

國立彰化師範大學

文學院學報

NCUE JOURNAL OF HUMANITIES

第廿三期

中華民國一一〇年五月

Volume 23, May 2021

國立彰化師範大學

文學院學報

第廿三期

發行者

陳明飛 國立彰化師範大學

編輯委員會

總編輯

黃聖慧 國立彰化師範大學

主編

王曼萍 國立彰化師範大學

常務編輯委員

王麗雁 國立彰化師範大學
丘慧瑩 國立彰化師範大學
宋郁玲 國立彰化師範大學
李宗信 國立彰化師範大學
賴秉彥 國立彰化師範大學
龔慧懿 國立彰化師範大學

美術編輯顧問

邱文正 國立彰化師範大學
陳一凡 國立彰化師範大學

封面設計

呂岱芸 國立彰化師範大學

顧問

連清吉 日本長崎大學
陳金永 美國華盛頓大學

編輯委員會召集人

黃聖慧 國立彰化師範大學

校外編輯委員

何乏筆 中央研究院中國文哲所研究員
吳幸玲 國立臺中教育大學
宋德喜 國立中興大學
林明德 中華民俗藝術基金會董事長
林聰明 逢甲大學
胡潔芳 臺北市立大學英語教學系
陳彥豪 國立臺北大學應用外語學系
曾守得 靜宜大學

NCUE Journal of Humanities

Vol.23

Publisher

CHEN, MING-FEI *National Changhua University of Education*

Editorial Committee

Editor-in-Chief

HUANG, SHENG-HUI *National Changhua University of Education*

Issue Editor

WANG, MAN-PING *National Changhua University of Education*

Executive Editors

WANG, LI-YAN *National Changhua University of Education*
CHIU, HUI-YIN *National Changhua University of Education*
SONG, YU-LING *National Changhua University of Education*
LI, CHUNG -HSIN *National Changhua University of Education*
LAI, PING-YAN *National Changhua University of Education*
KUNG AMY, HUI-I *National Changhua University of Education*

Art Advisors

CHIU, WEN-CHENG *National Changhua University of Education*
CHAN, YI-FAN *National Changhua University of Education*

Cover Design

LU, TAI-YUN *National Changhua University of Education*

International Advisors

REN, SRIKICHI *Nagasaki University*
CHAN, KAM-WING *University of Washington*

Editorial Committee Convener

HUANG, SHENG-HUI *National Changhua University of Education*

External Editorial Board

HEUBEL, FABIAN *Academia Sinica Institute of Chinese Literature and Philosophy*
WU, HSIN -LIAW *National Taichung University of Education*
SUNG, DER-HSI *National Chung Hsing University*
LIN, MIN-DER *Chinese Folk Arts Foundation*
LIN, TSONG-MING *Feng Chia University*
HU, CHIEH-FANG *University of Taipei*
CHAN, YANE-HAO *National Taipei University*
TSENG, SHOOU-DER *Providence University*

校內編輯委員

李進億	國立彰化師範大學
阮家慶	國立彰化師範大學
邱湘雲	國立彰化師範大學
黃儀冠	國立彰化師範大學
溫婷惠	國立彰化師範大學
蔡衡	國立彰化師範大學
蕭韻華	國立彰化師範大學

編輯助理

蔣品添	國立彰化師範大學
張為舜	國立彰化師範大學

Institutional Editorial Board

Li, CHIN-YI	<i>National Changhua University of Education</i>
RUAN, JIA-CING	<i>National Changhua University of Education</i>
CHIU, HSIANG-YUN	<i>National Changhua University of Education</i>
HUANG, YI-KUAN	<i>National Changhua University of Education</i>
WEN, TING-HUI	<i>National Changhua University of Education</i>
TSAL, HENG	<i>National Changhua University of Education</i>
HSIAO, YUN-HUA	<i>National Changhua University of Education</i>

Managing Assistants

CHIANG, PIN- JOU	<i>National Changhua University of Education</i>
CHANG, WEI-SHUN	<i>National Changhua University of Education</i>

《國立彰化師範大學文學院學報》

總 編 序

揮別疫情壟罩之 2020 年，本學報於新年伊始，在國文系蘇慧霜教授完成璦璦的兩年主編工作後，迎來美術系王曼萍教授承接主編重責。此業務之銜接與傳承彰顯出文學院學報含括文學與藝術之多元光譜，期待未來於藝術領域能夠有更多之篇章投入，讓本學報成為更全備之人文類科學期刊。

這一期學報在審慎的外審機制之下，最終僅兩篇論文獲得刊登。感謝本學報之編輯委員耐心地投入嚴謹的編輯會議，在審查工作上盡心盡力，提供卓見。更感謝為本學報匿名審查的專家學者，對於每一份稿件進行謹慎評審，恪使刊出稿件品質益臻提升。本期之特邀稿為陳益源特聘教授以及黃海鳴教授之大作。兩位教授皆為國內外舉足輕重之學者專家，能夠將論文惠賜於本學報增加篇幅光輝，本人無任感荷。

《國立彰化師大文學院學報》自 101 年復刊以來，兢兢業業，力求發展與突破，盼望學界士林多加批評指教，期使本刊物與時俱進，出刊品質穩健向上，成為值得學界信賴之優良期刊。

《國立彰化師範大學文學院學報》總編

文學院院長

黃聖慧 謹誌

中華民國 110 年 5 月

主 編 的 話

2020 年 COVID-19 疫情影響迄今，時值此疫情衝擊對於全球造成的影響尚待觀察之際，特別感謝本期特邀稿的兩位學者陳益源教授與黃海鳴教授慷慨賜稿，兩位作者學養豐富、長期耕耘於專業領域實踐，感謝他們願意在百忙中為本刊撰寫精彩特邀稿的盛情！以及本期通過嚴格審查得以刊行的兩篇作者來稿，各以不同專業領域的研究主題豐富本期內容。

《彰師大文學院學報》創刊於 2002 年，以半年刊方式發行迄今已十餘年，每年兩次公開徵稿。為提昇學術研究風氣，在嚴謹的外審機制之下，已然成為具有公信力的學術發表平台。第 23 期計有來稿八篇，分別為英語、國文、歷史等相關領域。經過嚴謹的外審，歷經三審評閱，最後刊登兩篇，加上兩篇特邀稿，本期共刊登四篇論文。

特邀稿 / 陳益源：吳低旻《廣集華文》及其研究價值

特邀稿 / 黃海鳴：藝術的共振/殘局/轉機的形成

——以李俊賢與高雄藝術生態發展關係為例

蔡仁傑：運動與象徵 論奧德修斯自我形塑中其運動員身分之參與

笪婷婷、謝菁玉：異星入境(Arrival)電影中的非線性記憶

感謝總編輯引領、編輯委員參與討論、協助外審的匿名審查委員們與編輯團隊投入本刊的心血，學術研究的自由交流，是大學教育鼓勵學生自主學習、獨立思考的指標，本刊以此精神賡續期刊之發表園地，歡迎各界學有專精之研究者踴躍賜稿！

《國立彰化師範大學文學院學報》第廿三期主編

美術學系助理教授

王曼萍 謹誌

中華民國 110 年 5 月

國立彰化師範大學文學院學報

第廿三期

目錄

吳低旻《廣集華文》及其研究價值	陳益源	1
藝術的共振 / 殘局 / 轉機的形成 ——以李俊賢與高雄藝術生態發展關係為例	黃海鳴	33
運動與身分：《奧德賽》第八卷中奧德修斯之自我形塑	蔡仁傑	55
異星入境(Arrival)電影中的非線性記憶	笪婷婷、謝菁玉	75

NCHC Journal of Humanities

Volume 23

Contents

Study of “Guang Ji Hua Wen” by Wu Di Min (Edmond Nordemann) and its research value	CHEN, YI-YUAN	1
The Resonance/Aftermath/Turning Point Formation of Art —Using the Relationship Between Jiunshyan Lee and Kaohsiung's Ecological Art As An Example	HUANG, HAI-MING	33
Sport and Identity:Odysseus' Self-fashioning in Book 8 of the <i>Odyssey</i>	TSAI, JEN-CHIEH	55
Non-linear memory in Arrival: Where the Sapir-Whorf hypothesis goes	DA, TING-TING & DEPNER, Shelley Ching-yu	75

吳低旻《廣集華文》及其研究價值

陳益源^{*}

摘要

吳低旻（1869-1945），法國貝桑松市人，法文姓名為 Edmond Nordemann，吳低旻（Ngô Đê Mân）為其越南姓名，曾有另一越南姓名為蘇能文（Tô Năng Văn）。他曾任順化國學高級中學校長、安南保護國中圻督學、寮法國保護國督學，曾編印《黎相公阮薦家訓歌》（1894）、《醫方演音歌》（1896）、重訂《金雲翹新傳》（1897）、摘譯《廣集炎文》（1898）……等二十幾部書籍，大力推動法國人學習越南國語和漢字。他於越南阮朝啟定二年（1917）以監督學政的身分，在河內出版《廣集華文》，「撮取群書並諸章程共五百零八章，分為四卷」（卷一「摘取內書」，卷二「摘取外書」，卷三「公文總覽」，卷四「黎庶通書」），則廣蒐中國漢籍、越南漢籍和中、越漢字公私文書，是 19 世紀末、20 世紀初的重要文獻彙編。

遺憾的是，目前越南學界涉及吳低旻與其作品的討論，極其有限，少數討論亦偏於他 1897 年重訂出版阮攸《金雲翹新傳》的國語版，以及 1898 年摘錄譯註的《廣集炎文》一書上。越南學界與各國漢學研究者目前對於吳低旻《廣集華文》與中、越漢籍之關係，以及這部《廣集華文》的重要文獻價值，所知有限。事實上，吳低旻 1898 年摘譯出版的越語教科書《廣集炎文》，大致都可以在他 1917 年出版的《廣集華文》找到原始漢文出處，而《廣集華文》四卷五百零八章漢文材料（含多份「別書列目」），乃是考察傳入越南的中國漢籍的珍貴管道之一，同時它所載錄的越南漢籍與中、越各式漢字公私文書，也是我們認識越南漢籍和 19-20 世紀越南歷史、政治、社會、生活的重要文化資產。

關鍵詞：越南、吳低旻、廣集華文、廣集炎文、中國漢籍

^{*} 國立成功大學中國文學系特聘教授

Study of “Guang Ji Hua Wen” by Wu Di Min (Edmond Nordemann) and its research value

CHEN, YI-YUAN *

Wu Di Min (1869-1945) was born in the eastern French city of Besancon, his French name as Edmond Nordemann, while his Vietnam name is Wu Di Min (Ngô Đê Mân) , and he had another Vietnam name as Su Neng Wen (Tô Năng Văn) . He has previously served as Principal of Quốc Học – Huế High school, school inspector of Trung Kỳ at Protectorate of Annam and the educational inspector of French protectorate of Laos. He has published and translated more than a dozen of books such as *Li Xiang Gong Ruan Zhi Jia Xun Ge* (1894), *Yi Fang Yan Yin Ge* (1896), renewal of *Jin Yun Qiao Xin Zhuan*(1897), and *Guangji Yan Wen* (1898) to promote the French to learn Vietnamese language and Chinese characters vigorously. As a supervisor of the status of government, he published the *Guang Ji Hua Wen* in 1917 (Vietnam Ruan Chao Qi Ding two years) at Hanoi. This collection of books and statutes consist of five hundred and eight chapters, divided into four volumes (Volume 1, “Inner book”; Volume 2, “Outer book”; Volume 3, “Document Overview”; Volume 4, “Li Shu Tong Shu”). It is an important documents in the late 19th and early 20th centuries by collecting Chinese literature, Vietnamese literature and also public and private documents in Chinese and Vietnamese characters extensively.

Unfortunately, current discussions about Wu Di Min and his works in Vietnamese academic circle are mainly based on the re-publication of the Mandarin edition of Nguyễn Du's new biography of *Jin Yun Qiao Zhuan* in 1897 and the translation and annotation of the book *Guang Ji Yan Wen* in 1898. At present, Vietnamese scholars and sinologists from other countries have limited knowledge about the important of Wu Di Min's *Guang Ji Hua Wen* and the relationship between Mandarin and Vietnam books. In fact, the original sources of *Guang Ji Yan Wen*, a Vietnamese textbook extracted and translated by Wu Di Min in 1898, can be roughly found in his *Guang Ji Hua Wen* published in 1917, and four volumes of *Guang Ji Hua Wen* consists of five hundred and eight chapters of Chinese materials (including several book list). It was one of the precious channels for examining the Chinese books from China that were introduced into Vietnam. At the same time, the Chinese-Vietnamese and various public and private documents of Chinese characters recorded in the book are also important cultural assets for us to understand the Chinese-Vietnamese and the history, politic, society and social life of Vietnam in 19th to 20th centuries.

* Chinese Department of National Cheng Kung university, Taiwan

Key Words: Vietnam, Wu Di Min (Edmond Nordemann) , *Guang Ji Hua Wen*, *Guang Ji Yan Wen*, Chinese book

一、前言

越南歷來珍藏大量來自中國的漢文典籍，同時越南也創作許多屬於自己的漢文典籍，這些主要見藏於越南的中、越漢籍，是探討中越文化交流、認識越南歷史文化的重要文獻。本人經由科技部專題研究計畫的補助，曾陸續執行「漢喃研究院所藏越南漢文小說及其與中國小說之關係」(1999-2000)、「越南李文馥的北使經歷及其與中國文學之關係」(2008-2009)、「十九世紀越南使節於中國購書記錄之調查與研究」(2010-2011)、「《越南漢文燕行文獻集成》的補充與考證」(2013-2014)、「越南古學院所藏中國漢籍之研究」(2014-2015)、「越南古學院與阮朝其他單位所藏中國漢籍書目之比較研究」(2015-2016)、「清代越南使節與澳門、香港文學之交流」(2016-2017)、「清代越南使節於中國刻詩立碑之考察與研究」(2017-2019)，以及「清代越南使節吟詠中國名人家廟祠堂、故里遺址之整理、調查與研究」(2019-2021)等項調查與研究，並取得許多具體的成果。¹

例如透過越南社會科學翰林院所屬漢喃研究院圖書館所藏《古學院書籍守冊》的考察，加上越南《南風》雜誌的文獻記載，本人已初步掌握 1922 年這座「古學院」的組織與任務，並大致釐清了《古學院書籍守冊》的內容及其書籍來源，對於該院所藏 2826 部漢籍（包含越南漢籍 601 部，中國漢籍 2225 部，其中 18 部是流傳到越南的宋元刻本）有了更加深入的了解，實有助於對「中國與周邊地區」圖書、知識建構與文化傳播狀況的深度認識。在此一研究所得的基礎上，後來繼續進行《古學院書籍守冊》與阮朝其他單位所藏漢籍書目如《內閣書目》、《內閣守冊》、《聚奎書院總目冊》（含《東閣尊置各部書總目冊》）、《新書院守冊》，以及廣州《筠清行書目》、陳文甲《北書南印板書目》等私家書目的比較研究，19 世紀下半葉至 20 世紀初中國漢籍在越南的存藏與移轉狀況，亦漸趨明朗。²

近來，本人又發現吳低旻《廣集華文》四卷（卷一「摘取內書」，卷二「摘取外書」，卷三「公文總覽」，卷四「黎庶通書」），共五百零八章漢文材料（含多份「別書列目」），也是考察傳入越南的中國漢籍的另一珍貴管道，同時它所載錄的越南漢籍與中、越各式漢字公私文書，也是我們認識越南漢籍和 19-20 世紀越南歷史、社會、生活的重要文化資產。茲因《國立彰化師範大學文學院學報》特別邀稿，本人很樂於利用這個機會將這最新的發現提出來與學界分享，並籲請大家共同關注吳低旻《廣集華文》及其研究價值。

¹ 相關調查研究成果主要收錄在陳益源所著三本論文集：《中越小說研究》（香港：東亞文化出版社，2007 年 1 月）、《越南漢籍文獻述論》（北京：中華書局，2011 年 9 月）、《越南阮朝所藏中國漢籍與使華詩文》（河內：河內師範大學出版社，2018 年 1 月）。

² 詳參陳益源：〈越南古學院所藏中國漢籍的來源與去向〉，載於漢學研究中心編印《圖書、知識建構與文化傳播》，2015 年 9 月，頁 413-433。

二、吳低旻其人其書

本文主要研究對象為吳低旻所摘錄出版的《廣集華文》，至於誰是吳低旻？《廣集華文》是怎樣的一套書？由於注意到的人實在不多，相關資訊極其有限，首先讓我們來認識一下吳低旻和他所編纂出版的各種著作。

目前，我們在越南還沒找到關於吳低旻《廣集華文》的專門研究論著，但有二篇簡單討論吳低旻1898年《廣集華文》的越南文作品，一篇是阮南的〈十九世紀末國語略譯：考略《廣集華文》和《史南誌異》中的《傳奇漫錄》國語翻譯〉³，另一篇是尊室壽的〈《廣集華文》－19世紀文化社會綜合書〉⁴。根據這兩二篇文章以及其他零星資訊，我們暫時只能知道其人其書的大致情況如下：

吳低旻（Ngô Đê Mân），法國東部貝桑松市人，法文姓名為Edmond Nordemann，1869年3月1日生，卒於1945年，其越南漢字姓名除了吳低旻之外，早期還曾使用過另一個名字：蘇能文（Tô Năng Văn），但只出現在早期（例如1894年的《黎相公阮廌家訓歌》、1895年的《千字解音歌》、1896年的《醫方演音歌》等書），之後則都改用吳低旻這個姓名。

1888年，吳低旻從法國被派到安南保護國北圻。1889年7月為駐安南保護國北圻河內通譯學校（Collège des Interprètes de Hanoi）第三級教授。1892年4月，吳低旻在河內創立北圻致知會（Hội Trí Tri），同時擔任會長。1895年4月，他被晉升為第二級教授。1899年1月，他到順化，在同一年被晉升為第一級教授，然後被任命為順化國學高級中學校長（該校前身為「法字國學場」，後來易名為「啟定中學」）。從1909年8月起吳低旻擔任安南保護國中圻監督學政。後來，他曾到寮法國保護國，從1915年到1919年3月擔任其監督學政。據說他在越南時曾跟一個叫杜氏合（Đỗ Thị Hợp）的越南人結婚。

吳低旻曾獲「大南龍星第五等」勳章、「高棉國龍星第五等」勳章，以及法國翰林院學士等榮譽。他編纂的著作頗豐，其中有教越南人學習法文的教材，也有教法國人學習越南國語和漢字的書籍，出版地點以河內為主，有些著作也在順化再版。

由吳低旻（蘇能文）署名出版的書籍至少有以下20種：

1. 阮廌著、教學蘇能文摘錄：《黎相公阮廌家訓歌》（河內：E. Crébessac 出版，1894年），36頁；《阮廌家訓歌》（順化，1907年，第二版，改署「中圻學政吳低旻摘錄」），44頁。「分為列回譯大法語並繪像形」。
2. 《二百十四部漢字圖版》（河內，1894年）。
3. 《二百十四部漢字小編》（河內：1894年），104頁。
4. 《二百十四部漢字習圖》（河內：1894年）；（河內：1898年，署「教學吳低旻新刊」）；（順化：1904年），127頁。「增二百三十七字收伊各部及諸變部及分為列部」。

³ NGUYỄN NAM：“LƯỢC DỊCH QUỐC NGỮ CUỐI THẾ KỶ XIX：Khảo Sát Bản Lược Dịch Quốc Ngữ Truyền Kỳ Mạn Lục Trong Sử Nam Chí dị Và Quảng tập viên văn”，載於河內漢喃研究院《漢喃研究》1998年第1期，頁20-31。

⁴ TÔN THẮT THỌ：“Quảng Tập Viên Văn：sách tổng hợp về văn hóa xã hội thế kỷ XIX”，載於越南佛教會《佛教文化》323號，2019年6月，頁44-45。

5. 教學蘇能文續解：《千字解音歌》（河內：1895年），150頁；（順化：1905年），176頁。「譯國語畫演大法義」。
6. 《千字解音歌習圖》（河內：1896年），21頁。
7. 教學蘇能文摭錄：《醫方演音歌》（河內：1896年），135頁。「附錄炮製等法與藥品譯成法語」。
8. 阮攸著，中圻學政監督吳低旻重訂：《金雲翹新傳》（河內：1897年），151頁；（順化：Edmond Nordemann出版，1900年），第二版，149頁；（順化：1904年），第三版；（河內：Mạc Đình Tư莫庭思出版，1911年），第四版，158頁。「分綱列目譯大法語並繪像形」。
9. 教學吳低旻摘錄：《廣集炎文》（河內：1898年），232頁；（順化：1904年），第二版；（河內：d' Extrême-Orient出版，1914年），第三版，332頁；（河內：d' Extrême-Orient出版，1917年），第四版。
10. 教學吳低旻新撰：《教南音階模式》（河內：1898年），94頁。
11. 《習漢字式》（順化：1899年）；（順化：1905年），第二版。
12. 《華文字彙纂要習圖》（順化：1899年），105頁。
13. 國學場掌教吳低旻重訂《朱柏廬治家格言習圖》（順化：1900年），12頁；（1910年），12頁。
14. 《潘陳傳》（順化：1900年），53頁。
15. 阮嘉韶著，中圻監督學政吳低旻重訂：《宮怨吟曲》（順化：1905年），24頁；（河內：Mạc Đình Tư莫庭思出版，1911年），第二版。「分爲五回譯大法語並繪像形」。
16. 國學場掌教吳低旻重訂：《碧溝奇遇傳》（順化：1905年），42頁。「分爲十六回譯大法語並繪像形」。
17. 中圻學政吳低旻總較：《安南國語集韻》（順化：1907年），91頁。
18. 中圻學政監督吳低旻續解：《朱柏廬治家格言》（順化：1908年），第二版，124頁。「翻炎華國語譯炎法音」。
19. 《安南國語集圖》（1910年），18頁。
20. 學政監督吳低旻摘錄：《廣集華文》（河內：Mạc Đình Tư莫庭思出版，1917年）。「撮取群書並諸章程共五百零八章分爲四卷」。⁵

關於吳低旻其人其書的專文極其有限，上述〈十九世紀末國語略譯：考略《廣集炎文》和《史南誌異》中的《傳奇漫錄》國語翻譯〉一文，作者阮南留意到《廣集炎文》全書180則越南國語文章，有59個故事與越南另一部「原太平省建昌府知府陳嘉猷手書」

⁵ 此外，在1914年河內 d'Extrême-Orient 出版的第三版《廣集炎文》的廣告頁，我們還能看到他預告還有幾部書即將出版，包括：《越法字彙從國語音韻》、《法越字彙從大法音韻》、《越法字彙從品類門》、《華炎法字彙》、《廣集華文》、《國語音韻要法》等六種，其中《廣集華文》果於1917年印行，至於另五種是否付梓則猶待追查。

於「嗣德三十年（1877）十二月初十日」的喃文書《史南誌異》手抄本高度重複⁶，當中包括〈喊冤自盡之婦〉、〈人愛錯鬼的故事〉、〈胡季犁和猩猩與狐狸鬥理之故事〉、〈活人當鬼的將帥的故事〉、〈徐式之事跡〉和〈有義之婦故事〉這五篇，其原始出處為阮嶼的漢文小說《傳奇漫錄》（〈南昌女子傳〉、〈西垣奇遇記〉、〈沱江夜飲記〉、〈東潮廢寺錄〉、〈徐式仙婚錄〉、〈快州義婦傳〉），因此他懷疑吳低旻國語本《廣集炎文》，中間有利用陳嘉猷喃文書轉譯為國語的可能，而非每一篇都是從漢字原文直接譯成國語字。不過，阮南教授仍語帶保留地表示：「不曉得他（吳低旻）是獨立編撰的還是與別人一起合作編撰？陳嘉猷與這位法國人學者之間有沒有存在任何聯繫？由於還遇到多方面的限制，因此以上述的幾個質疑問題暫時留下來。」⁷

另一篇〈《廣集炎文》—19世紀文化社會綜合書〉，作者尊室壽為讀者簡介吳低旻的法文自序和全書主要內容，並認為「廣集炎文」這個書名翻譯有問題：「因為法文書名為Chrestomathie Annamite，被作者譯成越文“Quảng Tập Viêm Văn”是不準確的。因書名的意思是『廣泛收集好文章的書』，因此這裡的“Viêm”『炎』字應該讀成“Đàm”『談』字才對，因為『炎』字有兩種讀法是“Viêm”及“Đàm”，如果用於文章應該讀成“Đàm”。與此同時有很多漢字跟詞語結合在一起很多字是不正確的。我們認為這是對於一位歐洲學者使用初開的越文來說是不可避免的事情，因為漢文大多是多音多義的語言。」同時，他很肯定《廣集炎文》的價值：「可以說該書的作者已付出很大的功夫來收集19世紀末年社會生活裡面有價值的文件；因此書的內容豐富多彩，匯集到很多領域。這樣的內容對於研究越南19世紀末20世紀初越南的歷史、社會有很大的幫助。」本人認為，致知會會長吳低旻交往廣闊，人脈充沛，加上他教授、校長、監督學政特殊身分，他與「原太平省建昌府知府陳嘉猷」之間若有聯繫，也是不足為奇的；至於吳低旻本人漢文水平之高，我們從《廣集華文·吳低旻自序》已經看得出來，而且他在〈自序〉裡已明白寫著「予業撰《廣集炎文》一部，以供後學之咀嚼，今而後，炎邦其進化矣，華文殆鮮需矣」（詳見下文），可見「廣集炎文」書名的「炎」字無誤，「炎」指「炎邦」，即越南，不可能是「談」字的誤譯。時至今日，絕大多數的越南人都不知道吳低旻《廣集華文》的存在了，否則比《廣集炎文》內容更豐富、對研究19世紀末20世紀初越南歷史、社會有更有幫助的《廣集華文》，一定會令尊室壽先生更為驚豔才是。

⁶ 據劉春銀、王小盾、陳義主編《越南漢喃文獻目錄提要》著錄，越南漢喃研究院圖書館藏有二部《史南誌異》手抄本，一本編號 VHv.1854，是漢文書，抄錄 66 篇越南古跡神話和越南歷史故事（台北：中央研究院中國文哲研究所，2002 年 12 月，頁 900-901），一本編號 AB.385，是喃文書，抄錄 59 篇越南古代民間神話傳說等（頁 909），此處所言《史南誌異》係指後者。經檢視原書，前者未見書名，署「紹治五年（1845）」；後者書名題作《史南志異》而非《史南誌異》。

⁷ 本文由越南文譯成中文者，有賴國立成功大學中文系鄭垂莊、阮長生、梁氏菊三位越南籍博碩士生合力完成，而由法文譯成中文者則多虧鄭垂莊同學幫忙，特此說明並致謝。

三、《廣集華文》四卷之內容

1914年業已預告，而於1917年正式出版的《廣集華文》四卷，現知越南胡志明市綜合圖書館漢喃書庫藏有其第肆卷一冊，胡志明市某位藏書家私人手上也有第壹卷和第叁卷二冊，河內越南國家圖書館、美國康乃爾大學也各藏有第叁卷一冊，另外至少還有全部四卷三套，分別藏於越南與法國。據劉春銀、王小盾、陳義主編《越南漢喃文獻目錄提要》著錄：

廣集華文=Quảng Tập Hoa Văn / 吳低旻編輯

今存印本三種，學政監督法國人吳低旻編輯並印行於啟定丁巳年（1917）

一本1608頁，一本1610頁，一本1730頁，高23公分，寬15公分，1730頁本藏於巴黎教科書雜集，含序文、目錄各一篇，有地圖

此書收錄《三字經》、《初學問津》、《四書五經》、《幼學五言詩》、《史類》和公文、書契等各體文章，以及樂章、清朝版圖、全球地圖、越南地圖、阮法和約，漢文間有喃文⁸

這部在四部分類被歸為子部-蒙書的「教科書雜集」，如果從該書書前的〈吳低旻自序〉來看，編者吳低旻一開始編纂的目的確實有意將它做為華文教科書，其序曰：

書籍益人尚矣！學文躋等可乎？人既有長幼之序，學即有大小之分，譬之行遠必自邇，升高必自卑。是以小習之學則讀「三字經」至「史下」，先潤口吻，小習之文則做「對聯」至「小段」，漸啟腦筋；大習之學則讀「四書」至「諸史」，以廣見聞，大習之文則做「精義」至「策文」，以觀智識。循序而進，拾級而升。累牘連篇，耳聞而理悟；千經萬卷，目覩而心通。第百家之記載甚繁，一己之聰明有限，張窄眼以窺學海，有莫狀天；抱儉腹而納文林，無盡藏地。故予於公暇，畧摘群書，或取全章，或取一節，撮要提綱，集成一部，顏曰《廣集華文》，用備同志稽覽。予固知南國年來教學則訪泰西為規程，文字則用國語為簡便，以國語字繹泰西書，既詳明且易曉，故諸家之作國語書者，日盛一日。予業撰《廣集炎文》一部，以供後學之咀嚼，今而後，炎邦其進化矣，華文殆鮮需矣。雖然，今日華文尚有多少施用，國家未遽以故冕視之。予輒不自量，編錄是書，雖豹未全窺，而但觀大畧，庶或廣青衿之疑問焉，達觀者諒之。⁹

序中所言《廣集炎文》，上節已經提到，它是吳低旻1898年在河內教書時所編譯出版的越南國語書，書前有他用法文寫的序文，交代全書180則的內容，「從具有神話性的民

⁸ 台北：中央研究院中國文哲研究所，2002年12月，頁385。

⁹ 這篇〈吳低旻自序〉乍看之下彷彿專為《廣集華文》第壹卷而作，實際上四卷都冠以同一篇自序，內容完全一樣。

間傳說至擁有充滿詩意的故事，從普通老百姓的申請書單到上司官員的陳情書，包括一般的雙關語，都予記錄，取材來源則除了「喃字資料」之外也擴大到「漢字譯稿」，並附有詞彙註釋與法文目錄，法文書名定為“Traduction de la Chrestomathie annamite”（《安南選集譯稿》）。雖然吳低旻將這本書說是「炎文」、「安南選集」，但是我們如果注意到他曾在書中交代原始資料來源，就可以發現他所使用的漢喃資料不僅有越南喃文書籍（《碧溝奇遇》、《阮廌家訓歌》、《金雲翹》、《二度梅》、《越史演歌》、《潘陳》、《黃秀》、《女秀才》、《二十四孝演歌》、《宮怨》、《征婦吟》、《秋夜旅懷吟》、《翠翹詩集》、《四靈》、《貞鼠》、《韓王孫賦》、《歌籌體格》、《佛說十六觀經（演音）》），也有越南漢文書籍（《二十四孝》、《百藝祖師》、《摘怪》、《越史》、《公餘》、《傳奇》、《野史》、《海陽風物誌》、《陳朝錦譜》、《壽梅家禮》），甚至還有不少中國漢文書籍（《北史》、《禮記》、《幽冥錄》、《國色天香》、《風俗通》、《廣事類》、《續齊諧記》、《三閭故事》、《占歲事書》、《太平廣記》、《開元遺事》、《東周列國》、《風土記》）。按理說，《廣集炎文》（《安南選集譯稿》）似不宜將中國漢文書籍納入，但由於越南自古以來的知識體系（尤其是在越南1919年廢除科舉之前）總離不開中國漢籍，故此舉也是無可厚非。

至於1917年出版的《廣集華文》，雖然「漢文間有喃文」，但喃文只出現在極少數篇章的註釋裡¹⁰，全書「撮取群書並諸章程共五百零八章」，盡屬「華文」作品無誤，不過這裡所謂的「華文」是包含中國漢籍和越南漢籍的，其數量眾多令人驚豔，而其摘引原文的作法也使得它的價值有別於單純的書目著錄。

為了具體說明《廣集華文》的研究價值，以下我們就先來看看全書四卷的大致內容：

（一）第壹卷「摘取內書」

上引〈吳低旻自序〉所言：「小習之學則讀『三字經』至『史下』，先潤口吻，小習之文則做『對聯』至『小段』，漸啟腦筋；大習之學則讀『四書』至『諸史』，以廣見聞，大習之文則做『精義』至『策文』，以觀智識。」其實正對應著卷之一（第一篇）「內書」的第一章小習、第二章大習，「小習」從編號1的「三字經（全卷）」至編號13的「史下（周紀／成王一節）」¹¹，以及編號14的「摘錦彙編（斷章截句）」至編號16的「二股小段（吏科一題）」，另附編號17的「別書列目」（正文下註「小習」，列目8種）；「大習」則從編號18的「大學（四書集註／聖經一章）」至編號35的「越史歷代編年」，以及編號36「精義題（自天子所謂我來矣／出詩經／成泰甲午科河南場）」至編號43「文策題（延攬英賢目／成泰壬辰科廷試）」，另附編號44的「別書列目」（列目36種）。

本卷吳低旻摘引的華文作品，有一些是中國漢籍，例如《三字經》、《千字文》、《明心寶鑑》、《忠經》、《孝經》、《小學》、《陽節》、《十科策略》、《四書集註》、《五經大全》等，也有一些則為越南漢籍，例如《初學問津》、《初學五言詩》、《摘錦彙編》、《北史節要》、《欽定越史通鑑綱目正編》和「河南場精義」、「乂安場詩賦」、「會試四六」、「廷試

¹⁰ 例如《千字解音歌》、《三千字解音》、《日用常談》等篇出現了喃文註釋，其正文仍為漢字。

¹¹ 編號12為「史上（五帝紀／黃帝一節）」。

文策」等越南舉業文。至於《千字解音歌》、《三千字解音》，則為越南漢喃書。

（二）第貳卷「摘取外書」

《廣集華文》的卷之二（第二篇）「外書」，目錄之後，正文自編號45「應酬門」至編號143「手掌紋總論」，為「常事」，編號144為其「別書列目」。「常事」之後又有四章，第一章名為「靜念」是自編號145「務本業以定民志」至編號157「聖年廣益」，編號158為其「別書列目」；第二章「關心」是自編號159「關雲長單刀赴會」至編號168「磨刀教婦」，編號169為其「別書列目」；第三章「取樂」是自編號170「垛子助陣」至編號190「月琴竹笛圖」，編號191為其「別書列目」；第四章「雜錄」是自編號192「五歲朝天記」至編號194「知機獲免」，編號195為其「別書列目」。¹²

