be understood in binary terms as either good or evil. A case in point is the social functions of obeah and Myalism. Although for former colonizers obeah has often been associated with the power of black magic and political power, such as slave uprisings, in some Caribbean texts obeah is regarded as a powerful practice to battle against colonial authorities (Richardson 173).⁹ In other texts, such as Claude McKay's *Banana Bottom* (1933), we can observe a certain ambivalence towards the practice of obeah. For instance, in his description of the Jamaican society in the early twentieth century McKay at once celebrates obeah as a part of Jamaican folklore, the spiritual link" with the ancestral origin, as in the Anancy stories and folk songs (125), and satirizes the practice of obeah through the figure of the obeah man Wumba.¹⁰

Myalism, a religious practice that originated in eighteenth-century Jamaica, is often regarded as corrective of evil obeah practices. Based on historical records from the 1830s and 1840s, Monica Schuler points out that "Myalists believed that all misfortune—not just slavery—stemmed from malicious forces, embodied in the spirits of the dead and activated by antisocial people. The Myal organization provided specialists—doctors—trained to identify the spirit causing the problem, exorcise it, and prevent a recurrence" (32). Winston Arthur Lawson makes a similar point about Myalism as "one significant formalized religious ritual that was geared at combating Jamaica's societal ills. Its philosophy was based on the notion that these ills were pervasive and deep rooted in the spiritual psyche of all those who selfishly pursued anti-communal acts" (28). Joseph J. Williams is more specific in that he identifies myal men or women as "the people who cured those whom the obeah man had injured" (145).

But even myal practices are not always positive. Maureen Warner-Lewis identifies an alternative etymology for myal as "*ma-yal*<*Mayaala*, Kikongo, 'person/thing exercising control,'" which creates for it a kind of moral ambiguity.¹¹ Perhaps Joseph Murphy best sums up the complementary nature of the relationship between these two doctrines in the Jamaican plantation system:

Obeah is the art of sorcery, practiced in private, if not secret, and reflecting the disintegrative forces of a society under stress. By contrast, *myal* might be seen as a force for social integration, bent on the exposure of *obeah*, and defusing it with the power of communal values expressed in public ceremonies. . . . The *obeah* practitioner provided medical and jural aid for the plantation workers in a society devoid of these institutions in any other form. If the *obeah* specialist was fearful, he or she was also the source of comfort, healing, and justice.

Myal, too, represents a reassertion by the community of its authority over the legitimate and illegitimate uses of invisible power. *Myal* dancers and seers are exposing what the community has determined to be the illegitimate uses of *obeahs*, rather than a condemnation of the private use of spiritual force. . . . To find justice in the unjust world of slavery and emancipation, Jamaicans could turn to *obeah* practitioners, whose work was brought under scrutiny by the communal consciousness of *myal*. (120)

To distinguish a good practice from an evil one, in the case of Afro-Caribbean religions, therefore, depends on whether it is for the benefit of the community or just for the fulfillment of personal desires. In the following close reading of *Myal and It Begins with Tears*, we shall see how Brodber and Adisa embody this communal concept in fictional context and address the issue of trauma of the Afrosporic peoples.

***Myal* and De-Scribing Spirit Thievery**

In *Myal*, Erna Brodber analyzes the crime of “spirit thievery” and the way in which one may survive it with the help of Afro-Caribbean religions. The act of writing, in this case, is similar to that of performing a *myal* ritual. Thus Joyce Walker-Johnson observes a textual analogy between the role of the healer and that of the artist in Brodber’s text (49). I would argue that Brodber also invites her readers to participate in this ritual; our understanding of the depth of the crime is meant to prevent spirit thievery from recurrence. Another important point is that in this text *myal* is a combination of various religious practices, including Myalism and Kumina, which aims to exorcise sources of evil from both within and without the community.

Mass Levi is the evil within the community and Selwyn Langley is the evil from without. Although the two perpetrators are ap-

parently different in terms of race and class, Levi and Selwyn are nonetheless twin representatives of colonial powers. The “incorruptible” Mass Levi was a “DC—district constable” and “would use his cow cod whip on mule, on men and on women though no one could say for certain he ever had” (31). The irony in the epithet is that Levi *is* corrupted enough to obeh the fifteen-year-old Anita in order to regain his own virility. Equally sinister is the way he threatens the community with the shadow of a whip, which is reminiscent of the slavemaster’s device of control and symbol of authority and power. As a former DC, Levi has also been an instrument of colonial rule and a patriarch in the community.

And yet Levi’s whip may also refer to the staff of an African king, which is at once a symbol of authority and a metaphoric connection with Africa.¹² This possible allusion complicates the dynamic between obeh and myal in Brodber’s text. In a sense, Levi “rules” Grove Town with the authority of an African king. In the post-plantocracy rural society of *Myal*, the evilness of Levi’s scheme against Anita resides in the egocentricity of his purpose. He can be “incorruptible” when he has the community benefit in his mind, but when he turns ancestral magic to private and selfish uses, he needs to be corrected by a communal force. In her portrayal of the evil of Levi, Brodber also goes back to the African roots in which obeh refers to worship of an evil spirit, Sasabon-sam (Bisnauth 89-90), and suggestively links devil worship with the evil of colonial exploitation. The character Levi thus personifies the complexity of African diasporan religions in which many facets coexist with one another. The religious world in *Myal* is then a deliberate portrayal of what Kamau Brathwaite calls “the Afr/american communion complex: *kumina-custom-myal-obeah-fetish*.”¹³

The ritual led by the Kumina priestess Miss Gatha is battling in part against the specter of slavery and colonization.¹⁴ This ritualistic combat with the evil obeh man, furthermore, mobilizes all the spiritual powers of the community and involves a broad spectrum of religious practices that significantly cross the boundaries of race and gender. As Catherine Nelson-McDermott contends, the myal practices in the text “set up an inclusive beat-based (drum-based) communicative network which works to bring all, even those who must be taught to hear, into the action” (62). Except for support

from the prophet figure of the community, Ole African, whose name suggests a mysterious ancestral power, and from Reverend Simpson, whose native Baptist church represents the mass of black people in the community, there is also the involvement of "White Hen," code name for Maydende Brassington, a white woman and the wife of the mulatto Methodist minister. The main ritual to exorcise the evil power is, of course, the Kumina dance, representing a religious cult in Jamaica that is the most (culturally) African, according to George E. Simpson (157). Together, these representatives from different religious practices formulate a marvelous "spiritual community" in which they can communicate with each other telepathically. Importantly, this telepathic power strongly suggests that human sympathy is a requisite for healing. Anita is finally saved by this collective magic of sympathy mobilized from the interstitial spaces from which the hybridized religious practices of the community derived their power.

Of course, a community is not always positive, especially in its interaction with the marginal members. In *Myal*, the nicknaming of Ella as "Salt pork," "Alabaster baby," "Red Ants Abundance," or "ginger," which renders Ella invisible in the community, is one example of the community's malice. The homophobic Jamaican community in Michelle Cliff's *Abeng* that "murders" its gay members with gossip and sneers is another. The basic spirit of myal practices, nevertheless, has always been communal. Schuler observes an interesting psychological underpinning for the stress on community values in Myalism:

in a real world of limited resources. . . anyone enjoying unusual good fortune is suspected of doing so at the community's expense. Such antisocial people, placing personal goals above those of the community, are thought to employ ritual to satisfy malevolent forces believed to permeate the universe and produce evil. The major function of religious ritual—which, unlike magic, is always community-centered—thus become the prevention of misfortune caused by the antisocial and the enhancement of the community's good fortune. (33)

Thus Levi's unusual good luck in terms of material prosperity can be suspicious, although unstated, in this context. Besides their sympathy for the innocent Anita, Grove Town enacts a communal

ritual to stop Mass Levi's selfish pursuit of masculinity (and money) that threatens the interest of the whole community.

Ella is the other victim in the novel who is rescued from spirit thievery by this spiritual community. What is striking in Ella's case is the "obscenity" of how her "spirit" has been robbed. Here I am using Shoshana Felman's description of the Holocaust experience as a model to read Ella's ordeal. Selwyn literally steals Ella's story and makes it into a minstrel show. This transformation of Ella's cultural experience is comparable to the mis-representations of black experiences by white journalists and travel writers (Walker-Johnson 58). In his coon show, entitled *Caribbean Nights and Days*, what Selwyn has done to Ella's memory of Grove Town is an aestheticization of colonial appropriation: by claiming for himself the authority of a (white) author he aestheticizes his act of violence and violation upon another race, just like the Schoolteacher in Toni Morrison's *Beloved*, who thinly disguises his inhuman racial ideology with a pseudo-scientific theorization. Selwyn's plagiarism of Ella's story is also based upon a model of colonial capitalism. "That which Ella had given him was for him purest gold. He had only to refine it. He was going to put on the biggest coon show ever," the third-person narrator informs us (79-80). Ella is like a Third World country that supplies "raw material" for the consumption and the use in advanced production by a First World country as represented by Selwyn, whose family pharmaceutical business is itself, of course, built upon an ideology of capitalist expansion.¹⁵

This transnational usurpation of Ella's "spirit" and the spirit of a black community, moreover, reifies white domination. In fact, the marriage between Ella and Selwyn is built upon a particular kind of aesthetic and racial relationship. When Selwyn first met the seventeen-year-old Ella, she was totally ignorant of racial difference and her own racial identity. He sees in Ella "[a] marvelously sculpted work waiting for the animator" (46) and a possible artistic vocation. Selwyn starts to engage in a Pygmalion project as a warm-up for his would-be film career: "Until it came, Selwyn occupied himself with one production: the making of Ella O'Grady" (43). Therefore Ella herself, not just her memory, is the raw material Selwyn wants to exploit to fulfill his artistic ambition. Furthermore, although he is "fascinated" by Ella's mulatto identity

and marries her against the miscegenation law, Selwyn nevertheless abides by the law of racial demarcation when it comes to reproduction: Ella can be his wife, but not the mother of his children. Thus Selwyn not only steals Ella's body and story but also deprives her of her reproductive rights. His parasitic exploitation of Ella does not stop until she is completely drained of memory, language, and finally, sanity. Only then does Selwyn become frightened and ship her back to Jamaica.

