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The Voyage Out of the Sphere of Mirror Reflection, Language Representation and Masculine Codes¹

曾瑞華

Abstract

This paper examines Virginia Woolf's use of mirror as a trope in *The Voyage Out* to account for how a patriarchal English society of the Edwardian period can victimize a Victorian daughter like Rachel through the domination of her reflective mechanism. In the novel, Rachel kept feeling shameful about her own being: she felt dejected

¹ This paper is adapted from one chapter of my PhD dissertation entitled "*The Other Face in the Glass*": *Virginia Woolf's Looking-glass Complex and the Mirror Images in her Works* submitted in June 2012. I would also like to express my gratitude to the two anonymous reviewers for their careful reading and helpful advice for improving this paper.

when she looked at her unsatisfactory looks in the mirror; she felt guilty when she reflected upon her erotic relationship with Mr. Dalloway; she felt sad about her reflection as an ignorant woman in the Cantabrigian St. John's eyes only because she had not heard of Gibbon, a celebrated historian. Based on Rachel's tragic life ended with her death in a foreign country, this paper argues that her tragedy is not simply a personal issue involving her infinite reflection upon herself. Rather, it is a cultural issue involving social conditioning functioning through the construction of a society's collective reflective mechanism. Rachel's death at the end of the novel, in turn, is interpreted as her eventual salvation by taking the voyage out of the sphere of mirror reflection, language representation and masculine codes.

Key words : mirror, trauma, seduction, gaze, reflection

航向域外：維吉尼亞·吳爾芙的 《出航》

曾瑞華

摘要

《出航》敘述一位不諳世故的女子瑞秋為增長見聞，自英國家鄉遠遊南美，最後卻不幸因病客死他鄉的成長故事。本文旨在探討吳爾芙如何透過文本中鏡子的意象探索瑞秋創傷與悲劇的成因：深植於女性反思機制中的父權思想。在小說中，女主角瑞秋不斷在反思/鏡射/回顧中為自己的存有感到羞愧與罪咎：她為自己在鏡中平凡的外貌感到沮喪；當她回顧到自己與達洛威先生的曖昧關係，也為自己未加把持的放縱行為感到污穢、罪孽深重；在劍橋學子聖約翰(在小說中，曾被他的朋友泰倫斯以鏡喻之)的面前，她則因未曾聽過知名歷史學家吉朋的名字而被當成像小孩一般無知的女人。總結以上觀察，本文指出，造成瑞秋問題的核心，實為根植於她反思機制中的父權思想結構。欲獲得救贖，瑞秋的當務之急，因而是「航向域外」，走出以父權思想為核心的反思結構、語言再現與男

性中心符碼系統。

關鍵字：鏡子、創傷、誘惑、凝視、反思／鏡射／回顧

The Voyage Out of the Sphere of Mirror Reflection, Language Representation and Masculine Codes

I aspire to give no more than a faithful account of men and things as they have mirrored themselves in my mind. The mirror is doubtless defective; the outlines will sometimes be disturbed, the reflection faint or confused; but I feel as much bound to tell you as precisely as I can what that reflection is, as if I were in the witness-box narrating my experience on oath.

—George Eliot, *Adam Bede*²

I shall re-form the novel and capture multitudes of things at present fugitive, enclose the whole, and shape infinite strange shapes.

—Virginia Woolf, *Letters*³

² George Eliot, *Adam Bede*, 221.

³ From Virginia Woolf's letter to Clive Bell, dated on Aug. 19th 1908, written as she was composing *Melymbrosia*, later *The Voyage Out* (*The Letters of Virginia Woolf I*, 356). For convenience, references to this source will be shortened as

Montgomery: “The novel is an act of extrication.”⁴

The Voyage Out recounts the psychological growth of an English young woman, Rachel Vinrace, who comes to a better understanding of her self, her life, and the external world after she embarks on her passage to a foreign land, to her love, and even to death. As thematically the protagonist’s spiritual advancement entails her disengagement from her primary territory as a precondition, be it literally referring to her homeland England or metaphorically to her selfhood and her life, many critical approaches to this novel have been focused on the semantic explorations of the word “out,” an adverb preposition which may concurrently indicate a sweeping movement away from the inside and space marked by its entire separateness. In “*The Voyage Out: Thematic Tensions and Narrative Techniques*,” for example, Joanne S. Frye was engaged in investigating in the novel the possibility of incorporeity, i.e. the state of being *outside* physicality. To reveal Rachel “not as a defined physical being, but rather as a consciousness through which the reader apprehends Woolf’s thematic

Letters in this article.

⁴ Nice Montgomery, “Colonial Rhetoric and the Maternal Voice: Deconstruction and Disengagement in Virginia Woolf’s *The Voyage Out*, 37.

concerns,” Frye illustrated the protagonist’s gradual “dissolution of self into a cosmic unity” (403). By showing the occasional fusions of Rachel’s internal consciousness with the external Nature and her personal voice with the impersonal narrator’s, Frye demonstrated that Rachel, especially in her “moments of ecstasy,” was a metaphysical being standing out distinctly from her corporeal entity (404). Essential to Woolf’s technical decomposition of Rachel’s corporeity in the novel, Frye finally suggested, actually was her venturing for the cosmic unity *outside* an individual’s physical materiality.

Other researches which have touched on the issue of incorporeity also include the thematic discussions on Rachel’s death. While some critics took the protagonist’s death as a triumph of spirituality over materiality/physicality (Vlasopolos; Urstad), others treated it as a “feminine gesture” (Bayley 73), a radical resistance to being shaped and dominated by the masculine principle (Bayley; DeSalvo; Smith). For Michael Tratner, on the other hand, since Rachel’s voyage out signified an artist’s movement towards greater communion with the public, her death symbolizes an alternative for the artist when she found herself had yet to confront the masses. In sum of the overall discussions, in spite of the diverse accounts for the symbolic act of death, the termination of a mortal’s biological function has been generally interpreted as the transformation of a material/physical being into something *outside* the domination of mundane institutions. Death,

in other words, was treated not as the end of life, but rather as the commencement of a freer form which was emancipated from its corporeal confinement.

Still, there are also researches devoted to exploring the novel's theme on communication and representation *outside* the sphere of language. In "Toward the Far Side of Language: Virginia Woolf's *The Voyage Out*," for example, E. L. Bishop undertook an investigation into Woolf's attitudes toward language, arguing that language for Woolf functioned to suggest, not to contain, meaning. In order to understand Aeschylus, as Bishop quoted from Woolf, it is thus not so necessary to understand Greek. Rather,

It is necessary to take that dangerous leap through the air without the support of words which Shakespeare also asks of us [...] Connecting them in a rapid flight of the mind we know instantly and instinctively what they mean, but could not decant that meaning afresh into other words. The meaning is just on the far side of language. (Woolf, Collected Essays I 7; Bishop 343).

To demonstrate that Woolf had been concerned about the suggestiveness of language in her first novel *The Voyage Out*, Bishop illustrated Rachel as an ineloquent girl who mostly relied on music, not language, to express her intense emotions. Through Rachel's restive questioning of the function of language, Bishop suggested that Woolf introduced what would become a persistent theme in all her later works:

the problem of how words could encompass and communicate human experience. In “‘This Curious Silent Unrepresented Life’: Greek Lessons in Virginia Woolf’s Early Fiction,” on the other hand, Vassiliki Kolocotroni took Terence Hewet’s (Rachel’s fiancé’s) endeavor to render women’s “curious silent unrepresented life” (VO 245)⁵ as the touchstone to measure the function of language Woolf was concerned in the novel. And yet, as Kolocotroni poignantly pointed out, to the passionate English young man’s disappointment, his attempt to subsume the unrepresented life under the structure of language representation only “led her [Rachel’s] thoughts in a different direction” (317; VO 245). Unable to successfully speak for women like his fiancée, Terence contrarily made them lose their “freedom and become self-conscious” (317; VO 245). Tracing Rachel’s name from its Hebrew origin, ewe, Kolocotroni then suggested reading Rachel as “the novel’s sacrificial lamb” (316) which was sacrificed not only to such patriarchal exponents as her father Willoughby Vinrace, Richard Dalloway and St. John Hirst, but also to the liberal man of letters Terence Hewet. To access Rachel’s life, according to Kolocotroni, Terence should have jumped over the frame of symbolic structure and left the “curious silent unrepresented life” intact without language’s transliteration.

⁵ My short for Virginia Woolf’s *The Voyage Out*.

Finally, the semantic explorations of the word “out” have also been expanded to the biographical studies on Woolf’s *bringing out* of this novel. In “‘My Boldness Terrifies Me’: Sexual Abuse and Female Subjectivity in *The Voyage Out*,” for example, Diana L. Swanson studied Woolf’s complex concerns involved in the publication of her first novel, suggesting that Woolf was knowingly confronting herself in bringing out her autobiographical novel and hence was in a way out of her personal experiences as a sacrifice of the patriarchal society depicted in the novel. According to Swanson’s researches on Woolf’s diaries and letters, the tragedy of *The Voyage Out* in many ways reflected the traumatic memories of her childhood. Laying out the sexual and cultural abuses of the Victorian daughters in the novel, as she would enunciate more explicitly years later in *A Room of One’s Own* and *Three Guineas*, Woolf thus was brave and positive “to give voice to some of the perplexities of her sex” (Swanson 287; *Letters I* 381). And though, like most hysterics who tend to conceal their traumatic memories in codes, Woolf could only imparted her “experience as patriarchal daughter and an incest victim” (285) implicitly by creating in the novel a fictional character who had been inarticulate of what she endured for all life, Swanson argued that Woolf undoubtedly made a significant step forward for women of her age by bringing out what she has long “kept in the dark—like hysteric” (Swanson 284; *Letters I* 196). Woolf’s “articulation of her experience

as a patriarchal daughter” (287), Swanson said, unveiled what Rachel had kept inarticulate for all her life after all. Her boldness, therefore, eventually found the way *out* for Victorian daughters like Rachel in the novel. Studying the significance of the word “out” conveyed in the novel, Nick Montgomery, too, remarked that aside from boundaries to be traversed (e.g. boundary between home and the wider world, boundary between interiority and exteriority, boundary between known center and exotic periphery, or even boundary between the patriarchal establishment and some other, oppositional space), the word “out” also implied a setting forth into language—“the initiation of the author into the public domain of literary production, and the embarkation of the reader into the unknown terrain of the text” (36). Given its bifocal stresses placed on the content and the form of the novel, the word “out,” for Montgomery, indicated both the novel’s theme on transgression and its formal production or its literary effect on the practical life.

On a brief survey of the above researches ranging from textual readings to biographical studies, all critics seem to have agreed on the fact that Woolf, through the characterization of the protagonist’s psychological growth and liberation in her first novel, transmitted her resolution to walk *out* of her being as a Victorian daughter and become a modernist woman of letters. In terms of sexual politics or power relationship between the fathers and the daughters, the novel

documented Woolf's/Rachel's personal voyage out from a realistic world of patriarchal order in which she was a scapegoat to an imaginative new world where she was the only creator. And since the spiritual transformation required Woolf /Rachel to disengage herself from her primary state of being in many ways, the novel was found exploring the issue of "out" from the protagonist's expatriation, the possibility of incorporeity, to the dysfunction of language or representational system, and the laying out of the traumatic experiences. In terms of the forms of the different constraints, the fetters under discussion were not just limited to such apparent confinements as corporeal bodies, social conventions or even the patriarchal order. They also included the structural confinement of the thinking mode, i.e. the unconscious structure, which made such apparent confinements possible. The novel, in short, was regarded not just as Woolf's reflection upon her personal bondages, but also as her reflection upon her way of reflecting itself. At the bottom of Woolf's spiritual voyage in fact was her attempt to challenge all shackles from the most superficial appearance to the essential kernel structure.

The discovery of Woolf's concern with reflection, then, prompted me to study the mirror in *The Voyage Out* as a significant image deliberately employed by Woolf. It was believed that mirrors, the most accessible reflective devices available in our daily lives, were taken by Woolf as the trope to examine the reflective mechanism functioning in

our minds. And since mirrors of various types (namely plane mirrors, concave mirrors, convex mirrors) reflected the real world variously, producing images or realities of their own orders diversely from one type to another, my exploration into the mirrors will be conducted from the following two aspects: firstly, the triad relationship among the real world, the structure of the reflective device, and the reflection; and secondly, Woolf's attitude towards the reflection while it was found to be inevitably distinct from the real world.

In the novel, Rachel once "wore an expression of tense melancholy" (39) in the glass when she looked at herself in the mirror with the Dalloways' coming arrival in mind. The tinge of melancholy added to her face, on the one hand, came as a result of her dissatisfaction with her plain look; on the other, it was clearly the psychological effect of her traumatic *reflection* of her shameful image in contrast with the glory of the coming personages: Compared with Clarissa Dalloway's elegance and beauty, her plain appearance reminded her only of her lack of respectability. Yet, in spite of the psychological aspect of Rachel's momentary sentiment, her *reflection* of herself as a woman in lack of womanliness was never a personal issue involving merely her narcissistic concern of her reflected image. Rather, it was a cultural issue of a larger scale involving the process of social conditioning which was functioning through the construction of a society's collective reflective mechanism. Rachel's *reflection* of her

image reflected in the mirror, in other words, was the product of the collective unconscious which rendered not just the microcosm of most people's common consensuses, but also the power relationship among the diverse social forces: having been inexperienced, Rachel could acquire pictures of the world and of herself only from her father before her debut into the sophisticated world; but after she met Mr. and Mrs. Ambrose (her uncle and aunt) and Mr. and Mrs. Dalloway (once a Member of Parliament and the daughter of a peer) on the ship, her view of the world and of herself became influenced by them successively especially when she perceived her father's high regard for the latter. The way she reflected upon herself, accordingly, was the result of social conditioning. In a way, such respectable people were just like mirrors which provided her *realities* of the world otherwise inaccessible to her. But since the reflected realities provided by them had kept disqualifying her as an equal being of the whole society, the mirror encounters were mostly inflicting to Rachel. And as my paper is going to point out, it was especially in her encounter with Mr. Dalloway and St. John (who was once explicitly compared to a mirror by Terence in the novel) that Rachel was severely hurt.

Given Woolf's implicit and explicit analogies between minds and mirrors in the novel, my exploration into the function of the reflective interface in life will be based on her employment of the mirror images in the novel. Furthermore, by reading Rachel's death as a symbolic

voyage out of the present world in which everything seemed to lose its authenticity via the mediation of reflective mechanisms, I will also suggest that Woolf was anxious to jump over the mediating structure, and that if the leap was not possible, she would at least recreate a visional world to replace the defective mechanism.

The purpose of this paper, in sum, is to demonstrate that Woolf's/Rachel's passage to the world of the whole was departing from the sphere of mirror reflection. Based on Lacan's analysis on the function of the gaze in the unconscious or the language structure of one's mind, I will explain that the gaze which turned Woolf /Rachel into a Victorian daughter was the gaze of the patriarchal order she had been cultivated to perceive since her Victorian upbringing, and that to be emancipated from men's domination, she could therefore only abandon reflecting upon herself through the reflective structure constituted by men. Taken from this view, Woolf's lifelong looking-glass phobia recollected in her memoir can be studied as the effect of the function of the gaze. To explore into the function of the gaze and the mirror in a Victorian daughter's life, I thus will also deal with Woolf's looking-glass phobia in this paper.

As indicated by the two contrastive epigraphs I have quoted from writers of two different ages, while Eliot chose to render as precisely as she could the reflection on her mind even though she knew that it might be distorted misrepresentation, Woolf chose to remake realities beyond

the sphere of mirror reflection since she knew that it reflected only the tangible, the partial and the measurable part of the whole. Woolf's reflection upon the function of the reflective mechanism, clearly, had made her confront its limitation and thus decide to develop a different way of reflection. To see how Woolf undertook her voyage, together with Rachel, out of the sphere of mirror reflection and language representation, which eventually disengaged her from the bondages of the masculine codes and made her a real woman of letters, the following research will analyze the mirror images employed by the author in the novel. Yet, to demonstrate how mirror reflection was closely related to the issue of sexual politics, the following section will start by reviewing the novel as a reflection of the patriarchal society of Woolf's time.

Woolf: "How gallantly she takes her fences—"

The writing of *The Voyage Out* had been revolving around the issue of sexual politics in the early twentieth century. Virginia Woolf began writing her first novel *Melymbrosia* in 1907 (published as *The Voyage Out* in 1915)⁶ when Clive Bell was her most intimate confidant,

⁶ In a letter to Violet Dickinson in October 1907, Woolf mentioned that she was

both literary and personal. But when Woolf sent the early drafts (only the beginning seven chapters then) to Bell for response in the following year, Bell's comments about Woolf's "sharp & marked contrasts" between men and women in the novel⁷ provoked Woolf's solemn defense in the subsequent answering letter. Here is Woolf's sonorous reply:

*Your objection, that my prejudice against men makes me didactic
"not to say priggish," has not quite the same force with me; I*

engaged in writing a novel. Nigel Nicolson noted that "that could be the first record about Woolf's writing of her novel" (*Letters I* 315).

⁷ In the letter responding to Woolf's early drafts in 1909, Bell wrote that "I must tell you again that I think the first part too didactic, not to say priggish. Our views about men & women are doubtless quite different, and the difference doesn't matter much; but to draw such sharp & marked contrasts between the subtle, sensitive, tactful, gracious, delicately perceptive, & perspicacious women, & the obtuse, vulgar, blind, florid, rude, tactless, emphatic, indelicate, vain, tyrannical, stupid men, is not only rather absurd, but rather bad art, I think. To sum up my animadversions, then; —I fell, in the first part, that to give more "humanity" to your work, you have sacrificed the "inhuman,"—the supernatural—the magic which I thought as beautiful as anything that had been written these hundred years; in so far as the book is purely Virginia, Virginia's view of the world is perfectly artistic, but isn't there some danger that she may forget that an artist, like God, should create without coming to conclusions" (Quentin Bell, *Virginia Woolf: A Biography I* 209).

*don't remember what I said that suggests the remark; I daresay it came out, without my knowledge: but I will bear it in mind. I never meant to preach, & agree that like God, one shouldn't. Possibly, for psychological reasons which seem to me very interesting, a man, in the present state of the world, is not a very good judge of his sex; and a "creation" may seem to him "didactic." I admit the justice of your hint that sometimes I have had an inkling of the way the book might be written by other people. It is very difficult to fight against it; as difficult as to ignore the opinion of one's probable readers—I think I gather courage as I go on. The only possible reason for writing down all this, is that it represents roughly a view of one's own. My boldness terrifies me. I feel I have so few of the gifts that make novels amusing. (Woolf, *Letters I* 383; Quentin Bell, *Virginia Woolf: A Biography I* 211).*

It is clearly indicated in Woolf's reply that she had been conscious of her essential difference from men who lived "in the present state of the world" like Bell, and that their differences were not just in views, but also in their different states of being which constituted the different views. "Didactic" as she had admitted her unconscious "prejudice against men" might seem, her "creation" thus was no more objectionable than a man's nonchalant criticism on a woman writer's "view." In fact, since her creation "came out without my knowledge" from her "view," which in turn was constituted by the patriarchal order

of her time, her resentment or prejudice against men was passively made by the social structure. And yet, though surviving in such an unfair world which favored only a half of the two sexes, she felt compelled to express her personal “view” candidly on behalf of her sex without considering any possibility of reconciliation. And, since the impulse to express occurred to her as a divine mission which summoned her to “gather courage as I go on,” she was grave to announce her “view” in the novel without considering to make it “amusing.”

Besides in her letter to Bell, Woolf’s concern with sexual politics in her first novel was also found in her letter to Lytton Strachey where she expressed her attempt “to give voice to some of the perplexities of her sex” (*Letters I* 381) in the novel. Moreover, if we read how Woolf reviewed the novel in her own diary five years after its first publication in the following passage, we would agree that the attempt to make the novel a feministic manifesto against men’s depreciation of the other sex had always been the overall plan of the novel which sustained Woolf to create it as it is now.

The mornings from 12 to 1 I spend reading the Voyage Out. I’ve not read it since July 1913. And if you ask me what I think I must reply that I don’t know—such a harlequinade as it is—such an assortment of patches—here simple & severe—here frivolous & shallow—here like God’s truth—here strong & free flowing as I

could wish. What to make of it, Heaven knows. The failures are ghastly enough to make my cheeks burn--& then a turn of the sentence, a direct look ahead of me, makes them burn in a different way. On the whole I like the young woman's mind considerably. How gallantly she takes her fences--& my word, what a gift for pen & ink! I can do little to amend; & must go down to posterity the author of cheap witticisms, smart satires & even, I find, vulgarisms—crudities rather—that will never cease to rankle in the grave. Yet I see how people prefer it to N. & D.—I don't say admire it more, but find it a more gallant & inspiring spectacle. (Diary II 17)⁸

Clearly, the “young woman's” gallantry that Woolf reflected in the “gallant & inspiring spectacle” in her diary and still “like” was the boldness that had prompted her to “take her fences” against the unfair sexual discrimination in her novel years ago as we have also taken a glance in her correspondence with Clive Bell. “A harlequinade” as it might seem to her five years after the novel's publication, she thus “can do little to amend” it and would rather leave it “to posterity” without caring what criticisms it might incur. And though Louise DeSalvo had still identified several distinct revisions of the text,⁹ which somehow

⁸ Diary is my short for The Diary of Virginia Woolf.

⁹ See Virginia Woolf's *First Voyage: A Novel in the Making* and *Melymbrosia*, the

betrayed Woolf's consideration of the novel's reception by the society to a certain degree anyway, she suggested reading all the reworkings, additions, and suppressions of the revised novel as Woolf's coded reflection of her own sexual and cultural abuses since her childhood. To see how the novel reflected all these abuses which eventually incited Woolf's gallantry, here I will recount the story in more details.

“In the glass she wore an expression of tense
melancholy.”¹⁰

The novel opened with a party of English people aboard the Euphrosyne, the cargo ship owned by Willoughby Vinrace, bound for South America. The party was generally composed of relatives and friends, including the owner Willoughby, his 24-year-old daughter Rachel, the young lady's aunt and uncle Helen and Ridley Ambrose, Willoughby's old friend Mr. Pepper, and the ship's crew. They talked intermittently aboard the ship, and the theme of sexual inequality was naturally brought into the text. Here is an example showing how Ridley

earliest version of Virginia Woolf's *The Voyage Out* reconstructed by DeSalvo based on Woolf's manuscripts.

¹⁰ The Voyage Out 39.

and Mr. Pepper were indulged in their Cantabrigian subjects regardless of Helen and Rachel's presence. In the eyes of the men, women thus were just like an immovable background. It was always only when they asked to be excused from their sight that the women's presence were perceived by the men.

Each of the ladies, being after the fashion of their sex, highly trained in promoting men's talk without listening to it, could think—about the education of children, about the use of fog sirens in an opera—without betraying herself. Only it struck Helen that Rachel was perhaps too still for a hostess, and that she might have done something with her hands.

“Perhaps--?” she said at length, upon which they rose and left, vaguely to the surprise of the gentlemen, who had either thought them attentive or had forgotten their presence.

“Ah, one could tell strange stories of the old days,” they heard Ridley say, as he sank into his chair again. Glancing back, at the doorway, they saw Mr. Pepper as though he had suddenly loosened his clothes, and had become a vivacious and malicious old ape. (12)

The party was temporarily joined by Richard and Clarissa Dalloway in Lisbon, Portugal. Once a Member of Parliament and the daughter of a peer, the strange couple's special background not just caused a certain undulation among the crew, but also created new

subjects for their daily conversations aboard. From their discussions or even debates over sexual equality, women's franchise, politics and art, we gather their personalities and views: Rachel was self-conscious and diffident about her plain look when she looked at her own reflection in the mirror with the strangers' presence in mind (39-40); while Helen could be somehow exceptional, most people aboard the ship, both male and female, believed that men were superior to women and thus worth more wages, privileges and political power (41-42); and finally, the party could be roughly divided into two lines, one practical, like Willoughby, Clarissa and Richard Dalloway, the other "emotional," "queer" and "literary" (47-50), like Rachel, Mr. Pepper, Helen and Ridley Ambrose, who in Clarissa's reflection had been "swallowed up by Oxford or Cambridge or some such place, and been made cranks of" (42-50). Transients as Mr. and Mrs. Dalloway's encounter with the people aboard was, the couple made indelible impressions or even great impacts on the latter generally, especially for Rachel personally, after a secret incident involving Richard and Rachel's ambiguous relationship which we could dub the ambiguous term "seduction" in a broader sense of the Freudian term. To take a closer look at the incident and see how it had obsessed the inexperienced young lady, creating ambivalent attitudes toward men in her mind, here I would extract some key passages from the text as follows:

"What solitary icebergs we are, Miss Vinrace! How little we can

communicate! There are lots of things I should like to tell you about—to hear your opinion of. Have you ever read Burke?”

“Burke?” she repeated. “Who was Burke?”

“No? Well, then, I shall make a point of sending you a copy. The Speech on the French Revolution—The American Rebellion? Which shall it be, I wonder?” He noted something in his pocket-book. “And then you must write and tell me what you think of it. This reticence—this isolation—that’s what’s the matter with modern life! Now tell me about yourself. What are your interests and occupations? I should imagine that you were a person with very strong interests. Of course you are! Good God! When I think of the age we live in, with its opportunities and possibilities, the mass of things to be done and enjoyed—why haven’t we ten lives instead of one? But about yourself?”

“You see, I’m a woman,” said Rachel.

“I know—I know,” said Richard, throwing his head back, and drawing his fingers across his eyes.

“How strange to be a woman! A young and beautiful woman,” he continued sententiously, “has the whole world at her feet. That’s true, Miss Vinrace. You have an inestimable power—for good or for evil. What couldn’t you do—” he broke off.

“What?” asked Rachel.

“You have beauty,” he said. The ship lurched. Rachel fell slightly

forward. Richard took her in his arms and kissed her. Holding her tight, he kissed her passionately, so that she felt the hardness of his body and the roughness of his cheek printed upon hers. She felt back in her chair, with tremendous beats of the heart, each of which sent black waves across her eyes. He clasped his forehead in his hands.

“You tempt me,” he said. The tone of his voice was terrifying. He seemed choked in fight. They were both trembling. Rachel stood up and went. Her head was cold, her knees shaking, and the physical pain of the emotion was so great that she could only keep herself moving above the great leaps of her heart. She leant upon the rail of the ship, and gradually ceased to feel, for a chill of body and mind crept over her. Far out between the waves little black and white sea-birds were riding. Rising and falling with smooth and graceful movements in the hollows of the waves they seemed singularly detached and unconcerned. (79-80 my emphasis)

It is worth pondering that while Mr. Dalloway accused Rachel's tempting beauty and youth for his uncontrollable kiss, he could be exactly the seducer who initiated the erotic relationship with the inexperienced young lady in the eyes of some feminist critics (Fisher; Gallop; Herman). In fact, he had kept talking and alluring Rachel into the domain of knowledge on which he was undoubtedly an authority though he said that he had attempted to understand more about Rachel

and would like to hear more of her opinions; and Rachel, contrarily, was just passively seduced, inarticulate of her own feelings and thoughts. Perhaps it was true *for the man* that the reticent young woman indeed had “an inestimable power” for him. But it was also true that the thought of being tempted by the woman might just be an illusionary scenario under the pretext of which the man’s active desire for the woman could be perfectly concealed. Mr. Dalloway’s accusation of Rachel’s seduction, in other words, could be merely an unconscious play of defense mechanism functioning to justify his brutal act and desire no matter if it might inflict a secondary victimization on the victim of his irresponsible violence. And it is at the point of considering Rachel as an unprotected victim that we recall Helen’s reflection of her niece after seeing the young lady lying in her deep sleep: “lying unprotected she looked somehow like a victim dropped from the claws of a bird of prey” (35).

Rachel, of course, could have defended her purity in the incident in question or even charged against Mr. Dalloway’s seduction and further victimization. But she remained passively reticent about what had occurred to her as ever. Retreating to the rail of the ship alone, she could only recompose herself from the shock and tumult gradually by ceasing to feel and letting a chill of body and mind creep over her. Her self-consciousness soon dissolved in the Nature. And while she became peaceful again, she was “possessed with a strange exultation” (80)

which made her confront herself calmly and readily.

But the incident indeed made a great impact on her. That night, she then dreamt about walking down a long tunnel, at the end of which she found herself trapped in a closed vault, alone with a little deformed man with an animal's face. Shocked by the covetousness of the man's desiring eyes, Rachel woke up from the dream sleeplessly. But the horror had kept haunting her mind thenceforth. After the Dalloways left the ship, she thus told Helen about her fear apprehensively: "I became terrified" (85).

To take a closer look at Rachel's terror and see how it was related to sexual politics or constituted by the social structure of a larger scale, we may look further into her dream in more details. The damp and dark physical environment of the dream may remind us of a woman's womb. And the apparition of a beast-like man in the closed vault, in turn, may suggest a man's violent trespass, with his masculine culture and order, upon a woman's private territory both physically and psychically. Perhaps, infringed by the intruder upon her private territory, Rachel was once shocked by the violence of the intrusion at the first few moments. But from the depth of her heart, she must have also felt terribly guilty of her own sin, of letting a man take advantage of her, without knowing that the sense of guilt resulting from her ambiguous relationship with the man was exactly the aftereffect of the sexual and cultural abuse, and that this time, by blaming herself for being reckless and impure from

the perspective of patriarchal order, she had become the inflictor of her own pain. The predicament where Rachel found herself was stuck in the dream, taken from this view, can be studied as a reflection of her own unconscious of her real life in which she was a multiple victim of the male-centered value system in many ways.

For more evidence of Rachel's multiple victimizations inflicted by the patriarchal order, we may continue to take a look at another dialogue between two women as follows. Having being remorseful for failing to resist a man's infringement or even seduction, Rachel once asked Helen abruptly,

"What are those women in Piccadilly?"

"In Piccadilly? They are prostitutes," said Helen.

"It is terrifying—it is disgusting," Rachel asserted, as if she included Helen in her hatred. (86 Woolf's emphasis)

Rachel's ambivalent anger and pain, apparently, came from her abomination of the nastiness of "those women in Piccadilly" who degenerately traded their bodies for money. But perhaps more profoundly or even unconsciously, due to her similar experience, she was also sympathetic with "those women" who were helpless for what had occurred to them and bore their names as "prostitutes" only passively in the society. Her hatred in that case thus was directed not just against "those women in Piccadilly," but also against the patriarchal value system which favored only a half of the two sexes, or

even against those fosterers and cohorts of the value system, among them including herself (and perhaps also including Helen)¹¹ in her feeling “disgusting” of “those women.”

Woolf: “I have always remembered the other face
in the glass.”

Through Rachel’s unconscious objection to the patriarchal value system under whose influence she became the inflictor of her own pain, Woolf was obviously examining the function of the reflecting structure that had produced such reflections in mirrors, in minds, or even in dreams, as we have reviewed in the novel: Rachel’s reflection of her plain look in the mirror (39-40); Helen’s reflection of her niece as “a victim dropped from the claws of a bird of prey” (35); Clarissa’s reflection of the people aboard as “emotional,” “literary,” “cranky,” “queer” and “odd” (47-50); and finally, Rachel’s dream about her predicament in a womb-like vault alone with a despicable man with an animal’s face (81-82). Since these reflections reflected the world

¹¹ Helen’s attitude toward “those women in Piccadilly” was never expressed explicitly in the novel. Her contempt of “those women” might just be Rachel’s subjective projection.

variously from one another in their own orders, they reflected solely the diverse reflecting structures, not the truth of the objective world: Rachel's reflection of her reflection in the mirror (that is, her judgment of her look in the mirror) was probably based upon the criterion of respectability which had long been implanted in English women's minds and then incarnated in Mrs. Dalloway's gorgeous appearance and well-cultivated manner; Helen's reflection of Rachel as a victim might derive from her typical suspicion of Willoughby (due to his big, burly figure and his manly, booming voice) as a brutal father (20); Clarissa's critical measurement of the people aboard might be based on the traditional standard of the social manners which had even made her hold that "I'd rather die than come in to dinner without changing" and that "I'd rather have my head cut off than wear flannel next the skin" (49); and finally, Rachel's dream about her infringement by a beast-like man in a vault might suggest the patriarchal order deeply ingrained in her mind which had pushed her into the corner even by making herself the inflictor of her own pain.