本卷吳低旻摘引的華文作品，多為中國漢籍，例如《爾雅音圖》、《康熙字典》、《字彙》、《國色天香》、《古文合選》、《朱文公家禮》、《一貫堪輿》、《堪輿》、《本草綱目》、《醫學入門》、《紫微斗數》、《萬事不求人》、《玉匣通書》、《水鏡相法》、《聖諭廣訓》、《活世生機》、《小彌陀經》、《三國誌（三國演義）》、《征東》、《征西》、《五虎平西》、《五虎平南》、《反唐》、《說岳》、《龍圖公案》、《暗室燈》、《笑林》、《西遊記》、《國色天香》、《唐詩》、《今古奇觀》、《古今奇觀》等；也有不少是越南漢籍，例如《幼學故事尋源》、《性理節要》、《統宗算法》、《海上懶翁》、《占鷄足法》、《勸孝書（即二十四孝）》、《嶺南摘怪》、《南史》、《黎聖宗御製》、《幼學》、《琴譜》、《公餘雜記》和「鎮武觀第四十三籤」等。此外，另有摘引自漢喃辭典《日用常談》（范廷琥撰於明命八年，1827）者，還有各式天文、地理的中越圖表。

（三）第參卷「公文總覽」

《廣集華文》卷之三為「公文總覽」，正文自編號196「皇朝官制」至編號329「支發日記」，殿以編號330之「別書列目」，其中有不少錯簡，編號也有缺漏與重複的現象。

本卷雖未分章，但在各葉版心標示了所錄公文的文類或簡稱，「目錄」之後依序包括「律例」、「兵書」（又作「武經」）、「稟文」、「飭文」、「札文」、「票文」、「咨文」、「揭文」、「疏文」、「奏章」、「奏案」、「履歷」、「憑給」、「欽給」、「欽錄」、「冊文」、「彩冊」、「文式」、「勅文」（又作「誥敕」）、「諭旨」、「詔書」（又作「恩詔」）、「和書」（又作「和約」）、「編認」、「日記」、「錢稅」、「銀稅」、「支發」，內容琳瑯滿目。¹³

卷中除了編號200「保辜總論」、編號201「勘驗論」、編號202「驗仰人圖」、編號203「驗俯人圖」的出處《洗冤寶鑑》，和編號204「武經七書」（收錄「出將」、「軍令」、「教戰」、「步戰」、「水戰」、「料山」、「料水」、「十可擊」、「五不可擊」），應該是摘引自中國漢

¹² 漢喃研究院圖書館編號 A.1134/2 之藏本，編號 194「知機獲免」有缺葉，以下編號 195 之「別書列目」未見，可據編號 A.1134/5 之另一部藏本補足。

¹³ 其中編號 203「驗俯人圖」版心頁碼有誤且標作「常事」，應是誤刊。

籍之外，其餘全部均為越南中央朝廷與地方府縣的各式漢字公文，時代從紹治元年（1841）到維新元年（1907）都有，以同慶（1885～1889）、成泰（1889～1907）年間公文居多。

（四）第肆卷「黎庶通書」

《廣集華文》卷之四為「黎庶通書」，目錄之後，正文自編號335「領錢債文字」至編號508「試水仙花啟」，錯簡與編號錯亂情況比卷三好得多，卷三與卷四之間所缺漏之編號331～編號334，宜於卷三進行梳理，卷四終篇「試水仙花啟」編為508號應屬正確，始合「撮取群書並諸章程共五百零八章分為四卷」之說。又，本卷正文部分篇名有誤，可據目錄改。¹⁴（例如編號369「乞削籍單」應改為「乞回籍單」，編號480「婦寄夫書」應改為「夫寄婦書」）。

本卷亦未分章，也是在各葉版心標示出所錄通書的主旨、關鍵詞或縮寫（部分雷同），「目錄」之後依序為「領償」、「領銀」、「賣家」、「賣田」、「毀務」、「毀賣」、「典家」、「再典」、「典船」、「典田」、「換田」、「買船」、「賣馬」、「賣奴」、「過房」、「典子」、「典女」、「傭居」、「雇船」、「雇馬」、「雇牛」、「讓耕」、「囑書」、「認貨」、「約詞」、「編來」、「製船」、「出妻」、「收簿」、「支簿」、「替兵」、「納篆」、「削籍」、「除籍」、「證命」、「供引」、「入席」、「宰牛」、「出妻」、「護拿」、「被劫」、「賴債」、「免稅」、「免搜」、「修補」、「改造」、「開墾」、「通行」、「續丁」、「開根」、「放釋」、「門牌」、「船牌」、「砲彈」、「濫搜」、「築堤」、「訟擅」、「伸冤」、「標稱」、「催究」、「除弊」、「情負」、「里長」、「正總」、「券文」、「婚姻」、「雙壽」、「壽燕」、「答燕」、「妻壽」、「答壽」、「男燕」、「答燕」、「孫燕」、「答燕」、「娶燕」、「答燕」、「媳燕」、「答燕」、「孫燕」、「答孫」、「送元」、「答元」、「送端」、「答端」、「中秋」、「答秋」、「送重」、「答重」、「冬至」、「答冬」、「送筆」、「答筆」、「答墨」、「答硯」、「答紙」、「遊湖」、「答遊」、「友玩」、「答玩」、「友賞」、「答賞」、「對弈」、「答弈」、「讀書」、「答讀」、「多言」、「答言」、「不兄」、「答和」、「夫婦」、「答夫」、「友戒」、「答戒」、「戒賭」、「答戒」、「規酒」、「答規」、「師答」、「謝媒」、「媒答」、「施惠」、「答謝」、「謝醫」、「醫答」、「買貨」、「問安」、「復舊友書」、「復書」、「寄弟」、「弟書」、「寄書」、「聘啟」、「春女」、「答聘」、「秋啟」、「復啟」、「冬聘」、「座師」、「武官」、「郡守」、「探花」、「狀元」、「相國」、「士壽」、「女壽」、「月老」、「疏文」、「大祥」、「厝虞」、「童子」、「廟碑」、「家譜」、「招提」、「水仙」。在這 174 篇都有時間、地點並署上當事人姓名的民間文書中，有 7 篇是取自中國文獻，其餘 167 篇則全都是越南各地的庶民文獻，年代以紹治（1841～1847）、嗣德（1848～1883）、建福（1884）、同慶（1885～1889）年間和成泰（1889～）初年為主，最早的是明命五年（1824），最晚的是成泰七年（1895）。

15

¹⁴ 例如編號 369「乞削籍單」名實不符，應據目錄改為「乞回籍單」，編號 480「婦寄夫書」亦然，應據目錄改為「夫寄婦書」。

¹⁵ 編號 487「秋女復啟」雖署「成泰拾捌年」（1902），但核對來啟（編號 486「秋男聘啟」），應為「成泰貳年」（1890）之誤刻。

四、《廣集華文》之研究價值

由於法籍吳低旻其人其書研究者少，加上一百年前在河內出版的《廣集華文》目前罕見，鮮為人知，因此《廣集華文》四卷的重要價值長期受到埋沒，亟待重新挖掘。據本人初步評估，吳低旻摘錄的《廣集華文》五百零八章，實具有考察19世紀下半葉至20世紀初期「中國漢籍在越南的流傳與演變」、「越南漢籍的創作與影響狀態」的具體作用，同時它記錄了「19-20世紀越南歷史政治的珍貴史料」、也保存了「19-20世紀越南社會生活的鮮活文獻」，價值匪淺，值得我們深入研究。

（一）可據以考察中國漢籍在越南的流傳與演變

從上節《廣集華文》四卷內容的介紹，我們可以得知吳低旻直接摘引的中國漢籍作品，至少有《三字經》、《千字文》、《明心寶鑑》、《忠經》、《孝經》、《小學》、《陽節》、《十科策略》、《四書集註》、《五經大全》、《爾雅音圖》、《康熙字典》、《字彙》、《國色天香》、《古文合選》、《朱文公家禮》、《一貫堪輿》、《堪輿》、《本草綱目》、《醫學入門》、《紫微斗數》、《萬事不求人》、《玉匣通書》、《水鏡相法》、《聖諭廣訓》、《活世生機》、《小彌陀經》、《三國誌（三國演義）》、《征東》、《征西》、《五虎平西》、《五虎平南》、《反唐》、《說岳》、《龍圖公案》、《暗室燈》、《笑林》、《西遊記》、《國色天香》、《唐詩》、《今古奇觀》、《古今奇觀》、《洗冤寶鑑》、《武經七書》等44部書，以及〈賀座師年節啟〉、〈送武官年節啟〉、〈賀郡守啟〉、〈賀探花文〉、〈賀狀元啟〉、〈賀相國啟〉、〈賀醫士壽文〉等7篇中國文書。

吳低旻的《廣集華文》出版於1917年，但如前所述，在1914年河內 d' Extrême-Orient 出版的第三版《廣集華文》的廣告頁已出現《廣集華文》的新書預告，可見三年之前的《廣集華文》即可能已經大致編妥；如果我們再往前追溯的話，吳低旻1898年在河內編刊越南國語書《廣集華文》時，他已使用到《北史》、《禮記》、《幽冥錄》、《國色天香》、《風俗通》、《廣事類》、《續齊諧記》、《三閭故事》、《占歲事書》、《太平廣記》、《開元遺事》、《東周列國》、《風土記》等13部中國漢文書籍。兩者相加，去其重複（《國色天香》），可見19世紀末至20世紀初吳低旻起碼手邊擁有56部中國漢籍。

其實，如果我們把《廣集華文》中止開列書目而未摘引的書目也給算上，那中國漢籍在當時越南流傳的數量就更多了：

卷一 編號 17 別書列目(小習)			
天南三字史	天南四字經	論語小對	啟童說約
朱文公家訓	少儀	內則	弟子職 云云
卷一 編號 44 別書列目			
五經正文	五經節要	五經體註	五經捷解
四書大全	四書節要	四書體註	四書引解

四書備根	五經時文	五經短篇	五經文孚
四書元墨	四書梅溪	四書英雅	四書串珠
四書難題	唐詩合選	唐詩鼓吹	咏物詩選
四六法海	宋四六	表文箋正	唐人賦抄
少巖賦	館閣賦	竹堂賦	十三經案
廿史策案	策學纂要	策學總纂	時務策要
文科大成	文章潤色	芸窗寶笈	行文寶笈
卷二 編號 144 別書列目			
西藝知新	養(芥)子園全集	化學初階	詩畫舫
花甲閒談	耕織圖	各種法帖	古今名人畫
泛槎圖	四大家棋譜	墨池堂法	名家畫稿
陶公志富書	留青集	夢迹圖	鏡影蕭聲集
賞奇軒合編	羣芳譜	詩中畫	
卷二 編號 158 別書列目			
格物須知	環遊地球新〔錄〕	博物新編	心靈學
中西記事	新史奇觀		
卷二 編號 169 別書列目			
西廂記	聊齋誌異	七俠(俠)五義	長生殿
水滸傳	列國誌	烈女傳	淞隱漫錄
前漢誌	東周列國	唐誌	宋誌
卷二 編號 191 別書列目			
梨花雪	鏡華錄	金玉緣	夜談隨錄
國色天香錄	牡丹亭	談瀛錄	鴻雪因緣
蘭閨清玩			
卷二 編號 195 別書列目			
通軒尺牘	月今(令)萃編	困學記聞	小說類
後聊齋	佩文齋詩畫譜	任伯年四種	叢畫
碧血錄	儒林外史		
卷三 編號 330 別書別(列)目			
陸宣公奏冊(議)	名臣言行錄	萬國史記	西學大成
西事類編	中西關係論	歷賢紀略	測候業(叢)談
洋務新論	戎禮須知	萬國公法	萬國地理全誌

當然，《廣集華文》卷一至三共八則的「別書列目」所載錄的這 112 部漢籍，並非全部都是中國漢籍，其中《天南三字史》、《天南四字經》、《啟童說約》、《竹堂賦》、《行文寶笈》和取材於中國《論語》進行創作的四言對聯集《論語〔正文〕小對》，顯然應該歸屬越南漢籍，但《五經節要》、《四書節要》、《五經短篇》、《博物新編》、《萬國公法》這

些經過越南加工（重選重編或重抄重印）的中國漢籍與歐美著作的中國漢譯本，究竟該歸為中國漢籍還是越南漢籍呢？則不無討論的空間。

不過我們即使把上面提到的這幾部書，以及《測候業（叢）談》、《萬國地理全誌》這二部未必在越南重刊的外國著作中國漢譯本，加上日本岡本監輔以漢文編著而在中國不斷刊行又流傳到越南去的《萬國史記》，都暫時扣除的話，《廣集華文》「別書列目」還是開列有近百部中國漢籍。可見 19 世紀末至 20 世紀初吳低旻所見中國漢籍並不只 56 部，而應該是有 150 部左右，其中甚至還有像《鏡華錄》這樣未見中國小說書目著錄的稀見作品存在。¹⁶

透過吳低旻在《廣集華文》這 150 幾部中國漢籍的摘引與開列，我們可以藉以考察中國漢籍 19 世紀末至 20 世紀初在越南的流傳與演變，茲僅舉其卷二「外書」第二章「關心」所摘引十章內容，取中國漢籍原典加以比勘為例¹⁷：

編號	卷首目次	正文標題	中國漢籍原典
159	關雲長單刀赴會（出三國誌第六十六回）	三國誌（第六十六回／關雲長單刀赴會 伏皇后為國捐生）	《三國演義》第六十六回〈關雲長單刀赴會，伏皇后為國捐生〉
160	雪花駱跳養軍山（出征東）	說唐薛家府傳征東（第二十九回／雪花駱跳養軍山 應夢臣救真命主）	《說唐演義後傳》第四十二回〈雪花駱飛跳養軍山，應夢臣得救真命主〉；《薛仁貴征東》第二十九回〈雪花駱躍養軍山，應夢臣救真命主〉
161	旗開得勝（出征西）	征西（第八回／一路上旗開得勝 秦懷玉鎗挑連度）	《說唐三傳》第八回〈一路上旗開得勝，秦懷玉鎗挑連度〉；《薛仁貴征西》第八回〈一路上旗開得勝，秦懷玉鎗挑連度〉
162	奏凱班師（出	五虎平西（第九	《五虎平西前傳》第九

¹⁶ 《鏡華錄》有可能是小說，但尚未見到相關著錄。此外，出現在編號 191「別書列目」中的《梨花雪》亦屬稀見作品，但它不是小說而是戲曲，一名《白霓裳》，清人徐鄂填詞，現有清光緒十三年（1887）上海大同書局石印本，北京大學圖書館有藏。

¹⁷ 中國漢籍原典版本眾多，部分猶待精挑，本文《三國演義》先用台北河洛圖書出版社排印本，《說唐演義後傳》採清乾隆四十八年（1783）觀文書屋刊本，《薛仁貴征東》採台北文化圖書公司排印本，《說唐三傳》採經文堂藏《新刻異說後唐傳三集薛丁山征西樊梨花全傳》，《薛仁貴征西》採台北文化圖書公司排印本，《五虎平西前傳》採清嘉慶六年（1801）初刊本，《五虎平南後傳》採清嘉慶十二年（1807）聚錦堂刊巾箱本，《說岳全傳》採台北河洛圖書出版社排印本，《龍圖公案》採清同治新鐫姑蘇原本，《暗室燈》採清道光二十二年（1842）刊本。

	五虎平西)	十三回 / 五虎將平西還國 狄元帥奏凱班師)	十三回〈五虎將平西還國，狄元帥奏凱班師〉
163	勦滅蠻王(出五虎平南)	五虎平南(第四十一回 / 排八卦收除蟒怪 度崑崙勦滅蠻王)	《五虎平南後傳》第四十一回〈排八卦收除蟒怪，度崑崙勦滅蠻王〉
164	梨花演法(反唐)	征西反唐(第八十六回 / 驢頭揭榜認太子 梨花演法斬驢頭)	《說唐三傳》第八十六回〈驢頭揭榜認太子，梨花仙法斬驢頭〉；《薛仁貴征西》第八十六回〈驢頭揭榜認太子，梨花演法斬驢頭〉
165	英雄歸來(出說岳)	說岳(第三十八回 / 解軍糧英雄歸宋室 下戰書福將進金營)	《說岳全傳》第三十八回〈解軍糧英雄歸宋室，下戰書福將進金營〉
166	羶套客(出龍圖公案)	龍圖公案(羶套客)	《龍圖公案》卷二〈羶套客〉；《百家公案》第十六回〈密捉孫起放龔〉
167	屠狗醒夫(暗室燈以下)	暗室燈(屠狗醒夫)	《暗室燈》下卷〈孝親鑑〉，無篇目
168	磨刀教婦	磨刀教婦	《暗室燈》下卷〈兄弟鑑〉，無篇目

據本人初步比勘結果，上列十章摘引段落，基本上都是全文摘引，少有刪削。其中編號 160「雪花駱跳養軍山」，若取《說唐演義後傳》(清乾隆四十八年觀文書屋刊本)第四十二回〈雪花駱飛跳養軍山，應夢臣得救真命主〉加以對照，《廣集華文》內容相對簡化，但若比對《薛仁貴征東》(文化圖書公司排印本)第二十九回〈雪花駱躍養軍山，應夢臣救真命主〉，則內容幾乎全同。

兩相比較之後，我們還能發現《廣集華文》雖然錯字不少，但某些地方仍有校勘中國漢籍原典(特別是通俗小說)的價值。再者，《廣集華文》摘引各書，雖未註明所據版本，然而經由詳細的比對，也可以讓我們看到許多特殊的現象，例如編號 159 引《三國誌》第六十六回，「此辰卻求在朝忠義之臣一同謀之」；編號 162 引《五虎平西》第九十三回，「當辰孫秀寔乃心中煩惱」、「狄老爺吩咐起程即辰別過」、「此辰一槩命收撤去」、「此辰眾王侯大臣見了狄元帥下了馬」、「想來他威威烈烈較勝前日」；編號應為 163 所引的《五虎平南》第四十一回，「即辰一時動手」、「當辰軍中無主各逃竄」、「當辰又留下

焦廷貴石玉李義與兵一萬」、「那辰蠻王聞知大怒」、「只待賊人不預意一辰束手無策也」、「到了三更辰候」、「登辰勢炎冲天」；編號 164 引《征西反唐》第八十六回，「不片辰已到了長安了」、「臣父薛敖曹前辰與母后交合」、「大元帥張昌尊為軍師」、「軍師張昌尊對安重高力士說」、「一陣清風望山而去影跡無蹤」。這些地方，「辰」字，中國漢籍原文均作「時」字，「日」字亦原作「時」字；「尊」字，中國漢籍原文均作「宗」字，「蹤」字則原作「踪」字。上面這幾處改字的原因，都是出於避諱的緣故，因為阮朝避紹治皇帝名諱故改「宗」為「尊」，避嗣德皇帝名諱故改「時」為「辰」¹⁸。由於法國人吳低旻在 1917 年出版《廣集華文》時已完全毋須避諱，因此我們從這些線索，大致可以推知吳低旻可能使用了越南哪個年代重抄或重印的中國漢籍，並藉此考知中國漢籍在越南流傳與演變的若干情況。

（二）可藉以認識越南漢籍的成書及其多重樣貌

中國漢籍在越南的流傳與演變存在諸多樣態，其中為越南所加工過的中國書籍，到底要歸為中國漢籍還是越南漢籍？經常困擾著大家，仍需一一進行比對才能明瞭其加工的程度，而比對的對象除了原典之外，尚須借助《大越史記全書》、《大南實錄》與阮朝官方單位藏書目錄（《內閣書目》、《內閣守冊》、《聚奎書院總目冊》、《新書院守冊》、《古學院書籍守冊》……），和潘輝注《歷朝憲章類誌·文籍誌》、陳文甲《南書目錄》（二種）、《北書南印板書目》，乃至《越南漢喃文獻目錄提要》與越南國家圖書館、越南社會科學院社會科學通訊所中文館藏目錄、美國耶魯大學莫里斯·杜蘭德（1914～1966）漢喃資料庫《漢文書籍總錄守冊》、昔日河內遠東博古學院圖書館的舊藏和新發現的《登記簿》、日本《東洋文庫藏越南本書目》等等佐證資料，始能做出精準的判定。此一工程浩大，需要投注人力、物力與時間，始能臻於完善。

類似這樣的困擾，其實也存在「越南漢籍」的探討上。幸而《廣集華文》具體摘引了許多越南漢籍的文字內容，因此它提供給我們更多比純粹的越南書目著錄，更多進一步認識越南漢籍成書過程及其多重樣貌的機會。

吳低旻《廣集華文》所摘引的越南漢籍著作，包括卷一「內書」的《初學問津》、《初學五言詩》、《摘錦彙編》、《北史節要》、《欽定越史通鑑綱目正編》和「河南場精義」、「又安場詩賦」、「會試四六」、「廷試文策」等越南舉業文；卷二「外書」的《幼學故事尋源》、《性理節要》、《統宗算法》、《海上懶翁》、《占鷄足法》、《勸孝書（即二十四孝）》、《嶺南摘怪》、《南史》、《黎聖宗御製》、《幼學》、《琴譜》、《公餘雜記》和「鎮武觀第四十三籤」，和漢喃辭典《日用常談》與《大南國疆界彙編目錄》、《大南通國全圖》、《大南諒山省圖》等。至於卷三所附「別書列目」中的《天南三字史》、《天南四字經》、《啟童說約》（范復齋撰）、《竹堂賦》（吳世榮選其門生習作）、《行文寶笈》（高春育撰）、《論語小對》（取材於《論語》的四言對聯集），亦係越南漢籍；其他像是《五經節要》、《四書節要》、《五經短篇》、《博物新編》、《萬國公法》等越南加工之作，也有將之視為越南漢籍者，例如《五經節要》有越南潘輝碧集註並序於紹治六年（1846），《四書節要》亦署潘輝碧摘編，《五

¹⁸ 詳參吳德壽：《越南歷代避諱字研究》，河內：文學出版社，1997 年 5 月。

經精義短篇》今存明命十九年（1838）印本，英國醫士合信撰《博物新編》有靈河陳仲恭嗣德三十年（1877）、維新己酉年（1905）重刊序且題越南竹堂范富庶編印，海陽省刊印的《萬國公法》也有范富庶序於嗣德三十年（1877）。

《廣集華文》所摘引的20幾部越南漢籍，數量雖然不是很多，但在現今越南漢籍幾乎完全沒有流通而僅為極少數圖書館典藏的狀況下，它們的存在還是別具意義的。當前，透過《廣集華文》，我們可以同時讀到許多種類的越南漢籍原文，而能提供這種服務的書籍其實也是十分罕有的，何況其中還存在著各地越圖書館也都沒有收藏的孤本，例如《北史節要》，我們在漢喃研究院圖書館看到《越史節要》（又名《越史綱目節要》，今存印本二種、抄本二種，編號VHv.1888、VHv.1889、A.1592/1-2、VHv.161/1,4,5,6），但就是找不到《北史節要》；又如《統宗算法》，這部越南漢籍當然不是中國的《算法統宗》（又名《直指算法統宗》、《新編直指算法統宗》，明代數學家程大位撰），不過我們翻遍《越南漢喃文獻目錄提要》整部書也看不到有《統宗算法》的著錄，現在漢喃研究院圖書館雖然藏有各種越南漢喃算書（《算法》三種、《算法大成》、《算法奇妙》、《立成算法》、《九章立成算法》、《指明立成算法》、《意齋算法一得錄》、《總聚諸家算法大全》等），但仍找不到有書名取作《統宗算法》的。看樣子，漢喃研究院圖書館所藏算法書籍，比較接近《廣集華文》卷二所摘引《統宗算法》者，很有可能是該館藏書編號VHv.496的《算法》（今存抄本一種，編者不詳），因為這部《算法》抄本除了「正文包括加減乘除四則運算法則，田地的丈量及其面積計算法，重量、長度等度量衡單位，長方體、立方體、多面體、圓柱體的相關計算法等」之外，另外附載有「生辰八字算命法、從受孕日期判斷胎兒男女的方法」¹⁹，而《廣集華文》卷二自編號73「起點數」至編號95「推車」共23種算書中，正好包括編號91的「胎生男女」和編號94的「男女合命貴賤」在內。但究竟《廣集華文》所引《統宗算法》是否即為漢喃研究院所藏VHv.496的《算法》，仍有待日後目驗才知分曉。

吳低旻的《廣集華文》四卷雖然有許多摘引的文字刻錯了，但如果要說它連書名都刻錯了，我們應該考慮到這種錯誤的機率理應不高才對，所以在判定時務必特別小心，以下可舉兩本很容易被我們當作是錯刻書名的越南漢籍為例：一本是《嶺南摘怪》，一本是《公餘雜記》。這兩本書都曾見於1898年教學吳低旻摘錄翻譯出版的國語書《廣集炎文》的資料來源說明中，一名《摘怪》，一名《公餘》。

中、越漢籍之間的關係相當複雜²⁰，《廣集華文》摘引的《嶺南摘怪》、《公餘雜記》，

¹⁹ 參見《越南漢喃文獻目錄提要》，頁458。

²⁰ 例如在《廣集炎文》的資料來源說明中，吳低旻將《二十四孝演歌》歸為喃文書，這是無庸置疑的；但《二十四孝》卻歸為越南漢文書籍，而不是歸為中國漢文書籍，這是怎麼回事呢？《二十四孝》不正是中國家喻戶曉的童蒙書籍嗎？事實上，吳低旻的歸類並沒有錯，因為中國漢籍《二十四孝》流傳到越南之後，廣為盛行，特別是有越南使節李文馥（1785-1849）在明命十六年（清道光十五年，1835）奉派到廣東公幹，同行者杜俊大（曾任永隆省按察使）在那年十月於廣州從《日記故事》中讀到《二十四孝》，頗有感觸，「惜未聞有演之土音，使婦孺皆得習而化之者」，故請求長於演音歌曲的李文馥將它們一一譯成六八體的喃文，於是李文馥撰述《二十四孝演歌》，並在每則演音之前，仍先引述漢字故事原文，之後他請同行使節杜俊大、陳秀穎（曾任承天府尹）過目、寫跋，隔月（十一月）三人並且各作《詠二十四孝詩二十四首》繫於演音之後，這部漢喃雙語的《二十四孝演歌》後來常被加冠《勸孝書》做為新的書名，不斷重刻，《越南漢喃文獻目錄提要》便著錄了紹治五年（1845）、嗣德二十三年（1870）、嗣德二十四年（1871）等八種印本（詳參陳益源：〈清代越南使節與孝感〉，載於《成大中文學報》第五十期，

我們會直覺地認為它可能把引書的書名給刻錯，為什麼？這是因為在越南漢文小說史上，大家都很熟悉的兩部名著，一本叫作《嶺南摭怪》，一本名為《公餘捷記》，前者在中國河南曾有戴可來、楊保筠的校注本²¹，台灣則收入《越南漢文小說叢刊》第二輯第1冊²²，後者也收進《越南漢文小說集成》第9冊²³。

《嶺南摭怪》是越南年代最早的神話傳說故事集，常題陳世法（號式之）編輯，武瓊（1452-1516）校訂，現存版本眾多，超過十種以上，書名或作《嶺南摭怪列傳》，有名《馬麟逸史》者多摘錄其故事，另有《天南雲籙》也摘錄不少。吳低旻《廣集炎文》引用的《摘怪》，與《廣集華文》引用的《嶺南摘怪》應同為一書。《廣集華文》卷二外書第一章「靜念」編號148「土王仙記」講漢獻帝時交趾太守士燮的靈驗故事，編號149「二徵夫人」講東漢時代交州徵側、徵貳姊妹的英烈事蹟，他們的故事都見於《嶺南摭怪》（名為〈土王仙傳〉、〈貞靈二徵夫人傳〉），流傳甚廣。如果不夠謹慎的話，我們很容易認為吳低旻所使用的《嶺南摘怪》就是《嶺南摭怪》的誤刻，然而當我們將《廣集華文·嶺南摘怪·土王仙記》與《嶺南摭怪·土王仙傳》進行比對之後，卻發現兩者內容差異甚大，而且《廣集華文·嶺南摘怪·二徵夫人》的文字也與《嶺南摭怪·貞靈二徵夫人傳》沒有關聯，可見此《嶺南摘怪》非彼《嶺南摭怪》，不能視為一書。

關於《嶺南摘怪》是否獨立存在，是一個可以追問的話題。經查越南漢喃研究院藏有名為《鎮武神夢記》的一部抄本（編號A.1204），載有〈鎮武觀神夢顯應記〉、〈阮左泐記〉、〈真福亢國公傳〉三篇，因為「後有『嶺南摘怪卷畢』六字」，《越南漢喃文獻目錄提要》故而推斷「則此書蓋為《嶺南摭怪》的節錄本」²⁴，現在有了《廣集華文》的摘引，本人覺得《越南漢喃文獻目錄提要》的推斷可能有誤，我反倒認為越南應該存在過這麼一部名為《嶺南摘怪》的漢籍，書中至少載有〈土王仙記〉、〈二徵夫人〉、〈鎮武觀神夢顯應記〉、〈阮左泐記〉、〈真福亢國公傳〉等五篇以上的越南古代人神故事，只可惜現已失傳了。

同樣的狀況，也出現在另一本《公餘雜記》上。《廣集華文》卷二外書第四章「雜錄」編號193的「踏蛟顯異記」，註明出自《公餘雜記》，下一則編號194「知機獲免」，來源相同。由於越南永佑二年（1736）科進士東閣校書署山南處參政武純甫（武芳題）於景興十六年（1755）編撰的《公餘捷記》太有名了，加上《公餘捷記》前編「神怪」類可以看到〈步頭靈祠記〉（正文別名〈踏蛟將大顯神威〉），「獸類」也有〈虎老人記〉（正文別名〈屬覆面知機獲免〉），另有作〈屬覆面災祥先見〉者），因此很容易就讓我們把「公餘雜記」當作是「公餘捷記」的筆誤。不過，等我們仔細比對之後，可以發現《公餘雜記·踏蛟顯異記》與《公餘捷記·步頭靈祠記（踏蛟將大顯神威）》雖然大致雷同，但是《公

2015年9月，頁85-108）。我們有理由相信吳低旻《廣集炎文》所使用的《二十四孝》乃是越南漢籍，否則1917年出版的《廣集華文》卷二在摘引編號146「戲彩娛親」和應該標為編號147的「扇枕溫衾」漢文故事時，不會特別註明出自「勸孝書（即二十四孝）」。

我們若將《廣集華文》卷二所引「戲彩娛親」、「扇枕溫衾」，拿來與越南《勸孝書》的漢字原文進行比對，也會發現它們之間幾乎一模一樣，而與中國常見的《二十四孝》的文字出入較大。

²¹ 鄭州：中州古籍出版社，1991年。

²² 陳慶浩、鄭阿財、陳義主編，台北：臺灣學生書局，1992年11月。

²³ 孫遜、鄭克孟、陳益源主編，上海：上海古籍出版社，2010年12月。

²⁴ 參見《越南漢喃文獻目錄提要》，頁908。

餘雜記·知機獲免》與《公餘捷記·虎老人記（屬覆面知機獲免）》卻篇幅不等，一簡一繁，出入甚多。就文字的正確性而言，《廣集華文》的引文尚有多處可以補《公餘捷記》的不足，例如《公餘捷記·步頭靈祠記（踏蛟將大顯神威）》有句「當造作褒崇」就沒有《公餘雜記·踏蛟顯異記》「當造像作殿褒崇之」來得完整，《公餘雜記·知機獲免》有句「第取血塗葉如前」也勝過《公餘捷記·虎老人記（屬覆面知機獲免）》的「第取血塗塗如前」。

《公餘捷記》今存四種以上的抄本，本身有簡本、繁本的不同系統，此外漢喃研究院圖書館又藏有《公餘捷記摘錄》漢文選本（編號 A.2010），以及武春先翻譯的喃文書《傳公餘捷記》（正文中夾有漢字）。為求謹慎起見，我們不妨先將《公餘雜記》當作是《公餘捷記》簡本系統的一個摘錄本，而不必一定貿然將「公餘雜記」當作是「公餘捷記」的筆誤。

總之，中、越漢籍之間的關係複雜，而越南漢籍本身成書過程也存在多重樣貌，猶待我們好好加以釐清。

（三）它記錄了19-20世紀越南歷史政治的珍貴史料

《廣集華文》卷三之「公文總覽」近140章，留下了越南官制、官階（含法國殖民期間的大法保護大南文武官階）、律例（含笞刑、杖刑、徒刑、流刑、死刑等），以及朝廷內閣、吏戶禮兵刑工六部、機密院和各地府縣的大量漢字公文和越南、法國官員往返文件，是記錄19-20世紀越南歷史、政治的珍貴史料，其中絕大多數都載有單位、相關人物和公文年月（參見本文附錄一：《廣集華文》卷三公文年代表），尚待持與越南正史比勘，相信絕對可補史冊之不足。

這100多份有相關人物與年代記錄的歷史、政治文件，在越南史書、實錄、方志即使有載，亦未必有這些公文檔案的詳實完備。以下但舉若干公文說明它們的來歷與價值。

例如編號323「和約文書」，即1884年越南阮朝皇帝阮福明與法國政府訂立的阮法和約（《第二次順化條約》）十九款全文，一字不漏，乃重要歷史文獻。

又如編號293的「報章恭錄」，則為機密院錄奏成泰三年（1891）法國全權大臣多羅涅餐在河內設《大南日報》漢字版，提到「凡在京錄咨與北圻注措興除民政商情諸事，皆一一錄報」，以及之前「同慶元年（1886）奉設有《大南公報》，隨以事繁停辦」等情，也是越南報業史的重要資訊²⁵。

在這批官方公文中，有些應該是吳低旻特別留意蒐集的，例如編號321的「增設學部諭旨」，詳述1907年越南維新皇帝決定於六部之外增設「學部」的情況，「這諭著通錄中外遵知」，曾發到「國學場」，而當時吳低旻正是順化「法字國學場」的校長，故能掌握這份第一手公文。

又如編號224「買木札文」，係成泰五年（1893）北圻經略大使黃某，為河內主祀玄天上帝的「鎮武觀」重修廟宇需要到清化省購買木料，所發出的通行札文，如果我們注

²⁵ 經查羅輔聞：《越南報業簡史》（台北：中國出版公司，1969年12月），未見相關記載。

意到《廣集華文》卷二摘引過「鎮武觀」的籤詩（編號154「蛟龍得雨之兆」，註明「鎮武觀第四十三籤 上上之卦」），以及上述《嶺南摘怪》載有〈鎮武觀神夢顯應記〉，不難想像吳低旻本人跟這座「鎮武觀」乃至這位「大南輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子黃某」的深厚淵源，也因此除了編號224的「買木札文」之外，編號286「通判憑給」（1892）、編號287「知府憑給」（1891）、編號288「金磬欽給」（1895）、編號290「六品欽給」（1890）、編號291「護督欽給」（1893）、編號292「領兵欽給」（1893），這幾份同為北圻經略大使黃某發出的公文，全部都到了吳低旻的手上。