Brodber's writing, in turn, is an aesthetic counter-discourse: by writing about Selwyn's violation against Ella's memory, Brodber is "*creating (recreating) an address*, specifically, for a historical experience which annihilated the very possibility of address" (Felman 41). Here Shoshana Felman's discussion of Holocaust literature and archives again provides a way to narrate the past experiences of victims. These testimonies, as Felman argues, are created "to tell the story and *be heard*, to in fact *address* the significance of their biography—to *address*, that is, the suffering, the truth, and the necessity of this impossible narration—to a hearing 'you,' and to a listening community" (41). Brodber's *Myal*, like all of her writings, reveals a strong belief in the power of *nommo* and provides a literary testimony to the spiritual holocaust of Afro-sporic peoples. Through Selwyn's racist appropriation of Ella's storytelling, Brodber also alerts her readers to a danger inherent in the consequences of such testimony falling into the wrong hands. Selwyn's greatest crime, I would argue, is to deprive Ella of her role as a witness and turn her into a local informer.

Even more devastating is that Ella is led to blame herself for this theft. In her "trip" to the land of madness, she sings out "Mammy Mary's mulatto mule must have maternity wear" in a Morrisonian manner (84). The way in which Brodber presents different renditions of Ella's refrain invites comparison to the Dick-and-Jane story at the beginning of Morrison's *The Bluest Eye*, which is another story of racial and sexual victimization and madness. In *Myal*, Ella's refrain at once communicates her self-perception and indicts Selwyn for robbing her of her right to be a mother. The way she refers to herself as a "mule," besides functioning as an act of self-depreciation, is also reminiscent of Hurston's famous remark about black women's burden in *Their Eyes Were Watching God* that "De nigger woman is de mule uh de

world" (29). By using this refrain Brodber seems to engage in a dialogue with the tradition of Afro-American women's writing, an intertextual strategy that is indicative of her dedication to bridging the two Afrosporic communities and to the construction of a New World writing.

As a mulatto, Ella is a colonial "legacy" since she is the child of an interracial liaison. The etymological origin of the word "mulatto" refers to the sterility of mule, which makes the epithet "mulatto mule" linguistically redundant. This epithet reveals how Ella sees herself as a sterile surplus product of a colonial history. As a psychological compensation, Ella, in her madness, experiences a mock pregnancy: her belly swells to accommodate what she believes is the baby Jesus. What comes out of this self-deluded Madonna is, ironically, "the stinkiest, dirtiest ball to come out of a body since creation" (2). A double-edged message is embedded in this parodic version of the messianic birth: it signals both victimization and possible redemption.

Ella regains her sanity after Mass Cyrus's myal ritual. Contrary to the full description of the Kumina dance that cures Anita, Brodber is not very specific about the details of Ella's myal cure. Nonetheless, it is obvious that natural forces are closely involved. A "mighty hissing electric storm" breaks out when Mass Cyrus starts the ritual:

It was the noise that agitated those trees and shrubs that Mass Cyrus kept closest to his person—the bastard cedar, the physic nut and shy shame-mi-lady, *mimosa pudica* to you. On their shoulders he always placed the *sin-generated* afflictions of the human world. They felt it. The bastard cedar's eyes were quick to tears. . . . And often times Mass Cyrus used these same tears turned to gum, to glue together a broken heart or a broken relationship until the organism could manage on its own again. (2-3)

In this ritual, the natural world, through sympathetic "magic," takes up the burden of human sins and facilitates the healing.

Again, Brodber refuses to romanticize the regenerative power of nature by listing the casualties involved in the cure in August 1919. Even the Myalist Mass Cyrus needs to repeatedly excuse himself for causing the havoc outside his grove because after all "[a] man has a right to protect his world" (2). Besides the tens of thousands

coconut trees, breadfruit trees, and human residences damaged in the storm, "It killed 1,522 fowls, 115 pigs, 116 goats, five donkeys one cow and one mule. Several humans lost their lives" (4). The tall-tale catalogue attests to the extent of spirit thievery committed upon Ella's psyche. The hurricane that has claimed so many lives is an externalization of Ella's private turmoil. This, again in a double-edged way, demonstrates the power of Myalism and the extent to which Ella has been traumatized.

Even after all these sacrifices of livestock and human lives, Brodber makes it plain that the myal ritual is just half of the cure. Ella's cure is not complete until she can conceive of an alternative scenario to that of spiritual thievery. She needs to transform herself into a different reader and change the animal fable of Mr. Joe's farm in the children's textbook that serves to mentally indoctrinate Jamaican school children to colonial rule.¹⁶ In this fable that is meant to be a moral exemplum for British colonial subjects, Mr. Joe's animals decide to quit the farm because they want freedom, but they soon choose to return because apparently they cannot take care of themselves outside the farm. The ending of the story reverses the biblical origin: "In no time, life was back on the farm to what it had always been, and no one seemed to remember that there had been an exodus except Ella to whom they gave their depression" (103). Although the animals willingly go back to their confinement, Ella is enlightened by this "negative lesson" (103).

Ella's problem with the story authorized by the British colonizers when she rereads it as a teacher and as a victim of spirit thievery is that the colonial textbook offers no "alternatives" (105). Through her discussion with Reverend Simpson, Ella discovers the source of her discontent, a discontent that is personal as well as communal. It is the way in which the colonial writer "has robbed his characters of their possibilities" (106) and, as Simpson terms and defines it, "[z]ombified them": "Taken their knowledge of their original and natural world away from them and left them empty shells—duppies, zombies, living deads capable only of receiving orders from someone else and carrying them out" (107).¹⁷ The greatest crime committed by the colonizer, Brodber suggests, is this zombification of the body and the spirit of the colonized.

At the same time, Brodber is suggesting an embedded alternative story within the colonial one. As Walker-Johnson observes,

Brodber's use of animal fable "alludes to the comparisons of the Negro with children or animal in travel books, diaries and some historical writing by Europeans" (60). Within the context of the novel, however, this fable provides a way to healing and liberation. All the leading figures of Grove Town's spiritual group, for example, are codenamed after the farm animals in the fable. Instead of being ignorant and willing victims of oppression, as exemplified by the animals in the story, this group enjoys a powerful spiritual agency that enables healing through collective efforts.¹⁸ As Evelyn O'Callaghan argues, "The fractured, 'pre-scripted' past of the colonial subject is recuperated and articulated *within*, this time, the group's own diffuse, eclectic creole discourse" (101).

Ella, a willing oral instrument reciting Kipling's verse of "the whiteman's burden" at thirteen (6) and a believer in a fantasy land created out of British juvenile literature and fairy tales, finally understands her own complicity in the theft as that of someone who has been mentally colonized. After all, she also participated in the drama of racial imagination when she first met Selwyn: "Ella saw someone like Peter Pan smiling at her and knew she was feeling particularly warm" (46). She is now rehabilitated into the Afro-Caribbean spirituality, which marks her reintegration into the community. At the beginning of the text "these new people. . . in-between colours people" like Ella are identified by Mass Cyrus as a source of societal dis-ease and disorder. Toward the end, Ella, with her in-between creole heritage, represents the "new" Jamaican people who are capable of formulating an alternative reading of colonial text, which not only challenges the educational system but also leads to mental liberation and completion of the healing rituals.