Seeing the determining role of the reflecting structure which not just provided one with distorted realities in the mirror reflections, but also made one "would rather die" or "have my head cut off" for observing the order, Woolf then realized the importance of removing such unfair reflecting structure from the mind. In terms of her personal case, this was to remove from her unconscious structure the patriarchal

order which had even caused her looking-glass phobia as we may take a glance in her memoir.¹² In fact, if we read the following dream of Woolf's own which resembled Rachel's nightmare in the novel in many ways, we would see that, for Woolf, a man's domination over a woman may not just be in his intrusion into the woman's territory. He may also enforce his omnipresent surveillance over the woman by entering the woman's mind. Squatting over the woman's reflecting structure, the man may just appear over the woman's shoulder any time when the woman looked at herself in the mirror.

I dreamt that I was looking in a glass when a horrible face—the face of an animal—suddenly showed over my shoulder. I cannot be sure if this was a dream, or if it happened. Was I looking in the glass one day when something in the background moved, and seemed to me alive? I cannot be sure. But I have always remembered the other face in the glass, whether it was a dream or

¹² In "A Sketch of the Past," Woolf reviewed three reasons for her looking-glass phobia: her tomboy code shared with her sister Vanessa, her puritanical streak inherited from her paternal ancestries, and her shame of her own body which could be traced back to her early trauma inflicted by her half-brother. All these reasons, in further analyses, can be associated with the patriarchal order inherent in her mind. Woolf's looking-glass phobia, therefore, can be related to the patriarchal order that has been ingrained in her mind along with her upbringing (*Moments of Being* 67-69).

*a fact, and that it frightened me. (Moments 69)*¹³

Like Rachel's dream about her predicament cornered by an intruding man in a vault, Woolf's dream of the other face in the glass was also about a pestering situation where she found herself shocked by a man's unexpected apparition over her shoulder when she looked at herself in the mirror. And since both the two men in the dreams had "the face of an animal" (VO 81; *Moments* 69), we can roughly infer Woolf's fear and abomination of the men from her explicit analogy between the men and the animals. In fact, in her memoir, Woolf had phrased her living with her "tyrant father" Leslie Stephen in the same house as "being shut up in the same cage with a wild beast" (*Moments* 116).¹⁴ While recollecting her father in his middle sixties, she had also written that "there was something blind, animal, savage" in her father's "violent displays of rage" (*Moments* 146). At the heart of Woolf's fright with her father, or more generally speaking, with any cultural "genius in the Victorian sense" who was "invariably 'ill to live with'" (*Moments* 109), therefore, was the fear of a dangerous force which suggested her of the beastliness of an animal. But it is only in studying her dream of

¹³ *Moments* is my short for Virginia Woolf's *Moments of Being*.

¹⁴ Here, Woolf explicitly compared her father to "a lion who was sulky and angry and injured; and suddenly ferocious, and then very humble, and then majestic; and then lying dusty and fly pestered in a corner of the cage" (*Moments* 116).

seeing an animal's face showing over her shoulder in the glass that we enter further into the heart of Woolf's horror: the beast-like man with short temper had not only invaded the writer's plane of reflection, but also emerged as an omnipresent surveillant watching her anytime when she looked at herself in the mirror. Being scared of seeing the man watching her watching herself again, Woolf thus had avoided looking at herself in the mirror for her life. Hence her looking-glass phobia.

In *The Voyage Out*, the looking-glass phobia, or the fear of confronting the reflective mechanism which had constituted women under the surveillance of men, was exactly the psychological problem the author attempted to deal with in writing. Seeing the general plight for women of her time as essentially constituted by the social condition of patriarchal order, Woolf knew that the social mirror of her time had been unfavorable to women. To emancipate women from the domination of the social mirror, she then devoted herself to unveiling in the novel the function of the reflective structure of her time. As we have reviewed in the novel, she had illustrated how either Rachel or Clarissa had adopted the social mirror to look at and judge themselves. In the following, we will continue to examine how she had drawn an explicit analogy between the mirror and the mind in the novel. It is through the analysis of a man named St. John who had been created as the embodiment of a mirror in the novel (174; 362) that we will examine how a Victorian daughter like Rachel had been inflicted by

such a dogmatic and tyrannical man typical of her contemporary patriarchal chauvinists.

Terence: “He’s lived all his life in front of a
looking-glass.”

In Santa Marina, the South American city where Rachel finally died of fever, Rachel encountered a motley band of British tourists, among them including two unmarried Cantabrigians, Terence Hewet and St. John Hirst. Rachel maintained different relationship with the two intellectuals due to their diametrically opposed personalities: while she fell in love and became engaged with the open-minded novelist Terence, she had often been “furious” about the “insolence” of the imperial lawyer-to-be St. John and hated him (173). For Rachel, the self-conscious young lady who had always been pestered with such cranky ideas as the “unspeakable queerness” (138) of being, Terence’s sincerity to understand women from the practical real life was clearly the sign of his comprehensiveness and amplitude. Longing to find someone she could trust to “see life” with (107), she thus believed that Terence could entirely accept her *qua* herself and be her true company for life. But one day when she complained to Terence how St. John had looked down upon her lack of common knowledge in a rude manner,

she found Terence tolerating St. John's "method" (174) as he had always done to diverse people. Begging allowances for St. John, Terence analyzed St. John's character from a different angle: the repulsive young man had never meant to hurt the lady; rather, he was just serious, rigid, and earnest about pursuing factual truth. To relieve Rachel's rage at St. John, Terence responded as follows:

You see, Miss Vinrace, you must make allowances for Hirst. He's lived all his life in front of a looking-glass, so to speak, in a beautiful panelled room, hung with Japanese prints and lovely old chairs and tables, just one splash of colour, you know, in the right place, --between the windows I think it is,--and there he sits hour after hour with his toes on the fender, talking about philosophy and God and his liver and his heart and the hearts of his friends. They're all broken. You can't expect him to be at his best in a ballroom. He wants a cosy, smoky, masculine place, where he can stretch his legs out, and only speak when he's got something to say. For myself, I find it rather dreary. But I do respect it. They're all so much in earnest. They do take the serious things very seriously." (174-175 my emphasis)

It is interesting to see that when Terence described St. John's "earnest," he associated it with the latter's habit of staying "all his life in front of a looking-glass," the most accessible reflective device in our lives which in most cases reflected objects in front of it with realistic

representations on the glassy surface of its flat plane. By comparing St. John's reflective mechanism in mind to the reflective device of a plane mirror, Terence thus was suggesting that the "serious things" St. John had been "seriously" concerned about was the visible reality of the material world. As we will continue to analyze on the basis of Lacan's theory in the final section, nevertheless, the reality rendered accessible to St. John was merely an illusion which was created by the function of the gaze. The reflective structure St. John had been holding in mind, consequently, was defectively developed from a provincial point of view. But since one felt easy and cosy when he found the world comprehensible or accessible, be it superficial or one-dimensional, he would rather simplify the world by capturing only its external form than look into the depth of its internal complexity.

It is also interesting to see that when Terence described St. John's ideal, simple world, he associated it not just with "a beautiful panelled room, hung with Japanese prints and lovely old chairs and tables," but also with "a cosy, smoky, *masculine* place, where he can stretch his legs out, and only speak when he's got something to say." At the bottom of Terence's unconscious structure, those oversimplified idealistic terms such as order and sense, or in Terence's words, "philosophy and God," (which in their extreme forms were actually indistinguishable from dullness and inhumanity, being lack of "liver and heart") thus must have been semantically associated with the gender term "masculinity."

In fact, if we review how Woolf had analyzed the men in *Three Guineas* and found in them such qualities as violence and belligerence, or even susceptibilities to patriotism and fascism, which were mostly developed from the seeds of oversimplified points of view, we would see that Terence was actually Woolf's mouthpiece in uttering views against men's provincialism, dogmatism and even chauvinism.

Indeed, as Woolf's biographical materials indicated, the creation of such scholarly, demanding and sometimes even "dreary" (in Terence's words) characters as St. John, Ridley Ambrose, Richard Dalloway, or even Mr. Ramsay in *To the Lighthouse* as well, were clearly modeled after the real people surrounding Woolf like Lytton Strachey, her father Leslie Stephen and Kitty Maxse (*Letters* xxi; *VO* xvii). Having been cultivated and thus somehow influenced or even dominated by her Victorian father, or more broadly speaking, by more other "great men of the time" (*Moments* 109), Woolf had long been caught between her ambivalent "love and hate" (*Moments* 108) toward such cultural "genius in the Victorian sense" (*Moments* 109). As her first novel, *The Voyage Out* thus was naturally the literary reflection of her suffering as a Victorian daughter. In fact, if we review how Woolf recollected her father's "simply constructed view of the world" as "a black and white world compared with ours" (*Moments* 115), we would find it somehow resembling St. John's simple and well-ordered style of his "beautiful panelled room, hung with Japanese prints and lovely old chairs and

tables.” Terence’s (or Woolf’s) delineation of St. John, with emphases placed on the latter’s mirror-like mind and his idealistic “masculine” space, in short, rendered Woolf’s general impressions on the Victorian or even the Edwardian men of her time.

St. John (or perhaps to Woolf’s knowledge, more other men of her time), on the other hand, was also aware of his Bennettian character¹⁵ and how he was thus disliked and complained by people as being “heartless and bitter” (363). But he insisted telling people “the little vices and deceits and flaws of life” like “a mirror” (362) only because he believed that the factual reality reflected in the mirror were the most direct and undeniable truth of the world. In fact, even if Terence and Rachel, having pursued spiritual love and truth beyond the world of materiality, had attempted to create realities beyond the visible sphere of mirror reflection,¹⁶ both of them were still chilled by seeing their

¹⁵ St. John once analyzed his own character by taking Bennett, “the greatest man in the world,” as a model. According to St. John, Bennett “was a man who lived in an old windmill six miles out the Cambridge. He lived the perfect life, [...], very lonely, very simple, caring only for the truth of things” (231-2).

¹⁶ While Terence had attempted to write novels, to capture “between six and seven hundred a year of [his] own” (240) in the multitudes of life, or to render the “curious silent unrepresented life” (245) for the other half of the world (i.e. women), Rachel, the inexperienced young lady who once compared herself to “a fish at the bottom of the sea” (189), attempted to “see life” (107) directly in

reflection rendered in the mirror one day when they stood together in front of a looking-glass: instead of being “vast and indivisible” as they imagined they were, they were rendered “small and separate” in the mirror, with the size of the glass “leaving a large space for the reflection of other things” (353). Having confronted with their mutual differences and just informally agreed on their disengagement (352-353), the couple thus was shocked by the cruel yet factual reality rendered in the mirror. Unable to resist the overwhelming truth about their irreparable gap, they could only surrender their love and marriage in the present world. As St. John the mirror expected, their love did not last (363). The story ended with the couple’s irreparable separation as the mirror reflection had rendered. Rachel eventually died of fever.

Yet, what was out of St. John’s expectation (or perhaps even out of Terence’s and Rachel’s expectations) was that though the couple’s love did not last in the present material world, it lasted in the spiritual world. Though the man and the woman had decided to break up after they suspected “they could never love each other sufficiently to overcome all these barriers” between them (353), their love did not vanish with their verbal agreement on their disengagement. In the following scene where Rachel was reflecting upon her life and love for the past few months in her trance-like peace, we see how her love for Terence had

streets, or to express emotions directly in music (239).

greatly transcended such mundane considerations as the formal engagement or disengagement of their marriage in the material world. In her vision of their spiritual presence, they were no longer “little separate bodies” as they had seen themselves in the looking-glass. Rather than “barriers,” it was “peace” filling the gap between the loving couple now. Rachel thought it was love. But since it was an impersonal affect coming out from her ecstatic being, it was “not the love of man for woman, of Terence for Rachel.” Rather, it was the spiritual *Agápe* (Greek word for unconditional love). The mirror’s foreshadowing reflection of the couple’s irreparable separation between life and death due to Rachel’s fatal fever, taken from this view, can be technically studied as Woolf’s symbolic contrast between material reality and spiritual reality.

The sound of Terence, breathing deep in his slumber, confirmed her in her calm. She was not sleepy although she did not see anything very distinctly, but although the figures passing through the hall became vaguer and vaguer, she believed that they all knew exactly where they were going, and the sense of their certainty filled her with comfort. For the moment she was as detached and disinterested as if she had no longer any lot in life, and she thought that she could now accept anything that came to her without being perplexed by the form in which it appeared. What was there to frighten or to perplex in the prospect of life? Why

should this insight ever again desert her? The world was in truth so large, so hospitable, and after all it was so simple. "Love," St. John had said, "that seems to explain it all." Yes, but it was not the love of man for woman, of Terence for Rachel. Although they sat so close together, they had ceased to be little separate bodies; they had ceased to struggle and desire one another. There seemed to be peace between them. It might be love, but it was not the love of man for woman. (367)

Indeed, by transforming the couple's mundane marriage into the spiritual love which was visible only in Rachel's mystical vision, Woolf seemed to annunciate her triumph in creating meanings beyond the sphere of mirror reflection. Moreover, seeing the essential irreconcilableness between spirituality and materiality, Woolf even arranged Rachel's death at the end of the novel in order to manifest her privilege of spirituality over materiality. By transforming the protagonist into a spiritual being and sending her away on her eternal voyage from the present world, she seemed to make her point that since the material world had been unfairly dominated by the patriarchal order, death, the spiritual kingdom free of mundane discriminations, could be the only home to all Victorian daughters. In fact, no matter how far the destination was, Woolf had attempted to find out a home for all suffering women like Rachel throughout the novel. And since nowhere except death was found to be equally and eternally open to all

people, Woolf sent her protagonist to the much “better” place where there was no more suffering, nor fear, but only “perfect happiness” to be equally shared among people regardless of their sexes, classes and nationalities (412).

Rachel: “I feel like a fish at the bottom of the sea.”

In the last chapter of the novel, we finally see how people routinely led their lives after Rachel left the world. Coming as a denouement of the protagonist’s eternal farewell, however, the prosaic narration of the motley of daily lives was rendered just like an insipid account of some irrelevant people’s moments of non-being though not without being tinged with some elegiac sadness. In Rachel’s absence, the world thus was still evolving in its way. But without the inquisitive young lady’s curious eyes, the moments of non-being were rendered just like images mechanically reflected on St. John’s mind: realistic and yet unimpressive and meaningless. To show what these materialistic moments of being were like, Woolf narrated the ending paragraph of the novel by adopting St. John’s views. Through his materialistic ears and eyes, we thus acquire the picture of life as follows:

All these voices sounded gratefully in St. John’s ears as he lay half-asleep, and yet vividly conscious of everything around him.

Across his eyes passed a procession of objects, black and indistinct, the figures of people picking up their books, their cards, their balls of wool, their work-baskets, and passing him one after another on their way to bed. (437)

As indicated, in contrast to Rachel's moments of being reflected in her mysterious vision, St. John scattered in front of us the diverse people's discrete, fragmentary moments of non-being.

To sum up the mirrors or mental reflective devices discussed in the novel, the representational mechanisms, having presented images mainly from men's perspectives, were treated merely as the reproductive mechanisms of men's value and order. In terms of their representational function in life, the mirrors reflected merely men's truth, not the comprehensive, objective truth in itself. However, coming as derivatives of a patriarchal society, the defective mirrors or reflective mechanisms had long been generally accepted among men and women as the only interface of representing the world. When most women looked at themselves or reflected upon themselves either in the mirrors or in their minds, they thus could only measure themselves from the perspective of the patriarchal order.

In the novel, Rachel was exactly the typical woman who was inflicted with the multiple victimization of the social mirror. While she looked at herself in the mirror before Mr. and Mrs. Dalloway's arrival, her reflection of her plain look was clearly formulated by her reflective

structure which was in turn constituted by the social structure of a larger scale. Moreover, her reflection of herself as being reckless and impure in the seduction mystery related to Charles Dalloway was also the result of the function of the male-centered reflective mechanism. And though due to her lack of proper training, she might have been unaware of what a woman was like in her ignorance of such a personage as Gibbon, St. John's ruthless critique of her as "absurdly young" had clearly made her *see* that she had "led an absurd life until now" and that she had been relentlessly looked down upon by the man with his "masculine acquirements" (172). Standing in front of the man's critical mirror, she thus acquired her image as an ignorant woman no matter if it was due to her lack of training or native incapacity.

Indeed, to pursue truth and the depth of life beyond its appearance of materiality, Terence had attempted to adopt a very different attitude towards truth from St. John's dogmatism by capturing the multitudes of things in novels. Yet, while Terence rendered truth in its infinite shapes, he captured only the amplitudes of truth, not its essential order. Via the mediation of words, his writing thus could never be the truth in itself. Compared with St. John's reflective device based on dogmatic doctrines, accordingly, Terence's novel about the "curious silent unrepresented life" (245) thus was just another mirror which provided the reflection of life in an indirect and detached way.

For Rachel, however, the fluid truth of being could never be

captured merely by a snapshot of mirror reflection. When asked by Helen about her view of life, she thus responded: "I feel like a fish at the bottom of the sea" (189), suggesting her blindness and deafness to the whole world except her existence as an isolated being. In her view, a novelist's mirror could never render the real life in itself. Rather, it was just like a matchbox that had been scratched and scratched again without lighting up any sparkle of true fire (239). Moreover, seeing herself somehow materialized into an object from Terence's eyes/mirror, Rachel seemed to have become oblivious of anything. Unconsciously assuming an air of "childlike state of interest and pleasure," she had apparently "lost her freedom and became self-conscious" (245). Perhaps, unwilling to be objectified and judged as a stereotyped woman, either in St. John's mirror or in Terence's mirror, the free-spirited young lady could only find home in death, the eternal kingdom of absolute spirituality. In fact, living in a society where most women used to acquire their reflections through men's defective mirrors, a Victorian daughter like her could get freedom, be herself, only when she became incorporeal, invisible in men's mirrors. Essential to Rachel's rite of passage thus was a voyage out of the sphere of mirror reflection via the transformation of her materiality into spirituality. As an echo to the theme of the protagonist's qualitative change, the novel technically reached its aesthetic summit in its ending paragraph where Rachel was eternally absent from St. John's reflective

mechanism.

Moi: “Absence as much as presence is the
foundation of meaning.”

Perhaps for feminists who were eager to render the truthful picture of women in literature, Woolf’s aesthetic management of the protagonist’s salvation in death (or in absence) was reactionary in nature in that it obscured the woman’s sufferings and pains in the haze of modernist writing and left the unjust sexual inequality unexplored (Showalter; Stubbs; Holly). To be qualified as a good feminist writer, as those Lukácian feminists argued, Woolf should portray in texts more women’s restless fight against, not flight away from, men’s unfair value system. But as Toril Moi reminded us in *Sexual/Textual Politics*, if feminist critics could not produce a positive political and literary assessment of Woolf’s writing, the fault may lie with their own critical and theoretical perspectives rather than with Woolf’s texts. In fact, as Moi explicitly pointed out, such feminist critics’ insistence on the realistic representation of women’s real lives in literature may be part of patriarchal ideology in that the pursuit of an integrated image in texts was exactly phallogocentric in nature (8). To develop a revolutionary way of reading which was “authentically feminist” in spirit (14), she thus

urged readers to appreciate Woolf's modernist aesthetics and reconsider Woolf as a radical feminist writer.

Indeed, for Moi, Woolf's textual devices were fundamentally explosive in that they carried the capacity of disrupting the representational system which was the only vehicle of communication. Moreover, as Moi further suggested, Woolf's modernist writings demonstrated that "absence as much as presence is the foundation of meaning" (10). Through Rachel's final absence from the novel, we may thus appreciate Woolf's alternative art of presentation since she found no language or reflective mechanism to fashion the beauty of such a free-spirited being. To illustrate the political nature of the representational system, Moi has formulated a discourse on the operation of textual politics based on some Lacanian feminists' analytical theories.¹⁷ But since her analysis does not focus on the function of the reflective mechanism proper to our discussion on Woolf's mirror images employed in the novel, in the following I will try to illustrate the function of the reflective structure based on Lacan's related theories. It is expected in his gaze theory that we may find out the key to Woolf's speculations on mirrors in relation to her traumatic experiences and sexual/textual politics. And it is finally through the modernist writer's mirror literature that we hope to find out the new art

¹⁷ Namely Hélène Cixous, Luce Irigaray and Julia Kristeva.

for the presentation of the newly born women.

Lacan: “I see only from one point, but in my
existence I am looked at from all sides.”

It is important to see that when Lacan was devoted to exploring the unconscious by which a subject’s consciousness of the world is structurally formulated, he found terms in the field of vision. For example, when it comes to the issue of a subject’s self-recognition, he locates the departure point of the psychological function at the mirror stage beginning since a baby was “caught up in the lure of spatial identification” (*Écrits* 4) with its own specular image at the age of six months. Understood also as a subject’s imaginary stage in the Lacanian sense of the term, i.e. the particular phase of mental development when one relied much on the faculty of visual analogy to approach the world, the beginning stage of one’s self-exploration thus was characterized by Lacan as the special state of being dominated mainly by vision. As he said, insofar as the function of an *imago* was capable of fostering the development of an organism, vision played an essential role in establishing the “relation between the organism and its reality—or, as they say, between the *Innenwelt* and the *Umwelt*” (*Écrits* 4). While developing a theoretical foundation for the analysis of the split of a

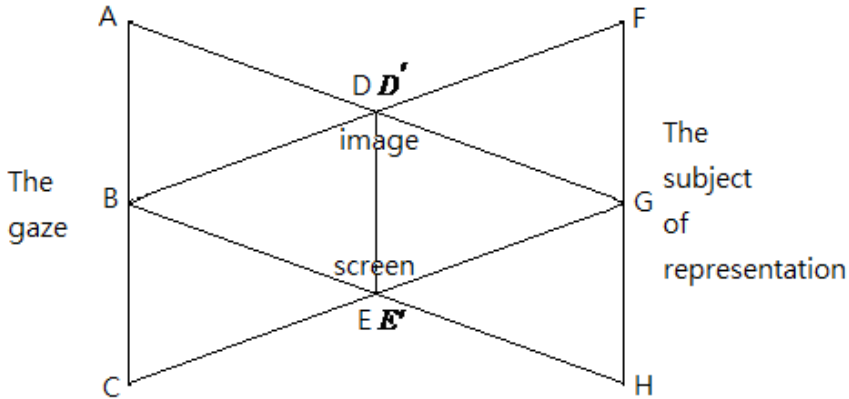
subject, he thus started by distinguishing two visual terms, “the eye and the gaze,” which for him manifested the split of a subject’s drive “at the level of the scopic field” (*FFCP* 73).¹⁸ To enter further into the kernel of his discussion, we will take a closer look at the two terms in the following.

According to Lacan, the eye and the gaze are a subject’s two different drives functioning to satisfy his basic needs in different ways: while the eye provides one with sight and makes him a seeing subject, the gaze secures one’s existence by placing him in the position of being seen.¹⁹ To demonstrate and distinguish the two innate drives of *seeing* and *showing*, Lacan reminded us of the situation which was often neglected in our daily lives: “I see only from one point, but in my existence I am looked at from all sides” (*FFCP* 72). To clarify how these two drives came into play with each other and constructed the vision reflected in one’s mind, he schematized the process with a

¹⁸ *FFCP* is my short for Lacan’s *Four Fundamental Concepts of Psycho-analysis*.

¹⁹ To illustrate a subject’s essential drive of being seeing, Lacan took women’s general interest in being looked at as an example: “At the very level of the phenomenal experience of contemplation, this all-seeing aspect is to be found in the satisfaction of a woman who knows that she is being looked at, on condition that one does not show her that one knows that she knows” (*FFCP* 75).

diagram as follows.²⁰



The diagram is composed of two triangles which illustrate the interplay of the two scopic drives: while triangle ACG illustrates the scopic field emanating from subject G's eyes, triangle FHB illustrates the scopic field of gaze B, an imaginary point on object $\overline{AC}$ which according to Lacan, is imagined by subject G in the field of the Other.²¹ In the scopic field represented by triangle ACG, $\overline{DE}$ is the mapped

²⁰ *FFCP* 106, my labeling.

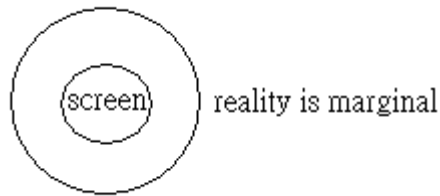
²¹ Lacan interpreted the gaze, the point of light which affected a subject's vision by turning the seeing subject into a seen object, as an imaginary point assumed by the subject in the object: "The gaze I encounter [...] is not a seen gaze, but a gaze imagined by me in the field of the Other" (*FFCP* 84).

image of object $\overline{AC}$ viewed from the perspective of subject G. But since subject G is in the meanwhile *photo-graphed* by gaze B as a picture (which is here represented by $\overline{FH}$), the image $\overline{DE}$ viewed from subject G's perspective is somehow affected by screen $\overline{D'E'}$, the projection of picture $\overline{FH}$ from the perspective of gaze B. The final synthesis of image $\overline{DE}$ and screen $\overline{D'E'}$, in sum, is subject G's vision of object $\overline{AC}$ under the gaze of the imaginary B. In Lacan's words, the scopic field of the gaze is functioning as follows:

In the scopic field, the gaze is outside, I am looked at, that is to say, I am a picture. This is the function that is found at the heart of the institution of the subject in the visible. What determines me, at the most profound level, in the visible, is the gaze that is outside. It is through the gaze that I enter light and it is from the gaze that I receive its effects. Hence it comes about that the gaze is the instrument through which light is embodied and through which—if you will allow me to use a word, as I often do, in a fragmented form—I am photo-graphed. (FFCP 106)

Yet, since Lacan had noted in his seminar: “the gaze I encounter [...] is not a seen gaze, but a gaze imagined by me in the field of the Other” (FFCP84), the “outside” where Lacan located the gaze was an imaginary zone unseen by the subject. The assumption of the presence of the gaze, as well as its derivatives, namely the picture and the screen, accordingly, is fictional, a pure psychical effect which according to

Lacan, is “presented to us only in the form of a strange contingency, symbolic of what we find on the horizon, as the thrust of our experience, namely, the lack that constitutes castration anxiety” (*FFCP* 72-73). The screen which functions to shelter the subject from full vision of the reality, as Lacan schematized in the following diagram,²² in other words, is constituted by the subject’s reflection of himself in terms of his relation with the object of desire. In Lacan’s algebraic symbols, it can be represented as $(-\varphi)$. A subject’s vision of the world, in short, is a mirror reflection of his unconscious or language structure.



To defend himself against the anxiety of being in lack, nevertheless, as Lacan continued to point out, a subject tended to find solutions in the act of mimicry. While dealing with the function of the gaze, Lacan thus was especially interested in exploring the psychical operations occurring in the process of the mimetic activity. In mimicry,

²² *FFCP* 108. This diagram, when combined with the diagram of the two triangles, can be viewed as the cross section of the overlapped lines of $\overline{DE}$ and $\overline{D'E'}$.

as Lacan analyzed, one started by noticing in his model his object of desire which marked not just his essential difference from the model, but also his lack. To disengage himself from the anxiety of being in lack, he thus adapted himself by eliminating the perceived traits of difference. Insofar as one proceeds to emulate his model from the perceived traits of difference, or in Lacan's terms, from the stain which dissimilates the subject from the model (*FFCP* 99), the function of the mimetic activity is clearly dominated by the principle of difference.²³ While dealing with the issue of imitation, Lacan thus reminded us: "we should be very careful not to think too quickly of the other who is being imitated. To imitate is no doubt to reproduce an image. But at bottom, it is, *for the subject*, to be inserted in a function whose exercise *grasps* it" (*FFCP* 100 my emphasis).

²³ To illustrate the function of mimicry, Lacan took the adaption of *caprella* (some small crustacean) as an example: When a crustacean settles in the midst of such animal known as *briozoaires*, it imitates what is a stain in the animal. Since it is to the stain shape, not the whole color of the animal, that the crustacean adapts itself, Lacan emphasized, "mimicry reveals something in so far as it is distinct from what might be called an *itself* that is behind" (*FFCP* 99). The effect of mimicry, Lacan further explained, is camouflage: "it is not a question of harmonizing with the background but, against a mottled background, of becoming mottled—exactly like the technique of camouflage practised in human warfare" (*ibid*).

Here, on the basis of Lacan's analysis on the function of the gaze, we may now enter into a further discussion on Woolf's visions as illustrated in her letters and memoir as well as in the novel. As we have analyzed in Woolf's answering letter to Bell, Woolf held that men had enjoyed more privileges than women in her society. Reluctant to be unfairly treated by the society, she thus felt compelled to express her view on behalf of her sex in her first novel. Her enunciation, nevertheless, betrayed her personal object of desire (namely, to be equally treated like a man, as I will argue in the following discussion on Woolf's influence by her father) which identified her as a subject of being in lack. In Lacan's terms, Woolf's attempt to make *The Voyage Out* a feministic manifesto revealed her desire of becoming a man like her father. The novel, in this sense, is an overlapped reflection of both her view against sexual discrimination and her desire of becoming a man. According to Lacan, it is only when we analyze an author's novel from the perspective of the gaze, i.e. the constitutive force *outside* his/her knowledge, that we may acquire the full vision of his/her inner world. Perhaps, it was also for the better understanding of herself that Woolf had determined to undertake the spiritual voyage out as illustrated in the novel by exploring the unknown territories such as a foreign country, a marriage with a man, and even the kingdom of death.

Indeed, as many biographers and critics have pointed out, Woolf's admiration for her father was perhaps out of her knowledge or at least

intricately intermingled with ambivalent complex (Hill; Hyman; Fisher; Nicolson). Though she had criticized her father in many ways, her intellectual propensity for reading and writing was undoubtedly inherited from her father. Early since her apprenticeship as a writer, Woolf thus had esteemed her father and mentor as if he were the only distributor of treasure and fame.²⁴ Moreover, under the influence of the Victorian patriarchy, the father had a godlike standing in the family. Fascinated with the father's privileged position in the family, the daughter thus had attempted to emulate the father in many ways. To acquire the power and privilege possessed by her father, for example, the daughter has imitated her father by twisting her hair in her childhood (*Moments* 111). Since according to Lacan, an act of mimicry may reveal one's unconscious structure beyond his/her knowledge, here we can easily detect Woolf's obsession with the paternal power from her mimicry of her father. In "The Seduction of the Father: Virginia

²⁴ Leslie Stephen had hoped Virginia would become his literary successor and intellectual heir since she could read and write and thus granted her uncensored access to his extensive library. If the bulk of books stored in the father's study were the keys to the treasure and fame that the daughter had longed for, the father would be the only distributor of the treasure and fame. See Mitchell Alexander Leaska's "Introduction" to *A Passionate Apprentice: The Early Journals 1897-1909*, xvii, and Katherine C. Hill's "Virginia Woolf and Leslie Stephen: History and Literary Revolution," *PMLA* 96.3 (1981), 351.