（四）它保存了19-20世紀越南歷史政治的珍貴史料

吳低旻身為越南保護國法國國民，做為北圻與中圻的教學、掌教、監督學政，又在河內老街（扇街47號）創立致知會擔任會長，這些特殊的身份和地緣關係，加上身為外國人士對異國風俗民情的好奇眼光，使得他破天荒地編纂出包羅萬象的《廣集華文》卷之四，廣蒐174份「黎庶通書」，當中只有以下7篇輾轉引自中國文獻：

編號	篇名	相關人物	中國紀元	西元
490	賀座師年節啟	（東昌縣小尹晚輩朱文雅恭賀）門生 戊子科榜眼及第馮正平 庚辰恩科第二甲進士出身程仲康 庚辰恩科廣西省解元張國寶 壬午科舉人韓秉珪	（明武宗）正德十二年正月元旦	1517
491	送武官年節啟	天雄軍總兵武曰雄	（明穆宗）隆慶五年正月朔	1571
492	賀郡守啟	（其中有句「（雅）鄉共閩南」）	（清穆宗）同治肆年五月初拾日	1865
493	賀探花文	世誼庚辰科第三甲同進士出身李道成 夤賀	（宋欽宗）靖康貳年十月初壹日	1127
494	賀狀元啟	契誼甲子第二甲進士出身陶如海 莊賀	（明世宗）嘉靖三年捌月中浣	1524
495	賀相國啟	下僚戶部參知領廣東省總督盧叔俊拜賀	（清德宗）光緒捌年貳月上浣	1882
496	賀醫士壽文	吳致澤	（清高宗）乾隆元年三月上浣	1736

除此之外的167篇，都是越南各地的民間文書，而且篇篇都有相關人物姓名、籍貫與時間，可以看得出來都是庶民百姓社會生活的實錄，這批鮮活的文獻價值匪淺。觀其內容，大略可分為民間契約、來往書信、儀式文書、其他等四大類。

在民間契約的部分，數量頗大，時間以1980、1980年代為主，地點則以河內為最多，並擴及北方數省（參見本文附錄二：《廣集華文》卷四民間契約年代表）。其中，編號365的「公司收簿」，記錄的是成泰元年（1889）正月初拾日，「廣安號」這家公司當天賣出藍花縐紗等44種貨品的單價與總額，以及跟該公司有生意來往的「永祥號」、「晉泰號」入帳金額²⁶。有趣的是，廣安號當天賣出的貨品之中，竟然有三筆與中國漢文書籍有關，而且明確記錄書籍售價，這是一份非常罕見的重要材料：

- 一 賣《五經大全》壹部，值錢柒拾五貫。
- 一 賣《四書大全》壹部，值錢貳拾肆貫。
- 一 賣《春秋五傳》壹部，值錢拾五貫。

令我們感到好奇的是，這樣的中國漢籍售價是昂貴還是便宜呢？我們既可以拿廣安號「公司收簿」上其他貨品的售價來做比較，也可以利用編號366「公司支簿」來換算。這份「公司支簿」，記錄的是成泰參年（1891）貳月初壹日，「大興號」那日買入鐵釘木等67項貨物的單價與總額，以及該公司還給來往商家「發祥號」、「榮昌號」、「昌隆號」、「寶源號」的貨款。我們任挑一件貨物來比較，像是：

- 一 買鳳梨貳拾菓，每菓值錢壹陌參拾文，合共錢叁貫。

換算的結果是，在越南成泰元年至三年間（1889-1992），賣出一部《五經大全》（75貫），可以買入500顆鳳梨；一部《四書大全》（24貫），約與160顆鳳梨等值；讀書人如果少買一部《春秋五傳》（15貫），他可以吃到100顆鳳梨。由此可證嗣德五年（1852）：「帝將御批（清乾隆）《通鑑輯覽》、《淵鑑類函》二部書原本付梓」，乃因「二部書可資學者講究，惟係清書，卷數多、價高，學者難於購買」²⁷，絕非虛言，而且四十年後，中國漢籍的售價依舊高居不下。

難能可貴的是，《廣集華文》所收錄的民間契約，涉及交易與價格者多，例如編號348「賣牛文約」（1894年，「牝水牛壹隻……時價鉛錢陸拾五貫錢」），又如編號349「賣奴文約」（1887年，「家奴○○○現年拾五歲……時價鉛錢五拾貫錢」），再如編號350「過房文約」（1882年，「男子○○○現年叁歲……酬劬勞恩養財禮錢五拾貫」）等等，亦頗可反映舊時民間經濟困頓的社會實況。

在來往書信的部分，集中從編號403「婚姻帖請」（嗣德參拾五年-1882-貳月初玖日，

²⁶ 這裡提到的「晉泰號」，亦即《廣集華文》卷三編號324「編認商稅」的店家，位於河內省懷德府壽昌縣第參戶行帆庸，成泰五年（1893）時的負責人為明鄉行長彭春丁。

²⁷ 引自《大南實錄正編第四紀》卷八，日本慶應義塾大學言語文化研究所複印本，1979年4月，頁5858。

壽昌縣河口坊陳光美邀請親友參加兒子婚禮)開始,至編號488「冬男聘啟」(成泰五年-1893-拾月貳拾貳日周文濟致呂仲夔)、編號489「冬女復啟」(同年同月貳拾肆日呂仲夔復周文濟)為止,再加上編號497阮攀龍的「賀女壽文」,共計87封。這些來往書信原件,幾乎涵蓋了日常生活所需的各項事由,而且時間、地點、當事人姓名字號完整,來信與回信雙方信札同時俱在,甚是難得。編者為提供讀者學習各式書札體製,可謂煞費苦心,例如編號407的「自壽燕請」、編號408的「答自壽燕請」,看起來彷彿是一組往返書信,但其實前者撰於嗣德元年(1848),編者未得其復書,但仍特地找了撰於同慶元年(1886)同一事由的另一封回信來給讀者參考。

在儀式文書的部分,有編號498至編號504的「祭月老文」(1886)、「禳星祭文」(1894)、「祈安疏文」、「大祥祭文」(1874)、「改厝虞文」(1888)、「初虞祭文」(1889)、「賣童子券」等7篇。末篇「賣童子券」是海陽省平江府唐豪縣白杉總白杉社的范仲燦,為了替兒子范仲燦求平安、增延壽,專程到蓮池寺填券,刻意把孩子賣與釋迦牟尼佛及土地十八龍神,從佛改為釋仲燦,這也是民間宗教儀式文書,不同於民間契約中「過房文約」的賣子行為。

在其他的部分,還有碑記、家譜、粘揭、啟事等原始文件。編號505的「文昌廟碑記」,是「河內按察使鄧良軒記 / 壽塔秀才武佐著書 / 嗣德拾捌年(1865)乙丑秋玖月望立」,原碑立於河內還劍湖玉山祠文昌廟鎮波亭,《廣集華文》刊錄全文²⁸。編號506的「家譜文」,目錄作「陳家普文」,正文「家譜文」下有「陳氏家譜」四字,收錄的正是明命乙未科(1835)第二甲第一名進士出身官吏部尚書誥封榮祿大夫陳如琰(字世美,號文林)家族的家譜,這部《陳氏家譜》,係陳家十九世系嗣德乙丑科(十八年,1865)進士領清化省布政使陳如瓊所編撰,嗣德貳拾壹年(1868)貳月拾陸日加以重抄,整份家譜首尾無缺,和本卷民間契約中編號402的「團約券文」²⁹一樣,都是原書全文照錄。編號507的「招提粘揭」,是壽昌縣第貳戶行胥庸家數柒拾參號賣履為業楊廷珪,因六歲的兒子楊璧「出外遊玩至還劍湖邊人鬆處失落」,故在成泰五年(1893)五月拾捌日在街上張貼的尋人廣告。編號508的「試水仙花啟」,則為位於河內老街(海上懶翁街)的粵東會館,於成泰元年(1889)正月拾貳日公告的水仙花比賽辦法(含得獎獎項與獎品內容)。吳低旻當初就住在河內環劍湖邊的老街上,因此他似乎與當地官員、廟宇以及明鄉商號、華人會館來往頗為密切,也因此才有機會蒐得這麼多民間文書,並且一一輯入《廣集華文》之中。

²⁸ 據本人請河內朋友代查得知:如今玉山祠僅存九塊石碑,現場並未保留這塊「文昌廟碑記」。

²⁹ 此為同慶元年(1886),北寧省諒江府安勇縣登邁總新舊正副總、新舊里鄉長者目共立的《管團團約》,有完整的11條團約。

五、結語

綜上所述，吳低旻《廣集華文》四卷五百零八章內書、外書、公文、黎庶通書，其實已非他在〈吳低旻自序〉中所透顯出單純的教科書編輯理念而已了，一百年後，綜覽全書，我們所看到其間不僅有小習之學、小習之文、大習之學、大習之文的華文基礎教材，我們還看到了關乎「常事」和「靜念」、「關心」、「取樂」的重要漢文讀物，這些中、越漢籍著作當初的讀者可以藉以增廣見聞與智識，達到理悟而心通的作用，而我們學術界現在還可以利用它來考察中國漢籍在越南的流傳與演變，認識越南漢籍的成書及其多重樣貌，並且從這部集蒙書、類書、通書於一體的百科全書，來深入了解19-20世紀越南的歷史、政治、社會、生活，吳低旻的貢獻與《廣集華文》的研究價值，確實值得我們重新給予客觀的評估。

截至目前為止，國內外關於法國人吳低旻(Edmond Nordemann)及其《廣集華文》的專門研究文獻幾乎沒有，甚是遺憾。本人期待未來能有機會到法國找到吳低旻的後人或法國公共圖書館保存的吳低旻檔案，目前網路上雖有少許法文材料，但卻十分零碎；而吳低旻在順化服務過的「國學場」(今之「啟定中學」)，在河內住過的扇街47號(致知會會所)，離扇街很近的粵東會館(位於海上懶翁街)，以及他在《廣集華文》中引文提及的「晉泰號」(「河內省懷德府壽昌縣第參戶行帆庸明鄉行長彭春丁」家)、「壽昌縣第貳戶行胗庸家數柒拾參號賣履為業楊廷珪」家，以及河內玉山祠、鎮武觀等處，地址明確，若能實地調查，最為理想。

此外，全面蒐集吳低旻所有的編著(總數超過20種)，以及《廣集華文》四卷五百零八章所涉及的各種中、越文獻，進行比對，也是認識《廣集華文》研究價值不可或缺的工作。例如河內玉山祠的〈文昌廟碑記〉該碑雖已不存，但該祠曾設「心印善書堂」刊刻過近200部漢喃經書，現有《玉山祠經書藏板目錄》，附刊於玉山祠於啟定四年(1919)印行的《高王經註解》之後；而鎮武觀不僅有自己刻靈籤，據嗣德七年(1854)《鎮武觀錄》抄本的記載，鎮武觀也刻有經書，而且訂有「賣童子券制」。因此，我們若能到吳低旻住家附近的玉山祠以及他可能與之往來密切的鎮武觀進行訪查，必有助於《廣集華文》廣摘中、越漢籍文獻的來源的掌握，對於越南宗教儀式、民情風俗的了解也將有很大的幫助。³⁰

最後，本人還有一個願望，準備仔細校勘整理《廣集華文》四卷五百零八章，並洽請越南學界將全書譯成越南文，於台灣、越南二地印行中、越文本，期待才剛起步的吳低旻《廣集華文》及其研究價值，之後可以得到更多人的關注與認同。

³⁰ 再舉一例，越南國家圖書館藏有《東海大王事跡》(編號：R.465)附有〈賣童子文〉、〈贖童子文〉和各種祭文，漢喃研究院圖書館所藏《平居常用節要全書》(編號：A.1177)、《祭神儀節》(A.1544)、《槐軒家譜》(VHb.267)、《雜編》(VHv.1626)、《韻對屑玉附雜文對聯》(A.2235)等書也都收有〈祭月老文〉，如果我們想對《廣集華文》編號498的「祭月老文」的來歷，以及編號504「賣童子券」賣童給神佛的風俗有進一步的理解的話，這些相關文獻的蒐集與比較是不可少的。

參考文獻

- [法]教學吳低旻摘錄：《廣集炎文》（河內：1898年）；（河內：d' Extrême-Orient 出版，1914年），第三版。
- [法]學政監督吳低旻摘錄：《廣集華文》（河內：Mạc Đình Tư 莫庭思出版，1917年），越南社會科學翰林院所屬漢喃研究院圖書館藏本，編號 A.1134/1-4、A.1134/5-6。
- [越]《大南實錄正編第四紀》卷八，日本慶應義塾大學言語文化研究所複印本，1979年4月，頁5858。
- [越]阮攸著，[法]中圻學政監督吳低旻重訂：《金雲翹新傳》（河內：1897年）；（河內：Mạc Đình Tư 莫庭思出版，1911年），第四版。
- [越]佚名：《史南誌異》，漢文書，越南社會科學翰林院所屬漢喃研究院圖書館藏抄本，編號 VHv.1854。
- [越]吳德壽：《越南歷代避諱字研究》，河內：文學出版社，1997年5月。
- [越]武瓊、喬富編纂，戴可來、楊保筠校注：《嶺南摭怪等史料三種》，鄭州：中州古籍出版社，鄭州：中州古籍出版社，1991年。
- [越]陳嘉猷：《史南志異》，喃文書，越南社會科學翰林院所屬漢喃研究院圖書館藏抄本，編號 AB.385。
- [越]阮南：〈十九世紀末國語略譯：考略《廣集炎文》和《史南誌異》中的《傳奇漫錄》國語翻譯〉，河內漢喃研究院《漢喃研究》1998年第1期，頁20-31。
- [越]尊室壽：〈《廣集炎文》－19世紀文化社會綜合書〉，越南佛教會《佛教文化》323號，2019年6月，頁44-45。
- 孫遜、鄭克孟、陳益源主編：《越南漢文小說集成》，上海：上海古籍出版社，2010年12月。
- 陳益源：《中越小說研究》，香港：東亞文化出版社，2007年1月。
- 陳益源：《越南阮朝所藏中國漢籍與使華詩文》，河內：河內師範大學出版社，2018年1月。
- 陳益源：《越南漢籍文獻述論》，北京：中華書局，2011年9月。
- 陳慶浩、鄭阿財、陳義主編：《越南漢文小說叢刊》第二輯，台北：臺灣學生書局，1992年11月。
- 羅輔聞：《越南報業簡史》，台北：中國出版公司，1969年12月。
- 陳益源：〈清代越南使節與孝感〉，《成大中文學報》第五十期，2015年9月，頁85-108。
- 陳益源：〈越南古學院所藏中國漢籍的來源與去向〉，漢學研究中心編印《圖書、知識建構與文化傳播》，2015年9月，頁413-433。

附錄一：《廣集華文》卷三公文年代表

篇名	單位 / 人物	越南紀元	西元
替兵稟文	懷德府知府 黎廷康	同慶貳年參月初拾日	1887
免稅稟文	南策府知府 段允諧	同慶貳年參月貳拾陸日	1887
籍賠稟文	壽昌縣知縣 梁致戊	成泰貳年拾月拾壹日	1890
送收稟文	壽昌縣知縣 阮登岸	同慶元年玖月拾貳日	1886
報匪稟文	順成府知府 梁春庚	成泰參年捌月初陸日	1891
獻捷稟文	住富川屯領兵 潘 富川縣知縣 黎廷景	成泰貳年拾壹月拾參日	1890
農功稟文	順成府知府 王惟癸	同慶元年玖月貳拾肆日	1886
哀益稟文	富川縣知縣 陶春蘭	同慶貳年參月初肆日	1887
水災稟文	富川縣知縣 阮文春	同慶肆年陸月貳拾陸日	1889
火災稟文	壽昌縣知縣 何叔丙	成泰參年拾貳月貳拾陸日	1891
風災稟文	前海縣知縣 丁春丙	同慶貳年五月拾肆日	1887
蝗虫稟文	攝辦長慶府印務 潭曰平	同慶元年捌月初拾日	1886
殄氣稟文	領慈山府知府 謝廷溫	同慶參年參月貳拾壹日	1888
催兵飭文	河安總督 梁	同慶貳年參月初陸日	1887
鬪巧飭文	壽昌縣知縣 胡	成泰元年參月貳拾陸日	1889
領敕飭文	美祿縣知縣 恭	同慶參年貳月初拾日	1888
栽樹飭文	山興總督 陳	同慶元年拾月初玖日	1886
辟癘飭文	海安總督 白	同慶貳年參月貳拾陸日	1887
勦匪飭文	河安總督 宋	同慶參年捌月貳拾日	1888
候究飭文	河安總督 陳	成泰陸年五月拾壹日	1894
買粟札文	河安總督 陳	嗣德參拾肆年肆月貳拾肆日	1881
探匪札文	南策府知府 喬	成泰貳年陸月初貳日	1890
買木札文	輔政大臣太子少保武顯殿 大學士欽差北圻經略大使 延茂子 黃	成泰五年貳月拾陸日	1893
諭匪札文	寧太總督充董理軍務大臣 武	成泰元年柒月初捌日	1889
度土札文	河內布政使 裴	成泰五年拾壹月初捌日	1893
編驗札文	順成府知府 范	成泰五年拾壹月初捌日	1893
勘命札文	陸南省按察使 韋	(原書缺葉，待查)	
催被控票文	興安按察使 鄧	成泰捌年拾月初陸日	1896
催兵咨文	諒山省巡撫 陳	同慶貳年參月初五日	1887
勝狀咨文	山西布政充省轄巡輯使	同慶元年捌月拾五日	1886

	阮		
猷捷咨文	河內提督住應和府軍次阮	成泰貳年參月拾捌日	1890
防水咨文	北寧省公使大臣	(降生壹千捌百捌拾柒年拾壹月初貳日)	1887
防水覆文	寧太總督 武	同慶貳年拾月拾陸日	1887
交盤咨文	北圻經略大使 阮	成泰陸年參月初拾日	1894
交盤覆文	定寧總督 胡	成泰陸年參月拾玖日	1894
扒夫咨文	南定公使大臣	(降生壹千捌百玖拾參年肆月初壹日)	1893
扒夫覆文	南太總督 陶	成泰五年正月拾柒日	1893
應接咨文	河安總督 黃	成泰貳年肆月初拾日	1890
應接覆文	河內公使大臣	(降生壹千捌百玖拾年五月拾五日)	1890
公搜咨文	山西公使大臣	(降生壹千捌百玖拾壹年捌月初玖日)	1891
公搜覆文	山興宣總督 黃	成泰參年柒月貳拾捌日	1891
催稅咨文	河內公使大臣	(降生壹千捌百玖拾貳年捌月拾玖日)	1892
催稅覆文	河安總督 陶	成泰肆年捌月初玖日	1892
欠稅咨文	河內公使大臣	(降生壹千捌百玖拾壹年五月初壹日)	1891
欠稅覆文	河安總督 陶	成泰參年肆月初玖日	1891
準謁咨文	機密院	同慶元年肆月初五日	1886
濫銷咨文	機密院	成泰拾貳年參月拾肆日	1900
遊春咨文	吏部	成泰拾貳年正月拾壹日	1900
陞補咨文	吏部	成泰拾貳年拾月初五日	1900
支廩咨文	戶部	成泰拾貳年玖月初五日	1900
領項咨文	戶部	成泰拾壹年捌月初五日	1899
領秧咨文	禮部	成泰拾貳年貳月初五日	1900
扈從咨文	兵部	成泰拾貳年正月拾玖日	1900
燈費咨文	兵部	成泰拾貳年五月初玖日	1900
懸季咨文	刑部	成泰拾貳年捌月初六日	1900
寬刑覆文	刑部	成泰拾貳年陸月貳拾壹日	1900
改製咨文	工部	成泰拾貳年拾壹月拾貳日	1900
制器咨文	工部	成泰拾貳年拾月初五日	1900
植痘揭文	寧平巡撫 韓	成泰肆年玖月貳拾陸日	1892

剗削揭文	河安總督 吳	同慶參年五月拾五日	1888
寂車揭文	壽昌縣知縣 楊	成泰貳年貳月拾捌日	1890
船稅揭文	署協佐大學士權北圻經略使 阮	(原書缺葉，待查)	
加恩疏文	勤政殿大學士機密院大臣充北圻經略大使永賴柏阮有某	同慶參年五月拾陸日	1888
認咎疏文	河寧省總督 阮有某	建福元年參月初肆日	1884
辭職疏文	勤政殿大學士機密院大臣充北圻經略大使 永賴柏阮有某	同慶元年玖月拾參日	1886
遴充奏章	文班廷臣	成泰陸年貳月初捌日	1894
邀接奏章	機密院	成泰拾貳年拾月拾玖日	1900
陞授奏章	吏部	成泰陸年肆月初陸日	1894
遴補奏章	吏部	成泰五年陸月貳拾日	1893
受稅奏章	戶部	成泰拾貳年正月拾肆日	1900
補授奏章	禮部	成泰拾貳年柒月貳拾柒日	1900
奉駕奏章	兵部	成泰拾貳年貳月拾捌日	1900
案處奏章	刑部	同慶參年肆月初五日	1888
給牌奏章	工部	成泰拾貳年參月貳拾五日	1900
流案奏章	刑部	成泰拾貳年參月拾柒日	1900
徒案奏章	刑部	成泰拾貳年貳月貳拾陸日	1900
斬絞案奏章	刑部	成泰拾貳年玖月拾貳日	1900
杖案奏章	刑部	成泰拾貳年柒月拾肆日	1900
領兵履歷	海陽省正領兵 段克丙	成泰陸年陸月初壹日	1894
按察履歷	興化省按察使 陶仲丙	成泰捌年玖月初壹日	1896
里長憑給	里仁府知府 陳	成泰陸年玖月貳拾肆日	1894
正總憑給	安勇縣知縣 李	成泰貳年肆月拾貳日	1890
通判憑給	輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃	成泰肆年五月初貳日	1892
知府憑給	輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃	成泰參年陸月拾五日	1891
金磬欽給	大南輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃某	成泰柒年玖月初貳日	1895

八品欽給	署協辦大學士權北圻經略使 阮	同慶貳年拾月初壹日	1887
六品欽給	輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃	成泰貳年玖月拾貳日	1890
護督欽給	輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃	成泰五年參月貳拾貳日	1893
領兵欽給	輔政大臣太子少保武顯殿大學士欽差北圻經略大使延茂子 黃	成泰五年捌月拾貳日	1893
報章恭錄	機密院	成泰參年拾壹月拾陸日	1891
晉封文	(奉擬晉封皇弟文式壹道)	成泰拾貳年柒月朔越肆日	1900
金磬敕文		同慶貳年拾月初陸日	1887
九品敕文		同慶貳年貳月初拾日	1887
知府敕文	清池縣知縣領應和府知府潘必濟	建福元年貳月拾陸日	1884
五品教官敕文	南定省督學 梁致澤	同慶貳年五月拾陸日	1887
五品武官敕文	河內省中定奇管奇 段叔虎	同慶元年五月拾五日	1886
初封文官生父敕		紹治元年正月初拾日	1841
初封文官生母敕		紹治陸年捌月拾五日	1846
再贈武官故父敕		嗣德元年參月初陸日	1848
再贈武官故母敕		嗣德貳年貳月拾貳日	1849
懲犯諭旨	內閣	成泰元年陸月初參日	1889
上諭求賢	河內省臣	紹治元年貳月初拾日	1841
講堂上諭		嗣德元年參月拾陸日	1848
增設學部諭旨		維新元年九月初九日	1907
即位恩詔		成泰元年正月初貳日	1889
和約文書		(壹千捌百捌拾肆年柒月初陸日)	1884
編認商稅	河內省懷德府壽昌縣第參	成泰五年貳月拾五日	1893

	戶行帆庸明鄉行長 彭春 丁		
編私田稅	太平省富平府司農縣德鄰 總春濃外社里長 關青戊	同慶貳年陸月初拾日	1887
編認庫錢	高平省藩司正捌品書吏 枚輝丁	嗣德參拾壹年陸月初陸日	1878
錢稅日記		嗣德參拾參年拾月初壹日	1880
銀稅日記		同慶貳年陸月初壹日	1887
支發日記		嗣德參拾貳年正月初拾日	1879

附錄二：《廣集華文》卷四民間契約年代表

編號	篇名	籍貫 / 相關人物	越南紀元	西元
335	領錢債文字	河南省里仁府維先縣丁舍總 丁舍社 周維藩并妻黃氏貞 (以下, 總社、相關人物部份 暫略)	同慶貳年五月 貳拾捌日(以下 月日部份暫略)	1887
336	領銀債文字	河內省懷德府永順縣	同慶參年	1888
337	賣家文契	河內省懷德府慈廉縣	成泰參年	1891
338	賣田文契	河內省懷德府慈廉縣	同慶貳年	1887
339	毀務文契	河內省常信府青池縣	嗣德參拾肆年	1881
340	毀賣池文契	河南省里仁府維先縣	紹治柒年	1847
341	典家文契	海陽省平江府唐豪縣	嗣德貳拾五年	1872
342	再典文契	河內省懷德府壽昌縣	嗣德拾參年	1860
343	典船文契	北寧省順成分府嘉林縣	紹治五年	1845
344	典田文契	海陽省平江府唐安縣	嗣德參拾五年	1882
345	換田文契	北寧省諒江府安勇縣	同慶貳年	1887
346	賣船文約	興安省金洞縣	成泰元年	1889
347	賣馬文約	河內省懷德府壽昌縣	成泰參年	1891
348	賣牛文約	陸南省南策府至靈縣	成泰陸年	1894
349	賣奴文約	河內省常信府青池縣	同慶貳年	1887
350	過房文約	山西省永祥府安朗縣	嗣德參拾五年	1882
351	典子文約	河內省應和府青威縣	紹治參年	1843
352	典女文約	河內省懷德府壽昌縣	同慶元年	1886
353	傭居編來	河內省懷德府壽昌縣	成泰貳年	1890
354	雇船文約	河內省懷德府壽昌縣	嗣德參拾壹年	1878
355	雇馬文約	河內省懷德府壽昌縣	成泰五年	1893
356	雇牛文約	山西省國威府石室縣	同慶貳年	1887
357	讓耕文約	北寧省順成分府嘉林縣	成泰貳年	1890
358	父母囑書	河內省常信府上福縣	嗣德參拾陸年	1883
359	認貨編來	南定省安富號、上隆盛號	成泰肆年	1892
360	認領編來	北寧省慈山府武江縣	嗣德參拾壹年	1878
361	造屋約詞	(屋主明鄉朱得壽)	同慶元年	1886
362	製船約詞	北寧省順成府嘉林縣	成泰陸年	1894
363	出妻交詞	南定省長春府美祿縣	成泰肆年	1892
364	合本約詞	(洋貨行在海陽省號曰昌隆)	同慶貳年	1887

365	公司收簿	廣安號（管理關如龍）、永祥號、晉泰號	成泰元年	1889
366	公司支簿	大興號（管理彭得貴）、發祥號、榮昌號、昌隆號、寶源號	成泰參年	1891
367	乞替兵單	河內省懷德府慈廉縣	同慶貳年	1887
368	納篆簿單	河內省懷德府壽昌縣	建福元年	1884
369	乞回籍單	南定省春長府美祿縣	同慶元年	1886
370	乞除籍單	山西省廣威府福壽縣	成泰元年	1889
371	證命案單	陸南省陸岸縣	成泰五年	1893
372	乞供引單	北寧省慈山府東岸縣	成泰元年	1889
373	乞入席單	海陽省平江府能安縣	成泰肆年	1892
374	乞宰牛單	北寧省慈山府東岸縣	同慶貳年	1887
375	乞移葬單	河內省懷德府壽昌縣	建福元年	1884
376	乞出妻單	山西省國威府安山縣	嗣德捌年	1855
377	乞護拿單	陸南省南策府至靈縣	成泰五年	1893
378	報被劫單	河內省常信府青池縣	成泰元年	1889
379	叫賴債單	興安省快州府芙蓉縣	成泰參年	1891
380	叫免稅單	河內省應和府山朗縣	成泰肆年	1892
381	叫免搜單	河內省常信府富川縣	成泰肆年	1892
382	乞修補單	南定省春長府美祿縣	成泰五年	1893
383	乞改造單	河內省懷德府壽昌縣	成泰柒年	1895
384	乞開墾單	北寧省諒江府安勇縣	同慶元年	1886
385	乞通行單	原山西省藩司正九品書吏	成泰參年	1891
386	乞續丁單	河內省懷德府永順縣	成泰五年	1893
387	開根腳單	海陽省平江府美豪縣	成泰貳年	1890
388	乞放釋單	太原省富平府同喜縣	同慶貳年	1887
389	領門牌單	河內省懷德府壽昌縣	成泰陸年	1894
390	乞船牌單	河內省懷德府壽昌縣	成泰參年	1891
391	領砲彈單	陸南省南策府至靈縣	成泰貳年	1890
392	叫濫搜單	河內省懷德府壽昌縣	成泰參年	1891
393	叫築堤單	北寧省順成府嘉林縣	成泰元年	1889
394	訟擅利單	山西省國威府石室縣	成泰參年	1890
395	叫伸冤單	河內省懷德府永順縣	成泰參年	1890
396	叫標稱單	河內省常信府清池縣	同慶參年	1888
397	叫催究單	河內省常信府上福縣	同慶貳年	1887
398	叫除弊單	北寧省諒江府安勇縣	成泰肆年	1891
399	叫情負單	河內省常信府上福縣	成泰元年	1889

400	保里長單	平江府清沔縣	嗣德參拾肆年	1881
401	保正總單	先興府僊侶縣	同慶貳年	1887
402	團約券文	北寧省諒江府安勇縣	同慶元年	1886

藝術的共振 / 殘局 / 轉機的形成

——以李俊賢與高雄藝術生態發展關係為例

黃海鳴*

摘要

當時造成「曾經帶動藝術生態的美好時代華山藝文特區終結」的原因，主要是行政院要把文創產業作為未來國家發展重點計畫，而一併將把華山藝文特區轉型為「創意文化園區」的這個讓抵抗性的藝術能量無法抵擋的決定。

因此，我很想知道在高雄地區的具有批判性地當代藝術圈的共振為何維持得這麼久，以及需要做一個重大改變的時候，這期間是不是也有某些殘局的現象，或是其中有部分能量有一個比較好地延續、轉型、深化？

我首先發現：一、高雄這塊土地確實有一些有獨特條件與發展：(一)、成為政策犧牲地與民主聖地的高雄港市 (二)、高雄港市成為強大藝術抵抗基地的條件。

接著發現：二、高雄藝術生態大推手李俊賢所帶領的共振：(一)、美術館館長前階段：(二)、2004-2008 美術館長階段、(三)、2008-2018 美術館館長後階段。

因為高雄的特殊政治生態以及有問題的產業狀態，以及李俊賢的啟動領導的驚人能量，得以遠遠比台北的抵抗性藝術能量的共振維持得更久。但是高雄碰到攸關生存的城市轉型政策，似乎讓強大的藝術抵抗力量暫時失去正當性以及原先豐富的活動基地。

最後是轉變以及轉機：三、2017 美術館承擔城市轉型重任後的改變：(一)美術館承擔港市合一城市轉型重要角色、(二)新館長上任及稍後的重要展覽空間改造，當然還會有後續的一些發展。四、前館長李俊賢過世後的共振，最大規模的是：(一)「跟著俊賢去旅行」計畫啟動共振與延續、(二)當代藝術的「田野」與「民族誌轉向」幾股能量的匯合。美術館的轉型，加上前館長過世，應該會縮短高雄藝術抵抗能量的共振，但好像已經另一種能量，準備好可以延續下去。這需要再觀察追蹤。

關鍵詞：李俊賢、高雄藝術、轉型

* 國立臺北大學藝術與造形設計學系教授

The Resonance/Aftermath/Turning Point Formation of Art —Using the Relationship Between Jiunshyan Lee and Kaohsiung's Ecological Art As An Example

HUANG, HAI-MING*

Abstract

The main reason behind the project “The end of the Huashan Arts and Cultural Special Zone - A place that once drove the ecological art into its remarkable era” is that the Executive Yuan plans to make the cultural and creative industry an important part of the national development plan in the future, and it will transform the Huashan Arts and Cultural Zone into "Creative Cultural park". Therefore, the resistive artistic energy was unable to withstand this decision.

For this reason, I would like to know why the critical contemporary art circle in Kaohsiung has maintained its resonance for so long, especially when major changes are made, weren't there any appearance of unrestness, or a part of the energy had lasted longer, had transformed, and became more intensifying instead?

First and foremost, I found out the following: 1. Kaohsiung does have some unique factors and developments: (1) Kaohsiung Port City has become a place of policy sacrifice and a sacred place for democracy (2) Kaohsiung Port City has the conditions to become a strong artistic resistance foundation. Followed by: 2. Resonance led by Jiunshyan Lee, the great promoter of Kaohsiung's art ecology, during the following periods: (1)the pre-curator stage of the art museum: (2)the 2004-2008 art museum director stage, (3)the 2008-2018 art museum post-curator stage.

Due to Kaohsiung's special political ecology and problematic industrial state, as well as Lee Jiunshyan's start-up leadership's amazing energy, it can last longer than the resonance of Taipei's resistive artistic energy. However due to Kaohsiung's urban transformation policy, it seems that the powerful artistic resistance force temporarily loses its legitimacy and the original great activity foundation.

* Department of Art and Design, National Taipei University, Professor

Lastly is about the transformation and changes: 3. Significant changes after the 2017 Art Museum has undertaken the important task of urban transformation: (1) Art Museum assumes an important role in the urban transformation of the port and the city; (2) The new curator takes over the office and the subsequent transformation of important exhibition spaces. Of course, there will be some resulting developments. 4. The resonance after the death of former curator Jiunshyan Lee has the largest impact: (1) The "Travel with Jiunshyan" project initiated the resonance and has continued to set forth; (2) The energy of the "field" and "ethnographic turn" of contemporary art have merged together. The transformation of the museum along with the passing of the former curator should have shortened the resonance of Kaohsiung's artistic resistance energy, but it seems that there is already another kind of energy ready to continue. This requires further observation and investigation.