It Begins with Tears and Collective Healing

Rituals help deliver victims from spirit thievery in *Myal*; likewise Opal Palmer Adisa's *It Begins with Tears* tells how rituals bring forth the healing power of collective sympathy and release the pain of victims who suffer the traumas of physical violation. The title of Adisa's text itself suggests a kind of collective cleansing. Compared to *Myal*, *It Begins with Tears* places even more stress on Jamaican folk/oral culture and rituals with the use of patois in the characters' dialogues. Although traces of Christianity can

still be seen in Kristoff Village, the villagers' belief is closer to that of their African ancestors. We don't see any Methodist minister or a Baptist reverend; people from the community serve as spiritual leaders. The name Kristoff is purposely ambivalent since it can either be an allusion to Christ or a pun suggesting that Christ is off in this remote rural area. While there are both God and Devil in the text, they appear to be on an equal footing and amiable terms. The inserted interludes of the Devil's family, in which every member speaks and acts in the most down-to-earth manner, further erase the line dividing the divine from the human, the sacred from the profane. This alternation between the narrative of rural Jamaicans and that of the immortal, to me, also sets up at the formal level a jazz cadence similar to that Kamau Brathwaite is trying to identify in the West Indian novel.¹⁹ In this jazzy text that emphasizes folk culture and rituals, Adisa writes about the bodily and mental traumas resulting from neo/colonial contacts, the power of collective spiritual healing, and the importance of narrative memory.

Crucially, the spiritual agency in Adisa's text resides with the women. This emphasis on female spiritual agency, like Brodber's intertextual dialogue, suggests another effort to connect the traditions of Afro-American and Afro-Caribbean women. The importance of conjure women in the poetics of Afro-American women's writing that Houston A. Baker, Jr. has observed may well apply to the Afro-Caribbean tradition,

In Afro-America, the richest cultural wisdom resides in what Derrida calls the resources of a pharmacy—a space in which mythomania works. African women in America have been wise workers of this space. Embroidering, improvising, troping on a standard pharmacopoeia, they have transmitted the soul or spirit of a culture with rain-bringing energy. (99)

While acknowledging the importance of conjure women, I am not suggesting an essentialist or romanticized reading of black women's spiritual power. Alice Walker's *Possessing the Secret of Joy*, for instance, demystifies such romanticism by exposing women practitioners' collusion in female castration. Nevertheless, in *It Begins with Tears* Opal Palmer Adisa presents her homage to Afro-Caribbean "wise women" throughout the text. This extended praisesong to women's spirituality is most significant in the ritual

performed at the end of the novel in which a group of women, each with their individual grievances, gather at a river to complete the healing that has been in progress throughout the text.

Although not specifically identified by name as in the case of Brodber's myal or kumina, this water ritual performed under the supervision of female spiritual agency is invested with rich symbolic significance. As George Eaton Simpson states in *Religious Cults of the Caribbean*, "Water is a major element in West African religions, and the belief about water and the water rituals of Jamaica revivalists are syncretism of these traits and Christian water concepts and ceremonies, especially of those of the Baptists" (199). The Christian connotation of water baptism is clearly in the text since one of the participants, Angel, imagines that she is "baptizing herself" (214). But the women's water ritual is mostly performed in "observance of their ancestors' ways" (214). Arnella, the priestess in training in the novel, urges the women of her group to search out a private place and "[l]et her, de river, talk to you so she can soothe oonuh worries" (214). Each woman, it seems, needs to articulate her pains before she can come to terms with her suffering. Here the image of the river is also definitely maternal. During her near-drowning, for instance, Angel resigns herself to the maternal power of the water: "Suddenly she was overcome with a desire to know her real mother; she could taste her salty tears mingling with *the warm, sweet, breast milk that was the river water*, and she allowed herself to surrender, feeling very close to the mother she never knew" (214, emphasis mine). The regenerating and nurturing power of the river water/milk nurses Angel, as well as the other women, into a new life and reestablishes bonds with "mothers" they were deprived of long before.

The ritual of bathing is performed foremost as a communal service. When the individual bathing is done, the women gather again, circling and splashing water on the one most in need of healing. With this support from a "community of women," Monica breaks her silence and is able to name the violators of her body. As a former prostitute, Monica is portrayed as a sensual woman who enjoys physical pleasure. She is punished for this indulgence in self-centered pleasure. But her punishment, the peppering of her vagina and womb by three village women, goes beyond the limit. One of the most serious crimes presented in the novel is violation

of the female body and it therefore demands the greatest effort in terms of exorcism. Moreover, a violation against one woman in the community is portrayed as a transgression against all. Hence when the peppering Monica suffers is discovered, all the women who come to her rescue participate in the suffering: "The lips of their vaginas throbbed in sympathy, their wombs ached, and their salty tears left stain marks on their faces" (136). The ritualistic expurgation of traumatic experience is also carried out in a physical and collective way: "Monica's moans were a circle that enclosed the women, forcing each of them to release their internal frustrations and bottled anger. Monica began to throw up bile and the stench caused the other women to hold their breaths and widen the circle" (216). This ritual therefore involves both private and collective cleansing. This assemblage is like Kai Erickson's description of a community that has experienced a collective trauma: "a gathering of the wounded" (187).²⁰

Even Angel, an educated black woman from the United States, whose class and educational experiences are seemingly different from those of the village women, shares this kinship. Raised in the privileged society of upper-class whites, her trauma originates in the shock of discovering her "colored" identity since "[u]ntil she was eleven Angel believed she was white" (93). Upon this discovery she begins to see herself as others have seen her. Angel is hence forced into the symbolic order of racial difference through a traumatic mirror stage. After an unsuccessful attempt at taking her own life, Angel learned to put on an indifferent exterior to disguise her difference; yet her life in this rural Jamaican village and her participation in the women's ritual give her a sense of closeness and security. First, in the funeral service for Beryl's mother right before the water ritual, Angel finally allowed herself to shed tears because she realized, "Grief was not a shame to be experienced in private or concealed from the rest of the world" (198). Her joining her village friends in the ritual further leads her to a symbolic rebirth and a biological membership in this sisterhood. As mentioned above, in the water she tastes the "milk" that she was denied as a child. Near the end of the novel Angel even discovers her blood kinship when she finds her long lost mother in Beryl, who could not feed or raise her daughter because of the trauma of rape. At this point Angel's symbolic function in the novel becomes clear: as an

embodiment of the neo-colonial relation between the United States and Jamaica, Angel is at once the "evidence" of a crime committed against Beryl's body and a way to the latter's salvation. As in Morrison's *Beloved*, the "ghost" of the daughter has to come back before the mother can recognize her own worth.

Angel's biological kinship comes as somewhat of a surprise although the author has hinted that Beryl lost a daughter in the past. However, the text, as if in agreement with its character, remains taciturn about Beryl's rape trauma. Although there is no injunction of silence from the white rapist, Beryl keeps the reason for her broken body and spirit a secret. For five years Beryl was literally mute when she returned to the village after the trauma. Even in the narrative present she does not know how to communicate her feeling when disturbed by an imagined calling of a child:

But Beryl had forgotten how to open her mouth and talk. She no longer remembered the pleasure of sitting with a friend and enjoying a good laugh. She no longer felt the satisfaction of telling someone her mind and knew the taste of her tears. Beryl had lied to herself too long. (35)

Beryl as a trauma victim becomes socially aphasic; along with the loss of language she loses the capacity to enjoy ordinary communal life. What she needs is to regain speech through narrative memory.

Narrative memory, according to French psychologist Pierre Janet, as summarized by van der Kolk, "consists of mental constructs, which people use to make sense out of experience" (van der Kolk and van der Hart 160). To make a traumatic experience into a narrative memory, in Toni Morrison's terms, is to make something "unspeakable spoken." Providing a narrative form for an unspeakable memory helps the victim go beyond the dis-ease of individual suffering and reach the reality of a history, in this case, the history of physical and mental colonization. In Adisa's text the ritual of female sympathy preludes and provides a way of regaining access to the past and allowing it to attain the form of narrative memory. Not until the village women gather at the water and perform the ritualistic bathing is this persistent "latency" broken. In Beryl's case the "incubation period" has lasted for more than twenty years.²¹ This total resistance to memory on Beryl's part bespeaks the extent of her psychic numbing as a rape victim who is

trying to forget the perpetrator. When she finds a place in the river, Beryl is “willing to unload, to forgive herself, to begin again to remember the early light of daybreak that was a sign of perfect beauty and hope” (214). But first she needs to calm the voice of her lost child who has been calling out to her for years. Rescuing Angel from drowning is a way to stop the voice and to see the sunshine again. So when another priestess Dahlia announces—in the spirit of Ole African’s enigmatic phrase in *Myal* about “The half has been told” (34)—that “[s]till some things not said dat need to be said” (220), Beryl is finally able to release herself from her self-imposed repression and start her story.