Woolf and Leslie Stephen,” Jane Elizabeth Fisher then remarked that “Woolf’s fascination with paternal power began with her own father, the eminent Victorian essayist Leslie Stephen” (32).

In the same manner, her dream of seeing an animal’s face over her shoulder in the mirror can be studied as an overlapped vision of her self-image and her psychological screen. As we have analyzed about her dream of the other face in the glass, the apparition of a male’s gaze in the mirror suggested the omnipresent supervision of the patriarchal order inherent in Woolf’s mind. But what can still be explored further in our analysis is: how does the gaze enter into her reflective mechanism if not invoked by Woolf herself? Since Lacan has reminded us that a seen gaze would never be a real gaze, the gaze emerging in Woolf’s mirror was not the real gaze which turned her into a split subject. Rather, it was merely a psychological screen which functioned to prevent Woolf from seeing the truth of her unconscious. And, it was actually her desire of becoming a man like her father that was the real gaze which, under the mask of a male’s gaze in the mirror, watched her anytime when she looked at herself in the mirror. The gaze emerging in the mirror, in short, was invoked by Woolf herself, though not without being tinged with her hatreds toward men’s beastliness.

Perhaps, though perplexed by the horrible gaze of the other face in the glass, Woolf was still inspired by the unforgettable experience of the mirror encounter. In her first novel, we thus see her conducting a

profound exploration into the characters' visions as illustrated in the mirrors, in the minds and in the dreams. As Woolf clearly demonstrated in the novel, all visions were self-reflective in nature. Rachel's melancholy reflected in the mirror, accordingly, was caused by her shame of her lack of respectability which was then incarnated in Clarissa. And her vision of being chased by a despicable man in the dream, as we have analyzed, was reflective of her shame of losing such virtues as purity and chastity which were expected to be defended by a woman until death. Moreover, St. John's bitter reflection of the world can also be studied as prompted by his defensive mechanism. As he once confessed to Helen, he aspired to be liked by people. But he thought that people generally disliked him because of his appearance. To defend himself from being looked and judged, he thus assumed an air of being critical to others (231-2).²⁵ It seemed, by playing the role

²⁵ When St. John talked about his Bennetian character, he confessed that he aspired to be liked by people. But he knew that people generally disliked him because of his appearance: "I want people to like me, and they don't. It's partly my appearance, [...] though it's an absolute lie to say I've Jewish blood in me—as a matter of fact we've been in Norfolk, Hirst of Hirstbourne Hall, for three centuries at least" (232). He thus envied Helen's looking: "It must be awfully soothing to be like you—everyone liking one at once" (ibid).

as a mirror, he could thence protect himself from being reflected by others or even by himself. The visions perceived through the characters' reflective mechanisms, in sum, were revealed in Woolf's novel as all illusions which though unconscious to them, were made up mainly out of their own psychological screens.

Seeing visions as essentially self-reflective and preventing one from the full knowledge of the world, Woolf then determined to undertake a visual/epistemological revolution by subverting the present form of language structure. As she announced when she began composing the first novel, it was a new language that she attempted to find out for writers in the *future*: "I shall re-form the novel and capture multitudes of things at present fugitive, enclose the whole, and shape infinite strange shapes" (*Letters I* 356). Perhaps, it is only in her later novels such as *The Waves* and *Between the Acts* that we are presented with the new language in her mirror literature, but it is clearly in this first novel that we are presented with the defectiveness of the mirror representation. In this way, by revealing the illusions of the mirror reflections, Virginia Woolf insightfully pointed out the need of taking a voyage out of the sphere of mirror reflection, language representation and masculine codes.

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Semantically Incongruent Idiom Comprehension Strategy Usage by Taiwanese EFL Learners

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Abstract

The present study investigated the comprehension strategies that Taiwanese EFL high proficiency learners utilized when reading unknown language specific semantically incongruent and structurally congruent idiomatic language in four equally rich contextual environments. Specifically, the current study identified the idiom comprehension strategies employed for idioms without idiomatic equivalents in the participants' L1. Data collection included individual interviews employing the think-aloud technique and semi-structured interviews. The relationships between strategy types, context types, and idiom types were explored. Participants employed four strategies when understanding semantically incongruent idioms and relied most heavily on guessing from context successfully using a variety of context clue

types in successful meaning construction. Additionally, the results of a Welch's T-test confirmed that semantically incongruent idiomatic expressions were more difficult for the participants to understand than structurally incongruent idioms. Pedagogical implications emphasized the importance of equally rich contextual environments and a strong working knowledge of idiom comprehension strategies for L2 users.

Key words : Idioms, Contexts, Inferential strategies, Congruency

Introduction

Idioms are defined as figurative (i.e. non-literal) multi-word fixed or semi-fixed expressions whose meanings are not inferable in isolation or without a context. Idiomatic language enables its users to communicate a wider range of meanings than are available within the realms of literal language (Caroll, 2008). Therefore, it is vital for language learners to possess a strong working knowledge of idioms in order to improve communication and facilitate more native-like language production (Liotonas, 2002).

Idiomatic language is a ubiquitous element in virtually all forms of discourse (Jobin, 2005). Casual conversations, university lectures and TV business news programming all represent solid examples of the territory that idioms occupy (Brown, 2007). “Idioms are one of the most difficult aspects in L2 acquisition due to the fact that they are conventionalized expressions peculiar to a language community and they are usually frozen in form and often unpredictable in meaning” (Liu, 2008, p. xiii). Full command of an L2, to some extent, depends on a learner’s ability to comprehend initially and produce eventually, idiomatic language as it is encountered in daily language (Cooper, 1999).

Due to the difficulty posed by idiomatic language, learners may

employ a variety of strategies in comprehension processing. Strategies are specific methods, steps or techniques that students utilize to face the challenges they encounter when reading and facilitate the comprehension processes of second language acquisition (Brown, 2007; Oxford & Ehrman, 1995; Celce-Murcia, 2001). Researchers indicate that by raising awareness about the different strategies which are available to learners as they encounter unknown words in context, learners can be empowered to overcome difficulties in comprehension. As a result, studies such as those carried out by Irujo (1986) and Cooper (1999), which investigated the strategies that L2 learners of English utilize when processing idiomatic language, have become of growing interest in the field of Second Language Acquisition (SLA).

A limited number of international studies have investigated idiom comprehension strategies of L2 English learners. Those studies examined the comprehension strategies that participants employed with regard to idioms of varying degrees of contrastive semantic and structural congruency. However, even the most noteworthy of those failed to provide equally rich contextual environments for the different idioms in their instruments or differentiate between semantically incongruent (language specific) and semantically congruent idiomatic language (having idiomatic equivalents in participant L1). Studies by Irujo (1986), Abdullah and Jackson (1998), Cooper (1999), Bulut and Celik-Yazici (2004) are among the most venerated in the field of L2

idiom processing and comprehension. The focus of these studies though remained exclusively on translatable idiomatic language. Participants in those studies were able to reference L1 idioms during comprehension processing because target language on test instruments had L1 equivalent idiomatic expressions.

The present study investigated the inferencing strategies that advanced Taiwanese EFL speakers utilized when reading idiomatic language which does not have L1 (Mandarin) idiomatic equivalents. Furthermore, particular attention was paid to ensure that target idioms were presented in equally rich controlled contextual environments, something that is absent in the majority of related literature. Specifically, this study focused on strategies employed in understanding idiomatic expressions which are language specific to English and do not share Mandarin idiomatic equivalents.

Research on Idiom Comprehension

Despite more than three decades of intense investigation into the topic of learning strategies, a sufficient definition for these strategies, and their effects on facilitating language acquisition remains to be established (Ellis, 2008). Yet, studies that focus on L2 reading strategies, especially related to idiom comprehension processes, have

found that inferencing by referencing interlingual similarity, internal clues of the idiom, context cues and background knowledge all play a role in the comprehension process (Angel, 2008). According to research by Bensoussan and Laufer (1984), of all the types of unknown words that language learners inference meaning of, idioms surfaced as one of the most difficult forms to infer. This is at least partly attributed to the fact that learners are often misled by the deceptive transparency of the literal meanings of the words that make up an idiom rather than being aware of the actual non-literal meanings.

In a study investigating the frequency and effectiveness of reading strategies used by Mexican EFL university students in identifying, code-breaking and retaining idioms, Angel (2008) found that idioms which were provided in context and supported by context clues were easier to identify than those which were not. Furthermore, the most common strategies which lead to idiom comprehension employed by that group of participants were inferencing from context, inferencing from the meaning of words, inferencing from interlingual similarity and inferencing from metaphor. Angel (2008) later called for further research stating “an investigation on idiom-process variables and idiom-product variables in relation to reading comprehension is required” (p. 339).

In an examination of the correlation between L1 knowledge of idiomatic language and L2 comprehension with regard to reading

strategies, Irujo (1986) investigated advanced Spanish speaking ESL learners ability to comprehend and produce idioms of varying degrees of semantic congruency in L2 (English). Participants were presented with 45 idioms broken into three equal sections of fifteen. The congruent group of idioms was identical in form and meaning to idioms in the participant's L1. The semi-congruent group exhibited fifteen idioms which were similar to their Spanish equivalents, and the last non-congruent fifteen were totally different in structure from any Spanish idioms. It was found that idioms from the first two groups (congruent and semi-congruent to idioms in the participants' L1) were much easier for participants to understand. Irujo's findings support the notion of positive transfer which stipulates that learners acquire L2 features (in this case, idiomatic language) which are the same as or similar to L2 features with little difficulty (Ellis, 2008).

In a later study, Cooper (1999) investigated the on-line processing strategies employed by L2 speakers of English when reading idioms in context. Through employment of the think-aloud procedure it was determined that the majority of the participants used a variety of strategies. However, guessing from context was the most frequently implemented strategy. Cooper's study did a great deal to show the different kinds of strategies that ESL speakers employed to comprehend idioms. Unfortunately, contrastive analysis and the degree of richness of context were beyond the scope of that pioneering study.

After careful consideration of the context types in which previous studies used target idioms, the researcher set out to create a new assessment instrument which used equally rich contextual environments. Simile and metaphor as well as slang were intentionally avoided in the instrument design of the present study.

Four Idiom Types

When the idiomatic expressions of two languages are contrasted for an examination of structural and semantic congruency, four corresponding categories arise (Awwad, 1989). These categories or types are understood to be of differing degrees of difficulty, congruent (type 1) idioms being the easiest and language specific semantically incongruent (type 4) idioms being the most difficult.

Awwad (1998) noted that when translating idioms between Arabic and English, the difficulty of translating idioms was predictable based on an idiom's degree of congruency. Awwad went on to assert that the most difficult idiom types to translate were type 4 semantically incongruent idioms. However, Awwad's (1989) study was based on a theoretical framework and not the results of an empirical study.

Table 1

Four Types of Idioms Found in Contrastive Analysis

Types	Definitions
1. Congruent	Idioms with corresponding functions and structures in both languages.
2. Semi-congruent	Idioms with corresponding functions in both languages, but with slightly different structures.
3. Incongruent	Idioms with corresponding functions in both languages but with completely different structures.
4. Semantically Incongruent	Language specific idioms with no structural or functional translatable inter-lingual equivalents.

NOTE: See Table 3 for Mandarin / English examples

Taiwanese English as Foreign Language Learners

In addition to international studies of idiomatic language comprehension, some studies have been carried out on EFL learners in Taiwan. The majority of related Taiwanese studies have concentrated on production rather than comprehension. Huang (2001) investigated errors in collocations and idiom production made by Taiwanese EFL college students with backgrounds of at least six years of formal English training. It was found that idioms were found to present the greatest challenge to those participants. Finding that L2 speakers have little choice but to give up when facing idioms, Huang concluded that

(figurative) collocates (including idioms) need to be explicitly taught to L2 learners.

In an examination of Taiwan's vocational education system, Choi (2003) analyzed the test scores of nearly 3000 students who applied for admittance to the Departments of Nursing, Food & Nutrition and Healthcare Administration at an institute of technology in Taiwan. Choi's study of exam scores for the English section of the exam found that idiomatic language presented one of the more difficult challenges on that test. The data from Choi's study provided a quantitative analysis of idiom comprehension amongst those test takers which reflects inadequate knowledge of idiomatic language on the part of those learners.

Research on multiword lexical unit's (idioms) and how they are used in impromptu speech forums in Taiwan was investigated by Hsu (2007). The aim of that study was to find a method that could help EFL learners improve their speech-giving skills through an investigation of their use of lexical collocations and fixed-/semi-fixed expressions. Hsu concluded that the frequency of multiword lexical units could be the key which affects speaker's overall performance in competitive impromptu speech forums and noted that "merely a small number of studies were conducted on the role of English idioms" (Hsu, 2007, p.11). Further research, it was suggested, should focus on the acquisition of idioms for Taiwanese EFL learners.

These studies mark the importance of a strong command of English idiomatic expressions for Taiwanese EFL learners and emphasize that research in this area is needed. A poor understanding of the strategies that such learners rely on and may be taught to utilize with greater efficiency may impede target language acquisition.

Research Gap

While some international studies, most notably by Irujo (1986), Abdullah and Jackson (1998), Cooper (1999), and Bulut and Celik-Yazici (2004), have investigated the comprehension processes that second language learners of English undergo when encountering new idioms in reading, there remains a lack of such research addressing highly proficient adult second language speakers of English in Taiwan. Furthermore, many related studies have called for further research into L2 idiom comprehension strategies (Irujo, 1986; Zughoul & Abdul-Fattah, 2003; Hsu, 2007). The few studies related to idiomatic language production and comprehension in Taiwan though have investigated learners of lower to intermediate proficiency levels and have called for further research with Taiwanese learners (Choi, 2003; Huang, 2001; Hsu, 2007).

Research Questions

The following research questions were posed in the current study.

RQ 1: With which context types are learners more likely to successfully infer correct meaning of idiomatic language when reading?

RQ 2: Which strategy types are more heavily relied on in each context type?

RQ 3: Which idiom type is easier to correctly define?

Note: See Table 4 for context types

Methodology / Participants

Twenty high proficiency level EFL learners participated in the study. Proficiency was assessed based on the ACTFL “guidelines which are descriptions of what individuals can do with language in terms of speaking, writing, listening and reading in real-world situations in a spontaneous and non-rehearsed context” (American Council on the Teaching of Foreign Languages, 2012, p. 3).

All of the participants were age 24-40, Taiwanese, and holders of or in pursuit of Master degrees with English related majors. Additionally, many of them were in the process of acquiring certification which would permit them to teach in public schools in

Taiwan. Participants were employed as English language teachers in university language centers, elementary schools, tutoring centers and as private tutors at the time of the study. It was vital that the participants be high proficiency English level adult students because learners with limited knowledge of target language vocabulary may be unable to employ contextual clues or even understand the target words themselves (Read, 2000). If such had been the case, the results of this study may have reflected L2 proficiency levels rather than the actual aims of the study. Furthermore, since previous studies on guessing from context concluded that a high correlation exists between guessing skills and vocabulary knowledge (Nation, 2001) it was paramount to recruit only participants of high English proficiency in the present study.

Each of the 20 participants was given a pseudonym. The pseudonyms were kept absolutely secret and only the researcher had access to that information. For practical purposes, each participant's pseudonym randomly corresponded with a different letter of the alphabet. No two participants had pseudonyms which started with the same first letter.

Table 2

Background of the Participants

Participant (pseudonym)	Age	Total time in English speaking country (months)	Study time in English speaking country (months)	English study time in Taiwan (years)	Job requires use of English	Days with Native speaker each week	Days reading English each week
Anna	23	36	24	13	yes	2	7
Becka	38	0	0	11	yes	0	7
Cameron	23	0.25	0	12	no	1	3
Doris	27	1.5	1.5	14	yes	2	5
Ellen	31	3	2	15	yes	1	5
Fran	24	0	0	15	yes	0	2
Geoff	32	2	2	12	yes	3	6
Hilda	25	10	7.5	16	yes	2	4
Ingrid	28	2	0.75	12	yes	3	3
Jasmine	40	3	0	12	yes	0	7
Karina	38	0.25	0	13	yes	1	5
Lolita	27	0.25	0	17	no	0	1
Mildred	24	0	0	12	yes	1	7
Nora	26	0	0	13	yes	4	7
Paula	40	1	0	11	yes	0	5
Rosa	22	18	12	10	yes	1	5
Sergio	23	0	0	12	yes	2	7
Umberto	22	0	0	15	no	3	5

Violeta	22	0	0	20	yes	3	3
Xavier	30	0	0	9	yes	1	2
Mean	27.1	3.86	2.49	13.2	0.85	1.58	4.8
Minimum	22	0	0	9	no	0	1
Maximum	40	36	24	20	yes	4	7

Materials

Idioms in this study were meticulously pooled from the book *English Idioms in Use* (O'Dell, 2010) which sourced its idiomatic expressions from the Cambridge and Nottingham Corpus of Discourse in English (CANCODE). This publication was selected on the basis that it employed authentic idioms which are used in contemporary discourse and were pooled from a validated source. After weeks of meetings between the researcher and three native Mandarin speakers with advanced English proficiency, a final list of seven structurally incongruent (type 3) and thirteen semantically incongruent (type 4) idioms was created. Examples for type 3 idioms include *as right as rain*, and *to have a soft spot for*. Examples for type 4 idioms are *to show someone the ropes* and *to fly off the handle*. Examples are provided in Table 4.

Since any collected data relating to idioms which were already known by the participants at the time of the study was ultimately discarded, special care was taken to ensure that there would be a strong likelihood that the items on the final list were unknown to the participants of the study. The native Mandarin speakers employed the criteria specified in Table 1 to appropriate the idioms into types. The native Mandarin speakers who participated in the idiom type allocation process had earned doctoral degrees in Education and Linguistics from American universities and were employed as professors at the time of the study. However, they did not serve as participants for the study.

As highlighted in Table 1, when comparing the idiomatic expressions of two different languages, idioms can be considered to have varying degrees of structural and semantic congruency. Many idioms have inter-language equivalents which may be manifested in translations. In order to fully establish an idiom's level of congruency, contrastive analysis needs to be performed. Contrastive analysis is a set of procedures in which two languages are compared and contrasted with the goal of pinpointing areas of interlingual differences and similarities (Ellis, 2008).

When the idiomatic expressions of two languages are contrasted for an examination of structural and semantic congruency, four correspondence categories arise (Awwad, 1989). These categories are of differing degrees of difficulty, congruent (type 1) idioms being the

easiest and language specific semantically incongruent (type 4) idioms being the most difficult. Table 3 illustrates these four idiom types based on contrastive analysis conducted on English and Mandarin idiomatic expressions. These examples were created in a lengthy cooperative effort by the author of the study and the assisting native Mandarin speaking professors by following the guidelines specified in Table 1.

Table 3

Different Types of Structurally and Semantically Congruent Idiomatic Language

Idiom Type	English	Mandarin	Literal Translation
Congruent	Time flies	Shi guang fei shi	time flies
Semi-Congruent	Thanks a million!	Bai ban gan xie	hundred like thanks
Incongruent	Bring it on	Fang ma guo lai	release horse come here
Semantically Incongruent	Have a green thumb	***	*No translation*

Note. No translation is given for Semantically Incongruent idioms because the idioms are language specific and do not share semantically related idioms in learner L1.

After the idioms were selected, they were written into one of four context types following the criteria established by Liu (2008). Liu (2008) described four types of context clues that may be employed to facilitate language comprehension, Cause-effect (C-E), Contrast/ Antonym (C/A), Explanation/definition (E/D) and Synonymous Expressions (SE) (see Table 4). One context type was employed per idiom in context.

Table 4

The Four Major Context Types

Context Type	Example
Cause-Effect	Tom was laid off and his girlfriend had left him so he really felt <i>down in the dumps</i>
Contrast Antonym	Although he said he was going to confront the boss at the meeting about the issue, he <i>chickened out</i> at the last minute.
Explanation Definition	Tom is full of <i>hot air</i> . He likes to think he knows everything and is eager to give unsolicited advice.
Synonymous Expression	Like his predecessor, who enjoyed using his power to order people around, this new CEO also likes to <i>throw his weight around</i> .

Note: Adopted from Liu (2008) p. 145. Also, Liu's research focused on context, not congruency.

Liu's (2008) context types were adhered to and employed in the present study because none of the related studies on this topic had included the careful construction of context in their instruments and these guidelines served as a concrete basis for providing equally rich contextual environments for idiom comprehension. Furthermore, the two conditions that McKoon and Ratcliff (1992) highlighted as being necessary to facilitate inferencing were met by the careful inclusion of Liu's context types. According to McKoon and Ratcliff (1992), readers automatically employ inferencing as a comprehension strategy when two conditions are present. First the inference must be necessary to comprehend the text. Second the information which the inference is

based on needs to be activated easily.

Method

During individually conducted interviews, the participants were asked to verbally define the idioms on the Idiom Inferencing Task (IIT). The IIT consisted of 20 idioms which were employed in meaningful written contexts on separate note cards. *Think-aloud* procedures were utilized to investigate participant comprehension processing during the completion of the IIT. The interviews were audio recorded and transcribed verbatim for analysis. Finally, participant responses were analyzed and marked according to the idiom comprehension strategy which was used.

Instructions and all procedures for this study were conducted exclusively in English. Before beginning each task, participants were provided with the example *have a green thumb* to illustrate the target language of this study. This example was specifically chosen because it was well known by the majority of the participants and because it represents an idiom which falls into the semantically incongruent (type 4) category of idioms. In the rare instance that a participant did not know this idiom, the idiomatic meaning was explained and it functioned as a primer to prepare participants for the task of meaning

construction on type 4 idiomatic expressions. Additionally, the phrase *rain or shine*, was presented to illustrate and remind participants about the difference between literal and idiomatic lexical phrases. This was done based on participant feedback in the Pilot Study phase in order to help the participants avoid any confusion about the definition of idiomatic language.

The Pilot Study was conducted months in advance to the study and its findings were used to make a number of adjustments to the overall research design. These adjustments were made in large part due to findings made during transcription efforts and included revisions to the interview process, rectifying variance in interviewer questioning sequence and phrasing and providing clarity to participants on the distinctions between non-idiomatic and idiomatic phrases.

Think-Aloud Procedures

Ellis (2008) described the *think-aloud technique* as an introspective method which is used primarily to investigate what input the learners focus on. This method requires learners to vocalize or say aloud what they are thinking at the same time that they process a written text. Think-aloud procedures are often contrasted with another introspective method referred to as *Stimulated Recall (SR)*. Since SR is

more widely known, it is important to illustrate the differences in these techniques and the rationale for selecting *think-aloud*. SR “involves asking learners to retrospectively consider what they were thinking at the time when they were previously exposed to some (specific) input” (Ellis, 2008; p. 208). This method is dissimilar from the think-aloud technique because it involves a time lapse between exposure of input and data collection through execution of the method. The assessment instrument in the current study had an average of 27.5 words per context, however, a study by Daneman and Carpenter (1980) found that college students were only able to recall up to five words of each sentence. As a result, SR was ruled out in the present study because the number of idioms employed in the instrument would have required participants to draw on memory faculty which is beyond the natural capacity.

Data Analysis

Think-aloud data went through a 5 step coding process. After the audio recorded interviews were transcribed, the data was reviewed and participant definitions for each idiom were identified. Following, all of the definitions were entered into a participant specific table regardless of correctness. Next, definitions were coded for correctness and only

correct definitions were further coded and analyzed. The following rubric was created by the author to describe the level of correctness achieved in this task. The process of assigning correctness markers was streamlined by including only definitions with at least one key descriptor and definitions which closely shared semantic properties of the correct definitions. Examples provided in the *participant's definition* column are actual answers which were provided by participants in the pilot study.

Table 5

Marking Criteria – Correctness Rubric

Marker	Criteria for Definitions Provided by Participants	Idiom Example	Correct Definition	Participant's Definition
5	Definition included at least one of the key descriptors (or a synonymous descriptor) in the correct definition	In a pickle	In a mess/in trouble	In a dilemma
4	Definition closely shared semantic properties of the correct definition	As right as rain	Perfectly well	Everything goes right, smoothly
3	Definition loosely shared semantic properties of the correct definition	Show someone the ropes	Show someone how to do a job or activity	Tell SB. what he can do and what he can't do
2	Definition bore no resemblance to the correct definition	In full swing	To have been happening for a long	Doing something with whole attention

			time and there is a lot of activity	
1	Definition was opposite to correct definition	As right as rain	Perfectly well	Things go wrong

Note. Only definitions which received markers of 4 or 5 were included in the results of this study.

After all of the correct definitions were identified, the context in which each idiom was employed was considered in order to investigate the relationships between correct definitions and context types. Finally, the transcripts were rechecked to identify which strategy each participant employed in successful meaning construction. Strategy examples taken from Cooper (1999) in Table 6 served as the rubric for strategy identification in the analysis of the think-aloud data.

In order to ensure that the target idioms were unknown to the participants, all of the correctly defined idioms were cross referenced with data from post task interviews to identify those which were declared to be already known by participants. Since idioms which were already known by the participants did not necessitate the use of inferential strategy implementation, those cases in which idioms which were identified as already known were excluded from the results for the ITT. In total, participants identified idioms as already known in 13 cases. Ten participants indicated that *bread and butter* was already known while two participants knew *show someone the ropes* and one

participant already knew *fly off the handle*.

Cooper (1999) outlined eight different strategies which may be employed for L2 idiom comprehension. Those strategies were broken into two stages, the *Preparatory Stage* and the *Guessing Stage*.

Strategies in the Preparatory Stage:

- (1) (RP) repeating or paraphrasing without providing an interpretation
- (2) (DA) discussing and analyzing the idiom or its context without guessing at the meaning
- (3) (RI) requesting information about the idiom or the context

Strategies in the Guessing Stage:

- (1) (GC) guessing the meaning of the idiom from the context
- (2) (LM) using the literal meaning of the idiom as the key to its figurative meaning
- (3) (BK) using background knowledge to figure out the meaning of the idioms
- (4) (L1) referring to an idiom in the L1 to understand the L2 idiom
- (5) (OS) other strategies

Table 6

Strategies used in L2 idiom comprehension

Strategy	Example from data
The Preparatory Stage	
RP: Repeating or paraphrasing the idiom without providing an interpretation	" <i>To tighten your belt</i> is ...uh...to make your belt more narrower..."
DA: Discussing and analyzing the idiom or its context without guessing at the meaning	" <i>Chicken feed</i> ...uh...Compared to people, uh, chicken usually eat, uh, less than people, you know. <i>Chicken feed</i> is little and people eat a lot....It has something to do with eating and stuff, but I'm not sure of meaning."
RI: Requesting information about the idiom or context	"What does (usually a single word from the idiom or context) mean?"
The Guessing Stage	
GC: Guessing the meaning of the idiom from the context	"I do not know it (the meaning) at all, so I have to guess from the first clause (We decided that Molly was a bad worker)....These people want to fire Molly, so I think <i>to get sacked</i> means <i>to get fired</i> ."
LM: Using the literal meaning of the idiom as a key to its figurative meaning	"When I make an image of this phrase, <i>to roll up his sleeves</i> , I think of somebody who is trying to get ready to do something, to work, so I think that's what it means."
BK: Using background knowledge to figure out the meaning of the idiom	" <i>What's cooking</i> ? I think my boyfriend might be using this often, I've never asked him what it means, but I learned the expression through hearing it all the time. At first I didn't know it, but then since he uses it all the time, I realize the meaning: <i>What's going on</i> ?"

L1: Referring to an idiom in the
L1 to understand the L2 idiom

*“Look at the world through rose-colored
glasses. We have a sentence that has almost
the same meaning in Portuguese, ‘cause a
rose-colored world is something nice.”*

OS: Using other strategies

Note. Adapted from Cooper (1999).

Statistical Analysis

The sample populations for structurally incongruent (type 3) and semantically incongruent (type 4) idioms were of unequal sample sizes and these populations demonstrated unequal levels of variance. As a result a Welch’s t-test was conducted to accurately assess the significance in the differences of the sample means. The Welch’s t-test is an independent two sample t-test that takes into account unequal sample sizes and unequal variance. The data from the IIT was coded to investigate which of the four context types was most beneficial for the comprehension of both idiom types and to describe strategy preference in association with those context types.

Results and Discussion (Including RQs restated with responses)

RQ 1: With which context types are learners more likely to successfully infer correct meaning of idiomatic language when reading?

Each idiom was assigned a context type at random and then written into a context following the tenets of that context type on the IIT. Each of the four context types was employed equally or a total of five times. Two native English speaking inter-raters were consulted to validate and ensure that the contexts in which the idioms appeared adhered to those tenets as set by Liu (2008) with a 95% Confidence Interval. Table 7 depicts the contexts types in which each idiom was employed according to idiom type.

Table 7

Distribution of Four Context Types with Idiom Types for the IIT

Idiom	Idiom Type	Cause-effect	Contrast Antonym	Explanation Definition	Synonymous Expression
(1) Be right as rain	3	X			
(6) Bring something home	3			X	
(8) Have a soft spot for	3		X		
(11) Considerable price	3	X			
(12) Be in full swing	3				X

(14) Go to the dogs	3			X	
(18) In over one's head	3	X			
(2) On the back burner	4				X
(3) Show the ropes	4	X			
(4) Fly off the handle	4		X		
(5) Salt of the Earth	4			X	
(7) Sign of the times	4				X
(9) Be so lucky	4		X		
(10) To kick in	4			X	
(13) Make a beeline for	4	X			
(15) Ride on coattails	4				X
(16) Bread and Butter	4			X	
(17) Be in a pickle	4		X		
(19) Pull a fast one	4		X		
(20) With a grain of salt	4				X
Frequency of usage per context type		5	5	5	

Note. Table 3 provides detailed definitions for idiom types and Table 4 shows context types. Type 3 and type 4 idioms have been separated in Table 8 for illustrative purposes.

Results from the IIT indicated that the participants relied on all four context types with nearly the same frequency. Cause-effect (C-E) was the most frequently employed context type being used a total of 63 times out of 400 total possible times by participants (20 participants defining 20 idioms is 400 possible instances). Contrast Antonym (C/A)

was used 61 times and Synonymous expression (SE) trailed closely behind that being used 59 times. It is noteworthy that Explanation/Definition (E/D) was the least employed strategy totaling at 47 times or just over 20% of the time out of 230 total correct definitions.

In sum, the participants who successfully recognized the context clues on the IIT were generally able to correctly define the idioms regardless which specific context type the idiom appeared in.

RQ 2: Which strategy types are more heavily relied on in each context type?

GC was employed a total of 233 times or 87% of the time followed by BK (9%), RP (3%) and L1 (1%). However some of these eight strategies were not employed by the participants. This was expected for various reasons. First, despite the standard tenets of DA prescribing that learners who use that strategy may ask questions in order to facilitate meaning comprehension, participants in the present study were not allowed to engage in such requests. RI is by definition, *requesting information* from an outside source. Though, participants were not permitted to consult outside sources such as dictionaries or petition the interviewer for assistance during the completion of the IIT. Second, LM involves relying on the literal meaning of an idiom. However, that strategy is only possible with type 1 and type 2 idioms, neither of which was employed in the present study. Only congruent and semi-congruent

idioms bare similarities between L1 and L2 which are strong enough to provide the environment necessary for LM implementation. Third, RP was employed a total of 8 times but only when used in conjunction with GC. Finally, OS was not found in the current study because the present study only identified and counted the strategies that led to successful meaning construction. Accordingly, DA, RI, LM and OS were not employed by the participants.

Table 8(1)

Successful Strategy Employment

Idiom	T	Participant							
		A	B	C	D	E	F	G	H
1.Be right as rain	3		GC	GC		GC		GC	
2.On the back burner	4					GC	GC	GC	GC
3.Show the ropes	4	GC	GC	GC	A/K	GC	GC	GC	GC
4.Fly off the handle	4	GC	GC	GC/BK		GC			GC/BK
5.Salt of the Earth	4			RP/GC				GC	
6.Bring something home	3	RP /GC					GC		GC
7.Sign of the times	4	RP /GC						GC	GC
8.Have a soft spot for	3		GC				GC	GC	
9.Be so lucky	4	RP / GC	RP /GC		GC	RP/GC		GC	BK
10.To kick in	4		GC				GC	GC	GC
11.Considerable price	3		GC			GC	GC	GC/L1	GC
12.Be in full swing	3		RP /GC	BK/GC	GC		GC	GC/BK	GC
13.Make a beeline for	4			GC			GC	GC	GC/BK
14.Go to the dogs	3		GC	GC	GC	GC	GC	GC	GC
15.Ride on coattails	4		GC	GC		GC	GC	GC	GC
16.Bread and butter	4	GC	GC	GC	A/K	GC	GC	A/K	A/K
17.Be in a pickle	4	GC	BK/GC		GC		GC	GC	GC
18.In over one's head	3		GC		GC		GC	GC	
19.Pull a fast one	4		GC		GC	GC	GC	GC	GC
20.With a grain of salt	4	GC				GC	GC	GC	GC

Note: T = Type (first row). In some cases, participants relied on multiple strategies in successful meaning construction. GC is guessing from context, BK is background knowledge, RP is repeating and paraphrasing, L1 is first language and AK is already known. Blank cells represent incorrect answers. Type 3 is structurally incongruent idioms and type 4 is semantically incongruent idioms

Table 8(2)

Successful Strategy Employment

Idiom	T	Participant							
		I	J	K	L	M	N	P	R
1.Be right as rain	3			GC	GC/BK				GC
2.On the back burner	4		GC			GC		GC	
3.Show the ropes	4		GC	A/K	GC	GC/BK	GC	GC	GC
4.Fly off the handle	4	RP/GC	GC	GC/BK/RP	GC		GC		GC
5.Salt of the Earth	4				GC	GC/BK			GC
6.Bring something home	3								
7.Sign of the times	4	GC	GC	BK/L1	GC	GC	GC		
8.Have a soft spot for	3			GC/BK					
9.Be so lucky	4		GC	GC	GC	GC	GC		
10.To kick in	4	GC	GC	GC	GC	BK/GC		GC	
11.Considerable price	3		GC	L1/GC	GC	GC	GC	GC	
12.Be in full swing	3	GC	GC	GC	GC	GC/BK		GC/BK	GC
13.Make a beeline for	4	GC	GC	GC	GC		GC	GC	GC
14.Go to the dogs	3			GC/BK	GC	GC	GC	GC	L1/GC
15.Ride on coattails	4	BK/GC	GC	GC	GC	GC	GC	GC/BK	GC
16.Bread and butter	4	GC	A/K	A/K	GC	A/K	A/K	A/K	GC
17.Be in a pickle	4		GC	GC		GC		GC	
18.In over one's head	3	GC	GC/BK		GC	GC	GC	GC	
19.Pull a fast one	4	GC	GC	GC	GC	GC	GC	GC	GC
20.With a grain of salt	4	GC	BK/GC	GC	GC	GC	GC	GC/BK	GC

Note: T = Type (first row). In some cases, participants relied on multiple strategies in successful meaning construction. GC is guessing from context, BK is background knowledge, RP is repeating and paraphrasing, L1 is first language and AK is already known. Blank cells represent incorrect answers. Type 3 is structurally incongruent idioms and type 4 is semantically incongruent idioms

Table 8(3)

Successful Strategy Employment

Idiom	T	Participant			
		S	U	V	X
1.Be right as rain	3			GC	
2.On the back burner	4				GC
3.Show the ropes	4	GC	GC	GC	GC
4.Fly off the handle	4		GC/BK	GC	A/K
5.Salt of the Earth	4	GC			
6.Bring something home	3				
7.Sign of the times	4	GC			
8.Have a soft spot for	3				
9.Be so lucky	4	BK	GC	GC	
10.To kick in	4				GC
11.Considerable price	3	GC			GC
12.Be in full swing	3			GC	GC
13.Make a beeline for	4			GC	
14.Go to the dogs	3	GC	GC	GC	GC
15.Ride on coattails	4	GC			GC
16.Bread and butter	4	GC	A/K	GC	A/K
17.Be in a pickle	4	GC			GC
18.In over one's head	3	GC	GC	GC	GC
19.Pull a fast one	4	GC	GC	GC	GC
20.With a grain of salt	4	GC		GC	

Note: T = Type (first row). In some cases, participants relied on multiple strategies in successful meaning construction. GC is guessing from context, BK is background knowledge, RP is repeating and paraphrasing, L1 is first language and AK is already known. Blank cells represent incorrect answers. Type 3 is structurally incongruent idioms and type 4 is semantically incongruent idioms

Relationship between Strategy Usage and Context Type

One of the major objectives of the present study was to find a correlation, if any existed, between strategy usage and context type. Yet, no significant correlation was discovered between any specific strategy types and context types.

Guessing from context (GC) was employed about ten times more frequently than all of the other strategies combined. Background knowledge (BK), repeating paraphrasing (RP) and relying on L1 (L1) were also found. GC was employed a total of 233 times out of 269 total successful usages or 87% of the time, BK was used only 9% of the time followed by RP at 3% and L1 at 1%.

Table 9

Times Each Context Type was Successfully Used by Strategy Type

SU\CT	C-E	SE	C/A	E/D	Total
GC	64	63	59	47	233
BK	4	10	8	3	23
RP	0	2	4	2	8
L1	2	1	0	1	4
TOTAL	70	75	71	53	269

Note. SU = Strategy Use (vertical); CT = Context Type (horizontal). For strategies, GC is guessing from context, BK is background knowledge, RP is repeating and

paraphrasing and L1 is first language. For context types, C-E is cause effect, C/A is contrast antonym, E/D is explanation definition and SE is synonymous expression.

Data from Geoff's transcripts provide a revealing glimpse at how participants employed GC. Like the other participants, Geoff exhibited an overwhelming reliance on GC. As is the case in all of the transcripts, *R* stands for *Researcher* and *P* stands for *Participant*. In the following excerpt, Geoff not only indicates which parts of the context facilitated his successful meaning construction, but also, overtly states that the source of his comprehension is due directly to "the clues of the text." The underlined sections of the following excerpt illustrate participant reliance on GC.

1.R: OK. We are starting the IIT for Geoff. OK. Here's number 1.

What does as

2. right as rain mean?

3.P: He has been as right as rain. Like when you got promoted to the position

4. which you really want and you will be happy and like a delightful.

So right here right as rain is it could mean happiness like happiness to somebody.

5.R: OK. How did you get that meaning?

6.P: Cause, according to the sentence like promoted to the position.

"Gabriel got

7.promoted to the position which he had (been) wanted since he was

a kid.”

8. According to the clues of the text.

RQ 3: Which idiom type is easier to correctly define?

The focus of the present study was on type 4 idioms. Accordingly, a greater number of type 4 idioms were employed in the study. Type 3 idioms were correctly defined 77 times out of a total of 140 possible times (7 idioms X 20 participants = 140) or 55% of the time. Type 4 idioms were correctly defined 192 times out of a total of 260 possible times (13 X 20 = 260) or 73% of the times. This careful examination of the data yielded surprising preliminary results. Type 4 semantically incongruent idioms seemed to be easier to define than type 3 incongruent idioms when compared using weighted averages. This result was unexpected and did not support the null hypothesis. Nevertheless, this finding required statistical analysis in order to verify its statistical significance.

A statistical hypothesis t-test can be applied to any test statistic which follows a participant's *t* distribution. In this case, the number of correct definitions for all 20 participants was compiled and the total number of correct definitions for seven type 3 idioms and thirteen type 4 idioms for a total of twenty target idioms were independently analyzed and cross referenced. Since the sample populations for type 3 and type 4 idioms were of unequal sample sizes, and these samples demonstrated unequal levels of variance, as shown below, a Welch's t-

test was conducted to accurately assess the significance in the differences on the sample means.

In order to proceed with such a test, a null hypothesis needs to be formed. In this case, the hypothesis was that Type 3 structurally incongruent idioms would be more frequently correctly defined, and therefore easier to understand, than type 4 semantically incongruent idioms. The testing assumption being that the sample follows a normal distribution and is representative of the whole population.

Null Hypothesis: Type 3 idioms and type 4 idioms are equally easy to correctly define for Taiwanese EFL learners.

Null Hypothesis	Mean (Type 4)	$\leq$	Mean (Type 3)
Alternate Hypothesis	Mean (Type 4)	$>$	Mean (Type 3)

The IIT data indicated that there was no statistically significant evidence supporting the null hypothesis. The T-Value for this data set was found to be less than the T-Critical. As a result, the t-test supported the alternative hypothesis.

Table 10

Idiom Type and Correctness of Definition

	Type 3	Type 4	Result
Mean	11	14.76923077	NA
Sample Size	7	13	NA
Variance	31	16.02564103	NA

T-Value	NA	NA	1.5841421
Degrees of Freedom	NA	NA	9.4395309
T-Critical at .05	NA	NA	1.82
Conclusion	Fail to Reject Null Hypothesis		

Insufficient statistically evidence was found to reject the hypothesis which stated that type 3 idioms are easier for the participants to comprehend and define than type 4 idioms. This finding indicates that there is a difference in comprehension rates between the different types of idioms and that type 3 idioms are easier for learners to understand than type 4 idioms.

Implications

These results of this study imply that while it is important for idioms to appear in rich contextual environments for Taiwanese EFL learners to successfully understand them, the specific context type in which the idioms are used may be of less importance. Furthermore, as was found in related literature (Irujo, 1986; Cooper, 1999; and Bulut & Celik-Yazici, 2004), guessing from context was the most successful comprehension strategy that Taiwanese learners used when reading. This novel finding mandates educators to raise learner awareness about this language learning strategy and encourage learners to develop and

utilize it in order to increase language comprehension abilities, L2 proficiency, and ultimately achieve learner autonomy.

As pointed out by Nation (2001), studies which analyze and classify the context clues that learners successfully employ under specific conditions are especially valuable because the results of those studies may be extended to provide a checklist for teachers to work from so that “they can be systematic and consistent in the way they draw learners’ attention to clues and in training them to recognize and use the clues” (Nation, 2001, p. 242). As argued by Nation, the researcher asserts that the results of the present study should be applied by EFL teachers and learners. Educators should be careful to provide rich contextual environments when introducing new idiomatic expressions in order to facilitate expedited learner comprehension. One way to approach the task of providing such environments would be to consider Liu’s (2008) four context types (see Table 4).

Educators should carry out contrastive analysis between target language forms and previously acquired learner languages due to the importance of language transfer in L2 acquisition (Ellis, 2008). Admittedly more readily accomplishable in an EFL environment where classes come from a singular L1, when language teaching is approached from this perspective, and explicitly taught, learners may be made overtly aware of interlingual similarities and differences which may ultimately facilitate language acquisition.

Due to the presence of idioms in virtually all forms of language (Brown, 2008, Jobin, 2005) the correlation between idiom comprehension, idiom production ability and overall L2 proficiency (Cooper, 1999) and the difficulties associated with L2 idiom acquisition (Liu, 2008), the implications of the present findings are far reaching. If educators are able to better pinpoint and understand the strategies and context clues that EFL learners rely on, and incorporate that knowledge into their teaching pedagogy in the form of better informed instruction, it is hoped that the following may be achieved. This knowledge should be used to raise learner awareness about and interest in idioms by illustrating the different idiom types, teach students how to better use context clues and how to most effectively employ different strategy types, prompt educators to incorporate idioms instruction into curriculums and ultimately result in better idiom training activities. It is hoped that the implementation of these suggestions may result in better learner skills in understanding idioms, more effective strategy usage and ultimately, higher overall L2 competency and confidence in English as a Second Language.

Conclusions and Suggestions for Further Research

The present study investigated the idiom comprehension strategies

used by Taiwanese EFL learners. Emphasis was placed on idiom type which is something that has been largely unexplored in this field. Specifically, only strategies and context type associated with comprehension of structurally incongruent (type 3) and semantically incongruent (type 4) idioms were examined. This study identifies and describes the context and strategy types that learners rely on in successful meaning construction for previously unknown idioms in identification and comprehension tasks. Data was collected in written form, semi-structured interviews and with think-aloud protocols.

Summaries of the major findings are as follows:

- 1) Participants correctly defined an average of 58% (11.5 idioms out of 20) each on the IIT relying most frequently on guessing from context.
- 2) All four context types were employed with similar frequency.
- 3) Finally, structurally incongruent (type 3) idioms were easier to understand than semantically incongruent (type 4) idioms when provided in equally rich contexts.

The present study confirmed the findings of previous studies done by Irujo (1986), Cooper (1999) and Bulut and Celik-Yazici (2004) with regard to strategies that L2 English learners use when constructing meaning for English idioms. This study also contributed new information on the issue of semantic congruency of idiomatic expressions to the field. Nonetheless, a number of limitations

associated with the study persist.

Defining the strategies that the participants employed is not without complications as learners often have unique interpretations. Scores were carefully given in an equally weighted fashion. It must none the less be acknowledged that this process is inherently flawed as it relies on qualitative analysis.

Moreover, it could be debated that the contexts used in the IIT may not have been as facilitative as possible or equally facilitative because context construction depends on reader interpretation of that context. While great attention and care was dedicated to the editing and redrafting phases of this long process, it may be noted that the perfection which was so tirelessly sought after may arguably not have been completely obtained.

Another limitation associated with the study lies in the execution of contrastive analysis. Ellis (2008) noted that there are a number of problems associated with conducting contrastive analysis because questions remain about “whether it (i)s possible to find a theoretically sound basis for comparing two languages” (p. 402). Discriminating between type 3 and type 4 idioms is a subjective process and is dependent on the executors’ language proficiency. It is therefore prudent to point out that while the researcher is confident in the results of the contrastive analysis conducted for the making of the test instrument for this study, products of such an analysis are always

subject to challenge. While it is possible (though unlikely) that some of the type 3 and type 4 idioms in the instrument could have been placed in the opposing categories, the researcher is confident that no type 1 or type 2 idioms were employed in the study.

Perhaps the most exciting prospect for future research arises in response to the findings of the IIT which support the hypothesis. That finding indicated that type 3 idioms were easier for participants to comprehend than type 4 idioms. Whether or not that truth holds for type 1 and type 2 idioms remains uninvestigated with Mandarin L1 speakers. Future research could investigate successful comprehension rates for all four idiom types with Taiwanese EFL learners. Furthermore, it is important to carry out similar research with speakers of other L1s to verify if the same holds true with L1 speakers of languages other than Mandarin.

Finally, the findings of future studies would be more generalizable if they included larger populations of both participants and idioms. Within language groups, learners of dissimilar language levels could be included to examine the effect that overall proficiency has on idiom comprehension. However, such a scale was beyond the scope of the present study.

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情動力生態論述 論吳明益《複眼人》的 環境創傷與生態療癒

張雅蘭

摘要

本文從情動力生態論述的角度出發，重讀及討論台灣小說家吳明益在2011年出版的《複眼人》，並聚焦於《複眼人》小說中所呈現的環境創傷和生態療癒等相關情感問題。吳明益在《複眼人》小說所描寫人類世下的各種環境創傷，以及面對環境創傷而產生的各種情緒與新的情動力。文章除了分析情動力生態論述對於情緒／情動之間的轉折與流變，也企圖探討當療癒強調一個接收主體，與情動理論強調前主體、前意識時刻相衝突的問題。文中主張在不同人／非人身體相遇、碰撞、互動產生的情動轉向，這樣的情感不只是

自我主觀情緒經驗，更是強調影響與被影響的情動氣氛以及情感強度和進一步的倫理行動的可能。

關鍵字：情動力生態論述、吳明益、環境創傷、生態療癒

Affective Ecocriticism: Environmental Trauma and Eco-therapy in Mingyi Wu's *The Man with the Compound Eyes*

Abstract

This paper takes the affective ecocriticism as a point of departure to explore Mingyi Wu's *The Man with the Compound Eyes* in the context of (global) environmental trauma and eco-therapy. Together with Baruch Spinoza's, Deleuze's, Sianne Ngai's and Ben Anderson's concept of "affect," the first section rethinks "affective" as both an individual emotion and prepersonal intensity in affective ecocriticism. The second section discusses environmental trauma in the age of Anthropocene shown in the Wu's fiction in light of Anil Narine's idea of "eco-trauma." The third section tackles with the problems and correlations among the notions of "affect", "eco-therapy" and "eco-healing" with the attention to the characters' affective/ethical turns. The

last section ends with the implications of (the man with) the compound eyes and environmental ethics that such figure entails.

Key words : affective ecocriticism, Wu Mingyi, environmental trauma, eco-therapy, eco-healing

壹、前言

本文從情動力生態論述（affective ecocriticism）的角度出發，重讀台灣小說家吳明益在2011年出版的《複眼人》，¹並聚焦於《複眼人》小說中所呈現的環境創傷和生態療癒的問題。《複眼人》已翻譯成多國語言，包含英文、法文、土耳其文、捷克文等。吳明益在2015年出版另一本小說《單車失竊記》並獲得布克獎的提名，足見作者的寫作功力亦備受國際肯定。吳明益在《複眼人》的〈後記〉中說：這是一本關於「昏暗朦朧受傷的海邊」的台灣東部海岸的故事，²然而吳明益在小說中所探討的並不只是地方環境問題，整個島嶼甚至全球生態環境都在作者的筆下呈現對人類世下人類居住環境日益敗壞的悲慟。《複眼人》小說中假想垃圾渦流儼然形成一個島嶼而撞擊台灣東部海岸，這樣的想像也不是天方夜譚，雖然還未形成某種垃圾「島」，但從美國加州到夏威夷州的一個巨型垃圾堆積的存在，呈現出全球環境如何連為一氣的影響彼此則是不爭的事實。

《複眼人》小說描寫了人類世下的各種環境創傷，以及人們面對環境創傷而產生的各種情緒與新的情動力。論文探討小說中所呈現的創傷所帶來的新的情動力問題，並進一步討論小說中所觸及的

¹ 吳明益，《複眼人》（臺北：夏日出版社，2011）。

² 吳明益，《複眼人》（臺北：夏日出版社，2011），366頁。

生態療癒面向，例如寵物和動物療法以及自然和森林療法。本文將援引情動力生態論述對於情感理論的解釋與分析，並從情動力與療癒的關係閱讀《複眼人》。尤其檢視環境在塑造情感經驗的作用，不管是個人情動轉向，抑或是探討當療癒似乎須有一個接收主體，而這個概念與史賓諾莎（Baruch Spinoza）和德勒茲（Gilles Deleuze）以降的情動理論強調前主體、前意識時刻似乎相衝突的問題。³關於以生態情動理論方向探討《複眼人》的研究並不多見，因此本篇文章希望在此方向做一貢獻。⁴本篇論文首先將概述在文化理論界中關於情動力理論的論點，並進而分析情動力生態論述與這些論點的內容和與前述論述的差異，最後以情動力生態論述的論點解讀吳明益的《複眼人》。

³ 史賓諾莎和德勒茲以降的情動理論強調前主體、前意識以及社會活動之前、具有巨大潛力的時刻，詳細討論請見第貳章節。

⁴ 《複眼人》於 2011 年出版後，國內外相繼有許多相關論文出版，由於中英文論文眾多，因此置於附錄中呈現，這裡僅討論與本篇論文主題相關的英文論文，蔡振興（Robin Chen-hsing Tsai）的英文論文〈思辨瀕臨絕種：論吳明益《複眼人》中的生態意外、鄉憂、和物件課〉從法國社會學家維希留（Paul Virilio）的意外學研究（accidentology）和澳洲環境哲學家的鄉憂（solastalgia）作為方法論的討論與筆者論文方向最為相關，然筆者是以情動力與療癒的問題帶出《複眼人》關於鄉憂及其他新的情動力的討論。

貳、情動力生態論述（Affective Ecocriticism）

情動力理論從神經科學跨越到文化理論，根據《情動力理論讀本》（*The Affect Theory Reader*）這本書認為情動力理論需要進行「無限多次的修正」。⁵然而，在文化理論中談情動力理論，「一般都是聚焦於史賓諾莎在《倫理學》（*Ethics*）一書中所討論以身體為主的感知能力和情感強度，或者是引用德勒茲與瓜達里（Félix Guattari）延伸史賓諾莎的論點所強調的身體與身體互相之間的交流和互感的能力，當然更不可以遺漏克勞夫（Patricia Ticineto Clough）在 1990 年代中期所提出的在人文社會科學所發展的「情感轉向」（affective turn）」。⁶如果檢視中文語境裡關於「affect」一詞的用法，「熟悉德勒茲與瓜達里哲學脈絡的學者往往將

⁵ Kyle Bladow and Jennifer Ladino. "Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene." Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 4。

⁶ 情動力理論在人文學界還是主要可以區分為兩條路徑：一條是由美國心理學家湯普金斯（Silvan Tomkins）在 1962 年的著作《情感意象的意識》（*Affect Imagery Consciousness*）中使用「affect」這個詞彙。另一條則是由德勒茲延續史賓諾莎在《倫理學》中對於情動力與身體的能力和強度關係的解釋而來。史賓諾莎的情動力是「反對笛卡兒的心物二元區分。情動力是前意識、社會活動之前，具有巨大潛力。情動力是能力的消漲、競爭、或是活力，而不是情緒本身」（Park, Davidson, and Shields 4）。

『affect』譯為『情動力』，強調『施』（to affect）『受』（to be affected）之間的經驗變化如何在身體的層次展現，因而與主觀的、個人的情緒（emotion）和感覺（feeling）不同，是在語言與生命歷史具足之前的『前個人』的知覺強度（intensity）」。⁷情動力生態論述承接這樣的觀念，但是特別強調情動力這個字常與情緒（emotion）或感覺（feeling）混用，甚至有些學者比較想強調的不是兩者的分隔，而是兩者的模糊地帶。強調在以人道主義的主體結構為基礎（例如emotion）」與想要逃脫主體思維體系的掌控（例如affect）之間的擺盪與震動。⁸

情動力生態論述（Affective Ecocriticism）一詞是來自戈德堡（Sylvan Goldberg）的術語。⁹情動力生態論述有幾個面向，分別討論如下。首先，情動力生態論述著重於微觀面向。在《情動力生態論述》（Affective Ecocriticism）的第一章節〈朝向一個情動力生態論述：在人類世中置入感覺〉（“Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene”）中，布蘭朵

⁷王智明，〈福爾摩沙及其背叛：情感斷層與離散矛盾〉，《中外文學》（39卷4期，2010），52頁。

⁸葉德宣，〈不識未來的肌肉：健身的殘酷樂觀〉，《中外文學》（46卷1期，2017），91頁。

⁹情動力生態論述一詞是由 Sylvan Goldberg 率先提出，Kyle Bladow 和 Jennifer Ladino 特別在兩人所編輯的《情動力生態論述》一書中感謝此書的書名是由 Goldberg 參加兩人所舉辦的〈為情動力說話〉（“Speaking a Word for Affect: Affective Ecocriticism”）討論會中所激發的靈感。

(Kyle Bladow) 和拉丁諾 (Jennifer Ladino) 說明情動力論述的意涵：

利用情動力豐富的跨學科領域理論，來區分圍繞在當今環境問題的情緒，試圖闡明這種情緒傳播是如何運作的，承認環境本身在塑造情感經驗中有著強大的作用，並辨識出在我們環境中不斷湧現的**新情動力**」。¹⁰

另外，布蘭朵和拉丁諾也引用了豪斯 (Heather Houser) 在《當代美國小說的生態疾病：環境和情動力》 (*Ecosickness in Contemporary U.S. Fiction: Environment and Affect*) 這本書對於情動力的觀點說明，如果「情緒 (emotion) 可以將我們從個人的微觀面向帶到機構、國家和地球的宏觀面向」，¹¹那麼「情動力理論 (affect theory) 可以解釋這些面向如何互相傳遞運作」。主張情動力起自微觀面向 (“affect begins at the ‘micro-scale’”)。布蘭朵和拉丁諾認為「許多非敘事性情感在我們日常環境中觸發我們的情緒，例如天氣，建築空間，非人類動物以及我們生活在世界上的物

¹⁰ Kyle Bladow and Jennifer Ladino. “Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene.” Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 3

¹¹ Heather Houser, *Ecosickness in Contemporary U.S. Fiction: Environment and Affect*. (Columbia UP, 2014), p.223

件，都值得我們對其做情緒影響的評估」。¹²這也部分說明為何一連數十天的陰雨綿綿天氣會造成憂鬱症患者症狀加深、為何監獄囚犯只是看見有綠色樹木的圖片自殺率降低、以及動物療法、植物療法如何作為另類療法改變心情情緒的科學研究結果。生態理論強調環境在形塑我們的情動力經驗占有一席之地。

其次，情動力生態論述不似文化理論的情動理論將主觀感覺和情動分開。如恩蓋（Sianne Ngai）在《醜惡感》（*Ugly Feelings*）一書中指出分別情緒和情動力一開始是起源於心理分析，實際目的是將第三人稱的情感與第一人稱情感區分開來，「情動力」表示從觀察者（分析師）的角度描述的感覺，而「情緒」則表示被分析者自我的感覺。¹³恩蓋認為雖然馬蘇米（Brian Massumi）提出強有力的論點來區分情動力和情緒是有助益的，但是她堅持從理論上來講，她並不會依賴這樣的分野，她強調這兩個詞彙的交互使用性（interchangeably）。恩蓋主張情動力和情緒之間的區別是「視強度或程度的模組差異，而不是質量或種類的形式差異。她的假設是情動力比情緒少形式化和結構化，但不至於缺乏形式或完全沒有結構；情動力只是比較少『固定的社會語言』，但不是表示無規則或

¹² Kyle Bladow and Jennifer Ladino. "Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene." Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 3

¹³ Ngai, Sianne. *Ugly Feelings*. (Harvard UP, 2005), 25

無意義；情動力只是比較沒有『根據我們對情況的解釋來組織』，但絕不是完全沒有組織或判斷權」。恩蓋繼續說明「馬蘇米意義下的情動力也許實際上真的比較適合解釋正在進行的事物的狀態」。¹⁴但是恩蓋堅持情動力與情緒並不是互不相關的兩端。他認為「無論是『feeling』或『affect』都只是文化假設，目的在於協助我們指陳無法充分由語言表達，卻已制約著我們經驗與行動的社會與文化結構，或是『affect』和『emotion』這兩者其實都受到結構、語言和詮釋框架的制約，只是程度的不同而已」。¹⁵恩蓋想做的是「從一狀態到另一狀態的轉變過渡分析」。這個轉變，如恩蓋解釋，「就像是一個通道、一個過程，一個情動力獲得情緒方面的語意密度和敘事複雜度，以及情緒會反過來改變它的性質而變成情動力的過程」。¹⁶歸根究底，恩蓋想探討既屬於個人情感的感覺，又不放棄討論尚未經驗過的情動力。恩蓋強調她「並不是要藉著討論這兩種截然不同的情感來消弭情動力和情緒之間的不同，而是希望保留這兩種情感的美學生產力（aesthetic productivity）」。¹⁷

無獨有偶，地理學家安德森（Ben Anderson）則從「atmosphere」來與情動力這個觀念對話，也代表情動力生態論述

¹⁴ Sianne Ngai, *Ugly Feelings*. (Harvard UP, 2005), 27

¹⁵ 王智明，〈福爾摩沙及其背叛：情感斷層與離散矛盾〉，《中外文學》（39卷4期，2010），53頁。

¹⁶ Sianne Ngai, *Ugly Feelings*. (Harvard UP, 2005), 27

¹⁷ Sianne Ngai, *Ugly Feelings*. (Harvard UP, 2005), 27-28

中的情動力概念具有「氣氛」的含意。「Atmosphere」一詞在安德森的〈情動氣氛〉（“Affective Atmospheres”）一文中可做「大氣」或「氣氛」解釋。對安德森而言，「atmosphere」正表現出情動力的特徵，當「大氣」解釋時，它會與雲、風、彩虹和其他大氣現象上進行反應，它的特質就是與不確定、混亂、轉變和偶然相關聯，而「這種狀態從未達到某種穩定性」。¹⁸安德森也將「atmosphere」一詞做氣氛解釋，並強調它們「包圍」並以某種力量「從各個方面」推動社會。安德森甚至認為「也許在日常言語和美感話語中使用『氣氛』是最可以恰當地表達情動力的概念」。在這樣理解下的「atmosphere」其實是當動詞解讀，因為氣氛在身體與環境中圍繞，呈現的是一種動態的形式的循環——「壟罩（enveloping）、環繞（surrounding）和發散（radiating）」，¹⁹就如同情動力最好被以「動詞而不是名詞」的方式理解成世界上的實體相互影響並相互被影響。²⁰所以「氣氛」（atmosphere）是環境、情感、政治和其他物質力量的綜合產物。

安德森也同意地理學家特里夫特（Thrift）所提出的氣氛具有

¹⁸ Ben Anderson, “Affective Atmospheres.” *Emotion, Space and Society* (2.2, 2009), 78

¹⁹ Ben Anderson, “Affective Atmospheres.” *Emotion, Space and Society* (2.2, 2009), 78

²⁰ Spinoza, Baruch. *Ethics: with The Treatise on the Emendation of the Intellect and Selected Letters*, trans. Samuel Shirley. (Indianapolis: Hackett, 1992), 3

傳染性（contagious）的特質以及布倫南（Teresa Brennan）所提的傳遞性（transmission）的特質，²¹也就是從某個狀態轉換過渡到另一個狀態。安德森引用了布倫南的情動傳遞（transmission of affect）的概念說明進入某個空間所感受到的詭譎氣氛、或是肅殺氣氛等都是情動力在傳遞的表現。例如人們會感受到春天早晨的一種寧靜氣氛或是花園裡的日常氣氛。或者進入某個房間後，感覺到自己被友善的氣氛籠罩或陷入緊張的氣氛中。²²安德森仔細分析了氣氛如何運作的過程。氣氛「壟罩」某些人，或是某些人發現自己處於某種氣氛下。氣氛不僅是「佔據」一個空間，而且還瀰漫滲透著整個空間。對安德森而言，這是一個雙向共振的過程，氣氛從個人「發散」（radiate）到其他人。氣氛或大氣「具有空間形式的特徵——在球體內擴散」。如果回到德勒茲-瓜達里對於情動力的論點，安德森認為氣氛是「由多種類型的身體產生的，它們在產生某種形式的向內包封（envelopment）時會相互影響」。意思是「氣氛不會脫離身體而存在，身體的聚散構成狀態。從人體、論述的身體、非人身體、和其他構成日常情況的所有其他身體的聚合體散發出情動力的特質」。安德森主張氣氛這個有趣的概念，可以鬆動在情感，空間（環境）和社會上出現的情動力與情緒之間的區別，這

²¹ Ben Anderson, "Affective Atmospheres." *Emotion, Space and Society* (2.2, 2009), 79

²² Böhme, Gernot. "Atmosphere as the fundamental concept of a new aesthetics." *Thesis Eleven* (36, 1993), 113–114)

是對社會如何與生活的情感和情緒向度相關聯的問題的一個答案。雖然安德森也贊成馬蘇米將情動力與情緒做區分，情動力強調對象的非私人性和客觀性；情緒則是帶有個人和主觀的情感。但是安德森同時也提出情動氣氛（affective atmospheres）這個概念並主張「情動氣氛就是要學會被情動力／情緒的模稜兩可所影響，也就是永遠擺盪在確定性／不確定性〔無法精確選擇〕，當前／缺席，特異性／模糊性同時並存之間」。²³

順著恩蓋和安德森對於情動力的看法，筆者贊成葉德宣對於「affective」這個字的解釋，他主張「affective」應該「同時概括情感（emotion）與情動（affect）兩個面向，廣義指涉所有與情相關之生命經驗」。²⁴陳淑卿（Shu-ching Chen）也主張「情動理論應該包含情動力（前個人強度）、情緒和感覺，它可以跨越公、私領域以及集體和個人兩邊」。²⁵如果是這樣的「廣義指涉所有與情相關之生命經驗」，那生態論述的確就如同《情動力生態論述》一書的觀點所說，生態論述學者早就在情感這個主題上著墨甚多。

²³ Ben Anderson, "Affective Atmospheres." *Emotion, Space and Society* (2.2, 2009), 80

²⁴ 葉德宣，〈不識未來的肌肉：健身的殘酷樂觀〉，《中外文學》（46 卷.1 期，2017），91 頁。

²⁵ Chen, Shu-ching. "Fear and Love in the Tide Country: Affect, Environment, and Encounters in Amitav Ghosh's *The Hungry Tide*." *Concentric: Literary and Cultural Studies* (44.2, September 2018), 88

²⁶例如人文主義地理學大師段義孚的大作《愛鄉》（topophilia）強調鄉土之愛，和威爾森（E.O. Wilson）的親生命性（biophilia）的概念，在生態論述的早期階段都受到關注，提供了對地方的積極感受的術語和跨學科觀點（通常概括在「地方感」一詞中）。愛思達克（Simon Estok）也透過引入早期和常見的生態論述例子，提出與上述概念相對的術語來討論情動力：「生態恐懼症」（ecophobia），一種「我們對自然環境的主體性產生的蔑視和恐懼」。生態恐懼症描述了「我們如何在情緒上和認知上對環境遭到威脅和具有威脅性的異類產生的回應」。²⁷布爾（Lawrence Buell）也在早期生態論述中提出「生態全球主義情動力」（Ecoglobalist Affects）一詞。

綜上所述，情動力生態論述可以歸納出幾個重點。首先情動力生態論述一詞希望能創造一個以環境為導向關懷的情動力理論，因

²⁶ 布蘭朵和拉丁諾在《情動力生態論述》一書中表示從生態批評學者的角度來看，情動力學者很少與生態論述有所對話，雖然有些討論聚焦於環境在製造情動力方面深具意義，但是並沒有真正把環境作為一個因子來探討，未將環境如何形塑情動力的因素考慮進去，這也是情動力理論不足的地方。然而，傳統的生態批評家又常常過於關注人類以外的世界，而忽視了身體的情動力力量（the affectivity of human bodies）（Bladow and Ladino, “Toward an Affective Ecocriticism” 4）。

²⁷ Estok, Simon. “Painful Material Realities, Tragedy, Ecophobia.” *Material Ecocriticism*. Ed. Serenella Iovino and Serpil Oppermann. (Indiana UP, 2014),

此檢視情動力和環境的交互影響（the affect-environment confluence）。其次情動力生態論述，如筆者在文章一開頭所說，要能夠「辨識出在我們環境中不斷湧現的新情動力」，包含動物療法產生的情動力，自然和森林療法所產生的情動力，甚至是人類世下所產生的所謂「壞的」、負面的情動力（“bad” affects）：例如因為全球環境惡化所產生的新的情動力如氣候哀傷（climate grief）、鄉憂（solastalgia、solastalgic distress）和其他較為人所熟知的感覺，如失望和焦慮等。²⁸生態論述將這些被忽略的新的情動力帶入對話，並擴大討論情動力的範圍，從個人到人類世下的每個身體。吳明益的《複眼人》正是呈現在人類世下的地方如何受到改變或是創傷，個人的情緒如何受到影響，又如何引發出何種新的情動力，如此的情動力是否又能作為療癒的可能。

參、人類世下的環境創傷

吳明益的小說《複眼人》包含了吳明益對於不論是全球或是在地的環境自然生態如何受到破壞的關懷。換句話說，《複眼人》這本小說到處可見創傷敘述，不論是環境創傷或是個人創傷。本文接

²⁸ Kyle Bladow and Jennifer Ladino. “Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene.” Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 11

著分析因環境創傷所引發的鄉憂／思鄉的情感，包括哈凡的缺牙的海岸、達赫的跌倒的山、阿莉思東部與西部環境創傷、代表太平洋小島的阿特烈的島嶼的沉沒及莎拉悲慟的全球環境創傷等。吳明益的《複眼人》呈現環境不再是被動的受害者，許多的災難迫使人類看見它的力量以及不得不面對這樣的力量所產生出來的結果所引發的情緒。正如納林（Anil Narine）在他的著作《生態創傷電影》（*Eco-trauma Cinema*）一書中一再指出生態環境創傷來自人們明知環境惡化卻冷漠面對環境問題，而最終導致更多的傷害。²⁹從情動力生態論述的角度，有助了解吳明益的《複眼人》呈現出在人類世這個時刻下的各種環境創傷，例如海的創傷、山的創傷、台灣東部的創傷、台灣西部的創傷、全球海洋的創傷、動物的創傷等，以及面對這些創傷所產生的各種情緒：焦慮、希望、復原力（resilience）、失望、思鄉（homesickness; nostalgia）和鄉憂。鄉憂即是一種痛苦。是一種住在當地，卻又對當地所受到的環境破壞無能為力感到揪心的痛。雖未離開家，但卻感受到流離失所。如艾布萊希（Glenn Albrecht）所言，鄉憂是一種當一個人還在「家」的思鄉病。與鄉愁（nostalgia）不同。鄉憂並不是要回到「黃金過往」，也不是一直在尋「家」，因為家已不復家。³⁰

梅羅拉（Nicole Merola）也提出「人類世焦慮」

²⁹ Anil Narine, edited. *Eco-trauma Cinema*. (Routledge, 2018), 2

³⁰ Albrecht, Glenn. “‘Solastalgia’: A New Concept in Health and Identity.” *Philosophy and Nature* (3, 2005), 45

(Anthropocene anxiety) 一詞呼應鄉憂。梅羅拉 (Merola) 試圖詢問人類世引發什麼樣新的情動力，以及它改造了哪些熟悉的事物。³¹藉由這樣的提問，我們可以定位吳明益的《複眼人》也是探討人類世下新的情動力的作品之一，吳明益在《複眼人》展現出各種生活在人類世下環境遭受創傷的情緒。首先是憂鬱或絕望，如不願意面對喪子喪夫之慟、企圖尋死的阿莉思。小說一開始呈現阿莉思辭去大學教職，並處理了大部分財產準備尋死，因為她的兒子和丈夫相繼離開人世，她也失去活下去的理由。或許是因為本來就抱著要離世的心情，因此她對於海嘯逐漸吞沒她和夫婿建立的海上房屋第一時間並沒有太多情緒，關於垃圾渦流的新聞，她雖然就是第一線的受害者，卻是從電視新聞和哈凡及達赫的口中才得知相關訊息。這也說明新聞報導垃圾渦流呈現一種觀看／拍攝大災難的情感 (affect circulation on social media)，也就是新聞記者捕捉災難新聞畫面，大眾不斷看到新聞畫面才知道世界發生什麼事情及事件全貌。

在海創傷敘事裡，最嚴重的就是垃圾渦流的呈現，也是吳明益對於垃圾書寫的貢獻，「那個巨大的垃圾渦流裡，每個人幾乎都

³¹ Kyle Bladow and Jennifer Ladino. "Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene." Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 11

能找到自己一生中使用過的所有東西」。³²自從海平面上升後，海邊的住家變少了，「大家都盡量離海遠一點，好像海變成一種瘟疫」。³³垃圾渦流所造成的海洋創傷將不知何年何月才能恢復舊狀，「那片綿延不絕，已然清理了幾個月仍狼藉不堪的海岸」。³⁴如納林所談的一直被大家所忽視的環境創傷，在《複眼人》小說中一一浮現，「現在洋流已經把垃圾渦流打碎，大家都會收到屬於自己的那一份（垃圾）」，³⁵也就是「過去我們迴避了發展必然付出的成本，而讓其他貧窮的地域代我們承受，而今海終於把利息的帳單送了過來」。³⁶垃圾回到島嶼就是島嶼在還債。達赫的父親認為「世界上只有兩個東西是不會變的，一個是山，一個是海」，³⁷現在聽來格外諷刺了。現在的海已經變成一片「筋疲力竭、毫無防備、任人擺布的海」。³⁸也是這樣的海把哈凡積蓄一輩子好不容易擁有的店給淹沒了。

人類世下想要有一個穩定的「家」有時是一種奢望。哈凡親眼看著「第七隻Sisid」倒塌，海嘯打過來的樣子讓哈凡回憶起當年與伊娜（母親）在台北謀生遇到大雨的苦境，回到H縣（花蓮）的伊

³² 吳明益，《複眼人》（臺北：夏日出版社，2011），95-96 頁。

³³ 吳明益，《複眼人》（臺北：夏日出版社，2011），172 頁。

³⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），259 頁。

³⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），190-191 頁。

³⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），211 頁。

³⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），223 頁。

³⁸ 吳明益，《複眼人》（臺北：夏日出版社，2011），276 頁。

娜和哈凡都沒有回去部落而是待在市區靠當按摩小姐維生。伊娜離世後，哈凡好不容易靠做按摩師掙了一點錢足夠貸款開一間屬於自己的海邊咖啡廳「第七隻Sisid」，但就在地震、冰雹、海嘯的襲擊下，哈凡的「第七隻Sisid」和阿莉思的海上房屋都瞬間倒塌了，「屋裡的東西也被傾倒出來……和浪拍上來的各式各樣發臭的塑膠垃圾混為一體，像是世界把被遺棄的事物集中到這裡來」。³⁹哈凡與伊娜的故事代表著原住民都市生存的困境以及從在台北思鄉到回鄉，變成在家卻沒有家的鄉憂，哀傷的哈凡面對被海嘯整個吞沒的「第七隻Sisid」卻掉不出一滴眼淚，無所適從的哈凡之後相當感恩當時讓她坐進副駕駛座並帶她來到台東的布農族達赫。

達赫的父親告訴達赫：「海不健康了，山也不會健康的」。⁴⁰山的創傷見於蓋海濱大型遊樂場和飯店的時候，山的順向坡都被挖鬆了，幾處公路邊坡每每在大雨後就崩落，就像達赫曾說的：「這裡的山好像隨時要跌倒了」。⁴¹而從台北到宜蘭的雪山隧道開挖耗時15年（1991-2006），也在《複眼人》中成為山的創傷的一部分。從納林的環境創傷觀點來看，長度幾近13公里的雪山隧道的開挖代表島民選擇交通便利勝於環境生態。吳明益不只利用小說撻伐了島民的選擇，也述及在這樣鉅大的工程下，「為數眾多的工人投入接近地獄的工作場所……這些人真的獲得無名英雄的待遇，還是

³⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），162頁。

⁴⁰ 吳明益，《複眼人》（臺北：夏日出版社，2011），229頁。

⁴¹ 吳明益，《複眼人》（臺北：夏日出版社，2011），172頁。

只賺取了僅堪糊口的微薄薪資」。⁴²即使德國鑽隧道工程師專家薄達夫與台灣工程師李榮祥使用最先進的隧道工程開挖雪山隧道時曾遭遇異狀，還是敵不過經濟運輸、交通便利等好處的考量，如此科技自滿和科技冷漠（*technology complacency and apathy*）的態度讓吳明益藉由小說人物的口說出光隧道就挖了十五年，然後山的心也空了。

不論是島嶼的東部、西部、山上還是海邊，都充滿了環境創傷的敘述。吳明益的小說乘載著各種情緒來提醒讀者人類世所產生的各種「壞」情動力，例如鄉憂，一種在島上卻又對島上的環境破壞感到無能為力的憂傷。本來島民引以為傲的東部美好環境，卻也因為許多為了開發的觀光政策，原本近在眼前的美景，「現在山和海被馬路推到很遠的地方」。⁴³如果吳明益對於東部環境被破壞頗有微詞，自然也不會放過早已遭受污染的西部環境創傷。曾參與抗議西部彰化雲林八輕建立的吳明益，在小說中則影射八輕最終還是建造並污染當地：「石化工廠蓋好了以後，阿嬤的蚵田年年淤積，海上偶爾浮著一層油，天空總是霧濛濛的」。⁴⁴全島的環境創傷更時而出現在小說中，「其實從去年開始島就不斷下雨，遠遠超過氣象專家的預想，雨就像是唯一的天氣，……整個島都陷在一種快要被淹沒的情緒裡頭。不斷傳來的水災、土石流，以及隨之而來的經濟

⁴² 吳明益，《複眼人》（臺北：夏日出版社，2011），246 頁。

⁴³ 吳明益，《複眼人》（臺北：夏日出版社，2011），27-28 頁

⁴⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），168 頁。

低迷，已經持續超過一年」。⁴⁵一個個的環境創傷敘述，都是吳明益撼動已然對環境創傷無感的人心。

如果哀傷和鄉憂代表著哈凡、達赫、阿莉思對這塊土地的情感，那麼憤怒則是挪威海洋生物學家和環境行動主義者莎拉的情緒。吳明益透過莎拉這個角色觸及全球海洋環境的問題。從甲烷冰所造成的生態問題，到捕鯨業以及沿海貝類生態的改變。身為一個科學家，莎拉點出科學畢竟有未竟之處、不是全知全能：「甲烷冰其實是海床的一部份。我們根本不太了解甲烷冰開採會對極地造成多大的傷害，說不定可能改變脆弱的地形和局部的氣候……死的也許不是人類，但其他生物禁不起這麼劇烈的環境變動」，⁴⁶莎拉更主張「科學家也只能試圖去判斷真假，卻沒有能力提供正確的選擇」。作為一名環境行動主義者的莎拉除了不斷抗議捕鯨船的捕鯨行徑，也主張原本捕鯨的傳統應該要隨著不斷敗壞的環境做改變，更認為生活在人類世下的每一個人應該要盡可能不耗費多餘的資源養活自己，「盡可能，總比什麼都不盡力的好」。⁴⁷代表激進派的環境主義者的莎拉的憤慨，其實正是一種對人類世下人類活動造成全球環境創傷的強烈情緒。

換句話說，阿莉思的「百感交集」、哈凡的鄉憂、達赫的憂鬱、莎拉的憤怒等都呈現梅羅拉所說的「人類世焦慮」：「一種

⁴⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），343頁。

⁴⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），240頁。

⁴⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），241頁。

暫時的雙倍的緊張和不安的情動力是可以預期的，並且同時影響著現在和未來」。如梅羅拉所建議，「歸根結底，生活在人類世中可能須向『生態不愉快致敬』」。⁴⁸綜合而言，整個島都是憂傷，島民正罹患鄉憂，如蔡振興所說：「《複眼人》中，「每一個角色都罹患人類世憂鬱：地震、水災、海平面上升、不斷被侵蝕的海岸線、石化工廠排出的污染、生態疾病、阿特烈的島嶼沈沒、達赫的憂鬱檔案、哈凡的缺牙的海岸、莎拉難過山的心已經空了、為鑿雪山而喪失生命的工人，山、海都受傷了」。⁴⁹這些都是鄉憂所描述的對象。在家思鄉狀態是每個角色在這個島嶼所經驗的苦痛。人類世下的地方不斷流動，可能發生天然災害，或是人為造成的災難。哈凡的店、阿莉思的家、阿特烈的島如果不是一夜之間、也是日積月累逐漸遭到外力不斷的流變，最終消失殆盡。

肆、人類世下的情動轉向

吳明益的《複眼人》除了述及環境創傷，也可以從情動力生態論述的角度來分析某些角色的情感作用，並進一步探究吳明益小說

⁴⁸ Kyle Bladow and Jennifer Ladino. "Toward an Affective Ecocriticism: Placing Feeling in the Anthropocene." Edited. Kyle Bladow and Jennifer Ladino. *Affected Ecocriticism: Emotion, Embodiment, Environment*. (Nabraska: 2018. Pp. 1-22), 11

⁴⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），9頁

中所呈現的生態療癒的可能。生態療癒主張我們與自然的分離造就了心理失調與痛苦的主因，並認為「一個人的心理、情緒、和精神健康福祉大大地受她／他與自然的關係的影響」。⁵⁰生態療法（Ecotherapy）⁵¹將生態心理學的洞見和原則應用於治療上。誠如祈連堡（Howard Clinebell）所提，「生態心理學尋求藉著治療地球也治療人們，反之亦然，的方法」。⁵²祈連堡指出榮格學派的心理學家主張心理師可以開「接觸自然的處方箋」作為部分的療法，以幫助病人重新與自然做連結。⁵³生態心理學家羅札克（Theodore Roszak）也同意與自然接觸幾個小時有助於「重新恢復精神和產生出比專業分析師所給予的更強烈的動機和目標」。⁵⁴祈連堡也舉出許多生態療法應用在生活的例子：包含有生態意識的提升、說故事、庭園、生態靈修、影像療法、夢的解析、生態疏離解決、生態親密、悲傷治療、荒野療法、寵物和動物療法、（藝術）

⁵⁰ Alyson Pompeo-Fargnoli, "Ecofeminist Therapy: From Theory to Practice." *Journal of International Women's Studies*, (19.6, 2018), 2

⁵¹ 筆者使用「生態療法」一詞指涉心理學的一門學問，而本論文中所提及的「生態療癒」（eco-healing）則指向雖尚未成為一門科學、卻在心靈方面有療癒效果的現象，所以兩者用法不同。

⁵² Howard Clinebell, *Ecotherapy: Healing Ourselves, Healing the Earth*. (Haworth P), xxii

⁵³ Howard Clinebell, *Ecotherapy: Healing Ourselves, Healing the Earth*. (Haworth P), 45

⁵⁴ Theodore Roszak, *The Voice of the Earth*. (Simon & Schuster, 1992), 310

投射法、儀式、修復計畫、和園藝療法。⁵⁵而心理分析師里貝爾（Reibel）也談到「恢復健康的自我、身體和與他人的關係的策略」，需要包含「能夠治癒地球也能治癒自己的活動」。⁵⁶然而究竟要如何得知這些有別於醫藥療法的生態療癒對於受創心靈的作用？本文接下來將從情動力理論探究在吳明益《複眼人》中所呈現的寵物和動物療法及自然和森林療法如何作用於幾位角色面對創傷的症狀上。

生態療癒（eco-healing）的概念，若從生態心理學而來，有情感概念預設之人道主義主體修復的暗示，因此理論的基本前提有接收主體的存在，與情動力理論認為情動是發生於前主體時刻，也就是與發生在意識之前和／或之外的概念（Massumi, *Parables*）相違背。然而，如同筆者在第一部分已提出，情動力生態論述強調的是「廣義指涉所有與情相關之生命經驗」，並以此檢視這個身體與其他身體甚至環境之間所傳遞的情動強度如何轉而發揮所謂療癒作用。換句話說，從情動力生態論述的理論來看療癒，療癒發生在情動力流變的過程中，它的身體觀是一個不斷流變的身體，所謂的療癒並不是在哪一個時刻來宣稱：「我被治療好了」。因此，療癒的概念比較類似康吉萊姆（Georges Canguilhem）在《醫藥書寫》一

⁵⁵ Pompeo-Fargnoli, Alyson. "Ecofeminist Therapy: From Theory to Practice." *Journal of International Women's Studies*, (19.6, 2018), 4

⁵⁶ Pompeo-Fargnoli, Alyson. "Ecofeminist Therapy: From Theory to Practice." *Journal of International Women's Studies*, (19.6, 2018), 51

書中對於自然療法的概念：「自然療癒（heals），醫生治療（cures）」，⁵⁷也就是，生態療癒比較不是屬於醫生來定義的治癒（the cure），而是牽涉到自我感受的療癒（healing）。⁵⁸而這個療癒的發生是溢出主體情緒感知，作用於主體主觀情緒無法捕捉的情動流變時刻。

因此，用情動力解釋森林療法或是動物療法中的情動力並不只是討論某個主體感受到什麼情緒，而是這個主體的身體與其他身體或是環境之間傳遞出怎樣的強度環繞著整個場域。腦部神經科學家薩克斯（Oliver Sacks）曾研究音樂療法所帶來的情動力，他舉一名腿部三年沒有感覺的女子為例，他們用音樂療法，發現女子三年無感覺的腳居然開始不自主地踩在拍子上。⁵⁹這名女子的腿當然不能說完全被治癒了（cured），但是她的腿受到音樂的影響不自主地會打節拍，說明情動力「會給本體感受增加強度或緊迫感，這就是為什麼音樂—記憶的一部分被部分存儲在體內-可以女人的腿移動的原因」。⁶⁰根據薛豪斯（Eric Shouse），情動力的傳遞（the transmission of affect）並不意味著一個人的感覺變成了另一個人的

⁵⁷ Canguilhem, Georges. *Writings on Medicine*. Trans. Stefanos Geroulanos and Todd Meyers. (Fordham UP, 2012), 33

⁵⁸ Stefanos Geroulanos and Todd Meyers. "Introduction." *Writings on Medicine*. Georges Canguilhem. (Fordham UP, 2012), 17

⁵⁹ Oliver Sacks, *A Leg to Stand On*. (New York: Touchstone, 1984), 43

⁶⁰ Eric Shouse, "Feeling, Emotion, Affect." *M/C Journal* 8.6 (2005). (來源：
<http://journal.media-culture.org.au/0512/03-shouse.php>，2009.12.23）。

感覺，而是關於身體相互影響的方式，並通過與周圍環境的強度產生共鳴。⁶¹也就是說，如果情緒是屬於個人主觀的感覺，那麼情動力就是力量（也許是能量的流動），一種先於產生這種感覺的力量。情緒是屬於個人和主觀的；情動力則不是個人所感受到的，而是迫使個人去感受的力量。從這個意義上說，「情動力不是一定有意識但是有意識的經驗很可能會由此產生」。⁶²所以不論是自然和森林療法、生態療癒、寵物和動物療法其實從情動力生態論述的觀點來看，都是受到環境影響迫使主體去感受的不自主的力量，那是主體無法掌控、也無法事先形成的力量。

發生療癒的時刻其實就是一種情動轉變，情動力會被主體無法控制的因素引發出來。《複眼人》中阿莉思不肯承認兒子托托在小學二年級時已經死於蛇毒咬傷意外，靠著書寫她讓托托活了下去，但是隨著丈夫登山死亡，阿莉思起了離世的念頭並企圖付諸實踐。然而自從阿莉思拯救並收養了一隻因海嘯之故流浪到她家的貓咪後，她開始變得「有點不太一樣」，每天觀察阿莉思的哈凡說：「雖然說不出來是哪裡不一樣，但好像又可以活下去一陣子的樣子。人能不能活下去，其實周遭的人多多少少感受得出來，如果一個人突如其來地死去，一定是周遭連一個關心他的人都沒有」。⁶³

⁶¹ Eric Shouse, "Feeling, Emotion, Affect." *M/C Journal* 8.6 (2005). (來源：
<http://journal.media-culture.org.au/0512/03-shouse.php>, 2009.12.23)。

⁶² Steven Shavero, "Affect Vs. Emotion." *The Cine-Files* 10 (Spring 2016)

⁶³ 吳明益，《複眼人》（臺北：夏日出版社，2011），87 頁。

阿莉思對於貓的情感與日俱增。從很多人養寵物的經驗看來，與動物互動似乎對我們的身體、情緒、心理有所影響。主張貓咪很適合當療癒動物的人認為「貓會躺在膝上，且不需活動的長時間陪伴」。⁶⁴每當阿莉思輕輕呼叫貓咪的名字「Ohiyo」，「貓的尾巴就會輕輕顫抖一下。在那一瞬間，好像有一種非理性的物事，動搖了她沉默已久，決意停止的心」。這個非理性、逃脫意識可以理解為一種情動轉向（*affective turn*），支撐她活下去的轉向。阿莉思不能理解自己明明前一陣子處分了大多數的物質財產，現在居然又為了這隻貓買了屬於牠的「財產」。⁶⁵自從貓咪進入阿莉思空蕩蕩的房子後，家的氣氛改變了。有貓存在的空間似乎傳遞著某種情感，阿莉思可以整天坐在屋子裡看著貓咪，「她從來沒有想過光看一隻貓咪的動作就能那麼入迷。Ohiyo眯著眼睡倒在書架上，四肢垂軟地懸掛著、蹣手蹣腳地靠近一隻從窗外飛進來的金花蟲；睜著異常渾圓的大眼，瞳孔聚精會神地注視著阿莉思」。阿莉思感覺到「有一隻貓以後，好像什麼都要改變了，跟有一個孩子一樣」。⁶⁶貓的身體和阿莉思的身體碰撞強度逐漸療癒、或是至少暫時阻斷了阿莉思之前想尋死的心。自從收養Ohiyo 這隻貓後，Ohiyo的存在迫使阿莉思感受到生命的能量：「Ohiyo總是恰好在阿莉思開始動

⁶⁴ Cynthia K. Chandler, *Animal-Assisted Therapy in Counseling*. (Taylor and Francis, 2017), 78

⁶⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），95 頁。

⁶⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），99 頁。

念〔自殺〕時，輕輕巧巧地出現在她的眼前。牠的喵喵聲恰如其分地擋住了阿莉思離世的念頭，就像是有人刻意地替她把死亡那個方向一到看不見的門上，拉上門栓」。⁶⁷

寵物療法在醫學界已有許多研究報告，報告顯示「透過觀察魚缸裡的魚，人的血壓會明顯降低……養寵物有助於降低血壓和使心臟病患康復」。⁶⁸養貓能帶來「平靜和寧靜」，⁶⁹因此當科學家檢視寵愛貓狗的人的大腦時發現，他們「腦波的 θ 波頻率會增加，連結一種放鬆感的狀態。伴隨著Alpha腦波的減低，減輕壓力和沮喪，刺激免疫功能」。有貓存在的空間似乎就開始了療癒的情動，「貓的出現、貓的呼嚕聲和牠們柔軟溫暖的毛對飼主傳遞心理和身體的好處。貓可以減輕壓力，甚至與貓進行短暫的玩耍可以有安靜心靈的效果。寵愛貓咪降低心血管疾病和氣喘因為貓毛所產生的負離子有益於人體。負離子帶來放鬆感，改善病人的健康和加速復原力」。⁷⁰吳明益筆下的阿莉思的Ohiyo是否對阿莉思有這麼多的影響力不得而知，但是可以確定的是，Ohiyo的存在改變了空間的氣

⁶⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），145頁。

⁶⁸ 洛夫（Louv, Richard）。《失去山林的孩子》譯：郝冰、王西敏。（野人出版社，2014），60頁。

⁶⁹ Diederichs, Gilles. *Purr: A Cat Therapy Guide to Happiness*. (Harper Design Intl. 2017), 9

⁷⁰ Katarzyna Tomaszewska, Iga Bomert, Elzbieta Wilkiewicz-Wawro. “Feline-assisted therapy: Integrating contact with cats into treatment plans.” *Polish Annals of Medicine* (24.2, 2017), 283

氛並對阿莉思產生了情動轉變。

同樣也感受到動物帶來的情動轉變的是阿特烈，他是一名青年，象徵著因氣候變遷而遭沉沒的太平洋島嶼的島民。阿莉思無意中救了被海浪捲上岸的阿特烈，而阿莉思海邊的家也逐漸被上升的海水所淹沒，兩人在海邊臨時搭起的棚子下生活了幾天，後來阿莉思希望阿特烈帶她走一趟她丈夫傑克森登山喪命的路徑，就當兩人夜裡在山中紮營時，他們邂逅了台灣黑熊，阿特烈雖緊張卻頓時被這隻美麗的動物震攝：「眼前是一頭壯美、警覺、堅毅的動物，和他所見過的一切動物一樣美麗，瓦憂瓦憂島上並沒有這麼壯美的動物，阿特烈不禁著迷」。直到黑熊離開，吳明益寫道：「阿莉思和阿特烈都彷彿經歷了一次生死，他們嗅到一種古老的氣息，像山一樣，又和山不同，一種特殊的靈魂氣息。如果必要，牠也可以奪走他們的性命。阿特烈此刻，才緩緩轉過身來對著阿莉思，慎重無比地說：『明明有神!』」。⁷¹這樣的與熊邂逅相遇（*encounter*）的經驗產生出一種溢出個人情緒的情動力，而情動的傳遞讓阿特烈直呼他「遇見」「神」。邂逅相遇的時刻就會產生情動。如安德森所指出，「情動力出現在身體與身體的關係之間，出現在相遇時糾纏的關係中」。⁷²洛夫在《失去山林的孩子》（*Last Child in the Woods*）一書中也提到「遇見」獅子的心情，他引用了某一編輯與

⁷¹ 吳明益，《複眼人》（臺北：夏日出版社，2011），301頁。

⁷² Ben Anderson, "Becoming and being hopeful: towards a theory of affect." *Environment and Planning D: Society and Space*, (24.5, 2006), 736

家人出遊在山中發現獅子的足印在其周圍，雖然沒有正面撞見，但是一種「極度恐懼與興奮的狀態下，他高度留意著周圍的一切。過後，他發現自己已經記不得上一次像這樣敏銳動用所有的感官是什麼時候了。這場近距離的邂逅釋放了某種被壓抑的能力」。⁷³這種被壓抑的情緒的釋放以及動用所有的感官正是與環境互動而產生情動傳遞的時刻，而這也可見於吳明益在《複眼人》所提到的森林療法中。

《複眼人》中有多處表現出森林療癒中所產生的情動力的傳遞與流動。布農族人阿怒買下森林教堂，使它免於落入財團之手。然而自己的兒子則不慎被森林掉落的樹枝打死，阿怒每天都走一趟森林，「讓自己的悲痛在森林裡慢慢安靜下來。阿怒並沒有責怪森林，他認為森林只是在執行它的責任，生長、落葉、死亡，或者恰恰好以斷枝壓死一名布農族少年」。⁷⁴身為森林教堂導遊的阿怒帶著薄達夫、莎拉、哈凡、達赫、鄔瑪芙等人入森林。在進入森林教堂之前，阿怒首先要大家用自己的語言祝禱，各喝一小口小米酒之後，達赫牽著鄔瑪芙的手一同以布農語祝禱、哈凡以阿美語祝禱、薄達夫以德語、莎拉以挪威語祝禱。⁷⁵在這樣的儀式後大家才進入森林。進入森林後阿怒會請每個人用自己的身體與每一棵樹做交

⁷³ 洛夫（Louv, Richard）。《失去山林的孩子》譯：郝冰、王西敏。（野人出版社，2014），75 頁。

⁷⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），309-310 頁。

⁷⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），309 頁。

流，也就是以觸感感受樹的身體，摸摸樹的樹根，看看是否可以感受到「樹在吸水，或者一棵樹正在變成兩棵樹的聲音」。⁷⁶阿怒常以這樣的方式帶領觀光客做生態導覽，他要他們「一次以一種感官來感受森林。閉起眼睛撫摸樹根，趴在樹上嗅聞一株野薑，尝尝刺蔥葉片的滋味，辨識某一聲鳥叫大概意味著多遠的距離……，好像帶著大家做這些事，就一定有某些人能聞到、摸到、聽到，或者是感受到他小兒子的靈魂。對他而言，里安就算某種形式上活著了」。⁷⁷阿怒的儀式產生了某種集體情動氣氛，分別讓薄達夫、莎拉、達赫、哈凡都開始進行情動轉向。誠如前面已談過，情動並非侷限在個人身體或記憶中，而是會穿梭於身體間產生情感強度，形成集體經驗。而如此的情動轉向也見於每一次小說中複眼（人）出現之際。

經過了森林教堂的洗禮，莎拉在那個當下似乎更了解父親阿蒙森的情動轉向，他原來是一位捕鯨獵人，在一次參與目睹捕獵海豹的殘忍景象後，他覺得自己「身體裡的某部分空了」，他透恨殺海豹的方式，他說：「獵人明明有體力也有能力確認海豹是否還在受苦，卻毫不動心，這是要經過非常漫長的鍛鍊才能將心變成石頭的」，⁷⁸阿蒙森毅然決然變成保護海豹的守衛人，吳明益寫道他從此變成具有「複眼」的人，阿蒙森並對女兒莎拉說：「莎拉，我放

⁷⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），314頁。

⁷⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），310頁。

⁷⁸ 吳明益，《複眼人》（臺北：夏日出版社，2011），284頁。

棄了我海上獵人的身份。莎拉，時候到了，我想我應該放棄海上獵人的身份了。我得試著改變些什麼，否則我會覺得自己白活了」。⁷⁹被殘殺海豹的景象震攝住的阿蒙森，影響與被影響的情動轉向使他有了倫理行動，他不但參與了跨國反屠殺海豹組織，也在挪威參與反對商業捕鯨行動，成為一名「複眼」人。

同樣地，這次的森林教堂之行也讓與莎拉同行的薄達夫產生某種情緒／情動轉向。多年前他曾以隧道開鑿專家身分來台灣參與雪山隧道開鑿工程，這次在阿怒的帶領下與莎拉一起進入森林教堂感受樹木的紋理時，讓我不禁回憶起當年開挖雪山所聽到的聲音究竟是什麼？雪山隧道的開發「沒有到達山的內心的人絕不知道山的內心如此繁複多變，在燈光的照射下，富含石英的岩盤肌里閃閃發光，岩壁隙間水仍然像一條一條小型的瀑布湧出，就像從未被採訪過的宇宙異境」。來自德國的隧道鑽掘機（TBM）專家薄達夫「撫摸著既銳利又堅硬甚鐵的岩盤，不禁心跳不已……剎那之間，有一種虧欠與傷感混雜的奇異感受湧入他的心靈，他竟違反專業地懷疑起自己是不是正在傷害些什麼，或者即將驚動什麼」。⁸⁰正當薄達夫產生如此的反思時，接下來的聲響則讓他一輩子無法忘記：「山的深處突然傳出一聲巨響……而那個黑暗是沒有人經驗過的黑暗，是在山的心裡面，絕對的黑暗。片刻，山的遠方傳來另一次類似的聲音，就彷彿前一個聲響是某個巨大的物事踏出了右腳，而此

⁷⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），286 頁。

⁸⁰ 吳明益，《複眼人》（臺北：夏日出版社，2011），248 頁。

刻又踏出左腳的樣子……坍塌不坍塌都沒有差別，在那個洞穴裡頭，有一種奇怪的、沉重的壓力，一種拒絕人停留的氣氛，每個人都感受到了」。⁸¹迴盪在空氣中的聲響以及詭譎的氣氛所帶來的恐懼與疑問，一種情動流竄於當時的空間與場域，讓時隔多年經過森林教堂洗禮的薄達夫依然記得：「那個聲音到底是什麼呢？」認識莎拉以後，薄達夫「才開始思考或許不必鑽透每樣他不理解的聲音，有些聲音，只會在沒有被鑽透的情況下，才會完整地保存在那裡吧」。⁸²現代科學企圖將所有自然的「秘密」放在顯微鏡下觀察、解碼，莎拉作為一個科學家卻認為其實有很多大自然的事物是科學還無法也無須窮盡的：「每個地方的海都有獨特的聲音、絕不相似。認真地聽，還可以辨識出是風還是水撞擊岩石，還是魚跳起來拍打水面的聲音。山也有這樣的聲音對吧？就像有很多海的聲音我們都還不認得，山也可能也有很多的聲音我們都沒有聽過」。⁸³當初在山的內心開鑿隧道的薄達夫似乎若有所悟的表達：「一片活著的森林、一座活的山，跟一座即將被鑽透內心的山，發出的聲音果然是不同的」。⁸⁴

同樣對山有所體悟、特別有感情的就屬於也曾經遇見複眼人的布農族人達赫。真正的山對達赫而言是「沒有被挖得坑坑巴巴的

⁸¹ 吳明益，《複眼人》（臺北：夏日出版社，2011），249頁。

⁸² 吳明益，《複眼人》（臺北：夏日出版社，2011），315頁。

⁸³ 吳明益，《複眼人》（臺北：夏日出版社，2011），251頁。

⁸⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），316頁。

路，沒有隧道，有山羊和鹿和山豬跑來跑去的山」。⁸⁵因為這樣的山「仍保持著一種神祕感、直覺性，像真正的山」，達赫和他的布農族人阿努所呈現的原住民環境情動力（indigenous environmental affects）展現在對山的情感，那是一種尊重、尊重山也是一個主體：「進到一座真正的山，尋常的知識是不管用的」。⁸⁶有這樣想法的達赫小時候見過複眼人，就在他要墜入懸崖之前，複眼人站在他面前，達赫說：「我發現他的眼睛不太一樣，有點不太像是一顆眼睛，而是由無數的眼睛組合起來的複眼，像是雲、山、河流、雲雀和山羌的眼睛，組合而成的眼睛。我定神一看，每一顆眼睛裡彷彿都各有一個風景，而那些風景，組合成我從未見過的一幅更巨大的風景」。⁸⁷與複眼人相遇的不僅達赫一人，阿美族人哈凡幼時也看過複眼人。

哈凡從小隨著伊娜（母親）到台北居住，但遇到地區都市化導致無家可歸，就在伊娜遍尋不著被大水沖走的男朋友的屍體時，小哈凡看見伊娜前面站了一個男人，「他像影子一樣忽然大忽然小……有一瞬間我和他的眼睛對上了，那眼睛……就好像妳同時被一隻老虎一隻蝴蝶一棵樹一朵雲看到一樣」。⁸⁸如同達赫邂逅的複眼人，哈凡遇見的男人也同樣有著複眼，伊娜後來跟哈凡說祖靈告訴

⁸⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），229 頁。

⁸⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），132 頁。

⁸⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），227 頁。

⁸⁸ 吳明益，《複眼人》（臺北：夏日出版社，2011），121 頁。

她該去哪裡找那個溺水的男人。回到H縣後的哈凡靠著當按摩師的工作終於擁有一間靠海邊的自己的店—第七隻Sisid，也開始「有了屬於自己的骨骼，自己的想法與記憶」。⁸⁹然而類似阿莉思海上房屋的處境，地震以及隨之而來的海嘯吞沒了她投注半生的心血的房子，絕望的哈凡跟著達赫來到台東。本來很擔心哈凡的達赫後來聽說女兒鄔瑪芙半夜帶哈凡去森林教堂，達赫就放心了，因為「那裡頭的樹會喚醒恐懼、尊敬和謹慎，看過那些樹的人，不會想尋死的」。⁹⁰這樣的看法與自然療法的觀點不謀而合。很多研究都已經顯示「與大自然接觸可以保護孩童的心靈健康：加強健身、解決問題的能力、批判性思考、做決定、和解決衝突」。⁹¹從情動傳遞的角度來看，在山中、森林、大自然中，人的身體與樹的身體互動產生的強度，是一種在意識未形成之前就作用著，之後才有各種情緒（不論是舒適、放鬆、滿意、還是恐懼、害怕、厭惡等）介入。醫學界也發現「人在經歷了一段時間的緊張後，如果看到自然風光，就會很明顯地在五分鐘內平靜下來：肌肉緊張度、脈搏和表皮傳導的指數都迅速下降」。⁹²

⁸⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），84頁。

⁹⁰ 吳明益，《複眼人》（臺北：夏日出版社，2011），189頁。

⁹¹ Pompeo-Fargnoli, Alyson. "Ecofeminist Therapy: From Theory to Practice." *Journal of International Women's Studies*, (19.6, 2018), 3

⁹² 洛夫（Louv, Richard）。《失去山林的孩子》譯：郝冰、王西敏。（野人出版社，2014），61頁。

《複眼人》中的森林教堂裡是由會走路的樹聚集而成，「所謂會走路的樹其實就是榕楠樹群，特別是白榕。因為榕的氣根會從枝葉垂降到地面，變成支撐根。以前部落的人會用榕樹做為地界，但後來竟發現這種樹『會走路』」。 ⁹³當達赫的女兒鄔瑪芙第一次帶哈凡進入森林教堂的時候，哈凡「就心跳不已，覺得找到了某種可以盛裝自己的容器。從此以後，在沒有人發現的時候，哈凡常常一個人進來森林，然後鑽到這個岩洞裡，像熊在冬眠一樣，什麼都不想」。 ⁹⁴這群樹營造出的場域有一股力量、一股哈凡無法掌控卻又沉醉其中的力量，那是一種情動力。身體相遇之間產生強度，這種強度又是一種情感剩餘、溢出、無法被理性掌控。跟著阿怒再次進入森林教堂的哈凡，回想起她「第一次進入森林教堂時，樹根與青草的氣味，濕淋淋的空氣都讓她覺得適得其所。她喜歡白榕為了支撐自己而長出一條又一條的氣根，終於和土地再次連結起來，變成整株樹支撐根的生存型態。更喜歡整株樹都布滿樹疤的老樹，裂口會被樹自身分泌出來的汁液封住了、癒合，好像一切痛苦都能過去」。 ⁹⁵哈凡雖為阿美族人，為避免遇到以前按摩客人的尷尬，哈凡住在市區也很少參加部落活動，甚至總覺得與部落生活或組織格格不入。然而進入森林教堂卻有一種回到「家」的感覺，因為在岩洞裡情動力正在傳遞、能量正在流動。「個人」與「環境」之間沒

⁹³ 吳明益，《複眼人》（臺北：夏日出版社，2011），192 頁。

⁹⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），311 頁。

⁹⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），312 頁。

有明確的區別。⁹⁶所以當達赫發現哈凡脫隊進入岩洞裡，達赫「決定保持安靜，不去打擾她。森林正在對她做什麼，他沒有必要插手」。⁹⁷這是哈凡的「綠色時間」藥方，誠如洛夫的說明，一旦覺得有壓力，就讓自己神遊到某個過往曾去過的大自然所在地，這種對大自然的記憶，「隨處可見、無副作用」。⁹⁸

四、複眼（人）的生態情動觀

從阿蒙森到達赫到哈凡，吳明益小說《複眼人》多處呈現複眼（人）的意象，當複眼（人）出現之際，就是情動轉向之時刻，那是一種從個人情緒轉向某種環境情動，最後可以邁向環境倫理行動的契機。就如同吳明益在其《複眼人》小說中創造複眼人，阿莉思在自己的小說裡也創造複眼人。⁹⁹阿莉思除了用文字書寫喪子情

⁹⁶ Teresa Brennan, *The Transmission of Affect*. (Ithaca: Cornell UP.), 2004。布蘭朵和拉丁諾認為布倫南對環境的存在為存而不論。如布倫南在她的《情動力的傳遞》（*Transmission of Affect*）一書談情動力的傳遞時，雖然相當重視「人和環境之間的互動氣氛」（3），但她並沒有進一步討論環境在此扮演的角色（4）。

⁹⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），313頁。

⁹⁸ 洛夫（Louv, Richard）。《失去山林的孩子》譯：郝冰、王西敏。（野人出版社，2014），124頁。

⁹⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），344頁。

感。有著丈夫傑克森的配合演出，藉由文字敘述，阿莉思書寫兒子托托的一切，她的文字產生某種情感動能，字裡行間散發出一種文字情動力，彷彿形成敘事療癒，暫時撫慰著她，支撐著她繼續往下走。然而她「恨自己只能活在文字裡」，她堅信「她就是需要來一趟岩壁」。¹⁰⁰最後阿特烈帶阿莉思進入山中，因為他相信山可以治癒她。¹⁰¹阿莉思透過親身經驗了傑克森念茲在茲、最終命喪與此的大岩壁，「它彷彿一堵牆，一個巨大的生靈，世界所有的風在這前頭都要停止，森林只能仰望」。¹⁰²就在岩壁旁，阿莉思看著阿特烈在營火中的影子既像是傑克森又像是托托，「她憑感覺撫摸著這枚鑲嵌在整個大岩壁下，凹陷的石頭上的阿特烈的影子。喃喃自語的說：『原來你在這裡』」，¹⁰³瞬間的情動讓阿莉思終於有所體悟，在這趟充滿情緒／情動的大岩壁旅程結束後，阿莉思也完成她長篇短篇皆命名為「複眼人」的小說。情動力生態論述正是強調情緒／情動帶出來的「轉變」力量。岩壁之旅讓阿莉思的轉變成為可能。

類似達赫與哈凡所遇見的複眼人，從岩壁摔落的傑克森發現複眼人的眼睛在看著他，「他發現與對方對視的時候，不像是與人對視的樣子，而比較像是和自己對視……非常奇特的一雙眼睛。就好

¹⁰⁰ 吳明益，《複眼人》（臺北：夏日出版社，2011），322 頁。

¹⁰¹ 吳明益，《複眼人》（臺北：夏日出版社，2011），320 頁。

¹⁰² 吳明益，《複眼人》（臺北：夏日出版社，2011），323 頁。

¹⁰³ 吳明益，《複眼人》（臺北：夏日出版社，2011），324 頁。

像有無數個細小湖泊，連綴成一個巨大湖泊的樣子」。¹⁰⁴這些角色所遇見的複眼人都有一雙包含宇宙萬物的複眼，「複眼人的複眼像是瞬間變化了排列組合一樣，不斷跳動變幻，每枚單眼的景象的每個瞬間，都跟眼前一個瞬間的景象完全不同。仔細一看，男子[傑克森]的心神不禁被每一個單眼的畫面深深吸引，也許是某處海底火山正在噴發，也許是像一隻鷹隼飛行所見，也許只是一枚樹葉搖搖欲墜的情景，那每一個單眼，似乎都在播放著某種記錄電影似的」。¹⁰⁵摔下岩壁後的傑克森要求複眼人救他的生命，複眼人只應：「我誰都不能幫」，¹⁰⁶並在此時指著自己的複眼解釋：「只能觀看無法介入」。¹⁰⁷莫頓（Timothy Morton）曾在《無自然的生態》（*Ecology without Nature*）指出：「我們太快拋棄與非人的距離、太急著擁抱非人，我們最終會陷入在我們自身的偏見、我們的『距離』觀、我們觀念中的『他們』。與非人保持距離可能是與非人接近最可靠的方式」。¹⁰⁸這種不干涉、不介入的態度正是複眼人的態度。其實莫頓在此碰觸的也是某種情感問題。如果我們以「愛」之名擁抱自然，可能會讓自然「窒息」，我們的偏見、自

¹⁰⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），305頁。

¹⁰⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），327-328頁。

¹⁰⁶ 吳明益，《複眼人》（臺北：夏日出版社，2011），305頁。

¹⁰⁷ 吳明益，《複眼人》（臺北：夏日出版社，2011），334頁。

¹⁰⁸ Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics*. (Harvard, 2009), 204-208

大、或沒有距離，可能會加速環境和自我的毀壞，只是何謂適當的距離，莫頓並未加以說明。如前所述全本小說處處呈現一種環境憂傷（*environmental grief*）對比著似乎「冷眼」旁觀的複眼人這個角色的情感。堅持「觀看不介入」的複眼人其實表現出更深層的跨物種同理心。複眼人的生態情動不是為人類而存在。

複眼映照收納了宇宙萬物、各類物種的存在，但複眼不為人類而存在，如複眼人對於人類世下的人類的評斷：「人類通常也全然不在意其他生物的記憶，你們的存在任意破壞了別種生命存在的記憶，也毀壞了自己的記憶。沒有生命，能在缺乏其他生命或者生存環境的記憶而活下去的。人以為自己不用倚靠別種生命的記憶也能活下來，以為花朵是為了你們的眼睛而繽紛多彩，以為山豬是為了提供肉而存在，以為魚而是為了人而上鉤，以為只有自己能夠哀傷，以為一枚石頭墜落山谷不帶任何意義，以為一頭水鹿低頭喝水沒有啟示……事實上，任何生物的任何微細動作，都是一個生態系的變動」。¹⁰⁹複眼人的存在也代表著生態體系和微觀衝擊的關係。任何一個變動，即便是微小難以察覺的衝擊，都可能為整體帶來改變。馬蘇米曾在受訪時解釋情動力與衝擊（*shock*）概念分不開的關係，「情動力就像是微小衝擊（*microshocks*），普遍存在於我們生命每一個時刻」；有時候又像是「焦點的轉變，周邊的聲響吸引目光的凝視」，而這樣的微小衝擊細微難以察覺。¹¹⁰每一個因環境

¹⁰⁹ 吳明益，《複眼人》（臺北：夏日出版社，2011），334 頁。

¹¹⁰ McKim, Joel. (2009). *Of microperception and micropolitics: an interview with*

而產生的微小衝擊（情動力）都是產生改變、影響與被影響的契機。吳明益的《複眼人》亦呈現微小衝擊的情動力，任何一個微小衝擊（情動力）都可能對生命帶來改變。從情動力生態論述的角度，每次情動的發生都是一個微小的衝擊，一個焦點的轉變，也許細微不可見，但最終或能成就某種倫理行動。換句話說，擁有複眼的時刻就是情動傳遞、倫理行動之際。

複眼人的倫理觀代表一種多元視角的倫理觀。複眼人的視角代表人類視角的有限性。這一點洛夫也在書中說明進入自然可以打開人們狹隘的視角，「每個自然的地點，都藏有無限大的資訊寶庫，因此，會有源源不斷的新發現」。洛夫進而引用鱗翅類昆蟲學家及作家的說法：「那些地方帶我脫離自我，脫離人類活動的有限視野，但這不是厭世。『地方感』是一種更廣義上的擁抱人性，是進入更廣闊世界的通行證」。誠如洛夫所言，對很多人而言，自然很抽象，這些超級物件（hyperobjects）如臭氧層、雨林被燒毀，似乎都在我們的感官之外。¹¹¹然而吳明益透過複眼人讓抽象的自然某種程度的具像化。在《情動力生態：定位懷舊、欲望、和希望》一書強調「情動力依附地方」的概念（“affective attachments to place”）。空間（環境）、情動力和其他因素組成根莖式的（生態）網絡。《情動力生態》（*Ecologies of Affect*）一書的作者們強

Brian Massumi, (15 August 2008), 4

¹¹¹ 洛夫（Louv, Richard）。《失去山林的孩子》譯：郝冰、王西敏。（野人出版社，2014），84 頁。

調情動力與生態之間的關係，也就是生態應該被了解為「是一個不斷變動的物質系統，一直處於流變之中（always in flux）。生態總是處於新興狀態，徘徊在不可預測的邊緣。生態學總結了多種影響和受到影響的方式、多因果過程和偶發的結果。但它們也是流動的、非全面，開放的系統」。¹¹²

就如同薄達夫「作為一個工程師的體悟，薄達夫當然對自己的工程專業有自信，但他永遠不曉得，自然的力量此刻在他的力量之上，做些什麼。有太多作用力是一個小小的工程師不可能估算進去的」。¹¹³另外，從無法確切知道對生態系統的衝擊的觀點，小說中也對開發海洋深層水有所微詞，「沿海的地下層幾乎都已經鹽化無法使用，大家都花錢買瓶裝水。政府在幾年前補助藉由巨大管線抽取後再淡化的海洋深層水，有的住戶會在自己的房子裡裝設價格不便宜的小型淡化器」。¹¹⁴吳明益藉由在大學任教的阿莉思的口反對這種海洋深層水的建造，因為「投資海洋深層水的財團，過去就是靠投資水泥、採石賺錢的」讓人懷疑之間的關聯，如孟山都基因工程改造種子公司與跨國公司拜耳化學農藥的關係。再來，「擾動了深層海水的結構，海底的鹽分比重、對流狀況，乃至於底層海砂都

¹¹² Park, Ondine, Tonya K. Davidson, Rob Shields. "Introduction." *Ecologies of Affect: Placing Nostalgia, Desire, and Hope*. Edited. Tonya K. Davidson, Ondine Park, and Rob Shields. Wilfrid Laurier UP, 2011, 6

¹¹³ 吳明益，《複眼人》（臺北：夏日出版社，2011），314 頁。

¹¹⁴ 吳明益，《複眼人》（臺北：夏日出版社，2011），91 頁。

起了微妙的變化，漁民認為，魚群因此離開了。不過沒有人敢斷言這變化會產生什麼影響，因為生態的關聯性遠比我們想像的複雜」。¹¹⁵環境是不斷的流變、是牽一髮而動全身的概念。複眼人代表人和非人以及與生態體系互相影響的複雜度。

結語

環境問題從來都不是單一問題，其中涉及意識形態、政治、各領域界線的問題。吳明益的《複眼人》觸及的環境創傷包含西部工業空氣汙染，海平面上升，冰雹、地震、海嘯、氣候變遷、垃圾渦流、海洋酸化、甲烷冰開採、物種滅絕等都需要跨領域解決方式。如杭特（Robert Hunter）指出，「如果我們繼續汙染、焚燒、過度捕撈、砍伐、採礦、建水壩、汙水、流刺網、毒害、傾倒垃圾、滅亡、開發、飛行、駕駛、和以我們現在的速度生育，我們將不可避免地促成全球災難」。¹¹⁶吳明益的小說就是呼應這樣的災難。

筆者在此篇論文所採取的情動力理論是將情動力視為在語言與生命歷史具足之前的『前個人』的知覺強度，並強調在身體彼此相遇、碰撞出的情況產生的強度，以及情動轉向與個人溢出的情緒的強度做綜合檢視。在不同身體相遇、碰撞、互動產生的情動轉向，

¹¹⁵ 吳明益，《複眼人》（臺北：夏日出版社，2011），92頁。

¹¹⁶ Robert Hunter, *Thermageddon: Countdown to 2030*. (New York: Arcade Publishing, 2003), 8

這樣的情感不只是自我主觀情緒經驗，更是強調影響與被影響的情動氣氛以及情感強度和進一步的倫理行動。吳明益的文字和故事凸顯環境創傷如何可以被「看見」，而複眼人代表的也是不論使用什麼樣的詞彙、什麼樣的譬喻，其實都是要說明生物體系是牽一髮而動全身的複雜。故事中所提到的幾種生態療癒的面相，或許在某種程度上也是因人而異、因地制宜，但也許給予面對創傷（不論是個人或大環境的創傷）一種情感出口、一種可以繼續走下去的出口。讀者藉由閱讀展現在書中的情動力感受一次次情感流變的旅程，期待最終有更進一步的倫理行動。

附錄

在此列出論文題目提及吳明益《複眼人》的研究論文。

邱圭麗，〈吳明益小說中的記憶與空間書寫—以《睡眠的航線》、《天橋上的魔術師》和《複眼人》為例〉（台中：國立中興大學台灣文學與跨國文化研究所碩士論文，2019）。

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松塢茅庵絕六塵，山為清友水為鄰 ——《雪廬詩集》山水行旅初探

劉靜宜*

摘要

台灣佛教歷史中，雪廬老人是台灣光復後早期重要佛教居士，其儒、佛思想影響全台各地。本文以《雪廬詩集》為研究範圍，從語言學角度分析為根基，考探山水行旅地圖為目的，釐清雪廬老人心中和所旅之山水。雪廬老人詩作中，心中到底有哪些「山」和「水」融入他的詩作？又遊歷哪些名山大川？如何創作山水詩？「山」和「水」有關的意象又有哪些呢？都是本文研究動機，以說

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明雪廬老人山水行旅風格與藝術。本文首先，釐清山水詩之起源與山水詩之範圍，以及雪廬山水詩中具有行旅得清涼、志欣於山水、名山懷古意之意涵。其次，探究雪廬老人山水詩的意象語言藝術，「山」的意象具有「色彩之美」、「時間之美」、「空間之美」、「靜態之美」、「動態之美」和「方向美」；「水」的意象具有「色彩之美」、「時間之美」和「功用之美」。最後，探究詩集中，雪廬老人「山」和「水」有關語義場意象，以及各時期詩作產量的特點。從本文意象語言管窺，說明雪廬老人是位「松塢茅庵絕六塵，山為清友水為鄰」以禪入詩的文學家和旅行家。

關鍵字：雪廬老人、山水詩、行旅、意象語言、語義場

壹、前言

李炳南先生人稱「雪廬老人」，¹山東濟南人，生於民國前二十二年，卒於民國七十五年（1890~1986）。六十歲前居大陸，經莊陔蘭太史推薦，擔任孔奉祀官府主任秘書。三十八年隨國民政府隻身浮海來台，將近38年，在台灣佛教歷史中，雪廬老人教化事業的價值與貢獻，²可與後來台灣四大教團並駕齊驅。

雪廬老人來台身無分毛，早期生活困頓拮据，但卻創立「台中佛教蓮社」、³「菩提醫院」、「菩提仁愛之家」、「慈光育幼院」（現更為「慈馨兒少之家」）等，帶動台灣念佛風氣，弘揚彌陀淨土法門，全台各地的淨土道場紛紛成立，功不可沒。早期台灣佛教並不盛行，僧侶沒有被重視，佛光山、慈濟、法鼓山、中臺山四大教團也尚未成立，⁴但跟隨著雪廬老人的居士團體，早已在全

¹ 號雪廬，別署雪僧、雪野、雪叟、一漚、海漚。

² 劉靜宜，2006年4月〈雪廬老人教化事業之價值與貢獻〉，臺中：國立中興大學中國文學系，「紀念李炳南教授往生二十週年學術研討會」，頁2~27。（來源：台中蓮社全球資訊網 http://tclotus.net/tcbl/99move/snowTable_2007/20book/book007/folder.htm）

³ 民國四十年（1951）籌措台中佛教蓮社，民國四十一年（1952）年落成。

⁴ 星雲法師來台後，民國五十六年（1967）於高雄大樹鄉購地，始創佛光山。聖嚴法師來台後，民國七十八年（1989）於新北市金山區，命為法鼓山。惟覺法師來台後，中台禪寺民國九十年（2001）正式完工。證嚴法師民國

台各處發展。

陳金鈴《台中市佛教蓮社的社會事業（1951～2008）》一書表示，⁵台中佛教蓮社「儒」、「淨」風格，異於中部的淨律道場，發展速度、規模與深入民間的成果，超越當時弘揚淨土的僧人，故李炳南能以居士身分領導中部淨土法門。黃麗娟〈台中蓮社創始人李炳南先生及其儒佛教化〉一文表示，⁶在教界地位崇高，全省僧俗多所推崇，是中部重要的宗教領袖。又，顧敏耀《台灣古典文學系譜的多元考掘與脈絡重構》一書考證，⁷雪廬老人是台灣戰後一位影響極為深遠的佛教居士。又，「台灣佛教數位博物館」⁸重要佛教人物中，比丘、比丘尼共列了70位，而雪廬老人是優婆塞唯一的一位，從台灣佛教歷史洪流中，足證明雪廬老人對台灣之貢獻。

雪廬老人著作豐碩，儒、佛、醫學等手卷近三百種，受業弟子

五十七年（1968）創立慈濟功德會，民國九十五年（2006）正式宣告『慈濟宗』立宗。

⁵ 陳金鈴，《台中市佛教蓮社的社會事業（1951～2008）》，臺北：國立臺灣師範大學歷史學系在職進修碩士班碩論文，2009年6月，頁110-111。

⁶ 黃麗娟，2004年6月，〈台中蓮社創始人李炳南及其儒佛教化〉，《國文學誌》第8期，頁428。

⁷ 顧敏耀，2010年，《台灣古典文學系譜的多元考掘與脈絡重構》，桃園：國立中央大學中國文學研究所博士論文，頁212。

⁸ 國立臺灣大學文學院「佛學研究中心」，「臺灣佛教數位博物館：蓬萊淨土遊」。（來源：<http://buddhism.lib.ntu.edu.tw/museum/formosa/index-people.html>）

輯為《李炳南老居士全集》共十六冊。雪廬老人倡導「廣研三藏教，不改彌陀行」，萬宗指歸淨土法門，歷來研究其儒、佛思想眾多。如：陳雍澤先生撰《李炳南先生儒佛融會思想研究》、⁹許淑華先生撰《雪廬居士佛學思想暨行述研究》、¹⁰徐隆華撰《李炳南闡發《論語》成學四要之研究》、¹¹謝智光撰《雪廬老人《論語講要》研究》、¹²羅元庸撰《李炳南居士思想研究》¹³、謝碧紅撰《雪廬老人《佛學問答類編》擇要研究》等。¹⁴

目前較多的相關研究都集中在老人的佛教、儒家思想，但文學地位呢？詩學創作呢？

筆者在撰寫〈亦儒亦俠亦老僧——雪廬老人英雄業之研究〉一

⁹ 陳雍澤先生，《李炳南先生儒佛融會思想研究》，臺中：國立中興大學中國文學系碩士在職專班碩士論文，2005年6月。

¹⁰ 許淑華先生，《雪廬居士佛學思想暨行述研究》，臺北：秀威資訊科技股份有限公司，2006年11月。

¹¹ 徐隆華，《李炳南闡發《論語》成學四要之研究》，臺中：逢甲大學中國文學系碩士論文，2013年6月。

¹² 謝智光，《雪廬老人《論語講要》研究》，臺中：東海大學中國文學系碩士論文，2011年1月。

¹³ 羅元庸，《李炳南居士思想研究》，臺中：靜宜大學中國文學研究所碩士論文，2006年7月。

¹⁴ 謝碧紅，《雪廬老人《佛學問答類編》擇要研究》，嘉義：南華大學生死學系哲學與生命教育碩士論文，2015年6月。

文，¹⁵探究「世間儒俠」與「出世間儒僧」英雄的形象特徵中，發現雪廬老人是個雲遊四方的遊客，一生詩作豐沛，上萬首詩作弟子收入《雪廬詩集》約兩千多首。自古文人雅士都喜歡遊歷名剎，沉浸山水中，例如：《南史》記載昭明太子蕭統「性愛山水，於玄圃穿築，更立亭館，與朝士名素者遊其中。」，¹⁶昭明太子除了與士大夫一起遊山水，也喜好和質樸素有名望的人共遊。而雪廬老人詩作中是遊歷哪些名山大川呢？是本文主要的研究動機之一。山水詩起源於何時？什麼是山水詩？雪廬老人如何創作山水詩？詩中與「山」和「水」有關的意象有哪些？是本文的研究動機之二。本文以《雪廬詩集》為範圍，¹⁷以語言學角度分析為基礎，旅行地圖為目的，考探雪廬老人心中以及所旅之處，說明其個人行旅風格與藝術。雪廬老人勤於筆耕，文筆細膩「山」字就多達517首；「水」字就多達154首，本文篇幅有限，先聚焦於「山」和「水」二字。

¹⁵ 劉靜宜，〈亦儒亦俠亦老僧——雪廬老人英雄業之研究〉，收入於林淑貞主編，《李炳南先生往生三十週年紀念學術論文集》，臺中：青蓮出版社，106年10月，頁153-197。

¹⁶ 〔唐〕李延壽撰，《南史》，北京：中華書局據商務印書館影印元大德本點校，1975年6月，頁1310。

¹⁷ 《雪廬詩集》分為七大類：〈燹餘稿〉、〈蜀道吟〉、〈還京草〉、〈發陳別錄〉、〈浮海集〉、〈辛亥續鈔〉及〈雪窗習餘〉。〈辛亥續鈔〉作於八十歲之後，感於辛亥革命已歷一甲子，時局動盪，心有所感，故發而為詩。《辛亥續鈔》上冊共307首，中冊共369首，下冊共276首，共952首。

首先，釐清山水詩之起源與《雪廬詩集》呈現山水行旅之意涵。其次，探究雪廬老人山水詩的意象語言藝術。最後，探究詩集中，雪廬老人「山」和「水」有關語義場與呈現。

貳、雪廬山水行旅意涵

一、山水詩起源

在文學作品中，中國文化中「山」和「水」兩個重要的原型意象。「山」高聳雲天，《說文解字》記載：「山，土有石而高，象形」，¹⁸山的形態隆起於地表，靜立不搖。「水」潤下平準，《說文解字》記載：「水、準也。準、平也。天下莫平於水。故匠人建國必水地。」，¹⁹水的形態下陷存於地表，流動不息。

先秦《詩經》已經開始描述有關山、水意象的詩。〈周頌·般〉記載：「於皇時周！陟其高山。墮山喬嶽，允猶翕河。敷天之下，裒時之對。時周之命！」，²⁰這首詩是描繪周天子登山祭祀。

¹⁸ 〔漢〕許慎，《說文解字附檢字》，北京：中華書局據清陳昌治刻本影印，1963年12月，頁190。

¹⁹ 同前註，頁224。

²⁰ 《十三經注疏》整理委員會，《毛詩正義（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁1617。

先秦已開始對山水景物描摹，以比興方式，傳達某種意念，但此時期還沒有發展完整的山水詩。

《文選》收錄了謝靈運、謝朓等所有詩人的山水詩，是收入在「遊覽」和「行旅」兩類詩歌中，此時期也沒有明確使用「山水」類名稱。用「山水」二字，來表示自然風光的意義，最早始見於西晉左思〈招隱詩〉一詩記載：

杖策招隱士，荒塗橫古今。巖穴無結構，丘中有鳴琴。白雪停陰岡，丹葩曜陽林。石泉漱瓊瑤，纖鱗或浮沉。非必絲與竹，山水有清音。²¹

南朝士人使用「山水」此語日漸普遍。「山水」二字合用，以山水為文章作品內容，如：謝靈運〈石壁精舍還湖中作〉一詩記載：「昏旦變氣候，山水含清暉」、²²謝朓〈遊山詩〉一詩記載：「幸蒞山水都，復值清冬緬」，²³以及《宋書·王敬弘傳》一書記載：「敬弘少有清尚……性恬靜，樂山水」等。²⁴以山水為詩

²¹ 〔梁〕蕭統編，〔唐〕李善注，《文選》第3冊，上海：上海古籍出版社，據清嘉慶胡克家重刊本標點，1986年8月，頁1027。

²² 遼欽立輯校，《先秦漢魏晉南北朝詩》，北京：中華書局據馮惟訥古詩紀、楊守敬古詩存目編校，1988年9月，頁1165。

²³ 遼欽立輯校，《先秦漢魏晉南北朝詩》，北京：中華書局據馮惟訥古詩紀、楊守敬古詩存目編校，1988年9月，頁1424。

²⁴ 〔梁〕沈約撰，《宋書》第6冊，北京：中華書局據北京圖書館藏宋元明三朝遞修本等互校，1974年10月，頁1729。

題，如：李白的〈送友人尋越中山水〉一詩、戴叔倫的〈題稚川山水〉一詩，乃至最早的山水畫論，也直接標示在書名，如：宗炳《畫山水》一書。《畫山水序》一書記載：「山水似形媚道」，²⁵山水外形姿態雖然有限的，但卻能顯現無限的生機，也就將是山水之美寄託於道中。

「山水詩」為什麼會日漸普遍，產生的時代背景是什麼呢？劉勰《文心雕龍·明詩》一書中記載：

宋初文詠，體有因革：莊老告退，而山水方滋；儷采百字之偶，爭價一句之奇。情必極貌以寫物，辭必窮力而追新。此近世之所競也。²⁶

劉勰認為魏晉崇尚清談，老莊思想消褪，「山水詩」因此開始盛行。白居易詩作中明確點出謝靈運是「山水詩」之濫觴。如，白居易〈讀謝靈運詩〉一詩記載：

吾聞達士道，窮通順冥數。通乃朝廷來，窮即江湖去。謝公才廓落，與世不相遇。壯志鬱不用，須有所泄處。泄為山水詩，逸韻諧奇趣。大必籠天海，細不遺草樹。豈唯玩景物，亦欲摠心素。

²⁵ 〔劉宋〕宗炳，《畫山水序》，收入於陳傳席，《六朝畫論研究》，天津：天津美術人民出版社據明毛晉刻津逮秘書本點校注譯，2006年6月，頁99。

²⁶ 〔梁〕劉勰著，龍必錕譯注，《文心雕龍全譯》，貴陽：貴州人民出版社據黃叔琳輯注本校注，1992年8月，頁64。

往往即事中，未能忘興論。因知康樂作，不獨在章句。²⁷

白居易表示謝靈運是「山水詩」的萌芽與濫觴，詩作具有情景交融，文辭典雅，旨趣飄逸，意韻和美的特點。因此，「山水」詩發展至唐代，山水詩之作如雨後春筍般，大量產出。如：劉禹錫〈望洞庭〉一詩記載：「遙望洞庭山水色，白銀盤裡一青螺。」²⁸杜甫〈發秦州〉一詩記載：「漢源十月交，天氣涼如秋。草木未黃落，況聞山水幽。」等，²⁹不論是「山水色」或是「山水幽」都是描述山水之美。

「山水詩」定義是什麼？範圍包括那些題材呢？王昌齡《詩格》一書中，將詩境分為「物境」、「情境」和「意境」。王昌齡表示：「一曰物境，欲為山水詩，則張泉石雲峰之境，極麗絕秀者，神之於心。」³⁰指出了山水詩具有泉、石、雲、峰等的景色。丁成泉《中國山水詩史》一書中表示：

²⁷ 〔清〕彭定求等修纂，《全唐詩》第 13 冊，北京：中華書局據揚州詩局刻本點校，1960 年 4 月，頁 4742。

²⁸ 〔清〕彭定求等修纂，《全唐詩》第 11 冊，北京：中華書局據揚州詩局刻本點校，1960 年 4 月，頁 4129。

²⁹ 〔清〕彭定求等修纂，《全唐詩》第 7 冊，北京：中華書局據揚州詩局刻本點校，1960 年 4 月，頁 2295。

³⁰ 〔唐〕王昌齡，《詩格》，收入於張伯偉編著，《全唐五代詩格彙考》，南京：江蘇古籍出版社據明刊本吟窗雜錄參校，2002 年 4 月，頁 172。

山水詩，顧名思義，是歌詠山川景物的詩，是以山河湖海，風露花草，鳥獸蟲魚等大自然的事物為題材，描繪出牠們的生動形象，藝術再現大自然的美，表現作者審美情趣的詩歌。³¹

「山水」廣義是指以山、水為主體，除了包括了山、川、草、木、日、月、星、辰等自然景觀，又包含樓、亭、台、閣、軒、廊等人文景觀。陶文鵬、書鳳娟《靈境詩心：中國古代山水詩史》認為：

山水詩就是以自然山水為主要審美物件和表現物件的詩歌。山水詩並不限於描山畫水，它還描繪與山水密切相關的自然景觀和人文景觀。稱之為山水詩，只是中國古代詩學約定成俗的概念，西方人則稱為自然詩或風景詩。³²

自古約定俗成，華人喜歡稱「山水詩」，西方人喜歡稱「自然詩」。雪廬老人也記載「山水詩」與「自然詩」的關係，〈辛亥續鈔上·山水〉一詩記載：

溪山皆是自然詩，百讀何曾有厭時。莫把清音問師曠，微機不必盡人知。³³

³¹ 丁成泉，《中國山水詩史》，臺北：文津出版社，1995年8月，頁7。

³² 陶文鵬、書鳳娟主編，《靈境詩心：中國古代山水詩史》，南京：鳳凰出版社，2004年4月，頁1。

³³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁423。

詩題「山水」，內容以「自然詩」來描述。因此，不論稱「山水詩」或「自然詩」，文人都是指稱和山水有關的自然景觀和人文景觀。

二、雪廬山水行旅

雪廬老人出身書香世家，隨著國民政府四處逃難，山東、四川、南京、台灣等，旅途中撰寫了許多有關山水的詩文。來台後，筆耕不輟，閒餘之暇，也創作了上千首詩作。雪廬老人白天在孔奉祀官府工作，晚上在台中蓮社弘法之外，也在中國醫藥學院中醫系教中醫，以及中興大學、東海大學中文研究所、靜宜大學中文系教授《禮記》、詩選等。顧敏耀《台灣古典文學系譜的多元考掘與脈絡重構》一書表示，在質與量兩方面，雪廬老人與當時詩壇詩人併馳騁而毫無愧色，作品包括了流離與思鄉書寫、時代環境的反映與評論、台灣風土人物的歌詠、安貧樂道的描寫等，具有真誠的情感以及開闊的胸懷，足以在台灣戰後古典詩壇佔有一席之地。³⁴

雪廬山水行旅，是如何看待山水行旅的意義與功用呢？以下從「行旅得清涼」、「志欣於山水」和「名山懷古意」三方面說明，行旅的意義。

³⁴ 顧敏耀，《台灣古典文學系譜的多元考掘與脈絡重構》，桃園：國立中央大學中國文學研究所博士論文，2010，頁212。

（一）行旅得清涼

詩是最精練的語言。《毛詩·序》記載：「詩者，志之所之也。在心為志，發言為詩。情動於中而形於言，言之不足故嗟嘆之，嗟嘆之不足故詠歌之，詠歌之不足，不知手之舞之，足之蹈之也。」詩人將心中之所志，³⁵抒發於作品中。一般文人雅士喜歡旅行，也喜歡將自己「行旅」書寫於詩句。白居易〈客中月〉一詩記載：「客從江南來，來時月上弦。悠悠行旅中，三見清光圓。」³⁶歐陽修〈寄聖俞〉一詩記載：「平沙漫飛雪，行旅斷浮橋。」³⁷以及王冕〈偶成〉一詩記載：「行旅居家無異致，開懷且覆掌中杯。」³⁸雪廬老人也記載「行旅」目的，〈浮海集下·驛樹〉一詩記載：

垂垂樹似綠雲張，卓午濃陰驛路旁。未解高柯燔烈日，但知行旅

³⁵ 《十三經注疏》整理委員會，《毛詩正義（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁7。

³⁶ 〔清〕彭定求等修纂，《全唐詩》第13冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁4813-4814。

³⁷ 〔北宋〕歐陽修撰，李之亮箋注，《歐陽修集編年箋注》第3卷，四川：巴蜀書社據四部叢刊影印元刊本箋注，2007年12月，頁550。

³⁸ 〔元〕王冕撰、王周編，《竹齋集》，收入於〔清〕紀昀總纂，《景印文淵閣四庫全書》第1233冊，臺北：臺灣商務印書館據國立故宮博物院藏文淵閣四庫全書影印，1986年7月，頁19-20。

得清涼。³⁹

暫時停在休息的樹下，不了解高大的喬木為什麼會受到烈日的炙烤，但是卻能理解在行旅中，心中可以得到無比的清涼。

（二）志欣於山水

一般文人雅士喜歡旅行，也將「山水」二字融入於詩句。岑參〈初至西虢官舍南池呈左右省及南宮諸故人〉一詩記載：「素多江湖意，偶佐山水鄉。滿院池月靜，捲簾溪雨涼。」⁴⁰崔顥〈入若耶溪〉一詩記載：「輕舟去何疾，已到雲林境。起坐魚鳥間，動搖山水影。」⁴¹以及陳子昂〈夏日遊暉上人房〉一詩記載：「山水開精舍，琴歌列梵筵。人疑白樓賞，地似竹林禪。」⁴²以上不論是「山水鄉」、「山水影」還是「山水開」，都是描述山水風光景色。

雪廬詩作中，有3首直接說明「山水」。前兩首是四川所作，後一首是台灣晚年所作。前兩首，〈蜀道吟上·入峽〉一詩記載：「昔聞蜀中山水奇，今日得遊三峽水。」和〈蜀道吟上·遣愁〉一

³⁹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁336。

⁴⁰ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁2023-2024。

⁴¹ 〔清〕彭定求等修纂，《全唐詩》第4冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1322-1323。

⁴² 〔清〕彭定求等修纂，《全唐詩》第3冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁909。

詩記載：⁴³「日欲遣愁去，遠尋山水奇。」，⁴⁴都寫四川的「山水奇」。

後一首是遊歷台灣的谷關，〈雪窗習餘·乙丑歲復遊谷關今昔相距歷二十年之久一草一石鬼斧天工俱含詩意並嗟建設之奇才五首之三〉一詩記載：

華清偶西望，一念起嫌猜。秋夕驪山殿，客星嚴子臺。源泉隨處湧，駐境自心裁。余志欣山水，非專為浴來。⁴⁵

雪廬老人不只一次遊歷谷關，今昔相距歷二十年，雖然谷關「華清池」的溫泉遠近馳名，但詩人來谷關目的是欣賞山水景色，而不是為泡溫泉而來。

（三）名山懷古意

觀天下名山勝水，會讓詩人起思古幽情。雪廬詩作中，有9首詩用「名山」一詞。「名山」有兩個語義，第一、指的是有名的山。歷來文人詩作，如：江淹〈遊黃檗山〉一詩記載：「秦皇慕隱淪，漢武願長年。皆負雄豪威，棄劍為名山」、⁴⁶李白〈秋下荊

⁴³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁98-99。

⁴⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁106。

⁴⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁724-725。

⁴⁶ 遼欽立輯校，《先秦漢魏晉南北朝詩》，北京：中華書局據馮惟訥古詩紀、楊守敬古詩存目編校，1988年9月，頁1560。

門〉一詩記載：「此行不為鱸魚膾，自愛名山入剡中。」⁴⁷李白〈廬山謠寄盧侍禦虛舟〉一詩記載：「五嶽尋仙不辭遠，一生好入名山遊。」⁴⁸王昌齡〈送東林廉上人〉一詩記載：「道性深寂寞，世情多是非。會尋名山去，豈復望清輝。」⁴⁹以上不論是「名山遊」還是「名山去」，都是詩人前往有名的名山遊歷。

雪廬詩作中，如：〈燹餘稿・看山〉一詩記載：「莫道名山隨處有，如人同眼不同青。」⁵⁰〈燹餘稿・九日登千佛山二首之一〉一詩記載：「勝跡多從文采著，名山懷古愧清才。」⁵¹〈浮海集下・遊阿里山二首之一〉一詩記載：「名山懷古意，枯幹再春年。」⁵²以及〈蜀道吟上・入峽〉一詩記載：「名山惜從愁裏看，勝跡強半不知處。」等，⁵³以上「名山」都是指有名的山，共6首。

第二、「名山」指大山，後來喻指不朽著作之事，有好聲譽的

⁴⁷ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1844。

⁴⁸ 〔清〕彭定求等修纂，《全唐詩》第5冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1773。

⁴⁹ 〔清〕彭定求等修纂，《全唐詩》第4冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1427。

⁵⁰ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁29。

⁵¹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁14。

⁵² 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁357。

⁵³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁98-99。

著作。如：《漢書·司馬遷傳》一書記載：「僕誠已著此書，藏之名山，傳之其人，通邑大都。」⁵⁴譚嗣同〈夜成〉一詩記載：「鬥酒縱橫天下事，名山風雨百年心。」⁵⁵以及康有為〈蘇村臥病寫懷〉詩之三記載：「名山渺莽千秋業，大地蒼茫七尺身。」等，⁵⁶原為可以傳之不朽的藏書之處，借指著書立說不朽之著作。

雪廬老人詩作中「名山」，意指亂世中不朽的著作，共3首，如：〈浮海集上·詩因〉一詩記載：「賴他成就名山業，留與知音接古歡。」⁵⁷〈浮海集下·題王獻唐畫猗蘭別墅著書圖三首之一〉一詩記載：「名山應有名山業，誰遣斯人魯國來。」⁵⁸雪廬老人對功名利祿如浮雲，老人的「名山業」與司馬遷的想法是一致的。應指留下的《詩集》，為的是留給後世愛好古詩的人，作為一種參考研究。

⁵⁴ 〔漢〕班固撰，〔唐〕顏師古注，《漢書》第9冊，北京：中華書局據清王先謙漢書補注本標點，1962年6月，頁2735。

⁵⁵ 〔清〕譚嗣同撰，《譚嗣同全集》，北京：生活·讀書·新知三聯書店，1954年3月，頁479。

⁵⁶ 〔清〕康有為著，沈雲龍主編，《康南海先生詩集》，臺北：文海出版社，1974年，頁39-41。

⁵⁷ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁314-315。

⁵⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁327-328。

參、山水意象語言藝術分析

劉勰《文心雕龍·神思》一書記載：「登山則情滿於山，觀海則意溢於海」，⁵⁹詩是客觀的生活、景物「意象」，與主觀的情感思想相結合的產物。「山」和「水」在每位詩人心中，所引起的意象和所表現的情感，都是特殊的。例如，陶淵明〈飲酒詩二十首之五〉一詩記載：「採菊東籬下，悠然見南山。」、⁶⁰王維〈鹿柴〉一詩記載：「空山不見人，但聞人語響。」，⁶¹以及辛棄疾〈賀新郎〉一詞記載：「我見青山多嫵媚，料青山、見我應如是」，⁶²都是文人將情感投射「山」和「水」風景中，「山」和「水」就呈現了詩人的心境。朱光潛《文藝心理學》記載：

美不僅在物，亦不僅在心，它在心與物的關係上面……它是心借

⁵⁹ 〔梁〕劉勰著，龍必錕譯注，《文心雕龍全譯》，貴陽：貴州人民出版社據黃叔琳輯注本校注，1992年8月，頁330。

⁶⁰ 遼欽立輯校，《先秦漢魏晉南北朝詩》，北京：中華書局據馮惟訥古詩紀、楊守敬古詩存目編校，1988年9月，頁998。

⁶¹ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1300。

⁶² 唐圭璋編，《全宋詞》第3冊，北京：中華書局據北京圖書館藏陸貽典與毛辰手校宋名家詞本、彊村叢書本校勘，1965年6月，頁1915。

物的形象來表現情趣。⁶³

又，朱光潛《文藝心理學》記載：

情感是主觀的，必客觀化為意象，才可以傳達出去。情趣和意象相契合混化，便是未傳達以前的藝術，契合混化的恰當便是美。

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一首優美的山水詩，是作者自己觀賞大自然景物，或是生活體驗，投射作者自己的情感，產生詩、產生美。雪廬老人儒佛思想在佛教界的極具貢獻，其詩中必然涵融許多佛法禪意的詩句，如：〈蜀道吟上·歌樂山櫻嶺望雲頂寺〉一詩記載：

千巖堆出碧芙蓉，突兀晴霄第一峰。木杪雲開秋月滿，殿陰雨過落花濃。

禪心靜對青山減，妙諦偶於流水逢。小立憑高回首處，江帆驛馬厭塵蹤。⁶⁵

雪廬老人戰亂中雲遊四方，曾寓居四川數年，是其人生重要階段之一。詩作中「禪心靜對青山減，妙諦偶於流水逢。」，「青山」、「妙諦」融入了佛法的「禪心」、「妙諦」禪意。又如，

⁶³ 朱光潛，《文藝心理學》，合肥：安徽教育出版社，1996年9月，頁148。

⁶⁴ 朱光潛，《文藝心理學》，合肥：安徽教育出版社，1996年9月，頁151。

⁶⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁124。

〈浮海集上・赴碧山巖禪寺講經早課初罷〉一詩記載：

山靜似窺禪定相，溪流從悟誦經音。來遊不獨耽邱壑，夙與袈裟結羨心。⁶⁶

不論喻指山的靜似禪定相，還是溪水流聲悟出梵唄聲，詩句中禪意，展現雪廬老人個人詩作的特色。

一、「山」意象語言藝術分析

（一）「山」構詞據統計分析

王冕〈看山〉一詩記載：「昨朝問竹城西去，今日看山湖來來」。⁶⁷雪廬老人也愛看山，〈辛亥續鈔上・看山〉一詩記載：「遨遊萬里愛青山。誰識宣城謝朓顏。」，⁶⁸愛看山的雪廬老人，心中到底有哪些「山」呢？哪些「山」融入他的詩作呢？

依數據統計分析「山」字，雪廬詩中對宏偉自然意象「山」的描述，詩作中出現1次的有：「嶗山」、「龍山」、「硯山」、「崇山」、「好山」、「四山」、「蒼山」、「終南山」、「拔

⁶⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁288。

⁶⁷ 〔元〕王冕撰、王周編，《竹齋集》，收入於〔清〕紀昀總纂，《景印文淵閣四庫全書》第1233冊，臺北：臺灣商務印書館據國立故宮博物院藏文淵閣四庫全書影印，1986年7月，頁10-11。

⁶⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁423。

山」、「紫金山」、「虎丘山」、「香山」、「鍾山」、「銅山」、「歸山」、「齊山」、「暮山」、「煙山」、「冰山」、「祁山」、「富士山」、「憇山」、「華嚴山」、「煤山」、「邱山」、「殘山」、「橋山」、「襄陽山」、「首陽山」、「金山」、「傍山」、「鼇山」、「千山」、「普陀山」、「登山」、「北山」和「賀蘭山」。

詩作中出現2次的有：「燕山」、「楚山」、「塗山」、「亂山」、「滿山」、「晚山」、「雪山」、「牛山」、「天山」、「丘山」、「蓬山」、「海山」、「故山」、「中山」和「鄉山」。詩作中出現3次的有：「高山」、「春山」、「秋山」、「眾山」、「合歡山」、「荒山」和「前山」。詩作中出現4次的有：「西山」、「萬山」、「歷山」、「孤山」、「蜀山」、「叢山」和「雲山」。詩作中出現5次的有：「深山」、「連山」、「玉山」和「尼山」。詩作中出現6次的有：「關山」、「碧山」、「家山」和「寒山」。詩作中出現7次的有：「羣山」、「廬山」、「空山」和「南山」。詩作中出現8次的有：「河山」。詩作中出現9次的有：「名山」和「溪山」。「湖山」和「東山」出現10次。

詩作中出現十次以上的，分別是：「青山」出現14次；「遠山」出現17次；「江山」出現18次；「巴山」出現19次。

從以上歸納中，雪廬老人在戰火的四川中，創作了許多關於當時「巴山」的詩作。「江山」一詞，則是對國家政權和戰爭的無奈。

（二）「山」構詞意象詞語組合分析

儒家思想，對後世文人影響甚深，《論語·雍也》記載：「知者樂水，仁者樂山。知者動，仁者靜。知者樂，仁者壽。」⁶⁹自然山水演變成道德的象徵，君子以山水比德。

詩人置身山水間，眼前各種物象，山水詞語在詩人的巧妙規劃組合下，把美的意象濃縮於幾句之中。《雪廬詩集》中寫了那些大山呢？

「山」之旅行地圖		
地方	詩作	位置
日本	富士山	富士宮市靜岡
臺灣	阿里山	義縣東部
	雪山	約在台中市與苗栗縣的市縣界上
	玉山	（主峰）南投縣信義鄉、嘉義縣、高雄市交界
	香山	新竹市（待考，香山？）

⁶⁹ 《十三經注疏》整理委員會，《論語注疏（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁86-88。

	金山	新北市金山區
	合歡山	南投縣仁愛鄉
	華嚴山	南投縣國姓鄉（華嚴山清德寺）
山東省	嶗山	青島市
	龍山	青島市即墨市
	拔山	棗莊市滕州市
	雪山	棗莊市山亭區
	牛山	臨沂市平邑縣
	尼山	濟寧市曲阜市
陝西省	巴山	安康市嵐皋縣
	蜀山	西安市藍田縣
山西省	歷山	運城市垣曲縣
江西省	煤山	上饒市玉山縣
	廬山	九江市廬山區北山公路

浙江省	邱山	青田縣麗水市
	丘山	紹興市新昌縣
	蓬山	柯城區衢州市
	普陀山	舟山市普陀區
雲南省	硯山	文山市硯山縣
黑龍江省	楚山	哈爾濱市尚志市
河北省	燕山	承德市豐寧滿族自治縣
河南省	首陽山	洛陽市偃師市
湖北省	襄陽山	分屬河南、湖北兩省
湖南省	鰲山	邵陽市隆回縣
陝西省	終南山	西安市長安區
江蘇省	紫金山	南京市玄武區
	鍾山	南京市玄武區
	虎丘山	江蘇省蘇州市

	銅山	江蘇省徐州
安徽省	齊山	池州市貴池區
	祁山	黃山市祁門縣
	塗山	蚌埠市懷遠縣
遼寧省	關山	葫蘆島市南票區
內蒙古	賀蘭山	阿拉善盟阿拉善左旗
上海市	天山	上海市長寧區

經過筆者考探，詩集中作有：「嶗山」、「龍山」、「硯山」、「終南山」、「拔山」、「紫金山」、「虎丘山」、「香山」、「鍾山」、「銅山」、「齊山」、「祁山」、「富士山」、「華嚴山」、「煤山」、「邱山」、「襄陽山」、「首陽山」、「金山」、「鼇山」、「賀蘭山」、「燕山」、「楚山」、「塗山」、「雪山」、「牛山」、「天山」、「丘山」、「蓬山」、「合歡山」、「普陀山」、「巴山」、「歷山」、「尼山」、「蜀山」、「廬山」、「玉山」和「關山」。

除了專有的特定俊山，雪廬如何創作「山」之意象呢？本文從意象詞語分析，具有較大形象美的信息量。意象語詞組合方式，以下從「疊加組合」和「裝飾組合」兩方面，進一步研究說明。

1. 疊加組合

「疊加組合」指的是由兩個物象，疊合成一個意象語詞的組合方式。「疊加組合」通常是名詞和名詞組合，表達效果通常是「整體大於部分之和」的複合效果，具有較大容量的審美訊息。如，劉勰《文心雕龍·物色》一書記載：

自近代以來，文貴形似。窺情風景之上，鑽貌草木之中。吟詠所發，志惟深遠；體物為妙，功在密附。故巧言切狀，如印之印泥。不加雕削，而曲寫毫芥。故能瞻言而見貌，印字而知時也。

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山水詩要「瞻言見貌」，就必須依賴意象的塑造和密集，所謂「密附」即指意象的密集。因此，疊合意象詞語，常被山水詩人創造和使用。岑參〈漢川山行呈成少尹〉一詩記載：「山店雲迎客，江村犬吠船。秋來取一醉，須待月光眠。」中，⁷¹「山店」、「江村」分別由山和店、江和村兩個物象疊合而成，不只是「山裡的小店」、「江邊的村莊」概念的表達，是一種遠離塵世的意境，表達效果整體大於部分之和的複合美。

雪廬老人詩作中，用疊合意象詞語，表示自然風景，如：「雲

⁷⁰ 〔梁〕劉勰著，龍必錕譯注，《文心雕龍全譯》，貴陽：貴州人民出版社據黃叔琳輯注本校注，1992年8月，頁557。

⁷¹ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁2065。

山」、「煙山」、「橋山」和「溪山」。如，〈浮海集下·逢秋〉一詩記載：「風急溪山靜。天清木葉乾。」⁷²〈浮海集下·海中〉一詩記載：「天捲浮雲海捲濤。煙山寥落似鴻毛。」⁷³〈辛亥續鈔上·掘塚〉一詩記載：「既掘橋山塚。自非黃帝孫。」⁷⁴〈浮海集上·元日〉一詩記載：「笙絃繁奏新桃地。獨對雲山抱膝看。」都是運用疊合意象，來表示自然景物。⁷⁵

雪廬老人詩作中，用疊合意象詞語，表達愛國之思，如：「江山」、「河山」、「湖山」、「海山」。〈浮海集下·讀詞選〉一詩記載：「興亡似有江山改。三李清詞唱到今。」⁷⁶〈還京草·還京後鄉路猶阻寄慨〉一詩記載：「輦轂仍殘破。河山半未收。」⁷⁷〈燹餘稿·省里〉一詩記載：「湖山還似舊。人事已非前。」⁷⁸〈辛亥續鈔中·憶故鄉自遣〉一詩記載：「君子人多天下小。蓬萊文秘海山靈。」⁷⁹詩中的「江山」、「河山」等，詞義已經擴大，表示整個國家之義。

⁷² 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁342-343。

⁷³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁354。

⁷⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁450。

⁷⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁297。

⁷⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁346。

⁷⁷ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁210。

⁷⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁24。

⁷⁹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁530。

雪廬老人詩作中，用疊合意象詞語，表達對家人的想念，如：「家山」和「鄉山」。〈蜀道吟上・亂中聞弟實美在鄉辦理收容災童事喜而寄贈〉一詩記載：「應憐彼同我，等是念家山。」⁸⁰〈雪窗習餘・久客〉一詩記載：「鄉山郭如在，化鶴視雲仍。」⁸¹對於戰亂久居在外的雪廬老人，「念家山」是心中之苦。

2. 裝飾組合

「裝飾組合」是通過對某物象的裝飾，而產生意象詞語的組合方式。通常是形容詞和名詞組合，少數是動詞和名詞組合，表達對景物色彩所生美感經驗的意象詞語。以下從「色彩之美」、「視覺之美」、「空間之美」、「靜態之美」、「動態之美」以及「方向之美」方面，說明「山」之語言藝術之美。

(1) 色彩之美

詩人喜歡用顏色來描述山的色彩美。「青山」、「碧山」和「蒼山」等常被創作於詩中，如：李白〈題東谿公幽居〉一詩記載：「宅近青山同謝朓，門垂碧柳似陶潛。」⁸²白居易〈洛陽有愚叟〉一詩記載：「放眼看青山，任頭生白髮。」⁸³描述青蔥的

⁸⁰ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁104-105。

⁸¹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁698。

⁸² 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1875。

⁸³ 〔清〕彭定求等修纂，《全唐詩》第14冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁5121-5122。

山嶺。雪廬老人詩作中，「青山」一詞用了14次。如：〈辛亥續鈔上·看山〉一詩記載：「遨遊萬里愛青山。誰識宣城謝朓顏。」、⁸⁴〈浮海集上·選色三首之二〉一詩記載：「三軍蹈白刃。萬骨葬青山。」等。⁸⁵

雪廬老人詩句詞語中，以定中偏正的詞語，來描述色彩的美。如：〈還京草·還鄉檢所采紅豆擬贈親友〉一詩記載：「萬里青山書舊恨。一封紅豆治歸裝。」⁸⁶「青」、「紅」與「山」、「豆」並組成「青山」和「紅豆」意象詞語。是由感官的「青」和「紅」，再進一步見到實物的「山」和「豆」，經過感官和景物實體的組合，構成了反映對景物色彩，所生美感經驗的意象詞語。

除了用顏色寫山，也用了季節顏色寫山。北宋郭熙《林泉高致·山水訓》一書中記載：「春山烟雲連綿，人欣欣；夏山嘉木繁陰，人坦坦；秋山明淨搖落，人肅肅；冬山昏霾翳塞，人寂寂。」，⁸⁷何淑貞〈詩畫本一律——談中國山水詩與山水畫的異形同神〉一文表示，山水的煙嵐四時不同，引發的情感也不一樣，主客相融、物我合一的畫出真山真水，才能「看此畫令人生此意」、

⁸⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁423。

⁸⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁308。

⁸⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁200。

⁸⁷ 〔北宋〕郭熙，《林泉高致》，收入於黃賓虹、鄧實編，《美術叢書》第17冊，杭州：浙江人民出版社據全四集增訂本影印，2013年4月，頁11。

「看此畫令人起此心」。⁸⁸雪廬老人詩作中，「春山」一詞用了3次，如：〈蜀道吟上·桓侯廟〉一詩記載：「古堞輕煙閣巷靜，春山斜日杜鵑多。」⁸⁹。「秋山」一詞用了1次，在詩題中，如：「辛亥續鈔下題江逸子畫九首之一秋山行旅」。⁹⁰

詩集中，冷色調的詞彙，如：「寒山」、「冰山」、「殘山」、「荒山」、「暮山」、「晚山」、「故山」，來描述山景。詩作中，如：〈辛亥續鈔上·詩〉一詩記載：「冰山愁結三千丈，一片東風化逝波。」⁹¹〈辛亥續鈔上·宵夢初回〉一詩記載：「老親幼子顏如舊，剩水殘山境異前。」⁹²〈浮海集上·木棉〉一詩記載：「枯林寂寞對寒山，幾片東風逐破顏。」⁹³「冰山」、「殘山」、「寒山」都是用冷色調的詞語，來描述心中的愁。

（2）視覺之美

詩人寄情山水，常用遠處的山峰，幽若深遠的物象作為心靈象徵。郭熙《林泉高致山水訓》一書中表示：「山水，大物也。人之

⁸⁸ 何淑貞，〈詩畫本一律——談中國山水詩與山水畫的異形同神〉，《玄奘人文學報》第1期，2003年7月，頁37。

⁸⁹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁102。

⁹⁰ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁643-644。

⁹¹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁387。

⁹² 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁449。

⁹³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁311。

看者，須遠而觀之，方見得一障山川之形勢氣象。」，⁹⁴強調的山水遠式空間建構或空間感知。「遠山」、「深山」和「滿山」等常被創作於詩中，如：謝靈運〈登臨海嶠初發疆中作與從弟惠連可見羊何共和之〉一詩記載：「杪秋尋遠山，山遠行不近。」、⁹⁵皎然〈夏日同崔使君論登城樓賦得遠山〉一詩記載：「遠山湖上小，青翠望依稀。纔向窗中列，還從林表微。」、⁹⁶白居易〈晚望〉一詩記載：「獨在高亭上，西南望遠山。」，⁹⁷使用「遠山」形容路程遙遠的山，視覺幽遠的山。

雪廬老人詩作中，「遠山」一詞用了17次。如：〈蜀道吟下·望遠〉一詩記載：「萬仞岡頭望遠山，後峰超眾插天關。」、⁹⁸〈還京草·南樓秋思〉一詩記載：「秋日晴且爽，登樓看遠山。」、⁹⁹〈雪窗習餘·春燈節憶歷下亭二首之一〉一詩記載：

⁹⁴ 〔北宋〕郭熙，《林泉高致》，收入於黃賓虹、鄧實編，《美術叢書》第17冊，杭州：浙江人民出版社據全四集增訂本影印，2013年4月，頁6。

⁹⁵ 逯欽立輯校，《先秦漢魏晉南北朝詩》，北京：中華書局據馮惟訥古詩紀、楊守敬古詩存目編校，1988年9月，頁1176。

⁹⁶ 〔清〕彭定求等修纂，《全唐詩》第23冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁9242。

⁹⁷ 〔清〕彭定求等修纂，《全唐詩》第13冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁4742。

⁹⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁167。

⁹⁹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁228。

「故國鵲橋會，放船看遠山。」¹⁰⁰。不論是避南逃於四川的「望遠山」，還是戰後從四川回南京，以及來台元宵節的「看遠山」，都是借「山」之景烘托自己心靈的意境與感傷。

（3）空間之美

雪廬老人詩作中，描述高峻的山，用了「高山」和「崇山」詞語。如：〈燹餘稿下·解圍四首之二〉一詩記載：「縱為京觀高山嶽，爭及流民血淚多。」¹⁰¹〈燹餘稿下-遊仙〉一詩記載：「崇山合沓起，石棧鉤天池。」¹⁰²說明山之勢。

山的數量，描述較多「山」用了「眾山」、「羣山」（群山）、「千山」、「萬山」、「叢山」詞語。如：〈蜀道吟下·歌樂山極峰觀雲海〉一詩記載：「峯底眾山脊還見，雲鋪成海易可知。」¹⁰³〈辛亥續鈔下·中秋大坑山莊賞月三首之一〉一詩記載：「初上月昏黃，群山夜色涼。」等。¹⁰⁴

山的數量，描述較少「山」用了「孤山」、「三山」、「四山」詞語。如：〈辛亥續鈔中·丁巳臘八雷雨〉一詩記載：「孤山

¹⁰⁰ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁699。

¹⁰¹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁60-61。

¹⁰² 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁75-77。

¹⁰³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁157。

¹⁰⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁617。

誰憶林高士，坐對梅花愁眼看。」¹⁰⁵〈還京草·鳳遊寺〉一詩記載：「三山二水尋何處，落葉歸雲尚作堆。」¹⁰⁶〈蜀道吟上江村〉一詩記載：「野菊離披烏白紅，一坪餘照四山風。」等。¹⁰⁷其中，「三山」指的是江蘇省南京西南，有三峰並列的山。南北朝謝朓被貶離京時，就曾登上此，創作了〈晚登三山還望京邑〉一詩。又，唐李白〈登金陵鳳凰台〉一詩記載：「三山半落青天外，二水中分白鷺洲。」¹⁰⁸描述了南京山水的美。

（4）靜態之美

素有「詩佛」之稱的王維，自幼受母親佛教影響，流傳了大家朗朗上口的〈鹿柴〉一詩，詩中記載：「空山不見人，但聞人語響。返景入深林，複照青苔上。」¹⁰⁹又，唐常建〈題破山寺後禪院〉一詩記載：「清晨入古寺，初日照高林。竹逕通幽處，禪房花木深。山光悅鳥性，潭影空人心。萬籟此都寂，但餘鐘磬音。」¹¹⁰都是用「空」、「深」、「寂」和「幽」等字眼，寫詩人靜謐的

¹⁰⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁521-522。

¹⁰⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁191。

¹⁰⁷ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁127。

¹⁰⁸ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1836。

¹⁰⁹ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1300。

¹¹⁰ 〔清〕彭定求等修纂，《全唐詩》第4冊，北京：中華書局據揚州詩局

禪心，也寫禪化幽靜的寂境。

劉禹錫〈秋日過鴻舉法師寺院便送歸江陵並引〉一詩記載：「故自近古而降。釋子以詩聞於世者相踵焉，因定而得境。故翛然以清。」，¹¹¹東晉的支遁、慧遠、唐代皎然，以及宋初九僧等，都以山清水秀的自然，弘揚了佛理玄機，「以詩聞於世」。何方形《中國山水詩審美藝術流變》一書記載：「山林幽深邃密的環境，為他們提供了一個修身養性的絕佳環境……審美的發現與欣賞本來需要有一份嫺靜的境界，這一切使得僧侶能夠撇除人與物的藩籬，常游心於寂靜的境域，擯棄一切的凡心濁念，獲得無窮的審美樂趣。」。¹¹²詩僧以禪入詩，與大自然融為一體，煩惱屏除，安樂清淨。

雪廬老人詩作中，「空山」一詞用了7次。如：〈浮海集下・曉別山寺〉一詩記載：「朝暾上疏木，啼鳥遍空山。」、¹¹³〈蜀道吟下・次韻訓樊漱圃贈詩〉一詩記載：「空山今雨少，極浦暮雲馳。」、¹¹⁴〈浮海集下・偶感五首之四〉一詩記載：「莫話人間

刻本點校，1960年4月，頁1461。

¹¹¹ 〔清〕彭定求等修纂，《全唐詩》第11冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁4015-4016。

¹¹² 何方形，《中國山水詩審美藝術流變》，桂林：廣西師範大學出版社，2006年5月，頁254。

¹¹³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁373。

¹¹⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁143。

事，空山枕碧流。」。¹¹⁵萬籟俱靜的空山中，鳥鳴或是雨滴的對照，聽覺上的靜寂被映襯出來，顯現出詩人的淡泊與寧靜的心境。

詩作中以靜謐的「空山」一詞，來表現幽靜的禪心寂境之外，雪廬老人亦以眾生、蒼生為己任。如：〈蜀道吟下·曾悟〉一詩記載：「縱無淨海蓮千頃，誓拔蒼山鐵一圍。」，¹¹⁶荷擔如來之家業，發宏願廣度眾生。誠如雪廬老人在〈上印下光祖師圓寂十周年紀念回憶錄〉一文記載：「以身作則，將淨土法門努力弘揚，使無邊大地，每一個角落裡，都有彌陀的氣味。把娑婆轉成極樂，眾生盡成佛陀。」，¹¹⁷雪廬老人菩薩心腸，不忍聖教衰、不忍眾生苦的彌陀的氣味遍撒娑婆每個角落。

另外，動態美方面，以動詞描述山的狀態或詩人的情境，用了「亂山」、「歸山」、「傍山」、「登山」、「連山」和「拔山」。方向之美方面，以方向描述山的位置，用了「東山」、「北山」、「西山」、「南山」、「前山」和「中山」詞語。

總之不論是寫了專有名詞的「名山」，或是美學意象詞語，都是雪廬老人〈蜀道吟上·征車行〉一詩所記載：「來時好山千萬

¹¹⁵ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁368-369。

¹¹⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁146。

¹¹⁷ 李炳南居士，《雪廬寓臺文存·印光大師圓寂十周年紀念回憶錄》，臺中：青蓮出版社，2006年3月，頁201。

疊。」中的「好山」千萬疊。¹¹⁸

二、「水」意象語言藝術分析

（一）「水」構詞據統計分析

南宋陸游〈春晚泛湖歸偶賦〉一詩記載：「歸來支枕還無事，一縷微烟看水沉。」。¹¹⁹雪廬老人也愛觀水，〈雪窗習餘・蓮社門臨柳綠兩川觀水〉一詩記載：「繞門川水向西流，落日煙波伴客愁。碧海有涯天有末，不知何處問歸舟。」，¹²⁰愛看水的雪廬老人，心中到底有哪些「水」呢？哪些「水」融入他的詩作呢？

依數據統計分析「水」字，雪廬詩中對自然意象「水」的描述，詩作中出現1次的有：「泔水」、「秋水」、「綠水」、「海水」、「風水」、「漢水」、「菽水」、「濟水」、「春水」、「瞿峽水」、「一水」、「澮水」、「玄水」、「滄浪水」、「瀘水」、「天水」、「八水」。2次的有：「流水」、「洪水」、「澗水」、「三峽水」、「溪水」、「淮水」、「滴水」。3次的有：「烟水」、「山水」、「二水」、「川水」。4次的有：「江

¹¹⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁91-92。

¹¹⁹ 北京大學古文獻研究所編，《全宋詩》第40冊，北京：北京大學出版社，1998年12月，頁25073。

¹²⁰ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁709。

水」。11次的有：「流水」一詞。

（二）「水」構詞意象詞語組合分析

水意象作為一種語言文化的符號，承載了文人共通的情感和心境。如，《孟子·離婁》記載：

徐子曰：「仲尼亟稱於水，曰：『水哉，水哉！』何取於水也？」孟子曰：「源泉混混，不舍晝夜。盈科而後進，放乎四海，有本者如是，是之取爾。……故聲聞過情，君子恥之。」¹²¹

孟子回覆徐子，孔子屢次稱讚水特別可取的原因，是因為泉水不分日夜的流著不停，一直流到大海，有根本來源的泉水才能如此，名聲亦同，這就是君子可取之處。儒家「水」採取比德之說，道家則是將「水」採取柔弱、潤下、虛靜之說。如，《老子》一書表示：

上善若水，水善利萬物而不爭，處眾人之所惡，故幾於道。¹²²

最善的人像水一樣，水滋養被澤萬物，卻不與萬物爭，至柔之中又有至剛、能容的胸襟和氣度。佛教認為一切事物遷流變動，

¹²¹ 《十三經注疏》整理委員會，《孟子注疏（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁263。

¹²² 〔魏〕王弼注，樓宇烈校釋，《老子道德經注校釋（新編諸子集成）》，北京：中華書局據浙江書局刻明華亭張之象本校釋，2008年12月，頁20。

《金剛經》一書表示：「一切有為法，如夢幻泡影，如露亦如電，應作如是觀。」，¹²³世間一切事皆生、住、異、滅，如夢幻泡影，無常變化。胡曉明《萬川之月：中國山水詩的心靈境界》一書表示：

中國山水詩的世界，不僅僅表達某某詩人的心境，更是表達著兩千年中國詩人代代相承的共通的心境，集體的意欲；這共通的心境與意欲，正映射著中國哲學的真正性靈。¹²⁴

自古文人對「水」，承傳了共通心境。而詩人喜好遊名山大川，也是共同興趣。宋郭熙《林泉高致·山水訓》一書表示：「世之篤論，謂山水有可行者，有可望者，有可游者，有可居者。畫凡至此，皆入妙品。」，¹²⁵郭熙認為山水的審美境界，分為可行、可望、可游、可居。《雪廬詩集》中，遊了哪些「水」？望了哪些「水」呢？如表格所示：

¹²³ 〔後秦〕鳩摩羅什，《金剛般若波羅蜜經》卷1，《大正新脩大藏經》第8冊，No.0235，臺北：CBETA 中華電子佛典學會，2016年6月，頁752。

¹²⁴ 胡曉明，《萬川之月：中國山水詩的心靈境界》，北京：北京大學出版社，2005年1月，頁4。

¹²⁵ 〔北宋〕郭熙，《林泉高致》，收入於黃賓虹、鄧實編，《美術叢書》第17冊，杭州：浙江人民出版社據全四集增訂本影印，2013年4月，頁6。

「水」之旅行地圖		
地方	詩作	位置
山東省	洙水	臨沂市臨沭市
四川省 重慶市	三峽水（巫峽）	重慶市巫山縣
	瞿峽水（瞿塘峽）	重慶市奉節縣
江蘇省	淮水	連雲港市東海縣
廣東省	泮水（河）	雲浮市鬱南縣
	漢水	清遠市陽山縣
河南省	濟水	濟源市
安徽省	澮水（河）	蚌埠市固鎮縣
雲南省	瀘水（江）	中國紅河縣開遠市 說法不一，共有五說
陝西省	滄浪水（漢水）	陝西省寧羗縣
	玄水	泛指北方之水。待考？

經過筆者考探，詩作內容專有名詞有：「泮水」、「漢水」、

「濟水」、「流水」、「三峽水」、「淮水」、「瞿峽水」、「滄水」、「玄水」、「滄浪水」和「瀘水」。

1. 疊加組合

一首詩字數有限，所要呈現的意象也有限，因此透過意象的組合，單意象和單意象組合中，並意象非簡單的疊加，組合後應該是一加一大於二的詩意。詩的意象，也展現詩人的個性。袁行霈《中國詩歌藝術研究》一書表示：

詩的意象帶有強烈的個性特點，最能見出詩人的風格。詩人有沒有獨特的風格，在很大程度上取決於是否建立了他個人的意象群。一個意象成功得創造出來以後，雖然可以被別的詩人沿用，但往往只在一個詩人或幾個詩人筆下才最有生命力。以致這種意象便和這一個或幾個詩人聯繫在一起，甚至成為詩人的化身。¹²⁶

雪廬老人詩作中，「水」與另外詞語疊合意象，如：「山水」、「風水」、「天水」、「川水」、「江水」、「海水」，以及「溪水」。

詩作中，「山水」一詞用了3次。如：〈蜀道吟上·入峽〉一詩記載：「昔聞蜀中山水奇。今日得遊三峽水。」¹²⁷〈蜀道吟

¹²⁶ 袁行霈，《中國詩歌藝術研究》，北京：北京大學出版社，1987年6月，頁242。

¹²⁷ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁98-99。

上·遣愁〉一詩記載：「日欲遣愁去。遠尋山水奇。」¹²⁸〈雪窗習餘·乙丑歲復遊谷關今昔相距歷二十年之久一草一石鬼斧天工俱含詩意並嗟建設之奇才五首之三〉一詩記載：「余志欣山水。非專為浴來。」¹²⁹這裡並不是只有「山」和「水」的意象，而是泛指自然界的景色。

2. 裝飾組合

以下從「色彩之美」、「時間之美」和「功用之美」方面，說明「水」之語言藝術之美。

(1) 色彩之美

春天是百花齊放，給人欣欣向榮的感覺，也給人蓬勃之感。杜甫〈客至〉一詩記載：「舍南舍北皆春水，但見羣鷗日日來。」¹³⁰白居易〈春日閒居三首〉一詩記載：「廣池春水平，羣魚恣遊泳。」¹³¹杜甫〈陪鄭廣文遊何將軍山林〉一詩記載：「名園依綠水，野竹上青霄。」¹³²詩詞中「春水」、「綠水」，都呈現綠意

¹²⁸ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁106。

¹²⁹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁724-725。

¹³⁰ 〔清〕彭定求等修纂，《全唐詩》第7冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁2438。

¹³¹ 〔清〕彭定求等修纂，《全唐詩》第14冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁5215。

¹³² 〔清〕彭定求等修纂，《全唐詩》第7冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁2397。

盎然，群鷗、群魚、野竹都是 朝氣蓬勃的春水景色。

雪廬老人〈蜀道吟上・春日遣懷〉一詩記載：「興逐落花減，愁隨春水添。」中的春水，¹³³體現出詩人心中的愁如同春水般綿延不絕的感覺。〈還京草・遊玄武湖〉一詩記載：「涼颼滿衣襟，湍渤棹綠水。」，¹³⁴船槳在碧綠的湖水上行走，發出了波濤相激的聲。

（2）時間之美

自然景色的「水」，水流動的形象，是詩人常創作的意象。如，岑參〈太白胡僧歌〉一書記載：「心將流水同清淨，身與浮雲無是非。」，¹³⁵心如同流動的清水。雪廬老人〈辛亥續鈔上・妄作〉一詩記載：「片雲隨流水。群蝶穿花繁。」、¹³⁶〈蜀道吟上・李園虎巖〉一詩記載：「鐘乳結小洞。迴溪流水清。」。¹³⁷

文人也常以有形的水，表達無形的事物。《論語・子罕》一書記載：「子在川上曰：『逝者如斯夫！不舍晝夜』。」，¹³⁸以流水

¹³³ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006 年 3 月，頁 130。

¹³⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006 年 3 月，頁 223-224。

¹³⁵ 〔清〕彭定求等修纂，《全唐詩》第 6 冊，北京：中華書局據揚州詩局刻本點校，1960 年 4 月，頁 2056-2057。

¹³⁶ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006 年 3 月，頁 443-444。

¹³⁷ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006 年 3 月，頁 104。

¹³⁸ 《十三經注疏》整理委員會，《論語注疏（十三經注疏）》，北京：北

流逝，比擬時間的消逝。如，白居易〈春去〉一詩記載：「百川未有迴流水，一老終無卻少人。」¹³⁹韋應物〈淮上喜會梁川故人〉一詩記載：「浮雲一別後，流水十年間。」¹⁴⁰形容流逝的歲月。雪廬老人〈蜀道吟下·訓強小競〉一詩記載：「相思共指東流水。渺渺天涯兩寄人。」¹⁴¹〈浮海集上·憶鄉〉一詩記載：「垂楊流水萬家同。縱得還鄉事已空。」¹⁴²詩人將水的流逝與時間的不停運行聯結在一起，對時間的感歎，也是一種對生命的感傷。

（3）功用之美

儒道佛三家思想，影響著山水文化的審美理想，章尚正《中國山水文學研究》一書記載：「儒主山水——人世——人格審美觀，……堪稱山水詩之骨；道主山水——道——仙境審美觀，……允為山水詩之氣；佛主山水——涅槃——佛土審美觀，……可謂山水詩之神。」¹⁴³儒家是山水之「骨」、道家是山水之「氣」、佛家是山水之「神」。雪廬老人〈雪窗習餘·余生黃泳造地藏聖像贈供日適蓮友

京大學出版社據清阮元本整理，2000年12月，頁133。

¹³⁹ 〔清〕彭定求等修纂，《全唐詩》第13冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁4899。

¹⁴⁰ 〔清〕彭定求等修纂，《全唐詩》第6冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1896。

¹⁴¹ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁169。

¹⁴² 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁298。

¹⁴³ 章尚正，《中國山水文學研究》，上海：學林出版社，1997年9月，頁25-26。

攝私影囑題感而賦之〉一詩記載：「法界九華叢。蓮邦八水功。」，¹⁴⁴「八水」是「八功德水」指具有八種殊勝功德之水，又稱作八支德水、八定水。《佛說阿彌陀經》一書記載：「極樂國土有七寶池，八功德水充滿其中。」，¹⁴⁵描述的西方極樂世界浴池中，具有澄淨、清涼、甘美、輕軟、潤澤、安和、除饑渴、長養諸根的八種功用特點。

後人將泉名命為「八功德水」，有兩個地方：一者，北魏時期（460—495）的山西五臺山西來寺，目前為觀光勝地；二者，南朝的南京紫金山泉名為「八功德水」，多詩人於此詩作。如，王安石〈八功德水〉一詩記載：「此水遙連八功德，供人真淨四威儀。」；¹⁴⁶又，蘇轍〈和孔武仲金陵九詠其九八功德水〉一詩記載：「君言山上泉，定有何功德。熱盡自清涼，苦除即甘滑。頗遭遊人病，時取破匏挹。煩惱雖云消，凜然終在臆。」，¹⁴⁷都是說明泉水，具有佛經中所說的八種功效。

蘇軾〈贈東林總長老〉一詩記載：「溪聲盡是廣長舌，山色無

¹⁴⁴ 李炳南居士，《雪廬詩集》，臺中：青蓮出版社，2006年3月，頁728-729。

¹⁴⁵ 〔後秦〕鳩摩羅什，《佛說阿彌陀經》卷1，《大正新脩大藏經》第12冊，No.0366，臺北：CBETA 中華電子佛典學會，2016年6月，346頁。

¹⁴⁶ 北京大學古文獻研究所編，《全宋詩》第10冊，北京：北京大學出版社，1992年6月，頁6612。

¹⁴⁷ 北京大學古文獻研究所編，《全宋詩》第15冊，北京：北京大學出版社，1993年9月，頁9944-9945。

非清淨身。夜來八萬四千偈，他日如何舉似人。」，¹⁴⁸蘇東坡登廬山認為，潺潺的流水聲便是釋迦牟尼，不斷的在向我們說法的法音；青青山巒便是清淨法身。蘇東坡把山水的森羅萬象，都是佛性的顯現，道無處不在。雪廬老人「一水」、「二水」、「洪水」和「滴水」等創作，「水」雖是無情之物，無情卻有情。

肆、山水詩語義場分析

山之高大、水之靜逝，但儒家對山水內蘊的闡釋，賦予深意道德意義。《周易》中對山、水的特性的描述就已存在。《周易》記載：「象曰：艮，止也……象曰：兼山。」、「象曰：習坎，重險也，水流而不盈，行險而不失其信。……象曰：水洊至，習坎。君子以常德行，習教事。」。¹⁴⁹艮的卦象是層巒疊嶂的山，君子反省不敢越次謀政，當止則止，當行則行。坎的卦象是川流不息的水，水在坑坑窪窪中流動，君子應該學習應付危險。

一、「山」詩語義場數據分析

¹⁴⁸ 北京大學古文獻研究所編，《全宋詩》第14冊，北京：北京大學出版社，1993年9月，頁9939。

¹⁴⁹ 《十三經注疏》整理委員會，《周易正義（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁250~251、152。

山與詩人的關係之密切。南懷仁《坤輿圖說》一書記載：

若究其山生之為者，不但飾地之觀，豎地之骨，直於人物有多益焉，蓋或以毓五金，或以捍四海，或以湧溪澤，或以茂林叢……或以廣藏修之居，無算妙用，則造物之原旨，以全乎寰宇之美，而備生民之須耳。¹⁵⁰

山與人，不僅體現於外在的、物質的依賴，更體現在內在的、精神上的親近。《莊子》一書已經有對自然「山」的深入理解。如：藐姑射山、具茨山、空同山、畏壘山、蒼梧山、崑崙山、泰山、華山等。莊子的「山」包含的超脫之思。王維〈鹿柴〉一詩記載：「空山不見人，但聞人語響。返影入深林，復照青苔上。」，¹⁵¹這裡的「山」寧靜而輕靈脫俗，〈鳥鳴澗〉中的「山」亦是。

雪廬詩作，漢語「山」的同義詞語義場，如：「嶺」、「陵」、「丘」、「岑」、「巒」、「嶠」、「嶽」和「嶂」，共708次。

以「嶺」為例，將可以繼續討論下義詞。雪廬詩作，「嶺」共22首。「嶺」本指有道路通往的山，後來引申其他義項，如：高大

¹⁵⁰ 〔清〕南懷仁撰，《坤輿圖說》，收入於〔清〕紀昀總纂，《景印文淵閣四庫全書》第594冊，臺北：臺灣商務印書館據國立故宮博物院藏文淵閣四庫全書影印，1986年7月，頁738。

¹⁵¹ 〔清〕彭定求等修纂，《全唐詩》第4冊，北京：中華書局據揚州詩局刻本點校，1960年4月，頁1300。

的山峰、相連的山、五嶺的簡稱、專指某山嶺等。將作專篇討論「山」、「水」同義詞語義場分析。

	燹餘稿	蜀道吟	還京草	發陳別錄	浮海集	辛亥續鈔	雪窗習餘	共計
山	41	102	39	5	80	233	17	517
嶺	2	4	0	1	3	10	2	22
陵	6	10	8	1	8	31	4	68
丘	5	0	3	0	3	15	4	30
岑	2	3	1	0	3	9	1	19
巒	1	3	1	1	1	8	2	17
嶠	0	0	0	0	0	3	1	4
嶽	2	0	0	1	3	13	2	21
嶂	1	4	1	0	2	2	0	10
總計	60	126	53	9	103	324	33	708

二、「水」詩語義場數據分析

自《詩經》以來，大自然就成為漢語詩歌的重要。《詩經》一書記載：「汶水湯湯，行人彭彭。魯道有蕩，齊子翱翔。汶水滔滔，行人儻儻，魯道有蕩，齊子遊遨」。¹⁵²法國大文豪家雨果《悲慘世界》一書記載：「黎明的冬天原野，益發顯得荒涼孤寂，路旁不時會出現孤獨地矗立在那裡的人家。」。¹⁵³《荀子·宥坐》一書記載：

孔子觀於東流之水。子貢問於孔子曰：「君子之所以見大水必觀焉者，是何？」孔子曰：「夫水遍與諸生而無為也，似德。其流也埤下，裾拘必循其理，似義，其洸洸乎不涸盡，似道。若有決行之，其應佚若聲響，其赴百仞之谷不懼，似勇。主量必平，似法。盈不求概，似正。淖約微達，似察。以出以入以就鮮絜，似善化。其萬折也必東，似志。是故見大水必觀焉。」¹⁵⁴

山水進行人格化比附，強調山水審美與人在道德品性及倫理精神上的契合。荀子則托孔子之曰，將臨水而觀的道德意義，如：義、道、勇、法、正、察化、志等進一步細化、詳明，成為中國古

¹⁵² 《十三經注疏》整理委員會，《毛詩正義（十三經注疏）》，北京：北京大學出版社據清阮元本整理，2000年12月，頁415。

¹⁵³ 〔法〕維克多·雨果（V. M. Hugo）著，蕭逢年譯，《悲慘世界》，臺北：志文出版社，2000年11月，頁112。

¹⁵⁴ 〔清〕王先慎撰，沈嘯寰、王星賢點校，《荀子集解（新編諸子集成）》，北京：中華書局據清光緒辛卯刻本對校，1988年9月，頁524-526。

典山水審美思想的基礎。

雪廬詩作，漢語「水域」大小的同義詞語義場，如：「海」、「洋」、「江」、「川」、「河」、「溪」和「灤」，共491次。

	燹餘稿	蜀道吟	還京草	發陳別錄	浮海集	辛亥續鈔	雪窗習餘	共計
水	20	38	19	0	27	32	18	154
海	8	5	0	0	1	28	25	67
洋	0	0	0	0	0	7	0	7
江	13	38	2	2	7	25	6	93
川	2	5	3	2	6	31	4	53
河	8	5	6	0	13	37	3	72
溪	0	12	1	1	9	15	0	38
灤	2	0	0	0	0	4	1	7
總計	53	103	31	5	63	179	57	491

雪廬詩作，漢語「湖泊」大小的同義詞語義場，如：「湖」、「泊」、「潭」、「池」、「塘」、「澤」、「澗」、「淵」和「泉」，共258次。

	燹餘稿	蜀道吟	還京草	發陳別錄	浮海集	辛亥續鈔	雪窗習餘	共計
湖	5	3	7	1	6	1	5	28
泊	1	1	0	0	0	2	0	4
潭	2	0	0	1	8	16	5	32
池	3	6	3	1	1	16	0	30
塘	4	3	3	0	1	8	0	19
澤	1	2	1	1	1	9	2	17
澗	4	10	0	1	7	18	2	42
淵	1	1	2	0	0	10	0	14
泉	10	9	7	3	4	31	8	72
總計	31	35	23	8	28	111	22	258

伍、結語

從文章數據分析中，說明雪廬老人是個喜歡用「山」和「水」詞語的詩人。在「山」類，除了「山」字多達517首之外，「山」同義詞語義場，如：「嶺」22首、「陵」68、「丘」30首、「岑」19首、「巒」17首、「嶠」4首、「嶽」21首、「嶂」10首，共708次。「水」類，除了「水」字多達154首之外，「水域」同義詞語義場，如：「海」67首、「洋」7首、「江」93首、「川」53首、

「河」72首、「溪」38首、「灤」7首，共491次。「湖泊」同義詞語義場，如：「湖」28首、「泊」4首、「潭」32首、「池」30首、「塘」19首、「澤」17首、「澗」42首、「淵」14首、「泉」72首，共258次。

雪廬老人是個喜歡雲遊四方的詩人，如附錄一所示。「山」類方面，在臺灣除了親自去阿里山、雪山、玉山、金山合、歡山、華嚴山之外，早期故鄉山東省的名山，如：嶗山、龍山、拔山、雪山、牛山等，也有所旅。其他描述大陸省分如：陝西省、山西省、江西省、浙江省、雲南省、黑龍江省、河北省、河南省、湖北省、湖南省、西安省、江蘇省、安徽省、遼寧省、內蒙古、上海市。特別值得一提的是，詩中提及日本的富士山景色。「水」類方面，描述了四川省（重慶市）、江蘇省、廣東省、河南省、安徽省、雲南省、陝西省。詩作內容中也發現，沒有特別寫台灣的哪條「水」。

在意象語言美學方面，不論是名山中的「色彩之美」、「時間之美」、「空間之美」、「靜態之美」、「動態之美」和「方向之美」，還是「水」意象中的「色彩之美」、「時間之美」和「功用之美」，都展現雪廬老人山水行旅中美學思想。另外，雪廬老人儒佛思想在佛教界的極具貢獻，在詩作中，不論喻「山」之靜似禪定相，或「水」之聲悟梵唄聲，都呈現了雪廬老人詩作禪意的特色。總之，雪廬老人一詩說：「松塢茅庵絕六塵，山為清友水為鄰」，說明儒、釋的創作風格，以及愛山、愛水、愛自然，以禪入詩的文學家、旅行家。

參考書目



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1. 專書

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