Keywords: Jiunshyan Lee 、 Kaohsiung's Ecological 、 Transformation

前言：

我曾寫過〈可遇不可求的共振機會？——談藝術介入空間啟動複雜關係與改變〉的一篇文章，¹重點是發現在戒嚴後關於藝術介入空間啟動複雜關係與改變的這個方面，曾經經歷不少可遇不可求的共振機會，但是最後基本上是以殘局收場，這種殘局現現象似乎經常可見，因此需要特別關心。

一些藝術介入的舊經驗

「介入」在解嚴前後是一個再正常不過的字眼，解嚴之後，大家終於有機會、不至於有生命危險地聚眾，佔領各種實體公共空間、媒體公共空間，也包括佔領議會主席台，並在那裡批評、抵抗以及衝破不合時宜的現狀。在那個時代，如果介入的是各類公共空間，而批判、抵抗、衝破不合時宜的對象，是老舊黨國所留下來的的事物，那倒是具有充分正當性，並且當時執政的政府也很難反駁，更不用說判罪，因為民眾也都會支持，那是一股巨大的社會後援能量。

稍後，剛開始，在地方、或在中央的反對黨執政，都提供很多的機會讓具有批評、抵抗以及衝破不合時宜的陋習的群體，透過更多、較容易、較持續的公共空間的介入，獲得持續廣大的認同而產生改變。政治解嚴以及稍後的政黨輪替，確實提供了非常多這類的條件及機會，這裡比較重要的案例包括，1990 年前中期：民進黨執政時期對於及其狂野的環境介入式藝術的支持，²以及 1990 年後期凍省前省政府文化處對介入式藝術運動的支持，其中包括對於入侵與介入閒置華山酒廠空間的藝術社群運動的支持，於是有華山藝文特區的產生、壯大，以及後來，因為國家文化創意產業政策終結了這個可遇不可求的藝術能量。³在這類的發展過程中經常會出現某種極大化，然後逐漸或透過一個臨界點快速的終結消失。這種模式會不會也在高雄發生？

本人從 90 年代後期就開始注意到高雄當代藝術的發展，因為各種獨特的因素，包括高汙染、包括污染重化工業、政治的因素，特別是作為台灣第二大城市以及反對黨基地等的因素，讓高雄的當代藝術生態延續更多解嚴後台灣九零年代的生猛性格以及批判性，此類當代藝術介入城市空間的時間，也遠遠比台北還要長久。但是從駁二碼頭的文化創意產業化、高雄美術館承擔港市合一城市轉型的重要角色，我們所熟習的高雄當代藝術似乎頓時進入一個非常不同的階段。

問題意識：

當時帶動華山藝文特區改變的原因是，行政院要把文創產業作為未來國家發展重點計畫，而一併將把華山藝文特區轉型為「創意文化園區」的這個讓藝術圈無法抵擋的決定。這個類似性，無疑加強了對於高雄藝術生態有關於共振與殘局的觀察的興

¹ 台灣藝術史出版 國美館「台灣藝術論叢」，第二冊《展覽與時代：藝術展覽研究與台灣台灣藝術史》國美館出版「台灣藝術論叢」上冊，由台大藝研所教授黃蘭翔擔任主編。

² 黃海鳴，〈可遇不可求的共振機會？——談藝術介入空間啟動複雜關係與改變〉，頁 6-7。

³ 同上，頁 7-13。

趣。

我很想知道在高雄地區的具有批判性地當代藝術圈的共振為何維持得這麼久，以及需要做一個重大改變的時候，這期間是不是也有某些殘局的現象，或是其中有部分能量有一個比較好地延續、轉型、深化？

書寫架構：

〈藝術的共振與殘局/轉變的形成——以李俊賢與高雄藝術生態發展關係為例〉這篇文章就是為了這些原因而寫的，其中把李俊賢拉進來，是因為他多少塑造了高雄的藝術走向，他讓共振維持得相當久，他也讓殘局不會很嚴重並且有再延續發展的可能。

接下來本人將用以下秩序發展：

一、高雄這塊土地的獨特條件與發展：

- (一)、成為政策犧牲地與民主聖地的高雄港市、
- (二)、高雄港市成為強大藝術抵抗基地的條件。

二、高雄藝術生態大推手李俊賢所帶領的共振：

- (一) 美術館館長前階段：
- (二) 2004—2008 美術館館長階段、
- (三) 2008—2018 美術館館長後階段。

三、2017 美術館承擔城市轉型重任後的改變：

- (一) 美術館承擔港市合一城市轉型重要角色、
- (二) 新館長上任及稍後的重要展覽空間改造。

四、前館長李俊賢過世後的共振：

- (一) 「跟著俊賢去旅行」計畫啟動共振與延續、
- (二) 當代藝術的「田野」與「民族誌轉向」幾股能量的匯合、
- (三) 新的問題意識。

一、高雄這塊土地的獨特條件與發展

(一)、成為政策犧牲地與民主聖地的高雄港市

1. 化重工業經建政策的長期後遺症

1953 年起，中華民國政府開始第一期四年經建計畫，高雄市工業經濟發展及建設為此一時期經建計畫的重心。1958 年，繼續擬訂高雄港十二年擴建計畫，高雄港臨海工業區也在這一時期開闢完成。1966 年，高雄臨海工業區及高雄加工出口區第一期工程的完工，成為高雄港市變遷中最大的地標。1969 年，高雄第二港口開始興建，1970 年代十大建設中有 5 項與高雄有關，分別為中山高速公路、鐵路電氣化、大造船廠、煉鋼廠、石化廠，都大幅加速高雄的發展，隨著一批新的重工業設施相繼落成，高雄作為台灣工業之都的角色從此確立；⁴當然它也是一個嚴重污染以及妨礙城市均衡發展的原因。高雄成為國家政策下被犧牲的港市。高雄藝術家對此命定的惡劣環境曾提出嚴重的回應。

2. 美軍轟炸造成嚴重傷害及戰爭休假美軍帶來的色情殖民文化

第二次世界大戰末期，美軍採取攻佔菲律賓群島、沖繩島、跳過台灣的方案，不登陸攻佔臺灣，而選擇轟炸空襲臺灣，更由於高雄港位於美軍轟炸機返回菲律賓的必經之路，因故折返或任務完成仍有餘彈時，往往回航經過高雄即投彈轟炸。二戰末期，在美軍軍機密集空襲下，高雄港與市區受到了嚴重破壞。⁵

3. 戰爭休假美軍帶來的色情殖民文化

高雄市鹽埕區的七賢三路，南起蓬萊路，北迄大有路，七賢三路在二、三十年代的日據時代，全是歷史悠久的舊樓矮房。直到五十年代，越戰爆發，我政府支持美國參戰，而簽訂提供高雄為美軍後方度假之地，允許美國軍艦停泊在鹽埕區七賢三路南邊的三號碼頭。因地緣關係，無形中，七賢三路成為美軍的休憩勝地，從此飛黃騰達十年有餘。我政府與美國簽訂之後，大批年輕美軍湧入高雄港口，當時為賺取美金，七賢三路冒出非常多的酒吧。從此，各種行業為之興隆，整個高雄市的商業業績直往上衝，創造當時世界各國還處於極度動亂時期的「台灣奇蹟」。⁶

4. 政治事件建構了持續的抵抗城市

1975 年高雄市成為台北市之後第二個人口超過百萬的台灣都市，並於 1979 年 7 月 1 日起，高雄市升格為台灣的第二個直轄市。值得一提的是一發生於 1979 年 12 月 10 日的美麗島事件，事件現場即為高雄市中心的新興圓環、大港埔圓環與中山一路周

⁴ 「高雄市歷史」。參維基百科：

<https://zh.wikipedia.org/wiki/%E9%AB%98%E9%9B%84%E5%B8%82%E6%AD%B7%E5%8F%B2>

⁵ 「高雄大空襲」。參維基百科：

<https://zh.wikipedia.org/wiki/%E9%AB%98%E9%9B%84%E5%A4%A7%E7%A9%BA%E8%A5%B2>

⁶ 70 多歲的阿嬤帶路，一窺 50 年代高雄港酒吧街的異國戀樣貌。參考網址：

<https://everylittled.com/article/11019770>

圍地帶；美麗島事件的導火線之一「鼓山事件」亦於高雄市發生。在這樣的歷史淵源之下，高雄成為往後多數泛綠政治人物所認定的「民主聖地」之一。⁷這對於藝術家社群也是具有關鍵的影響力。

如果去參觀高雄市立博物館，就會知道高雄成為「民主聖地」的理由。博物館原為日治時期高雄市役所，戰後改為高雄市政府，乃是二二八事件在高雄的重要歷史現場之一。1947年3月6日伴隨著飄落的細雨，政府軍隊武力鎮壓的第一聲槍響便是在此響起，也開始了高雄二二八事件中一連串的犧牲。

「二二八·0306」這個展覽，製作國內首見二二八事件中於舊高雄市政府武力鎮壓事件模型場景，再現當時的歷史情境，並搭配相關文物展示，使參觀民眾不僅能夠身歷其境，更能藉由二二八事件的歷史再現，使這段歷史成為重要教材。展覽時間：2012.02.28 ~ 2023.12.31，⁸這幾乎就是一個永久展示。

簡單地說，一個造成長時間高度污染中化工業的城市規劃、二二八事件的重要現場，以及美麗島事件以及美麗島事件導火線之一「鼓山事件」亦於高雄市發生，這些可以讓高雄成為一個巨大的長時間的反對國民黨統治的能量以及議題的共振地帶。

(二)、高雄港市成為強大藝術抵抗基地的條件

1. 民間藝術組織與政府城市改造的密切關係

「新浜碼頭藝術空間」於1997年(民國86年8月)由三十多位成員以會員制共組「新浜碼頭藝術空間」，其會員大多數為「高雄市現代畫學會」之菁英，因此「新浜碼頭藝術空間」與「高雄市現代畫學會」有著深厚的臍帶關係。「新浜碼頭藝術空間」，堪稱是高雄市公立美術館外的一個視覺文化重點地標。創立以來就秉持新浜為一社會公共財的精神，實踐公民素養之促進，推動藝術、文化、社會等領域進行跨域之公民論壇，塑造為具有「南方生猛」、「跨域活化」之藝術場域。⁹

在高雄城市光廊的時代，從各方面觀察都覺得高雄的菁英藝術家與高雄市政府的關係非常密切與直接：整個城市光廊計畫是在謝長廷市長任內時完成，市長謝長廷與高雄市建設局推動，並邀請空間設計師林熹俊策劃，結合了高雄在地（林熹俊、蘇志徹、林麗華、陳明輝、黃文勇、潘大謙、劉素幸、王國益、陳建明）共九位藝術家，2001年七月底開工、九月完成，十月正式啟用，高雄市長謝長廷與創作光廊的九位藝術家聯手點燈啟用。¹⁰

2000年雙十煙火第一次不侷限在台北燃放，決定南下高雄綻放，高雄市政府因尋找中華民國國慶煙火燃放場所，偶然發現駁二碼頭這個具有實驗性的場域。但因年久失

⁷ 「高雄市歷史」。參維基百科：

<https://zh.wikipedia.org/wiki/%E9%AB%98%E9%9B%84%E5%B8%82%E6%AD%B7%E5%8F%B2>

⁸ 高雄市立博物館「二二八·0306」展覽

<http://www.khm.org.tw/tw/exhibition/currentexhibitions/detail/2>

⁹ 新浜碼頭藝術空間，參(sinpink.com)。

¹⁰ 城市光廊，參：

<http://wiki.kmu.edu.tw/index.php/%E5%9F%8E%E5%B8%82%E5%85%89%E9%83%8E>

修，一群熱心熱血的藝文界人士於 2001 年成立駁二藝術發展協會，催生推動駁二藝術特區作為南部人文藝術發展的基地，進駐單位針對舊建物的狀態進行空間的各項整建工程，於 2002 年 3 月 24 日完工。

歷經高雄駁二藝術發展協會與樹德科技大學發展地方藝術工坊經營，駁二藝術特區成為臺灣南部的實驗創作場所。2006 年，駁二藝術特區由高雄市政府文化局接手經營。由高雄市政府文化局接手經營後，便舉辦一系列的高雄設計節、好漢玩字節、鋼雕藝術節、貨櫃藝術節及高雄人來了大公仔等藝文展覽。¹¹這裡我其實已經聞到某些在當年華山藝文特區中，所碰到的前後大不同的狀況。

2010 年索尼電腦娛樂進駐新開闢的九號倉庫，設置數位產業中心，進行遊戲軟體研發及測試；2012 年 8 月，該址由兔將創意影業股份有限公司進駐，進行 3D 轉換以及視覺特效服務。2011 年，C3 倉庫委外由帕莎蒂娜國際餐飲公司規劃為倉庫餐廳。2016 年 1 月 29 日，委外由 in89 豪華數位影城經營的「in89 駁二電影院」（映捌玖駁二電影院）正式開幕。¹²

顯然這裡面從一開始就有兩股不同的力量在拉扯，剛開始有更多的借用當代藝術社群能量的意味，到後來文化創意產業以及都市轉型、都市行銷、休閒娛樂產業變成重點。這也造成當代藝術社群與官方的空間想像越行越遠的原因。

2. 李俊賢持續的在高雄發揮的關鍵性的啟動影響力

李俊賢的影響無所不在，也是這篇文章的核心部分，這需要很大篇幅來發展，在這裡就不在多作說明。只需預告的是，他的影響力可以算到擔任館長之前、擔任館長期間，以及卸任館長之後，甚至過世之後還保有影響力。

¹¹ 駁二藝術特區，參：

<https://zh.wikipedia.org/wiki/%E9%A7%81%E4%BA%8C%E8%97%9D%E8%A1%93%E7%89%B9%E5%8D%80>

¹² 同上。

二、高雄藝術生態大推手李俊賢所帶領的共振

(一) 美術館館長前階段：

1. 經過反覆田野調查的「台灣計畫」創作

做為一位藝術家，李俊賢是獨一無二的，幾乎可以說是透過國土的田野調查研究做為其創作的基礎，這也使他的創作深具不同地方的不同特色。他的「台灣計畫」創作，包括自 1991 至 2000 年依序於台東、苗栗、澎湖、花蓮、宜蘭、南投、彰化、雲林、嘉義、屏東、台南、高雄等地進行的「台灣計畫」創作。此計畫在視覺的形式中融入歷史、社會的內涵，形式與技法上也在不斷的實驗中逐漸掌握到個人粗獷、草莽、激烈、直接而帶有俗豔感的筆法與文字，結合複合媒材與拼貼等技法，內化成為一種鮮明、獨樹一格的「台風」、「台灣感」繪畫風格的特質。這是可以直接感動一般民眾的重要理由。¹³後面有更詳細的介紹。

2. 介入融入農村土地的「土地辯證」策展

在 1996 年台北雙年展「台灣藝術主體性」中李俊賢在其中負責「視覺思惟」的策展，在 2000 年以屏東竹田火車站閒置倉庫及舊飼料工廠、碾米工廠廠房為主要展場，以及駐地的米倉藝術家為主的藝術家，策劃了土地辯證的策展。筆者認為，2001 年屏東竹田的「土地辯證」在融入與介入之間有一個漂亮的平衡。有必要說明，當時的這個展覽進入到怎樣的脈絡之中：

當時竹田約有兩萬多住民，以閩南客家族群為主，其中可加族群展了四之三左右，日本人統治台灣以後，逐步修築環島鐵路(未完成) 其中縱貫鐵路線經過竹田並設站，使竹田延續清朝稻米集散地的腳色，亦維持竹田的繁盛榮景。1999 年春天，屏東當地藝術家張新丕及劉高興最先開始有在當地尋找工作室的構想，後來發現竹田村子裡這個廢棄的米倉空間，引發他們進駐創作的靈感，也集結一批當地人士的投入。……米倉藝術社區籌備會主要發起成員，有藝術家、教師、廣告人、藥商，地方文史工作者與一般百姓等。利用米倉空間的藝術家工作室緊鄰木造的竹田車站，竹田車站再生是一個新的契機，讓停用的米倉與碾米工廠重新再利用，給平日尋覓創作空間與靈感的藝術工作者新的啟發，進而衍生到火車站為廢棄的飼料廠、木工廠，水果集散場與花卉產銷中心，形成一條帶狀動線。¹⁴

策展人李俊賢在策展感言中提到：「……土地辯證除了在藝術的表達上南臺灣的藝術家在地觀點，凸顯與台北藝術的差別區隔外，土地辯證的展覽更詮釋了當前閒置空間再利用的議題，而以藝術品串場而形成的米倉藝術空間亦充分表露了農村產業的興衰史……用心設計的各種推廣活動更充分發現發掘社區的生命力，使藝術參與社區的模

¹³ 李俊賢：《台灣計畫》(臺北市典藏藝術家庭 2010 年 2 月)

¹⁴ 同上。

式開發更大的揮灑空間。當地的濃郁土地意感、歷史滄桑感，以及工作人員、藝術家，包括鄉長在內的竹田社區居民的熱情，鼓舞了非常艱辛的策展過程。」¹⁵

這無疑是一個共振的精采例子，藝術社群集體「土地辯證」藝術運動，和以個人為主經歷反覆的田調的台灣計畫創作當然不同，但是沒有前者，「土地辯證」藝術介入融入運動是不可能的。當時攝影家張美陵有關於豬的一生的等身尺寸的黑白系列攝影，和閒置的飼料工廠內部融合再一起，距今已經 20 年，仍然記憶猶新，並且可以和李俊賢在台南絕對空間《海波浪》展覽中許多生猛又深刻精準的繪畫的感性連接再一起。藝術回應當地產業勞動及產業及產業地景，這一直都是李俊賢的基本信念，基本上沒有明顯的改變，不過這裡還需要強調，其中包含整個身體神經、情感、感覺經驗的累積習性等。

3.與城市產業地景以及產業勞動者的共振：

2001 年第一屆高雄貨櫃藝術節，關於這個展覽，策展人李俊賢提到：早在 1990 年代中，高雄藝術界一直有關於以「貨櫃」為藝術表現的討論，覺得很有高雄當地特色，大家都覺得這個議題值得推動。當時的高雄市秘書長姚文智，可以說是貨櫃藝術節的始作俑者，後來他就委託李俊賢規劃貨櫃藝術節，並選定了十九號至二十一號碼頭為展場，他當然可以和商業城市台北拉出強烈地區隔，同時兼顧行銷城市、促進觀光休閒產業為重要使命。¹⁶

2003 年第二屆高雄貨櫃藝術節：策展人李俊賢，邀集許多藝術團體共同參與，例如：嘉義鐵道藝術村、米倉藝術村等，這裡就有稍早竹田「土地辯證」的痕跡，還有經過徵選出來的作品。本人當時作為協同策人，雖然沒有出多少力，還是有較深入的觀察。2003 的「後文明」試圖以「城市產業特質」V.S.「城市文化特色」來和全球的港灣城市彼此連接交流。當屆貨櫃藝術的重任仍是背負著行銷城市、促進觀光休閒產業為重要使命，同時為得到更多的經費補助也得列出配合中央「二〇〇四台灣觀光年」活動的名目，本末倒置的讓主角變成配角。¹⁷

2003 年同年，藝術家李俊賢策畫了《黑手打狗·工業高雄》展覽，探索藍領藝術家創作樣貌。藍領藝術家們性格上多半是不多話的「作實人」的客氣老實、憨厚憨直；而他們在規律的上班生活之外所進行的創作行為，多半屬純粹性個人的文藝追求，較少功利上的盤算。他們總是自謙的說自己是做工啊郎，作品沒啥變！就是愛亂玩、亂搞而已。然而，在他們的作品裡所顯現的卻是苦幹、實幹下，強猛有力的堅韌

¹⁵ 董維琇：〈當代藝術創作做為一種社會文化之再現：以屏東米倉藝術家社區藝術家進駐計畫為例〉，2003 年年會暨「靠文化・By Cultur e」學術研討會，頁 3-4。

¹⁶ 李俊賢：〈策展感言〉，《土地辯證展覽專刊》（米倉藝術家社區藝術家群企劃執行編，2001）

¹⁷ 專訪貨櫃藝術節催生者暨策展人～現任高雄市立美術館館長李俊賢，暢談他與貨櫃藝術節的淵源。

生命。這個展覽當然也回應了他所說的藝術表現回應產業地景、產業勞動者最為直接的表現。¹⁸

(二)2004-2008 美術館長階段

1.草莽的路邊攤魚刺客

2004 年李俊賢接任高美館第三任館長，也從 2004 年始於高雄十全路和天津街三角灘耶「全津切仔攤」，爐主李俊賢招待南北二路藝術家們喝酒開講的場所，不分種族及省籍，甚至於海內外，四海皆兄弟。《魚刺客》藝術家聚集喝酒，討論藝術，因為成員之間的默契，即使喝到要掛掉了，語言內容依舊盡量有關藝術，如此的為藝術，使這個路邊酒席時常開發出新的藝術議題。這個很平常的路邊攤，比較會被連結到藍領族群，除了食材新鮮，其他方面並不講究，前往進餐喝酒，因而相當隨興，自由隨興，搭配藝術家的批判辛辣，已經成為《魚刺客》風格，一方面以此自許，另一方面也成為部分藝術家揶揄消遣的對象。¹⁹

2.變調的貨櫃藝術節

2005 年第三屆高雄貨櫃藝術節，主題「G Box：童遊貨櫃」，場地選定在高美館東側的綠色草地上舉行。配合高美館全台灣首創的兒童美術館為活動主題。經費開始縮減，展覽場域也從海洋之星移轉到城市內部，在高美館大門對面的大草坪展出且由高美館接手主辦。這一屆採公開招標的方式進行比件，想得標的藝術家面對貨櫃的臨時/即時思考，必須選擇性政治正確以回應主題要求，以至於該屆的貨櫃藝術節猶如藝術遊樂場，回應了「童遊貨櫃 GBox」的主題。

同樣本人也到現場觀察，這個貨櫃藝術節已經和剛開始的充滿工業味的貨櫃藝術節非常不同，他強調的是城市的進步、歡樂以及某種建築土地開發的味道。²⁰

2007 年第四屆高雄貨櫃藝術節今年以生態為主軸推出「永續之城：生態貨櫃創作計劃」，因企業贊助貨櫃體無法再給藝術家切割破壞，高美館以策展和徵件的方式執行，策略上提出以自然環境生態回收概念為主軸，為貨櫃載體表皮進行彩繪，在高美館周邊人行步道現場彩繪和展出。因為這些彩繪後的櫃體將繼續物流工具的任務，這是在地文化內涵向外主動溝通、跨界移動的好樣板。²¹

這個很游擊式地貨櫃表皮彩繪，倒是可以連結到街頭塗鴉。英國便曾有政治組織於 1970 年代末期在倫敦地鐵系統內多處寫上無政府主義、反戰、兩性平等及反消費的

¹⁸ 高雄國際貨櫃藝術節與城市進化 看貨櫃藝術節的發展與改變，文／黃志偉。

¹⁹ 【Café Philo_哲學星期五@高雄】講座專題：藍領勞工的藝術視野——從「黑手打狗」到「黑手不洗手」文黃志偉 http://www.sinpink.com/lecture_dt.php?id=10

²⁰ ARTALKS 南島一閃電 金光魚刺客——魚刺客藝術聯盟發光展，李俊賢 發表時間：2014/09/18 13:47 | 最後修訂時間：2014/09/19 16:26

²¹ 高雄國際貨櫃藝術節與城市進化 看貨櫃藝術節的發展與改變，文／黃志偉。

標語。李俊賢是一位參照街頭塗鴉形式精神創作的藝術家，特別是與台灣在地的特定社群連結、具有強烈抗爭性的塗鴉藝術。他很狂野帶有爆炸威力及叫罵聲組合字、像是為都市邊緣或農村的被剝削的底層勞動者代言。城市中的塗鴉常常在地鐵列車的車身，貨運列車上的塗鴉歷史則更為悠久，由於列車會駛到不同的地方，塗鴉者往往能因此名揚天下。²²那麼，在可移動貨櫃外殼上的塗鴉，是不是成為後來移動式的白屋壁畫隊的靈感？

3.2007-2009 南島語系當代藝術發展計畫地開啟

動機：高美館由於地緣之便，鄰近台灣原住民族分布廣泛的屏東縣、台東縣，與台灣原住民藝術家在交流互動上一直很密切……高美館希冀積極承擔更重要的角色，推動台灣南島當代藝術的藝術創作。南島語族分布廣泛且有複雜多元的文化樣貌，透過此計畫作為一個鏈結的平台，將台灣原住民當代藝術置於南島語系系統，開啟台灣與南島各族的交流互動，為台灣原住民當代藝術建構開啟另一種可能性和發展的空間，將台灣原住民當代藝術接軌國際，也深化藝術作品的內涵和文化意義。高美館更基於推動南島藝術此角色的獨特定位，不僅強化和台灣原住民當代藝術的關係，也提升高美館的未來競爭力。

成果：2007-2009 高雄市立美術館在 2007 年至 2009 年開始推動「南島語系當代藝術發展計畫」（3 年計畫），此為具有前瞻性及獨創性的發展計畫，有計畫的蒐藏原住民當代藝術作品、建立原住民藝術資料庫，也與南島語系等地區的藝術機構建立交流互動及夥伴關係，3 年期間共舉辦了 3 個展覽、19 個人次的藝術家駐館創作活動、購藏 44 件台灣原住民藝術家的作品，也建置了以原住民藝術為核心的線上藝術資料庫。²³也許量不能完全說明，但是這項計劃的推行，對於台灣原住民當代藝術的發展具有重要的意義，首先原住民藝術成為可以進入國家級、地方級大美術館平起平坐的藝術家。這是由高雄美術館李俊賢所發動的當代藝術發展計畫。

(三)2008-2018 美術館館長後階段

1.魚刺客群體的命名

依據賴依欣的說法：2008 年李俊賢卸下館長職位，原先的「魚刺客」活動變得更為密集，高雄十全路和天津街三角灘耶「全津切仔攤」一群藝術家不定期聚集在此聊天、聊作品，甚至進行評圖等，看似天南地北地喝酒談藝術和連絡感情，卻也在不固定的聚集中討論即將生成的作品概念、對於藝術的想法和南台灣藝術的性格特色。這群看似鬆散的藝術家群體，雖然來自於不同環境並擁有相異的創作風格，但作品不論是從歷史、文化或者環境的角度著眼，大多探索或圍繞「海島、海民」的議題，而此

²² 高雄國際貨櫃藝術節與城市進化 看貨櫃藝術節的發展與改變，文／黃志偉。

²³ 塗鴉 - 維基百科，自由的百科全書 (wikipedia.org)
<https://zh.wikipedia.org/wiki/%E5%A1%97%E9%B4%89>

面向的討論也在這群藝術家之間持續地發酵。²⁴

「魚刺客」在 2011 年被正式命名²⁵，也在幾乎同一個時間「新台灣壁畫隊」成立，他的「台灣移地創作計畫」很快就和魚刺客藝術家以及「南島語系當代藝術發展計畫」的原住民藝術家緊密連結在一起。事實上，魚刺客的生成，讓很多的想法、概念或要付諸行動的藝術理念都在此產出，當然包括「新台灣壁畫隊」的成立。²⁶

2. 新台灣壁畫隊的台灣移地創作計畫

2001，駁二藝術特區和橋仔頭糖廠藝術村成立，李俊賢是橋仔頭的進駐藝術家，也是駁二藝術發展協會發起人。2008 年李館長回復藝術家身份，他以入股的方式支持我們對「白屋」想像，並擔任 2009 年「藝術認證」的駐村創作的代言人，宣告被公部門放棄的藝術村復活。2010 年前館長李俊賢及畫家李俊陽在橋仔頭糖廠藝術村發起「新台灣壁畫隊」簡稱「新台壁」。²⁷

〈新台灣壁畫隊宣言〉：

……「新台灣壁畫隊」的出發點，乃是要突顯和表現台灣當代豐富的形象語彙與色彩美學。台灣是一個多族群島嶼，住著各式各樣的人，不只是性別與年齡的不同，最關鍵的是文化不同，這些不同的文化構成了台灣的真實文化面貌，更是人類重要的文化資產

……除了文學 和藝術外，文化還包括生活方式、共處的方式、價值觀體系，傳統和信仰。注意到文化是當代就特性、社會凝聚力和以知識為基礎的經濟發展問題展開的辯論的焦點，確認在相互信任和理解氛圍下，尊重文化多樣性、寬容、對話及合作是國際和平與安全的最佳保障之一。

……「蓋白屋」即在建構台灣當代藝術獨特的「交陪境」模式，「新台灣壁畫隊」則嘗試在尋找以及詮釋當代藝術的精神文明。整體「新台灣壁畫隊」概分為四個階段：「蓋白屋計畫」、「社區創作計畫」、「台灣移地創作計畫」，「國際移地創作計畫」。²⁸

²⁴ 南島語系當代藝術發展計畫 <https://google-info.cn/6636145/1/%E5%8D%97%E5%B3%B6%E8%AA%9E%E7%B3%BB%E7%95%B6%E4%BB%A3%E8%97%9D%E8%A1%93%E7%99%BC%E5%B1%95%E8%A8%88%E7%95%AB.html>

²⁵ 打狗魚刺客：從海產攤到海洋美學命題的實踐與對話 賴依欣 2016.11.24
<https://artouch.com/views/content-3739.html>

²⁶ 陳奇相，為台灣乾杯「海島・海民——打狗魚刺客海島系列 - 臺南故事」：
<http://www.titien.net/2016/01/28/%E7%82%BA%E7%82%BA%E5%8F%B0%E7%81%A3%E4%B9%BE%E6%9D%AF%E3%80%8C%E6%B5%B7%E5%B3%B6%E2%80%A7%E6%B5%B7%E6%B0%91%E2%94%80%E2%94%80%E6%89%93%E7%8B%97%E9%AD%9A%E5%88%BA%E5%AE%A2%E6%B5%B7%E5%B3%B6%E7%B3%BB/>

²⁷ 閃閃閃 魚刺方金光 文黃志瑋，<http://www.sinpink.com/downloads/epaper/1114>

²⁸ 蔣耀賢，再會了，漂撇的爐主李俊賢！(V)《藝術認證》編輯 Mar 20, 2019 · 7 min read
<https://medium.com/%E8%97%9D%E8%A1%93%E8%AA%8D%E8%AD%89/%E5%86%8D%E6%9C%83%E4%BA%86-%E6%BC%82%E6%92%87%E7%9A%84%E7%88%90%E4%B8%BB%E6%9D%8E%E4%BF%8A%E8%B3%A2-v-1e01b8d80f88>

2011 年展開「台灣移地創作計畫」與「下鄉計畫」，至 2012 年計有 125 位視覺藝術創作者參與，堪稱台灣浮出地表以來最生猛多元，也最開放自由的畫會組合。非常驚訝的發現，在 2011 年的「新台灣壁畫隊宣言」就已經出現了近幾年非常火紅的「交陪境」的模式。

3.新台灣壁畫隊 X 魚刺客 X 原住民藝術家的交陪境大結合

2012 年春天展開移動式視覺藝術行動：「新台灣壁畫隊博覽會－魚刺客與同在南島的兄弟姐妹們」。這個時候已經正式命的海刺客、原住民藝術家緊密結合在一起。並沒有因為離開美術館館長職務而造成殘局。從高雄「駁二藝術特區」、台北「華山 1914 文創園區」、台南「白鷺灣 Art space」、南投「紙教堂」，串聯島嶼展開一系列前所未有的新台灣壁畫隊博覽會。不僅將展出新台灣壁畫隊多元豐頭的創作成果，更代表著四個面向的藝術行動開展，也為前往日本石卷市進行「2012 國際移地創作計畫」籌措資金。

而其中 2012 年 3 月 4 日至 3 月 31 日於華山 1914 文創園區展出的「2012 新台灣壁畫隊博覽會－魚刺客與同在南島的兄弟姐妹們」，即展出多幅藝術家們的壁畫，富含生命力的豐富色彩，時而批判政治、時而又顯現對土地的溫柔關懷，一幅幅前衛、混沌的畫作呈現出台灣這個文化多元的小宇宙。從當時的影像紀錄可以想像規模之大以及草莽能量之強大。²⁹

4.2014 年 9 月 15 日新台灣壁畫隊巡迴展五年 「蓋白屋」豐收落幕：

源起於 2010 年的橋仔頭糖廠藝術村，「新台灣壁畫隊」由前高雄美術館館長李俊賢與藝術家李俊陽共同發起組成，針對時下繪畫語言提出對台灣圖像風格的自我省思。當時藝術村正舉行「蓋白屋」藝術論壇，對應新台灣壁畫隊的概念後因而演變為「蓋一間白屋」的實踐行動。

就這樣，「新台壁」與「蓋白屋」在之後的五年，由高雄策展到下鄉雲林、台東、台南、高雄、台北進行移地創作，在李俊賢針對新台壁所提出的「發揚書寫精神」、「進入社會實境」、「回歸人性本質」與「累積藝術文本」藝術意識中，前後共聚集了 300 名藝術創作者與 500 名義工，進行國內外 9 場移地創作、18 場社區創作計畫，其中包括了在日本東北 311 海嘯後前往災區駐地創作的藝術陪伴計畫，以及 318 學運期間在立法院前的太陽花創作計畫，以藝術串連的方式在所到之處發揮熱力，也貢獻心力。³⁰

5. 2015 風光的魚刺客「海島・海民－臺南故事」

²⁹ 新台灣壁畫隊 2011「台灣移地創作計畫」白屋／台灣藝術發展協會 發行日期：2011 年 5 月 31 日
<https://blog.xuite.net/whitecottage/blog/expert-view/46328302>

³⁰ 2012 新台灣壁畫隊博覽會－魚刺客與同在南島的兄弟姐妹們 | BIOS monthly BIOS monthly 日期 13.03.2012

這是繼新台灣壁畫隊後，魚刺客首次以團隊的策展方式啟航的展現，由魚刺客爐主李俊賢擔當展覽總監，年輕畫家陳彥名策展，共十四位藝術家共襄盛舉。這個展覽獲得高度好評。藝術評論鄭勝華以「瘋狗浪的美學」的標題來定義魚刺客影響力：

某方面來看，魚刺客們的藝術實踐模式如同瘋狗浪一般……另一方面來說，此一惡浪的美學對應著高雄特有的城市性格，由海洋所造就的滄桑、強勁與多元，由重工業所帶來的撕裂、污染與勞動，由地理環境所養成的直爽、熱情與豪邁，由歷史向度所暗置的傷痕、記憶與鄉愁，共構成暗潮洶湧、繁複力量與恣意橫行的藝術惡浪。然而，不同於瘋狗浪的短暫與瞬間，魚刺客們企圖將惡浪的藝術力量漫延開來，轉進為根本的潛伏地下洋流，接下來將不斷異地連結，深化共振，擴延到蘭嶼、綠島、台南、台北等地，席捲整個台灣，甚至整個太平洋南島語系。

31

關於魚刺客的異地連結，似乎也不能太過樂觀，在一個都會性較強的地方，在一個與海洋或漁業沒有淵遠流長的關係的地方，例如台北、台中，特別像很商業、很國際化的文創空間內，就很難在那產生影響力。當然可以擴散的地方還是非常的多。另外 魚刺客也需要強而有力的領導人物。

6.新台灣壁畫隊「台灣移地創作計畫」的後續挑戰

2015 年受關渡美術館的邀請展覽名為：「赤焰、游擊，新台灣壁畫隊」，並由李思賢策劃「新台壁相對論」系列論壇，預計舉辦一系列論壇以深入探討新台壁這些年走過的足跡，也檢討這過程當中足堪稱許或諸多不足的地方。「新台壁」的活動雖已於 2014 年的盛暑落幕，但「蓋白屋」的後續挑戰才正要展開。值此劃下分號的此刻，藉由在北藝大關渡美術館的展覽揭開「新台壁・相對論」的論壇序幕，通過理論和史學的耙梳與討論，整理「新台壁」的學術價值，並為建立台灣美術的新文本繼續交陪下去³²。2016 年「新台灣壁畫隊」被邀在台中歌劇參加開幕展覽，雖然有很多現實困難仍然吃力參加，思考如何藉著這個創作期間，結合東海大學美術系共同為「新台壁相對論」找到新的可能。³³這裡需要停下來問一下，如快閃般的新台灣壁畫隊「台灣移地創作計畫」的問題出在哪裡？他會不會越來越像儀式性強過藝術性的節慶？或是它已經失去了穩固的凝聚能量的基地？

2017 年，「物 5」的朋友不勘台糖體制與租金高漲決定離開，偌大的糖廠倉庫裡，還有李俊賢一個人在夜裡對著畫布直球對決，現在還留著那拚搏的氣味。³⁴回顧 2012 年春天展開的移動式視覺藝術行動「新台灣壁畫隊博覽會——魚刺客與同在南島的兄弟姐妹們」，以及 2013 年承租「物 3」倉庫，意圖形成更大的藝術聚落，其中一個空間，做為

³¹ 新台灣壁畫隊巡迴展五年「蓋白屋」豐收落幕：http://knihomola.blogspot.com/2016/03/blog-post_98.html

³² 海的追尋與提煉 談海島・海民——打狗魚刺客海島系列——旗津故事 Author: 鄭勝華, 2015 年 06 月 01 日 12 時 05 分

³³ 時間：2015/07/24 - 2015/09/20 《活動已結束》地點：關渡美術館二、三樓展覽室（臺北市北投區學園路一號）（地圖 MAP）單位：臺北藝術大學 關渡美術館 官網：<http://www.kdmofa.tnua.edu.tw/>

³⁴ 新台灣壁畫隊——在白屋。2016 年 8 月 12 日。高雄市

李俊賢的畫室，還有一群在「物5」的藝術家朋友，人數多到可以在大草皮上打上幾回壘球，不過大環境改變很有限，「為了台灣的前途」，爐主總是退而不休。³⁵這些話，出自李俊賢的老戰友—高雄橋頭糖廠藝術村白屋創建者、經營者蔣耀賢之口，特別能感受好時代將過去的落寞。

7. 魚刺客移地創作的後續挑戰

2018年「輪轉·海陸拼盤—魚刺客『台中計劃』」，2018.06.09～07.06 策展人李思賢，以搭配了一場藝術術座談：《打狗「魚刺客」：台灣美術的另一片拼圖》主持人李思賢，與談人包括白適銘、台灣藝術史研究學會秘書長、余青勳台灣藝術史研究學會理事、林振莖台灣藝術史研究學會常務理事。³⁶「輪轉·海陸拼盤—魚刺客『台中計劃』」參展藝術家：張新丕、洪政任、楊順發、何佳真、曾琬婷、安聖惠、林純用、陳彥名、陳奕彰、撒部噶照、伊祐噶照、蔡孟閻、周耀東、王國仁。本次展覽「輪轉，海陸拼盤—魚刺客【台中計畫】」延續以往把酒論藝之革命情感，以友誼做為出發點，對照一般著重於「純粹藝術性」的「學術型策展」屬性，梳理出「魚刺客」在創作與觀點上各自的異同。³⁷

當時我去台中文創園區參觀「輪轉·海陸拼盤—魚刺客『台中計劃』」的展覽，以及藝術座談。這整體和2015在台南問話中心的展覽風光的魚刺客「海島·海民—臺南故事」相差很大。展場及座談會內部沒有共振，和周邊的文化園區，台中市也沒有共振。

李俊賢沒有直接參加是其中原因之，魚刺客也確實和台中沒有深厚的關係，當時座談會中強調台灣美術中的更為概念的山與海的對話。但是魚刺客的海，或更準確的說李俊賢的海是不同的，曾經聽李俊賢說過，台灣很多話海的畫家是不懂得海的。除了李俊賢不在場，這個展覽的場域也完全沒有南方海洋文化的生猛氛圍，也與相關的產業勞動、產業地景沒有關係。這裡也需要停下來問一下，如快閃般的魚刺客類「台灣移地創作計畫」的問題出在哪裡？

2019年5月11日起到6月30日魚刺客以「破浪」之名，在嘉義縣新港文化館的「25號倉庫」辦理藝術聯展。「魚刺客」的成員，來自嘉義、高雄、屏東、台東、花蓮等地的藝術家，有王國仁、伊祐噶照、何佳真、林純用、周耀東、陳彥名、曾琬婷、楊順發、蔡孟閻、盧昱瑞等人，他(她)們以觀照的角度，呈現自己對於台灣這海島和海洋的關注，共同創造出屬於海洋特有的議題。「破浪」聯展，由林昀範主要策展，透過「魚刺客」藝術家們的藝術創作運動，個個儼然成為乘風破浪的開創者，藉由自己的親身參與，進行跳島踏勘，將台灣及周邊島嶼各種關於海洋、歷史、族群、生態、環境等不同

³⁵ 蔣耀賢，再會了，漂撇的爐主李俊賢！(V)《藝術認證》編輯 Mar 20, 2019

³⁶ 同上。

³⁷ 東海大學美術系所 <http://fineart.thu.edu.tw/web/news/detail.php?cid=1&id=116>。

魚刺客破浪聯展 用藝術展現海洋生命力 記者陳惲朋／嘉義報導

[://tw.news.yahoo.com/%E9%AD%9A%E5%88%BA%E5%AE%A2%E7%A0%B4%E6%B5%AA%E8%81%AF%E5%B1%95%E7%94%A8%E8%97%9D%E8%A1%93%E5%B1%95%E7%8F%BE%E6%B5%B7%E6%B4%8B%E7%94%9F%E5%91%BD%E5%8A%9B-101136660.html](http://tw.news.yahoo.com/%E9%AD%9A%E5%88%BA%E5%AE%A2%E7%A0%B4%E6%B5%AA%E8%81%AF%E5%B1%95%E7%94%A8%E8%97%9D%E8%A1%93%E5%B1%95%E7%8F%BE%E6%B5%B7%E6%B4%8B%E7%94%9F%E5%91%BD%E5%8A%9B-101136660.html)

面向的特色，提出各自獨特藝術觀點。³⁸這是李俊賢過世後不久的一個魚刺客的活動。

三、2017 美術館承擔城市轉型重任後的改變

2016.08.06 帶領高雄轉型的陳菊市長在新館長布達儀式中表示：高雄未來的城市想像將交給高美館，她期許李玉玲能為高美館開啟嶄新局面。李玉玲館長感謝在城市發展歷史性時刻，被邀請加入高美館，加入高雄這個持續進步、充滿活力與文化願景的城市。她更指出：美術館越來越被視為城市「創意文化進步的指標」，因此，當代美術館與城市文化、社會、經濟的關係也變得越來越緊密。³⁹

新館長上任時的重要展覽：

包括「2017 高雄國際貨櫃藝術節—銀閃閃樂園」、「老而彌新一設計給明天的自己」特展、「起家的人 HOME 2028——迎接數位新時代，邁向詩意未來家」。在 2017 貨櫃藝術節的開幕演講中，強調「銀閃閃樂園」想要傳達過去工業的、勞動者的、高污染的高雄港市，即將轉變為健康的、快樂的、休閒的，觀光的海洋銀閃閃樂園城市。另外，對於已經進入高齡社會的高雄，也傳達了高雄將提供協助他們進入另一段成熟、健康、富有、快樂、積極，時尚生活的都市環境設計，同時也宣導一種敢於享受生活及享受消費的新銀髮人生觀。在這個貨櫃藝術節中被整合在一起有兩個展覽，也許有一部份是巧合：

1. 面對高齡社會的「老而彌新一設計給明天的自己」特展

「老而彌新一設計給明天的自己」，「係由倫敦設計博物館策畫，旨在探討與人口統計及設計相關的種種議題。展覽包含六個主題：老化、認同、居家、社群、工作、行動力。在每一主題下皆有六個設計工作室主導呈現一系列新穎且具巧思的計畫，他們除了展現設計的無窮潛力外，更協助人們在步入老年之時能過著更充實、健康、有意義的生活。」

2. 「起家的人 HOME 2028——迎接數位新時代，邁向詩意未來家」

本展覽分成兩部分，第一部分是「HOME 2025：想家計畫」；第二部分是特別為南部做的「快樂出航的家」。這個展覽總論述非常清楚的表達一種面對全球化壓力下的在地文化與產業發展的戰略思考：「邀請台灣中青輩的優秀建築師，搭配台灣十分活躍也具競爭力的各類產業界，相互合作一起構思台灣人未來家的面貌。尤其期待設計界善用台灣既有的產業優勢，並回到在地文化與社會的主體位置，清楚認知自身優勢與面對的挑戰，敢於從微小的在地現實出發，再逐步與龐大的全球系統尋求對話。」

透過「起家的人 HOME 2028」，美術館讓中青輩優秀的建築師以及具有競爭力的各類創意產業社群在高雄群聚會師，也是一次跨界美術館合作的成功案例。不管有沒有巧

³⁸ 國藝會補助成果檔 <https://archive.ncafro.org.tw/result?id=5b5eb781c91d410980f58c4d71ec8d44>

³⁹ 台灣藝術史研究學會 Taiwan Art History Association 2016 年 8 月 16 日【藝訊分享—高美館李玉玲館長正式上任】2016.08.06 高雄市立美術館

合的部分，這三個展覽結合在一起給人完全不同於李俊賢時代的高雄藝術生態氛圍。如果再加上 2018/02/10 - 2018/06/10 作為高美館 23 年首度展覽空間大改造的開幕首展的《靜河流深》那麼這樣的直觀會更為確定。

3. 2018 高美館首度展覽空間大改造開幕首展《靜河流深》

美術館園區就在「內惟埤文化園區」內部，高美館二十三年來首度展覽空間大改造，開幕首展「靜河流深」中，河流作為一種隱喻，串聯城市的文化脈絡及土地紋理，在時間的縱向連結上，以歷史延續記憶的長度與深度，連結城市的過去、現在與未來；在空間的橫向連結上，從本館延伸至其他文化與歷史場域。「靜河流深」不僅在高美館，它更涵蓋了橫向的空間概念與縱向的時間性，將流經的場域串連在一起 包括：中都唐榮磚窯廠—高雄市立歷史博物館—高雄市電影館—高雄市立圖書館總館—旗津灶咖。無論在館內展區，抑或是館外支流，除了質地上的呈現，更富有視覺上的詩意。⁴⁰ 展覽所提供的城市意象，在美術館的內外空間硬體改革方面，也同樣被落實。

4. 以光線重新定義空間，連結館內外綠色景緻硬體改革

硬體改革上，高美館從 2018 年初完成最具指標性的 104-105 展覽室「光間」改造，連獲諸多獎項之正面肯定，近年也透過文化部前瞻計劃、高市府的增額挹注，開啟一系列的建築空間、戶外生態公園景觀改造計畫——包含從美術館內部的展間、公共服務區域，再到美術館園區景觀、廣場群，讓美術館成為鼓勵觀眾主動「看見」的存在。

高雄市立美術館是國內第一個使用光膜系統打造的公立美術館，光膜天花系統為可控的人造光，可因應各式展覽需求，創造出彈性、多元且自然柔和的光環境。使光照在美術館空間中，不只提供基本照明機能，更是營造整體空間氛圍，展現藝術作品最佳狀態的關鍵。透過光線，高美館重新定義美術館與城市的新關係——連結館內、館外綠色景觀，將美術館的場域從展間打開，並擴延到超過 40 公頃的園區，提供更為當代、開放的觀眾友善空間，縮短大眾與美術館之間的距離，打造出融合藝術與生態的博物館品牌，讓市民能夠更愜意的參與美術館，也呼應城市一日遊的高美館藝術生態園區。⁴¹

整體而言我們看到的是美術館正在協助啟動一個非常不容易也很不同的新時代高雄城市。

⁴⁰ 【高美館特別專題企劃】凝聚靜逸的瞬間，感受永恆的深刻— 靜河流深，

<https://www.f3art.com/%E9%AB%98%E7%BE%8E%E9%A4%A8%E7%89%B9%E5%88%A5%E5%B0%88%E9%A1%8C%E4%BC%81%E5%8A%83-%E5%87%9D%E8%81%9A%E9%9D%9C%E9%80%B8%E7%9A%84%E7%9E%AC%E9%96%93%E5%BC%8C%E6%84%9F%E5%8F%97%E6%B0%B8%E6%81%86/>

⁴¹ 2021 年 1 月重開館！高雄市立美術館蛻變再進化，錄像藝術大師湯尼·奧斯勒亞洲首度大展等亮點揭曉 <https://www.shoppingdesign.com.tw/post/view/6182>(註 39) 紀念李俊賢 高美館「午告丘」邀 24 藝術家集體「作壁」 - 生活 - 自由時報電子報 (ltn.com.tw)

五、前館長李俊賢過世後的共振：

2019 年 3 月 4 日 前高雄市立美術館館長李俊賢，藝術圈口中的館長、爐主—李俊賢逝世，一生為人海派、提携後進無數的他，在藝術圈人緣極佳，其逝世消息也令藝術界哀悼緬懷其為人與藝術貢獻。為紀念李俊賢對南方藝術的貢獻，2021 年 4 月高美館推出一系列活動，同時選在園區「午告丘」的立體停車場頂樓草坡，舉行「偏挺 x 要塞—致爐主俊賢」壁畫創作計畫，找來 24 位藝術家自 16 日起開始創作，5 月 8 日起開放參觀。而「TAKAO·台客·南方 HUE：李俊賢」的展覽，自 5 月 8 日展至 9 月 12 日在室內展廳展出，以李俊賢藝術生涯的旅行路線為概念，展出「從愛河到哈德遜河」、「土地·台味」、「海洋·南島」3 大脈絡的作品。⁴²

這四個月的展覽，當然是一個再提升已經逐漸減弱的特有藝術能量共振的方式，但是整體環境，包括高雄美術館、美術館周邊城市、駁二碼頭藝術村、橋頭藝術村都已經改變，這個共振將會更為困難。正如李俊賢所相信的，藝術創作回應的所在地的產業勞動以及產業地景。當這些都改變之後，藝術創作會逐漸改變。我發現到另一波「跟著俊賢去旅行」的整個旅行、研究、出版，然後再加上展覽的活動，會有更長時間、更深刻的效應。也確實環繞在李俊賢所啟動的近乎狂熱的運動也需要一些沉澱。

(一)透過「跟著俊賢去旅行」計畫啟動全面的台灣寫生藝術的反思

1991-2000 年李俊賢開始為期十年涵括地景人物歷史族群的十年創作，到 2010 年才出版，就一般的理解，《台灣計畫(擴張版)：李俊賢》畫冊正是《跟著俊賢去旅行》比對紀錄的複寫正本。或者更深入地說，《跟著俊賢去旅行》裡的原始風景才是「正本」。⁴³在這相互的參照比對之中創造出面對未來的智慧。

策展人許遠達基本的關注是《台灣計畫(擴張版)：李俊賢》畫冊中的作品，首先透過「台寫生之寫生不 LOW—台李俊賢的寫生」這篇文章來重申寫生的重要性，並引用李俊賢的話來告訴我們，我們幾乎從來就沒有達到寫生的基本的要求：

許多台灣的寫生作品 只是把外來形式拿到台灣演練 特別喜歡吧高雄愛河畫成巴黎塞納河，把高雄西子灣畫成地中海克里特島，這類的脫序演出，也使得藝術專業者更看 LOW 寫生。⁴⁴

對於李俊賢來說，以寫生來直接面對自己的風景，是擺脫歐美殖民文化的重要方法。用自己的眼睛看自己的土地，這是李俊賢寫生的重要觀念。原來寫生和主體性的建立有密切的關係，看李俊賢的大量創作，他的確達到這個堅持。

在將近十年的過程中，李俊賢持續以寫生實踐他的理念，以寫生結合獨特的影像、筆畫、具象繪畫及文字等並置，發展出獨特的照片上色、拼貼、符號手法，並且逐步在形式與內容變異裡提煉他的台式美學。而在他創作的後期，逐

⁴² 紀念李俊賢 高美館「午告丘」邀 24 藝術家集體「作壁」 - 生活 - 自由時報電子報 (ltn.com.tw)

⁴³ 龔卓軍、許遠達：《跟著俊賢去旅行》(我已文創有限公司，2021 年 3 月)，頁 11。

⁴⁴ 同上，頁 36。

漸精煉地使用他那生猛的 Hue 的技法，且又回歸到地景、地物及人物的再視寫生上，而這寫生可說是李俊賢將歷史文化的系統性觀看後的物象而再現的「台寫生」。⁴⁵

(二)透過「跟著俊賢去旅行」啟動當代藝術圈中的「田野」與「民族誌轉向」的共振

龔卓軍老師為這本書寫了一篇非常有啟發性的文章〈遂行田野・二度田野・軟性田野：再論藝術家作為民族誌者〉。在「碎形田野：台灣—紐約—台灣」的小標之下，龔卓軍老師先是引用李俊賢到紐約時因為上學、打工，住在同一棟房子，甚至同車、同餐廳等等，隨時在接收不同族群文化的訊息 而且通過實體的人來感受、接收族群文化 這使他在住約後期，因為對於許多族群文化都有了體會，甚至基本的理解，而慢慢的，即使人在紐約，台灣文化卻開始鮮明了起來。這說明了在一種平等的大量的一直交往中，主體性才被建立起來？⁴⁶

接著才分析李俊賢的台灣計畫比較接近一種「碎形田野」的環境式身體經驗。這種碎形田野，並不強調特定的歷史主題，反而是以特意的身體感受和視覺意象為主，化為創作，其知識面上的累積，也不跨示檔案的效能，而是透過創作的思考化為內在的平面，這才是蘊生了後來的「南島當代藝術」的創意。⁴⁷

在「二度田野：從土地的複訪到時延的複現」的小標之下，龔卓軍發現：藝術家李俊賢在台灣計畫中的旅行路線(創作)，基於他童年、青少年與大學時期的孤獨旅行經驗，幾乎可以說是(不斷的)再一次觀看與體會他曾經經歷過的存在風景與台灣的地景……整個計畫的二次田野成分，遠遠大於知識性的設定方式成分。同時，透過實際的複訪行程，李俊賢也漸漸認識了在藝術界不同角落工作的朋友，在這些朋友對話的網絡中 形構了藝術家獨有的精神地理學。⁴⁸

而在「軟性田野：應無所住，而生其心」的標題之下，提到李俊賢所做的或許根本不該說這是一項田野調查計畫，而是體受台灣的一切，然後面向未來的存在計畫，這才是這個計畫的核心。藝術家或許進行的是一種生命的實驗 是一種長時間進行的軟田野，而不是硬生生快速生產定義下的鋼性田野。於是，「台」不得不面對一種作為他者的「台」味：台灣的左鎮人、長濱人、排灣人、西拉雅人、荷蘭人、中國人、日本人、美國人等等的歷史痕跡，皆化為當下藝術家的感受思考與創作統整。⁴⁹

從碎形不連續的田野，到二度複返的田野；從反覆消化批判的長時間田野，到一種生命、一種內在平面的田野，當代藝術的田野記憶，本身就是一種藝術態度、高度與長度的考驗，若誤把田野調查概念化，進行工具化的淺薄操作，或許真正難耐的

⁴⁵ 同上，頁 36-40。

⁴⁶ 同上，頁 29-31。

⁴⁷ 同上，頁 31。

⁴⁸ 同上，頁 33。

⁴⁹ 同上，頁 34-35。

是：生命的長考。⁵⁰

文章最後的這些文字，一方面是自己的論述的總結，其實是在提出有很多的田野調查是錯誤的，是不足的。因為那些勞力的工作無法生產出類似李俊賢所達到的。

一些讀後的思考：

在「碎形田野：台灣—紐約—台灣」中，好像具有存在感的身體感受和視覺意象就夠了，但是李俊賢卻是先對於許多族群文化都有了非常具體深刻的體會，甚至基本的理解，而慢慢的，即使人在紐約，台灣文化卻開始鮮明了起來。

不過，好像要經過自己其實並不是那麼有自覺的身體感受與視覺意象，與周邊非常不同的人種的身體感受與視覺意象間的不斷對照之後，才能逐漸了解自己的身體感受、視覺意象，以及對方的身體感受、視覺意象，並且逐漸的相互增強。

好像這還沒有達到自己以及不同文化的個體之間，到達比較整體文化上的互相不斷增強的相互理解。是不是還要透過去比較自己與周邊的各種事物的關係模式，以及其他不同文化的個體與他們周邊各種事物的關係的模式，才能了解自己以及了解他人的文化？

當我們處在有各種非常不同的文化以及不同個體的環境時，這是一個多麼複雜的相互認識的日常工作！但是經過這樣的過程之後，也就是這是一個非常複雜以及豐富的相互增強的認識過程，包括非常微小的相似處，以及相異處的相互認識。好像經過這個過程之後，心理面的那個可感知甚至視覺化的相互比對，甚至可以直接在自己的身體上形象地思考的平面才能夠產生。

而在「二度田野：從土地的複訪到時延的複現」，即使對象相同，不同時間去，也會有不同感受語認知，如果對象真有巨大改變，或數次巨大改變，在記憶與當下感知之間會有比較，或不同的幾個記憶之間會有比較。如果有不同文化的個體陪著你去感知你所不熟習的他們的較有系統的包存完好的文化，這種啟發會是巨大而清楚的，但那也不是立即可體會的。假如我們碰到的是已經被數度破壞、掩蓋、混和的場域，那就更複雜了，因為其中包括許多主觀的詮釋的可能。

台灣是一個遭遇複雜，關係複雜，但是這些關係也被有意遮蓋遺忘的關係。那麼如何來了解自己？需要透過了解不同時間大量與他者的關係，來慢慢地了解自己被感應出來的豐富性？如果這些關係被認識體會到一個相當的程度，那麼我們是會大幅的增加對於自己的了解，放在一個大的、甚至是有疊層的平面去了解。好像，龔卓軍，透過李俊賢的諸多絕好的材料、感性、智慧，要進行這個非常困難的工程。希望我的理解是不離譜的。

⁵⁰ 同上，頁 35。

(三)、透過「跟著俊賢去旅行」啟動當代藝術的「田野」與「民族誌轉向」的能量匯合

其實，這篇文章其實也再處理龔卓軍自身盤繞不去的問題，他提到，既然提出了當代藝術的「田野」與「民族誌轉向」的討論，那麼如何讓當代藝術與田野調查方法論的討論宣稱，跳脫理論層面與歷史層面的描述，進入更為深厚的、更具批判性的案例描述？龔卓軍老師很清楚的說明：本文希望藉由李俊賢他 1991 年至 2000 年的「台灣計畫」的重新檢視，討論當代藝術中的碎形田野、二度田野與軟性田野。這也就是藝術家李俊賢的返田野易托邦故事。⁵¹

在另一篇「腳的歷程」的文章中，龔卓軍分享了和拍攝八八風災的攝影家一起去實地觀察災難現場的經驗，並和李俊賢的類似經驗連結再一起。另外，在這篇文章後面列了非常多的需要感謝的人，這些人都親身的體驗了「腳的歷程」、藝術與旅行的緊密結合的體驗，以及現場如何被李俊賢轉換成真正會感動人的作品的魔法。這些人本來也都是當代藝術的「田野」與「民族誌轉向」的重要助力。⁵²

其實，這篇文章也在告訴我們，已經發展了好幾年的當代藝術的「田野」與「民族誌轉向」的討論以及實踐，已經準備好延續某些李俊賢已經啟動的一些共振。或許可以問暫時台灣藝術生態中的「田野」與「民族誌轉向」接下去可以如何延續這樣的能量？它其實還是需要有一些領航者，一些大領航者。

⁵¹ 同上，頁 28。

⁵² 同上，頁 22-23。

運動與身分：《奧德賽》第八卷中奧德修斯之自我形塑

蔡仁傑*

摘要

運動研究並非新的領域，但近些年來跨領域的取徑擴展了其學術視野，而非限於體能教育學門內的討論，然而文學研究者似乎仍較少關注運動主題的研究。因此，本論文旨在連結文學與運動，且特別探討運動作為體能及社會文化活動如何促成古希臘英雄奧德修斯的自我身分形塑。此構想乃源於一般對於該英雄具有的特質多從「機靈」及「耐受」切入，卻較少提及其說服及運動才能。《奧德賽》第八卷即顯示運動之於奧德修斯的重要性，他寧可冒著暴露其身分、僭越其作為客人該有的規矩的後果，仍不顧一切彰顯他的運動才華。有趣的是，奧德修斯也順勢展現其說服術，而進一步達致自我的全面揭露。準之，本論文將討論古希臘運動如何串聯該英雄之各種身分，並指出《奧德賽》中運動為關鍵性的主題之一、帶入古希臘人對於運動的理解，以及探索他說服與運動才能之間的聯繫。希望藉由此些討論，除了以古希臘運動文化重新脈絡化對於奧德修斯之英雄特質的認知，也能試探文學跨領域研究的可能、對當代身分認同的議題有所貢獻。

關鍵詞：奧德修斯、英雄、運動、修辭、競技

* 銘傳大學應用英語系副教授

Sport and Identity: Odysseus' Self-fashioning in Book 8 of the *Odyssey*

TSAI, JEN-CHIEH *

Abstract

Sport studies is nothing new, but it has gained new momentum in recent years. Among others, one salient factor contributing to this regained attention is the proliferation of interdisciplinary approaches to sport—no longer confined to education and athletics. Yet, literary scholars have invested significantly less interest in correlating works of imagination and athletic bodies. In light of such little attention, this paper aims to bring together literature and sport and explore how the latter as a physical and socio-cultural activity understood and experienced by the ancient Greeks has played a formative role in the fashioning of Odysseus' identity, or Odysseus' self-fashioning of his own identity. The choice of this topic takes its cue from the fact that the target hero has been defined rather generally in terms of his qualities, such as shrewdness and endurance, but less often in terms of his specific identities, such as athlete and rhetor. However, in Book 8 of the *Odyssey*, one cannot fail to note that the hero willfully proves himself to be an athlete possibly at the expense of his being a guest among the Phaeacians, and naturally, also his other identities since he has wished to remain anonymous. Interestingly, his “becoming” an athlete in the same book soon revives his identity as a rhetor (an orator in ancient Greece) and subsequently the other various identities he used to assume. Therefore, this paper will specifically study how Odysseus as an athlete correlates his other identities and how the ancient Greek sport has underlined such a correlation. To better understand the significance of his athletic identity, this study will point out that sport is an issue not just in the said book but also a general attention point in the epic. Also, the sport where Odysseus engages himself in the book will be considered in relation to how the ancient Greeks have conceived of sport activities, both physically and socio-culturally. Moreover, his identity as a rhetor will be brought to the fore to see how the identity formation of Odysseus is characterized by coherence and congruence when sport comes to play a part. Finally, it is hoped that such attention redirected to Odysseus' multiple identities—particularly, an athlete and then a rhetor—can prompt a new interpretation of Odyssean heroism contextualized in the ancient Greek sport culture and eventually contribute to the interdisciplinary potential of literature and contemporary discussions on identity.

* Associate Professor, Department of Applied English, Ming Chuan University

Keywords: Odysseus, hero, sport, rhetoric, agon

On Odysseus' Heroism: *Bie* or *Metis*?¹²

This paper aims to address how heroic Odysseus is. This topic does not sound particularly enticing: who does not know more or less about his astuteness and unyielding patience? However, when one reexamines Book 8 of the *Odyssey*, it is found that, with all the efforts Odysseus has made to remain nameless, his demonstration of athletic prowess risks the exposure of his identity and the ruination of his guest status. He cannot but prove himself to be a genuine athlete. So, “sport” serves as an intriguing point of departure that underlines the question about Odysseus’ heroism—a starter that is perhaps seldom used, highlighted, or carefully pondered in point of its significance in the Homeric scholarship.³ Additionally, the issues revolving around “sport,” such as body, politics, identity, class, gender, race, and many others, make a look at Odysseus as an athlete not merely a choice of an academic interest but also a public and potentially relevant (and significant) concern to the world today.⁴ What this paper is going to propose, then, is to view Odysseus in a new light, based on which the “old” one still stands but does so in a probably different posture.

Epic tradition has it that the hero is noted for his craft (*metis*), antithetical to Achilles’ strength (*bie*) (Finkelberg 2; Murnaghan 10). Odysseus could also pronouncedly bear stinging hardships, and according to Sheila Murnaghan, his ability to endure correlates his ability to disguise, one major form of the hero’s cunning, since the latter signifies “the ability to endure a suspension of recognition” (5). By contrast, Achilles is never capable of deceitful cunning (Stewart 21; Murnaghan 4).⁵ Moreover, his only once pressed disguise by allowing Patroclus to put on his armor and battle for him by proxy turns out to be a fiasco (Murnaghan 4). Thus, one might easily predicate the difference between the two heroes on the dichotomy between “brains” and “brawn.”

It has also been observed that Odysseus might be less heroic for his constant hunger, use of bow, and inclination to embarrass himself (for survival’s sake) (Finkelberg 2). W. B. Stanford indicates, for example, no heroic figure in Homer “ever uses the word for ‘belly’ and still less discusses its effects” (qtd. in Finkelberg 2). Among others, Achilles would never negotiate and compromise with his belly⁶; conversely, Odysseus’ belly demands to eat so often and forcibly

¹ The author sincerely thanks the reviewers for their advice and suggestions.

² The original version of this paper was presented by the author at the 26th International Conference of the English and American Literature Association. The ideas (for example, agonism in ancient Greek culture and the correlation between Odysseus’ athletic and rhetorical capabilities) the author discussed in this conference paper have formed part of the foundation for his recent publication, entitled “On Odysseus’ Trauma and Narrative: Continuation of Sports Therapy and Body’s Dialectic” (Chinese), which addresses a very different matter: treatment of Odysseus as a patient.

³ In literary studies, as the case may be, sport has received generally less attention.

⁴ For example, the 2018 FIFA World Cup in Russia and the 18th Asian Games in Indonesia have obviously suggested more than exclusive sportsmanship. Yet, this paper is limited in the sense that Odysseus as an athletic hero will be considered in the ancient context only.

⁵ See *Il.* 9.312-14 for Achilles’ incapacity for slyness: “For hateful in my eyes, even as the gates of Hades, is that man that hideth one thing in his mind and sayeth another. Nay, I will speak what seemeth to me to be best.”

⁶ Refer to *Il.* 19.209-14 for Achilles’ life priorities: “Till that shall be, down my throat, at least, neither drink nor food shall pass, seeing my comrade is dead, who in my hut lieth mangled by the sharp bronze, his feet turned

that Charles Segal sees it as almost the hero's "alter ego" (17). Douglas J. Stewart's categorizing words perhaps best reason out this "lowly" connotation of Odysseus' heroism. For him, the *Odyssey* is a "postfuneral" epic, in which "a sorrowing and tattered survivor of heroic society" must "learn how to function in a new and quite different world" (20). The hero's mission, he continues, is "just to stay alive" (21). That is, what is there for a hero to die for when war is over? Odysseus' fatalism is to survive and wait patiently for his natural death. To survive, his capacity for guile and forbearance then crystalizes in response to a "varied, ever-changing world," in contradistinction to the "one landscape, the austere world of the Troy" (Segal 3).

The *Odyssey*, therefore, tells "a story of how a new hero was born and of how a new society emerged" (Zuchora 13). Just, how "new" Odysseus is beyond what the traditional dichotomy between *metis* and *bie* could associate is of concern here. As mentioned earlier, "sport" may be the seldom attempted category to approach Odysseus' heroism. Regarding this, Finkelberg's study deserves attention for her insightful focus on the Greek word *aethlos* as applied to Odysseus in Homer. This word, being a cognate of athlete (*athletes*), means both "athletic contest" and "labour" (Finkelberg 3). Her main purpose is to demonstrate that Odysseus is a Heracleian hero centered on the idea of labor, citing as evidence words from Heracles (4-5), Homer (7), and Achilles (10-11) in the *Odyssey*.⁷ As a result, he may not be an Iliadic hero, but he does belong to "an entire category" of Greek heroes such as Perseus, Bellerophon, Jason, and Theseus (5). They set the example of "how one ought to live" in the face of "a life of toil and suffering," which, fundamentally, defines a human (10).

Something enigmatic about Finkelberg is her failure to consider the Greek word for "athlete" in Book 8. It is fine for Odysseus to toil away like Heracles, but "athletic contest," one of the meanings for *aethlos* Finkelberg herself relates, strangely, attracts little notice from her. As a matter of fact, this meaning could provide a crucial clue to how Odysseus' identity can be conceptualized: in Book 8, he is reticent about his own name but when Euryalus humiliates him as lacking athletic expertise, the hero retorts and at once throws a discus too far to be surpassed—an accomplishment that puts his anonymity in jeopardy. Accordingly, this paper would like to examine why and how Odysseus breaks his contrived silence by articulating his athletic identity. Further still, it will be argued that this identity is not simply re/claimed; it is also an identity that acts as a decisive catalyst coordinating the amorphous hero into a coherent and unified Odysseus. In the final analysis, one finds that his silence before his athletic aspect is made clear to the Phaeacians is a silence that speaks and coheres with his self-articulation through body.

toward the door, while round about him our comrades mourn; wherefore it is nowise on these things that my heart is set, but on slaying, and blood, and the grievous groanings of men."

⁷ With regard to Heracles, Finkelberg refers to his meeting with Odysseus in the nether world and exclaiming that the hero has led a similarly miserable life; to Homer, she refers to the gods' council in Book 1 prompting the decision of allowing the hero to go home, but the bard continues to narrate that there is no end of labors even when he is back to Ithaca; to Achilles, she points out his regret about his early death for seeking undying glory and his preference for a laborious life, as he tells Odysseus frankly in their encounter in the underworld.

Book 8 of the *Odyssey*: Odysseus the Athlete in the Limelight

The scenes where Homer presents the hero's athletic virtuosity consist of, as Donald G. Kyle has identified, not only Book 8 but also Books 18 and 21 (65-70). The latter two portray a sequence of happenings after Odysseus returns to his homeland Ithaca: in guise of a beggar, he remains a stranger, looking for chances to revenge on the suitors, who have abused their guest rights at the hero's household with an eye to marrying his now supposedly widowed wife Penelope. In point of sport, in Book 18, a certain beggar called Irus challenges Odysseus to a boxing contest over the right to beg since he thinks the hero has trespassed his territory. He actually avoids confrontation, since the contest might risk his exposure before he fully executes his revenge plans—even though Irus insults him as “an old kitchen-wife” (18.27). Meanwhile, for the sake of entertainment, the suitor Antinous prompts them to fight and even sponsors by offering a piece of “goats’ paunches” as a prize (18.44). Then the hero agrees, pretentiously claiming that his “belly”—“that worker of evil”—requires him to do so (18.53-4). However, upon seeing Odysseus readies himself and exposes his muscular body—“his thighs, comely and great,” “broad shoulders,” and “his chest and mighty arms” (18.67-9)—the beggar cowers immediately but he is denied withdrawal. Moving on to Book 21, Homer arranges an archery contest, by which the winner receives the prize of marrying Penelope, who can now no longer defer her choice of a new husband. So this time, Odysseus takes initiative because this would be a step nearer to fulfilling his plan. Ironically, his right to compete is at risk here and gets vouchsafed not until Penelope endorses him by saying that “This stranger is right tall and well-built, and declares himself to be born the son of a good father” (21.334-5). What ensues is similarly the hero's victory and, finally, the slaying of the suitors.

One can see that, except the scene with Irus as a comic relief, both Book 8 (as will be detailed in what follows) and Book 21 show Odysseus' subsequent self-revelation by dint of his athletic identity.⁸ However, Book 8 differs significantly and arrests greater attention. For one thing, the Greek word for athlete appears only here in the epic (Kyle 67). The other thing is that Homer refers to Odysseus as the hero sacking Troy (“the sacker of cities”) for the first time at *Od.* 8.3 (Benardete 53; Race 50). Then, with Odysseus' later obtaining of the Phaeacian assistance for a safe passage home, Book 8, underpinned by sport, brings together the hero's past, present, and future to project a comprehensive picture of his identity matrix that could make sense of whatever (non)identity he assumes at various points of time. This book thus foregrounds an intensely-cathected chronotope in Homer's narrative, where the hero reclaims his star status and becomes empowered, thereby preparing himself for what Ithaca is going to confront him with. In a sense, this book even signifies Odysseus' rebirth more than his catabasis to the underworld (narrated in Book 11).

⁸ Kyle describes Odysseus' fight with Irus as “a mock contest” (69).

In Book 8, the Phaeacian games between young men are called for by the king Alcinous to entertain Odysseus when he notes that the song sung by the bard Demodocus about the contention between Odysseus and Achilles has saddened and moved the still unnamed hero to tears. In a manner of speaking, these contests are shows meant to distract Odysseus from griefs, setting no prizes for the competitors to pursue. At the outset, the hero is simply a viewer, but after a while as the Phaeacian prince Laodamas notices his athletic physique—"In build, surely, he is no mean man, in thighs and calves, and in his two arms above, his stout neck, and his great might." (8.134-6)—he then invites the unnamed guest to make an attempt in athletics. Odysseus declines the offer, but an impetuous youth called Euryalus then taunts the hero as not an athlete—"Thou dost not look like an athlete" (8.164)—but just a profit-seeking merchant. Insulted, the hero quickly picks up the biggest discus available and throws it the farthest to the extent of dazing the Phaeacians. He continues to challenge anyone who still thinks he is not athletic enough, to the exclusion of Laodamas, son of his host Alcinous, to be a behaving guest. To restore order, Alcinous steps in to reciprocate by acknowledging Euryalus' impropriety and his guest's grandeur, with the games discontinued. The king later requires the youth to present the guest with a gift of reconciliation: what Euryalus offers to give is a hanger, "all of bronze, whereon is a hilt of silver, and a scabbard of new-sawn ivory is wrought about it" (8.403-5).

So far, one can see that this scene constitutes a singular and very impressive moment that verges on a breaking point: both host and guest undertake to ensure the intactness of hospitality, but sport symbolizes a critical identity-defining parameter lurking and seeking to disrupt the flow of friendship and generosity. Odysseus' self-fashioning as an athlete at the probable expense of his guest identity or his intended anonymous state shows exactly how significantly the athletic identity means for the hero, or for the Homeric society in general. Even the peaceful Phaeacians desire to be known as athletes. In inviting Odysseus to be involved in the games, Laodamas says: "there is no greater glory for a man so long as he lives than that which he achieves by his own hands and his feet" (8.147-8). In other words, "glory" should be built primordially on one's athletic capacity, and Euryalus' insult is simply an aggressive form of the desire to be an athlete.

Kyle's and Mark Golden's studies are supportive of such a desire. Kyle relates explicitly that sport defines "status" (56), and "Homer's nobles are (or have been) athletes...in public contests as a metaphor for war and leadership" (70). These studies are not vague about the athletic aspect of Homeric heroes, including, of course, Odysseus. However, they approach Homer's heroes in the historical context of ancient sport; they do not set out to address the concept of heroism in the epic tradition. That is, they serve as historical frameworks that pertain partially, though notably, to the purpose of this paper. Besides, the athletic identity in truth points to a greater identity matrix in the configuration of Odysseus' heroism—an idea which this paper is going to pursue and explore.

It appears, therefore, might (*bie*) could also characterize Odysseus. His appearance on Scheria may imply Homer's purpose of affirming Greek superiority in this light. According to

Seth Benardete, Alcinous' rulership has created serenity but behind it lies a certain "imbalance": the first settler of Scheria Nausithous fathers two sons, Alcinous and Rhexenor, who represent "brains" and "brawn" respectively, but Rhexenor's death has led to Alcinous' velvety rule, "too much moderation and not enough courage" (50). Odysseus' physical exertion might, in a sense, help Homer's audience reflect on an ideal (Greek) society. Sadly, the Phaeacian community, with its cordiality and consonance, does not suffice to accommodate a Greek hero, a role model Laodamas and Euryalus aspire to become subconsciously but can never excel.

The accent replaced on might (*bie*) in athletic contests on Scheria reminds one of the much valorized cultural symbols of the ancient times: the Olympic games. This ancient sport event is not everything by which one can apply to a Greek, but, as Nigel B. Crowther points out, it bespeaks the fundamentality of sport in Greek culture wherein triumphant athletes are "at the very core, rather than the periphery, of society" (57). The calibre of this core lies in the Greek idea of contest for phrasing games, *agon*, which sources the Greek society's obsession with competition "not only in sport but also in drama, music, beauty, fine arts, and other aspects of life" (Crowther 57).

Essential to such agonism is the logic of "winner takes all." As Golden explains, athletic, or any other type of, *agon* is "serious business for the Greek," for whom "good sport" is an obscure idea (xi). Based on agonism, it is then possible for Krzysztof Zuchora to argue that Homer stages contest as Greeks' ideal way of life by which "A Homeric hero...also a Hellenic mortal...is really happy only if he knows that he is superior to others, that he is distinguishable among them and that he excels [*sic*] them" (8). One comes to realize that, in Book 8, Odysseus embodies this agonistic *modus vivendi*, since, as one of Greek athletes, the hero is urged to grip on "individual first place victory" (Kyle 199).⁹ In this vein, the hero's zero tolerance with being slighted as nonathletic and his later proof of his insurmountable victory in the discus throw subtly transform the entertaining show of the Phaeacians' athletic talents into a real agon.¹⁰ Moreover, he also wins a prize like what he will in the boxing and archery contests in Books 18 and 21: the gift—now no more a gift—from Euryalus.¹¹ As such, Odysseus completes his athletic identity by receiving a prize, a facet Finkelberg has also neglected: *athleuo*, the verbal cognate for *aethlos*, means, precisely, to "contend for a prize" (Liddell & Scott).

As a hero defined by sport agonism, Odysseus is presumably a versatile athlete, say, a decathlon victor. The sport categories where he is shown to compete in the *Odyssey* are limited. However, if one takes the *Iliad* into consideration, more could probably be found to help

⁹ Kyle thus identifies in Homeric heroes "an agonistic heroic ethos, a moral order stressing honor and piety, and a hierarchical social order based on elite display and non-elite deference" (55). In other words, heroes in Homer epitomize an ideal Greek's image, serving as symbolic figures who are identified but never identical with the common.

¹⁰ Therefore, this paper dismisses Benardete's comment "The competition is pure." (54) as out of context—without considering the lurking agonism embedded in Odysseus' and the Phaeacians' minds.

¹¹ As Kyle also notes, "When a performance becomes a test of athletic prowess, such prize-gifts are required" (68).

characterize the hero as an athlete. To begin with, the major sport event in the Trojan war story is the funeral games held by Achilles for his loyal friend Patroclus in Book 23. The hero's presence serves to arbitrate between hero-competitors, who contest a diversity of games such as charioteering, wrestling, footrace, fight in arms, discus throw, arrow shooting, and spear throw.

It is immediately clear that sport covers the other sort of physical agon the Phaeacians do not include in their entertaining games: the equestrian game of charioteering, as distinct from the other athletic contests. This absence makes sense: the Phaeacians are a group of people better qualified as sailors. What is more, Alcinous' rule tends to be mild and one would wonder whether chariot race, as attended by the Iliadic heroes keen on conquering opponents, amounts to something the Phaeacians could accommodate and emulate. However, they hold athletic games similarly.

Curiously, the presence and absence of an equestrian contest like the chariot race connotes notably an aristocratic aspect applicable not only to the Phaeacians but also to Odysseus. That is, chariot racing, or preparation for it, costs a great amount of expenditure (Miller 28). The Phaeacian youths involved in the games are aristocrats, but they might not be rich enough to afford chariot races. As to Odysseus, he should have been excellent at the chariot race in the *Iliad*, but he has bizarrely been missing from it—note that the race scene takes a salient portion of the games, and how can an overarching hero absent himself from it? Regarding this, an interesting observation made by Stephen G. Miller concludes that the hero must be “one of the poorer Greek kings at Troy,” who then out of necessity resorts more to his “wits” than his “wealth” (28). This pecuniary and less-than-perfect social status may, in a sense, help one better understand the idea that the *Odyssey* has been regarded as envisaging an audience whose identity differs significantly from that of the *Iliad*: “peasants,” whose main life concern, not unlike Odysseus', is to survive a rough and tough world (Stewart 21).¹²

Hence, Odysseus' athletic identity should not be simplified *ad absurdum*. It challenges the divide between *bie* and *metis*. It also implies a hero for the commoners in terms of their daily proceedings, for which Finkelberg's characterization of Odysseus as a Heracleian hero who endures and suffers like a living human contributes to proving the connection. Yet, the spotlight on the hero's *bie* through becoming athletic does not necessarily play down the role of his *metis*. Again, the *Iliad* provides a departure point for considering the correlation between Odysseus' *bie* and *metis*.

The only two athletic contests where the hero competes in the Trojan war story are wrestling and footrace (strangely, he does not join the discus throw that he contests in the Phaeacian episode). What catches attention here is the wrestling match between Odysseus and

¹² The characterization of Odysseus as a somewhat prosaic hero and the implied target audience “peasants” might be evidenced by the fact the hero could have been deified. He does have had a choice “between human life and immortality, offered to him by Calypso” (Finkelberg 10). He chooses to leave the goddess, in favor of a life not unlike that of everyman.

Telamonian Aias. The match seems to end in a draw as Achilles interferes to say: “No longer strain ye now, neither be worn with pain” (23.735). He judges both to be winners, who can then share prizes. Note first that throughout the funeral games, competition is intense, but Achilles tries to prevent desperate recklessness from leading to bloodshed and even deaths, which are not unlikely for Greek athletes setting their eyes on victory. Achilles’ agenda here is, profoundly, to reconcile every bit of discord into the previous order, to remedy, ultimately, the chaos induced by his anger directed at Agamemnon earlier on.¹³

However, one could hypothesize: should the wrestling match have continued, Odysseus would have won and Aias could have been maimed. After all, the hero has *metis*. Since, according to Debra Hawhee’s research, this capacity figures noticeably in a wrestling event because the ancients regard wrestling as the kind of sport whose art lies in “a balance between skill and strength” (37). Based on Philostratus, Hawhee then argues more straightforwardly that an outstanding wrestler needs “a clever body,” as in the case of “a compact but wily Odysseus” vis-à-vis “the massive Ajax” (38). In other words, the hero is supposedly a wrestler par excellence not only for his unquestionable powerful body but also for his outwitting *metis*. One thus sees that *bie* and *metis* in this sense intertwine with each other in Odysseus, testifying to what Hawhee calls the “corporeality of *mētis*” (46).

At this stage of this paper, it can be found that the hero’s athletic status suggests an identity matrix where various factors come into play to define Odysseus as an athlete. The hero embodies *metis* through his assumption of an athletic aspect: his body talks, his *bie* being inseparable from his *metis*. His capacity for wrestling epitomizes such lumping together of mind and body. Curiously, Euryalus is good at wrestling, too—“Then they made trial of toilsome wrestling, and here in turn Euryalus excelled all the princes.” (8.126-7)—but Homer does not strike up a match between him and Odysseus. Considering *metis*, the bard perhaps does not have to spare time on creating this contest narrative: right after the young man’s insult, the hero criticizes his “stunted” mind (8.177). With this criticism, it might not be far-fetched to imagine that an implicit wrestling contest has been staged where “wily Odysseus” easily crushes imbecile Euryalus, foreshadowing his superhuman discus throw.¹⁴ Moreover, refracted by the hero’s non-involvement in horse races, Odysseus’ heroism is predicated on class difference: there is something plebian about him, but his less aristocratic image appeals to an audience in need of a model to encourage and lesson them about how to cope with exacting circumstances.

¹³ As both Kyle (64-5) and Golden (94) suggest, Patroclus’ games are reconciliatory, culminating in the spear throw contest, where Achilles declares Agamemnon to be the winner and offers him a prize with no actual competition beforehand.

¹⁴ Bruce Louden makes a similar comment: “Were Odysseus to compete in wrestling he would defeat Euryalus, who is no Aias” (17). However, the author’s view has been based the hero’s *metis* whereas his, on the contrast between Aias and Euryalus.

A Rhetorical Turn: A Hero Who Persuades

In Plato's *Cratylus*, a dialogue on the debate on whether names are conventional, Socrates engages himself in etymological surveys and at one point turns his attention to the word "hero," pondering:

...or it is because they were wise and clever orators and dialecticians, able to ask questions (ἐρωτᾶν), for εἶπεν is the same as λέγειν (speak). Therefore, when their name is spoken in the Attic dialect...the heroes turn out to be orators and askers of questions..... (398d)

The philosopher's scrutiny on the origin of "hero" is not definitive, but his association of "hero" with "orator," eloquent and able to change minds, though etymologically uncertified, reverberates in the Greek thoughts. Although Socrates is invariably summoned in Plato to wage wars on rhetoric, his hostility belies the fact that the ability to speak and persuade underlies the Greek heroicization of silver-tongued speakers (Kennedy 1980: 10) and even deification—the "apotheosis of the *rhētor* or *orator*" (Ong 3). It will be seen that Odysseus joins this train of heroic speakers, or he fashions himself as an orator, a perspective explored sporadically in the rhetorical tradition but little attended to in Homeric scholarship. Furthermore, this paper would like to point out that the hero's oratorical and athletic identities are mutually inclusive: sport and rhetoric converge to formulate an Odysseus who transcends the divide between *bie* and *metis*. Exceptionally, not only his mind acts, but also his body thinks.

Just as focused attention is paid to his athletic powers in historical studies of ancient sport, Odysseus' oratorical identity gets highlighted, perhaps, only in historical studies of ancient rhetoric. Book 9 of the *Iliad* illustrates a very fine example of the hero's oratorical aspect, occasioned by the embassy dispatched by Agamemnon to persuade Achilles to fight the Trojans for the Greeks again. The embassy consists of the hero, Phoenix, and Ajax, resulting in three exhortative speeches, unsuccessful but indicative enough of the ancients' rhetorical frame of mind. On Odysseus' part, the fulcrums he applies to persuade include, first of all, a quotation of Achilles' father's previous advice to his son on emotion management, and secondly, the promise of plentiful prizes from the Greek commander-in-chief. In classical rhetoric, while the former exemplifies the use of *prosopopoeia*, the latter incentive forms what Aristotle would call "nonartistic" evidence (Kennedy 1980: 12). Note that a clearly defined rhetorical consciousness is not yet available to Homer; it is later antiquity who conceptualizes such consciousness into persuasive strategies and techniques, inspired by and based on the "rhetoric" created by the bard, among others (Kennedy 1963: 35-6).

Odysseus' persuasion mentioned above does not take effect, but he is certain to have a presumably high command of oratory. The hero's words could issue forth like "snowflakes" (*Il.* 3.222), and antiquity assigns "grand style" to his eloquence (Kennedy 1963: 36). However, the heroic orator does not partake in the other major explicit scenes of persuasion, such as Book 1,

where Agamemnon is urged to return Chryseis, and Book 24, where Priam supplicates to Achilles for Hector's body. It is in the *Odyssey* that Odysseus comes to the fore conspicuously as what Michelle Zerba terms "the master of persuasion" (319).

Nevertheless, while the call for persuasion in the *Iliad* surfaces sporadically in quite specific contexts in which identifiable problems should be addressed and solved, glorifying no particular orator, the *Odyssey* does not stage isolated moments of persuasion. Instead, for Odysseus, the need to persuade persists throughout: he always has to address problems of survival and assess potential choices and actions that could bode well for his journey home and his restoration of kingship. For Zerba, what the hero labors to tackle here is an "existential condition" wherein sure knowledge falters and which generates "skepticism": "Are these people to be trusted, will I ever return home, has Penelope been faithful, is my household still intact, can I believe what I am being told" (317)? There thus arises his "interrogative mood" to make the best of the moment (317), forming the socio-cultural climate where Odysseus' oratorical skills are results of circumstances.

Zerba's study, "Odyssean Charisma and the Uses of Persuasion," therefore, stands out for her attention to the "master of persuasion" in the *Odyssey* (313). She explores among other things how Odysseus persuades the Phaeacians through his storytelling in the follow-up of Book 8, culminating in the proposal of "a rhetorical poetics" (313). Even so, Zerba has not clarified how Odysseus uses persuasive skills to secure his friendship with the Phaeacians. For her, rhetoric is a keyword, but her analysis utilizes no more words than "rhetoric"- or "persuasion"-related words to explain what the hero does or achieve.

For example, at one point she argues: "Rhetorically speaking, Odysseus knows, before he begins speaking, that Iliadic values will provide important tools for persuasion of the Phaiakians" (335). However, she hardly illuminates the nature of any rhetorical idea that enables the hero to discern why certain "tools" can be effective. That is, what is the rhetorical point of departure indicated by "rhetorically"? The rare instance of specifying a rhetorical idea is when Zerba shows Odysseus consciously selects materials for his storytelling. Such selection, she says, is "essentially an exercise in *inventio*" (323). Yet, she does not pursue and elaborate on this rhetorical subject in relation to Odysseus' capacity for finding arguments in general. Zerba's approach is hence crucial—noting the rhetorical framework that informs the hero's words and deeds—but crude—since that framework lacks systematic focus.

Moreover, Zerba's exploration pitifully loses sight of Odysseus' reply to Euryalus' derogatory remark on the hero's nonathletic status. The hero retorts:

Stranger, thou hast not spoken well; thou art as one blind with folly. So true is it that the gods do not give gracious gifts to all alike, not form nor mind nor eloquence. For one man is inferior in comeliness, but the god sets a crown of beauty upon his words, and men look upon him with delight, and he speaks on unfalteringly with sweet modesty, and is conspicuous among

the gathered people, and as he goes through the city men gaze upon him as upon a god. Another again is in comeliness like the immortals, but no crown of grace is set about his words. So, in thy case, thy comeliness is preeminent, nor could a god himself mend it, but in mind thou art stunted. Thou hast stirred the spirit in my breast by speaking thus unmannerly. I am not unskilled in sports as thou pratest, nay, methinks I was among the first so long as I trusted in my youth and in my hands. But now I am bound by suffering and pains; for much have I endured in passing through wars of men and the grievous waves. But even so, though I have suffered much, I will make trial of the contests, for thy word has stung me to the heart, and thou hast provoked me with thy speech. (*Od.* 8.166-85)

Essentially, this response connects and coordinates intensely what the hero was, is, and will be, which are coalesced into a holographic Odysseus. The catalytic context is athletic, but the hero's angry words begin with criticizing Euryalus for having "not spoken well" and stating generally that gods do not distribute talents such as "form," "mind," and "eloquence" among men equally. He next illustrates that a man graced by gods with oratory could speak beautifully and charmingly like a god—even though he might look homely. On the contrary, without gods' grace, a godly-looking man like the youth could only become obtuse and pathetically inexpressive. To counter the untruthful and flagrant remark from him, Odysseus then agrees to contest, but what concludes the retort emphasizes the role of Euryalus' words in verbally abusing the hero.

Palpably, oratory contextualizes sport—for one thing, the hero is motivated to take the athletic challenge in his response, whose main target is the young man's verbal impropriety; the other thing is that, the hero's discus throw ensues to prove his physical capacity, to be followed by his persuasion via storytelling. One knows that such sequence of events leads to Odysseus' undoing of his anonymity and recovery of his heroic status, empowering the hero for wading into his household mayhem caused by the unruly suitor-guests. It appears, so to speak, Odysseus is also a salient orator here, being persuasive firstly in his criticism on Euryalus and secondly in his winning stories. Alcinous himself endorses the eloquence of these speeches, and one can see that the hero's safe journey home evidences their rhetorical efficacy.¹⁵

Saying that oratory contextualizes sport in Book 8 may be true, but it is also true to say that sport as a catalyst contextualizes oratory in the same book up until Book 12. So, one comes to wonder how to better grasp the identity matrix of athlete-orator, with *bie* and *metis* hardly distinguishable from each other now, in order to pinpoint Odysseus' heroism. This paper would like to argue that the sequence ending up with a silhouette of the polyvalent hero, with sport and rhetoric succeeding each other, coheres for the very reason that agonism underlines oratory

¹⁵ For example, Alcinous once commends Odysseus' skillful storytelling: "But upon thee is grace of words, and within thee is a heart of wisdom, and thy tale thou hast told with skill, as doth a minstrel, even the grievous woes of all the Argives and of thine own self" (*Od.* 11.367-9).

in a similar fashion. Competition can occur in virtually every site imaginable for the Greeks, and it is what fashions how the Greek ethos has appeared.¹⁶ Hence, according to Hawhee, their agonistic spirit

...cannot be overemphasized: it was the place where wars were won or lost (or, for that matter, happened at all), the reason gods and goddesses came into being, the context for the emergence of philosophy and art, and even, according to Hesiod, the reason crops grew..... (15)

In this vein, orators are in nature contentious, with persuasion being a process entailing struggles over beliefs and values and induced choices and actions being the prizes in their verbal contests.

The idea of a speaker as a competitor is not merely a metaphor, though. John Poulakos points out their correlation in Plato's *Gorgias* ("rhetorical contest") and *Sophist* (sophist as "an athlete of words"); for him, "orator" and "contestant" are even "virtual synonyms," as implied by Socrates in the *Phaedrus* (37). In addition, Aristotle particularly specifies the "common goal" of "courtroom battles" and "athletic competition": "victory" (Poulakos 36). As a result, Odysseus' symbolic rebirth in Book 8 begins at his claim to an athletic status, but beneath his claim is an agonistic ethos that also assumes the form of eloquence, inducing and intensifying his oratorical identity. That is, disparate as sport and rhetoric may seem in the book, the hero's agonistic drive to conquer serves as the formative thread that weaves into his identity matrix.

To explain the symbiosis of sport and rhetoric in this section about the orator Odysseus may seem somewhat digressive. However, such serves two purposes. The first one is to alert readers to the organic proximity between sport and rhetoric anchored in Greek agonism so that one might not mistake Odysseus' vehement oratory-framed reply as out of place. It should not be mistaken, either, that this paper discusses the many faces of Odysseus; quite to the contrary, those faces are subject to a certain defense mechanism for the hero to deal with, in Zerba's words, the "epistemological pressure" in an ever-changing landscape (317). The second purpose is, fundamentally, to argue that Odysseus' agonistic *modus vivendi* in Book 8 in general, aimed at persuasion, enables him to appropriate sport as also engaged in his oratorical power. So, the following discussion will stick to the hero's use of oratory while incorporating his athletic exertion into his general scheme of persuasion.

To approach Odysseus' oratorical prowess, this paper proposes Aristotle's rhetorical theory as a systematic focus for considering the hero's use of persuasion, for the sake of stressing remarkable features of his eloquence. Primarily, the hero is an Aristotelian orator for his intelligence in making use of what is accessible to him to maximize what he can gain in his "existential condition" of the moment. Equally significant is the hero's capacity for

¹⁶ Zuchora points out that Homeric heroes' "agonistic attitude" enables them to compete not only in fighting but also in working; for example, Odysseus once challenges Eurymachos to see who could work better in a hay-making field (16).

maneuvering beliefs and making them coherent among speaker and hearer—in compliance with Aristotle’s attention to the productive role of belief—thus procuring and securing the latter’s favoring decisions and actions. Again, this second feature concerns the hero’s “condition” whereby “epistemological pressure” leaves him no solid knowledge but fleeting opinions to tackle and optimize to his own advantage. The two features will be detailed below.

To begin with, Aristotle attempts at a definition of rhetoric in a way that shifts the focus on rhetoric as an art of persuasion in Plato’s *Gorgias* to that on the capacity of the speaker for dealing with dubious circumstances, including such as that “for which we have no systematic rules” and an audience “unable to take a general view” of matters (1.2.12). In face of these unpredictable variables and limitations, the orator’s capacity is then—as the philosopher defines rhetoric—“the faculty of discovering the possible means of persuasion in reference to any subject whatever” (1.2.1). One immediately sees that Aristotle’s practical view on rhetoric, in contrast to Platonic emphasis on truth-based persuasion (insulated against environmental and emotional factors), coincides with the postwar hero’s stance aiming at survival. Art and skill do not suffice to answer his “existential” questions for which *total solution* is a myth to be debunked. Instead, they require the person involved to always deliberate over all present circumstances and future contingencies to calculate the next best possible gambit. Accordingly, the keyword in the definition falls on “faculty,” the intelligence in discerning opportunely what is effective among randomized resources and availing oneself of it.

The very striking instance of Odysseus’ demonstration of his persuasive “faculty” in Book 8 is his discus throw, or more precisely, his choice of a discus to throw. Hardly before he finishes his retort against Euryalus’ insult has the hero picked up the heftiest discus for his sport spectacle:

He spoke, and, leaping up with his cloak about him as it was, seized a discus larger than the rest and thick, no little heavier than those with which the Phaeacians were wont to contend one with another. This with a whirl he sent from his stout hand, and the stone hummed as it flew; and down they crouched to the earth, the Phaeacians of the long oars, men famed for their ships, beneath the rush of the stone. Past the marks of all it flew, speeding lightly from his hand, and Athena, in the likeness of a man, set the mark, and she spoke and addressed him: “Even a blind man, stranger, could distinguish this mark, groping for it with his hands, for it is in nowise confused with the throng of the others, but is far the first. Be thou of good cheer for this bout at least: no one of the Phaeacians will reach this, or cast beyond it.” (8.186-98)

The said discus is chosen by the hero, undoubtedly, to foreground his superhuman quality: it is the hugest and weightiest; but the Phaeacians could not even throw close to where it falls. The force with which the discus moves in the air is also formidable enough to intimidate them so much so that “down they crouched to the earth.” Note, however, the tough circumstances that

contextualize his choice of discus: it follows closely his vehement response and occurs when he is still “with his cloak about him.” This does not mean that to find the available means for persuasion always has to be conditioned by intense moments and situations, but the randomness and urgency of Odysseus’ context does emphasize his faculty in discovering the right resource to his own advantage.

Oratory and sport do not simply contextualize each other here. They converge into one and the same thing. As an orator, Odysseus undertakes to exert himself physically to prove his athletic identity; as an athlete, the hero shows his superhuman power and persuades the Phaeacians quite effectively. One might recall the driving force that makes the merge possible in Odysseus: the agonistic spirit valorized by the Greeks. Also can be recalled is the hero’s “corporeality” of his cunning as in a wrestling event, which enables its fusion with *bie*. In this regard, considering the case of Odysseus, the word “faculty” Aristotle uses in defining rhetoric could also be understood in its physical aspect: the Greek word *dynamis* for faculty denotes not only mental capacity but also “bodily strength” (Liddell & Scott). Therefore, when one refers to the hero’s intelligence in finding the right discus in Book 8, his physical exertion may be understood as a form of persuasion, pointing back to Odysseus’ identity matrix, which becomes clear through Euryalus’ athletic challenge.

Apart from defining rhetoric as the faculty of identifying utilities, Aristotle’s practical approach to persuasion also underlines his endorsement of belief deployment in modifying and even changing minds—the second feature of Odysseus’ persuasion. The philosopher’s specific contribution in this regard, as he himself proclaims, consists in his exploration into the role of enthymeme in producing and altering beliefs so as to persuade (1.1.3, 1.2.8). It refers to an incomplete form of syllogistic reasoning, whose logical integrity does not derive from dialectical consistency but, rather, arises out of the consistency achieved among the beliefs held by individuals (1.2.13). For example,

...to prove that Dorieus was the victor in a contest in which the prize was a crown, it is enough to say that he won a victory at the Olympic games; there is no need to add that the prize at the Olympic games is a crown, for everybody knows it. (1.2.13)

In other words, the orator’s desired conclusion from the one to be persuaded can be reached through making use of what is believed, be it true or false, without resorting to an account of the explicit three-step ratiocination in a syllogism. Hence, what is understood might be “other than they are,” since, dependent on what each individual “hearer” believes, the orator can orient and lead him to the contrived state of differential knowledge (1.2.13).

What comes after the hero’s outstanding discus throw is a nice example of enthymematic reasoning. To further prove himself to be a genuine athlete, Odysseus takes the initiative to pose challenges, saying if anyone is willing, “let him come hither and make trial—for ye have greatly angered me—be it in boxing or in wrestling, aye, or in running, I care not...” (*Od.* 8.205-7).

Such provocation on the hero's part is seriously intended, but circumstances do not allow the hero to fully "syllogize" his athletic virtuosity: hospitality obliges him to be a guest proper. So, he sets one condition:

...let any one come of all the Phaeacians, save Laodamas alone. For he is my host, and who would quarrel with one that entertains him? Foolish is that man and worthless, who challenges to a contest the host who receives him in a strange land; he does but mar his own fortunes. (8.207-11)

The tension inherent in the social code of guest-friendship has begun and persisted since the outset of Odysseus' arrival at Scheria. Now it escalates almost to a breaking point with his keenness on declaring his athletic worth vis-à-vis his need of the Phaeacian hospitality that could guarantee his journey home.

Odysseus' awareness of his need to maintain the reciprocal host-guest relationship, this paper holds that, indicates his enthymematic operation in authenticating his athletic excellence without actually competing further. The hero knows, supposedly, he is now recognized as an established athlete and no Phaeacian would ever come forward to confront him in any sport event. For one thing, disguised as a Phaeacian man representing what the general public believes, Athena has remarked to the hero—presumably including everyone present—like a sport commentator that Odysseus' throw of discus is "far the first" and "no one of the Phaeacians will reach this, or cast beyond it," an accomplishment a "blind" person can easily witness (8.195-8). Otherwise, if he has no sure grasp of what they see and believe, the hero would not have confessed he might lose to them in running because of what he has suffered. He admits frankly: "cruelly have I been broken amid the many waves, since there was in my ship no lasting store of provisions; therefore my limbs are loosened" (8.231-3). One might wonder if this seemingly innocuous confession results from a careful weighing of pros and cons regarding the beliefs available to him.

The other is that the hero's resort to both the need of maintaining his guest identity and the fact that he has weakened legs because he has toiled away at sea is probably an implicit alert to the Phaeacians that they should act as good hosts as well. This is evidenced in Alcinous' reciprocal words after all are silenced by Odysseus' provocation. The king, breaking silence, recognizes his physical talent and problematizes Euryalus' improper slur at the same time:

Stranger, since not ungraciously dost thou speak thus in our midst, but art minded to shew forth the prowess which waits upon thee, in anger that yonder man came up to thee in the lists and taunted thee in a way in which no mortal would make light of thy prowess, who knew in his heart how to speak fitly..... (8.236-40)

Therefore, over and again, were it not for the hero's understanding of what is believed, he would have jeopardized his guest status via a "syllogistic" athletic show—overwhelming the Phaeacians by all athletic means—and thus ironically dampened his hope for their assistance in escorting him home. Clearly, in terms of enthymematic reasoning, Odysseus prompts

advantageous conclusions reached through his “clandestine” coordination of individual beliefs.

The Hero as an Agonistic Logician

Naturally, Book 8 is not the only book in the *Odyssey* that shows the hero to be an athlete and invokes directly or indirectly his oratorical aspect. Nevertheless, this book serves as a unique point of departure for one to consider Odysseus’ heroism: he cannot but prove his physical prowess when his “existential condition” requires him to be nameless, which then initiates the process of his identity reclamation. Interwoven into this process is the hero’s show of oratorical power, which turns out to be organically integral to sport founded on an agonistic ethos. The identity matrix of athlete-orator complicates further because, as this paper has shown, both *bie* and *metis* apply to Odysseus, who thinks physically and acts thoughtfully. Aristotle’s definition of rhetoric, therefore, when used to explore his heroism, can also be understood in a physical manner. The hero’s “faculty” (both mental and physical) makes his (athletic) actions inherently persuasive while his words correlate bodies of beliefs even before they produce choices. This faculty, as one also finds, is informed by Odysseus’ mastery at enthymematic reasoning.

So, to answer how Odysseus is heroic, one can assign him the title “agonistic logician,” one who always deliberates (one may recall his metaphysical question about where to start his Apologue) on what is the timely and most effective move to make in a world devoid of epistemological certainty, maneuvering beliefs and setting eyes only on conquest.¹⁷ Meanwhile, when thinking back, one might say the hero’s silence about his identity, in a sense, “speaks” to persuade, true to the title of *agonistic logician*, whose mind and body translate to various forms appropriate to each localized moment. In the final analysis, Odysseus has merely one face, a protean face that makes him just *anybody*, or *nobody* at all. Therein lies his heroism: the hero is no one in particular, implied by the fact that his name is always deferred, mentioned or recognized rather late in thematic scenes. Book 8 is even more special, since Homer presents an intense moment of his identity matrix but—he does not name himself in the same book. In addition, when the hero reveals his identity at the outset of Book 9, he pronounces his lineage, a sign of his identity reclamation and rebirth. The very short reference to the Phaeacian games and the subsequent genesis of the athletic Odysseus in Book 8 thus cannot be under-interpreted.

¹⁷ Odysseus begins his Apologue with what one may term a metafictional question. He is uncertain as to where to begin since gods have imposed numerous trials on him: “What, then, shall I tell thee first, what last? for woes full many have the heavenly gods given me” (9.14-5). Note that “Apologue” refers to Books 9-12 of the *Odyssey* (Louden 171).

Works Cited

- Aristotle. *The "Art" of Rhetoric*. Translated by J. H. Freese. 1926. Loeb-Harvard UP, 1994.
- Benardete, Seth. *The Bow and the Lyre: A Platonic Reading of the Odyssey*. Rowman & Littlefield, 1997.
- Crowther, Nigel B. *Sport in Ancient Times*. Praeger, 2007.
- Finkelberg, Margalit. "Odysseus and the Genus 'Hero.'" *Greece and Rome*, vol. 42, no. 1, 1995, pp. 1-14, www.jstor.org/stable/643068. Accessed 25 Jun. 2018.
- Golden, Mark. *Sport and Society in Ancient Greece*. Cambridge UP, 1998.
- Hawhee, Debra. *Bodily Arts: Rhetoric and Athletics in Ancient Greece*. U of Texas P, 2004.
- Homer. "Iliad." *Perseus Digital Library*, translated by A. T. Murray, William Heinemann, 1924, www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0134.
- . "Odyssey." *Perseus Digital Library*, translated by A. T. Murray, William Heinemann, 1919, www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0136.
- Kennedy, George. *The Art of Persuasion in Greece*. Princeton UP, 1963.
- . *Classical Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*. U of North Carolina P, 1980.
- Kyle, Donald G. *Sport and Spectacle in the Ancient World*. Blackwell, 2007.
- Liddell, Henry George, and Robert Scott. "A Greek-English Lexicon." *Perseus Digital Library*, Clarendon Press, 1940, www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.04.0057%3Aalphabetic+letter%3D*a.
- Louden, Bruce. *The Odyssey: Structure, Narration, and Meaning*. Johns Hopkins UP, 1999.
- Miller, Stephen G. *Ancient Greek Athletics*. Yale UP, 2004.
- Murnaghan, Sheila. *Disguise and Recognition in the Odyssey*. Princeton UP, 1987.
- Ong, Walter J. "Agonistic Structures in Academia: Past to Present." *Interchange*, vol. 5, no. 4, 1974, pp.1-12, doi.org/10.1007/BF02144923. Accessed 10 Jul. 2018.
- Plato, "Cratylus." *Perseus Digital Library*, translated by Harold N. Fowler, William Heinemann, 1921, <http://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.01.0172>.
- Poulakos, John. *Sophistical Rhetoric in Classical Greece*. U of South Carolina P, 1995.
- Race, William H. "Phaeacian Therapy in Homer's *Odyssey*." *Combat Trauma and the Ancient Greeks*, edited by Peter Meineck and David Konstan, Palgrave Macmillan, 2014, pp. 47-66, link.springer.com/content/pdf/10.1057%2F9781137398864_3.pdf.

Accessed 25 Jun. 2018.

Segal, Charles. *Singers, Heroes, and Gods in the Odyssey*. Cornell UP, 1994.

Stewart, Douglas J. *The Disguised Guest: Rank, Role, and Identity in the Odyssey*.
Bucknell UP, 1976.

Tsai, Jen-chieh. "On Odysseus' Trauma and Narrative: Continuation of Sports Therapy and Body's Dialectic" (Chinese). *Intergrams: Studies in Languages and Literatures*, no. 20.2-21.1, 2020, pp. 1-19, <http://benz.nchu.edu.tw/~intergrams/intergrams/202-211/202-211-tsay.pdf>. Accessed 27 Mar. 2021.

Zerba, Michelle. "Odyssean Charisma and the Uses of Persuasion." *The American Journal of Philology*, vol. 130, no. 3, 2009, pp. 313-39,
www.jstor.org/stable/20616192. Accessed 5 Jul. 2018.

Zuchora, Krzysztof. "Agon as the Way of Life (or Back to 'The Iliad' and 'The Odyssey')." *International Review for the Sociology of Sport*, vol. 18, no. 4, 1983, pp. 7-35, journals.sagepub.com/doi/pdf/10.1177/101269028301800402.
Accessed 25 Jun. 2018.

異星入境(Arrival)電影中的非線性記憶

笪婷婷^{*}、謝菁玉^{**}

摘要

語言影響認知，甚或決定認知 (Sapir-Whorf hypothesis)。本文依據這個薩丕爾－沃爾夫假說分析了電影《異星入境》，重點在於七肢體語 (Heptapod language) 對露易絲·班克斯 (Louise Banks) 的時間和記憶觀的重塑。我們採用張 (2009, 2018) 的多模態話語分析框架，研究了以下問題：(1) 從薩丕爾－沃爾夫假說的角度，如何解釋人類語言對人類理解七肢體 (Heptapod) 行為的影響？(2) 露易絲·班克斯是如何擁有非線性記憶，並幫助人類與七肢體達成共識的呢？研究結果顯示，人類的語言限制了人類的視野及其對於自身在宇宙中所處位置的認識。露易絲·班克斯在習得七肢體語後，掌握了七肢體感知時間和使用記憶的方式。七肢體語以其蘊含的生態觀影響了人類：露易絲·班克斯用回文“漢娜” (Hannah) 為她的女兒取名；多樣文明共存共容，選擇了對雙方都有益的非零和博弈 (non-zero-sum game)。從薩丕爾－沃爾夫假說的角度研究《異星入境》，不僅是對語言影響思維以致認知和文化差異的再認識，而且是一種對“自我”與“他人”之間形而上學的闡釋。

關鍵字：異星入境 (Arrival)，非線性語言，時間與記憶認知，薩丕爾－沃爾夫假說，多模態話語分析

^{*} 國立成功大學外文系博士生及福建江夏學院外語學院教師

^{**} 國立成功大學外國語文學系教授。

Non-linear memory in *Arrival*:

Where the Sapir-Whorf hypothesis goes

DA, TING-TING^{*} & DEPNER, Shelley Ching-yu^{**}

Abstract

This study interprets the movie *Arrival* with the focus on how Heptapod language reshapes Louise Banks' time and memory perception from the perspective of the Sapir-Whorf hypothesis which postulates that language influences and even determines cognition. We employ Zhang's (2009, 2018) framework for multimodal discourse analysis seeking answers to the following questions: (1) How does the language of humans, as the linguistic determinism suggests, affect their interpretation of Heptapods' purpose on Earth? (2) How does Louise Banks possess non-linear memory through learning Heptapod language and help mankind make peace with the aliens? The outcome of the analysis shows that the language of humans imposes limits on their vision and how they position themselves vis-à-vis the external world. Louise Banks after acquiring Heptapod language masters the way the Heptapod race perceive time and use memory. There is an ecological view embodied in the alien language and its influence on the human race is manifested by the palindrome "Hannah", by the harmonious co-existence of divergent cultures, and by the non-zero-sum game benefiting both sides. An exploration of *Arrival* is not only a re-understanding of how language impacts on thought leading to cognitive and cultural differences, but also a metaphysical interpretation of the interrelation between the "self" and "other".

Keywords: *Arrival*, non-linear language, time and memory perception; the Sapir-Whorf hypothesis, multimodal discourse analysis

^{*} Doctoral student of the Department of Foreign Languages and Literature, National Cheng Kung University/Lecturer, School of Foreign Languages, Fujian Jiangxia University

^{**} Professor, Department of Foreign Languages and Literature,

Introduction

Arrival is a science fiction movie starting with twelve extraterrestrial spaceships which out of blue make themselves seen on Earth and hover over different locations around the globe. As the linguistic specialist enlisted by the U.S. army, Louise Banks is responsible for deciphering the alien language (Heptapod language) and as she makes progress, finds herself in unexpected yet reasonable facts if she looks at them from the perspective of the Sapir-Whorf hypothesis.

The Sapir-Whorf hypothesis relates thinking chasms to linguistic differences. Exemplifying the Whorfian theory that the semantic structure of a language, say, the number of terms used to represent objects leads to possibilities or limits of perspective on reality, “snow” in Inuit language takes dozens of expressions contrary to its one and only counterpart in English. Whorf (1956) believed that Inuits are led by their language to perceive a greater differentiation between varieties of snow than English speakers whose lexicon is not as rich in terms of this distinction. To test the Sapir-Whorf hypothesis, the causality between color term and cognition was originally and has ever since been a classic topic of research (Brown & Lenneberg, 1954; Kay & Kempton, 1984; Garro, 1986; Lucy & Shweder, 1988; Brown, Lindsey & Guckes, 2011; Witzel & Gegenfurtner, 2015, 2016) due to “an explanatory gap between the continuous, three-dimensional perception of color on the one hand and the linguistic categorization of color through color terms on the other hand” (Witzel & Gegenfurtner, 2015, p. 2). For example, Kay and Kempton’s research (1984) is supportive of the linguistic determinism demonstrating that compared with Tarahumara speakers whose lexicon does not distinguish between blue and green, the English speakers in their study perceived a greater distance between the two colors.

In addition to the investigation of language-cognition relation in the domain of color, different races’ mental representations of time have also been compared (e.g., Boroditsky, 2000, 2001; Casasanto & Boroditsky, 2008; Boroditsky, Fuhrman & McCormick, 2010; Boroditsky & Gaby, 2010; Fuhrman et al., 2011). The way people spatialize time affects how they perceive and remember event order and duration. Since time is perceived as a linear progress from the “past”, through the “present”, to the “future”, so is memory. That is to say, while people can access the recollection of the past as they wish, they are unable to foresee what is to come. However, Louise Banks in the movie *Arrival* has possessed non-linear memory which is free of time. When there is no such thing as chronology — arranging events according to their occurring order in time, a person’s mental representations of the world could be very different.

Thereupon, the present study is seeking answers to the following questions: (1) How does the language of humans, as the linguistic determinism suggests, affect their interpretation of Heptapods’ purpose on Earth? (2) How does Louise Banks possess non-linear memory by means of which to figure out the Heptapods’ purpose on earth and resolve the military crisis?

In what follows, a brief account is given of research on film discourse interpretation and on the Sapir-Whorf hypothesis. After that, the data of the present study are analyzed in terms of (1) Heptapod language’s influence on human thought and (2) humans’ misunderstandings

about Heptapods' purpose, based on which humans' adaptability to non-zero-sum game from zero-sum game is then discussed before a conclusion.

Literature review

This section presents a brief review of the existing literature on two strands of research: film discourse interpretation and the exploration of the Sapir-Whorf hypothesis. The former serving as an introduction to filmic text construction is essential for studying multimodal narration, while the latter applied to the discourse analysis is the key to unlocking Louise Banks' non-linear memory formation.

Film discourse interpretation

Film as a composite blend of multiple modalities has directed noteworthy scholarly attention to the relationship among semiotics, linguistics, and visual communication by means of which human beings express themselves and connect with others. In the modern development of semiotics, figures such as Peirce (classification of signs), Morris (scope of semiotic theory), Saussure (semiology and linguistics), Hjelmslev (connotation and glossematics) and Jakobson (poetics and linguistics) are credited with prominent contributions to this discipline (Nöth, 1990).

According to Hjelmslev's theory, language is situated in a broader semiotic framework, consisting of linguistic and non-linguistic languages. Of the theorists carrying forward these achievements, Metz (1974) was the first to apply semiological approach to film language analysis. He proposed a system known as "Grand Syntagmatique" to categorize syntagms (scenes), depicting how communications in films occur and pointing the way to exploring new media. Barthes (1968) also delved into image-text relations and became noted for various types of visual communication. In his opinion, viewers make sense of signs based on their culturally-dependent background knowledge. In this sense, narration corresponds with specific background knowledge for its connotation to exist.

Cinematography refers to both film production and industry. Applying a flexible social semiotics to the analysis of multimodal texts, Kress and van Leeuwen (2001) told the difference between "medium" (material resources used for texts' production and dissemination) and "mode" (abstract "grammars" in relation to text layout). They put forward four concepts, discourse, design, production and distribution, as four levels of multimodal discourse analysis, focusing on multimodal expressions of meaning, such as the layout of newspaper, the grammar of color and the role of media. Since the end of the 19th century, filmic narrative has been developed and improved over a century (Cutting, 2016). Telling "finely tuned stories" (Cutting, 2016, p. 1713), film is a compound entity involving moving images along with simulation of other senses operated by means of technologies, say, motion picture cameras. The nature of film is then multimedial and also multimodal. For one thing, "even when the same material artefact

(celluloid strips with sprocket holes) is used for both the video and the audio recording: these two processes leave quite distinct traces on the film stock, synchronized together” (Richard, 2010, p. 390), which means that film is in nature multimedial because though made of the same material, its video and audio recording features two different operational processes. For another, “narrative is one of the modes prototypically associated with film; language-as-speech is another; editing is a third, and so on” (Richard, 2010, p. 390), which means that in addition to multimedia, film also entails multimodality with none of those modes being intrinsic qualities of the media in themselves unless they are filmed and constitute a united whole. According to Kress and van Leeuwen’s theory of medium-and-mode combination, film has universally gone through stages from the film stock as the medium for recording and displaying moving pictures, to a conventionalized combination of other media (e.g., technological conditions) and modes (e.g., cross-platform systems), and to the kind of film as a narrator that we are now familiar with.

Deeming science fiction as a genre of particular philosophy, Fleming and Brown (2018) described that *Arrival* posits the interconnectedness between mankind and other species in the same universe where humans would lay down their arrogance for unification and cooperation. In the movie, Louise Banks’ re-perception of time is entangled with her self-reflection on how humans position themselves in the universe after the arrival of an alien species. Though visualizing a non-linear language, the language of the movie itself “remains linear in that it offers a vision of the past, present, and future” (Carruthers, 2018, p. 322) for its viewers to make sense of the story. Currie (1992) suggested that fictional narrative viewers follow temporal relations between filmic images rather than temporality, for filmic images do not have tense and thus entail their viewers’ re-assumption about the so-called anachrony in cinematic art. In *Arrival*, Louise Banks’ flashbacks serve as the key to unlocking what on earth is happening. Those flashbacks require the viewers to re-sequence the cinematic pictures instead of sticking to the chronology of the happenings. Given the non-linear temporality of the aliens, one might wonder if time is real or as Baraitser (2014) argued, it is defined by the cyclic and monumental temporalities in life such as birth and death. Birth is seen at the beginning of the movie when Louise Banks kisses a new-born baby, which contradicts the following plots where she lives alone, meets the aliens and sees her future as the story proceeds. The viewers would re-process the birth scene so as to match the narrative with what they see as the present (Carruthers 2018, p. 327-328), measuring time in their own way.

In a nutshell, film production and distribution are processed in separate directions, both of which need the work of semiotics. *Arrival* is characterized as the convergence of a digitally reproduced artifact in the cinema, on television or on the Internet and a multimodal text comprising meaning-making signs.

As early as in the 19th century, Humboldt, a German linguist who had mastered many languages, looked into the relationship between language and thought. In his opinion, language of an ethnic group is inescapably interrelating with this race's unique “world view” which implies “reflection and mastery of a repertoire of forms and meanings, neglecting the way culture is shaped in everyday practices below the threshold of awareness” (Hill & Mannheim, 1992, p. 381). Inspired by Humboldt's view of language and thinking diversity, Sapir (1921) compared English with Native American languages and concluded that the way people perceive the world varies from speakers of a particular language to another language group. Whorf, Sapir's student, upon inheriting and carrying forward his mentor's research, became convinced that language differences give rise to diverse thinking patterns (Whorf, 1956). After Sapir and Whorf passed away, later generations summed up their works, came up with a theory named after Sapir and Whorf — Sapir-Whorf hypothesis and divided it into two primary theses — linguistic determinism and linguistic relativism (e.g., Lenneberg, 1953; Brown, 1976; Foss & Hakes, 1978; Kay & Kempton, 1984; Hardin & Banaji, 1993; Lucy, 1997). The linguistic determinism denotes that “the structure of anyone's native language strongly influences or fully determines the world-view he will acquire as he learns the language” while the linguistic relativism maintains that “structural differences between language systems will, in general, be paralleled by nonlinguistic cognitive differences” (Brown, 1976, p. 128).

The present study applies the linguistic determinism to interpreting the decisive role of language in shaping thought. For one thing, human languages impose limits on different races' similar understandings of the aliens. For another, acquiring an alien language results in a human being's re-conception of the world where time is perceived non-linear and so is memory. Louise Banks' non-linear memory formation is a result of a non-linear time conception which in turn results from a non-linear language acquisition. Whorf (1956) found that Hopi Indians' language is “timeless” because there is no grammatical structure indicating the tense (past, present and future). In contrast, English users are more than likely to abstractly quantify time, say, three hours, which makes time units (days, hours, minutes) as objective data as length units like meters, centimeters and millimeters (Tohidian, 2009, p. 68). In *Arrival*, Hepatpod language is also tense-free so that Louise Banks thinks out of the box and transcends time in her memory. Arguably, people spatialize time (e.g., *qiantian* and *houtian* in Chinese, ‘the day before yesterday’ and ‘the day after tomorrow’ in English where time is sequenced abstractly), which affects how they perceive and remember event order and duration. As Boroditsky (2001, p. 20) put it: “Language-encouraged mappings between space and time come to be stored in the domain of time. Hence, when spatiotemporal metaphors differ, so may people's ideas of time”. Fuhrman et al. (2011) compared English and Chinese speakers' temporal reasoning with reference to their distinct languages. It was found that in line with the same writing direction, a left-to-right representation of time was common to both ethnic groups. However, a vertical top-to-bottom time spatialization was unique to the Chinese speakers. Further, the bilingual

participants who were more proficient in Chinese were more likely to spatialize time vertically. In a similar way, Miles et al. (2011) argued that Chinese/English bilinguals are empowered with both vertical and horizontal space-time mappings consistent respectively with Chinese and English languages. On the contrary, Yang and Sun (2016) revealed that a Chinese speaker has both vertical and horizontal mental time lines not because (s)he has acquired a second language (in their case, English), but because Chinese spatiotemporal metaphors involve horizontal as well as vertical expressions.

Besides, Bylund and Athanasopoulos (2017) highlighted the powerful role language performs in reshaping humans' psychophysical experience of time. Through a duration reproduction task, the Swedish speakers in their study were misled by stimulus length while the Spanish speakers by stimulus size. This language-dependent interference echoes what underlies Louise Banks' non-linear memory which reflects her transformed conception of time which in turn depends on her acquired L2, i.e. Heptapod language in the movie. Also, Peng et al. (2013) illustrated the relative effects of tone language experience and non-tone language experience on the auditory sensory system and supports the Sapir-Whorf hypothesis by confirming that language experience does influence sensory perception. In *Arrival*, the deepening of bilateral communication has impacts on both sides. At the same time when the human is learning the alien language, the alien creatures are learning and influenced by the human language.

Since there is no correlation between what Heptapods say and what they write, Banks faced with this speech/text divide decides in the nick of time to teach her Heptapods English by the aid of writing while decoding their orthography. The diplomatic exchanges between the human and her Heptapod interlocutors have eventually enabled them to get rid of visual aid and make sense of each other. For example, in the scene from 1:28:53 (see Figure 1a) to 1:29:16¹ (see Figure 1b) Banks verbally asks a Heptapod his partner's whereabouts, the Heptapod answers her question right away. The alien's little dependence on visual aid indicates the impact of human language on the alien's mastery of aural communication.

a.



b.



¹ This refers to: From 1 hour 28 minutes 53 minutes to 1 hour 29 minutes 16 seconds of the film (similarly hereinafter).

Figure 1. Screen captures of a Heptapod talking to Banks where no visual aid is needed

In all, contrary to the universalism which holds that abstractions like time are universal across human races, the Sapir-Whorf hypothesis in the strong sense postulates that speakers of different languages conceptualize order and duration differently. In this sense, the world in the eyes of Heptapod language users deviates from one that human beings see.

Research framework

This section introduces the data source and methodology for the present study. The data were collected from the movie *Arrival*. The research method is qualitative discourse analysis in line with Zhang's (2009, 2018) five-level framework.

Data source

Arrival is a 2016 American science fiction directed by the French Canadian director Denis Villeneuve and written by the American screenwriter Eric Heisserer. It is based on the 1998 short story "Story of Your Life" by the Chinese American science fiction writer Ted Chiang. As its name implies, the original work tells the story of Louise Banks who is a linguist and begins to perceive time as Heptapods do after she masters their language. When using Heptapod language, she finds that memory is independent of chronology and that causes and consequences are interchangeable. She sees the future where her daughter who is unborn at this point dies in a mountain-climbing accident.

While expounding on the original theme that language is not only a tool to express ideas, it can also shape them, influencing individuals' physio-psychological experiences (Qi, 2018), the screen adaptation differs from the novel in two aspects. First, Banks' daughter Hannah dies from an accident in the novel. The movie, however, attributes Hannah's death to a fatal disease. Second, the movie portrays the heroine as a savior (Wang, 2017, p. 167). In the novel, it is never established why the aliens have come and left. Heptapod language has changed Bank's life and she lives with it. In the movie, the arrival of gigantic alien ships leaves nations teetering on the brink of war. The whole world counts on Banks to unravel the mystery and save mankind from suffering.

The screen adaptation has visualized the alien language of the original work as in Figure 2 and Figure 3. As Figure 2 shows, written Heptapod language is strange to humans who anticipate linear word ordering. It is not positioned in a horizontal arrangement, but resembling a ring in a circular motion.



Figure 2. Ring-shaped written Heptapod language

Observed at close quarters, the language also resembles the Taiji diagram (see Figure 3a) and the traditional Chinese freehand brushwork (see Figure 3b) (Zhou & Nie, 2017, p. 143). Through her work on deciphering this alien language, Louise Banks progressively grasps that she can transcend time in her memory and through the non-linear memory, she sees exactly what awaits her in the future including the untimely death of her daughter who is not even expected yet. She accepts that fact, figures out what Heptapods are up to and help mankind make peace with the aliens.

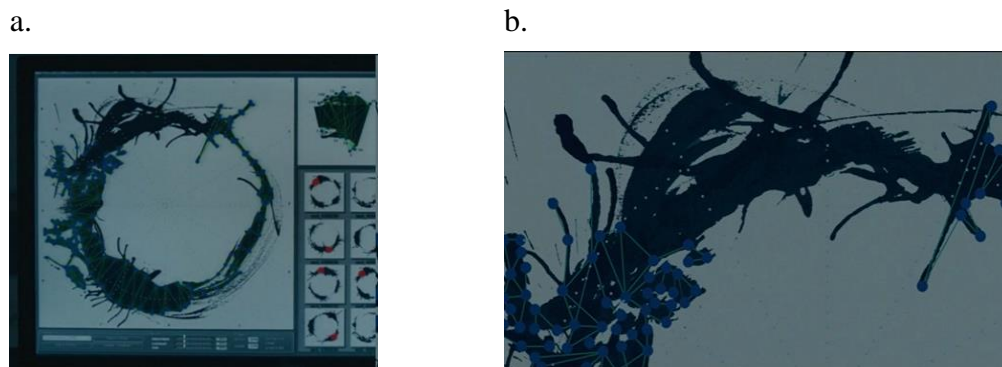


Figure 3. Close-up shots of written Heptapod language

How mankind in *Arrival* react to Heptapod language and to each other, is of importance to the present study. Apart from the reconstruction of Heptapod language, the movie also depicts mankind's vigilance against one another as well as the extraterrestrial visitors. Despite Banks' growing knowledge of Heptapod language, mankind mistakenly think that the Heptapod messengers are on Earth to declare war. Different countries, while adopting distinct communication techniques and strategies (e.g., different from Banks teaching her Heptapods English, China uses mahjong game to converse with theirs), coincide on an alarming translation ("weapon"). That translation complicates international relations and national competitions where China first emerges as a hegemonic power and yet at the eleventh hour stands down for mankind. In contrast, Louise Banks representing the U.S. forges unification and preaches against war.

Arrival received eight nominations at the 89th Academy Awards and won for Best Sound Editing. It has attracted the interests of quite a few scholars who conducted studies from different angles (Wang, 2017; Zhou & Nie, 2017; Carruthers, 2018; Fleming & Brown, 2018; Qi, 2018; Sticchi, 2018; Wojciehowski, 2018; Zhang, 2018). Yet none of the studies worked on the comparison and contrast between Louise Banks' understanding and mankind's misunderstanding about Heptapods' purpose on Earth in the paradigm of multimodal discourse analysis and from the perspective of the Sapir-Whorf hypothesis whereby we explain Louise Banks' non-linear memory formation, other humans' misinterpretation, and mankind's reflection on how they position themselves in the universe. As Zhang (2018, p. 134) put it, sci-fi movies discuss the relationship between the extreme development of science and technology, economy, politics and culture and the mundane life, making prediction, warning, criticism and advocacy on how human beings face the future. This paper attaches special importance to the linguistic feature of the movie.

Methodology

The research method for this study is in the paradigm of multimodal discourse analysis (hereinafter referred to as MDA). As one of the earliest MDA researchers, Barthes (1977, p. 41) illustrated with an advertising example how the image and its linguistic attendants bring signification into being, arguing that "text [...] and image stand in a complementary relationship [...] and the unity of the message is realized at [the] level of the story". Since the 1990s, semioticians have based MDA on Halliday's systemic-functional linguistics (hereinafter referred to as SFL). Kress and van Leeuwen (1996, 2006) then came up with a comprehensive framework, visual grammar which comprises representational meaning, interactive meaning and compositional meaning. O'Halloran's (2008) systemic functional framework is another landmark in MDA research whereby SFL is used to explore the theoretical construction of multimodality. Zhang (2009) looked at the relationships between different modalities and the ways they create ideational, interpersonal and textual meanings. Zhang (2018) further proposed an improved model which takes system recognition and description as the prerequisite of multimodal research and highlighted that multimodal discourse is chosen from the relevant system to realize communicative functions. The present study is employing Zhang's (2009, 2018) synthetic theoretical framework for MDA.

This framework draws upon SFL which consists of five levels: the cultural, contextual, semantic, formal levels and the level of media as Martin (1992) frames. On top of it, a link of language and picture as modes of communication grounded on four levels, ideology, genre, register and discourse meaning (Lim 2004), is combined. On the content level, languages have linguistic grammar while pictures visual grammar; on the expressive level, languages are embodied by printing symbols and pictures by graphic ones. Adopting the aforementioned theories, Zhang (2009, p. 28) landed up in a synthetic framework comprising 1) the expressive

level, 2) the contextual level, 3) the level of content and 4) the cultural level, as shown in Table 1.

Table 1. Zhang’s (2009) synthetic theoretical framework for MDA

1. The expressive level	A. The level of media	Linguistic modalities
		Non-linguistic modalities
2. The contextual level	B. The level of context of situation	The field of discourse
		The tenor of discourse
		The mode of discourse
3. The level of content	C. The formal level	Form and relationship
	D. The semantic level	The meaning of discourse
4. The cultural level	E. The level of context of culture	Ideology
		Style

Furthermore, Zhang’s (2018, p. 740) improved model emphasizes the systematization of semiotic systems, so that communicators can choose appropriate ones and their combinations according to their different characteristics and functions in social cultures, and form multimodal texts suitable for contextual and communicative purposes. In line with Zhang’s (2009) five levels (the level of context of culture, the level of context of situation, the semantic level, the formal level and the level of media) and Zhang’s (2018) process of discourse choice at different levels, we will analyze *Arrival* based on the synthetic theoretical framework from Zhang (2009, 2018).

Data analysis

The analysis is presented as followings. First, we will give an overview of the MDA based on Zhang’s (2009, 2018) framework and of the analysis from the perspective of the Sapir-Whorf hypothesis. Second, the influence of Heptapod language on human thought, in terms of the characteristics of the language, Louise Banks’ non-linear memory formation and the palindrome “Hannah”, will be explained. Finally, we will analyze humans’ misunderstandings of Heptapods’ purpose on Earth where the human prototype of “weapon” and race-specific communication strategies are covered.

Overview of the analysis: The Sapir-Whorf hypothesis and MDA

The MDA of *Arrival* based on Zhang’s (2009, 2018) framework is presented in Table 2. On the level of media, we take twenty-nine scenes from the movie as examples (1a)–(10d) in Table 2 to illustrate how linguistic and non-linguistic modalities interact with each to create semiotic meaning. On the level of context of the situation, the arrival of the Heptapod visitors

leads to the human-alien tension, as can be seen from examples (1a–b). On the formal level, the reconstruction of Heptapod language (2a–b) along with visual communication (3a–b) highlights the linguistic feature of the movie.

On the semantic level, the non-linear orthography of Heptapod language (4a–d) and its philosophical connotation exemplified by the palindrome “Hannah” (5a–b) will be discussed. In contrast, the prototype of “weapon” (6a–d) and the attributes of “mahjong” (7a) resulting in the limits of human vision will be analyzed. On the level of context of culture, American ideology runs through the whole movie. In the movie China is portrayed as an authoritarian world power leading Russia and some other countries and nearly starting a star war (8a–d). Contrarily, Louise Banks on behalf of the U.S. represents an ideal democratic triumph and the morality of mankind (9a–d). Moreover, despite their vigilance against alien creatures, human beings have turned from zero-sum game to non-zero-sum game wherein a win-win harmony is achieved (10a–d).

Table 2. MDA of “Arrival” based on Zhang’s (2009, 2018) framework

Five-level model (2009)	Instantiation (2018) in “Arrival”		Examples (Time slots)
A. The level of media	(0). How linguistic and non-linguistic modalities interact with each to create semiotic meaning		Twenty-nine scenes (1a) –(10d)
B. The level of context of situation	(1). The arrival of the Heptapods		a. [0:07:07-0:07:14] b. [0:10:19-0:10:29]
C. The formal level	(2).Reconstruction of Heptapod language		a. [0:32:40-0:32:57] b. [0:37:05-0:38:13]
	(3). Visual communication		a. [0:39:49-0:40:24] b. [0:45:09-0:47:09]
D. The semantic level	(4). The non-linear orthography		a. [0:53:58-0:54:05] b. [0:54:20-0:54:25] c. [0:59:00-0:59:34] d. [1:01:58-1:02:17]
	(5). The palindrome “Hannah”		a. [1:36:21-1:36:30] b. [1:40:14-1:42:47]
	(6). The prototype of “weapon”		a. [0:58:10-0:58:15] b. [0:40:34-0:40:40] c. [1:07:50-1:08:21] d. [1:07:07-1:07:20]
	(7). The attributes of “mahjong”		a. [1:04:20-1:04:50]
E. The level of context	American	(8).China and Russia	a. [1:08:50-1:08:53]

of culture	ideology	as authoritarian powers shutting allies out	b. [1:18:57-1:19:03] a. [1:19:14-1:19:37] d. [1:23:28-1:23:45]
		(9). America as a democratic leader forging partnerships and unification	a. [1:09:02-1:09:05] b. [1:17:39-1:18:00] c. [1:22:53-1:23:02] d. [1:39:22-1:40:08]
	(10). From zero-sum game to non-zero-sum game		a. [1:30:20-1:30:42] b. [1:37:47-1:38:06] c. [1:23:56-1:24:09] d. [1:43:53-1:44:09]

The examples in the table will be elaborated from the perspective of the Sapir-Whorf hypothesis, as presented in Figure 4. Faced with the alien visitors, Louise Banks is committed to learning their language which consequently rewires the way she perceives time and accesses memory. Given the characteristics of Heptapod language, she keeps the dialogue going by teaching the Heptapods English with the help of written communication. During the process, she rethinks the human language-thought relation and re-conceptualizes the world from the Heptapod perspective. Following her mastery of Heptapod language is the non-linear memory by which to figure out the Heptapods' intentions.

On the contrary, other humans are subject to human language and within the humans, different races to their own languages. The commonality of human languages leads to the same prototype of "weapon" while the diversity of national languages to race-specific communication strategies. For examples, different from Banks who is an English speaker and teaches English to the Heptapods, Chinese diplomats use mahjong, a game of strategy and calculation to converse with their extraterrestrials.

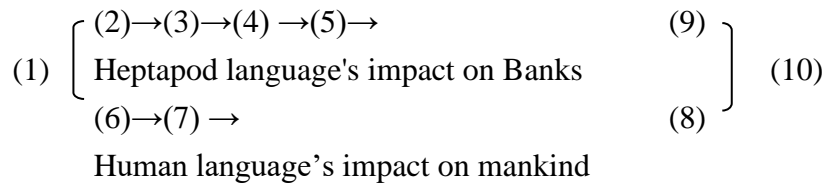


Figure 4. Overview: data analysis from the perspective of the Sapir-Whorf hypothesis

Heptapod language's impact on Banks and human language's impact on mankind lead the woman and mankind to divergent paths. Banks sees friendship while mankind see war. Fortunately, human beings lay down xenophobia for co-existence in the end. The examples will be introduced and explained in detail in the following two sections.

The influence of Heptapod language on human thought

Different from human language which abides by the convention of linear arrangement allowing its speakers to express their thoughts in sentences composed of subjects, verbs, objects, etc, Heptapod language is a semasiographic one, i.e. a non-phonetic language whose written symbols are not based on spoken words. Enlisted by the U.S. army to learn and translate this alien language and accordingly, to figure out whether the unexpected guests have come with good or evil intentions, Louise Banks who is a renowned and successful linguist has fulfilled the task as expected except that this time, she starts to go through what she, a linguist and human being, would call reasonable-yet-unexpected kind of thing: She sees the future which she realizes is not exactly the “future” soon after she becomes proficient at Heptapod language.

a. The characteristics of Heptapod language

The sound waves, graphics and orthography of Heptapod language will be illustrated in this section. Heptapod language differs from human language in that the former shows no correlation between its speaking and writing systems. The speech is unintelligible to humans while the orthography is non-linear. To resolve the imminent military crisis triggered by the arrival of the Heptapods (1a–b), Louise Banks and her crew have made a thorough analysis of Heptapod language from both spoken and written aspects.

(1) a. Civilians: Do you even know if it's from Earth?

Authority: We're still collecting information. We're coordinating with other countries. We're not the only ones to have one of these in our backyard.

b. News: After Tuesday's extraordinary events, the President this morning has declared a state of emergency, with as many as 5,000 National Guard being deployed to the state of Montana alone.”

To begin with, Heptapod language's speech and text are separated. There is no way a human can infer what Heptapods convey from the intercession of speech units. Unlike human language comprising numerous and recurrent speech sounds that function as the building components of the spoken language, oral Heptapod language is of very short duration and it sounds like splashes of water (2a). When she hears a Heptapod make his² first sounds, Banks is not even sure if he is talking at all. In order to better communicate and hopefully, to build rapport and connection with her extraterrestrials, Banks makes a prompt decision turning to visual communication whereby to write down whatever she might say for her interlocutors to refer to. The U. S. military unaware of what is going on the linguist's mind see her take out a

² We assume it is a “he” since he is later in the film named after a male comedian.

small whiteboard and ask what she means to do, Banks answers their question, writes down on the board “Human” and shows it to the aliens while verbally explaining what she is and seeking the answer to what they are. And she gets it (2b), the Heptapod writing as shown in Figure 5. One Heptapod replies with this figure which takes form on the screen of his vessel confronting the humans in some distance.

- (2) a. The Heptapods: *(no words, but sound effects simulating spoken Heptapod language)*
b. Louise Banks: “Human”. I’m human. What are you?
The Heptapods: *(Replying with written Heptapod language as in Figure 5)*

As shown in Figure 5, written Heptapod language is semasiographic. The orthography takes no form of words or characters at all, but of a ring-like mixture of entangled miniature paintings. There is no such thing as subject-predicate structure as in human language for a human to infer from one sentence and to rebuild in a new sentence. Wang (2017, p. 166) compared this orthography to *ouroboros* (see Figure 6) meaning “tail-devourer” which is an ancient symbol depicting a snake devouring its own tail and symbolizing a cyclic renewal of life and death. From another angle, snakes shed their skin to grow. The skin-shedding process is repeated periodically and symbolizes rebirth.



Figure 5. Written Heptapod language

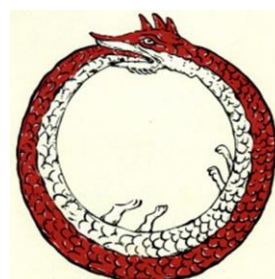


Figure 6. Ouroboros

After returning to the camp with this new finding, Banks asks the commander-in-chief (Colonel G.T. Weber) for permission to teach the Heptapods English using a visual aid. The commander demurs at first, given that tutoring is time-consuming. The linguist says that it is actually more efficient because there is no time to lose in the search for a mutual understanding between humans and Heptapods, or they risk misinterpreting each other. She takes “Kangaroo” as an example, explaining the relationship between the signifier and the signified. In her story, one of the first explorers in Australia saw the animal with a pouch, asked the Aborigines its name, and got the answer “Kangaroo” which they later knew meant “I don't understand” (3a). This story reveals the kind of dilemma facing both the addresser and the addressee who do not share a native language, though it has been overturned by John Haviland who claimed that the

Aboriginal pronunciation is indeed “ganguroo” (c.f. Luyan 2012, p. 257). What Banks suggests is that the signifier-signified (mis)match has to be established for both her and the Heptapods to learn each other’s language.

(3) a. Louise Banks: Kangaroo.

Colonel G.T. Weber: What is that?

Louise Banks: In 1770, Captain James Cook's ship ran aground off the coast of Australia, and he led a party into the country, and they met the Aboriginal people. One of the sailors pointed at the animals that hop around and put their babies in their pouch, and he asked what they were, and the Aborigine said, “Kangaroo”.

Colonel G.T. Weber: And the point is?

Louise Banks: It wasn't till later that they learned that “Kangaroo” means “I don't understand”. So, I need this so that we don't misinterpret things in there. Otherwise, this is gonna take 10 times as long.

Making breakthroughs with her Heptapod friends, Banks decides to take a closer look at them and at the same time let them see her at close range, taking off the anti-toxic suit. While this gesture of goodwill unsettles the U.S. military who have reservations about and even stay on high alert against the new arrivals, Banks walks towards the alien vessel, stops in front of its translucent screen and introduces herself again in a more personal way (3b).

(3) b. Louise Banks: They need to see me.

The U.S. military: She's taking off her hazmat suit. Dr. Banks! Is it okay? You're risking contamination.

Louise Banks: They need to see me.

The U.S. military: Dr. Banks...Dr. Banks. She's walking towards the screen.

[...]

Louise Banks: Now that's a proper introduction. Hey. “Louise”. I am Louise.

Banks’ strategy works, leading her to a third finding that Heptapod language is as complex as could be. As shown in Figure 7, a Heptapod can write hundreds of complex “sentences” in seconds. Their writing is not in line with any direction. Heptapods are so precise and efficient that they know how the whole sentence would be arranged before they write and convey as much information as possible with a minimum of cognitive efforts, whereas humans whose brain falls short of such function cannot predict in advance the exact number of the words to be written and the more words they write, the more efforts it takes.



Figure 7. Complexity of Heptapod language

Summing up, Heptapod language is characterized by the non-phoneticism (4a), semasiography (4b) and non-linearity as Figure 5 and Figure 7 show. Soon after she becomes proficient at this language, Banks starts to see glimpses of her future where she has a daughter (4c), and to wonder the impact of the non-linear orthography on its writers' thought (4d). If linguistic signs determine the way of thinking, the non-linear and cyclic language determines that from where Heptapods stand, time rolls on in cycles and there is no timeline in their memory indicating the sequence of events, which contradicts the cognitive processing of a human being who can only recall past experiences. For example, the left-to-right writing direction of Chinese and English languages leads to their speakers' shared horizontal representation of time (Fuhrman et al., 2011), as stated earlier.

(4) a. Ian Donnelly: The first breakthrough was to discover that there's no correlation between what a Heptapod says and what a Heptapod writes.

b. Ian Donnelly: Unlike all written human languages, their writing is semasiographic.

c. (*In Louise Banks' memory*)

Hannah: What's this word?

Louise Banks: Planet. That's, like, um... "The Earth is a planet."

Hannah: Want to see my project for Miss Garrett's class?

Louise Banks: Yeah, little nose.

d. Ian Donnelly: [...] if you immerse yourself into a foreign language, then you can actually rewire your brain.

Louise Banks: Yeah, it's Sapir-Whorf hypothesis.

Ian Donnelly: Mm-hmm.

Louise Banks: The theory that, uh...it... it's the theory that, uh, the language you speak determines how you think and...

Ian Donnelly: Yeah, it affects how you see everything.

For human beings, once time passes, it cannot be retrieved. Time in human language and

perception is a one-way progress of events in an irreversible succession from the “past” to the “future”. Only the “present” can be seized. Though of course people have access to the recollection of the past through memory, most of them would not perceive that they foresee the future. While humans do not necessarily attribute time constraints or limited memory capacity to how they speak or write, their time and memory perception does rely on its corresponding language to manifest itself and to influence others. Heptapod language, however, is a continuous system where there is no direction of one point relative to another. Accordingly, instead of a line in which viewers’ view is blocked in one way or another, time is perceived as a circle where from any standpoint, one catches sight of everything on the opposite which is in the air simultaneously.

a. Louise Banks' non-linear memory formation

Despite Banks’ efforts, there has been no real progress until she starts to have flashbacks about her future life. With her accumulated knowledge of Heptapod language, she increasingly realizes its influence on how she makes sense of her flashbacks, time, memory, and the Heptapods' purpose on Earth.

The non-linear and free-of-time Heptapod language determines that Heptapods have a different way of thinking and of conceptualizing order and duration from human beings. As discussed earlier in section 2.2, language has a powerful role to play in reshaping people's psychophysical experience of time (Bylund & Athanasopoulos, 2017). The non-linear arrangement overturns Banks' traditional linear time concept and logical reasoning of cause and effect. In the Heptapod time loop, all the events are simultaneously accessible and equally contributing to one another. It is meaningless then to distinguish the result from the cause or to sort out the so-called beginning and end. The heroine has not had a child, but she knows that she will have a daughter and her daughter will die; she knows that after the aliens leave, she and her fellow Ian will get together and that Ian who is the father of her daughter will have a hard time accepting their daughter’s doomed tragedy and leave her. In fact, the future tense “will” is no more appropriate in this scenario because for Banks, she makes no prediction or speculation. She just knows.

Knowing the story of her life is a catalyst for knowing what Heptapods are really up to. Unlike other humans who guard against a perceived warfare based on the universal translation “weapon” with which nearly all human races agree, Banks tries to talk sense into her agitated people that the Heptapods might have mistaken a tool for a weapon in human language where “tool” and “apparatus” are not as good examples of “weapon” as “gun” and “knife”, while ordinary objects and devices can be used as weapons. Once the way Banks thinks, reasons and believes is not fettered by the human language's rules, she turns to her Heptapod way of thinking and recalling, and with the help of her non-linear memory which is independent of chronology, forestalls a star war.

b. The palindrome “Hannah”

Louise Banks names her daughter Hannah, explaining to the little girl that it is a palindrome which reads the same backward as forward (5a). In the novel, foreseeing Hannah’s death at the age of twenty-five in a mountaineering accident, Banks has been over-protective since Hannah’s childhood. Because of this over-protection, Hannah becomes exceptionally adventurous ending up in that accident as destined (Wang 2017:167). Banks takes preventive measures trying to be smart, and unexpectedly suffers from being too smart. It can be seen from the Heptapod perspective that causes and consequences of the tragedy are unavoidably interchangeable.

- (5) a. Louise Banks: Well, your name is very special, because it is a palindrome.
It reads the same forward and backward.

The film, however, has changed the cause of Hannah’s death and attributed her doom to an unstoppable disease, which Banks can do nothing about. Knowing perfectly well the story of her life and in particular that her daughter must die young, what kind of choice is Banks making? Has she ever wanted to make a different one? Coming to the dead end, she has no doubt about the lively start. She is receptive to the fragility and impermanence of life philosophically. The Taiji-like visualization and freehand brushwork of the alien language (see Figure 3 in section 3.1), along with its non-linearity, embodies a dialectical outlook on life and death. It follows that not only has Banks’ understanding of time been revolutionized, her outlook on life has also been influenced by Heptapod language which denotes the alternating cycles of life and death and is similar to Chinese Taoism which emphasizes that interlinked with each other, fortune and misfortune are a united whole where everything goes around and begins again. Daoist ethics seek to harmonize individuals with the unplanned rhythms of nature by *wuwei* ‘no action’ which means “taking no action that is coercive, purposive, egocentric, and contrary to naturalness” (Zhang, 2012, p. 484). Letting things take their own courses is not passive, instead it suggests spontaneity and compassion with which humans find balance and inner peace. The harmony in the palindrome “Hannah” coincides with the Heptapod language’s loop where the beginning is the end and the end is the beginning. While China in the film is portrayed as an authoritarian world power taking the lead in declaring war on the uninvited extraterrestrial beings, it is also China that is the first to stand down thanks to the Chinese military chief Shang who, approached by Louise Banks reminding him of his adherence to courage and philanthropism (5b), contributes to the international unification before the world falls apart. From the perspective of the Heptapod or Daoist philosophy, it is really hard to tell whether Louise influences Shang or the other way round. Because the message that Louise gets hold of and makes Shang change his mind is, after all, traced back to nobody else but Shang

himself. Moreover, as Zhang (2012) clarifies, the natural and spontaneous way of living that Chinese Taoism advocates would make a strategist consider preventing war from happening in the first place as the best way out.

(5) b. Louise Banks: Your private number? General, I... I don't know your private number.

General Shang: Now you know.

[...]

General Shang: I will never forget what you said. You told me my wife's dying words.

[...]

Louise Banks: *Ni furen gei wo tuomeng le* 'Your wife told me in the dream'...

General Shang: ... *qizi de yiyuan* 'wife's last wish', *ni ying ping chiyong chunai* 'you should be dependent on the courage and philanthropism'...

Louise Banks: ... *ta shuo ni ying pingjie* 'she said that you should be', *pingjie yongqi lai bangzhu zhengjiu shijie* 'by right of your courage to help save the world'.

Humans' misunderstandings of Heptapods' purpose on Earth

Unlike Louise Banks, other humans maintain vigilance against Heptapods. Banks has once used Maslow's hammer theory to explain to her superior the rationale behind Chinese linguists' interpretation of Heptapod language and their communication techniques with the Heptapods. In this theory, human language is likened to a hammer, compared with which another language is regarded as a nail instead of another hammer. Humans rely on their acquired language and the thinking mode typical of that old language to learn and interpret a new language, which is likely to bring about mismatching and misunderstanding provided that the hammer and the nail do not fit each other (Qi, 2018). Influenced by the description of aliens as invaders in their languages, stories and movies, peoples from all over the world are suspicious of and hostile to the Heptapods from day one. Translators from different countries use different communication strategies to address their respective alien delegates asking the same question: "What is your purpose on Earth?" Unfortunately, the answer is: "To offer weapon."

a. The human prototype of "weapon"

In the earlier rounds, Louise and other linguists use their native languages to interpreting Heptapods, ending up nowhere but strangled in the perplexing loops. Later, they have arrived at a conclusion which, however, is a misinterpretation. As Qi (2018) put it, the reason lies in the incongruity between Heptapod language system and human thinking mode. The human way of thinking, from the perspective of the linguistic determinism, is dependent on the language of the human race. Coincidentally, all the ethnic groups in the human world seem to be sure that the Heptapods are on Earth to declare war because of the same human translation: "weapon".

Humans in their world interact with all kinds of physical and symbolic artifacts such as tools, weapons and imagined tools, weapons or fights. It is not hard for a human, given two types of entities, to tell that they differ with respect to their boundaries. That being said, there are some entities whose boundaries are far from clear-cut (e.g., mist). Despite this vagueness, the mankind's inclination for classification or categorization results in a vast range of cognitive categories, say, the color categories red, yellow, blue, etc. The guiding principles for the mental process of color categorization originally interested the anthropologists in the 1950s who investigated linguistically-influenced differences in color terming (e.g., Brown & Lenneberg, 1954) and provided support for the Sapir-Whorf hypothesis in its strong version in that color terminology differs between languages. As mentioned earlier, Kay and Kempton's (1984) English informants were prone to a greater differentiation between blue and green than Tarahumara speakers.

On the one hand, human experience relies on language to manifest its significance. On the other hand, language structure and use draw on culturally constructed conceptualizations (Sharifian, 2017). Linguistic development goes with speakers' growing interaction with the external world where they find some phenomena more familiar and typical than other phenomena. Rosch (1975) went beyond color categories and included also shapes, organisms and objects to see how different people perceive the typicality of category members. It is suggested that category membership entails a more-or-less rather than yes-or-no distinction, i.e. a typicality-ranking mechanism whereby some members of a category are perceived as better examples of this category than its other members. The most typical ones called the prototypes are the preferred frames of reference for identifying objects, behaviors and concepts. For example, the top 5 examples of the category weapon rated by Rosch's (1975) respondents are as follows:

Table 3. Goodness-of-example rating in category weapon

Rank	Weapon
1	Gun
2	Pistol
3	Revolver
4	Machine gun
5	Rifle

It can be inferred from Table 3 that speaking of "weapon", the first thing that comes into the mind of the hearers on the human side is gun, which can easily be associated with warfare. Since the arrival of the Heptapod ships, civilians have been asking: "Do you even know if it's from Earth?" The authority says: "We're still collecting information. We're coordinating with

other countries. We're not the only ones to have one of these in our backyard.” (see (1a) in section 4.2.1) Though no direct answer is provided, civilians and the authority share the same situational information that the twelve unidentified objects spread across the globe, and therefore they both understand what the cryptic statement means. One of the inferences would be a war of aggression (6a). Familiar with the history of human conflict (6b) and the extraterrestrial images in science fiction movies, human beings have their alien prototypes (intruder, advanced than human, etc) in mind and when the purpose of their perceived enemies is “weapon”-related, would become adamant about it (6c), instead of considering “tool” which is way less typical than “gun” as another option (6d). What is worse, guns, pistols and rifles horrifying humans might not be what aliens use in a war only if their weapons are even more horrible.

(6) a. Civilians: We could be facing a full-scale invasion.

b. Colonel G.T. Weber: And remember what happened to the Aborigines. A more advanced race nearly wiped them out.

c. Halpern: We must consider the idea that our visitors are prodding us to fight among ourselves until only one faction prevails. [...] Just grab a history book. The British with India, the Germans with Rwanda. [...] And with the word "weapon" now...

d. The U.S. military: But you saw what they wrote!
[...]

Louise Banks: We don't know if they understand the difference between a weapon and a tool. Our language, like our culture, is messy, and sometimes, one can be both.

b. Race-specific communication strategies

While Louise Banks is trying to persuade her people to maintain nonviolent communication with their Heptapods, China, Russia and other countries following suit are convinced of the Heptapods' evil intentions and have decided to strike first, nearly starting a star war. The film makes this contrast for ideological indoctrination.

It is specially mentioned in the movie that Chinese people use mahjong to communicate with their alien delegates (7a). Mahjong is a tile-based game and game is usually undertaken for enjoyment and distinct from work for remuneration, sport for keeping fit or race for victory, but again, distinctions are not clear-cut as mentioned earlier. Mahjong is a game of strategy and calculation, leading to losing or winning, which characterizes Chinese way of thinking corresponding to its language. There is only one winner in this game, which means that players must act or die. With that in mind, the Chinese government ceases sharing information (8a) and plans to launch a preemptive strike (8b), delivering an ultimatum to the aliens (8c). Even more blatant is Russia's execution of its own expert to shut allies out (8d).

- (7) a. Louise Banks: [...] suits, honor and, uh, flowers....Colonel, those are all tile sets in mahjong. [...] Are they using a game to converse with their Heptapods?

Colonel G.T. Weber: Maybe, why?

Louise Banks: Well, let's say that I taught them chess instead of English. Every conversation would be a game. Every idea expressed through opposition, victory, defeat.

- (8) a. American personnel: China and Russia are off the grid. They aren't speaking to anyone.
b. News: Tonight, China becomes the first world power to declare war against the aliens.
c. News: In a statement, General Shang said, "China no longer trusts the aliens..." [...] Pakistan, Russia and Sudan are thought to be following China's lead.
d. Halpern: I don't need an interpreter to know what this means. Russia just executed one of their own experts to keep their secret.

In contrast, the United States of America represented by Louise Banks sticks to cooperation and communication, stressing that "These are our allies!" (9a) and that "As long as they stay, we have to stay." (9b) Movie is a cultural artifact reflecting the ideals and ideologies of specific individuals, classes or societies, and sometimes a political medium for indoctrinating ordinary citizens who are aware or unaware of the ritual formalities and social status imposed on them. "Arrival" portrays Banks as a brave and caring world-saver of American origin, reshaping its audiences' perceptions, beliefs and reflections on the relation of the self to the external world. Louise prefers English to gaming as the means of communication to gain trust and mutuality because according to her, gaming represents opposition which is not what English speakers mean to express. Therefore, when other countries become suspicious of one another, offline from the sharing platform, Banks insists on dialogue and openness (9c) which is the right move to get the world back on track (9d).

- (9) a. Louise Banks: These are our allies! You can't shut us down!
b. Louise Banks: We cannot leave. [...] We need to go back in and explain this wasn't our fault. [...] As long as they stay, we have to stay.
c. Louise Banks: We need to talk to the other sites, help them with what they've gotten from the Heptapods.

Halpern: We're blacked out. China just threatened to destroy their shell. We're on our own.

- d. General Shang: Dr. Banks. A pleasure.

Louise Banks: General Shang, the pleasure is mine, really.

[...]

General Shang: You're the reason for this unification.

Discussion: From zero-sum game to non-zero-sum game

Thanks to Louise Banks' decryption, human beings have eventually turned from enmity to amity towards the aliens. It turns out that through their non-linear language, Heptapods see that in three thousand years, they need to be saved by human beings. Therefore, they have come down to Earth ahead of time, attempting to help mankind break human cognitive limits and establish a reconciliation between the two peoples, so that humans would return the favor three thousand years later (10a). To this end, Heptapods claim to offer their Earthly friends a weapon — their free-of-time language, which is actually a tool and gift for humans to perceive time and memory in a different way (10b).

(10) a. A Heptapod: (*Subtitles interpreting Heptapod language*) We help humanity. In three thousand years...we need humanity help.

b. Louise Banks: The weapon is their language. They gave it to us. Do you know what that means?

Colonel G.T. Weber: So we can learn Heptapod, if we survive?

Louise Banks: If you learn it, when you really learn it, you begin to perceive time the way that they do, so you can see what's to come. But time, it isn't the same for them. It's non-linear.

Human beings liberated from theocracy believe that they can conquer nature and at the same time, are faced with enormous pressure (Zhang, 2018, p. 132). Human conquest and transformation of the world give rise to a stronger-than-ever awareness of subjectivity emphasizing self-consciousness, agency and personhood. Moreover, the inherent binary opposition of subjectivity leads to an oppressor/oppressed divide: either the “self” or “other” is oppressed as the object. Environmental degradation, armed aggression and other modern crises are all rooted in the irreconcilable opposition between limited objective resources and unlimited subjective desires. Even human speculations on alien intentions are limited to a binary decision between just two alternatives: victory or defeat. This dichotomous thinking, as the film indicates, is a natural result of the linear language's one-way arrangement and the human race's perceived limited time and space.

Contrary to their human counterparts' employing various communication instruments due to the heightened sensitivity to possessing resources and defending subjectivity, Heptapods resort to nothing but the non-linear writing which they think is more efficient and valuable than redundant expressions and gestures including voice, text, rhetoric and any other technique. The

pictographic writing of Heptapod language bears a strong resemblance to Chinese ink painting without color (see Figure 2b in section 3.1) and its circular shape carries a philosophical connotation that existence flows, reverses, reaches its limits and returns to movement. The inherent harmony of Heptapod language coincides with the concept of intersubjectivity where two or more subjective entities co-exist in a harmonious state. Consequently, Heptapods are not shackled to the finite space-time and memory abstraction. From the perspective of this alien civilization, there is no need to compete with other civilizations in zero-sum game.

It seems like a miracle that humans and aliens have reached a tacit understanding. Their initial divergence, as this paper presents from the perspective of the Sapir-Whorf hypothesis, is attributed to the features that distinguish human language from non-human ones. This gives rise to another question: the origin of human language which Ferretti et al. (2017, p. 114) attributed to the cognitive systems of global coherence. Ferretti et al. argued that “the crucial cognitive systems involved in coherence processing are the systems of temporal projection that connect events causally distant in time. [...] such systems are present [...] even in non-human animals”. According to their study, communication can happen in the absence of words though storytelling abilities are unique to humans. It follows that both humans and Heptapods are able to project themselves in time, which facilitates their exchanges. With the unremitting efforts of both sides for bilateral communication, the humans in the film have adapted themselves from subjectivity to intersubjectivity and agreed to non-zero-sum game where no one loses (10c).

Science fiction movie is a byproduct of the development of modern language, culture and technology which has led to the unprecedented material and ideological richness on the one hand and the crisis of modernity featured by the loss of integrity and faith, the depletion of resources, and the arms race on the other hand. In addition to advocating receptiveness to both gain and loss, *Arrival* uses “weapon” in human language depicting mankind’s stereotyped xenophobia and discusses how the self and other can manage to co-exist as illustrated by example (10d).

(10). c. Halpern: Even I did believe you, how in the world are you gonna get anybody else to play along and give up their data?

Ian Donnelly: We offer ours in return?

[...]

Ian Donnelly: It's a non-zero-sum game.

d. News: General Shang, commander in chief of the People's Liberation Army, has announced in an emergency press conference that China is standing down...all intelligence they've received will be shared immediately with the other landing sites. Scientists from around the world are sifting through information received from the UK, Japan, Sierra Leone and Venezuela.

Conclusion

This paper employing Zhang's (2009, 2018) five-level framework interprets Louise Banks' non-linear memory in *Arrival* from the perspective of the Sapir-Whorf hypothesis, seeking answers to the following research questions: (1) How does the language of humans, as the linguistic determinism suggests, affect their interpretation of Heptapods' purpose on Earth? (2) How does Louise Banks possess non-linear memory by means of which to figure out the Heptapods' purpose on earth and resolve the military crisis? Studying the narrative of *Arrival* is to uncover the unique way it influences its viewers' perceptions, attitudes and beliefs regarding their own lives, relations with others and ideologies guiding the choices made.

The outcome of the analysis shows that the language of humans imposes limits on their vision and how they position themselves vis-à-vis the external world. Human beings think that the development of the world is a linear process. To make sense of things and behaviors, they relate the cause and effect to the corresponding timeline. Anthropocentrism evaluates reality exclusively in the interest of humans and looks upon nature as the object.

To answer the second question, Banks after acquiring Heptapod language has got rid of the traditional thinking mode and her time or memory abstraction is no longer subject to linear arrangement. In addition to the non-linear memory, she has also developed from human-centrism to eco-centrism, realizing that recurring in cycles, life begins again and that humans and aliens, with a shared future, are dependent on each other. Louise Banks' super ability to predict the future is actually a mastery of the way that the Heptapod race perceive time and use memory. There is an ecological view embodied in this alien language and its influence on the human race is manifested by the palindrome "Hannah" indicating the endless cycle of life and death, by the harmonious co-existence of divergent cultures and by the non-zero-sum game benefiting both sides.

An exploration of *Arrival* is not only a re-understanding of how language impacts on thought leading to cognitive and cultural differences, as the Sapir-Whorf hypothesis claims, but also a metaphysical interpretation of the interrelation between the self and other which is illuminating for speakers to construct universally-recognized languages between peoples who otherwise would be diametrically opposed to each other. The free-of-time and straightforward communication in the Heptapod way is in the interest of cognitive economy and sheds light on how humans maintain harmony with other humans as well as the universe.

References

- Baraitser, L. (2014). Time and Again: Repetition, Maternity and the Non-Reproductive. *Studies in the Maternal*, 6(1), 1-7.
- Barthes, R. (1968). *Elements of semiology* (A. Lavers & C. Smith, Trans.). New York: Hill and Wang.
- Barthes, R. (1977). Rhetoric of the Image (S. Heath, Trans.). In S. Heath (Ed.), *Image, Music, Text* (pp. 32-51). New York: Hill and Wang.
- Boroditsky, L. (2000). Metaphoric structuring: Understanding time through spatial metaphors. *Cognition*, 75(1), 1-28.
- Boroditsky, L. (2001). Does language shape thought? English and Mandarin speakers' conceptions of time. *Cognitive Psychology*, 43(1), 1-22.
- Boroditsky, L., Fuhrman, O., & McCormick, K. (2010). Do English and Mandarin speakers think about time differently? *Cognition*, 118, 123-129.
- Boroditsky, L., & Gaby, A. (2010). Remembrances of times East: Absolute spatial representations of time in an Australian Aboriginal community. *Psychological Science*, 21(11), 1635-1639.
- Brown, A., Lindsey, D., & Guckes, K. (2011). Color names, color categories, and color-cued visual search: Sometimes, color perception is not categorical. *Journal of Vision*, 11(12), 1-38.
- Brown, R., & Lenneberg, E. (1954). A study in language and cognition. *Journal of Abnormal and Social Psychology*, 49, 454-462.
- Brown, R. (1976). Reference: In memorial tribute to Eric Lenneberg. *Cognition*, 4, 125-153.
- Bylund, E., & Athanasopoulos, P. (2017). The Whorfian time warp: Representing duration through the language hourglass. *Journal of Experimental Psychology: General*, 146(7), 911-916.
- Carruthers, A. (2018). Temporality, Reproduction and the Not-Yet in Denis Villeneuve's *Arrival*. *Film-Philosophy*, 22(3), 321-339.
- Casasanto, D., & Boroditsky, L. (2008). Time in the mind: Using space to think about time. *Cognition*, 106, 579-593.
- Currie, G. (1992). McTaggart at the Movies. *Philosophy*, 261, 343-355.
- Cutting, J. (2016). Narrative theory and the dynamics of popular movies. *Psychonomic Bulletin and Review*, 23, 1713-1743.
- Ferretti, F., Adornetti, I., Chiera, A., Nicchiarelli, S., Magni, R., Valeri, G., & Marini, A. (2017). Mental Time Travel and language evolution: a narrative account of the origins of human communication. *Language Sciences*, 63, 105-118.
- Fleming, D., & Brown, W. (2018). Through a (First) Contact Lens Darkly: *Arrival*, Unreal Time and Chthulucinem. *Film-Philosophy*, 22(3), 340-363.

- Foss, D., & Hakes, D. (1978). *Psycholinguistics: An introduction to the psychology of language*. Englewood Cliffs, NJ: Prentice-Hall.
- Fuhrman, O., McCormick, K., Chen, E., Jiang, H., Shu, D., Mao, S., & Boroditsky, L. (2011). How linguistic and cultural forces shape conceptions of time: English and Mandarin time in 3D. *Cognitive Science*, 35, 1305-1328.
- Garro, L. (1986). Language, memory, and focality: A reexamination. *American Anthropologist*, 88, 128-136.
- Hardin, C., & Banaji, M. (1993). The influence of language on thought. *Social Cognition*, 11(3), 277-308.
- Hill, J., & Mannheim, B. (1992). Language and world view. *Annual Review of Anthropology*, 21, 381-406.
- Kay, P., & Kempton, W. (1984). What is the Sapir-Whorf hypothesis? *American Anthropologist*, 86, 65-79.
- Kress, G., & van Leeuwen, T. (1996). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Kress, G., & van Leeuwen, T. (2001). *Multimodal Discourse: The Modes and Media of Contemporary Communication*. Oxford: Oxford University Press.
- Kress, G., & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design*. London: Routledge.
- Lenneberg, E. (1953). Cognition in ethnolinguistics. *Language*, 29, 463-471.
- Lim, F. V. (2004). Developing an integrative multi-semiotic model. In K. O'Halloran (Ed.), *Multimodal Discourse Analysis: Systemic-Functional Perspectives* (pp. 220-246). London: Continuum.
- Lucy, J. (1997). Linguistic relativity. *Annual Review of Anthropology*, 26, 291-312.
- Lucy, J., & Shweder, R. (1988). The effect of incidental conversation on memory for focal colors. *American Anthropologist*, 90, 923-931.
- Lupyan, G. (2012). What Do Words Do? Towards a Theory of Language-Augmented Thought. *The Psychology of Learning and Motivation*, 57, 255-297.
- Martin, J. (1992). *English Text: System and Structure*. Amsterdam: John Benjamins.
- Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. New York: Oxford University Press.
- Miles, L., Tan, L., Noble, G., Lumsden, J., & Macrae, N. (2011). Can a mind have two time lines? Exploring space-time mapping in Mandarin and English speakers. *Psychonomic Bulletin and Review*, 18, 598-604.
- Nöth, W. (1990). *The Handbook of Semiotics*. Bloomington: Indiana University Press.
- O'Halloran, K. (2008). Systemic functional-multimodal discourse analysis (SF-MDA): Constructing ideational meaning using language and visual imagery. *Visual Communication*, 7(4), 443-475.

- Peng, G., Deutsch, D., Henthorn, T., Su, D., & Wang, W. (2013). Language experience influences non-linguistic pitch perception. *Journal of Chinese Linguistics*, 41(2), 447-467.
- Perlovsky, L. (2009). Language and emotions: Emotional Sapir-Whorf hypothesis. *Neural Networks*, 22, 518-526.
- Qi, A. (2018). “Jianglin”: yige yuyan xuejia de xingji chaoyue [“Arrival”: A Linguist's Interstellar Transcendence]. *Movie Literature*, 2, 40-42.
- Richardson, K. (2010). Multimodality and the study of popular drama. *Language and Literature*, 19(4), 378-395.
- Rosch, E. (1975). Cognitive representations of semantic categories. *Journal of Experimental Psychology: General*, 104(3), 193-233.
- Sapir, E. (1921). *Language: An Introduction to the Study of Speech*. New York: Harcourt Brace Company.
- Sharifian, F. (2017). Cultural Linguistics and linguistic relativity. *Language Sciences*, 59, 83-92.
- Sticchi, F. (2018). From Spinoza to Contemporary Linguistics: Pragmatic Ethics in Denis Villeneuve's Arrival. *Canadian Journal of Film Studies*, 27(2), 48-65.
- Tohidian, I. (2009). Examining Linguistic Relativity Hypothesis as One of the Main Views on the Relationship Between Language and Thought. *Journal of Psycholinguistic Research*, 38, 65-74.
- Wang, Y. (2017). “Jianglin” zhi xia de huanxing yuyan jiegou [The Ring Language Structure in Arrival]. *Contemporary Cinema*, 6, 165-168.
- Whorf, B. L. (1956). *Language, thought, and reality: Selected writings of Benjamin Lee Whorf*. Cambridge: MIT Press.
- Witzel, C., & Gegenfurtner, K. (2015). Categorical facilitation with equally discriminable colors. *Journal of Vision*, 15(8), 22, 1-33.
- Witzel, C., & Gegenfurtner, K. (2016). Categorical Perception for Red and Brown. *Journal of Experimental Psychology: Human Perception and Performance*, 42(4), 540-570.
- Wojciehowski, H. C. (2018). When the Future Is Hard to Recall: Episodic Memory and Mnemonic Aids in Denis Villeneuve's Arrival. *Projections-The Journal for Movies and Mind*, 12(1), 55-70.
- Yang, W., & Sun, Y. (2016). A monolingual mind can have two time lines: Exploring space-time mappings in Mandarin monolinguals. *Psychonomic Bulletin and Review*, 23, 857-864.
- Zhang, B. (2018). Kehuan dianying ruhe cong zhuti xing zouxiang zhuti jian xing—yi “Afanda” he “Jianglin” wei li [From Subjectivity to Intersubjectivity in Sci-fi Films: Case Studies of Avatar and Arrival]. *Contemporary Cinema*, 12, 131-134.
- Zhang, D. (2009). Duo motai huayu fenxi zonghe lilun kuangjia tansuo [On A Synthetic Theoretical Framework for Multimodal Discourse Analysis]. *Foreign Languages in China*, 6(1), 24-30.

- