

教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

期中報告

年度成果總報告

補助單位：教育部顧問室

計畫類別： 經典研讀課程

經典研讀活動

執行單位：輔英科技大學應用外語系

計畫主持人：高家瑩

執行期程：99/08/01 - 100/ 01/31

日期：中華民國 100 年 02 月 21 日

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一、 計畫名稱

當代英美神話詩學著作閱讀 (編號：MOE-099-01-02-2-23-2-21)

二、 計畫目標

神話和詩學作為研究當代文學的題材，其中蘊含的是文字修辭、敘述架構、文化差異和深層人性的探討和關懷。當代文化研究涵蓋的重要議題，例如性別、種族的身分認同或人地、物種的生態關係，皆能在神話故事和作家的人文關懷中找到豐富的閱讀素材。本讀書會以英文讀本為主，成員(師生合計 10 人)不靠中文譯本，來發現上述當代英美神話詩學中的人文精神。

三、 導讀

目前國內科技大學極度欠缺人文教育(由教育部的系所評鑑便可得知)。少數開設使用英文文本的「必修」課程(如西洋文學概論)幾乎僅止於影片觀賞、中文報告、有修必過的層次。這都無法為技職體系的學生，在實際的英語語言層次上，加強文化素養或人文知識的高度；更重要的是，教師無法針對神話的古典意涵與文學的社會面向做深入的解讀和啟發。這種「修過即忘」的課目不但增加學生在課堂上打混的時間，降低學習成效，更使得人文素養和文化教育流於空泛的文字敘述。

另外，長期「文法教學」的傳統，實無法提供技職體系的教師和與學生一個更適當的文化文本，也無法開啟學生面對多元社會的好奇和探究。即使開設「語言和社會」或「跨文化研究」之類的課程，大多亦以「閱讀課」的方式去賞析英文，鮮少將神話故事和英美文學作品，納入語言和社會的研究。

針對上述的缺憾，本讀書會決定選讀 T. S. Eliot、W. B. Yeats、James Joyce、Toni Morrison、Seamus Heaney、湯婷婷和高行健的作品。其中四位大家都是諾貝爾文學獎的得主，運用神話或民間故事使他們的作品極具趣味。透過七位行文不同的大家，成員可以接觸到不同的神話傳統：Eliot 和中世紀魚夫王傳奇故事、Yeats 和愛爾蘭民間故事、Joyce 和希臘羅馬神話、Morrison 和非洲口傳故事傳統、Heaney 和督依德信仰(the Druids)。至於洪婷婷，她應用了木蘭從軍和西遊記的故事結構來書寫華裔女性的他鄉成長經驗，而高行健集結中國各地的鄉野傳說和奇風異俗，用西方戲劇獨白的論述，塑型出中國文化的新樣貌。

作者	研讀內容 (書目章節或篇次)	讀書會
T. S. Eliot (1888 - 1965)	<i>The Waste Land</i>	第一、二次 (4 小時)
W. B. Yeats (1865- 1939)	<i>Vision</i> (Book I: what the Caliph partly Learned)	第三次 (2 小時)
	<i>The Wanderings of Oisín</i> (the whole book)	第四次 (2 小時)
James Joyce (1882 -1941)	<i>Ulysses</i> (Episode 6: Hades)	第五次 (4 小時)
Toni Morrison (1931-)	<i>Tar Baby</i> (chapters 2 and 4)	第六次 (2 小時)
	<i>The Bluest Eye</i> (Chapter 1: Autumn)	第七次 (2 小時)
Seamus Heaney (1939 -)	<i>North</i> (Part I)	第八次 (2 小時)
	<i>Death of a Naturalist</i> (the first 19 poems)	第九次 (4 小時)
Maxine Hong Kingston (1940 -)	<i>Woman Warrior</i> (chapter two)	第十次 (4 小時)
	<i>Tripmaster Monkey</i> (chapter 1)	第十一次 (4 小時)
Kao Xingjian (高行健)(1940 -)	<i>Soul Mountain</i> (sections 1-22)	第十二次 (4 小時)

本神話詩學閱讀活動將使二技學生能有主題和結構式地了解一個文本的特色和價值。神話不但說明了作家繼承的文化傳統，更能直接對比和框架當代社會的更迭，論述其中的交互影響。

四、研讀成果

第七次讀書會導讀

主讀人：高家萱

2010/11/17 (15:00-17:00)

Toni Morrison and the Black Femeness

今天要讀是 Morrison 的第二本小說-*The Bluest Eye*。很明確地，《藍眼睛》是白人的特徵，我們上次就提到 Toni Morrison 黑人、女性的作家身份，我們稱她是位 African- American writer(非裔美籍)。她 1931 年出生，在 1993 年得諾貝爾獎。我們這幾個系列大概都是諾貝爾獎得主，下一次是 1995 年得主 Seamus Heaney。

講義第一段第三行後面“African-American community”，主要處理的是第三行前面的 legacies，遺產。是什麼東西呢？後面的 slavery 奴隸，displacement 是錯置，其實就是黑人的異地經驗。非洲住民移到美國來住，結果被當成黑奴虐待。Morrison 就是要寫一個這樣的歷史，可是她寫的方式跟之前所謂的黑人文學(the black literature)很大的不同地方在於她寫黑人自己。傳統的黑人文學一定會攻擊白人，(我們都很好，但是你們把我們當奴隸，把我們貶低)，所以在整個社群裡黑、白是對立的，甚至是白人主控。如果黑人受了教育、有文字書寫的能力，書寫黑人壓迫，他很難把白人寫成好人。一定的，他必是偏向將黑人寫成是受害者，這就是我們早期閱讀到的黑人文學文本。

可是 Morrison 她處理的，我們會覺得比較有建設性的就是，林肯、南北戰爭後已經解放黑奴了，黑奴制度在至少在某個介面上消失了；聯邦政府也立憲讓黑人有言論自由、投票權。至少就是在憲法的義務上跟白人一樣的時候，如果白人的錯已經改了，那請問黑人呢？黑人生活有沒有變得更好？黑人有沒有重新再自我教育？所以她把黑人變成一個社會問題，這個問題不在白人，而在黑人自己。所以這個小說的主題是，有一個黑人小女生，她想要一對白人的眼睛。這裡面有沒有一個錯誤的價值觀？如此我們可以反省：我們是黃種人，我們要不要把頭髮染成「外國人」那樣子？或者是說其實我們是喜歡白人的、白人文化或是現在講得英語主流文化？

這樣的價值和身份認同，包括現在所談的全球化或美國化，這樣的主流價值你真的要全盤接受嗎？所以讀者會發現 Morrison 寫的東西很新，但這個位置卻剛好是最不討好的位置。對白人而言，妳是黑人；黑人一定不會說我們白人好話；對黑人而言，妳是壞人，因為妳沒有幫我們怒吼。所以她作品的深度，並不是她暴露了很多黑人本來就(舊)有的家族問題(如亂倫)。

這邊要先講奴隸制度和黑人父親的刻板印象(stereotype)。譬如說一個家裡，他們的主人是白人，有個白男主人，通常也會有個白女主人、小孩，然後是奴隸(黑男和黑女)。奴隸制度最可怕的地方是它把整個黑人文化、家庭打散。因為黑男在這裡幫傭，不代表我太太也可以在同一個主人這裡。她(太太)可能會再另外

一個州幫傭。如果主人幫家，奴隸也要跟著搬。所以這造成黑人家庭的分裂。

之前有很多故事(如 *Uncle Tom's Cabin*)，黑人先生會帶著黑人太太逃跑到加拿大、英國去，因為那邊是沒有奴隸制度的地方，更可怕的是萬一他們有了下一代，這個小孩子可能在另外一個州。小黑奴可以賣，他是值錢的。那黑人爸爸跟黑奴媽媽他們會生小黑奴，這是「合理」、「合法」：因為只要他手腳是健全的，就可賣，他就是個值錢的東西，他不是人喔！更可怕的是，白男會跟黑女發生關係，生下來的孩子照樣賣。小黑奴，因為他黑的、他不純；所以這個下一代叫混種(mulatto/ mulatta)；這是個很可怕的字眼，就是黑白混種的。現在這種字都是 taboo，不能用。因為這表示黑奴是個雜種... 種族歧視。可是現在我們觀察瑪麗亞凱莉等知名非裔藝人，都白白的，沒有那麼黑，他們都混血好幾次了。如此，當代的黑人文學會有一個新的觀點就是白人真的脫不了黑人經驗。我們黑人文化你們也有參與，但是用什麼姿態參與就很嚴肅了。

以性別來看姿態。黑人太太若在別的地方幫傭，那這個已婚、健康、正常的黑男人的性慾要怎麼處理？他(黑男)不太可能對她(白女)，她有可能誘姦他，而且還可以告他。但如果不被白男知道的話...，意思就是你會看到跟你膚色不同的人可愛的地方。可能他(白男)是個暴君，但白女在黑男身上看到逆來順受，這個女人有可能就愛上黑男，可是礙於社會價值，可能透過別的方式幫助他逃亡，甚至可能懷了黑男的小孩，繼續跟白男在一起。如此，女性就呈現了一個很複雜、很聰明、能變通的社會角色。

黑爸爸，在傳統的黑人文學中他們都涉及亂倫(incest)。這跟他們的奴隸文化有關。奴隸文化的演變不但白人覺得很可惡，連黑人也受不了。首先，整個奴隸制度解放以後，黑人不能幫傭，沒有飯吃。以前還沒解放我身為傭人，還有白人的「家」可以住、我還可以住別人(主人)家裡；解放以後黑人只能流浪街頭、沒有三餐，連睡覺的地方都沒有。所以解放，是不是要配套？所有的制度在解體後，好的領導人要深思這個問題：民眾可能沒有能力獨立。

所以奴隸制度這個 issue 本來是立法(憲法)的問題，或是說南北戰爭要打這場仗的時候，奴隸問題其實是國家認同的問題。黑人是不是美國人？南方把他們當成東西在用、他們沒有投票權。南北戰爭的時候是個政治問題；不認同奴隸制度就另外組一個國家；後來幸好主張解放的贏了，因為如果南邊贏就是沿著密西西比河岸切開，美國可能一分为二。在十九世紀已經確定不能有 slavery，可是我們都知道黑奴不會很立即的都消失；還是有的，某種形式，可是他們至少有薪水了。奴隸是沒有薪水、而且是世襲的，可是至少解放以後，你可以幫傭賺錢 - 既使錢很少、被剝削都比以前好得多。

其次是上面提到黑人性慾的解決之道，通常解決的方式是找自己的女兒，這個小說就有。黑人，特別是已婚男人通常有這個刻板印象。一個是家暴，他會打小孩子。答案很簡單，憤怒出自破碎的家庭和破爛的生活。但男性慾沒有地方發洩的時候，通常解決方法透過近親，可是問題是這小孩也不一定是他的！所以這裡很亂，可以說是近親繁殖。

到 Morrison 的年代已經是 70、80 年代了，他們比 100 年前的黑人情況好很多，那現在有沒有新的問題呢？一定有，你會發現新的黑男、黑女大部分還是要透過幫傭，而且他們自己的生活習慣很差。譬如說他們沒有存錢的習慣，他不會養下一代，這當然跟他們的社會教育有關。他可能很早就染上毒癮，所以那會一代比一代更差。還有一個是，黑女人會忌妒白女，因為妳先生可能跟我發生關係，(這有沒有像潛在的二奶)？所以這在某種程度上她(黑)跟她(白)是有競爭性的，而且解放黑奴之後，妳怎麼知道他不曾娶我？

Morrison 會看成，這如果是一個社群問題的話，奴性才是問題的癥結：這個 slave 其實是自己要當的，自己甘願去當小的。白人都讓你獨立了，妳還走不出那個房子。而且白女經濟條件本來就比較好，所以黑女當然會想盡辦法、「有朝一日...如果我可以的話我也願意」。黑人以什麼教育下一代？

這個小說很有趣的地方，是以一個國小教科書的課程開始：“Here is the house. It is green...”後面兩段一模一樣、沒有逗點。文章有三個版本，這是小說結構的部分。如此 Morrison 是很嚴肅地在討論黑人的當代生活環境。下一頁，標題是秋天。秋天會讓你想到什麼？落葉？或是你覺得春、夏、秋、冬哪一個適合做一本書的開頭？春天，我們的四季都是從前面到後面。可是她這是不是從後半季，所以這表示前面有一些事情發生(過)了。本書就是以四季來安排章節，在四季中看到女主角不同的面貌，說誇張一點是越來越醜。剛開始你會同情、覺得黑人很可憐，有家暴之類的，到後面會發現他們好像沒那麼可憐、或這麼值得同情。

此處要提一下 Northrop Frye 的原型批評(archetype criticism)(*Anatomy of Criticism*, 1963)。他提出，春天在文類上是喜劇(comedy)、夏天傳奇故事(romance)、秋天悲劇(tragedy)、冬天是諷刺(satire)。此處以秋天開始，告訴你這是一個悲劇的開始，可是這個悲劇跟希臘羅馬的悲劇又不太一樣。傳統的希臘悲劇是貴族的，這邊的悲劇是平民的、老百姓的、一般人的，還比較像諷刺。黑人寫黑人一定是反省黑人文化，有什麼好與不好的部分，必有諷刺，但四季配上四個文類，也象徵春、夏、秋、冬的循環，可是讀者會發現這是另外一個大環境，黑人也另有一個四季在運作，這個論述是比較教育性的，下一代你要教他什麼？就這樣過耶！前面戰爭也打完了，現在 20 世紀這麼文明、春夏秋冬過了這麼多，然後呢？黑人要不要進步？或者是住在這裡的美國人我們要不要一些比較深層的“存在”的思考？這裡面還有處理到種族歧視的問題。

你們覺得 racism 在哪？這跟性別歧視又有關係嗎？性騷擾在哪裡？種族歧視在哪裡？看到白人，你知道他歧視你、他笑你爛英文，你去問他，他會說嗎？(不會。)所以歧視在哪裡？在他不跟你說實話！所以，他願意跟你說實話，他是尊重你的。Morrison 要告訴讀者和黑人同鄉，要有抵抗力，因為我們在文化或知識上是弱勢，我們都會被貼標籤，可是只有你才能將自己和那標籤撕開。你被貼，不用怕，你繼續做該做的事。

黑人第一個標籤叫 lazy。其實這是通病，只要有「落後」的刻板印象的族群

大概都有。第二是有暴力傾向，沒辦法透過語言好好地溝通的。所以當你缺乏這兩個能力的時候，我們的教育要豐富這個能力。Morrison 是很深層的，只是她是用一個說故事的方法呈現。美國現在 10% 的失業率，真的是白人不給黑人工作機會嗎？這個奴性的問題。

Toni Morrison born 1931 in Lorain, Ohio, is perhaps the most celebrated contemporary American novelist. Awarded the Nobel Prize for literature in 1993, Morrison powerfully evokes in her fiction the legacies of displacement and slavery that have been bequeathed to the African-American community.

In addition to *Beloved* and *Song of Solomon*, Morrison wrote 7 other novels including; *A Mercy* (2008), *Love* (2003), *Jazz* (1992), *Tar Baby* (1981), *Paradise* (1998), *The Bluest Eye* (1970), and *Sula* (1974). All of Morrison's fiction, from her first novel, *The Bluest Eye*, to 1998's *Paradise*, explores both the need for and the impossibility of real community and the bonds that both unite and divide African-American women.

The Bluest Eye is the story of eleven-year-old Pecola Breedlove - a black girl in an America whose love for its blond, blue-eyed children can devastate all others - who prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different. This is the story of the nightmare at the heart of her yearning and the tragedy of its fulfillment.

(from: <http://aalbc.com/authors/toni.htm>)

I, Storytelling in the African-American Folk Tradition

In *The Bluest Eye*, the Breedloves live in a storefront apartment that foists itself on the eye of the passerby in a manner that is both irritating and melancholy. Visitors who drive to this tiny town wonder why it has not been torn down, while pedestrians, who are residents of the neighborhood, simply look away when they pass it" (30). The quality of the external structure corresponds directly to that of the individual lives of the Breedlove family. Ironically, contrary to what their name suggests, their battered lives are nourished and nurtured by the depravity, fear, hate, and oppression that each member heaps upon the other. Ultimately, they breed destruction, and love has little or no place in their lives. As the Breedlove's history is revealed, we discover that their home and lives are by no means simplistic, but in fact complex. In turn, we discover subtle but profound insights into the human condition in general, and black life in particular, that Morrison has carefully woven into the landscape of her fictional world (Samuels 2). In *The Bluest Eye*, Morrison undertook a cerebral investigation of the heroine that in the end proved the history of the making of a demented personality. She narrows her focus from the communal black experience to an intense study of individualism.

Question 1: read the following review on Morrison and her *Bluest Eye* and give comments. (Is this reading similar to ours? Explain your ideas.)

In the African American literature, thematic folk expressions and folk briefs had their parallels in

the structural patterns that later shaped the literature. Tales of slaves running away to the North or Canada and becoming legendary in their escapades led to the creation of the myth of the North as a freer place for black people. Inherent in the myth is the initiation / journey, the archetypal movement from south to north that has pervade African-American literature throughout its tenure on this continent.

On the other hand, the black folk imagination coincided with universal patterns to the structures showed parallels to the narratives Vladimir Propp analyzes in his *Morphology of the Folklore*, as well as to the mythical journey depicted in *The Odyssey*. Against the familiar literary history of tales, legends, beliefs, trickery, and structure of folk traditions being incorporated into fiction, Morrison simultaneously exhibits a kindred spirit.

II, Main Characters in *The Bluest Eye*

Pecola Breedlove was the daughter of Pauline and Cholly Breedlove and Sammy's sister. When she was born, Pecola's mother saw ugliness instead of beauty (126). The material nurturing needed by a little girl was not coming from Mrs. Breedlove, Pecola's mother, whose emotional stability was sustained by detaching herself from family responsibilities. There was no one to give Pecola the hope that she needed to believe in herself as a viable human being. Mrs. Breedlove was the Fisher housekeeper extraordinary who doted on the little Fisher girl. So, little sad Pecola was like a kite on a long string, floating aimlessly through adolescence in search of buoyancy,

Misses China, Marie, and Poland, the three ladies of the night who lived upstairs, accepted Pecola because she came into their home wanting nothing but conversation and attention (51-57). The MacTeer females were loving and protective in their desire to shield Pecola from further pain and embarrassment. Sadly, the most damaging thing that happed to a little girl is to experience sexual abuse by her father, and Cholly Breedlove betrayed Pecola in a way that defied human decency.

Sammy, Pecola's older brother, was a young boy and victim for the abuser and scapegoat. Twenty-five times with 14 years ran Sammy away from home, only to return more defeated than he was left (43). There is little reaction between sister and brother, indicating that everyone in the household went for themselves. His father was always drunk and seldom productive. When Cholly died, he felt as if living in fear and humiliation (46).

Pauline Breedlove, their mother, turned to be deformed in foot due to a rusty nail entering her foot nail. When she met Cholly, a light-eyed songster who playfully touched her deformed foot, she fell head-over-heels in love. They then married and moved to the north for better work opportunities. Cholly went to work while Pauline suffered from loneliness and a lack of sociability, which led to isolation and arguments. The lure of fantasy, glamour, and acceptance was found at the movies. She wanted her children to address her "Mrs. Breedlove," and as a single parent in two-parented household, Pauline's selfishness robbed young Pecola and Sammy of the emotional security. (Roberson 24-26)

Question 2: what's the black femaleness implied here?

Question 3: In your opinion, is the so-called “motherhood” changed? Transformed in the modern society?

冒險(adventure、quest)都跟自我定位有關。我住在這個地方，我隨著年齡增加、隨著我跟人的互動關係增加以後，我要當哪一種人？我要選一個怎麼樣的職業？當我以後、這一輩子的一個身分。這是現代文學一定會討論到的議題。我們來看講義第二頁下面，介紹主要角色。Pecola 是女主角，Breedlove 是她的姓。Breed 是繁衍、種，所以有一個土地的意象。土地跟生育的意象有可能是正面也有可能是負面的意象。意思是這裡有一個生育的意象，下一代你要生什麼樣的東西？你要種什麼樣的愛給他？

可是你想，剛剛歧視裡面的話術（我愛你啊！你要好好工作啊，我知道你很能幹。）Pecola 是 Pauline(媽媽)、Cholly(爸爸)的女兒、Sammy 是她的哥哥。當她出生的時候她媽媽厭惡她。黑人媽媽生了一個黑的小女孩覺得她很醜，這就是黑人的問題。白人不覺得醜，竟然是黑人媽媽嫌自己的女兒醜。所以外貌就是一個問題，skin。所以她媽媽的認同不是放在黑人自己，這媽媽的教育就有問題。而這小女孩要的她媽媽沒辦法滿足她。所以這個媽媽的形象是很負面的。

通常 motherhood 如哺乳的動作，小朋友在母親懷中吃飽之外，還有安全感，可是在這裡 Pauline 是厭惡自己女兒的，要排拒她的。所以這小女孩一定有焦慮，一定有不安全感，甚至是暴力傾向。一定的！因為她沒有被關愛到。她只會透過憤怒或負面的動作來表達她的不安，但這種母子關係不是因為黑人，是因為親子：媽媽對小孩子的態度有問題。不過這個媽媽本身也有家庭壓力的關係，她也有壓力。所以媽媽討厭小孩其實是可以理解的。Morrison 很嚴肅就是，我們不要斥責媽媽，她也沒受教育、沒有人幫她，她這反應是很本能的。

這裡已經顛覆所有的媽媽都是好媽媽，不是每個女人都適合當媽媽。那這樣會比較公正一點。所以會發現家沒有給 Pecola 一個應有的歸屬感，這樣的家庭關係是浮動的，說誇張一點就是鬼魅的形象(這在下一次的 *Woman Warrior* 就有，妳不是人、甚至是沒有名字的，沒有身份地位)。

Fisher 是白人主人，她反而很溺愛 Pauline 的孩子、比親生的還疼。所以 Pecola 認為自己就像風箏一樣，漫無目的地飄在空中；她是青少年，剛好是從兒童要轉到成人的時候，心智不夠成熟，她沒有轉好。就心理學而言，她註定要當 loser。她想找一個讓她發光發熱的地方，可是我又孤獨、漫無目的地，不過又有一個希望在那邊，「我就是想要逃離這樣的環境」，要有一對藍眼睛，我就可以怎樣怎樣。

China、Marie、Poland 三位小姐住在他們家樓上。文本中他們三個是時尚的女性。他們的名字突顯美國就是個熔爐的意象。但不要忘記 Morrison 是一個女性作家，她會特別處理女性的問題、而且是很嚴肅的。不要因為寫女人就要罵男人，女人自己做了些什麼好事也要順便反省。她們接受 Pecola 到她們家是因為 Pecola 只是要有人注意她、跟她聊聊天。而 MacTeer 是另一對姊妹，也是很照顧 Pecola。

就黑人社群而言，他們還是有一個 **sisterhood** 的，家裡沒有關懷的歸屬時，外在社會還是有一些資源的。這其實蠻正向的。當小朋友發現媽媽不是很愛妳的時候，可是如果你有好朋友、你有好老師或是說你剛好有去參加一個什麼社團，這是一個蠻有力的支持，不會孤零零地怨恨為什麼自己生在這樣的環境。所以她有其它的外援，這個在其他的黑人書寫較少(幾乎都是寫家族內親情，不然就是主角運氣好就碰到一個好媽媽、和她分享；運氣不好的話，女主角就要期待一個男人來解救囉)。孤立一定紓解管道，社會其實很健全了。

Cholly 是爸爸，對她有 **sexual abuse**，我們剛剛解釋過的。**Sammy** 是她的哥哥，這個哥哥十四年內，逃了二十五次的家。所以會發現男生他逃離的意象是更明確的。可是第二行 **only to**，**only to** 都代表一個失望的結局。他每翹家一次就更沮喪，他沒有逃離反而是更糾纏的。這邊也是一個很特殊的父子關係。這個小孩子一定不希望變成爸爸，可是後來你會發現他越來越像他爸爸。沒有辦法，因為他也只能用暴力、喝酒來解決這些事情。

爸爸的形象在倒數第二行，總是醉醺醺的、不事生產。所以他爸爸死的時候，他覺得 **humiliated** (丟臉)，而且這個情緒真的是百感交集。有沒有發現其實小朋友都會崇拜爸爸。爸爸是個大英雄，可是這個英雄都一直讓我挫敗，甚至他可能僅是拳頭比你大而已。不過在西方父子關係本來就是殺戮關係-弑父娶母。你把爸爸殺掉是因為你更好。所以其實是男孩子都想當英雄，但快就會發現，原來自己不是英雄，反而跟爸爸一樣爛，所以 **humiliation** 會出現。

Pauline 是媽媽，這是 **physical image**，因為腳的姆指釘到釘子，所以她有點 **deformed**。這叫畸形，走路會一拐一拐的。下面這邊是 **romance**，說出她怎麼遇見她「阿娜答」(**boyfriend**)的。第二行，眼睛是淡色的歌者(**light-eyed songster**)。這邊都突顯 **Pauline** 她很執著，她喜歡白的、不是純黑的。因為眼睛淡色表示比較靠近白人。她喜歡那樣的一個外型，可是那樣就是膚淺啊 (**skin deep**)：妳就是那麼膚淺妳就會選到這樣的先生，生下來的小孩還是黑的。後來他們就結婚了，而且她先生接近她其實是 **playfully touched**，開玩笑的、玩玩的，結果她就 **head-over-heels** 徹頭徹尾的愛上他了。他們往北方找更好的工作但沒有，這又是希望破滅，所以婚姻反而會帶來破滅。你獨居、不結婚可能更好。

女性主義對婚姻本來就不是太贊成。就你個人問題都沒有解決的時候，婚姻可能會製造更多問題。妳先生又帶一個問題，你們兩個結婚後就會有更多問題，下一代更慘。所以這邊對黑人社會有比較深層的反省。倒數第二行，**Pauline** 希望她的小孩稱她” **Mrs. Breedlove** ”，這個黑女人是想要當太太的，但她不能稱上是二房，她是個 **slave**、一個傭人 **madam**。雖然他們家裡有兩個家長，但實際上是單親的狀態。這裡有剛才講媽媽錯誤的價值觀。你用這種方式來教育、或是說妳知道什麼叫愛嗎？妳看到人家來跟妳 **flirt**，妳就以身相許了，這個都有問題。所以後面寫得很好，**selfishness** 這個媽媽是自私的，妳不會教出好的小朋友。她最嚴重的自私是她不給小孩情感上的安全感。這個點寫得很精緻，很微小的情緒影響很大。所以社會問題已經變成個人的了。這也是美國教育的主軸。美國教育

很強調自學，不要相信學校、不要相信外面，這個外面都是有問題的。你要自己去判斷，真正的教育革新在自己。

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Issues for discussion: Seamus Heaney and *North*

今天我們先來認識黑倪 Seamus Heaney。他出生在北愛爾蘭的 Belfast，1995 年的諾貝爾文學獎得主。這邊要先講愛爾蘭有個很慘痛的背景，其實我們在第三次讀書會念的 W. B. Yeats，還有第五次念到 James Joyce 大概就有個基礎認識了。二十世紀的愛爾蘭，到南愛獨立建國以後，社會問題不斷。現在愛爾蘭北邊還是英國的，南邊的愛爾蘭共和國最近有歐元危機、整個經濟體制都有問題。不過我們這位北愛作家是英國人；1939 年出生，比 Morrison 大概晚十年左右。二次世界大戰那個時候出生，所以他們皆歷經更多的戰亂。他們又比寫 *Waste Land* 的艾略特晚(大約六十年)。所以黑倪代表一個新的愛爾蘭世代、新的書寫方式，所以他得挑戰很多東西。包括 Joyce 的傳統要不要再玩下去? Joyce 已經把 *Ulysses* 玩成這樣了，後代要寫什麼?還是就不要寫了嗎?他寫，他繼續寫，可是他寫得更自傳、更包容。

還有另一個就是 Yeats，Yeats 他已經蒐集了一堆民間故事，民間故事也被他說得差不多了，那我們接下來要寫什麼呢?這兩位這麼厲害的世界文學大師放在他前面，Heaney 如何和他們對話?超越他們?還有一個問題就是，南愛爾蘭獨立以後，他們到 1998 年才真的跟英國簽署和平協議，就是不再用恐怖或是暴動的方式反抗大英國協。愛爾蘭暴動最可怕的就是打游擊、丟炸彈，就現在看到的賓拉登那一種他們都做過而且敵我不分，只要是看不慣的全部都炸、爆破，真的很變態。

不過，Heaney 早期還有參與某些政治抗爭，可是後來發現不對，我們和帝英對話的方式、抗議的方式都不對，愛爾蘭人要接受現實。英國政府不見得比較壞，答案是這樣子。你要獨立要有配套，你的人民沒有這麼聰明可以這麼快、馬上步上軌道。所以你要改革的話，還是要從體制內來做。所以他跟同代的有很多作家有很不一樣的立場，這個立場讓他也很尷尬，有點像 Morrison。我們發現通常會得獎的、會說實話的，文學最喜歡這種人。你寧願當壞人也不要當鄉愿，你為了討好一群人而去說某些話，沒必要。

他的第一個立場是，要承認英文是我們的語言，你不能抗拒這個。因為愛爾蘭，包括之前的 the Irish Renaissance，他們是要自己創一套語言的。它終究有一個不可能取代國語的部分。English 要承認，而且不能把它當殖民語言，是陪我們長大的語言，要學母語可以，但是不能因為母語而不學英文，我們沒有這個選擇。他這個論點也是譁然，可是很快地後來發現他是對的。因為你現在不用英語創作，你就沒有讀者，而且英語的讀者是世界的。所以，當代必要用所謂殖民者的語言來抗爭，而且對付抗爭的對象，你要讓人家聽得懂你在抱怨什麼啊。你講

的都是俚語，誰理你啊。

第二，他認為文學家不應該碰政治，不能寫個文學作品然後說要抗議英國，然後你最後自己也變成國會議員(其實他在指責 Yeats，因為 Yeats 後來就是變成英國國會議員，而且他還得諾貝爾文學獎)。Heaney 認為那不叫文學，那是文宣。做了政客，便不是文學家。那文學家要幹什麼？很簡單，創作。文學家要討論什麼叫詩，詩要寫什麼，詩有什麼價值，還有文學家要以教育為目的。你不能只寫一些很藝術、很高階的，而不管你的下一代。

黑倪也是老師，他最早的工作就是老師。在八零年代以後，他就成為哈佛的客座教授，專門教詩和拉丁經典文學(你們可上網搜尋)。而且他也得了一堆文學獎，大概你們聽過一些有名的獎他都得過了。但他還有一個很豐功偉業、其他得主沒辦法抗衡就是他得獎以後還有繼續創作。大部分得獎人得獎後就句點了，不然就是有，但就不夠好，因為一些很犀利的東西都不見了，而且得獎後會有錢、應酬過多，連帶影響思考、創作時間。可是 Heaney 是少數，沒有停下來創作的詩人。

最最重要的是他也是個譯者(translator)，他挑戰很多東西。這也是讓我覺得你們要認識他的原因，是我個人蠻喜歡他的部分。還有他在 2000 年的時候，把英國史詩重新翻譯，《貝武夫》(*Beowulf*)。他把它翻得很有愛爾蘭的味道，可是這是翻譯，所以裡面有他改寫的地方，這個就是我們講的文化翻譯(cultural translation)。他認為 *Beowulf* 那個中古年代(約第 8、9 世紀)，古英文的作者當然是英國人，可是在我們重新閱讀、翻譯的時候，我是愛爾蘭人，想當初那邊也許、應該早就有愛爾蘭的文化啊。我們有文化、我們也有歷史啊，所以放一些愛爾蘭應該是 ok 的。應該講這麼說，諾貝爾文學獎讓 Heaney 繼續挑戰經典作品。翻譯可不可以改寫？現在是可以的。你要讓你的讀者懂啊，所以你是不是要在某個程度上加油添醋？

另一個議題就是翻譯的作品算不算創作？現在我們都接受。所謂的翻譯，譬如說中翻英好了，我們還讓它脫胎換骨。重點是我們也教育新一代的讀者。所以譯者、讀者、作者都要有某種程度的教化內涵。如此，Heaney 所做的愛爾蘭教育又是很深刻的，如同 Morrison 對她的族裔一樣。而他的詩集大概也都是暢銷書。在 *North* 放的是人跟物種，這是他早期的詩集。他的人緣很好，大概幾個重要的大詩人和評論家都跟他合作過。

他在北愛爾蘭 Queen's University at Belfast 還是講師的時候，就跟英國的一個桂冠詩人合編了一本書。這本書叫 *School Bag* (《書包》)，重要的詩，英國詩、法國詩、德國詩、古詩、今詩、愛爾蘭中世紀的、英國中世紀的，只要他們覺得有意義的，或是說 lyric、ballad...任何的他們都編進去。其中的內容不難，也放了些愛爾蘭本地的東西。意思就是他們很關心教育。我是詩人、我是老師、我也是翻譯者，我要為後代做一些事。所以他一直很強調文學傳統，可是他的傳統又不是八股的、民族主義的。他喜歡用農耕討論文學傳統，而且他會提醒讀者我就是一個農夫之子，我爸爸就是種田的，我沒有什麼 background，我有的就是一支

筆。這是等會我們要讀的“Digging”。

Heaney 如此和 James Joyce 很不一樣。Joyce 是很驕傲的，他的 *Ulysses* 充斥沒水準的都柏林人，但 Heaney 不是，他是跟民眾在一起的；字裡行間，他沒有鄙視自己的同胞，不像 Joyce 或 Morrison 那種，讀到很負面的描寫，幾乎沒有。所以他的文學感情又更細緻一點。雖然他是男性作家，他反而很敦(溫)厚。就唸他的詩，你會感覺還蠻舒服的。

下次我們會唸到“Digging”是他最有名的一首詩，是他在樓上寫詩的時候，他爸爸在下面拿了一根犁種 potato。這有個對照 contrast：如果我爸爸是用那一根犁過一辈子的話，我就是手上這支筆。我就是這樣寫，我們知道這是很亞當式的圖像(Adamic)。不過，我們也知道愛爾蘭本來就是一個窮困的地方，所以用不著把自己寫的這麼繁華俗事。

另外，黑倪會跟讀者很多神話傳統，包括希臘神話，所以他也改寫神話人物。他曾經花過一段時間去念人類學；愛爾蘭挖出一堆考古文物，他寫那一些埋在泥地的屍體，可是寫屍體不是沒有緣故的。透過古代屍體反省當代愛爾蘭暴動。詩中，Heaney 告訴你他覺得他很喜歡這些腐屍，因為土地保護和保育了這些屍體。這些屍體有些是被支解的，或是因為宗教原因獻祭，祭拜神，但也有一些犯罪受刑的例子。通姦罪不是上腳鐐就是頭部鑽個洞，反正就是被弄得很慘的。可是 Heaney 寫的方式不是去罵人，他倒過來寫，土地給了他們安息，至少憤怒得以埋葬。

所以他反而覺得這些屍體、被懲罰的、身體和樹根糾纏不清的人，也得到安靜了。Heaney 解讀仇恨是會很有意思的：仇恨必得終止，不然冤冤相報，老是在算帳有什麼文學書寫的意義？你們英國人以前是怎麼對我們的，我們都是受害者...，沒完沒了。所以他這個角度跟 Morrison 還是很像，可是感覺完全不一樣。要和平，必得終止仇恨；有仇恨的你是沒有和平的力量的。所以讀他的詩會很平和，這樣的力量是很難得的。因為透過文字，爭吵、抗議、戲謔、諷刺比較容易，或是寫些光怪陸離的彼岸也比較容易。

I, about Seamus Heaney and his poetics

Being a Northern Irish, Seamus Heaney (1939-), the winner of Nobel Prize for Literature in 1995, is a very predominant figure in the contemporary Irish poetry.

Finding a voice means that you can get your own feeling into your own words and that your words have the feel of you about them; and I believe that it may not even be a metaphor, for a poetic voice is probably very intimately connected with the poet's natural voice, the voice that he hears as the ideal speaker of the lines he is making up.
(*Preoccupations* 43)

Heaney indicates that poetry is characterized by an essential relation to human individuality; the poem is intimately connected with the person of its begetter; verse differs from any pictorial art not only by virtue of being time-stretching, but also because of its fundamentally “personal” character.

To Heaney, the natural voice of a poet comes from the outside, from what he hears as its ideal speaker. Poetry, therefore, has its basis in personal sensations rather than public generality. It cannot be fully determined by theory, either. Besides, Heaney is unwilling to subordinate the individual's immediate, sensual responses to any overarching system.

You survive in your own esteem not by the corroboration of theory but by the trust in certain moments of satisfaction which you know intuitively to be moments of extension.

You are confirmed by the visitation of the last poem and threatened by the elusiveness of the next one, and the best moments are those when your mind seems to implode and words and images rush of their own accord into the vortex. ("Feeling into Words" 56)

As to many contemporary Irish poets as to Heaney, the body is a powerful site for the re-writing of old myths, which in the Irish context is a means of coming to terms with a traumatic historical memory.

From the point of view of gender, re-writing the landscape of the body is an important force in questioning the representation of the body as gendered territory, thus questioning one of the oldest tropes inscribed in the Irish national psyche. This is the well-known trope of the landform of Ireland, represented as woman's body, or Mother Ireland, which can be traced back to the pre-Christian myth of the sovereignty goddess. The myth of the Virgin Mary is another related trope addressed in contemporary Irish poetry.

In the world of the pre-modern poetics, the human body was understood in terms of what was measurable and became an object that could be described only in terms of natural science. In more present-day thinkers, the body is the part played by desire, and the part as an agent of political and social empowerment, which is clearly expressed in Seamus Heaney's *North*.

II. Literary features of Seamus Heaney

As Stephen Regan indicated, Heaney's poems balance "an unflinching response to contemporary realities with a sensitive awareness of the spiritual responsibilities" that "the elegy has traditionally carried (17). Heaney's poetic career has been greatly affected by the Troubles that it would be hard for him not to see America in a special light, as a former British colony that has distinctively found its own identity and tradition within the confines of the English language.

Among the American poets, two are especially important to Heaney: Robert Frost and T. S. Eliot. Both have helped Heaney not only to address the conflicts of his beloved Northern Ireland, but ultimately to push his poetry beyond these into new realms. Both gave him a model for making the language of his oppressors his own. Both helped him to escape the condition of boundedness. Much of the best poetry of Heaney's early and middle periods is focused on his local concerns and, while this is indisputably great poetry, it ultimately became a confining subject for Heaney.

In short, the American influence has allowed Heaney to imagine his poetic career more broadly, and that broader vision has made the period of Heaney's superb late poetry possible. In 1972, Heaney's "Belfast" issued his most ringing manifesto about his relationship with the English language and its literary tradition: "I speak and write in English, but do not altogether share the preoccupations and

perspectives of an Englishman. I teach English literature, I publish in London, but the English tradition is not ultimately home" (34). This is his poetic claim. By writing poems like "Broagh" and "Anahorish," focusing on the very un-English words and place names, Heaney allows poems to turn on his dialogue with his fellow countrymen.

In "Learning from Eliot," Heaney makes it clear that the primary debt T. S. Eliot, as a modernist, is auditory. Much like Yeats, Eliot for Heaney an acquired taste. In both cases Heaney seems resistant both to the high modernism and the Protestantism these poets represent. Yet, while Heaney admits to struggling with Eliot's subject matter, he says that what he heard made sense. In "Burnt Norton," Heaney drawn to the way "the interweaving and repetition of the words "present," "past" and "future" [go] round and round, like a linked dance through the ear. Words going forward meet each other coming back. Even the word "echo" meets itself on the rebound. Heaney credits Eliot for teaching him "soundscape" (38).

Heaney's comments on Frost's sound patterns indicate a further degree of influence. Frost was a gifted poet of the American idiom, and it is easy to see why Heaney, trying to adapt his own local idiom to the English tongue, would be attentive to Frost's use of language. He cites "Desert Places" as an example of language with "an urgency created by various minimal and significant delicacies" ("Above the Brim: On Robert Frost" 280)

Question 1: Have you heard "the Irish troubles" in 1970s-80s? If a riot on street is as often as it goes, how will you adjust to this society?

Question 2: will you make a sound for being a Taiwanese? How/

III, about *North*

Written in 1975, *North* shows the most striking emblems of adversity in his bog poems, exploring the troubling parallel between killings and the ritual sacrifices to the earth goddess in the early Iron Age settlements across other parts of Northern Europe. Writing about the impact on his poetry in 1969, he remarks that "the unforgettable photographs of these victims blended in my mind with photographs of atrocities, past and present, in the long rites of Irish political and religious struggles" (*Preoccupations* 57-58).

In his bog poems, a strong elegiac tendency extends to both the Iron Age victims and their modern-day counterparts. "The Tollund Man, one of the earliest of the bog poems, observes familiar commemorative rituals, beginning with a pilgrimage - "Some day I will go to Aarhus' - and committing itself to an act of respectful observance" I will stand a long time" (*Wintering Out* 47).

Poems like "Bog Queen," "Punishment," "The Grauballe Man" gaze obsessively at the mutilated victims of the ancient past, other poems in *North* show in the rawness and starkness of their loss precisely why some meditative, mythological structure might be deemed a psychological and emotional necessity, and all recover from the realm of mythology is highly fragile and tentative image of hopefulness.

The most daring aspect of Heaney's elegy is his embrace and modification of traditional elegiac rites, especially those that gesture towards consolation and redemption. Heaney clearly confronts that modern critics of the elegy have pondered: how can the mythic structures and traditional sources of consolation inherent in the genre continue to function in an age of skepticism and disbelief? Yet, like his predecessors, Heaney has always measured lyric potentiality against the most trying and intractable social and political circumstances. In keeping with other modern Irish elegies, Heaney's poems of loss have never been narrowly preoccupied with personal mourning or obsessively inward-looking, but always striving for connections with those other challenging modes of writing.

As we have seen, Heaney has come to associate Eliot with mystery, and his comments on "Journey of the Magi" reflect a keen appreciation of Eliot's skill at making a great mystery both tangible and uncertain:

The familiarity of the matter of this poem gave us the illusion of "understanding"; or perhaps the "understanding" was not an illusion, the illusion being that "understanding" the content and crisis it embodied was the equivalent of knowing it as a poem; a formal event in the language; an objective correlative. ("Learning from Eliot" 33).

Heaney's work has continued to draw deeply on traditional elegiac resources, at the same time making them relevant and compelling to a modern readership. Much of his work in the past decade has adopted an attitude of reflection and meditation in the uncanny space between the living and the dead.

IV, *North* and its Mythopoeic contents

North draws a parallel between the violence of early Germanic societies and that of Northern Ireland during the height of the troubles. The end of the poem "Kinship" directly addresses the Roman historian Tacitus, whose *Germania* describes Germanic society at the end of the first century. The goddess alluded to in the poem's closing lines is Nerthus, the iron Age fertility goddess to whom human sacrifices were made and the subject of Heaney's short poem "Nerthus" in *Wintering Out* (1972), but she is also Kathleen Ni Houlinhan, the embodiment of Ireland in female form, who inspired an endless line of Irish revolutionary martyrs.

The descriptions in "Kinship" of legions on ramparts, casualties and victims, and slaughter for the common good have obvious contemporary resonances in 1975, and the shaven heads of the notorious remind us of the "little adulteress" in "Punishment" with her "shaved head/ like a stubble of black corn," and the comparison that that poem draws between her punishment and that of women "cauled in tar" in 1970s Northern Ireland.

Finally, if these lines are directly addressed to Tacitus, they are implicitly addressed to W. B. Yeats in the line "where nothing will suffice" – Heaney's answer to the question posed by Yeats in "Easter 1916" (McCathrthy 99-100).

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我們上次讀了 Heaney 的 “Antaeus” 和 “Hercules and Antaeus” 等好幾首詩。還記得嗎？他們都是孔武有力的英雄(with physical strength)；Antaeus 的媽媽是 Demeter，他是地母之子。他出生的時候有一個詛咒：碰到土就可以復活。所以後來 Hercules 跟他角力的時候，Hercules 把 Antaeus 高舉，不讓他接觸土地，他就會死。這個神話特別是 Heaney 拿來暗示：沒有土地就沒有愛爾蘭的文化。可是很弔詭的是，這是一個暴力，physical strength。所以什麼樣的抗爭才是有用的？Heaney 自己其實也認為文學沒有辦法打贏大砲(canon vs. cannon)，所以文學家還是要做文學的事：，我不會告訴你要去攻擊什麼、但我也不會說我們就是要去迎戰。文學處理神話，就把他們當神話故事處理就好了；故事就是神話，但怎麼寫？他用第一人稱寫。

今天我們要認識一個更有生命力的黑倪；Seamus Heaney 很會寫動物，所以有一陣子被定位在生態書寫(natural wrting, or ecological discourse)。他有一首詩寫一條梭魚 (pike)，寫魚的原因是魚的生命力，特別是撈起來的那一剎那，是最常被書寫的，可是黑倪不那樣寫；那也有暴力。暴力的形式很多，生命並不簡單；暴力可以是靜態、也很動態的能量(energy)，但生命本來就有暴力。

暴力是一個程度，就像電風扇的風，3 是弱風、2 是微風、1 是強風；都是風，但有程度的不同(degree)。黑倪書寫的方式永遠是帶著一個距離，觀察植物、動物，一切的生命可能在想一些詩人不以為理所當然的事。鱒魚知道牠要回去原來的地方生蛋、繁殖，然後就死了；這是宿命？算是自然主義者嗎(naturalist)？動物有的話，人也有。可是我們上次提到黑倪不是很宿命、悲觀的；他的詩念起來很普通，很可愛。

他還有一首海獺的詩(“Otter”)；海獺是個工程師，牠自己會啃樹，然後造水壩、補漏水，有冬暖夏涼的家。它們有一個空調系統的家園，這真是 ecological；大自然有生命力、大自然就是最大的 air conditioner，而且比我們好得多。我們很自私，大自然就是四季平衡的運動。

自然書寫(natural writing)必是要談平衡觀(環保就是)。你現在要環保，就是因為不平衡；我們製造了太多的垃圾、汙染，可是沒有辦法平衡。(就像《正負 2 度 C》(應該要零度)，可是多一點、少一點都不對、都不行。) 失衡狀態如果不用數字表達，如何用文字？黑倪對生命是很讚嘆的，這個可以解釋地很基督教，因為生命是上帝造的，所以在和物種交會的那一剎那，有某種宗教的情感；這也像是天啟(Revelation)：不同物種，相同的生命力，竟然是很溫柔的。

像在“Digging”，他寫他和爸爸的文化繼承關係，不像我們之前念 Joyce 的作品，昏頭昏腦；黑倪的作品念完後，回想他寫了什麼，忘了。對，因為遺忘本來

就是循環、再生能力的一部份。**dump**，很珍貴的東西到後來就像垃圾一樣，就是要忘了。生態也必談死亡，死亡也是個遺忘和再生的巡迴。可是我們追求永生，我們捨不得死，這個價值觀是有問題的。

在 “At a Potato Digging”，(A mechanical digger wrecks the drill,/Spins up a dark shower of roots and mould./Labourers swarm in behind, stoop to fill/Wicker creels. Fingers go dead in the cold.) 有沒有發現這幾個意象都是他常用的：**digging** 現在變 **digger**、**roots**、**mould**、**finger**、**cold**，這些字很明顯就是黑倪的詩風，也是他的母題(motif)。

Wreck 是沉船，前面的 **mechanical digger** 是一個機械的挖土機，一直在翻動一些東西，後面的 **drill** 就是田埂。第一個動詞是 **wreck**、第二個動詞是第二行的 **spin**，他這邊用這個字很妙。**Spin** 是編織的意思，農耕機在破壞的同時，它是很有計畫性的破壞，它是很有規律的把田破壞成那樣子的。這是很銳利的觀察力。後面有一陣黑雨，耙著根和土，一群勞動者站在挖土機的後面；**stoop** 彎腰，填滿柳條編成的簍。

後面的 “**cold**”其實描繪的是泥土，但人的手下去土裡，弄啊攪的，創生也墮死；人也有死的力量。以基督宗教而言，上帝造人，人有上帝的形象，可是我們是人，人手摸地，卻是破壞的力量，反是農業文明的基礎，這是一個很常態的活動。

下面 (Like crows attacking crow-black fields, they stretch/A higgledy line from hedge to headland；) 句子很短，可是意象很強。**Crow** 是烏鴉，所以上面 **fingers** 現在就是烏鴉的爪，不過這邊土地黑的原因是因為泥煤。愛爾蘭有黑土田。**Hedge** 是籬笆，**headland** 是地主的地，可是籬笆就是一個界線。烏鴉不管有沒有界線，要過來，就過來了。下面一段不是太容易懂；很難念的原因是因為黑倪很刻意地放了一堆 “s”開頭的字(首韻)(**alliteration**)。倆倆持續持續去破壞田地，他這裡用 **rank**；**rank** 是社會位階，就看到愛爾蘭跟英國的暴力衝突就是像耕種一樣，什麼都破壞掉，可是，是有秩序的破壞。

整段在寫耕耘機，其實一般人工作的狀態，有個 **power** 的意象。有些評論者，認為耕耘機代表一個政權，推翻、革命都是一時的，那些壞事很快就讓人意興闌珊、走不動了。下面換景，海浪之中，有一艘船正用著機器在捕魚。**Trunk** 指的是人的軀幹，頭彎了，軀幹也彎了。人手再次伸向大地，大地是誰？那個黑色的媽媽，就是土地，可是這個媽媽是黑的，很尋常卻很少用的意象，我們很少寫媽媽是黑的。大概都是寫粉紅色、漂亮的，很少說自己的媽媽黑。

還記得我們念 **Toni Morrison** 的 *The Bluest Eye*？**Pecola** 的媽媽喜歡白色的。但黑倪的地母單純道就是 **the earth**。機器列隊前進，經過草皮。然後很無心的，就像秋天又來了一樣；我們一不小心，就破壞了、就耕種了、就收成了、就播種了；秋天就這樣來了；、冬天就這樣來了，很自然而然的。就也不用解釋、也不用刻意安排，暴力就出現了。這算是殘忍嗎？

I, about Heaney and Yeats: two Nobel winners

For Heaney, it has always been a question of how long poetry can negotiate the extremes of contradictory opinion without falling into can and sloganeering, how amid such human suffering, poetry can make a claim for the validity of its practice. In this Nobel lecture (1995), setting himself once more this quandary, Heaney turns to Yeats, specifically he turns to his monumental treatise on art and violence, 'Meditations in Time of Civil War.' Heaney's comment on the poem stakes out familiar turf:

It satisfies the contradictory needs which consciousness experiences at times of extreme crisis, the need on the one hand for a truth-telling that will be hard and retributive, and on the other hand the need not to harden the mind to a point where it denies its own yearnings for sweetness and trust. ("Crediting Poetry" 464)

The Nobel lecture is essential for understanding the reader that Heaney has become if only because it so efficiently unrolls the blueprint for Heaney's long and productive reading life.

In contrast, in 1923, W. B. Yeats's Nobel lecture is shorter, exposing political violence, "a trumpery dispute about an acre of land can arouse our people to monstrous savagery, and if in their war with the English auxiliary police they were shown no mercy they showed none: murder answer murder" ("The Irish Dramatic Movement"). The middle position here, apportioning blame equally to both sides, while staring down the atrocities on each, is a position that would become clear to Heaney as he lived through the political turmoil of his own generation.

II, about *Death of a Naturalist*

To many commentators, *Death of a Naturalist* partakes of a long tradition of pastoral elegy in which oedipal tensions frequently accompany the abandonment of innocence. Heaney's early poems share the passage from a child's narcissistic world to a more mature apprehension of both sexual and political realities. The title poem of *Death of a Naturalist* aligns an awakening adolescence with the rotting flax "in the heart/ Of the townland," "an image clearly in keeping with the vegetation myths and the powerful narratives of death and rebirth in earlier pastoral elegies.

Many familiar images of mourning prepare us for the stark appearance of the dead child – "bells knelling classes to a close," "Snowdrops/ And candles soothes the bedside" but the "poppy bruise on the child's forehead is a striking image that both registers physical injury and retains the memorial function of the flower. The confessional intimacy and candour suggest the pervasive influence of Robert Lowell's *Life Studies* (1959), a book remarkable for its intense, yet conversational, rendering of family grief and loss.

Heaney's most famous "Digging" is from *Death of a Naturalist* (1966). The poet sits at a window watching his father digging in a flowerbed in the present; this scene sets off a memory of his father potatoes and of his grandfather cutting turf on Toner's Bog. Placing himself between the domestic and exterior world and between the present and the past enables Heaney to project his future as an artist.

“Digging,” as many commentators have remarked, is an apprentice poem in which the poet both aligns himself with the family tradition of digging and crucially breaks from that tradition, declaring himself by poem’s end a poet whose toll will be very different from the spades employed but his father and grandfather. The concrete pen with which the poem concludes, however, is only reached after Heaney digs into his memory, an abstract process that he undergoes through reflectively listening to and seeing his own father digging outside his windowsill, a physically liminal position that enables Heaney to cast himself into a reverie.

The primary link between Heaney and his ancestors in this poem stems not from the slightly stained analogy of digging and writing and corresponding tools of shovel and pen, but through the rhythm of the three Heaney generations as they practice their crafts: Heaney thus writes a rhythmic poem about his inheritance of rhythm from his father and grandfather.

As Michael Molino notes about the implications of the present participle form of the title, “the father and the grandfather are captured in a continually present moment as events from the past continue, or echo, in the present;” the poem thus exists in a “consistently present moment that, while inhabited with echoes of the past, truncates and re inscribes those echoes as they occur (Russell 29-30). In this sense, “Digging” accords with T. S. Eliot’s theory that “a poem, or a passage of a poem, may tend to realize itself first a particular rhythm before it reaches expression in words, and ... this rhythm many bring to birth the idea and the image” (“The Music of Poetry” 380).

As a metaphor in Heaney’s “Bogland,” bog butter forms part of the memories which form his childhood’s “fieldwork.” As it is butter which is found in bog, it is also necessary to consider “butter” as a substance of various qualities. Yeats would have been aware of its appearance in Irish folklore (*Past Poetic* 139). As an archaeological artifact, bog butter is something of a conundrum.

The example of butter is used to show how a single physical form, a particular processed dairy product, can be perceived in a range of ways according to context. A survey of how “butter” is evidenced in literature indicates a range including a sign of wealth, a sign of sexuality associated with the dairymaid or fecundity, with maternal milk: its color, symbolically, suggests gold. Here we move to the area of possible ritual deposition if the butter is symbolically a replacement for gold which, as we have seen, was often found in bogland. It may also be ritually, an offering of a prized material which is associated with food and substance (*Past Poetic* 141).

In “Anataeus,” Heaney writes of resurrection: When I lie on the ground/ I rise flushed as a rose in the morning” and calls on sand as “elixir.” Archaeologists and poets are transformers with the skills of “seers” to project into places, or sites, to retrieve “things” and illuminate a general past, or a past which is personal and specific. In one case the seeing is metaphorical, in the other practical, but both employ an element of transformation as integral to the writing of poetry.

For Yeats and Heaney, the personal past also articulates a broader sweep of modern history, the troubles of Ireland, and extrapolates passing time and emotions gained from memory, or things re-found and remembered from daily life. Likewise, to the skilled archaeologist, evidence of individual graves or settlements helps towards both an understanding of which may also be termed “poetic” (Finn

148).

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Issues for discussion: Maxine Hong Kingston and *Woman Warrior*

The Woman Warrior 這個中文譯作《女戰士》，源自希臘神話裡(Amazon)女人國。女戰士有個特色就是憎恨男性的，在八零年代很受西方女權運動的歡迎，可是這裡面跟西方女人要的反抗父權的價值又有很大的不同，Kingston 寫的是一個亞洲華裔女性的故事。這書的文類寫在副標題是 *Memoirs*；*memoir* 就是回憶錄，*of a girlhood among ghosts*。鬼，一個小女孩在一群鬼中的回憶。她這個鬼有很多層次，最明顯的就是中國人叫外國人「洋鬼子」，特別是她媽媽每次講到學校老師的時候，她就說“ghost teacher”(你們這些洋鬼子老師)，還有一個是黑鬼-黑人，因為他們黑膚色的關係。中國人看到跟我們不太像的，就稱為黑鬼、洋鬼、日本鬼子，只有我們是人。所以只要不認識的、非我族類的，我們就把他們視為鬼。所以鬼代表一個「異」文化。

不過她裡面真的有鬼故事，這鬼故事是她媽媽帶來出的，所以很有趣的就是，這是 Kingston 的 *girlhood*、她的自傳形式，可是這裡面也有媽媽的故事。所以回憶錄讓我們讀到女性經驗的故事，特別是在美國長大、求學的經驗。我是一個中國人，我在家要說中文、我在家教育是叫我們安靜，可是一到學校、課堂，英文課老師就說妳怎麼這麼安靜、妳怎麼不講話？打一頓之後，還是很矛盾。所以她有一個在西方受教育、異文化接觸的經驗。另外，媽媽的中國經驗，變成媽媽的故事、變成她後來的「二手」文化和教育。如此，這個作品可視為一個女性自傳，女性自傳裡面我們會聽到很多聲音，她跟傳統男性的自傳會不太一樣。你們以前有唸過或聽過什麼男性的自傳嗎？

像美國文學以前一定要念的第一本就叫《福蘭克林自傳》。福蘭克林是誰呢，他是美國的國父。他是一個很虔誠的清教徒，他告訴你早上要早起、工作、上教堂、要遵守聖經的規定，對現代讀者是很刻板的社會教條。但今天我們要凸顯還有一個點是西方文學傳統不認為自傳是一個很重要的文類；傳統認為自傳只能當作者生平的證據。可是在八零年代以後，自傳開始變成女性小說的文類，那這歸功於女性主義。你們男人不重視的東西，我們來變成女性書寫自己生命的一個方式，我們用自傳。像《B.J.的單身日記》，為什麼會這麼紅？覺得好好看喔！還拍續集，但裡面寫的都是瑣事，Bridget 今天喝了幾瓶酒、抽了幾根菸、今天去量體重又過重...都是很日常生活瑣事。

但傳統真的漠視日記或是自傳的文類嗎？答案不是。像 Jonathan Swift 的《魯賓遜漂流記》、《格利佛遊記》，會發現日記型式的小說。所以日記是傳統的文類，但當代的女性經驗擴大它的意義。還有，你們記得 James Joyce(第五次讀書會)他雖不是寫自傳，但是 *Ulysses* 中的意識流(stream of consciousness)算不算某種自

傳的表述方式？當然是！而且 *Ulysses* 就寫一天(6/16)，那一天等於 Bloom 和 Stephen 的日記。二十世紀漸漸重視自傳文學，很強調個人生活經驗的零碎性和真實性。日常經驗變成一個種族經驗的縮影。

Kingston 是華裔、黃種人，但是因為父母離鄉背井，因為二次世界大戰，有一批中國人流亡海外(1949 國共內戰)，然後這一批人到了舊金山(San Francisco)，(相對有一個金山源自十九世紀淘金潮)。戰亂讓人離鄉背井，你們熟知的甲午戰爭(1895)。所以現在我們在講「亞裔美國文學」(Asian American Literature)、後殖民文學，有很複雜的文化和社會因素；說的不客氣一些，我們之所以會流浪就是你們洋鬼子嘛！你們把我們打成這個樣子，還有八國聯軍之類的...我們戰敗，包括後來我們跟日本、太平洋戰爭或是二次世界大戰都是跟英帝國的殖民文化有關。

整個二次世界大戰以後，帝英文化崩解(collapsed)，很多獨立國家出現(包括中南美洲宏都拉斯、非洲也有很多這樣子的國家出現。男生作家書寫、女生作家也寫，美國在那個時候很自然地呈現一個文化熔爐(the melting pot)的樣貌；各個族裔進入美國，讓美國會變成一個很豐富的文本，特別是英文文字經驗。所以只要你能用英文書寫的話，大概都會用英文書寫你的異國經驗。Kingston 就特別講中國人的文化，而這個母國文化同時是母系的，因為是透過媽媽的經驗來講。(湯是 Kingston 原來的姓，湯婷婷後嫁給 Kingston)。

故事一開始，Kingston 就跟讀者說...就她媽媽就告訴她說不要跟人家講。然後就會發現秘密就是自傳的開始，你為什麼要寫自傳、你為什麼要寫日記？就是因為有秘密。所有的秘密都是要被公布的、揭露的。所以這邊就剛好有我們之前講的 (還有印象嗎)戲謔(parody)。

現代文學書寫有一個很戲謔的創作觀點。看到 165 頁，silence...安靜。所以妳要講話之前，先懂什麼是安靜。當你會安靜之後，你就會開始說話了。自傳裡面有一個自我教育的過程，你開始透過寫自己的經驗、你便反省自我。所以突顯文字超脫的力量。透過文字，你開始看到自己另外一面，甚至回想以前發生的一些是事你不知道的。但自傳的作者就是自己，所以同時創出另外一個新的自己，不過這裡面其實有一些問題，這個問題經驗對女性很重要，因為這表示外在教育、外在體制都不如自我之真。女性主義很簡單一分為二，都把經驗分成父權和女體，前者都是男生加諸在我們身上的，所以讀者要反省，這樣的教育你接受嗎？你是用什麼方式接受的？要保留什麼？要改進的是什麼？所以透過自我的力量，我可以影響別人嗎？

剛才提到，這本書第二、三章都是媽媽的故事。媽媽曾是有護士學校念書的經驗，名叫勇蘭，然後她媽媽有個妹妹叫月蘭。勇蘭(Brave Orchid)所展現的母性意象就是不怕鬼(媽媽會跟她講說我以前怎麼樣、怎麼樣...我以前在四川念護校的時候，同學都怕流血，我就是不怕。然後大家說哪邊鬧鬼我就去看，一開門什麼都沒有)。媽媽如此有個很不傳統、有一點女戰士的味道。後面包括住在美國的時候，媽媽都認為黑鬼、白鬼很好騙，女兒要先想辦法先活下來 ...。

所以，女性的智慧和上次我們念的 Morrison 很像，她們有衝突的点：覺得媽媽給的東西都怪怪的。小時候乖乖聽媽媽的話(安靜)，結果去學校都被打(不發言)；媽媽的教育跟學校的教育是有衝突的。不過這個衝突可以理解，因為是異文化，它不是中國人的文化，中國人講孝道，跟英文的文化是不一樣的。所以這個文本很有跨文化經驗閱讀的價值。若美國作為一個跨文化經驗的場域，越複雜的文化交流，處理的文化層次越多的話，越能突顯美國文學的多元聲音。現在對我們應外系學生而言，希望我們能多學習一些中國文化表達的語用和知識。

再回到之前提到的女戰士形象。女人真的要當戰士嗎？女人需要用一個男性的戰士的形象來證明自己女性的能力嗎？中國古代的女生，出嫁後名皆為「氏」；沒有留名、也不能當英雄、也沒有 fame，就只有 death。故事中，她媽媽的妹妹叫月蘭，也是有個鬼魅的形象。他們去美國之後，這個阿姨嫁了一個洋鬼子老公。這個洋鬼子老公是醫生，可是外遇、劈腿，她從此以後就是悲慘的大老婆，最後發瘋。很平凡的外遇故事，裡面有一個問題：夫妻之間是沒有溝通的語言；你講你的英文、我講我的中文，可是我們可以結婚、可以生小孩，可是我們在婚姻之內我們是完全的陌生人。這個也是一個女性錯置(displaced)的經驗，答案很簡單-因為出嫁的女性沒有社會認同(social identity)。

社會認同的問題，James Joyce 處理的就比較簡單，都柏林人都像鬼魅；用送葬、死亡去呈現現代城市街景的疏離感。這至少都是在同種同文的層次上 (我們都是 Irish)，可是 Kingston 稍為複雜一點，說故事的人不是英文的 native speaker，「我」是中國人。「妳」要認同的是當一位道地的美國人呢？還是願意保留一半是中國人？

I, about Chinese American Literature

(from http://en.wikipedia.org/wiki/Chinese_American_literature)

Chinese American literature is the body of literature produced in the United States by writers of Chinese descent. The genre began in the 19th century and flowered in the 20th with such authors as Sui Sin Far, Frank Chin, Maxine Hong Kingston, and Amy Tan. 19th century Chinese American literature has only recently come to be studied, as much of it was written in Chinese. These Chinese-language writings of Chinese Americans immigrants have only recently been made available.

19th century Chinese American writers were primarily workers and students. These early Chinese American authors produced autobiographies as well as novels and poems, mostly in Cantonese. Many wrote in both English and Chinese, sometimes exploring similar themes in each language, sometimes translating their own works from language into the other. Tone as well as content differed, as Chinese American writers in English dealt with rampant stereotypes of the Yellow Peril.

Among these early writers are Lin Yutang, novelist Yu Lihua, and Yung Wing, the first Chinese student to graduate from an American University (Yale, in 1854), whose autobiography, *My Life in China and America*, was published in 1909. Chinese American literature written of the 20th century is written almost exclusively in English. Edith Maude Eaton, writing as Sui Sin Far, was one of the first

Chinese American authors to publish fiction in English, although her works, first published in the teens, were not re-discovered and re-printed until 1995.

Chinese American authors became more prolific and accepted after the lifting of the Chinese Exclusion Act. Authors who achieved success in the 1950s included C.Y. Lee (author), whose *Flower Drum Song* was made into a Rodgers and Hammerstein musical, and Jade Snow Wong, author of *Fifth Chinese Daughter*. The 1970s saw further progress. Playwright Frank Chin's play *The Chickencoop Chinaman* (1971) became the first play by an Asian American to be produced as a major New York production. Maxine Hong Kingston won the National Book Critics Circle Award in 1976 for *The Woman Warrior*.

In the 1980s, David Henry Hwang won the Obie award for his play, *FOB*, as well as a Tony Award for Best Play for his *M. Butterfly*. Amy Tan's *The Joy Luck Club* was published to immediate popularity and wide, though not universal, acclaim. The book stayed on the New York Times bestseller list for over forty weeks, and won the National Book Award, the L.A. Times Book Award, and the Commonwealth Gold Award. *The Joy Luck Club* was produced as a major motion picture in 1993 and was nominated for Best Picture.

The 1990s saw further growth, as David Wong Louie received acclaim for his short story collection, *Pangs of Love*. Chang-Rae-Lee received the Hemingway Foundation/PEN Award for his novel *Native Speaker*, published in 1995. Chang-rae Lee is Korean American, and not Chinese American.

II, about Maxine Hong Kingston

(http://en.wikipedia.org/wiki/Maxine_Hong_Kingston)

Kingston was born in Stockton, California to first-generation Chinese immigrants, Tom and Ying Lan Hong. He was a laundry worker and gambling house owner and she was a practitioner of medicine. Kingston was the third of eight children and the eldest of the six children born in the United States. Her mother trained as a midwife at the To Keung School of Midwifery in Canton. Her father was brought up as a scholar and taught in his village of Sun Woi, near Canton. Tom left China for America in 1924. He was able to bring his wife over in 1939.

Kingston was drawn to writing at a young age and won a five-dollar prize from "Girl Scout Magazine" for an essay she wrote titled "I Am an American." She majored in engineering at Berkeley before switching to English. In 1962 Kingston married Earl Kingston, an actor, and began a high school teaching career. The two began a family the following year with the birth of their son Joseph Lawrence Chung Mei. After relocating to Hawaii in 1967 Maxine began writing extensively finally completing and publishing her first novel, *The Woman Warrior: Memoir of a Girlhood among Ghosts*.

Her works often reflect on her cultural heritage and blend fiction with non-fiction. Among her works are *The Woman Warrior* (1976), awarded the National Book Critics Circle Award for Nonfiction, and *China Men* (1980), which was awarded the 1981 National Book Award. She has written one novel, *Tripmaster Monkey*, a story depicting a character based on the mythical Chinese character Sun Wu Kong.

Kingston was arrested on International Women's Day (March 8) of 2003. Participating in an anti-war protest in Washington, D.C. coordinated by women-initiated organization Code Pink, Kingston refused to leave the street after being instructed to do so by local police forces. She shared a jail cell with author Alice Walker; renowned writer Terry Tempest Williams was also a participant in the demonstration. Kingston's anti-war stance has significantly trickled into her work; she has stated that writing *The Fifth Book of Peace* was initiated and inspired by growing up during World War II.

III. about Women's Autobiography

What's the concept of "I" in the modern period? What's the perspective "truthfulness" in autobiography? The autobiographical text becomes a narrative artifice, privileging a presence, or identity, that does not exist outside language, embodied in the text lie alternative or deferred identities that constantly subvert any pretensions of truthfulness.

Until the last few years, the impact of gender on the autobiographical project has not been a serious focus of critical or theoretical inquiry. The criteria used to evaluate the success of any particular autobiography lie in the relationship of the autobiographer to the arena of public life and discourse. Yet patriarchal notions of woman's inherent nature and consequent social role have denied or severely proscribed her access to the public space; and male distrust and consequent repression of female speech have either condemned her to public silence or profoundly contaminated her relationship to the pen as an instrument of power. If she presumes to claim a fully human identity by seeking a place in the public arena, therefore, she transgresses patriarchal definitions of female nature by enacting the scenario of male selfhood.

As she does so, she challenges cultural conceptions of the nature of woman and thereby invites public censure for her efforts. If she bows to the discursive pressure for anonymity, however, she denies her desire for a voice of her own.

Question 1: do you know the word "transgression"? how much can you understand this concept in the gender issue discussed here?

Question 2: have you read/ glanced the autobiographical notes, memos or writings? What's that feeling?

IV, about *Woman Warrior*

Using autobiography to create identity, Kingston breaks down the hegemony of formal "autobiography" and breaks out of the silence that has bound her culturally to discover a resonant voice of her own. Furthermore, as a work coming from an ethnic subculture, *The Woman Warrior* offers the occasion to consider the complex imbroglios of cultural fictions that surround the autobiographer who is engaging two sets of stories. Those of the dominant culture and those of an ethnic subculture with its own traditions, its own unique stories. As a Chinese American from the working class, Kingston brings to her autobiographical project complicating perspective on the relationship of woman to language and

to narrative.

Considered by some a “novel” and by others an “autobiography,” the five narratives conjoined under the title *Woman Warrior* are decidedly five confrontations with the fictions of self-representation and with the autobiographical possibilities embedded in cultural fictions, especially as they interpenetrate one another in the autobiography a woman would write. In this masterpiece, Kingston’s mother dominates the life, the landscape, and the language of the text as she dominates the subjectivity of the daughter who writes that text.

It is *Brave Orchid*’s voice, commanding “great power” that continually reiterates the discourses of the community in maxims, talk-story, legends, family histories. In dialogic engagement with her mother’s word, she struggles to constitute the voice of her own subjectivity, to emerge from a past dominated by stories told to her, one that inscribe the fictional possibilities of female selfhood, into a present articulated by her own storytelling. Her text reveals the intensity of that struggle throughout childhood and adolescence and the persistence of those conflicts inherent in self-authoring well into adulthood; for, not only is that effort the subject in the text; it is also dramatized by the text.

In the first two narratives she recreates the stories about women and their autobiographical possibilities passed on to her by her mother: first the biographical story of no-name aunt, and then the legendary chant of the warrior Fa Mu Lan 花木蘭, an apparent heroine and positive model. But she explores their fates, Kingston questions the very basis on which such distinctions are predicated. Next she reconstructs out of the autobiographical fragments of *Brave Orchid*’s own Chinese experience a biography of her mother, discovering by the way of efficacies of powerful storytelling for the woman who has fallen in status with her translation to another culture.

Question 3: read the Bullying episode in chapter two, and share your opinions.

Question 4: how’s your school in the earlier period of you study. Did you like it or not? Why?

(10-2) 2010/12/31

我們今天繼續看 “My silence was...curtain parted or rose” 這段，這段特別是作者 Kingston 上幼稚園的經驗(kindergarten)，她就是很安靜。所以其實幼稚園的經驗是一個鬼魅的經驗，那個地方就是讓小朋友不說話的地方，而這個經驗同時也在反省美國的教育。不要以為她只是平鋪直敘，其實她在學校的經驗都不好，這有沒有讓你們想到愛迪生？他小時候是被學校退學的，他回來是媽媽自己教，他才變天才的。所以這邊有一個對主流教育文化質疑：因材施教的態度和能力在哪？

外在環境控怕是沒有的，寫洋鬼子老師(看第四行)，她在幼稚園的時候就很安靜，可是她的安靜是「變得」(I became silent)，是因為要說英文，我變得很安靜(但我不是天生這樣的)；我是那個環境，造成我這個樣子。下面 dumbness (啞)，而且還很害羞(shame)，丟臉。”Cracks my voice in two” Cracks 就是壓碎，這些東西把我的聲音都壓扁、壓爛了，我就是這樣沒有聲音的。

Kingston 下面寫得很生活化，(even when I want to say “hello” casually...) 我很想很自然地說個 Hello，或是在櫃台前面問個問題，問多少錢或是問公車司機方向的時候，但我 “I stand frozen” (僵直)，然後文法說得亂七八糟，人家聽了以後還要再問一次：“what did you say?” 然後她的聲音變得更小(weaker)。所以沒有辦法說話這件事，其實關係著她跟社會的溝通。她沒有溝通能力，小朋友多都是這種處境；即使很想講，但是她出不來，特別又是透過英文，她的聲音會變得更小，可是 silence 不是真的沒聲音，是我有聲音，可是出不去。所以這是一個衝撞，一直被打回來的聲音。

再回來看這一段，更明確了。她用 “thickest”：我本來只有這樣安靜，後來就越發的安靜了；很厚喔！之後如果用文字沒有辦法表達的時候，Kingston 現在用畫的，更慘，我們來看她畫了什麼。第二行，在學校她畫畫，就是美術課的時候在學校作畫；她用黑色的色料。第三行，她畫了房子、花、太陽；她在房子、花、太陽上面，灑了一層黑色的顏料，layer 是一層、一層，一層黑、兩層黑、三層黑我把它塗上去。她這邊有沒有意象？有沒有象徵？她房子是黑的、花也是黑的連太陽都是黑的，而且這邊很特別太陽還複數。文法的太陽一定要 “the sun,” 這邊是 “suns”，所以小孩的世界，有一個和約定俗成不同的觀點對不對？這幅畫全是黑的。

然後第四行，她說她在黑板上畫畫的時候，chalk 是粉筆，可是粉筆是白的，(希望你們注意到作者在玩「黑」這個字(blackness))；老師給我白紙的時候我就畫黑的，一層黑、兩層黑；給我黑板的時候，我就塗上白色。她在畫什麼呢？她說 making a stage curtain, curtain 是幕簾。她心中有一個圖畫，有一個舞台，她講說那是一個什麼樣的時刻呢？是幕簾還沒有被分開、還沒有被拉起的時候，有一場戲要上演的時候；可是沒有人看得懂，大家看到就是黑。此舉，爸媽就被叫到學校來；他們看到我的畫，每幅都一樣，都是黑的。

下面這一段更好笑，對不對！我畫了一個東西，老師已經看不懂了，結果老師叫爸媽來，所以正是溝通的問題；老師講了半天，爸媽聽不懂英文，然後爸爸說了一句話，「罪犯的爸媽還有老師都被槍決了」，這是爸爸寫讀自己女兒的黑「畫」。人都光了是不是？爸爸還滿幽默的。一片漆黑，悲劇啊。可是沒有人知道這個小朋友要表達什麼，學校加上家長都有溝通障礙。小孩子面對兩個權威，老師和爸媽，但這兩個權威是沒有交集的。

所以這個小朋友很有想像力的，可是她沒有語言能力告訴老師，老師也看不懂。回家跟爸媽講，某種連結(connection)就出來了。她的 creation 跟學校、官方正式的答案是不一樣的，在學校畫畫，老師就希望你畫個正常的嘛。妳有房子、有花、有太陽，怎麼會畫成黑色的呢？這是藝術嗎？怎麼可能呢？妳幼稚園就被當了，妳忘了嗎？所以 Kingston 批判美國的教育，可是她不帶痕跡喔：我不知道老師在幹什麼，老師也不了解我。(During the first silent year...and silent at lunch.)

姊姊也是一樣對不對？可以做對比：上課不講話也就算了，去上廁所也不敢

問！這整個都是焦慮，而且很壓抑。“playground”是運動場，在運動場上小朋友也不講話！中午吃飯是最愛講話的時候，她還是不講話。可是，原來不是只有我們姊妹這樣，還有另外一對姊妹也是這樣；所以答案是：中國人原來都不講話，原來安靜是我們的特性。第三行 I enjoyed the silence，真的嗎？當然不是啊，她後來習慣了。這就是我的生活，我的女性經驗告訴我安靜就對了。（“At first it...drink out of saucers.”）終於，這邊有點互動了，但這互動真不是很友善的。

之後，她和同學玩扮家家酒，結果她喝了那溢出來的水，大家都笑了。這邊表示小朋友是很想跟人溝通的，可是她沒有管道。既然沒有辦法透過文字，如果透過這樣的 body language 可以溝通，她是願意的。可是她接說，那個時候我不知道美國人是不喝倒出來的東西，他們覺得我很好笑是因為我喝垃圾。

這個笑不是“a harmonious relationship”，不是一個和諧、大家共融的笑，而是嘲笑。可是她不知道，她沒有分辨的能力。這邊突顯的對種族的喜惡是在不知不覺的時候，它就有了，接下來會越來越明顯。

下段，I liked the Negro students (Black Ghosts) best because they laughed the loudest and talked to me as if I were a daring talker too. 她最喜歡黑鬼了，因為他們笑的最大聲，跟我講話的時候讓我覺得我好像也蠻能言善道的。所以她希望她能言善道對不對？可是她說不出來。現在之前被壓抑溝通的慾望，開始慢慢出現。下段 (One of the Negro girls...like my paintings) 又是「黑色」對不對，她說有個黑人女生，她媽媽把她的頭髮盤在她耳朵旁邊紮兩個包包。可是她是認同黑色的對不對。她前面一直講黑板、塗黑，黑對中國人重不重要？在我們講中華文化特色的時候，「黑」重不重要？

答案是當然重要！黑眼睛、黑頭髮是我們的標記。談到膚色，美國白人最討厭的一個膚色就是黑人；但她喜歡黑色，黑也是中國人的顏色，這是我們的 nature，改不了的，也不應改變。

Kingston 慢慢告訴讀者，我們都住在美國啊！我們是美國人，可是我們不同，你們是白人、有黑人、我是華裔，日本人也可以插一腳啊。這便要提一個觀念 “different sameness”。人種有差異，因為有差異所以我們是相同的？但不同就是不同，可以混雜成這樣嗎？這就是我們剛才說的，文化開始碰撞了。

中國人怎麼了解異文化？爸媽不會說英文，但住在美國，教育小孩。如果爸媽不懂英文，爸媽怎麼和校方溝通？爸爸知道老師要責罵，老師對孩子很生氣，這兩方怎麼溝通？或說在人性上，你的經驗我也有、我的經驗你也有的時候，這個相同(sameness)真的都是可以畫等號的經驗嗎？

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教育部人文社會學科學術強化創新計畫當代英美神話詩學著作閱讀

第十一次讀書會導讀

Issues for discussion: Maxine Hong Kingston and *Tripmaster Monkey*

2011/01/07 + 14 (15:00-17:00)

今天我們要讀一個很難的作品，*Tripmaster Monkey*。難的原因在於同學對美國文學的作家和作品認識的太少，對文本中跳躍式的人稱觀點(narrative)可能讓你們有「丈二金剛，摸不著頭」的感覺，但若你們讀過《西遊記》，知道孫悟空等五聖的造型，配上我們上次導讀所提到的「跨文化經驗」，可就容易一些。所以今天我們的簡報檔會慢慢解釋這個文本的結構。

和第七、八次非裔美籍的 Toni Morrison 相比，亞裔的洪婷婷(即 Maxine H. Kingston)應和我們的儒家、漢唐文化距離近一些。首先，她作品引用、翻譯、改寫花木蘭和孫悟空的故事，這很能吸引 80 年代外國讀者。此處有個「翻譯以改編」的前提；其次，她的後設小說(metafiction)有著多元的論述(母親逃難的故事、自己在美國就學的經驗、婚姻經驗和回國經驗)。比較她的女性自傳和之前的作品，希望讀書會的同學至少能清楚英文讀本所吸收、改寫的異文化經驗，此處有個「拼貼以創作、批評」的前提。

此處，文類和當代的通俗文學有很深刻的關係，特別是西方文學自中世紀但丁(Dante)以降，如何透過史詩(epic)和傳奇(romance)傳統，以文學世俗化的方式，將希臘哲學和詩學再搭建一個古今共時的平台，或是宗教學門從經典權威，再現神聖和世俗場域。在左前見古人、又見來者的中介點上，如 Kingston 或 James Joyce、T. S. Eliot 的作家是很精準地經典化自身的時空的。今天談的對同學可能太深了，不過希望你們慢慢感受這個讀書會的基本「經典閱讀」精神；身在歷史的洪流中，你可以透過文學知識，感受人文深度。

Tripmaster Monkey 的主角是阿新(Wittman Ah Sing)，原在一家百貨公司上班，有一天因為「奧客」之故，被解雇；很明顯地，這是個和當代真實生活、市井小民相關的故事。之後，他遇到一位名叫崇洋、時髦的(也是中國人)南西(Nancy Lee)，展開一段若有似無的愛情追逐。故事中，阿新喜不喜歡南西其實不是重點，因為這個異性的關係在這個小說僅是陪襯，賦予這個小說一個俗文學(popular literature)的架構。你們猜重點是什麼？是異文化的衝擊(cultural impact)。和上次讀的 *Woman Warrior* 很像，主角都有置身異地的文化對話，但這次的衝突更內心、更是文學傳統的展現。

Kingston 當然有創作上的企圖，有模仿 James Joyce 的企圖，承襲拼貼(pastiche)的獨白(monologue)和人稱(narrative)，從美國浪漫詩人惠特曼(Walt Whitman)到莎翁的《哈姆雷特》都有。這個作品和上次我們談的多元聲音很像(multi-voiced text)，但這次的多元是建立在再置(replaced)文學作家的原則上，其中自然有戲謔(parodying)、有復古(restoring)的企圖。不過，同學我們在讀這個作品的時候，倒是可以反省一下，我們身為中國人、住在說中文、寫繁體字的台灣，有對中國文

化認同多少？

這邊還有一點要補充，這個故事的背景是 60 年代的舊金山，第一章就提到海明威(Hemingway)(1954 年得諾貝爾文學獎，但 1961 年自殺)和 Hamlet 的 “to be or not to be”，之後我們到了市政廳(City Hall)，卡門(Carmen)的音樂出現，一個名叫 Christine Brahe 的鬼魂出現，沒多久 Nancy Lee 出現，和阿新交談，兩人慢慢地把舊金山、中國移民和美國社會 “the melting pot” 的意象形構出，連黑澤明的七武士(Seven Samurai)也出現了。這種百科全書式的寫法，對讀者是一大挑戰；不過，這也是 Kingston 一步一步展現她的文學知識，也讓讀者認識這些文學經典人物。

既然我們進入到這個中國移民和美國文化交織的社會中，這和阿新搞笑模仿猴子的交配動作有什麼深刻的人文價值？「猴子」的意象算不算自貶？在研究美國黑人文學(the black literature)，Henry Louis Gates, Jr.有一本書是 *A Theory of African-American Literary Criticism* (New York: Oxford UP, 1988)以「意猴」(the signifying monkey)來建構黑人文學中的藝術價值，並以此意象和不跳舞、不唱歌的西方白人社會做文化脈絡上的對話，找出黑人書寫的淵源。很可惜，我們在讀 Toni Morrison 作品的時候，沒有時間特別處理這個意象。

所以，我們先想一個問題：用猴子彰顯黑人(口傳)文學的理論架構，是接近黑人形象的事實？還是刻板印象？相對於獅子(the lion)，猴子在非洲部落故事多是弄臣、取巧的角色，英文是 trickster figures，這是牠的能力。在體力上，猴子自然不是獅子的對手，但在智力、靈活度上，獅子不及猴子。這個動物形象、隱喻(metaphor)就有至少兩層的解讀。

首先，黑人作家多是受白人教育體制長大的，是可以模仿寫出非常道地、西方是或是基督宗教的文學作品；其次，黑人文學作品多有音樂、舞蹈和神話的取材，雖是模仿歐洲文學，卻能突顯黑人的不同(black difference)；因此，非洲部落的素材間接地讓黑人文學有獨特的味道，和部落的集體性。這是 Gates 的詮釋，也適用在非西方的文學研究(如今天唸的這一本 *Tripmaster Monkey*)？或是角色分析嗎？如此，比較正向的(positive)的研究態度是刻板印象和種族歧視的理解。

中國人對猴子的態度是什麼？十二生肖肖猴的人有什麼特徵？我們怎麼罵調皮的小男生？小時候看《西遊記》時，有沒有同學不想有七十二變的？不想有筋斗雲的？此處，就有一些很有趣的議題出現：動物在通俗文學中的象徵、舊角色如何進入新作品？新角色如何進入舊文本(就是經典作品)？這些問題其實都是讓我們這個讀書會很豐富的原因；不過，不一定有明確的答案。如果再延伸下去，我們就需要一些文學理論的背景(像是翻譯研究(translation studies)所討論的改寫、僭越(transgression)和互文(intertextuality)等議題。礙於時間和同學的能力，也許日後有機會，我再說給你們聽。

I, about *Tripmaster Monkey*

(http://en.wikipedia.org/wiki/Tripmaster_Monkey)

Tripmaster Monkey: His Fake Book is the third book written by Maxine Hong Kingston, and was published in 1989. The story follows Wittman Ah Sing, an American graduate of University of California, Berkeley of Chinese ancestry in his adventures about San Francisco during the 1960s. Heavily influenced by the Beat movement, and exhibiting many prototypical symptoms of postmodernism, the book retains numerous themes, such as ethnicity and prejudice, addressed in Kingston's other works. The novel is rampant with allusions to pop-culture and literature, especially the Chinese novel, *Journey to the West*.

Journey to the West 西遊記 is one of the Four Great Classical Novels of Chinese literature. Originally published anonymously in the 1590s during the Ming Dynasty, its authorship has been ascribed to the scholar Wu Cheng'en since the 20th century. In English-speaking countries, the tale is also often known simply as *Monkey*. This was one title used for a popular, abridged translation by Arthur Waley. The Waley translation has also been published as *Adventures of the Monkey God*, *Monkey: [A] Folk Novel of China*, and *The Adventures of Monkey*, and in a further abridged version for children, *Dear Monkey*.

The novel is a fictionalised account of the legendary pilgrimage to India of the Buddhist monk Xuanzang. The monk travelled to the "Western Regions" during the Tang dynasty, to obtain sacred texts (sūtras). The Bodhisattva Guan Yin, on instruction from the Buddha, gives this task to the monk and his three protectors in the form of disciples — namely Sun Wukong, Zhu Bajie and Sha Wujing — together with a dragon prince who acts as Xuanzang's steed, a white horse. These four characters have agreed to help Xuanzang as an atonement for past sins.

Journey to the West has a strong background in Chinese folk religion, Chinese mythology and value systems; the pantheon of Taoist immortals and Buddhist bodhisattvas is still reflective of some Chinese folk religious beliefs today. Enduringly popular, the tale is at once an adventure story, a spring of spiritual insight, and an extended allegory in which the group of pilgrims journeying toward India represents an individual journeying toward enlightenment.



(11-2) (2011/01/14)

Set in the San Francisco Bay Area during the 1960s, Wittman Ah Sing is conflicted over his Chinese ancestry. He looks down on immigrants from China and refers to them as fobs, while also resenting Asian-American women who alter their appearance to appear more white and know little about the culture of the countries their ancestors came from. He asks Nanci Lee, who is also of Chinese ancestry, out on a date.

As time goes on, Wittman become more and more upset at the racism towards Asian people he

sees around him. His thoughts become more fixated on the similarities between himself, and the character of a monkey king, Sun Wukong from the Chinese epic novel *Journey to the West*, giving the novel its name. He loses his job at a department store after becoming irritated at a customer and positioning wind-up monkey toys and barbie dolls in sexual positions. Nanci Lee ends their relationship after Whittman begins imitating the monkey king in front of her.

Wittman then goes to a party mainly attended by followers of the Beatnik movement. After overhearing a woman, Taña De Weese, reciting poetry, Wittman composes the basic structure of a play. Only a few of the guests are sober, not under the influence of drugs, and awake the morning after the party, and Wittman briefly performs his play. Wittman and Taña walk home from the party through a park, and are married by a priest so that Wittman will not be drafted to fight in the Vietnam War.

Wittman cannot find work, and eventually decides he should put on his play at a local community center. After rehearsing, the play is reproduced in the text of the novel. The play is quite long and resembles an epic legend. On the closing night of the play, Wittman gives a monologue that establishes he has accepted his ancestry and culture

Although the novel is full of allusions to other works of literature, it is mainly based on *Ulysses* by James Joyce, *Song of Myself* by Walt Whitman, and the epic poem *Journey to the West*. *Ulysses* is itself based on the epic Greek poem *The Odyssey*. Other frequently alluded to works include *Griever: An American Monkey King in China* by Gerald Vizenor, *The Notebooks of Malte Laurids Brigge* by Rainer Maria Rilke, and *Hamlet* by William Shakespeare.

III, about Sun Wu-kong in the Western

Journey to the West comprises 100 chapters. These can be divided into four very unequal parts. The first, which includes chapters 1–7, is really a self-contained introduction to the main story. It deals entirely with the earlier exploits of Sun Wukong, a monkey born from a stone nourished by the Five Elements, who learns the art of the Tao, 72 polymorphic transformations, combat, and secrets of immortality, and through guile and force makes a name for himself as the *Qitian Dasheng* (simplified Chinese: 齐天大圣; traditional Chinese: 齊天大聖), or "Great Sage Equal to Heaven". His powers grow to match the forces of all of the Eastern (Taoist) deities, and the prologue culminates in Sūn's rebellion against Heaven, during a time when he garnered a post in the celestial bureaucracy. Hubris proves his downfall when the Buddha manages to trap him under a mountain, sealing the mountain with a talisman for five hundred years.

Only following this introductory story is the nominal main character, Xuanzang, introduced. Chapters 8–12 provide his early biography and the background to his great journey. Dismayed that "the land of the South knows only greed, hedonism, promiscuity, and sins", the Buddha instructs the Bodhisattva Guan Yin to search Tang China for someone to take the Buddhist sutras of "transcendence and persuasion for good will" back to the East. Part of the story here also relates to how Xuánzàng becomes a monk (as well as revealing his past life as a disciple of the Buddha named "Golden Cicada" (金蟬子) and comes about being sent on this pilgrimage by Emperor Taizong of Tang, who previously

escaped death with the help of an underworld official).

The third and longest section of the work is chapters 13–99, an episodic adventure story in which Xuanzang sets out to bring back Buddhist scriptures from Vulture Peak in India, but encounters various evils along the way. The section is set in the sparsely-populated lands along the Silk Road between China and India, including Xinjiang, Turkestan, and Afghanistan. The geography described in the book is, however, almost entirely fantastic; once Xuánzàng departs Chang'an, the Tang capital, and crosses the frontier (somewhere in Gansu province), he finds himself in a wilderness of deep gorges and tall mountains, inhabited by flesh-eating demons who regard him as a potential meal (since his flesh was believed to give immortality to whoever ate it), with the occasional hidden monastery or royal city-state amidst the harsh setting.

Episodes consist of 1–4 chapters and usually involve Xuánzàng being captured and having his life threatened while his disciples try to find an ingenious (and often violent) way of liberating him. Although some of Xuanzang's predicaments are political and involve ordinary human beings, they more frequently consist of run-ins with various goblins and ogres, many of whom turn out to be earthly manifestations of heavenly beings (whose sins will be negated by eating the flesh of Xuanzang) or animal-spirits with enough Taoist spiritual merit to assume semi-human forms.

Chapters 13–22 do not follow this structure precisely, as they introduce Xuanzang's disciples, who, inspired or goaded by Guan Yin, meet and agree to serve him along the way in order to atone for their sins in their past lives.

The first is Sun Wukong (simplified Chinese: 孙悟空; traditional Chinese: 孫悟空), or Monkey, previously "Great Sage Equal to Heaven", trapped by Buddha for rebelling against Heaven. He appears right away in Chapter 13. The most intelligent and violent of the disciples, he is constantly reprimanded for his violence by Xuanzang. Ultimately, he can only be controlled by a magic gold band that the Bodhisattva has placed around his head, which causes him unbearable headaches when Xuanzang chants the Tightening-Crown spell.

The second, appearing in chapter 19, is Zhu Bajie (simplified Chinese: 豬八戒; traditional Chinese: 豬八戒), literally Eight-precepts Pig, sometimes translated as Pigsy or just Pig. He was previously Marshal Tianpeng (simplified Chinese: 天蓬元帅; traditional Chinese: 天蓬元帥), commander of the Heavenly Naval forces, banished to the mortal realm for flirting with the Princess of the Moon Chang'e. A reliable fighter, he is characterized by his insatiable appetites for food and sex, and is constantly looking for a way out of his duties, which causes significant conflict with Sun Wukong.

The third, appearing in chapter 22, is the river-ogre Sha Wujing (simplified Chinese: 沙悟淨; traditional Chinese: 沙悟淨), also translated as Friar Sand or Sandy. He was previously the celestial Curtain-lifting General (simplified Chinese: 卷帘大将; traditional Chinese: 捲簾大將), banished to the mortal realm for dropping (and shattering) a crystal goblet of the Heavenly Queen Mother. He is a quiet but generally dependable character, who serves as the straight foil to the comic relief of Sun and Zhu.

The fourth disciple is the third prince of the Dragon-King, Yulong Santaizi (simplified Chinese: 玉

龙三太子; traditional Chinese: 玉龍三太子), who was sentenced to death for setting fire to his father's great pearl. He was saved by Guan Yin from execution to stay and wait for his call of duty. He appears first in chapter 15, but has almost no speaking role, as throughout most of the story he appears in the transformed shape of a horse that Xuanzang rides on.

Chapter 22, where Sha Wujing is introduced, also provides a geographical boundary, as the river that the travelers cross brings them into a new "continent". Chapters 23–86 take place in the wilderness, and consist of 24 episodes of varying length, each characterized by a different magical monster or evil magician. There are impassably wide rivers, flaming mountains, a kingdom ruled by women, a lair of seductive spider-spirits, and many other fantastic scenarios. Throughout the journey, the four brave disciples have to fend off attacks on their master and teacher Xuanzang from various monsters and calamities.

It is strongly suggested that most of these calamities are engineered by fate and/or the Buddha, as, while the monsters who attack are vast in power and many in number, no real harm ever comes to the four travelers. Some of the monsters turn out to be escaped heavenly animals belonging to bodhisattvas or Taoist sages and spirits. Towards the end of the book there is a scene where the Buddha literally *commands* the fulfillment of the last disaster, because Xuanzang is one short of the eighty-one disasters he needs to attain Buddhahood.

In chapter 87, Xuanzang finally reaches the borderlands of India, and chapters 87–99 present magical adventures in a somewhat more mundane (though still exotic) setting. At length, after a pilgrimage said to have taken fourteen years (the text actually only provides evidence for nine of those years, but presumably there was room to add additional episodes) they arrive at the half-real, half-legendary destination of Vulture Peak, where, in a scene simultaneously mystical and comic, Xuanzang receives the scriptures from the living Buddha.

Chapter 100, the last of all, quickly describes the return journey to the Tang Empire, and the aftermath in which each traveler receives a reward in the form of posts in the bureaucracy of the heavens. Sun Wukong and Xuanzang achieve Buddhahood, Sha Wujing becomes an arhat, the dragon horse is made a nāga, and Zhu Bajie, whose good deeds have always been tempered by his greed, is promoted to an altar cleanser (i.e. eater of excess offerings at altars).

(from http://en.wikipedia.org/wiki/Journey_to_the_West)

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教育部人文社會學科學術強化創新計畫當代英美神話詩學著作閱讀

第十二次讀書會導讀

Issues for discussion: Kao Xing-jian and *Soul Mountain*

2011/01/17 + 19 (15:00-17:00)

今天算是我們最後一次的讀書會，我們要延續上兩次華裔 Kingston 所做的「翻譯以改編」、「拼貼以創作、批評」的閱讀。其實二十世紀是個「理論的世代」(age of theories)，文學理論慢慢地也得進入我們的讀書會才是，因為經典的作家除了有自己的創作動機之外，更要能跨時代、跨地域地和他人對話；這並不只是比較而已，更是反省當代人文價值和文明走向的深層思考。這些我們在應外系的課堂都無法正式授課、討論，也許你們日後工作很久之後，突然對文化研究或文學理論感興趣，想深造，我想今天讀書會的內容(當然之前的也都是)很能提供基礎研究的方向。

《靈山》這個作品原來是法文、翻成英文，再後來才翻成中文(我們)。高行健主要擅長的文類是劇本(drama)；劇本的基本形式是對話。「對話」(dialogue)並不是個很驚天動地的蓋念，之前我們在 James Joyce 的文本提到「對話」和「意識流」的關係。意識流(stream of consciousness)是自我跟自我對話，在講 modernism (現代派)，必談意識流，但意識流的作品算小說嗎？還是戲劇？可是它是戲劇嗎？它是長篇大論，而且它的「段」沒有固定的限制。它到底是什麼呢？

以文類的方式來分、文學用什麼樣的方式來呈現故事或議題，就是個批評的觀點：為什麼要用意識流、對話？其實透過寫作，作者都希望能夠得到讀者的共鳴 (resonance, -son-是聲音的字幹，(子音 consonant, re 就是再一次、回音)。這裡突破了一點就是，所有的創作都有一個對話、書寫的對象。所以我們剛才講的對話有兩個層次：第一層對話是寫作形式，戲劇的形式。意識流告訴讀者沒有獨白(monologue)；「我」即使是獨白，還是有聽話、受話的對象，那個人就是我自己。所以現代講「對話」都很豐富，不單純。但對話真的是溝通嗎？作者的「我」真的是在跟自己對話嗎？不是吧，還是有預設讀者啦。

如此，對話第一層是文本的(of text, textual)；第二層是情感的(emotional)，作者希望在情感上能跟讀者有個連接，透過「我」的文字，談語言、語言有什麼功能等文學概念。其實，我們在第三次念 W.B. Yeats 的作品就開始接觸到作家對創作的理念。文學是什麼？文學應該怎麼呈現？那個被寫出的東西不只是想像(imagination)，還有作者的篩選文類、組織段落等建構的行為。「建構」的英文是 construct, build 的意思。

高行健的《靈山》，是部小說，後現代的小說；它又突破當代小說的格式，也算後設小說(創作的同時，問創作是什麼。這個是最簡單的定義)什麼是詩？寫一首詩，也同時重新定義詩。什麼是文學，寫一個作品，重新告訴讀者文學是什麼。所以文學創作和文學批評又被放在一起討論了。

最早的文學批評放在哲學領域；亞里斯多德(Aristotle)談三一律(Three

Unities)，他是哲學家；莎士比亞是文學家，他沒有專寫「文學批評」的作品，但他的劇本有他的創作理念：人生就是舞台，看戲的是呆子，演戲的是瘋子。這個就是文學、這個就是批評：告訴讀者，文學的世界跟真實世界是有對照關係的。

如此，呈現世界的是用什麼方式(寫實、魔幻)，或多或少定義什麼是小說(fiction)。小說反省社會。作者對身處社會的態度，正經嚴肅還是嬉笑怒罵，都影響作者寫作的方式。可以平鋪直敘的、可以用報導式的、可以用對話。所以小說不是單是形式而已，有個固定形式；小說內有 description、有第三人稱、有兩個人之間的對話、它也可寫意識流-內心世界，當代幾乎可以用「小說」來代替「文學」的概念了。

這些是從形式上，討論十八世紀以後西方文學的知識。文藝復興(the Renaissance)前還是以詩(韻文, verse)為創作主流；莎士比亞戲劇的對話也都是很棒的韻文，但不要忘了，戲劇演出必要方便記憶，所以歌詞大概都會押韻，而且會更強調修辭。你們還記得，我們之前在《英美簡史》的課，談到小說散文(prose)，是中產階級的產物和社會價值，比詩矮一截。詩是高級的、有教養的、noble，統治階級的。浪漫文學後我們要特別談俗文學(popular literature)。真正的文學在哪？民間？統治階級？

讀者一旦有階級意識，作品到某個程度就一定要處理政治(politics)和詩學(poetics)的關係。我們這一次的主題就叫詩學和政治，這跟高行健的流亡背景有關，但還有個文學定要討論的問題，就是，預設讀者的議題。讀者是國內讀者還是國外的？作家是要以台灣本土作家書寫，還是要當世界文學的大家？這兩個是兩個夢嗎？還是一件事呢？馬克吐溫(Mark Twain)我們在美國文學都說他是寫實作家，有著地方色彩(local color)。密西西比河是他作品重要的場景，但他同時也是世界級的大家。如此，作家是不是世界級恐怕要由讀者來判斷的。所以這邊連帶有個複雜的問題就是，身為中國人，你怎麼再置中國經驗？用法文創作，就是法國人了嗎？用法文寫中文經驗，寫得出來嗎？語言有這麼通行無阻嗎？或是說我們也念英文很久了，究竟能掌握英文多少？這個語言真的有辦法表現全然的你嗎？但有時候，某些關鍵的時候我們又需要一、兩個英文單字，對不對？

在討論像高行健這種流亡作家，我們有一個術語要學，margin(空白、邊緣)。意思是所謂的主流文化是中間的(center)，他在中國(共產黨統治、馬克思意識形態)待不下去，流亡法國；流亡變成了他的發言位置，反省當時的中國(高有一部作品就是《逃亡》)，透過文字(法文)，再現一個普世、人性的關懷。逃亡的問題很簡單，就是一個人的定位(identity)：你是誰？為什麼選擇放棄身分證上的身分？這代價有多大？譬如說，同學現在身分證遺失好了，只是遺失，還沒有被偽造，你覺得會怎樣？首先，你的健保卡就會出問題，因為你如果要去掛號看病，就看不成。身分證平常還有什麼意義？身分證的字號也是你的駕照(driver license)證號，這影響是連動的。如果今天身分證掛失、消失呢？不要講健保卡，你如何證明你是誰！去申請信用卡都沒有辦法，但今天你只要有這張證明，就通行無阻？

此處是不是要問一個問題：是什麼東西讓一個人不認同自己的國家？為什麼？

這個國家壓迫他嗎？主動壓迫還是被動？這邊比較複雜的是，所有身分證之類的東西，在文學討論裡都算某種程度的官方暴力；這些東西在出生之前就有了，不能說 no。國小畢業就要抽血、照像，然後有個身分證；沒有人能說(也不知道)不要；不然，便是失蹤人口，這個人是不存在的。所以「身分」這個東西是很國家說了算的，這是暴力嗎？。大部分一般人不會意識到這個議題，反倒覺得這是天經地義的事。所以政治體制對文學家，特別是諾貝爾文學獎的文學家，都很反感。這是很弔詭，因為如果沒有遭受到迫害，文本就沒那麼好看，沒有辦法得到被壓迫者的共鳴。

高行健的「處境」就是現在很流行的一個術語，離散 (diaspora)。這個議題和經驗在西方文學傳統，相當重要，因為聖經文學有關。回到聖經傳統，離散就是流浪，是一個旅程(journey)；基督宗教也有朝聖文學(pilgrimage)，在這本書，靈山，靈山就是第一人的說畫者(the first-person I)回到四川，去爬(不是真正的)山，那個山有點是想像的，是靈山(soul)。腦海中有一個「我」要征服的對象，尋某個脈絡、找一個終點。終點、起點，邏輯就是旅行要離開出生地，可是最後終點是你的家園(hometown)。

I, about Kao Xingjian

Gao's father was a clerk in the Bank of China, and his mother was a member of the Young Men's Christian Association. His mother was once a playactress of Anti-Japanese Theatre during the Second Sino-Japanese War. Under his mother's influence, Gao enjoyed painting, writing and theatre very much when he was a little boy. During his middle school years, he read lots of literature translated from the West, and he studied sketching, ink and wash painting, oil painting and clay sculpture under the guidance of painter Yun Zongying.

In 1977 Gao worked for the Committee of Foreign Relationship, Chinese Association of Writers (中国作家协会对外联络委员会). In May 1979, he visited Paris with Chinese writers including Ba Jin (巴金), and served as a French-Chinese translator in the group. In 1980, Gao became a screenwriter and playwright for the Beijing People's Art Theatre (北京人民艺术剧院).

Gao is known as a pioneer of absurdist drama in China, where *Signal Alarm* (《绝对信号》, 1982) and *Bus Stop* (《车站》, 1983) were produced during his term as resident playwright at the Beijing People's Art Theatre from 1981 to 1987. Influenced by European theatrical models, it gained him a reputation as an avant-garde writer. His other plays, *The Primitive* (1985) and *The Other Shore* (《彼岸》, 1986), all openly criticised the state government.

In 1986 Gao was misdiagnosed with lung cancer, and he began a 10-month trek along the Yangtze, which resulted in his novel *Soul Mountain* (《灵山》). The part-memoir, part-novel, first published in Taiwan in 1989, mixes literary genres and shifting narrative voices. It has been specially cited by the Swedish Nobel committee as "one of those singular literary creations that seem impossible to compare with anything but themselves." The book details his travels from Sichuan province to the coast, and life

among Chinese minorities such as the Qiang, Miao, and Yi peoples on the fringes of Han Chinese civilization. (From: <http://en.wikipedia.org/wiki/%E9%AB%98%E8%A1%8C%E5%81%A5>).

II, Kao's Nobel Lecture in 2000: The Case for Literature

I have no way of knowing whether it was fate that has pushed me onto this dais but as various lucky coincidences have created this opportunity I may as well call it fate. Putting aside discussion of the existence or non-existence of God, I would like to say that despite my being an atheist I have always shown reverence for the unknowable.

A person cannot be God, certainly not replace God, and rule the world as a Superman; he will only succeed in creating more chaos and make a greater mess of the world. In the century after Nietzsche man-made disasters left the blackest records in the history of humankind. Supermen of all types called leader of the people, head of the nation and commander of the race did not balk at resorting to various violent means in perpetrating crimes that in no way resemble the ravings of a very egotistic philosopher. However, I do not wish to waste this talk on literature by saying too much about politics and history, what I want to do is to use this opportunity to speak as one writer in the voice of an individual.

A writer is an ordinary person, perhaps he is more sensitive but people who are highly sensitive are often more frail. A writer does not speak as the spokesperson of the people or as the embodiment of righteousness. His voice is inevitably weak but it is precisely this voice of the individual that is more authentic.

What I want to say here is that literature can only be the voice of the individual and this has always been so. Once literature is contrived as the hymn of the nation, the flag of the race, the mouthpiece of a political party or the voice of a class or a group, it can be employed as a mighty and all-engulfing tool of propaganda. However, such literature loses what is inherent in literature, ceases to be literature, and becomes a substitute for power and profit.

In the century just ended literature confronted precisely this misfortune and was more deeply scarred by politics and power than in any previous period, and the writer too was subjected to unprecedented oppression. ...

Language is the ultimate crystallisation of human civilisation. It is intricate, incisive and difficult to grasp and yet it is pervasive, penetrates human perceptions and links man, the perceiving subject, to his own understanding of the world. The written word is also magical for it allows communication between separate individuals, even if they are from different races and times. It is also in this way that the shared present time in the writing and reading of literature is connected to its eternal spiritual value.

In my view, for a writer of the present to strive to emphasise a national culture is problematical. Because of where I was born and the language I use, the cultural traditions of China naturally reside within me. Culture and language are always closely related and thus characteristic and relatively stable modes of perception, thought and articulation are formed. However a writer's creativity begins precisely with what has already been articulated in his language and addresses what has not been adequately articulated in that language. As the creator of linguistic art there is no need to stick on oneself a stock national label that can be easily recognised. ...

In my fiction I use pronouns instead of the usual characters and also use the pronouns I, you, and he to tell about or to focus on the protagonist. The portrayal of the one character by using different pronouns creates a sense of distance. As this also provides actors on the stage with a broader psychological space I have also introduced the changing of pronouns into my drama... (*Translation by Mabel Lee*)

From: "Nobel Lecture - Literature 2000". Nobelprize.org. 16 Jan 2011

http://nobelprize.org/nobel_prizes/literature/laureates/2000/gao-lecture-e.html

(12-2)(2011/01/19)

III, about Soul Mountain

Soul Mountain is about a similar wandering. It is about a man, an intellectual, a writer, an anthropologist, whose mission is to collect folk culture all around him. In reality, he just wanders around, traveling wherever fate sends him. He is in search of something, some answer, some mythical place he calls "Soul Mountain." In his heart he knows it does not really exist, but that does not make his pursuit any less worthwhile. His motivation is little more than pretext; he wants to find interesting people and learn about local legends. He wants to meet pretty women. But most of all, he wants the trip to help him make sense of his past tribulations.

The novel is not particularly thrilling or amazing, nor is the plot gripping. There are occasional poetic flourishes, a few self-conscious narrative interludes and several vivid characters. And, oh, yes, several sex scenes, some prurient, some detached. As I hear various tales in my car, I feel restless and uncertain about where the book (and I) are traveling. At a red light at Wilcrest and Richmond Avenue, I am listening to an intensely passionate description of sexual intercourse. On Bissonet and I-59, I am hearing several men debate the existence of the legendary "Wild Man."

It is not a typical Asian novel. What is it? Gao must have been influenced by the formal contrapuntal emphasis of his Parisian contemporary expatriate, Milan Kundera. Kundera's essayistic novels impose a rigorous strict structure on plot and characters. But Gao makes no attempt to organize the anecdotes, observations and encounters that populate the book, giving the whole enterprise the aimlessness of a travelogue. Gao is dealing with vague allegory (I am thinking of J.M. Coetzee's "Waiting for the Barbarians" or maybe Kadare). But although Gao's protagonist is obsessed with describing legends and examining their significance, in fact the novel dwells on the mundane. In one chapter, his quest to arrive at a city to learn about its legends and spiritual thought is derailed by a bus driver who has decided to stop at a cafe and not resume the journey until tomorrow.

The protagonist/writer, eager to be on his way, is frustrated. Although he manages eventually to find a ride, this little episode provides a humorous and familiar example of how everyone abides by different schedules and priorities and how the narrator's lofty ambitions have no more cosmic significance than a bus driver's desire to have a good long meal.

The protagonist is clearly aware of contemporary society's problems (the novel alludes obliquely at times to the building of the Three Gorges Dam or the Cultural Revolution), but his observations are

not littered with references to pop culture or political events in the way that American novels or weblogs seem to be nowadays. Instead the narrator describes his novel through hearsay; he records what people say about themselves and their beliefs and mythologies. In one scene, a woman begs the narrator to write a description of her dead girlfriend to evoke her memory. She tells a sordid story about how her girlfriend was denounced and imprisoned and how she tried vainly to track people who knew her close friend. The protagonist half-listens, feeling nauseous from the seafood the woman had been feeding him. He absorbs these kinds of stories without necessarily feeling nourished by them.

Most of the characters are haunted by something, a memory, an old love, a father that died, a mother that disappeared. Because characters make brief appearances in the novel, there is only enough time to sketch one central overriding concern: getting a daughter into college, finding a key, selling one's calligraphy. The protagonist leaves the people in the same condition in which he found them. That is, in fact, the one complaint I have of this unsettling novel. We have traveled (or driven) **long** enough with the novel, but by the end, we are left wondering whether we've even made any headway.

Early on it becomes clear that the novel's central concern was victimization and sexual brutality. The protagonist encountered (and slept with) a large number of females. Some chapters are sparse exchanges between lovers about love and self and surrender. Others recount legends about zhuhuapo, the word for certain beautiful tempting women who often bring misfortune. Most of the time the protagonist relates the sexual encounters with little enthusiasm, treating them as little more than obligatory episodes in his quest.

Throughout the novel the protagonist relates his history of sexual encounters, hinting at having witnessed some unspeakable sexual victimization. He doesn't seek out female companionship, but he makes no special effort to fend it off either. He is jaded. He remembers the fires of passion, but now the endless conversation about such matters seem nothing more than the vanity of a species unwilling to acknowledge the passing of time.

His participation in these unions seem to implicate him in an endless cycle of pain and victimization. His middle age sensibility warns him not to cause pain or harm. It seems he can no longer enjoy the company of a woman. Yet he longs to regain oneness with the natural world he so lovingly describes. Sex offers the opportunity to erase boundaries between self and another person. But it also is a power game in which someone always loses.

In one town, the protagonist makes the acquaintance of an inexperienced girl who throws herself before him. He is attracted not by her beauty, but by her naivety and ardor. But in the middle of sexual embrace, he realizes that to continue with her would be absolutely cruel. He didn't love her; he had no intention of marrying her. In a town with traditional views on marriage, a woman who had lost her virginity would lose any hope of getting married, and the potential for pregnancy would jeopardize this girl's social standing. He refuses to consummate the act, hurting the girl's feelings, but knowing in his heart that he is performing a supreme act of kindness. Or is he? In either case, the girl would be hurt; by denying her the sexual attention she craves, he deals a blow to her confidence. He presumes that his careful avoidance of heartbreak will be in the girl's best interest. But isn't this just a rationalization for

indifference?

The only people who seem to play the game well are those who treat it as just that: a game. A promiscuous woman has a fling with him without any illusions about love or marriage. She does it because it is natural. Is there anything wrong with that? She says no, and after a night of passion, the protagonist recounts the lovemaking not with passion or a sense of the woman's beauty. He merely recounts their conversation about how such a lifestyle could be justified. Clearly he is past the point of being able to enjoy such encounters. After meeting another young attractive woman, he finds the thought of passion to be more painful than pleasurable. He writes:

I would rather drift here and there without leaving traces. There are so many people in this big wide world and so many places to visit but there is nowhere for me to put down roots, to have a small refuge, to live a simple life. I always encounter the same sort of neighbors, say the same sort of things, good morning or hello and once again am embroiled in endless daily trivia. Even before this becomes solidly entrenched, I will already have tired of it all. I know there is no cure for me."

In one of the book's oddest chapters, the protagonist hears the story of a group of youngsters who had sex parties and a girl who was executed for the corrupting influence she had on other girls. The sentence is of course unjust, and the girl is deserving of pity. But the protagonist seems shocked less by the sentence than the fact that the girl organized these parties freely, without any background of victimization or exploitation. For him, it raises the question whether sexual activity was really a power game where one person always trumped another. Here was an individual who turned promiscuity into a personal choice and seemed not to have injured anyone, physically or psychologically. Yet, she is condemned and ultimately destroyed. In another episode with an attractive girl certainly too young for him, they have an innocent talk on a mountain trip, and he agrees to take a picture.

The girl gives him her home address in another city and invites him for a friendly visit. But after the encounter, which the protagonist describes very objectively, he never develops the photos or bothers to keep the girl's address. Later, when he wonders "whether or not one day I'll have all this film made into print...(or) whether she will look as stunningly beautiful in the photo," he reveals that his appreciation of beauty has not faded, even as he tries to suppress it. "I can only recoil when confronted by beauty or evil," he says.

IV, Kao and his Political Sensibility

Although Gao's sensibility is far too cerebral to concern himself with political concerns, he laments the loss of privacy, spontaneity and freedom in a society controlled by bureaucrats and officials. Characters don't rail against communism; they rail against the loss of spontaneity in life caused by their political system. In one scene, when townspeople cheer on a singer to perform some songs, an official breaks the show up because nobody had obtained the right permits.

This official turned out to be the singer's son. These officials are petty and bothersome, but certainly not worth fearing. Gao's novel is truly apolitical, but he views regulation and officialism as

encroaching on the natural world and even personal relationships. In one story, he tells of how elderly people with political blemishes in their past were banished to inferior retirement homes, "homes for the "solitary aged" while others stayed at "homes for the venerable aged."

Later on, after the Party admitted its excesses of the period, all retired people went to a "home for the aged," leading one to wonder whether the current system was in fact an improvement over the old system. When a relative inquires about a parent who had died in a home for the "solitary aged," he discovers that the paperwork had disappeared and that barely a record existed of her incarceration. The system is both impersonal and inefficient; the book is littered with incidents of people being harmed, either directly or indirectly by zealous officials.

For Gao, officials are harmful because they try to impose artificial order on the world around them. Even when the governing bodies try to amend its impunities against the natural world or society, it fails. For a while he follows a band of biologists trying to study the panda's natural habitat, a rather absurd undertaking, given that the pandas are practically extinct anyway and the habitat has changed so irrevocably. Why bother, the protagonist asks a skeptical old man. The man replies:

"it's symbolic, it's a sort of reassurance--people need to deceive themselves. We're preoccupied with saving a species which no longer has the chance for survival and yet on the other hand we're charging ahead and destroying the very environment for the survival of the human species itself. Look at the Min River you came along on your way in here, the forests on both sides have been stripped bare. The Min River has turned into a black muddy river but the Yangtze is much worse yet they are going to block off the river and construct a dam in the Three Gorges! Of course, it's romantic to indulge in wild fantasy, but the place lies on a geological fault and has many documented records of landslides throughout history. Needless to say, blocking off the river and putting up a dam will destroy the entire ecology...when people assault nature like this nature inevitably takes revenge!"

The sexual violence alluded to throughout the book is another such assault on nature. It suggests disturbance, an inability to reconcile opposing forces in the natural world. According to one legend, young girls who had been raped or treated badly would dive suicidally into the river far below. This violent, eerie reunion with the natural world was alluring not only to the townspeople, but even the protagonist's girlfriend, who liked to imagine jumping.

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五、議題探討結論

Reading Materials	Issues for discussion
<i>The Bluest Eye</i>	The black femaleness
<p>1, Morrison 是很深層的，只是她是用一個說故事的方法呈現。只要有「落後」(兼懶散、暴力)的刻板印象的族群，我們的教育要豐富以(英)語言來表達自我能力。</p> <p>2, Morrison 要告訴讀者和黑人同鄉，有抵抗(殖民)，因為我們在文化或知識上處於弱勢；我們都會被貼上性別或族裔標籤，可是只有身為有抵抗力的知識主體才能將自己和那標籤撕開。被貼，不用怕，繼續做該做的事。</p> <p>3, 黑人社群還是有一個姊妹情愫(sisterhood)的，家裡沒有關懷的歸屬時，外在社會還是有一些資源的。這其實對強調個人主義的白人文化是一個蠻正向的關懷。</p> <p>4, 母女接觸的感覺讓感冒的小女孩更不舒服；媽媽的照顧是很本能、很直覺的。但這一景不像在醫病、關懷，反而像在折磨。Morrison 要反省的是自私的媽媽對下一代的影響。</p>	
<i>North</i>	人種和物種 Man and natural lives
<p>1, 輓歌(elegy)是 <i>North</i> 主要的詩型，透過書寫死亡/新生的主題，Heaney 將考古發現的宗教祭祀納入文學的書寫儀式。</p> <p>2, 透過書寫地景和考古文物，Seamus Heaney 真正的用意是表達土地連結、保護和保育了人和物種。屍體和樹根纏繞的意象說明土地給萬物安息，至少憤怒得以埋葬。</p> <p>3, <i>North</i> 以借用中世紀維京海盜的部落社會，反省當代北愛族群、意識形態衝突的問題，其中又描繪希臘神話人物(如大力士 Hercules 和地母之子 Antaeus)，不難發現詩人企圖從非基督宗教的傳統找出新的人地價值。</p>	
<i>Death of a Naturalist</i>	自然/生態書寫 Natural writing
<p>1, 和 <i>North</i> 一樣，<i>Death of a Naturalist</i> 也是以輓歌為詩集的主軸，但書寫出更多詩人的在地經驗；北愛的暴動使得兒時同伴、親戚、鄰人突然死去，失落和期待交織、擴大成人性和天地摯情的互動。</p> <p>2, 和 W. B. Yeats 相較，Heaney 的作品雖也處裡暴力、創傷的問題，不但少了憤恨的復仇心理，更少了烏托邦的權力夢想；他的作品雖有豐富的神話和宗教元素，但現世、此生的當下才是他所珍惜、關懷的人文活動。</p> <p>3, 第一首〈挖掘〉，我們就看見身手俐落的父親和祖父「為了得到更好的泥炭越挖越深」，和手握文筆的詩人形成排比。之後，詩作隨處可見荊棘的刺痕(“Blackberry-Picking”)、腐朽的地板(“Personal Helicon”)、翻土的聲馬、總是愛哭的童年回憶(“Follower”)，還有使力不斷的農稼生活(“Churning Day”)。飽嚙憂患、長期使力的詩人揭露的是現實社會中的一絲希望和關懷。</p>	

<i>Woman Warrior</i>	Asian, female autobiography
<p>1, Kingston 以書寫異文化經驗的衝突，反思中英對「我」的定位(家庭教育、回背書給父母聽，很能突顯中國文化的親子關係。</p> <p>2, 跟 Morrison 和 Joyce 一樣，Kingston 最不滿和最關心的都是同我族類(自己人)，這個矛盾情感(ambivalence)其實是愛這個民族所提供的集體文化經驗，也算一種人文關懷。</p> <p>3, Kingston 的女性自傳故事反省了所謂「母語」、「傳統」到底是什麼？是外面眾人以為的中國嗎？還是說其實我身體、我的經驗和我的血脈？用英文說出中國人的文化經驗，難道不算保留中文傳統嗎？</p>	
<i>Tripmaster Monkey</i>	Tradition, translation and transformation
<p>1, 這個英文作品有個「拼貼以創作、批評」的前提，以吸收、改寫異文化經驗。</p> <p>2, 百科全書式的寫法，引領讀者進入到 60 年代的舊金山，這個中國移民和美國文化交織的社會，深層反省猴子弄臣、巧佞的角色(trickster figures)，這是牠原生應變的能力。</p> <p>3, 比起 <i>Woman Warrior</i>, <i>Tripmaster Monkey</i> 以意識流書寫的方式，擴大美國社會的不安、疏離和絕望的處境於經典文學的荒誕、模倣和戲謔之中。</p>	
<i>Soul Mountain</i>	Politics and Poetics
<p>1, 高行健用你、我、他，形塑一種迷失、疏離、無奈的效果。身在人群之中，「我」只能用很粗淺的代名詞認識「你」，因為「我」不要那張身分證的時候，「你」對「我」而言，也不過就是個「他」；整本書裡面的人物關係(relationship)是很薄弱、隨機的。</p> <p>2, 像 Seamus Heaney 書寫愛爾蘭經驗，也處理政治、社會暴動的情感，高行健也不主張文學和政治走得太近。文學就是一個人的聲音，也應該一直是如此。</p> <p>3, 當代文學討論的「對話」有兩個層次：第一層對話是寫作形式，文本的(of text, textual)；第二層是情感的(emotional)，作者希望在情感上能跟讀者有個連接，透過「我」的文字，談語言、語言功能等書寫策略和文學概念。</p>	

六、目標達成情況與自評

期中後，我們因為增加時數(第九、十、十一、十二場皆為四小時)的關係達到約七成的目標。*The Bluest Eye*、*Woman Warrior*、*Tripmaster Monkey*、*Soul Mountain* (配合中譯本)研讀完畢預期的範圍，而黑倪的 *North* 和 *Death of a Naturalist* 僅處理了 10 首詩。

就議題討論部份，「族裔和當代女性意識」(第七次)幾乎是自黑人文學從頭說起，「人種和物種」、「生態論述」(第八和九次)學生原本對愛爾蘭就相當陌生，對愛爾蘭的地貌(沼澤或泥地)更無從想像，研讀的深度相當粗淺。湯婷婷的「女性自傳和」(第十次)的討論，因為之前 Morriuson 的導讀有類似的性別議題，剛好又碰到「校園霸凌」的新聞(bullying in campus)，Kingston 的美國學校經驗反成了我們反省暴力的文本。「經典改寫」和「政治詩學」(第十一和第十二次)因為技職體系學生缺乏中國文學的基本素養，不但不知《山海經》為何書，竟然對《西遊記》的人物和故事也都出自電視節目和卡通，沒有人親自閱讀過這本明朝的小說！最後幾次的讀書會，說實話，導讀似授課，經典成重擔。

不過本讀書計畫強調的「人文關懷」還是持續落實在部分學生的參予和發問中。期中以後，學生都用中文表達自己閱讀觀點，我花了更多的時間解釋字句和文意，甚至很多字的用法和上下文說得比平日上課還更詳細。這突顯了技職學生在接觸經典的文字障礙，不過我很樂於這樣的「慢工出細活」，這也修正了它們長期受「美語補習班」制約的想法(以為英文就是英語檢定！)。(寒假期間，讀書會的兩位同學告知已通過轉學考，將去更好的學校就讀，感謝讀書會增長了英文閱讀和分析能力)。

七、執行過程遭遇之困難

較之期中的研讀，期末的份量其實差不多，但學生有一半以上意興闌珊，出席率大幅降低，不願參予討論，也不願做基本的翻譯和閱讀。這對我是一大打擊。我覺得很挫敗和沮喪。「是文本太難了嗎」？「這麼有趣的故事和文筆為什麼提不起他們的興趣」？

這個出乎預料、無法預設讀者的問題，讓當初經典挑選的設計著實受到挑戰：對技職體系的學生而言，經典(canons)代表枯燥、無聊、與我無關的老東西！但對主持人而言，經典是百年難得一見、綜古論今的歷史見證！面對沒有歷史感、文化感和價值感的新世代，當代文學一點意義也沒有！不過這個挫敗感在我參加 2011/01/21 教育部「96-99 年度教育部人文社會科學相關領域計畫聯合成果發表會暨 100 年度聯合徵件說明會」後，稍微能釋懷一些。

去年申請的經典讀書會屬於第三項人文社會學科學術強化創新計畫，其目的是「提高人文領域學生加強其本科經典著作之研讀與理解能力」、「輔助學習弱

勢，達到社會關懷與強化責任教育」。這個目標在報告和檢討均以「仍須努力」、「有待努力」、「有待鼓勵」為建議(15)。我心有戚戚；我們的問題和通識教學改進計畫一樣，「技職體系學生的課程參與率低，「抱持坐以待『畢』被動的學習態度」(53)。不過，我還是會繼續努力，至少在課程設計、網頁建構和其他跨領域學門的交流上長期經營(這是瞿海源教授當日的勸勉)。

八、 改進建議

如期中報告所言，由於閱讀速度和討論進度的影響，我們確實增加了研讀次數(第九、十、十一、十二場讀書會皆為4小時)，以學生的閱讀速度和吸收能力為考量。但學生的意願反映在簽到單上，缺席的同學表示，早已失去對經典的期待，以「我不適合讀經典」而拒絕多一次的研討。不過，我還是堅持只要部份同學有意願，我們就增加研讀的時數。如此，還是維持了12次的場次、還是冀望讀書會能「循循善誘」和「深入淺出」。人文教育本來就不容易，學生的退卻我可以理解。我們還是不輕言放棄。

- 1, 如果「技職體系學生的課程參與率低，「抱持坐以待『畢』被動的學習態度」是成果報告的共識，也許英文讀書會可以和通識讀書會教師互相交流，以雙語、教師對話的導讀再增加學生的學習動機。
- 2, 鼓勵參加的學生將讀書會經驗納入「學生學習歷程」(e-portfolio)檔案建構，一併反映在課業成績的分數上。說真地，學生在讀書會所做的研讀，比在課堂自然、活潑和投入的多。
- 3, 最後，感謝教育部給輔英應用外語系這個機會，增廣教師和學生的見聞、默化英語世界觀的教育。

附件一 簡報檔 (第 1-12 次)

教育部人文社會學科學術 強化創新計畫

- 當代英美神話詩學著作閱讀
- 第一次讀書會



- 主題: T. S. Eliot and his *Waste Land*

Myth and mythology



- What is a myth?
- How does myth recount in the modern literature?
- Your favorite myth?
- A modern work with the ancient mythic characters



Mythic world

- Natural and supernatural
- Dead and reborn;
- Transforming and transmigrating;
- Divine and human;
- Sacred and profane.



Myth, Ritual and Nature

- Linear and cyclical;
- Historical and mythic;
- Allusive and symbolic;
- Language of myth and modernity



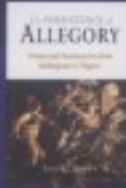
Mythopoesis: the Tradition of Creativity (from Harry Slochower)(15-18)



Mythopoesis examines those myths which have seized the imagination of our classical writers who then transformed the various mythological accounts into a single unified work of art. Myth-poesis (from the Greek poiein, meaning to make, to create) re-creates the ancient stories.



While mythology presents its stories as if they actually took place, mythopoesis transposes them to a symbolic meaning. Indeed, the mythopoetic works examined arose when the literal account of the legend could no longer be accepted. They arose in periods of crisis, of cultural transition, when faith in the authoritative structure was waning.



It is at this juncture that our great prophets and artists would redeem the values of the past and present in their symbolic form, transposing their historic transition into permanent promises.

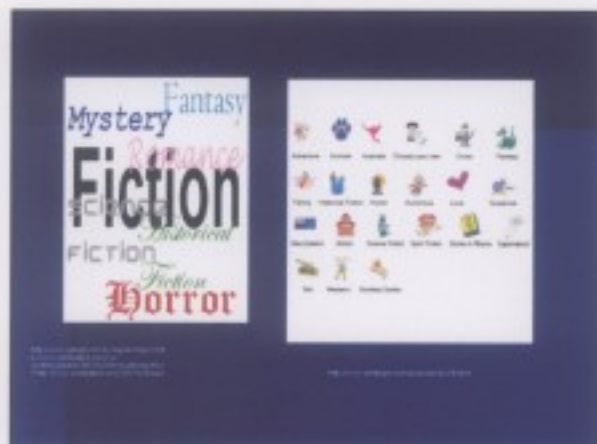


Myth, of course, express man's deepest self-deceptions his creation of gods in his own images, his attribution to himself, or to a creature formed to mirror his marvelous fantasies, of powers of control beyond those of any human being ever born. Yet only in these fantastic forms can man reveal certain of his fears, his desires, and his tentative apprehension of the real world and of his own nature. (Reder 28)



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教育部人文社會學科學術
強化創新計畫

主題: T. S. Eliot and his *Waste Land*




I. THE BURIAL OF THE DEAD

APRIL is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.
Summer surprised us, coming over the Sarnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten,
And drank coffee, and talked for an hour.

Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the archduke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie,
Marie, hold on tight. And down we went.
In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock,
(Come in under the shadow of this red rock),

And I will show you something different from
either

Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

Frisch weht der Wind

Der Heimat zu.

Mein Irisch Kind,

Wo weilest du?

'You gave me hyacinths first a year ago;

'They called me the hyacinth girl.'

—Yet when we came back, late, from the
Hyacinth garden,

Your arms full, and your hair wet, I could
not

Speak, and my eyes failed, I was neither

Living nor dead, and I knew nothing,

Looking into the heart of light, the silence.

Od' und leer das Meer.

Madame Sosostris, famous clairvoyante,
Had a bad cold, nevertheless
Is known to be the wisest woman in Europe,
With a wicked pack of cards. Here, said she,
Is your card, the drowned Phoenician Sailor,
(Those are pearls that were his eyes. Look!)
Here is Belladonna, the Lady of the Rocks,
The lady of situations.

Here is the man with three staves, and here the
Wheel,
And here is the one-eyed merchant, and this card,
Which is blank, is something he carries on his
back,
Which I am forbidden to see. I do not find
The Hanged Man. Fear death by water.
I see crowds of people, walking round in a ring.
Thank you. If you see dear Mrs. Equitane,
Tell her I bring the horoscope myself:
One must be so careful these days.

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William
Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.

'You who were with me in the ships at Mylae!
'That corpse you planted last year in your garden,
'Has it begun to sprout? Will it bloom this year?
'Or has the sudden frost disturbed its bed?
'Oh keep the Dog far hence, that's friend to men,
'Or with his nails he'll dig it up again!
'You! hypocrite lecteur!—mon semblable,—mon
frère!'

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當代英美神話詩學著作閱讀
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T. S. Eliot and his
Waste Land II



T. S. Eliot

- Poet of modernism;
- Poet of neoclassical tradition;
- Literary critic;
- Nobel prize of literature winner



T. S. Eliot (1888-1965)

- an American-born English poet, playwright, and literary critic, arguably the most important English-language poet of the 20th century.



- *Gerontion* (1920), *The Waste Land* (1922), *The Hollow Men* (1925), *Ash Wednesday* (1930), and *Four Quartets* (1945). He is also known for his seven plays, particularly *Murder in the Cathedral* (1935). He was awarded the Nobel Prize in Literature in 1948.



- "[M]y poetry has obviously more in common with my distinguished contemporaries in America than with anything written in my generation in England," he said of his nationality and its role in his work. "It wouldn't be what it is, and I imagine it wouldn't be so good ... if I'd been born in England, and it wouldn't be what it is if I'd stayed in America. It's a combination of things. But in its sources, in its emotional springs, it comes from America."



- Eliot completely renounced his citizenship to the United States and said: "My mind may be American but my heart is British".

From http://en.wikipedia.org/wiki/T._S._Eliot



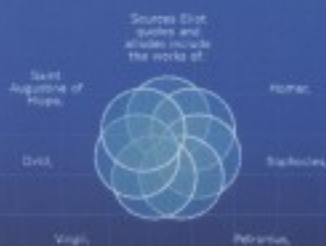
Waste Land: a start

- Its themes;
- Materials relating to Waste Land;
- Sections;
- Images;
- Morals and comments



- Thematically, the possibility of salvation for the Waste Land, perceived through natural and physical regeneration, as well as a spiritual renewal for its macrocosmic world is an overall theme of this poem (Sudol 111).

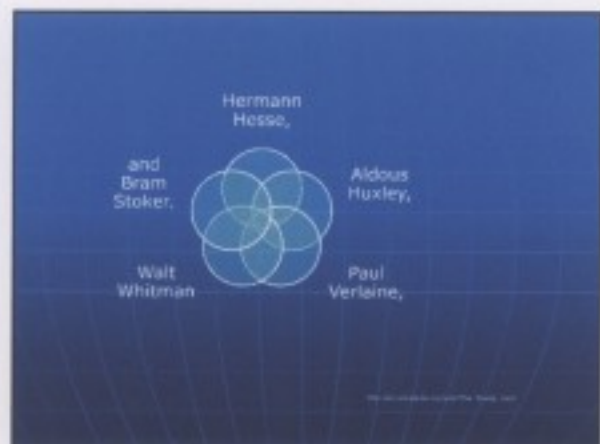
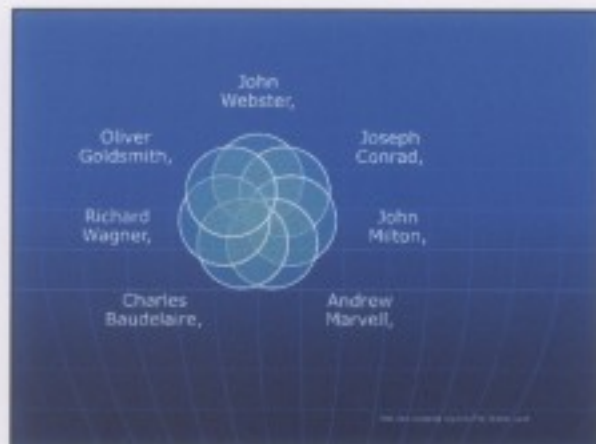
- As Nancy Gish pointed, "[t]he waste land is an emotional response to the physical world, to the meaning of physical experience and life in the world," and "the world of earth, air, fire and water is a world of death and sorrow, a world needing restoration" (33).






http://en.wikipedia.org/wiki/The_Waste_Land



http://en.wikipedia.org/wiki/The_Waste_Land



Elot also makes extensive use of Scriptural writings including the Bible, the Book of Common Prayer, the Hindu Brihadaranyaka Upanishad, and the Buddha's Fire Sermon,







III The Fire Sermon






The parts
The Waste Land

T. S. Eliot also applies the cultural and anthropological studies:
Sir James Frazer's *The Golden Bough*

Jessie Weston's
From Ritual to Romance

The symbols Eliot employs:
the Fisher King,
the Tarot Deck,
the Perikous Chapel,
and the Grail Quest

III. THE FIRE SERMON

The river's tent is broken: the last fingers of leaf
Dutch and sink into the wet bank. The wind
Crosses the brown land, unheard. The nymphs are departed.
Sweet Thames, run softly, till I end my song.
The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes, cigarette ends
Or other testimony of summer nights. The nymphs are departed.
And their friends, the loitering heirs of city directors;
180
Departed, have left no addresses.

http://www.gutenberg.org/catalog/world/readfile?_file=14453068.page0#1-14

By the waters of Lemna I sat down and wept . . .
Sweet Thames, run softly till I end my song,
Sweet Thames, run softly, for I speak not loud or long.
But at my back from time to time I hear
The rattle of the bones, and chuckle spread from ear
to ear.
A rat crept softly through the vegetation
Dragging its slimy belly on the bank
While I was fishing in the dull canal
On a winter evening round behind the gashouse
190
Musing upon the beg my brother's wreck
And on the beg my father's death before him,
White bodies naked on the low damp ground
And bones cast in a little low dry gale,
Rattled by the rat's foot only, year to year.

But at my back from time to time I hear
The sound of horns and motors, which
shall bring
Swoony to Mrs. Porter in the spring,
O the moon shone bright on Mrs. Porter
And on her daughter
200
They wash their feet in soda water
Et O ces voix d'enfants, chantant dans le
couloir!

Twit twit twit
Jug jug jug jug jug
So rudely forc'd.
Tere.

Unweal City
Under the brown fog of a winter noon
Mr. Eugenides, the Smyrna merchant
Unshaven, with a pocket full of currens,
210
C.I.F. London: documents at sight,
Asked me in demotic French
To luncheon at the Cannon Street Hotel
Followed by a weekend at the Metropole.

IV. DEATH BY WATER

Phlebas the Phoenician, a fortnight dead,
Forgot the cry of gulls, and the deep sea swell
And the profit and loss.

A current under sea
Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentle or Jew
O you who turn the wheel and look to windward,
320
Consider Phlebas, who was once handsome and tall as you.

V. WHAT THE THUNDER SAID

After the torchlight red on sweaty faces
After the frosty silence in the gardens
After the agony in shabby places
The shouting and the crying
Prison and palace and reverberation
Of thunder of spring over distant mountains
He who was living is now dead
We who were living are now dying
With a little patience

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink
Amongst the rock one cannot stop or think
Sweat is dry and feet are in the sand
If there were only water amongst the rock
Dead mountain mouth of carious teeth that cannot spit
340
Here one can neither stand nor lie nor sit
There is not even silence in the mountains
But dry sterile thunder without rain
There is not even solitude in the mountains
But red sullen faces sneer and snarl
From doors of mudcracked houses.

If there were water
And no rock
If there were rock
And also water
And water
350
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine
tree
Drip drop drip drop drop drop drop
But there is no water

Who is the third who walks always beside you?
When I count, there are only you and I together
But when I look ahead up the white road
There is always another one walking beside you
Giding wrapped in a brown mantle, hooded
I do not know whether a man or a woman
- But who is that on the other side of you?

What is that sound high in the air
Murmur of maternal lamentation
Who are those hooded hordes swarming
Over endless plains, stumbling in cracked earth
370
Ringed by the fat horizon only
What is the city over the mountains
Cracks and reforms and bursts in the violet air
Falling towers
Jerusalem Athens Alexandria
Venna London
Unreal

A woman drew her long black hair out
tight
And fiddled whisper music on those strings
And bats with baby faces in the violet light
380
Whistled, and beat their wings
And crawled head downward down a
blackened wall
And upside down in air were towers
Tolling reminiscent bells, that kept the
hours
And voices singing out of empty cisterns
and exhausted wells.

In this decayed hole among the mountains
In the faint moonlight, the grass is singing
Over the tumbled graves, about the chapel
There is the empty chapel, only the wind's home.
It has no windows, and the door swings,
Dry bones can harm no one.
Only a cock stood on the rooftree
Co co rice co co rice
In a flash of lightning. Then a damp gust,
Bringing rain.

390

Ganga was sunken, and the limp leaves
Waited for rain, while the black clouds
Gathered far distant, over Himavent.
The jungle crouched, humped in silence.
Then spoke the thunder
DA

400

Delta: what have we given?
My friend, blood shaking my heart
The awful daring of a moment's surrender
Which an age of prudence can never retract
By this, and this only, we have existed
Which is not to be found in our obituaries
Or in memories draped by the beneficent spider
Or under seals broken by the lean solicitor
In our empty rooms

410

Dayadhvam: I have heard the key
Turn in the door once and turn once only
We think of the key, each in his prison
Thinking of the key, each confirms a prison
Only at nightfall, aetheral rumours
Reve for a moment, a broken Conciensus
DA

Damyata: The boat responded
Gaily, to the hand expert with sail and oar
420
The sea was calm, your heart would have responded
Gaily, when invited, beating obedient
To controlling hands

I sat upon the shore
Fishing, with the arid plain behind me
Shall I at least set my lands in order?
London Bridge is falling down falling down falling down
Poi s'ascese nel fado che gli affina
Quando sem oeu cheldor - O swallow swallow
Le Prince d'Aquitaine a la tour abole
430
These fragments I have shored against my ruins
Why then do I tell you, Hieronymo's mad again.
Delta: Dayadhvam: Damyata
Shantih shantih shantih

http://www.gutenberg.org/catalog/world/readfile/ef_files/144530660pageno=1-14

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主題: W. B. Yeats and *Vision*



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W. B. Yeats (1865 -1939)

- One of the most significant poets in the English language of the twentieth century. In fact, his career spans both the end of the nineteenth and the beginning of the twentieth centuries.



From: guardian.co.uk

- One of the remarkable things about him as a writer is the breadth and variety of his work, as well as his continued development as a poet during his life.



- Yeats is one of these, and many would argue that the work of his later years represents a more significant achievement than that of his earlier years.



From: www.guardian.co.uk

- Yeats' interests in the supernatural were always an important element in his approach to symbolism. The best-known poems of Yeats' early period celebrate a semi-mythical Irish landscape that is often haunted by the Sidhe [*/shee/, fairies*] or the Tuatha de Danaan.



From: www.guardian.co.uk

- ✦ In his early twenties Yeats became associated with the Irish Republican Brotherhood, most notably one of its leading figures, John O'Leary, while his fervour was also heightened by his love of Maud Gonne, an ardent and active nationalist.



- ✦ At the same time he was developing his interest in the supernatural and occultism, first through the Theosophical Society and later through the Golden Dawn.



- ✦ Through his life Yeats was able to make a living from literary pursuits, which, in his youth, included books of Irish folklore and an edition of William Blake's poetical works.



Symbols

- ✦ were more than a poetic tool, tapping into a vast reservoir of collective experience, which he termed at various stages the Great Memory, Anima Mundi (the world soul), and the Record; none of which is quite the same as the other.



Rose

- ✦ A recurrent symbol coming out of the Yeatsian poetics is the Rose, though a traditional image, has particular meanings because of its place in the Rosicrucian (Rose & Cross) symbolism of the Golden Dawn.





W. B. Yeats and his Folkloric art

- ✦ The popular lore, especially Irish, was a vital source of inspiration for Yeats and other writers of the Celtic Revival, and many critics and scholars have touched on this subject, especially on Yeats's use of fairy lore (Bramsback 2-3).



Two main sources drew Yeats folklore

- from his personal work in the field,
- from newspapers, magazines, periodicals, books, etc..

From: fantasyfiction.com From: antiqubook.com


- The Irish traditional prose tales (folklores and legends), Irish traditional belief, and Irish traditional folk poetry served as basic material for Yeats and inspired his creative writing.



From: rathwhitayoga.com

"The Lake Isle of Innisfree"

- I will arise and go now, and go to Innisfree,
- And a small cabin build there, of clay and wattles made: Nine bean-rows will I have there,
- a hive for the honey-bee,
- And live alone in the bee-loud glade.
- And I shall have some peace there, for peace comes dropping slow,
- Dropping from the veils of the morning to where the cricket sings;
- There midnight's all a glimmer, and noon a purple glow,
- And evening full of the linnet's wings.



www.englishpoetry.com

"The Second Coming"

- Turning and turning in the widening gyre
- The falcon cannot hear the falconer.
- Things fall apart, the centre cannot hold,
- Mere anarchy is loosed upon the world,
- The blood-dimmed tide is loosed, and everywhere.
- The ceremony of innocence is drowned;
- The best lack all conviction, while the worst Are full of passionate intensity.

DOWN BY THE SALLEY GARDENS - W.B. YEATS




Down by the salley gardens
With her white hart,
She turned the salley gardens
With little snow-white feet.


She said we were love-sick, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.
In a field by the river in spring and fall,
And on my knees in November she sat with snow-white hair,
She said we were love-sick, as the grass grows on the weed,
But I was young and foolish, and would not be true to her.
(From *Collected Poems*)

www.englishpoetry.com | @ LITERATURE

"Solomon to Sheba" I (from *The Wild Swans at Coole* - 1919)



- Sang Solomon to Sheba,
- And kissed her dusky face,
- 'All day long from mid-day
- We have talked in the one place,
- All day long from shadowless noon
- We have gone round and round
- In the narrow theme of love
- Like an old horse in a pound.'



www.englishpoetry.com

"Solomon to Sheba" II

- ✦ To Solomon sang Sheba,
- ✦ Planted on his knees,
- ✦ "If you had broached a matter
- ✦ That might the learned please,
- ✦ You had before the sun had thrown
- ✦ Our shadows on the ground
- ✦ Discovered that my thoughts,
- ✦ Not it,
- ✦ Are but a narrow pound."



From: [ourbytel.net](http://www.ourbytel.net)

"Sailing to Byzantium" I

- ✦ That is no country for old men. The young in one another's arms, birds in the trees,
- ✦ - Those dying generations - at their song,
- ✦ The salmon-falls, the mackerel-crowded seas,
- ✦ Fish, flesh, or fowl, commend all summer long
- ✦ Whatever is begotten, born, and dies.
- ✦ Caught in that sensual music all neglect
- ✦ Monuments of unageing intellect.



From: ourbytel.net

"Sailing to Byzantium" II

- ✦ An aged man is but a paltry thing,
- ✦ A tattered coat upon a stick, unless
- ✦ Soul clap its hands and sing, and louder sing
- ✦ For every tatter in its mortal dress,
- ✦ Nor is there singing school but studying
- ✦ Monuments of its own magnificence;
- ✦ And therefore I have sailed the seas and come
- ✦ To the holy city of Byzantium.



From: [ourbytel.net](http://www.ourbytel.net)



From: [ourbytel.net](http://www.ourbytel.net)

"The Wheel"

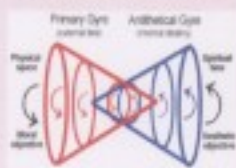
- ✦ Through winter-time we call on spring,
- ✦ And through the spring on summer call,
- ✦ And when abounding hedges ring
- ✦ Declare that winter's best of all;
- ✦ And after that there's nothing good
- ✦ Because the spring-time has not come -
- ✦ Nor know that what disturbs our blood
- ✦ Is but its longing for the tomb.



From: tartarot.com

About *Vision* (1937)

- ✦ A new interpretation, an enlargement of the folklore of the [Irish] villages. (Yeats: *the Poet as a Mythmaker* 176)



From: [ourbytel.net](http://www.ourbytel.net)



From: [ourbytel.net](http://www.ourbytel.net)

From: [ourbytel.net](http://www.ourbytel.net)

- ✦ N. I. Seiden thought this book replete with gross misinterpretations of history and philosophy and with an outrageously archaic symbolism, astronomy and psychological jargon, and most of it was entirely arbitrary and naively deductive (Yeats: *the Poet as a Mythmaker* 73).



From: [ourbytel.net](http://www.ourbytel.net)

Yeats in Vision

- wanted us to believe that the cycles and antinomies of which he writes are all to be thought of as symbolized by the dying and resurrected earth god of Gaelic nature myth.



The Golden Circle is a diagram of the zodiac signs and their corresponding elements and qualities. It is a variation of the Golden Circle diagram used by Yeats in his book 'The Golden Circle'.

- In this book, he traced the central image - the Great Wheel - to an ancient wheel dance, which is a variation of a sacred rite in which the Irish druids once celebrated the revolving seasons. A Vision, in short, is no less a monument to the country of his birth (*Yeats: the Poet as a Mythmaker* 74).



The Great Wheel is a diagram of the zodiac signs and their corresponding elements and qualities. It is a variation of the Great Wheel diagram used by Yeats in his book 'The Great Wheel'.

A Vision is an apocalypse, a revelation, of which there are numerous examples in our culture and neighbouring ones. Revelations come in various ways: they are brought by angels, the heavens open and visions are seen; dictation is received from unseen powers. In Yeats's case the revelation came through the medium-ship of his wife. This is a more domestic and familiar line of communication, without the transcendental authority of many of the classic revelations of the past. ("A Vision: Queries and Reflections" 90)



<http://www.yeatsvision.com/astrology.html>

It is Yeats's belief that some glimpse of the assurance of a supersensible world and the possibility of communion with it is part of the human heritage, never entirely lost, and it is to recapture this linkage that he records the experience of A Vision... in the baffling, logic-defeating manner in which such experiences have been recorded from the beginning of history.



The Vision is a diagram of the zodiac signs and their corresponding elements and qualities. It is a variation of the Vision diagram used by Yeats in his book 'The Vision'.

[Page 17]

- and I at Coole, the sound of a little pipe, three or four notes, and once I heard a burst of music in the middle of the night; and when regular communications through script and sleep had come to an end, the communicators occasionally spoke—sometimes a word, sometimes a whole sentence. I was dictating to my wife, perhaps, and a voice would object to a sentence, and I could no more say where the voice came from than I could of the whistling, though confident that it came through my wife's personality. Once a Japanese who had dined with my wife and myself talked of Tolstoy's philosophy, which fascinates so many educated Japanese, and I put my objections vehemently. "It is madness for the East", I said, "which must face the West in arms", and much more of the same sort, and was, after he had gone, accusing myself of exaggerated and fantastic speech when I heard these words in a loud clear voice: "You have said what we wanted to have said".

- My wife, who was writing a letter at the other end of the room, had heard nothing, but found she had written those words in the letter, where they had no meaning. Sometimes my wife saw apparitions: before the birth of our son a great black bird, persons in clothes of the late sixteenth century and of the late seventeenth. There were still stranger phenomena that I prefer to remain silent about for the present because they seemed so incredible that they need a long story and much discussion.

- ✦ The Wheel symbol is traditional and widespread among reincarnationists, found also among the Pythagoreans and in Indian thought – though it should be noted that Yeats uses it in a different and more elaborate way (Hough 98).



From: [http://www.ancient.eu](#)



From: [http://www.ancient.eu](#)



From: [yeatsvision.com](#)

- ✦ Can you understand why the Wheel is important in this book?



From: [http://www.ancient.eu](#)

T. S. Eliot once criticized that Yeats' use of folklore, occultism, mythology and symbolism was "the wrong supernatural world," "not a world of spiritual significance, not a world of real Good and Evil, of holiness or sin, but a highly supplicated lower mythology" (*After Strange Gods* 43-46).

From: [http://www.ancient.eu](#)



- ✦ Your opinion?

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- 當代英美神話詩學著作閱讀
 - 第四次讀書會
- 主題: W. B. Yeats and his *The Wanderings of Oisín*

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Ireland and the Druids

- All the various Latin, Greek, Slavic, Teutonic, and Celtic languages are Aryan, or Indo-European. While the Aryan blood might well have disappeared, diluted beyond recognition by crossing with the other races whom the Aryans conquered, the Aryan speech survived and greatly modified.



- In the mythologies of the Hindu, the Greeks, the Teutons, or the Celts, we find the same mythological groundwork.
- In each, we see the powers of nature personified, and endowed with human forms and attributes. They imagined the sky, the sun, the moon, the earth, the sea, and the dark underworld, as well as the mountains, the streams, and the woods, to be ruled by beings like their own chiefs but infinitely more powerful. Every passion as War and Love, and art as Poetry and Smithcraft had its divine founder, teacher and exponent.



The Druids

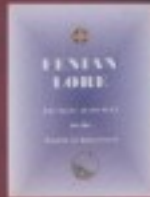
- Dr means a tree, especially the oak. It is said that the mistletoe, strange parasite upon the oak, was prominent among their herbs of power, and played a part in their ritual. By the Norse it was held sacred to the god Balder, while the Romans believed it to be the "golden bough" that gave access to Hades.



- The Druids were the priests, the physicians, the wizards, the diviners, the theologians, the scientists, and the historians of their tribes. All spiritual power and all human knowledge were vested in the, and they ranked second only to the kings and chiefs.

Finn and the Fenians

- The mythology of Finn and the Fenians belongs to the third Gaelic cycle, "the Magnificent."
- All the kings had their dealings with the national gods.
- In this world of Celtic polytheism, Finn, Oisín (or Ossian) and Niamh are connected with lore, preserved in folk ballads.



- To the Irish, the Fenians were a kind of native militia, and that Finn was their general.



- The Fenian cycle is related to the invading bands of Norsemen who harried the Irish coasts in the ninth century.



A Fenian hero

- A candidate had to be not only an expert
- He had practically to renounce his tribe; at any rate he made oath that he would neither avenge any of his relatives nor be avenged by them.
- He himself under bonds never to refuse hospitality to anyone who asked, never to turn his back in battle, never to insult any woman, and not to accept a dowry with his wife.

- In addition to all this, he had to pass successfully through the most stringent physical tests. In deed, as these have come down, they are of an altogether marvelous and impossible character.



Finn

- Finn had two sons, Fergus and Oisín.
- Fergus is the bard of the Fenians, and he is also their diplomatist and ambassador due to his honeyed words. Yet, it is Oisín who has a different fate and story.



Oisín

- His mother was Sadb, a daughter of Boibh the Red. A river god changed her into a deer, which explains how Oisín got his name, which means "fawn."
- With such advantages of birth, naturally he was speedy enough to run down a red deer hind and catch her by the ear.
- He was one-eyed, and much loved by women.



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- Many Irish ballads told how Oisín stranded in his old age upon earthly soil, unable to help himself or find his own food, is taken by St. Patrick into his house to be converted.



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The saint paints to him in the brightest color the heaven which may be his own if he will but repent, and in the darkest the hell in which he tells him his old comrades how lie in anguish. Yet Oisín would not believe that heaven could be closed to the Fenians if they wished to enter it.



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Yeats' Oisín

- In this poem, we see Yeats' interest in eagles, hawks, ravens and birds of prey. If we associate them with rejuvenation, we can see how effectively they support the theme: the horror of old age.
- They wither into youth; only men wither into death. In tree and bird Yeats locates an imagery of renewal.

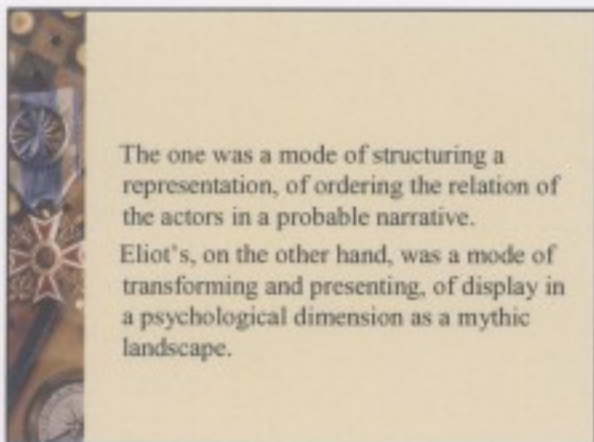
Book II

- In the second section of the poem, Oisín contrast his heroic deeds on the Island with the time of Christian conquest, symbolized by God's thunder. Yet Oisín answers that he hears in the midst of the Christian thunder the sound of the trampling of Fenian horses, the tearing of armour, laughter and cries.
- When laughter and cries are done, the slaughter over, the two great civilizations destroyed in each other. The turn of the wheel flock to a new time.



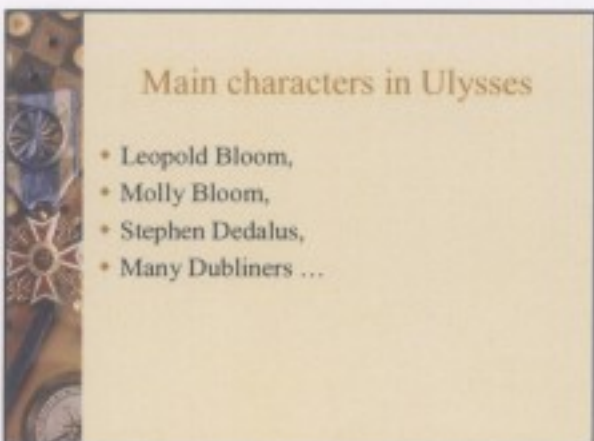
Joyce and Eliot

- There was an absolute discrepancy between Joyce's parallel use of the "Odyssey" and "the continuous parallel between contemporaneity and antiquity" in Eliot's mythic vision.



Ulysses

- consists of 18 chapters,
- each covering roughly one hour of the day, beginning around 8 a.m. and ending some time after 2 a.m. the following morning.
- Each chapter employs its own literary style, and parodies a specific episode in Homer's *Odyssey*.



Ulysses

- modernist sense of crisis in contemporary society.
- Bloom is a weak shadow of his epic predecessor, whose strength and heroism stand in stark contrast to the foibles of the all-too-human Bloom.

- The contemporary historical world is thus disparaged and rejected as a broken image of a nobler past, itself figured in the epic wholeness of the world of Homer.

- By sealing myth off from history, one could ensure that Joyce's superposition of history and myth is just the opposite, returning myth to history and to ideology.
- Joyce does not appeal to Homeric authority but rather undermines it, suggesting that epic heroes were never so grand as we might like to believe, that perhaps Ulysses, like Leopold Bloom, had his human flaws. (Booker 27-28)

Madness in *Ulysses*

- None of Joyce's major characters are overtly mad, but it is certainly true that Joyce's writing itself does not necessarily conform to rational expectations.
- Joyce refuses to valorize madness, and his texts frequently intrude into modern suspicion of reason.

- This suggests that the structures of power in modern society, to Joyce, are already informed by the elements of madness (like cannibalism and sadomasochism) (Booker 59)

Discussion 1

- Any Hollywoodian characters, with lunatic looks, silly behaviors, etc., come to your mind? Do you like them or sympathize them? Explain?

Discussion 2

- In literary studies, we also read Joyce's *Ulysses* as a parody of Homeric epics. Can you find an example of parodying a canon?

Episode 6: Hades in *Ulysses*

- The episode begins with Bloom entering a funeral carriage with three others, including Stephen's father Simon Dedalus.
- They drive to Paddy Dignam's funeral at Glasnevin cemetery, making small talk on the way. The carriage passes both Stephen and Blazes Boylan.

- They enter the chapel into the service and subsequently leave with the coffin cart.
- Bloom sees a mysterious man wearing a macintosh during the burial.
- Bloom continues to reflect upon death, but at the end of the episode rejects morbid thoughts to embrace 'warm fullblooded life'.

The Homeric parallel

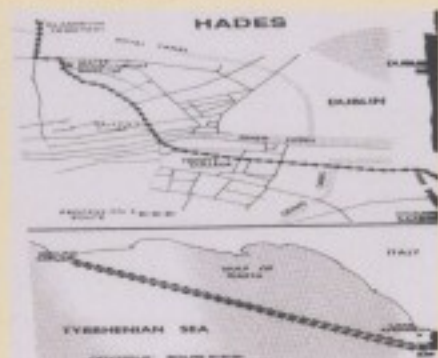
- Ulysses visits Hades, the abode of the dead, for news of home and of journey home.
- Tiresias prophesies. Ulysses interviews the ghost of his mother, sees the dead men of his crew and some of the more illustrious dead, Achilles, Agamemnon, Ajax, and many more.
- Soft words to Ajax are in vain; for, still nursing a grudge about the armor of Achilles, Ajax snubs Ulysses. All those shades are eager for blood.

"Hades"

- Joyce plots the funeral route carefully across Dublin. The coach in which Bloom, Martin Cunningham, Simon Dedalus, and John Power ride begins its course along Irishtown road paralleling the strand, and passes Stephen Dedalus crossing Watery lane at around 11:00 AM.

- Turning from Irishtown road, the coach proceeds northwest to Ringsend road, crosses the Dodder River bridge, crosses the Grand Canal bridge, runs along Great Brunswick street till bearing north in the heart of the Hibernian metropolis Sackville street, cross the Liffey, turns northwest on Berkeley road, catching a glimpse of Bloom's Eccles street and the Mater death ward, turns again on the North Circular road, crosses the Royal Canal, and finally arrives at the cemetery on Finglas road.

From *Ulysses*, W. E. Kelly, Joyce, Reading in the Library, Dublin: Toward a Complete Edition, Dublin: Wolfhound, 1995, 128



Modern society

- as the demonic human world, indicating that a society is held together by a kind of molecular tension of egos, a loyalty to the group or the leader which diminishes the individual, or at best, contrast his pleasure with his duty or honor.

- In modern literature, there are many realistic terms to express Hell, but beneath the modern streets and voices lies the mythical underworld transformed by a Christian perspective into a state extremely uncomfortable for the modern mind to contemplate.

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教育部人文社會學科 學術強化創新計畫

當代英美神話詩學著作
閱讀

第六次讀書會

主題: Toni Morrison
and
Tar baby



Literary Features of Toni Morrison

- Magical and musical are adjectives commonly used to describe the narrative of Morrison.



- Morrison has not only participated in the evolving canon of Black American literature but has done much to influence, extend, and solidify the place created by its vanguard, including Phillis Wheatley, Frederick Douglas, Langston Hughes, Richard Wright, Zora N. Hurston, James Baldwin, and Ralph Ellison, to name a few.

- Morrison's spellbinding prose/poetry is coupled with the mysticism, black folklore, and mythology wove into her fictional worlds have led many critics to append the label "Black Magic" to her craftsmanship.



Question for discussion

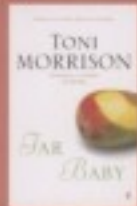
- What's your concept of "black woman"? or being a black in the American society?



- Morrison's protagonists are usually characters in transition, journeying through mysterious circumstances and personal histories to the innermost psyche, often to a triumphant discovery of self-hood.



- In her novels, Morrison's personal landscape has been colorful and complex. She shelters it.



- Hidden far from the hustle and bustle of New York's inner city, as well as from the highways that wind their way north, Morrison's home gives no indication of who finds sanctuary within.



Question for discussion

- Morrison in Thomas LeClair's interview record said that "writing is a way to become coherent in the world" (25). How do you interpret this idea?



Literary Traditions of the Black writings

- In broad terms, African American literature is defined as writings by people of African descent living in the United States of American.



- Among the themes and issues explored in African American literature are the role of African Americans within the larger American society, African-American culture, racism, slavery, and equality.



- Many oral forms such as spirituals, sermons, gospel music, blues and rap are easily found as part of the narrative.



Six periods of African-American Literature

- Early African American literature,
- slave narratives,
- post-slavery era,
- Harlem Renaissance,
- civil rights movement,
- and the recent history.



The Harlem Renaissance

- from 1920 to 1940,
- one of the most interesting and important periods in literary histories,
- based on the African American community in Harlem in New York,
- existed as a larger flowering of social thought and culture.



- In 1960s and 1970s, Toni Morrison helped promote Black literature and authors when she worked as an editor for Random House.
- Currently Oprah Winfrey repeatedly has leveraged her fame to promote literature through her talk show (Oprah's Book Club), which has brought a broader audience into the African American literature.

Tar baby (1993)

- Lost in a muddled life of cultural confusion that resulted from her Europeanization, Jadine Childs, the heroine, wrestles with the notion of accepting her aborted black heritage when she enters into a relationship with Son, whose Rastafarian dreadlocks signify his fir rooting in Africanness. In the end, there is no resolution, as each goes separates ways.



- Filled with allusion to African-American folklore and mythology, *Tar Baby* draws a much larger world of American in black and in white, examining the relationship between blacks and whites, men and women, civilization and nature circa 1981.

Chapter 2, page 44

- [Jadine] fell asleep immediately when first she lay down, but after an hour she woke rigid and freighted from a dream of large hats. Large beautiful women's hats like Norma Shearer's and Mae West's and Jeanette MacDonald's although the dreamer is too young to have seen their movies or remembered them if she had. Feathers. Veils. Flowers. Brims flat, brims drooping, brims folded, and rounded. Hat after lovely sailing hat surrounding her until she is finger-snapped awake.

Chapter 4 , page 81

- Bees have no sting on Isle des Chevaliers, nor honey. They are fat and lazy, curious about nothing. Especially at noon. At noon parrots sleep and diamondbacks work down the trees toward the cooler undergrowth. At noon the water in the mouths of orchards left there by the breakfast rain is warm. Children stick their fingers in them and scream as though scalded. People in town go inside because the sky weights too much at noon. They wait for hot food with lots of pepper so the day will feel cooler by comparison. They drink sweet drinks and swallow bitter coffee to distract their insides from the heat and weight of the sky.

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當代英美神話詩學著作閱讀
第七次讀書會

主題: Toni Morrison and
The Bluest Eye



Morrison wrote 7 novels

- *A Mercy* (2008),
- *Love* (2003),
- *Jazz* (1992),
- *Tar Baby* (1981),
- *Paradise* (1998),
- *The Bluest Eye* (1970), and
- *Sula* (1974).

The Bluest Eye

- explores both the need for and the impossibility of real community and the bonds that both unite and divide African-American women.



The Bluest Eye

- the story of eleven-year-old Pecola Breedlove - a black girl in an America whose love for its blond, blue-eyed children can devastate all others -



Pecola Breedlove

- prays for her eyes to turn blue: so that she will be beautiful, so that people will look at her, so that her world will be different.



The Bluest Eye

- a story of the nightmare at the heart of her yearning and the tragedy of its fulfillment.
- (from: <http://aalbc.com/authors/toni.htm>)



The Bluest Eye

- Here is the house. It is green and white. It has a red door. It is very pretty. Here is the family. Mother, Father, Dick, and Jane live in the green-and-white house. They are very happy. See Jane. She has a red dress. She wants to play. Who will play with Jane? See the cat. ...

Discussion 1

- What's the significance of this beginning?

Pecola Breedlove

- the daughter of Pauline and Cholly Breedlove and Sammy's sister.
- When she was born, Pecola's mother saw ugliness instead of beauty (126).

Sammy Breedlove

- Pecola's older brother, was a young boy and victim for the abuser and scapegoat.
- Twenty-five times with 14 years ran Sammy away from home, only to return more defeated than he was left (43).

Pauline Breedlove

- their mother, turned to be deformed in foot due to a rusty nail entering her foot nail.

Pauline Breedlove

- When she met Cholly, a light-eyed songster who playfully touched her deformed foot, she fell head-over-heels in love.
- They then married and moved to the north for better work opportunities.

Cholly Breedlove

- Father of Pecola and Sammy.
- always drunk and seldom productive.

Discussion 2

- How's the image of this Breedlove family?
- How will you introduce your mother and your father to us?

Discussion 3

- what's the black femaleness implied here?

Discussion 4

- In your opinion, is the so-called "motherhood" changed? Transformed in the modern society?

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教育部人文社會學科學術強化創新計畫當代英美神話詩學著作閱讀
第八次讀書會

SEAMUS HEANEY AND NOW



Seamus Heaney (1939-)

- Noble Prize Winner in Literature in 1995
- Heaney's poetic career has been greatly affected by the Troubles that it would be hard for him not to see America in a special light, as a former British colony that has distinctively found its own identity and tradition within the confines of the English language.



- The Nobel Prize in Literature 1995 was awarded to Seamus Heaney *"for works of lyrical beauty and ethical depth, which exalt everyday miracles and the living past"*.

"The Nobel Prize in Literature 1995." Nobelprize.org. ca. 2010. http://nobelprize.org/nobel_prizes/literature/laureates/1995/

With Eliot

- In "Learning from Eliot," Heaney makes it clear that the primary debt T. S. Eliot, as a modernist, is auditory. Much like Yeats, Eliot for Heaney an acquired taste. In both cases Heaney seems resistant both to the high modernism and the Protestantism these poets represent.



With Robert Frost

- Frost was a gifted poet of the American idiom, and it is easy to see why Heaney, trying to adapt his own local idiom to the English tongue, would be attentive to Frost's use of language.
- He cites "Desert Places" as an example of language with "an urgency created by various minimal and significant delicacies" ("Above the Brim: On Robert Frost" 280)



Heaney's Poetry



- A companion to *The Rattle Bag*, *The School Bag* is an engaging and authoritative selection for the classroom. Seamus Heaney and Ted Hughes have chosen an eclectic range of poets read in today's schools, but also those poems that the editors themselves read at school, or those from which they learned the most. Balancing the canon with more personal selections, *The School Bag* is an exhilarating introduction for any student of poetry.



<http://books.google.com/books?id=EGq7uWACSAAC&pg=PA4>
 The School Bag by Seamus Heaney and Ted Hughes

- In this volume of critical essays, Seamus Heaney scrutinizes the poetry of many masterful poets. Throughout the collection, Heaney's gifts as a wise and genial reader are exercised with characteristic exactness, and we are reminded, above all, of the essentially gratifying nature of poetry itself.



<http://books.google.com/books?id=Ue0p9mLxvTgC&pg=PA1>
 The School Bag by Seamus Heaney

North (1975)

- *North* shows the most striking emblems of adversity in his bog poems, exploring the troubling parallel between killings and the ritual sacrifices to the earth goddess in the early Iron Age settlements across other parts of Northern Europe.



<http://www.google.com/imgres?imgref=http://3b3cc.edu/handouts/images/viking/viking05.jpg&imgref=http://>

About the Vikings



Bogland





• Writing about the impact on his poetry in 1969, he remarks that "the unforgettable photographs of these victims blended in my mind with photographs of atrocities, past and present, in the long rites of Irish political and religious struggles" (*Preoccupations* 57-58).

• In his bog poems, a strong elegiac tendency extends to both the Iron Age victims and their modern-day counterparts. "The Tollund Man, one of the earliest of the bog poems, observes familiar commemorative rituals, beginning with a pilgrimage.

"Bog Queen" 1

I lay waiting
 Between turf-face and demesne wall,
 Between heathery hvels
 And glass-toothed stone.
 My body was braille
 For the creeping influences:
 Dawn suns groped over my head
 And cooled at my feet,

"Bog Queen" 2

- Through my fabrics and skins
- The seeps of winter
- Digested me,
- The illiterate roots
- Pondered and died
- In the cavings
- Of stomach and socket.

"Bog Queen" 3

- I lay waiting
- On the gravel bottom,
- my brain darkening,
- a jar of spawn
- Fermenting underground
- Dreams of Baltic amber,
- Bruised berries under my nails,
- The vital heard reducing
- In the crock of the pelvis.
- My diaden grew carious,
- Gemstones dropped
- In the past flow
- Like the hearings of history.

"Bog Queen" 4

- Till a peer's wife bribed him.
- The plait of my hair,
- A slimy birth-cord
- Of bog, had been cut

- And I rose from the dark,
- Hacked bone, skull-ware,
- Frayed stitches, tufts,
- Small gleams on the bank.

- Poems like "Bog Queen," "Punishment," "The Grauballe Man" gaze obsessively at the mutilated victims of the ancient past, other poems in *North* show in the rawness and starkness of their loss precisely why some meditative, mythological structure might be deemed a psychological and emotional necessity, and all recover from the realm of mythology is highly fragile and tentative image of hopefulness.

- In keeping with other modern Irish elegies, Heaney's poems of loss have never been narrowly preoccupied with personal mourning or obsessively inward-looking, but always striving for connections with those other challenging modes of writing.

- Heaney's work has continued to draw deeply on traditional elegiac resources, at the same time making them relevant and compelling to a modern readership. Much of his work in the past decade has adopted an attitude of reflection and meditation in the uncanny space between the living and the dead.

"Antaeus" 1

- When I lie on the ground
- I rise flushed as a rose in the morning.
- In fights I arrange a fall on the ring
- to rub myself with sand

- That is operative
- As an elixir. I cannot be wounded
- Off the earth's long contour, her river-veins.
- Down her in my cave,
-
- Girdled with root and rock,
- I am cradled in the dark that wombed me
- And nurtured in every artery
- Like a small billock.

"Antaeus" 2

- Let each new hero come
- Seeking the golden apples and Atals,
- He must wrestle with me before he pass
- Into that realm of fame
- Among sky-born and royal:
- He may well throw me and renew my birth
- But let him not plan, lifting my off the earth,
- My elevation, my fall.

"Hercules and Anaetus" 1

- Hercules lifts his arms
- In a remorseless V,
- His triumph unassailed
- By the powers he has shaken,

- And lifts and banks Antaeus
- High as a profiled ridge,
- A sleeping giant,
- Pap for the dispossessed.

"Viking Dublin: Trial Pieces II"

- These are trial pieces,
- The craft's mystery
- Impressed on bone:
- Polage, bestiaris,
- Interlacings elaborate
- As the netted roots
- Of ancestry and trade,
- That has to be



- Magnified on display
- So that the acorn
- Is a migrant poem
- Staffing the Liffey.

- Swanning it up to the foal,
- Descending itself
- In antler combs, bone pins, crans, weights, scale-pans.

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* 教育部人文社會學科學術強化創新
計畫當代英美神話詩學著作閱讀

Seamus Heaney and *Death of a Naturalist*

* Seamus Heaney was born in April 1939, the eldest member of a family which would eventually contain nine children. His father owned and worked a small farm of some fifty acres in County Derry in Northern Ireland, but the father's real commitment was to cattle-dealing. There was something very congenial to Patrick Heaney about the cattle-dealer's way of life to which he was introduced by the uncles who had cared for him after the early death of his own parents.

* http://nobelprize.org/nobel_prizes/literature/laureates/1995/heaney-bio.html

* Heaney grew up as a country boy and attended the local primary school. As a very young child, he watched American soldiers on manoeuvres in the local fields, in preparation for the Normandy invasion of 1944.

* They were stationed at an aerodrome which had been built a mile or so from his home and once again Heaney has taken this image of himself as a consciousness poised between "history and ignorance" as representative of the nature of his poetic life and development.

* http://nobelprize.org/nobel_prizes/literature/laureates/1995/heaney-bio.html

* For Heaney, it has always been a question of how long poetry can negotiate the extremes of contradictory opinion without falling into can and sloganeering, how amid such human suffering, poetry can make a claim for the validity of its practice.

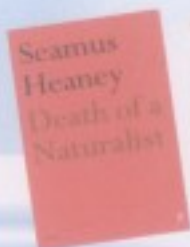
about Heaney and Yeats: two Nobel winners

* In this Nobel lecture (1995), setting himself once more this quandary, Heaney turns to Yeats, specifically he turns to his monumental treatise on art and violence.

http://www.questia.com/googleScholar.qst;jsessionid=42C847287082368082545981A77A88F2.inet3_1b?docid=95252641

* [The Poem] satisfies the contradictory needs which consciousness experiences at times of extreme crisis, the need on the one hand for a truth-telling that will be hard and retributive, and on the other hand the need not to harden the mind to a point where it denies its own yearnings for sweetness and trust.

* "Crediting Poetry"



*For the fortieth anniversary of its publication, in May 2006, Faber are reissuing Seamus Heaney's classic first collection, *Death of a Naturalist*, which on its appearance in 1966 won the Cholmondeley Award, the E.C. Gregory Award, the Somerset Maugham Award and the Geoffrey Faber Memorial Prize.

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*His words give us the soil-reek of Ireland, the colourful violence of his childhood on a farm in Derry. The full-blooded energy of these poems makes *Death of a Naturalist* the best first book of poems I've read for some time. - C.B. Cox in the *Spectator*. The power and precision of his best poems are a delight,



and as a first collection *Death of a Naturalist* is outstanding [...]. His subject is those things which are inherent or inherited. What he raises is to be praised in his own work. - Christopher Ricks, *New Statesman*. Now, to my into roots, to finger slime, To slane beg-ved Narcissus, into some spring is beneath // adult dignity, I rhyme To see myself, to et the darkness echoing.



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*To many commentators, *Death of a Naturalist* partakes of a long tradition of pastoral elegy in which oedipal tensions frequently accompany the abandonment of innocence.

*Heaney's early poems charge the passage from a child's narcissistic world to a more mature apprehension of both sexual and political realities.

*The title poem of *Death of a Naturalist* aligns an awakening adolescence with the rotting flax "in the heart/ Of the townland," "an image clearly in keeping with the vegetation myths and the powerful narratives of death and rebirth in earlier pastoral elegies.

*Between my finger and my thumb
*The squat pen rest; snug as a gun.

*Under my window, a clean rasping sound
*When the spade sinks into gravelly ground:
*My father, digging. I look down

*Till his straining rump among the flowerbeds
*Bends low, comes up twenty years away
*Stooping in rhythm through potato drills
*Where he was digging.

*"Digging" 1

*By God, the old man could handle a spade. Just like his old
*Dad.

*My grandfather cut more turf in a day
*Than any other man on Toner's bog.
*Once I carried him milk in a bottle
*Corked sloppily with paper. He straightened up
*To drink it, then fell to right away
*Nicking and slicing neatly, heaving sods
*Over his shoulder, going down and down
*For the good turf. Digging.

*"Digging" 2

*The cold smell of potato mould, the squelch and slap

*Of soggy peat, the curt cuts of an edge

*Through living roots awaken in my head.

*But I've no spade to follow men like them.

*Between my finger and my thumb

*The squat pen rests.

*I'll dig with it.

*"Digging" 3

*Heaney's most famous "Digging" is from *Death of a Naturalist* (1966).

*The poet sits at a window watching his father digging in a flowerbed in the present; this scene sets off a memory of his father potatoes and of his grandfather cutting turf on Toner's Bog. Placing himself between the domestic and exterior world and between the present and the past enables Heaney to project his future as an artist.

*"Digging," as many commentators have remarked, is an apprentice poem in which the poet both aligns himself with the family tradition of digging and crucially breaks from that tradition, declaring himself by poem's end a poet whose toll will be very different from the spades employed but his father and grandfather.

*The primary link between Heaney and his ancestors in this poem stems not from the slightly stained analogy of digging and writing and corresponding tools of shovel and pen, but through the rhythm of the three Heaney generations as they practice their crafts: Heaney thus writes a rhythmic poem about his inheritance of rhythm from his father and grandfather.

* All year the flax-dam fostered in the heart
* Of the townland: green and heavy headed
* Flax had rotted there, weighted down by huge sods.

* Daily it sweltered in the punishing sun.

* Bubbles gurgled delicately, bluebottles

* Move a strong gait of sound around the smell.

* There were dragon-flies, spotted butterflies,

* But best of all was the warm thick slobber

* Of frogspawn that grew like clotted water

* In the shade of the bank.

*"Death of a Naturalist" 1

* seen, every spring,
* I would fill jam-potfuls of the yellow
* Specks to stipe on window-sills at home,
* On shelves at school, and wait and watch and
* The fattening dots burst into slobber
* Swimming tadpoles. Also Wally would tell us how
* The deadly frog was called a bullfrog,
* And how he croaked, and how the mummy frog
* Laid hundreds of little eggs and this was
* Frogspawn. You could tell the weather by frog too
* For they were yellow in the sun and brown
* In rain.

*"Death of a Naturalist" 2

¹ Live skulls, blind-eyed, balanced on
² Wild higgledy skeletons,
³ Scoured the land in 'forty-five,
⁴ Wolfed the blighted root and died.

⁵ The new potato, sound as stone,
⁶ Putrefied when it had lain
⁷ Three days in the long clay pit,
⁸ Millions rotted along with it.

*"At a Potato Digging" 1

⁹ Mouths tightwad as, eyes dead hard,
¹⁰ Faces chilled to a plucked bird,
¹¹ In a million wicker bolls,
¹² Beaks of famine ripped at guts,
¹³ A people hungering from birth,
¹⁴ Cradling, like plants, in the earth,
¹⁵ Were grafted with a great sorrow,
¹⁶ Hope rolled like a marrow.

¹⁷ Stinking potatoes fouled the land,
¹⁸ Pits turned gut into filthy mound,
¹⁹ And where potato diggers are,
²⁰ How still smell the hanging sore.

*"At a Potato Digging" 2

²¹ For Yeats and Heaney, the personal past also articulates a broader sweep of modern history, the troubles of Ireland, and extrapolates passing time and emotions gained from memory, or things re-found and remembered from daily life.

²² Likewise, to the skilled archaeologist, evidence of individual graves or settlements helps towards both an understanding of which may also be termed "poetic" (Finn 148).

²³ Crowder, Ashby B., and Jason David Hall. *Seamus Heaney: Poet, Critic, Translator*. London: Palgrave, 2007.

²⁴ Finn, Christine. *Past Poetic: Archaeology in the Poetry of W. B. Yeats and Seamus Heaney*. London: Duckworth, 2004.

²⁵ Russell, Richard Rankin. "Poems without Frontiers: Poetic Reception and Political Possibility in the Work of Seamus Heaney." *Seamus Heaney: Poet, Critic, Translator* 26-40.

*References

教育部人文社會學科
學術強化創新計畫
當代英美神話詩學著作閱讀
第十次讀書會



Maxine Kinston's *Woman Warrior*



What is woman about?

- Asian, female Americans;
- Female experience?
- Autobiographical narrative,
- Female voices?



about Maxine Hong Kinston

- won a five-dollar prize from "Girl Scout Magazine" for an essay she wrote titled "I Am an American."



http://en.wikipedia.org/wiki/Maxine_Hong_Kinston

- After relocating to Hawaii in 1967 Maxine began writing extensively finally completing and publishing her first novel, *The Woman Warrior: Memoir of a Girlhood among Ghosts*.

- *The Woman Warrior* (1976), awarded the National Book Critics Circle Award for Nonfiction, and
- *China Men* (1980) was awarded the 1981 National Book Award.



- arrested on International Women's Day (March 8) of 2003.
- Participating in an anti-war protest in Washington, D.C. coordinated by women-initiated organization Code Pink

- Question 1: do you know the word "transgression"? how much can you understand this concept in the gender issue discussed here?
- Question 2: have you read/ glanced the autobiographical notes, memos or writings? What's that feeling?

about Chinese American Literature

- from http://en.wikipedia.org/wiki/Chinese_American_literature
- 19th century Chinese American literature has only recently come to be studied, as much of it was written in Chinese. These Chinese-language writings of Chinese Americans immigrants have only recently been made available.

- 19th century Chinese American writers were primarily workers and students. These early Chinese American authors produced autobiographies as well as novels and poems, mostly in Cantonese.



<http://www.google.com.tw/imgres?imgurl=http>

- Among these early writers are [Lin Yutang](#), novelist [Yu Lihua](#), and [Yung Wing](#), the first Chinese student to graduate from an American University (Yale, in 1854), whose autobiography, *My Life in China and America*, was published in 1909.



http://en.wikipedia.org/wiki/Lin_Yutang

- In the 1980s, [David Henry Hwang](#) won the [Obie](#) award for his play, *FOB*, as well as a Tony Award for Best Play for his *M. Butterfly*. [Amy Tan's](#) *The Joy Luck Club* was published to immediate popularity and wide, though not universal, acclaim. The book stayed on the New York Times bestseller list for over forty weeks, and won the [National Book Award](#), the [L.A. Times Book Award](#).

about *Woman Warrior*

- Using autobiography to create identity, Kingston breaks down the hegemony of formal "autobiography" and breaks out of the silence that has bound her culturally to discover a resonant voice of her own.

- As a Chinese American from the working class, Kingston brings to her autobiographical project complicating perspective on the relationship of woman to language and to narrative.



<http://www.google.com.br/imgres?imgref=http://>

- Kingston's mother dominates the life, the landscape, and the language of the text as she dominates the subjectivity of the daughter who writes that text.



<http://www.google.com.br/imgres?imgref=http://>

- It is Brave Orchard's voice, commanding "great power" that continually reiterates the discourses of the community in maxims, talk-story, legends, family histories.

- Her text reveals the intensity of that struggle throughout childhood and adolescence and the persistence of those conflicts inherent in self-authoring well into adulthood; for, not only is that effort the subject in the text; it is also dramatized by the text.

- Question 3: read the Bullying episode in chapter two, and share your opinions.
- Question 4: how's your school in the earlier period of you study. Did you like it or not? Why?



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<http://www.google.com.br/imgres?imgref=http://>

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當代英美神話詩學著作閱讀
第十一次讀書會

Maxine Kinston's *Tripmaster Monkey*



Kinston and the Chinese Myth

- Chinese myths as a female narrative;
- Monkey as a Cultural self/Other;

- What is her sense of literary adaptation?



<https://www.google.com/maps/@37.7749295,-122.4951211,12z>

- Although the novel is full of allusions to other works of literature, it is mainly based on *Ulysses* by James Joyce, *Song of Myself* by Walt Whitman, and the epic poem *Journey to the West*.

(http://en.wikipedia.org/wiki/Tripmaster_Monkey)

- *Ulysses* is itself based on the epic Greek poem *The Odyssey*. Other frequently alluded to works include *Griever: An American Monkey King in China* by Gerald Vizenor, *The Notebooks of Malte Laurids Brigge* by Rainer Maria Rilke, and *Hamlet* by William Shakespeare.

Tripmaster Monkey

- Set in the San Francisco Bay Area during the 1960s, Wittman Ah Sing is conflicted over his Chinese ancestry.



- He looks down on immigrants from China and refers to them as fobs, while also resenting Asian-American women who alter their appearance to appear more white and know little about the culture of the countries their ancestors came from. He asks Nanci Lee, who is also of Chinese ancestry, out on a date.

About *Journey to the West*

- *Journey to the West* comprises 100 chapters. These can be divided into four very unequal parts. The first, which includes chapters 1–7, is really a self-contained introduction to the main story. It deals entirely with the earlier exploits of Sun Wukong.

(From http://en.wikipedia.org/wiki/Journey_to_the_West)

Wukong

- a monkey born from a stone nourished by the Five Elements, who learns the art of the Tao, 72 polymorphic transformations, combat, and secrets of immortality, and through guile and force makes a name for himself as the *Qitian Dasheng* (齊天大聖), or "Great Sage Equal to Heaven".



- His powers grow to match the forces of all of the Eastern (Taoist) deities, and the prologue culminates in Sun's rebellion against Heaven, during a time when he garnered a post in the celestial bureaucracy



<http://www.google.com/imgres?imgurl=http://www.google.com>

- Hubris proves his downfall when the Buddha manages to trap him under a mountain, sealing the mountain with a talisman for five hundred years.



<http://www.google.com/imgres?imgurl=http://www.google.com>

Other characters

- Zhu Bajie (豬八戒), literally Eight-precepts



<http://www.google.com/imgres?imgurl=http://www.google.com>

- Pig, sometimes translated as Pigsy or just Pig. He was previously Marshal Tianpeng (天蓬元帥), commander of the Heavenly Naval forces, banished to the mortal realm for flirting with the Princess of the Moon Chang'e.



<http://www.google.com/search?q=piggy>

- A reliable fighter, Zhu Bajie is characterized by his insatiable appetites for food and sex, and is constantly looking for a way out of his duties, which causes significant conflict with Sun Wukong.

Sha Wujing



- also translated as Friar Sand or Sandy. He was previously the celestial Curtain-lifting General (捲簾大将), banished to the mortal realm for dropping (and shattering) a crystal goblet of the Heavenly Queen Mother.

<http://www.google.com/search?q=sha+wujing>

- He is a quiet but generally dependable character, who serves as the straight foil to the comic relief of Sun and Zhu.

Santaizi

- the third prince of the Dragon-King, Yulong Santaizi (三太子), who was sentenced to death for setting fire to his father's great pearl. He was saved by Guan Yin from execution to stay and wait for his call of duty.



<http://www.google.com/search?q=santaizi>

- He appears first in chapter 15, but has almost no speaking role, as throughout most of the story he appears in the transformed shape of a horse that Xuanzang rides on.



<http://www.google.com/search?q=journey+to+the+west>

Xuan Zang



[http://www.google.com/imgres?](http://www.google.com/imgres?imgres=)

- Dismayed that "the land of the South knows only greed, hedonism, promiscuity, and sins", the Buddha instructs the Bodhisattva Guan Yin to search Tang China for someone to take the Buddhist sutras of "transcendence and persuasion for good will" back to the East.

- Part of the story here also relates to how Xuánzàng becomes a monk (as well as revealing his past life as a disciple of the Buddha named "Golden Cicada" (金蟬子) and comes about being sent on this pilgrimage by Emperor Taizong of Tang.



[http://www.google.com/imgres?](http://www.google.com/imgres?imgres=)

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當代英美神話詩學著作閱讀
第十二次讀書會
高行健和《靈山》

Soul Mountain

- In 1983, Chinese playwright, critic, fiction writer, and painter Gao Xingjian was diagnosed with lung cancer and faced imminent death.



- But six weeks later, a second examination revealed there was no cancer—he had won “a second reprieve from death.”
- Faced with a repressive cultural environment and the threat of a spell in a prison farm, Gao fled Beijing and began a journey of 15,000 kilometers into the remote mountains and ancient forests of Sichuan in southwest China.

- The result of this epic voyage of discovery is *Soul Mountain*.
- Bold, lyrical, and prodigious, *Soul Mountain* probes the human soul with an uncommon directness and candor and delights in the freedom of the imagination to expand the notion of the individual self.

One Man's Bible

- a fictionalized account of Gao Xingjian's life under the Chinese Communist regime. Daily life is riddled with paranoia and fear, and government propaganda turns citizens against one another. It is a place where a single sentence spoken ten years earlier can make one an enemy of the state.



- But *One Man's Bible* is also a profound meditation on the essence of writing, on exile, on the effects of political oppression on the human spirit, and on how the human spirit can triumph.



Shan Hai Jing

- 山海經, literally "Collection(Classic) of the Mountains and Seas") is a Chinese classic text that is at least 2,200 years old.
- It is largely a fabled geographical and cultural account of pre-Qin China as well as a collection of mythology.
- The book is about 31,000 words long, and is divided into eighteen sections; it describes over 550 mountains and 300 channels.

- The book is not a narrative, as the "plot" involves detailed descriptions of locations in the cardinal directions of the *Mountains, Regions Beyond Seas, Regions Within Seas, and Wilderness*.



- The descriptions are usually of medicines, animals, and geological features.
- Many descriptions are very mundane, and an equal number are fanciful or strange.
- Each chapter follows roughly the same formula, and the whole book is extremely repetitious in this way.



The Nobel Prize in Literature 2000

- The Nobel Prize in Literature 2000 was awarded to Gao Xingjian "for an *œuvre* of universal validity, bitter insights and linguistic ingenuity, which has opened new paths for the Chinese novel and drama".

From: "The Nobel Prize in Literature 2000". Nobelprize.org. 24 Jan 2011. http://nobelprize.org/nobel_prizes/literature/laureates/2000/



- A person cannot be God, certainly not replace God, and rule the world as a Superman; he will only succeed in creating more chaos and make a greater mess of the world. In the century after Nietzsche man-made disasters left the blackest records in the history of humankind.
- Supermen of all types called leader of the people, head of the nation and commander of the race did not balk at resorting to various violent means in perpetrating crimes that in no way resemble the ravings of a very egotistic philosopher.

http://nobelprize.org/nobel_prizes/literature/laureates/2000/gao-xingjian-2000.html

- o However, I do not wish to waste this talk on literature by saying too much about politics and history, what I want to do is to use this opportunity to speak as one writer in the voice of an individual.

- o A writer is an ordinary person, perhaps he is more sensitive but people who are highly sensitive are often more frail.
- o A writer does not speak as the spokesperson of the people or as the embodiment of righteousness. His voice is inevitably weak but it is precisely this voice of the individual that is more authentic.

- o What I want to say here is that literature can only be the voice of the individual and this has always been so.
- o Once literature is contrived as the hymn of the nation, the flag of the race, the mouthpiece of a political party or the voice of a class or a group, it can be employed as a mighty and all-engulfing tool of propaganda.
- o However, such literature loses what is inherent in literature, ceases to be literature, and becomes a substitute for power and profit.

Kao Xingjian's narrative

- o In his article on Gao in the June 2008 issue of *Muse* magazine, Leo Lee Ou-fan (李歐梵) praises the use of Chinese language in *Soul Mountain*: 'Whether it works or not, it is a rich fictional language filled with vernacular speeches and elegant 文言 (classical) formulations as well as dialects, thus constituting a "heteroglossic" tapestry of sounds and rhythms that can indeed be read aloud (as Gao himself has done in his public readings).'

附件二 讀書會照片 (第 1-12 次)



地點：B215

時間：2010.09.24 (五) (15:00-17:00)

活動：第一次讀書會 (1-1)



地點：B215

時間：2010.10.1 (五) (15:00-17:00)

活動：第二次讀書會 (2-1)



地點：B215

時間：2010.09.24 (五) (15:00-17:00)

活動：第一次讀書會 (1-2)



地點：B215

時間：2010.10.1 (五) (15:00-17:00)

活動：第二次讀書會 (2-2)



地點：B215

時間：2010.10.1 (五) (15:00-17:00)

活動：第二次讀書會 (2-3)



地點：B215

時間：2010.10.15 (五) (15:00-17:00)

活動：第三次讀書會 (3-2)



地點：B215

時間：2010.10.15 (五) (15:00-17:00)

活動：第三次讀書會 (3-1)



地點：B215

時間：2010.10.15 (五) (15:00-17:00)

活動：第三次讀書會 (3-3)



地點：B215

時間：2010.10.22 (五) (15:00-17:00)

活動：第四次讀書會 (4-1)



地點：B215

時間：2010.10.29 (五) (15:00-17:00)

活動：第五次讀書會 (5-1)



地點：B215

時間：2010.10.22 (五) (15:00-17:00)

活動：第四次讀書會 (4-2)



地點：B215

時間：2010.10.29 (五) (15:00-17:00)

活動：第五次讀書會 (5-2)



地點：B215

時間：2010.10.29 (五) (15:00-17:00)

活動：第五次讀書會 (5-3)



地點：B215

時間：2010.11.12 (五) (15:00-17:00)

活動：第六次讀書會 (6-1)



地點：B215

時間：2010.10.29 (五) (15:00-17:00)

活動：第五次讀書會 (5-4)



地點：B215

時間：2010.11.12 (五) (15:00-17:00)

活動：第六次讀書會 (6-2)



地點：B215

時間：2010.11.19 (五) (15:00-17:00)

活動：第七次讀書會 (7-1)



地點：B215

時間：2010.11.19 (五) (15:00-17:00)

活動：第七次讀書會 (7-3)



地點：B215

時間：2010.11.19 (五) (15:00-17:00)

活動：第七次讀書會 (7-2)



地點：B215

時間：2010.11.19 (五) (15:00-17:00)

活動：第七次讀書會 (7-4)



地點：B215

時間：2010.12.3 (五) (15:00-17:00)

活動：第八次讀書會 (8-1)



地點：B215

時間：2010.12.3 (五) (15:00-17:00)

活動：第八次讀書會 (8-3)



地點：B215

時間：2010.12.3 (五) (15:00-17:00)

活動：第八次讀書會 (8-2)



地點：B215

時間：2010.12.3 (五) (15:00-17:00)

活動：第八次讀書會 (8-4)



地點：B215

時間：2010.12.17 (五) (15:00-17:00)

活動：第九次讀書會 (9-1)



地點：B215

時間：2010.12.24 (五) (15:00-17:00)

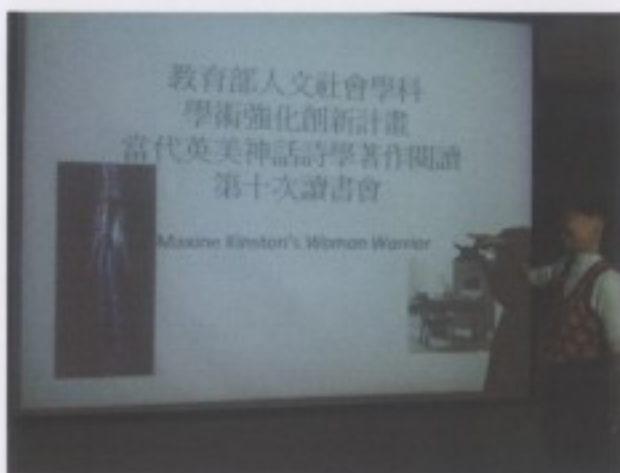
活動：第十次讀書會 (10-1)



地點：B215

時間：2010.12.17 (五) (15:00-17:00)

活動：第九次讀書會 (9-2)



地點：B215

時間：2010.12.24 (五) (15:00-17:00)

活動：第十次讀書會 (10-2)



地點：B215

時間：2011.01.7 (五) (15:00-17:00)

活動：第十一次讀書會 (11-1)



地點：B215

時間：2011.01.17 (一) (13:00-15:00)

活動：第十二次讀書會 (12-1)



地點：B215

時間：2011.01.7 (五) (15:00-17:00)

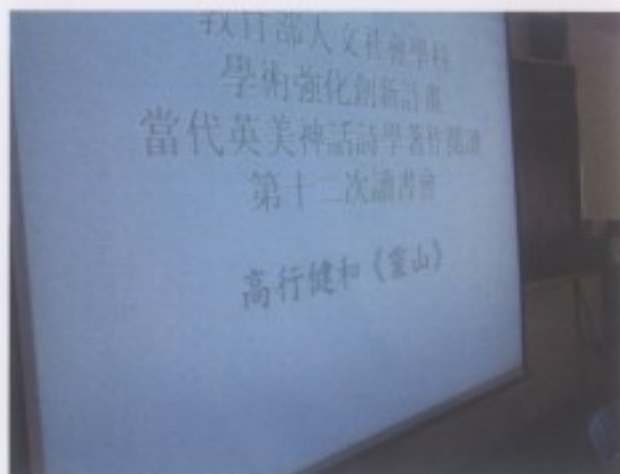
活動：第十一次讀書會 (11-2)



地點：B215

時間：2011.01.17 (一) (13:00-15:00)

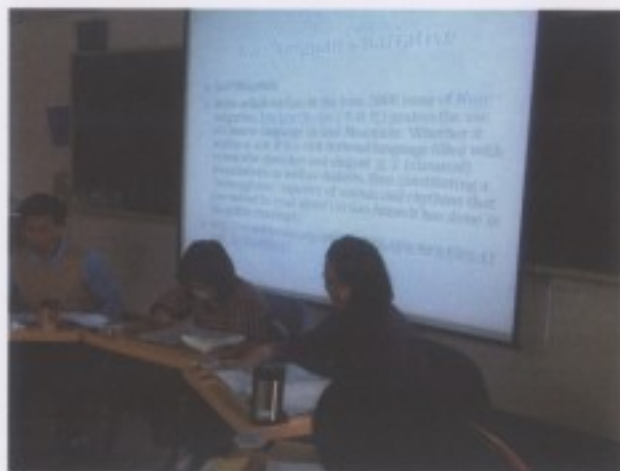
活動：第十二次讀書會 (12-2)



地點：B215

時間：2011.01.17 (一) (13:00-15:00)

活動：第十二次讀書會 (12-3)



地點：B215

時間：2011.01.17 (一) (13:00-15:00)

活動：第十二次讀書會 (12-4)

附件三 期末簽名單 (第 7-12 次)

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第七場)

日期：2010年__11__月__19__日

場地：輔英科大 B215 (1500 - 1700)

主題：Toni Morrison's *The Bluest Eye* (the black femaleness)

出席者：(請在下方簽名)

高家萱 高家萱 (IR)	姚慧美 (IR)			
沈菁菁 (IR)	蔡盈慧 (IR)	林旆君 (IR)	洪健峰 (IR)	吳瓌玆 (IR)
林昌其 (IR)	劉柏宏 (IR)	葉芳君 (IR)	蘇筱媛 蘇筱媛	鄭怡屏 鄭怡屏
曾宇襄 (IR)	侯婕紋 侯婕紋	邱映婷 邱映婷	洪靖雯 洪靖雯	張淑勛 張淑勛
黃楷傑 黃楷傑	郭懿文 郭懿文	黃貝云 (IR)	邱怡瑾	

11月19日(三)學生臨時通知準備出席事宜,請假一次。

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第八場)

日期：2010年_12_月_3_日

場地：輔英科大 B215 (1500 - 1700)

主題：Seamus Heaney's *North* (man and natural lives)

出席者：(請在下方簽名)

高家萱

高家萱

姚慧美 (假)

沈菁菁

沈菁菁

蔡盈慧

蔡盈慧

林旖君

林旖君

洪健峰

洪健峰

吳燦廷

吳燦廷

林昌其

林昌其

劉柏宏

劉柏宏

葉芳君

葉芳君

蘇筱媛

蘇筱媛

鄭怡屏

鄭怡屏

曾宇襄

曾宇襄

侯婕紋

侯婕紋

邱映婷

邱映婷

洪靖雯

洪靖雯

張淑勛

張淑勛

黃楷傑

黃楷傑

郭懿文

郭懿文

黃貝云

黃貝云 (假)

邱怡瑾

邱怡瑾

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第九場)

日期：2010年_12_月_10_日

場地：輔英科大 B215 (1500 - 1700)

主題：Seamus Heaney and *North* (man and natural lives)

出席者：(請在下方簽名)

高家萱 姚慧美 (假)
高家萱

沈菁菁
沈菁菁

蔡盈慧
蔡盈慧

林旖君
(假)

洪健峰
洪健峰

吳臻廷
吳臻廷

林昌其
林昌其

劉柏宏
劉柏宏

葉芳君
葉芳君

蘇筱媛
蘇筱媛

鄭怡屏
鄭怡屏

曾宇襄
曾宇襄
黃楷傑
(假)

侯婕紋
侯婕紋
郭懿文
(假)

邱映婷
邱映婷
黃貝云
(假)

洪靖雯
洪靖雯

張淑勛
張淑勛

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第九場)

日期：2010年_12_月_17_日

場地：輔英科大 B215 (1500 - 1700)

主題：Seamus Heaney' s *North*

(man and natural lives)

出席者：(請在下方簽名)

高家萱
姚慧美
高家萱

沈菁菁 蔡盈慧 林旆君 洪健峰 吳燦炆

林昌其 劉柏宏 葉芳君 蘇筱媛
蘇筱媛 鄭怡屏
蘇筱媛

曾宇襄 侯婕紋 邱映婷 洪靖雯 張淑勳
曾宇襄 侯婕紋 邱映婷 洪靖雯 張淑勳
黃楷傑 郭懿文 黃貝云

黃楷傑 郭懿文

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【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第十場)

日期：2010年_12_月_24_日

場地：輔英科大 B215 (1500 - 1700)

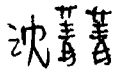
主題：Maxine Hong Kingston's *Woman Warrior* (Asian, female autobiography)

出席者：(請在下方簽名)

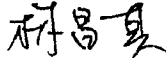
高家萱



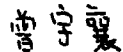
沈菁菁



林昌其



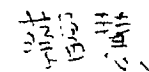
曾宇襄



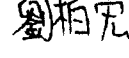
黃楷傑

姚慧美

蔡盈慧



劉柏宏

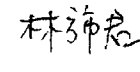


侯婕紋

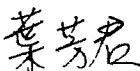


郭懿文

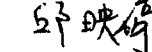
林旆君



葉芳君

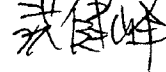


邱映婷

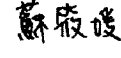


黃貝云

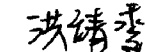
洪健峰



蘇筱媛



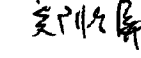
洪靖雯



吳燦炫



鄭怡屏



張淑勛



教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第十一場)

日期：2011年_01_月_7_日

場地：輔英科大 B215 (1500 - 1700)

主題：Maxine Hong Kingston's *Tripmaster Monkey*

(tradition, translation and transformation)

出席者：(請在下方簽名)

高家萱 姚慧美

高家萱

沈菁菁

蔡盈慧

林旖君

洪健峰

吳燦炫

林昌其

劉柏宏

葉芳君

蘇筱媛
蘇筱媛

鄭怡屏

鄭怡屏

曾宇襄

曾宇襄

黃楷傑

黃楷傑

侯婕紋

侯婕紋

郭懿文

郭懿文

邱映嬋

邱映嬋

黃貝云

洪靖雯

洪靖雯

張淑勛

張淑勛

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第十二場)

日期：2011年_01_月_17_日

場地：輔英科大 B215 (1300 - 1500)

主題：Kao Xingjian's *Soul Mountain*

(politics and poetics)

出席者：(請在下方簽名)

高家萱 姚慧美
高家萱 姚慧美

沈菁菁 蔡盈慧
沈菁菁 蔡盈慧

林昌其 劉柏宏
林昌其 劉柏宏

曾宇襄 侯婕紋
曾宇襄 侯婕紋

黃楷傑 郭懿文
黃楷傑 郭懿文

林旃君
林旃君

葉芳君
葉芳君

邱映婷
邱映婷

黃貝云
黃貝云

洪健峰
洪健峰

蘇筱媛
蘇筱媛

洪靖雯
洪靖雯

吳臻彤
吳臻彤

鄭怡屏
鄭怡屏

張淑勛
張淑勛

教育部補助推動人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

導讀人：高家萱 (第十二場)

日期：2011年_01_月_19_日

場地：輔英科大 B215 (1300 - 1500)

主題：Kao Xingjian's *Soul Mountain*

(politics and poetics)

出席者：(請在下方簽名)

高家萱
高家萱

姚慧美
姚慧美

沈菁菁
(FR)

蔡盈慧
(FR)

林旖君
(FR)

洪健峰
(FR)

吳燦炫
(FR)

林昌其
(FR)

劉柏宏
(FR)

葉芳君
(FR)

蘇筱媛
蘇筱媛

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鄭怡屏

曾宇襄
曾宇襄

侯婕紋
侯婕紋

邱映婷
邱映婷

洪靖雯
洪靖雯

張淑勛
張淑勛

黃楷傑

郭懿文

黃貝云

黃楷傑

郭懿文

附件四 讀書會印書目錄
(第 1-12 次)

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第一次讀書會：T. S. Eliot and his *Waste Land*

主題：myth, motif and mythopoesis

References

Myth, Mythology and Mythopoesis (by Kao) page 1- 4. 4 張

Falck, Colin. *Myth, Truth and Literature: toward a True Post-Modernism*. Cambridge: Cambridge UP, 1991. 6 張 3-14.

Manganiello, Dominic. "Dante according to Eliot." *T. S. Eliot and Dante*. London: Macmillan, 1989. 8 張 1-16. pdf

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Reder, Lillian. *Ancient Myth in Modern Poetry*. Princeton: Princeton UP, 1971. 14 張 10-24.

Slochower, Harry. *Mythopoesis: Mythic Patterns in the Literary Classics*. Detroit: Wayne State UP, 1970. (八張)頁數

Eliot, T. S. *The Waste Land*. West Valley: Waking Lion, 2007. (共 19 頁)

Weston, Jessie, Laidlay. *From Ritual to Romance*. August 2, 2010. <http://www.gutenberg.org/ebooks/4090>. (共 50 張)

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：姚慧美 副教授

第二次讀書會：T. S. Eliot and his Waste Land

主題：life circle, death and rebirth

References

Introduction by Kao (2 pages)

Bloom, Harold. Ed. *T. S. Eliot's the Waste Land*. New York: Chelsea House, 1986. 7 頁 pdf

Dick, Bernard F. "The Waste Land and the Descensus of Inferos." *T. S. Eliot's Waste Land*. 67-80.

Gish, Nancy K. *The Waste Land: a Poem of Memory and Desire*. Boston: Twayne, 1988. 20 張

Kenner, Hugh. "The Death of Europe." *T. S. Eliot's Waste Land*. Ed, Harold Bloom. New York: Chelsea House, 1986. 9-32. 11 張

Manganiello, Dominic. *T. S. Eliot and Dante*. London: Macmillan, 1989. pdf

Smith, Grover. "The Structure and Mythical Method of *The Waste Land*." Bloom 97-113. 9 張

Sudol, Barbara. "Looking into the heart of Light." *Mystical Elements in the Poetry of T. S. Eliot*. La Vergne: Lightning Source, 2008. 108-140. 16 張

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99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第三次讀書會：W. B. Yeats and his *A Vision*

主題：folkloric, natural and supernatural

References

Kao's introduction (3 pages)

- 1, W. B. Yeats. *A Vision*. Downloaded from <http://www.yeatsvision.com/Overview.html#WBY>. (dated Oct. 11, 2010)pdf
- 2, Ellmann, Richard. *The Identity of Yeats*. New York: Oxford, 1964. 5 張
- 3, Hough, Graham. *The Mystery Religion of W. B. Yeats*. Sussex: Harvester, 1984. 5 張
- 4, Kelleher, Margaret, Philip O'Leary. Eds. *The Cambridge History of Irish Literature*. Cambridge: Cambridge UP, 2006. 1 張
- 5, Matthews, Steven. *Yeats as Precursor: Readings in Irish, British, and American Poetry*. London: Macmillan, 2000. 1-39. 20 張
- 6, Mann, Neil. "The System of W. B. Yeats: A Vision." <http://www.yeatsvision.com/>. Dated Oct. 18, 2010.

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99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第四次讀書會：W. B. Yeats and his Wandering of Oisín

主題：A hero and his identity (fame and name)

References

Kao's introduction (3 pages)

Yeats, W. B. "The Wanderings of Oisín." *The Collected Poems of W. B. Yeats*. Hertfordshire: Wordsworth, 2000. 16 張

Brown, Terence, Nicholas Grene. *Tradition and Influence in Anglo-Irish Poetry*. Totowa: Barnes and Nobel Book, 1989. 7-32. 13 張

Gearoid, Denvir. "Literature in Irish." *The Cambridge History of Irish Literature: Volume I: to 1890*. ed. Margaret Kelleher and Philip O'Leary. 544-598. pdf

Melchiori, Giorgio. *The Whole Mystery of Art: Pattern into Poetry in the Work of W. B. Yeats*. Westport: Greenwood, 1960. pdf

Purdy, Dwight H. *Biblical Echo and Allusion in the Poetry of W. B. Yeats*. London: Associated UP, 1994. 28-44; 136-147. pdf

Seiden, Morton Irving. *William Butler Yeats: The Poet as a Mythmaker 1865 – 1939*. New York: Cooper Square, 1962. pdf

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99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第五次讀書會：James Joyce and his *Ulysses*

主題：parody and modernity

References

Joyce, James. *Ulysses*. London : Picador, 1998. (34 頁)

Gifford, Don, Robert J. Seidman.. *Ulysses Annotated: Notes for James Joyce's Ulysses*. Berkeley: California UP, 2008.

Booker, M. Keith. *Joyce, Bakhtin, and the Literary Tradition: Toward a Comparative Cultural Poetics*. Michigan: Michigan UP, 1995. 17-43.

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Taipei: Booman, 1988.

Reder, Lillian. *Ancient Myth in Modern Poetry*. Princeton: Princeton UP, 1971.

Seidal, Michael. “Geographical Projections.” *Epic Geography: James Joyce's Ulysses*. Princeton: Princeton UP, 1976. 39-63. (pdf)

Smith, Grover. “The Structure and Mythical Method of *The Waste Land*.” Bloom 97-113.

Tindall, William York. *A Reader's Guide to James Joyce*. New York; Noonday, 1979. (pdf)

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第六次讀書會：Toni Morrison and *Tar Baby*

主題：oral tradition as narrative

Kao's introduction (3 pages)

Morrison, Toni. *Tar Baby*. New York: Alfred A. Knopf, 1981. (chapters 2 and 4)(43-61; 81-92)

Gates, Henry Louis, Jr. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford, 1988.

Mobley, Marilyn Sanders. "Narrative Dilemma: Jadine as Cultural Orphan in *Tar Baby*." *Folk Roots and Mythic Wings in Sarah Orne Jewet and Toni Morrison: The Cultural Function of Narrative*. London: Louisiana UP, 1991. 134-167.

Sellers, Susan. *Myth and Fairy Tales in Contemporary Women's Fiction*. New York: Palgrave, 2001. 1-34.

Samuels, Wilfred D., Clenora Hudson-Weems. "Folklore as Matrix for Cultural Affirmation." *Toni Morrison*. New York: Twayne, 1990. 1-9. 79-93.

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第七次讀書會：Toni Morrison and *The Bluest Eye*

主題：the black femaleness

Kao's introduction (3 pages)

Toni Morrison's *The Bluest Eye* (1-37)

Harris, Trudier. "The Bluest Eye." *Fiction and Folklore: The Novels of Toni Morrison*. Knoxville: Tennessee UP, 1991. 15-51.

Samuels, Wilfred D., Clenora Hudson-Weems. "The Damaging Look: the Search for Authentic Existence in *The Bluest Eye*." *Toni Morrison*. New York: Twayne, 1990. 10-30.

Smith, Sidonie. "Autobiography Criticism and the Problematics of Gender"(3-19); "Woman's Stories and the Engendering of Self-Representation" (44-63). *A Poetics of Women's Autobiography*. Bloomington: Indiana UP, 1987. 3-19.

Roberson, Gloria Grant. *The World of Toni Morrison: A Guide to Characters and Places in her Novels*. London: Greenwood, 2003.

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第八次讀書會：Seamus Heaney and *North*

主題：Man and natural lives

Kao's introduction (3 pages)

Heaney, Seamus. *Crediting Poetry: the Nobel Lecture*. London: Faber & Faber, 1995.

---. *North*. London: Faber & Faber, 1975.

Coughlin, Patricia. "'Bog Queens': the Representation of Women in the Poetry of John Montague and Seamus Heaney." *Seamus Heaney: New Casebook Series*. ed. M. Allen. London: Macmillan, 1997. 185-205.

Corcoran, Neil. *After Yeats and Joyce: Reading Modern Irish Literature*. Oxford: Oxford, 1997.

McKenna, Colleen. "A Meaning Made of Trees': The Unwriting of a Symbol." *Seamus Heaney: Poet, Critic, Translator*. Eds. Ashby B. Crowder and Jason D. Hall. New York: Palgrave Macmillan, 2007. 42-58.

O'Donoghue, Bernard. "Dante's Versatility and Seamus Heaney's Modernism." *Dante's Modern Afterlife: Reception and Response from Blake to Heaney*. London: Macmillan, 1998).

Nordin, Irene Gilsean. *The Body and Desire in Contemporary Irish Poetry*. Dublin: Irish Academic Press, 2006.

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第九次讀書會：Seamus Heaney and *Death of a Naturalist*

主題：ecological narrative

Kao's introduction (3 pages)

Crowder, Ashby B., and Jason David Hall. *Seamus Heaney: Poet, Critic, Translator*. London: Palgrave, 2007.

Finn, Christine. *Past Poetic: Archaeology in the Poetry of W. B. Yeats and Seamus Heaney*. London: Duckworth, 2004.

Russell, Richard Rankin. "Poems without Frontiers: Poetic Reception and Political Possibility in the Work of Seamus Heaney." *Seamus Heaney: Poet, Critic, Translator* 26-40.

99 學年度教育部人文社會學科學術強化創新計畫

【當代英美神話詩學著作閱讀】

輔英科技大學人管院應用外語系

導讀人：高家萱 助理教授

第十次讀書會：Maxine Hong Kingston and *Woman Warrior*

主題：Asian, female autobiography

Kao's introduction (4 pages)

Kingston, Maxine Hong. *Woman Warrior*. New York: Vintage, 1989.

Huntley, E. D. *Maxine Hong Kingston: a Critical Companion*. Westport: Greenwood, 2001.

Lim, Shirley Geok-lin. Ed. *Approaches to Teaching Kingston's The Woman Warrior*. New York:

Modern Language Association of America, 1991.

Smith, Sidonie. Ed. *A Poetics of Women's Autobiography: Marginality and the Fictions of*

Self-Representation. Bloomington: Indiana UP, 1987. 3-17; 150-173.

Feng, Ping-chia 馮品佳. "Rethinking the Bilungsroman Return of the Repressed in the *Bluest Eye*, *Sula*, the *Woman Warrior*, and *China Men*. Taipei: NCC, 1995.

教育部人文社會學科學術強化創新計畫

當代英美神話詩學著作閱讀

第十一次讀書會

導讀人：高家萱 助理教授

Maxine Kingston's *Tripmaster Monkey*

主題：tradition, translation and transformation

Kao's introduction (5 pages)

Kingston, Maxine Hong. *Tripmaster Monkey*. New York: Vintage, 1990.

Lowe, John. "Monkey Kings and Mojo: Postmodern Ethnic Humor in Kingston, Reed, and Vizenor." *Melus* 21.4 (1996): 103-26. JSTOR. Web. 3 Nov. 2010.

Wang, Jennie. "Tripmaster Monkey: Kingston's Postmodern Representation of a New "China Man"" *Melus* 20.1 (1995): 101-14. JSTOR. Web. 12 June 2010. <<http://www.jstor.org/stable/467856?seq=2>>.

教育部人文社會學科學術強化創新計畫

當代英美神話詩學著作閱讀

第十二次讀書會

導讀人：高家萱 助理教授

Kao Xingjian's *Soul Mountain*

主題：Poetics and Politics

Kao's introduction (6 pages)

高行健，《靈山》，台北：聯經，1990。

Gao, Xingjian. *Soul Mountain*. New York: Harper Collins, 1990.

Quah, Sy Ren. *Gao Xingjian and Transcultural Chinese Theater*. New York: Hawi'i UP, 2004.

Nagle, Robert. *Gao Xingjian and "Soul Mountain": Ambivalent Storytelling*. 05 Jan. 2011, <http://www.imaginaryplanet.net/essays/literary/soulmountain.php>.

附件五 主持人北上資料檢索

(5 次)

輔英科技大學

心得報告表

填寫日期： 99 年 10 月 01 日

姓 名	高 家 萱	單 位	應用外語系
研習會(班)名稱	北上資料檢索	研習會地點	台北市
活動時間	99 年 9 月 29 日 至 99 年 9 月 29 日 共 1 天		
心 得 報 告	<p>(心得內容至少 400 至 600 字數為限)</p> <p>1. 檢索主題：教育部讀書會第三、四場 (W. B. Yeats and his <i>Vision</i>)。</p> <p>2. 檢索內容：有四個議題。</p> <p>(一) W. B. Yeats 和他的神話;</p> <p>(二) W. B. Yeats 和愛爾蘭的民間故事;</p> <p>(三) Yeats 的神話人物;</p> <p>(四) Yeats 的神話詩學在當代文化的意義。</p> <p>3. 檢索收穫：其實這次去政大和台大圖書館是因為暑假所找的資料對日二技的同學而言都太難了，又特別是日二技一年級的學生。他們參加讀書會的意願高（我問他們的心得時，他們都很樂於表達自己的意見和分享經驗），但看不懂補充的英文資料！我在第一場的讀書會就感覺到這個現象了。我自以為已把相關的議題簡化到最簡單的英語表達，但對學生而言還是太難 (ex. Modernity)。所以這次重新檢索 W. B. Yeats 的 <i>Vision</i>，改以文本中的神話人物為閱讀主軸，儘量多些敘述的介紹 (descriptive introduction) 和圖片說明 (illustrations)，少些學術研究的專論，也許同學會更容易進入 Yeats 的新故事。</p> <p>在政大圖書館，我重新找到之前覺得太簡單的兩本書: <i>W. B. Yeats: a life</i> (2003) 和 <i>W. B. Yeats and the Learning of the Imagination</i> (2001)，而之前的 <i>W. B. Yeats and Postcolonialism</i> (2001) 也打算不用，改以 <i>The life of W. B. Yeats: a critical biography</i> (1999) 和 <i>W. B. Yeats: a new Biography</i> (1988) 代替。在台大圖書館，多找到 <i>Transition, Reception, and Modernism in W. B. Yeats</i> (2002) 這本書所談的轉換和接受其實和我的所學「文化翻譯」最為相關，我還是寫也了筆記，當成心得用。另外，台大也多了兩本 <i>The Mystery Religion of W. B. Yeats</i> (1984)，和 <i>Biblical Echo and Allusion in the Poetry of W. B. Yeats</i> (1994)，把 Yeats 的神話人物還原到聖經故事，對照當時愛爾蘭處境，可讀性很高。</p>		

輔英科技大學
教師研習心得報告表

填寫日期： 99 年 11 月 4 日

姓名	高家萱	單位	應用外語系
研習會(班)名稱	北上資料檢索	研習會地點	台北市
活動時間	99 年 11 月 3 日 至 99 年 11 月 3 日 共 1 天		
心得報告	(心得內容至少 400 至 600 字數為限)		
	<p>1. <u>檢索主題</u>：教育部第 6、7 場讀書會(Toni Morrison)</p> <p>2. <u>檢索內容</u>：Morrison and her folklore-related novels。</p> <p>3. <u>檢索收穫</u>：</p> <p>這次去台大圖書館為第六和七次的讀書會準備，收集美籍非裔作家 Toni Morrison 的資料。主要有兩個方向，一是神話和口述文學的傳統；一是當代女性書寫。Morrison 是 1993 年得諾貝爾文學獎的小說家，台灣的研究多是將她放在女性主義和後殖民論述上討論，圖書館的資料也多以當代文學批評(她的政治意識、女性意識和創作技巧)分析，顯少提到文本中的神話傳統，和透過口述/語的修辭(oral tradition as schema)，企圖再連接的母國(即非洲)文化淵源。很幸運地，還是找到了幾筆重要的論文和書籍。</p> <p>對閱讀非裔文學，了解其中神話脈落和人物造型，重要的一本書是 Henry Louis Gates, Jr.的 <i>The Signifying Monkey” A Theory of African-American Literary Criticism</i> (New York: Oxford, 1988)，綜論非洲神話的淵源(myth origins)和特色(figures of signification)。而評論角度適合，深入淺出、適合學生研讀的一本是 Wilfred D. Samuels 和 Clenora Hudson-Weems 的 <i>Toni Morrison</i> (New York: Twayne, 1990)，第四章由民俗文學的角度討論 <i>Tar Baby</i>，透過母系社會的價值和倫理重新了解 Toni Morrison 的文學創作。</p>		

填表人：高家萱

單位主管：

人文管理學院
院長黃金誠(甲)

教學品質管理組：

99.11 教學卓越發展中心：

保存期限：五年

表單編號：2004-3-01-0102

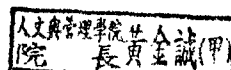
輔英科技大學
教師研習心得報告表

填寫日期： 99 年 11 月 25 日

姓名	高家萱	單位	應用外語系
研習會(班)名稱	北上資料檢索	研習會地點	台北市
活動時間	99 年 11 月 24 日 至 99 年 11 月 24 日 共 1 天		
心得報告	(心得內容至少 400 至 600 字數為限)		
	<p>1. <u>檢索主題</u>：教育部第 8、9、10 場讀書會(Seamus Heaney and M. Kingston)</p> <p>2. <u>檢索內容</u>：natural writing and female autobiography。</p> <p>3. <u>檢索收穫</u>：</p> <p>這次去國圖、台大、政大三個圖書館為 12 月的三場讀書會收集 Heaney 和 Kingston 的資料。主要有兩個方向，一是自然書寫和神話詩學的研究；一是當代女性自傳和文化翻譯(cultural translation)。Kingston 的資料因為女性主義在台灣的研究很夠，但用文化翻譯去閱讀她的作品也是很少。Heaney 是 1995 年得諾貝爾文學獎的小說家，台灣目前對他的學術研究多是從後殖民論述上討論，顯少注意到他的神話詩學和對當代翻譯的影響。政大和台大的圖書館資料在上網查尋就很有限了，書本和期刊多是分析他的政治意識、反暴力美學和創作技巧等分析，所以這次多去了國圖，果然資料多一些。</p> <p>對閱黑倪的文化翻譯，了解其中和愛爾蘭、克爾特神話的互文，重要的一本書是 Colleen McKenna (“A Meaning Made of Trees”: The Unwriting of a Symbol.” <i>Seamus Heaney: Poet, Critic, Translator</i> (Eds. Ashby B. Crowder and Jason D. Hall. New York: Palgrave Macmillan, 2007. 42-58)。Bernard O’Donoghue 的 “Dante’s Versatility and Seamus Heaney’s Modernism” (<i>Dante’s Modern Afterlife: Reception and Response from Blake to Heaney</i>. London: Macmillan, 1998) 是從但丁的神話傳統連結到 Heaney 的文學傳承，再整理了第 5 次讀書會所討論的「地獄觀」，相信對同學而言，也是一份有趣的資料。Irene Gilsenan Nordin 的 “Re-Mapping the Landscape: The Body as Agent of Political, Social and Spiritual Empowerment in Contemporary Irish Poetry (Ed. <i>The Body and Desire in Contemporary Irish Poetry</i>. Dublin: Irish Academic Press, 2006) 幫忙學生進入 Heaney 的文學背景。</p> <p>另外，找到 Kingston 和讀書會「女性自傳」主題有關的是 Sidonie Smith 的 “Maxine Hong Kingston’s <i>Women Warrior</i>; Filiality and Woman’s Autobiographical Storytelling” (收錄在 <i>A Poetics of Women’s Autobiography</i> (Bloomington: Indiana UP, 2008)，相當新的資料。</p>		

填表人：高家萱

單位主管：



1. 3 保存期限：五年

表單編號：2004-3-01-0102

輔英科技大學
教師研習心得報告表

填寫日期： 99 年 12 月 16 日

姓 名	高 家 萱	單 位	應 用 外 語 系
研習會(班)名稱	北上資料檢索	檢索地點	台大圖書館和國家圖書館
活動時間	99 年 12 月 15 日 至 99 年 12 月 15 日 共 1 天		
心 得 報 告	(心得內容至少 400 至 600 字數為限)		
	<p>1. 檢索主題：教育部讀書會第十、十一場 (Kingston and her <i>Woman Warrior</i>)。</p> <p>2. 檢索內容：有四個議題。</p> <p style="padding-left: 2em;">(一) 整合 Morrison 和 Kingston 的自傳書寫；</p> <p style="padding-left: 2em;">(二) 比較女性自傳和男性傳記書寫(vs. 第五、第八場)；</p> <p style="padding-left: 2em;">(三) Kingston 的神話人物；</p> <p style="padding-left: 2em;">(四) Kingston 的神話改寫和當代中國文化的距離。</p> <p>3. 檢索收穫：</p> <p>Kingston 的研究資料，在台大和國圖最多，碩博士論文和國科會計畫在數量上也比之前的詩集和小說好找。馮品佳國科會計畫(1995)“<i>Rethinking the Bildungsroman Return of the repressed in the Bluest Eye, the Woman Warrior, and the China Men</i>”、汪郁芳的“<i>Reconstructing Subaltern Identities in Maxine Kong Kingston's the Woman Warrior and Toni Morrison's Beloved</i>”就非常適合當我們的參考資料。另外，探討其中中國傳統和神話人物的專書是 Doreen Wu 所編寫的 <i>Discourse of Cultural China in the Globalized Age</i> (Hong Kong: Hong Kong UP, 2008)，而討論女性自傳的專書就要用，Sidonie Smith 的 <i>A poetics of women's autobiography: marginality and the fictions of self-representation</i> (Bloomington: Indiana UP, 1987.)。</p> <p>和前兩次非裔美籍的 Morrison 相比，亞裔的洪婷婷(即 Maxine H. Kingston)應和我們的儒家、漢唐文化距離近一些。首先，她作品引用、翻譯、改寫花木蘭和孫悟空的故事，這很能吸引 80 年代外國讀者；其次，她的後設小說(metafiction)有著多元的論述(母親逃難的故事、自己在美國就學的經驗、婚姻經驗和回國經驗)。比較她的女性自傳和之前的作品，希望讀書會的學生會更清楚英文讀本所吸收的異文化經驗。</p>		

填表人：高家萱

單位主管：

人文與管理學院 人文學院
院長 賈金誠(甲)
99.12.23

保存期限：五年

表單編號：2004-3-01-0102

輔英科技大學
教師檢索報告表

填寫日期: 100 年 01 月 07 日

姓 名	高 家 萱	單 位	應 用 外 語 系
研習會(班)名稱	北上資料檢索	檢索地點	台大圖書館和國家圖書館
活動時間	100 年 01 月 05 日 至 100 年 01 月 05 日 共 1 天		
心得報告	<p style="text-align: center;">(心得內容至少 400 至 600 字數為限)</p> <p>1. 檢索主題：教育部讀書會期末報告資料。</p> <p>2.</p> <p>2. 檢索內容：神話詩學的當代性、後現代性和全球化議題</p> <p>3. 檢索收穫：</p> <p>這次收集「教育部讀書會期末報告」的資料，主要是想找到整理文化翻譯和神話詩學的當代論述，再次釐清當代英美文學創作的跨文化性、跨時代性。特別舉其中兩本有必要細讀的書：</p> <p>1, 大陸學者王寧和孫義芳編的 <i>Translation, Globalization and Localization : A Chinese Perspective</i> (Clevedon: Multilingual Matters, 2008)，收集了以文化翻譯評論現代性和霸權論述(modernity and hegemonic discourse)、評論後殖民論述(postcolonial perspective)、評論跨學科的翻譯理論。雖然主要作者都是中國學者，其中的觀點算是夠創新。</p> <p>2, Pamela J. Milne 的 <i>Vladimir Propp and the Study of Structure in Hebrew Biblical Narrative</i> (Decatur: Sheffield Academic, 1988)。本書處理二十世紀形式主義學者 Vladimir Propp 研究民間傳說的形態學(morphology of the folklore)。在讀書會討論 Heaney、Kingston、Kao Xingjian 的作品，就發現西方民間傳說和聖經類形學(typology) 大大相關，其中又間接影響這些當代作品架構他們的英文故事書寫。對研究神話詩學的文類批評提供了很多聖經故事的發展。</p>		

填表人：高家萱

單位主管：

保存期限：五年

表單編號：2004-3-01-0102