What Beryl recounts is how she was raped by a white American tourist in the famous northern resort of Montego Bay, the white man’s excuse being that “I’ve decided today is the day that I’ll have Jamaican meat. . . . I know about you black women; I’ve had plenty where I come from” (224). Clearly the author means that what has been violated is more than the body of a single Afro-Jamaican woman. What has been repressed and told again is a collective story of black women who have been racially dehumanized and sexually exploited ever since the beginning of the black diaspora. It is also a story about how Jamaica has been ravaged by white tourism. The gruesome details of how Beryl is ordered to change the sheet after the rape and forced to perform sexual servitude repeatedly for her rapist attest to the ways in which race, gender, class, and capitalist neocolonialism conspire to break black women. In the words of Miss Cotton, the spiritual leader of Kristoff Village, “There was too much evil in the world. Too many pains that could never be eased, too many memories for tears to erase” (225). While Afro-Caribbean women were physically exploited during slavery, an institution originated in colonial economic expansion, they now continue to suffer in a new economic order based on tourism.²²

Beryl’s physical and mental cleansing is completed with a steaming herbal bath attended by all village priestesses: “After she had steamed for about fifteen minutes, Dahlia and Olive sponged her body, Valerie dried her off, and Miss Cotton anointed her body, telling her she was clean and unblemished again, fit for the best of men” (228). This ceremonial ritual signals Beryl’s full return to communal life. Adisa even compensates Beryl for the lost

time with her daughter by again giving her a chance to raise a female infant, whose mother was one of Monica's violators and died in childbirth. Through magical water baptism and rituals of remembrance, Beryl, Angel, and Monica finally triumph over their traumatic experiences and set out to continue their life stories. Ending the novel on a positive note, Opal Palmer Adisa is undoubtedly casting a nostalgic glance toward her island childhood while affirming the liberating power of folk rituals and female sympathy in this community at the same time.

In both *Myal* and *It Begins with Tears* we witness gendered embodiments of traumas resulting from the encounters between the United States and the Caribbean. Both novels aim to exorcise sources of evil both within and outside of the community. Together Brodber's and Adisa's stories of Afro-Caribbean rituals bring forth a part of the Afrosporic narrative memory, thereby delineating a way to healing and resistance. This investment in Afro-Caribbean memory is as ambitious as Morrison's historical project in *Be-loved*. It also lights a way for Afrosporic women "to re-source America[s]," as William Boelhower phrases it (28). Moreover, by exploring the links between the "shipmates," the Afro-American and the Afro-Caribbean communities, through creolized spirituality, Brodber and Adisa are making an effort to formulate a New World writing that addresses the complicated colonial and neo-colonial interrelations between the United States and the Caribbean and to work toward structural changes of these neo/colonial situations. With the courageous examples of their African American predecessors such as Zora Neale Hurston, Paule Marshall, Toni Morrison, and Alice Walker, Afro-Caribbean women writers like Brodber and Adisa will continue to enrich the black literary tradition in the Americas and contribute their creative energies and genius to the construction of a New World tradition of women's writing.

Notes

1. This is the term that Morrison uses in *Be-loved* to indicate the effort to uncover the unsightly past of history.

2. Murphy borrows the term "ceremonial spirituality" (204n6) from William A. Wedneoja, who uses it to describe Jamaican Revival. Murphy defines this par-

ticular diasporan spirituality: "I am interested in the way in which each tradition constructs and develops a code of relationships between human beings and 'spirit,' however this word may be defined. These activities toward the spirit are the tradition's 'spirituality.' Each tradition 'shows' these relationships, enacts in spirituality, in community activity, that is, in ceremony" (2). Murphy further quotes Victor Turner's aphorism: "Ritual is transformative, ceremony confirmatory" (203n3). I believe that "ceremonial spirituality" aptly represents the non-European spiritual tradition. I nevertheless choose to use "*rituals of rememory*" here because of my special emphasis on the potentially transformative power of these Afro-Caribbean rituals.

3. This writing process helped Brodber create *American Connection* (see Brodber's reference to this work in "Fiction" 167), an academic work that explores the black diaspora in the Americas. Adisa also addresses the loss of political alliance owing to a mistaken distrust between Afro-Americans and Afro-Caribbeans ("I Will Raise the Alarm" 26).

4. See the section on *nommo* in Brathwaite for a delineation of the secret power associated with word/name (236-42).

5. Harris describes how limbo is practiced: "The *limbo* dancer moves under a bar which is gradually lowered until a mere slit of space, it seems, remains through which with spreadeagled limbs he passes like a spider" (18).

6. Vodun is commonly known as Voodoo, one of the many religious practices of African origin. There are many different ways to spell Voodoo, such as Vodou, Vodoun, and Vaudon. According to Olmos and Paravisini-Gebert, the term actually "evolved from the Dahomedan word *vodu* or *vodun*, meaning spirit or deity" (3-4).

7. In his comparative study of Haitian vodou, Brazilian candomblé, Cuban santería, Jamaican Revival Zion, and the black church in the United States, Murphy identifies three common features of diasporan spirituality: "its orientation to Africa, its reciprocity of spirit and human being; its sharing of the spirit in the service of the community" (185). For a more specific example, his interpretation of vodou is worth quoting: "Haitian proverbs say: 'Haiti is the child of Dahomey'; 'Haiti is the child of Ginen.' Followers of vodou remember the different African nations of their forebearers as long lost children remember stern parents. They have been given a harsh destiny by the spirits, but the lwa have come to their aid again and again. Ginen lies over great waters, and it is a memory of crossing waters that underlies the liturgy of vodou" (38).

8. According to Burton, Jamaican syncretism and creolization had created a correspondent religious continuum by the 1820s, "ranging from the Euro-Christianity—principally Methodist—of the free colored class through the 'Creo-Christianity' of the white-led Baptist churches to the black-led Afro-Christianity of the slave masses" (37). From 1838 to the present, a succession of Afro-Jamaican religious practices, including Native Baptism, Myalism, Revival, Kumina, Bedwardism, Pentecostalism and Rastafarianism, have appeared on the Jamaican scene.

9. In his analysis of the Romanticist's reaction to the concept of obeah in England from 1797 to 1807, Richardson also points out the ideological function of obeah in respect to collective memory. Richardson states, "As did Voodoo,

Obeah played a role at once inspirational and practical in facilitating resistance and revolt among the slaves: it provided an 'ideological rallying point' in sanctioning rebellion, afforded meeting places and leaders, and formed a repository for the 'collective memory of the slaves' by preserving African traditions which could be opposed to the dominant colonial culture" (173-74).

10. Anancy stories are popular trickster tales featuring Anancy the spider as the central character. Significantly, in *Banana Bottom* the homage to obeah is delivered by a respected English folklorist Squire Gensir, who is clearly modeled after McKay's patron and the compiler of *Jamaican Song and Story* (1907) Walter Jekyll. McKay's ambivalence reveals a compromise between middle-class and roots values.

11. This is quoted in a footnote in Cooper. In the same note Cooper alludes to Warner-Lewis's unpublished paper "Masks of the Devil: Caribbean Images of Perverse Energy": "Warner-Lewis argues that the universe is governed by opposing energy flows, one, which is creative/sustaining ('good'), the other, destructive/negating ('evil'). The myal/obeah dichotomy seems to have its genesis in an afrocentric cosmology where good and evil, though distinguishable, are derived from a common energy source" (16n2).

12. I am indebted to Professor Wlad Godzich for this reference and his kind reminder against reading obeah and myal dichotomously.

13. Brathwaite observes that originally the principle of obeah was to seek healing and protection through identifying the source or cause of the disease or fear but was debased by the slave master and missionary. Thus he suggests that to understand obeah properly we must restore it to its proper place in the Afr/american communion complex (195-96n10).

14. Miss Gatha is the "queen" in this Kumina dance. Schuler describes the role of the "queen": "Controlling ritual secrets and ritual paraphernalia, including the two Kumina drums—the large *kimbanda*, a base drum; and the smaller, higher-toned playing *kyas* (cast?)—is the responsibility of a queen and her disciples, who together constitute a Kumina band. The queen, the most important officer, leads the dancing, and, with her attendants, formally presents petitions from a living family to the shades. Greatly respected, queens are 'scientists' like their Myal counterparts—counselors, doctors, and ministers to the people" (73).

15. Selwyn's family inheritance is also an ironic comment on the way in which racism has turned a would-be healer into a spirit thief.

16. Brathwaite points out how education has been used to attack African religions in order to control ex-slaves in the Caribbean (196-97). See Tiffin's insightful analysis of how the library and the classroom had been used as tools of cultural invasion and colonization. Cooper also points out that "[w]hat Brodber actually writes in *Myal* is an alternative curriculum that challenges the process of zombification whereby the colonised/educated mind assumes the convenient state of living dead, easily manipulable" (3).

17. One of the most well known descriptions of zombies is in Hurston's anthropological fieldwork *Tell My Horse* (1938). Hurston describes how the Haitian zombies are spoken of: "They are the bodies without souls. The living dead. Once they were dead, and *then* they were called back to life again" (179). She also provides a real life example of a Haitian woman who reappeared as a zom-

bie after being dead for 29 years. In Voodoo practices, Hurston explains, the victim of zombification is either chosen to be a beast of burden, a target of an act of revenge, or someone who has been offered “as a sacrifice to pay off a debt to a spirit for benefits received” (182).

18. Kortenaar argues against Tiffin’s metaphorical reading of *Myal* and makes an interesting distinction between ancestral and demonic possessions in the novel, the former providing a chance for the Afrosporic peoples to share the wisdom of their African ancestors and the latter being the kind of evil spirit thefts of Levi and Selwyn. He regards Grove Town’s spiritual group as performing a kind of ancestral spiritual communion: “This is a communion with ancestral spirits that is related to Kumina but does not involve trance. In Brodber’s novel, the spirits Willie, Dan, and Perce have been in conversation for centuries—ever since Africa. . . . These myal spirits possess living hosts in each generation. . . . The link between spirit and host is mutually beneficial: the spirit gains bodies through which they can act in the present, and the living acquire memories that extend back centuries. They attain a spiritual force with which to act on the world, and the means of communicating with each other across distances” (Kortenaar 53).

19. In “Jazz and the West Indian Novel” (*Roots* 55-110), Brathwaite defines the “jazz novel” “Dealing with a specific, clearly-defined, folk-type community, it will try to express the essence of this community through its form. It will absorb its rhythms from the people of this community, and its concern will be with the community as a whole, its characters taking their place in that community, of which they are felt and seen to be an integral part” (107).

20. Erickson points out that besides the typical clinical way of looking at trauma as something personal that draws an individual into a state of isolation, trauma can also work in an opposite, centripetal way by creating “a spiritual kinship” among people who are similarly marked (186). The women in *It Begins with Tears* clearly share a similar kind of spiritual kinship because they are always already “marked” by the collective experience of being black, female, and diasporic.

21. Freud theorizes traumatic neurosis as a kind of pathological amnesia or an “incubation period” or “latency” before the effect of a traumatic experience becomes apparent. See Caruth’s chapter on *Moses and Monotheism* in *Unclaimed*.

22. A quote from a website reveals a history centered around tourism in the area: “Originally developed into one of the world’s premiere tourist destinations around the turn of the century, Montego Bay is experiencing a new renaissance and is well positioned to enter the next century, more popular than ever.” (<http://www.fantasyisle.com/mobay.htm>)

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學員報告場次

12月8日(六) 16h40-18h00

1. 鍾玉玲：想像能有界線嗎？談奇幻文學的界定與分類
2. 鄭如玉：The Psychocosmic Choreography of Dynamic Mandala in the Works of Doris Lessing
3. 楊植喬：Identifying and Negotiating the Fantasy Worlds in Chaucer's *The Nun's Priest's Tale*

12月9日(日) 16h40-17h40

1. 黃惠雅：維多利亞時期無理文學與幻想文學的疆界與通路
2. 李麗鳳：The Celtic Roots in Mollie Hunter's Fantasy





想像能有界線嗎？談奇幻文學的界定與分類

報告人：鍾玉玲

長榮大學翻譯系

一、奇幻文學常見的分類法

- 1.按作品劃分
- 2.按作者劃分
- 3.按文類劃分
- 4.按地域劃分
- 5.按文學史傳統劃分

二、分類的優缺點

- 1.可能性
- 2.侷限性

三、英國的奇幻文學如以地域界定，困難何在？

- 1.英格蘭
- 2.蘇格蘭
- 3.威爾斯

四、中國的幻奇傳統？有無類似的界定問題？

- 1.中國文學史的特性
- 2.中國幻奇書寫和文學作品的分野

五、問題討論





The Psychocosmic Choreography of Dynamic Mandala in the works of Doris Lessing

Catherine Ju-Yu Cheng

Representation of the universe as a series of concentric rings has been common in many cultures, consistently reappearing in art and ritual. In this context, the mandala has been an evocation of the universe, of galaxies swirling around a center, of planets revolving around the sun. At the same time, it is a model of the soul's journey common to the initiates of Tantric cults, the aborigines of Australasia and even psychiatric patients in search of wholeness in a fragmented world.

--- Robert Adkinson, *Mandala: Sacred Symbols* (3)

In *The Golden Notebook*, Lessing's affirmation of the importance of the geometrical shapes corresponds to Rubenstein's assertion—"the major divisions of the novel into four groups of four are abstractions of the square" (107) and "the cyclic repetitions, layerings, and recombinations of the same essential emotional events" (107) represent the circle. Thus, the images of the circle and square are crucial roles in the novel, especially when connected with Lessing's later novels, that is, *The Four-Gated City* (1969), *Briefing for a Descent into Hell* (1971), *The Memoir of a Survivor* (1974) and *Re: Colonised Planet 5, Shikasta* (1979). In *The Four-Gated City*, the imaginative blueprint of an ideal city is illustrated through the motif of a four-gated city. In *Briefing for a Descent into Hell*, the images of circle and square are represented through the Mandala¹ square in the ruined city where the protagonist

¹ Jung frequently saw mandalas in the artwork of clients experiencing individuation. He compiled a list of the designs he observed, including the following:

1. Circular, spherical, or egg-shaped formation.





Charles Watkins's spiritual explorations occur. In *The Memoir of a Survivor*, Shadia S. Fahim considers the carpet episode as well as the four-walled garden and the iron egg as the symbols of Mandala that activate "[t]he process of contemplation by inducing certain mental states which encourage the achievement of equilibrium between the levels of perception" (108).

And the image of a dynamic mandala is further revealed in Lessing's novel, *Re: Colonised Planet 5, Shikasta*, in which the geometrical shapes of the cities correspond to their respective stars and spirits. The interrelationship between the earthly cities and the rotating planets works in a similar way to a dynamic mandala in the shape of a sandglass. The nucleus of the sandglass functions not only as the nexus but also as the turning point from whence the earth is transformed through its involvement with the galaxy and vice versa. And none can be more suitable than "consciousness" to act as the nucleus. The further extrapolation from the image of the sandglass induces the image of the Black/ White Hole², in which consciousness

-
2. The circle is elaborated into a flower (rose, lotus) or a wheel.
 3. A center expressed by a sun, star, or cross, usually with four, eight, or twelve rays.
 4. The circles, spheres, and cruciform figures are often represented in rotation (swastika).
 5. The circle is represented by a snake coiled about a centre, either ring-shaped (uroboros) or spiral (Orphic egg).
 6. Squaring of the circle, taking the form of a circle in a square or vice versa.
 7. Castle, city, and courtyard (temenos) motifs, quadratic or circular.
 8. Eye (pupil and iris).
 9. Besides the tetradic figures (and multiples of four), there are also triadic and pentadic ones...

See C. G. Jung, *Mandala Symbolism*, (Princeton, N.J.: Princeton UP, 1973) 77.
Fig. 7 and Fig. 8 in the appendix are the pictures of Mandala.

² The Black Hole: A material body that has collapsed to a highly compressed state in which the gravitational field is so intense that not even light can escape from its surface. It is characterized by only three properties: mass, charge, and angular momentum (although Stephen Hawking has shown that quantum effects do permit some radiation). The White Hole: A hypothetical time-reversed Black Hole. While a Black Hole absorbs all matter, a White Hole is a source for all matter. Mathematically it is possible that a Black Hole is connected to a White Hole through a tunnel that may end up in another part of the universe or in a second universe. See Norman Friedman, *Bridging Science And Spirit: Common Elements in David Bohm's Physics, The Perennial Philosophy and Seth* (St. Louis, Mo: Living Lake Books, 1994) 314.





functions as the incubator of matter. The cosmic scope is firmly interpenetrated with the spirit. Lessing in fact has admitted the dialogue between science and spirituality in her 1980 interview with Nissa Torrents: “[t]he best scientists, those on the highest levels, always come closer and closer to the mystical. Much of what Einstein said could have been said by a Christian mystic, St. Augustine, for example”(66).

Thus, my paper attempts to search for the connections between science and spirituality in the land of literature by employing the concept of the Mandala and the Black/ White Hole theory to analyze the image of dynamic Mandala in *Shikasta*. First, I will delineate the process from galactic misalignment to the destruction of the cityscape or landscape to the mental breakdown of human beings in the novel. Second, the application of the concept of Mandala to the text is brought into discussion. Third, the enfolding and unfolding Mandala can be considered as an analogy to the cosmic evolution and involution, that is, the Black Hole (Return) and the White Hole (Flight)³. The diving into the Century of Destruction represents the process of Big Crunch in the novel, with the inner psyche and the outer cosmos disintegrated; while the reunification with SOWF and the rebuilding of the cities symbolizes that of Big Bang, with the inner psyche reintegrated and reborn and the outer cosmos gains its momentum and equilibrium by means of its interaction with human beings and the other creatures.

³ According to N. Katherine Hayles, Flight means the White Hole or Big Bang while Return represents the Black Hole or Big Crunch. See N. Katherine Hayles, *Chaos and Order: the Cosmic Web: Scientific Field Models and Literary Strategies in the Twentieth Century* (Ithaca and London: Cornell University Press, 1984) 193-195.





Identifying and Negotiating the Fantasy Worlds in Chaucer's *The Nun's Priest's Tale*

國立東華大學英美語文學系 楊植喬助理教授

利用認知詩學 (cognitive poetics) 的角度來解讀喬叟 (Geoffrey Chaucer) 的《女修道院長旁的修士的故事》(*The Nun's Priest's Tale*)，讀者 (reader) 可以借由故事中的角色 (characters) 不同的認知世界來分析故事的結構，探討故事中想像的世界 (fantasy worlds) 如何與角色的認知產生衝突或者加強的作用，進而了解在看似簡單的一則動物寓言 (animal fable) 中，作者所編織出不同層次的文本世界 (text worlds) 是如何與讀者的閱讀領悟交互作用，產生閱讀時的理解，想像與樂趣。





維多利亞時期 無理文學與幻想文學的疆界與通路

黃惠雅

維多利亞時期兩位大師 Lewis Carroll 與 Edward Lear 將無理文學發揚光大，建立了一個新的文類。無理文學企圖從有理(sense)與無理(nonsense)的衝突與矛盾、秩序與混亂中創造出異於幽默的樂趣。這兩位大師宣稱無理文學是純粹為兒童而寫的，只有天真無邪的兒童才能直接理解與享受無理文學的意涵與樂趣，因此他們的作品在當時被認為是書架上必有的讀物，這也反映出當時成人對兒童概念 (the concept of childhood) 的普遍的價值觀。

若以讀者反應論視之，作者與讀者，兒童與成人，對無理文學各有不同的詮釋體系與體驗疆界：成人在閱讀無理文學時，能援引所累積的語言知識與經驗，形成閱讀文本的詮釋體系，無厘頭的文本與理性 (sense) 相互照映，上者尚可產生許多語言混亂或歧義的樂趣，或解讀為嘲諷與暗喻；下者則甚至斥之為無厘頭 (nonsense)。既然 Lewis Carroll 與 Edward Lear 宣稱他們的詩文與故事是為兒童而寫，則閱讀的主體在於兒童，應從兒童閱讀行為加以探索：兒童雖然缺乏成人世界的制約的語言經驗與類似成人的成熟的詮釋體系，但卻往往能從意義不確定與意義空白的文本中，自行建立自己所詮釋的意義，或混亂語言的縫隙與邏輯矛盾的撞擊中逸出，飛向想像與奇幻的國度。

歷來的研究大多將無理文學與幻奇文學區隔為不同的文類，(也有一些學者將無理文學併入幻想的文類，例如 (Mirva Saukkola, 2001) 然而就兒童而言，無理文學是另外一座兒童靠自己的想像力搭建通往幻想國度的橋樑。Wolfgang Iser(1978) 認為作家創造了文本，但是文本的功能只是提共讀者某種文學性與文學價值的潛在可能結構，其文學的價值與美感得靠讀者在創造意義的過程中實現。閱讀一般幻奇文學的文本時，由於作家在書寫時，已提共較為充分脈絡與結構去召喚讀者的反應，驅使讀者去把握文





本，因此，讀者能主動創造（或再創造）意義的空間不若閱讀無厘頭文本來得寬闊。無厘頭文本所提共了空白空間與不確定性，所以兒童在閱讀無理文學的文本時，不但不解其為荒謬，反而還能逕自用想像力，自由、自在、自如地搭建幻想的王國。歷來，這兩種文類的區分少有人談論，若以閱讀的主體性而言，這兩個文類的疆域頗需要加以澄清區隔。





The Celtic Roots in Mollie Hunter's Fantasy

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Introduction

- The root of fantasy
- The works of Mollie Hunter
 - The Mermaid Summer* (1968)
 - The Walking Stone* (1970)
 - The Haunted Mountain* (1972)
 - A Stranger Came Ashore* (1975)

The Celtic Otherworld and its beings

- The *sidhe*—the fairy people living in the hollow hillocks of remote mountains who can take any shape they want. Today they are called the People of the Hill, or the Good People. There is some hostile aspect in the relationship between the *sidhe* and the humans.
- Some otherworld creatures in the service of the *sidhe* include:
 - Urisk
 - bocan-na-crag (the goblin of the rocks),
 - An Ferla Mor (the Grey Man)
 - Mer-folk (mermaids)
- The druid (a transmitter between two worlds; also called the wise man or wise woman)

Wise women and wise men and the second sight

- Wise women and wise men serve as connections between the Otherworld and the real world because they have the knowledge and wisdom of both worlds.
- They have magic power, and they are seers with the second sight.
- Every wise woman and wise man has a magical object.





Shape-shifting

- One of the major motifs from Celtic folklore closely related to the Otherworld is the ability of shape-shifting.
- The fairies in the Otherworld can take any shape they choose.
- Sometimes wise women or wise men can also change their forms.

The use of triads

- The number three was regarded as sacred and thought to have magical power.

Rituals and festivals

- The elements of major Celtic festivals play a role in Mollie Hunter's story development.
- *Samhain* (November 1) is the greatest festival in the Celtic culture. The preceding night is the most significant period, in that the world of men was said to be overrun by the forces of magic.
- *Beltane* (May 1) is the second major festival.
"If anything uncanny took place, it was sure to be on May-Day."

The struggle between good and evil

- Humans have to struggle with evil forces, as personified in the mermaid, the selkie, and the *sidhe*.
- With love, faith, and courage, human beings are capable of outwitting evil forces from the Otherworld.

The relationship between the old man and the child

- The old man and the child have something in common: they both have the magic power or insight into the supernatural world.
- Children can inherit the wisdom of the old man.
- The old man in each novel is a storyteller, telling the stories handed down from generation to generation.

Conclusion

- Knowledge of the Celtic Otherworld is the most important aspect in understanding Mollie Hunter's works.
- The relationship between the real world and the Otherworld is the common theme among her works. Related to the Otherworld are the motifs: the magic power of shape-shifting, the second sight, the use of triads and the rituals.
- The relationship between the old man and the child is peculiar to Mollie Hunter's





works.

- The theme of the struggle between good and evil is common in all folklore around the world.





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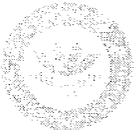
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研習營注意事項

用餐須知：

12月9日晚間研習營結束不供應。

12月8日早餐，用餐時間：上午8:00-8:40；12月9日早餐，用餐時間：上午8:00-8:50；地點：本校人文社會科學學院內莎莎餐廳（即研習營會場所在地點一樓）。

12月8日、12月9日午餐，地點：本校人文社會科學學院內莎莎餐廳。

12月8日晚餐，地點：本校湖畔二樓餐廳。

註：校園內另有便利超商(7-11)、多容館餐廳、以及上欄的莎莎與湖畔二樓餐廳可供用餐。(唯莎莎餐廳憑餐卷供應，餘須自費。)

交通須知：

本校距離花蓮市火車站約14公里(車程約需30分鐘)，若交通往返需要叫車服務，可先行去電米琦計程車行預約(車行電話：0800-500-123)，交通費需自理(往返機場單程350元；往返火車站單程300元。自行叫車，計程跳表將超出此價錢)。

住宿須知：

外地學員(花蓮縣、市以外地區)由本室安排住宿者，可在12月8日(六)下午4點至9點間辦理報到入住事宜，學員可直接至本校學人招待所找接待同學領取鑰匙(或電038-635312/校內分機5312/0918-510968找曹小姐)，限於經費，原則上兩人一間，與年齡職業地區相近者同住；如與家人配偶同行參加者，併請說明。

入住本校學人宿舍須於離校當天上午10時前將行李攜出，敬請注意。

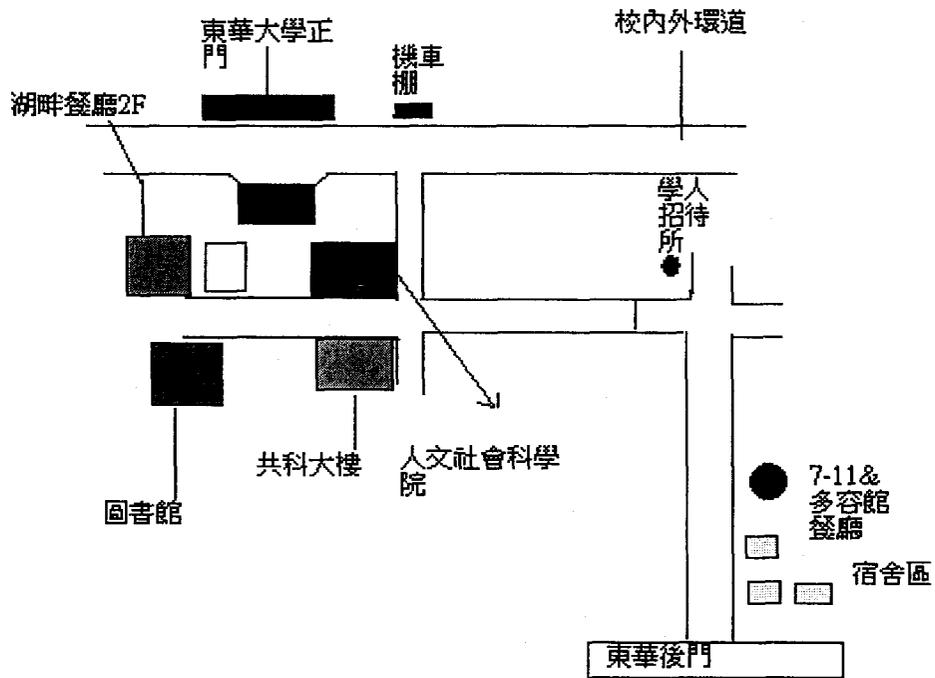
遷出學人宿舍時，請將房間鑰匙放置於A棟一樓入口櫃檯上；或於上午9時前將鑰匙交由研習營簽到處代為繳回。





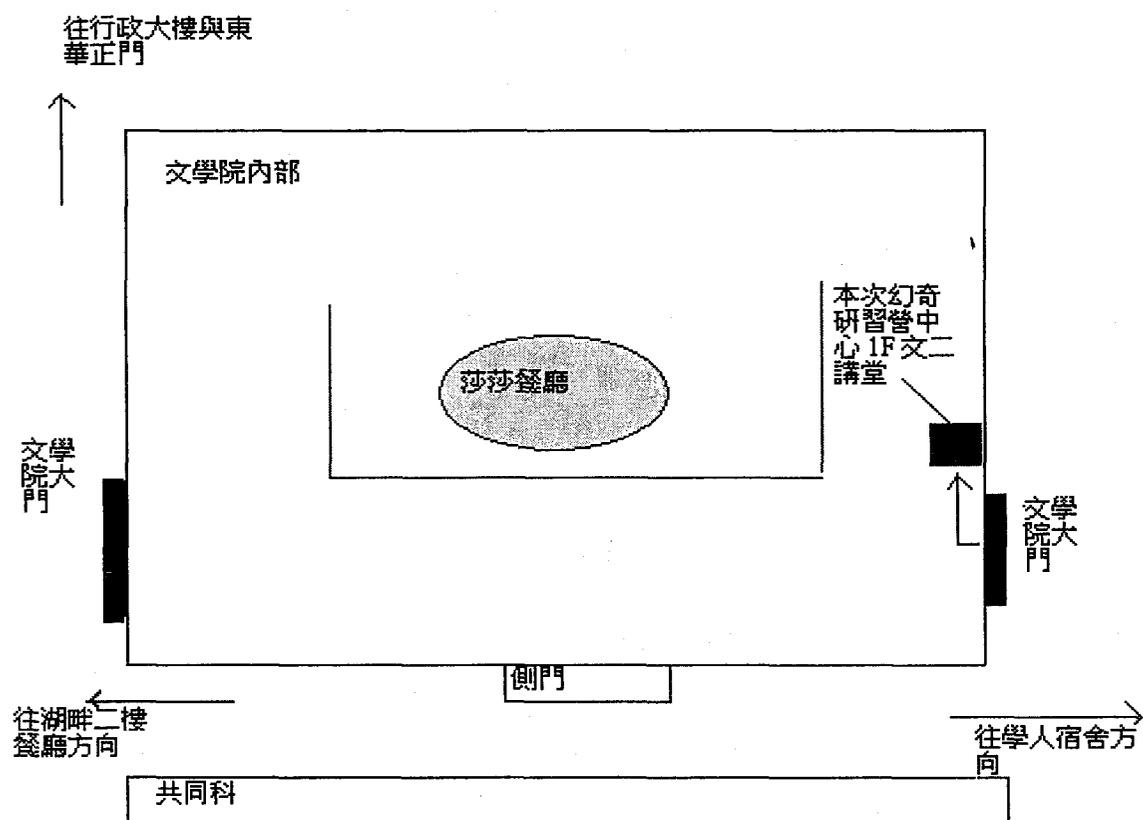
國立東華大學校園地圖

(1) 校內地圖：





(2) 文學院地圖：





工作團隊

主持人：陳鏡羽教授（國立東華大學英美語文學暨創作與英語文學研究所）

助理：曹詠熙、黃敏雯

工作人員：康書頌、劉彥賢、朱彩儀、蔡依彤、廖宣淳、林柏宏、李淨慈、
趙偉光、吳金苓、鄧宇娟、陳子蔚、李宛蓁、劉家衢、曾家巖、朱柏原

指導單位：教育部人文社會科學領域專題教學研究社群發展計畫

補助單位：教育部顧問室

主辦單位：國立東華大學幻奇文學研究室



六朝隋唐的小說鬼

2008年11月

◎王國良

我們習慣將人類死亡之後仍然活動著的靈魂稱作「鬼」。它們有自己的行為方式與地盤，有各種不同的外貌或性情……等，而且可構成另類的世界，與活人分庭抗禮，毫不遜色。

本文無意空談鬼魂的理論和信仰，也不借重任何專業性典籍，只是想援引述六朝、隋唐小說中的鬼故事，讓讀者快速瞭解中古時期國人對鬼所持的態度，趁機勾勒出不同場域所見鬼之形貌，還有它們的性情與反應，聊供談助罷了。

先秦兩漢關於鬼的看法比較粗糙，載籍中的記錄也不多，至於小說類作品更是殘闕不全，吾人實在無法窺其大略。一旦進入魏晉南北朝時期，由於時間多變，儒學衰微，怪力亂神之說大行其道；再者，人們已從求仙長生的迷夢中覺醒，相信人都不免一死，開始熱烈憧憬想像死後種種，還有佛教盛行，輪迴和地獄的觀念推波助瀾，因此，這個時期的人對鬼充滿著好奇，而反映在文學作品上，則是鬼小說大量出現，盛極一時。這樣的風氣一直延續到隋唐五代而不稍歇，形成了中古時期鬼小說欣欣向榮的景象，十分特殊。

一般的人大抵都不排斥鬼神存在的說法，但部分的無神論者卻無法苟同，甚至聯起整決否定的大旗，為了解決這樣的爭議，志怪小說中出現一系列試圖肯定鬼存在的作品。以下舉兩篇例子，與讀者共同欣賞。

南朝宋劉義慶《幽明錄》裡有這樣一個案例，竹林七賢之一阮咸的兒子阮瞻需要無鬼論，沒有人能把他駁倒。某日，突然有一位陌生人求見，聊談名理，兼及鬼神之事，你

來我往，相持不下。來客既然說不過阮氏，突然丟了一句：「鬼神古今聖賢所共傳，君何得獨言無？即僕便是鬼。」後忽變為異形，消失得無影無蹤。這可嚇壞了阮氏，聽說不到一兩年，就因病死亡，年僅三十，此事還載入《晉書·阮瞻傳》呢！

唐代牛僧孺《玄怪錄》有一個故事，也十分相似。在唐玄宗開元年間，崔尚高成《無鬼論》，文辭博辯，讀後準備進呈朝廷。這時有位道士上門，請求先喝為快。道士聞畢，抬頭對崔尚高說：「它的文詞義理都非常精彩，結論卻不對。我就是鬼，你要是執意進呈這個卷子，所有的鬼神都不會放過你，看來還是焚燒了為妙！」瞬間，道士消失，卷子也不見了，可惜故事僅止於此，無從得知崔尚高後來是否安然無恙。



傳說中的鬼魂顯形(郭華)

志怪小說家既然敢肯定鬼的存在，那麼鬼到底是如何傳播的呢？這些作者通常不願惡筆形影地全盤托出，許多鬼故事不現全形，僅憑著發出聲音，跟人類打交道，或者乾脆就以生前的面目出現。當然，也有作家描寫得比較具體些，不過似乎人言言殊，沒什麼共識。

南朝宋劉敬叔《異苑》記載了這樣一個故事。晉朝阮瞻常常於夜深時在燈下彈琴，有一天晚上，忽然有位不速之客進門，初來時，此人臉還很小，但不久臉逐漸變大，身子也變得一丈來長，它的膚色很黑，穿著一般書生的更服，繫著草結的腰帶，籍氏知道是鬼，對他注視了老久，然後把燈火吹熄，口中直說：「我才不需與鬼物爭光！」故事戛然而止，主人實在十分性格，不過當你知道後來阮瞻年紀不滿四十，就被司馬昭問夥釋放該樣的悲慘下場，或許會考慮人的身段還是柔軟一點的好！

又劉義慶《幽明錄》言云：阮氏(半地)曾在園所見到一鬼，身高約一丈有餘，皮膚黝黑，兩眼特大，身穿白單衣，頭戴平頭巾，鬼就站在阮氏面前，相視不過咫尺，阮氏如神間氣定的對鬼說：「人家告訴我，鬼的面目可憎，今天我總算親眼瞧見了，你們的樣子果然讓人不敢領教。」鬼聽了臉紅紅的，似乎慚不好意思，立刻隱隱不見啦，妙哉！

唐代牛僧孺《紀聞》也錄有一段逸話。瑤太守許誠言，自述其年幼時，親表兄弟在一起講鬼故事，其中有位龐大勇猛者，高聲囑咐：「我才不信邪呢！哪裡有鬼？」話還未說完，就在屋簷上頭的鬼已經蓋下兩隻圓來，又粗又壯，長滿了黑毛，腳丫子刺破觸到地面了。說大話的人嚇得跑開躲起來，表弟還正人平日為人沈默寡言，這時候一點也不害怕，竟敢跑過去抱住鬼的頭，拿著說下的衣服緊緊綁住它，鬼趕快縮回去，到屋簷邊又被正人拉下，雙方一來一往，也沒有人去幫忙，後來龐正人終於放手，鬼也不見了，正人則好福氣的，一點事兒也沒有，你說這神不神？

「鬼話連篇」的時段已近尾聲，諸位看官如果仍然覺得意猶未盡，不妨去圖書館找來葉德炳教授生前所留下的《談小說鬼》(台北，1978)，也會為你將六朝小說有關鬼的存在狀況與形象，鬼的個性和恩怨情仇……等等，一五一十娓娓道來，保證滿意。至於隋唐五代時期的「小說鬼」，則集中顯示在宋學坊編《太平廣記》(台北，文史叢書，1979)卷327至357之內。記得，慢慢翻閱，適可而止，夜裡一個人睡覺當心點，萬

(本文作者為嘉義大學中文系教授)

A Haunted House

Virginia Woolf

Whatever hour you woke there was a door shutting. From room to room they went, hand in hand, lifting here, opening there, making sure--a ghostly couple.

"Here we left it," she said. And he added, "Oh, but here too!" "It's upstairs," she murmured. "And in the garden," he whispered. "Quietly," they said, "or we shall wake them."

But it wasn't that you woke us. Oh, no. "They're looking for it; they're drawing the curtain," one might say, and so read on a page or two. "Now they've found it," one would be certain, stopping the pencil on the margin. And then, tired of reading, one might rise and see for oneself, the house all empty, the doors standing open, only the wood pigeons bubbling with content and the hum of the threshing machine sounding from the farm. "What did I come in here for? What did I want to find?" My hands were empty. "Perhaps its upstairs then?" The apples were in the loft. And so down again, the garden still as ever, only the book had slipped into the grass.

But they had found it in the drawing room. Not that one could ever see them. The windowpanes reflected apples, reflected roses; all the leaves were green in the glass. If they moved in the drawing room, the apple only turned its yellow side. Yet, the moment after, if the door was opened, spread about the floor, hung upon the walls, pendant from the ceiling--what? My hands were empty. The shadow of a thrush crossed the carpet; from the deepest wells of silence the wood pigeon drew its bubble of sound. "Safe, safe, safe" the pulse of the house beat softly. "The treasure buried; the room . . ." the pulse stopped short. Oh, was that the buried treasure?

A moment later the light had faded. Out in the garden then? But the trees spun darkness for a wandering beam of sun. So fine, so rare, coolly sunk beneath the surface the beam I sought always burned behind the glass. Death was the glass; death was between us, coming to the woman first, hundreds of years ago, leaving the house, sealing all the windows; the rooms were darkened. He left it, left her, went North, went East, saw the stars turned in the Southern sky; sought the house, found it dropped beneath the Downs. "Safe, safe, safe," the pulse of the house beat gladly. "The Treasure yours."

The wind roars up the avenue. Trees stoop and bend this way and that. Moonbeams splash and spill wildly in the rain. But the beam of the lamp falls straight from the window. The candle burns stiff and still. Wandering through the house, opening the windows, whispering not to wake us, the ghostly couple seek their joy.

"Here we slept," she says. And he adds, "Kisses without number." "Waking in the morning--" "Silver between the trees--" "Upstairs--" "In the garden--" "When summer came--" "In winter snowtime--" "The doors go shutting far in the distance, gently knocking like the pulse of a heart.

Nearer they come, cease at the doorway. The wind falls, the rain slides silver down the glass. Our eyes darken, we hear no steps beside us; we see no lady spread her ghostly cloak. His hands shield the lantern. "Look," he breathes. "Sound asleep. Love upon their lips."

Stooping, holding their silver lamp above us, long they look and deeply. Long they pause. The wind drives straightly; the flame stoops slightly. Wild beams of moonlight cross both floor and wall, and, meeting, stain the faces bent; the faces pondering; the faces that search the sleepers and seek their hidden joy.

"Safe, safe, safe," the heart of the house beats proudly. "Long years--" he sighs. "Again you found me." "Here," she murmurs, "sleeping; in the garden reading; laughing, rolling apples in the loft. Here we left our treasure--" Stooping, their light lifts the lids upon my eyes. "Safe! safe! safe!" the pulse of the house beats wildly. Waking, I cry "Oh, is this your buried treasure? The light in the heart."

I. History

1920-1940 Hugo Gernsback
1940-1960 John W. Campbell
1960- Michael Moorcock

II. Poetics

novum

cognitive estrangement

exploiting the imaginative perspectives of modern science

symbolic reconfiguration of reality

surplus of metaphorical configuration

an encounter with alterity

Sample Texts:

kTheodore Sturgeon, More Than Human (1953)

"The idiot lived in a black and gray world, punctuated by the white lightning of hunger and the flickering of fear. His clothes were old and many-windowed. Here peeped a shinbone, sharp as a cold chisel, and there in the torn coat were ribs like the fingers of a fist. He was tall and flat. His eyes were calm and his face was dead."

Philip K. Dick, Ubik (1988)

"He...vigorously strode to the apt door, turned the knob and pulled on the release bolt.

The door refused to open. It said, 'Five cents please.'

He searched his pockets. No more coins; nothing. 'I'll pay you tomorrow,' he told the door. Again he tried the knob. Again it remained locked tight. "What I pay you," he informed it, 'is in the nature of a gratuity; I don't /have/ to pay you.'

'I think otherwise,' the door said. 'Look in the purchase contract you signed when you bought this conapt.'

In his desk drawer he found the contract; since signing it he had found it necessary to refer to the document many times. Sure enough; payment to his door for opening and shutting constitute a mandatory fee. Not a tip.

'You discover I'm right,' the door said. It sounded smug.

From the drawer beside the sink Joe Chip got a stainless steel knife; with it he began systematically to unscrew the bolt assembly of his apt's money-gulping door.

'I'll sue you,' the door said, as the first screw fell out.

Joe Chip said, 'I've never been sued by a door. But I guess I can live with it.'

Ursula K. Le Guin, *_A Wizard of Earthsea_* (1968)

"It is no secret. All power is one in source and end, I think. Years and distances, stars and candles, water and wind and wizardry, the craft in a man's hand and the wisdom in a tree's root: they all arise together. My name and yours, and the true name of the sun, or a spring of water, or an unborn child, all are syllables of the great word that is very slowly spoken by the shining of the stars. There is no other power. No other name." (ch. 9)

Ursula K. Le Guin, *_The Left Hand of Darkness_* (1969)

"When you meet a Gethenian you cannot and must not do what a bisexual naturally does, which is to cast him in the role of Man or Woman, while adopting towards him a corresponding role depending on your expectations of the patterned or possible interaction between persons of the same or the opposite sex. Our entire pattern of socio-sexual interaction is non-existent here. They cannot help play the game. They do not see one another as men or women. This is almost impossible for our imagination to grasp. What is the first question we ask about a new-born baby?"

J. G. Ballard, *_Crash_* (1973)

"The daylight above the motorway grew brighter, an intense desert air. The white concrete became a curving bone. Waves of anxiety enveloped the car like pools of heat off summer macadam... The cars overtaking us were now being superheated by the sunlight, and I was sure that their metal bodies were only a fraction of a degree below their melting points, held together by the force of my own vision, and that the slightest shift of my attention to the steering wheel would burst the metal films that held them together and break these blocks of boiling steel across our path. By contrast, the oncoming cars were carrying huge cargoes of cool light, floats loaded with electric flowers being transported to a festival. As their speeds increased I found myself drawn into the fast lane, so that

the oncoming vehicles were moving almost straight towards us, enormous carousels of accelerating light. Their radiator grilles formed mysterious emblems, racing alphabets that unravelled at high speed across the road surface. "

William Gibson, *_Neuromancer_* (1984)

"He fumbled through a pocketful of lirasi, slotting the dull alloy coins one after another, vaguely amused by the anachronism of the process. The phone nearest him rang.

Automatically, he picked it up.

'Yeah?'

Faint harmonics, tiny inaudible voices rattling across some orbital link, and then a sound like wind.

'Hello, Case.'

A fifty-lirasi coin fell from his hand, bounced, and rolled out of sight across Hilton carpeting.

'Wintermute, Case. It's time we talk.'

It was a chip voice.

'Don't you want to talk, Case?'

He hung up.

On his way back to the lobby, his cigarettes forgotten, he had to walk the length of the ranked phones. Each rang in turn, but only once, as he passed. "

Modalities of the Image in Contemporary Literature and Film: Outline

Introduction and Background

- 1) Academic Background and Research Interests.
- 2) Literature: Speculative Fiction
- 3) Authors: J.G. Ballard, John Crowley, M. John Harrison and Steve Erickson
- 4) Shared Themes: The Nuclear Imagination
- 5) Landscape and Inner Space
- 7) Introduction to the 'Percept'

Modalities of the Image

- 1) The Isolated Image: Description
 - Robbe-Grillet and crystalline description
 - Continual exchange of the real and the imaginary
- 2) The Crystal Image: Visionaries
 - Werner Herzog, *Heart of Glass*
 - Stasis and 'time in the pure state'
- 3) The Projected Image: Fabulation
 - Bergson and the reality effect
 - Deleuze: 'a machine for fabricating giants'
 - Steve Erickson: *Tribulation III* and Tiananmen Square
- 4) The Memory of the Image: Phantasm
 - Chris Marker: *La Jetée*

Symptomatology

- Critical and Clinical
- Adequate Images, Clichés and Belief in the World

Simon Stevenson
National Dong Hwa University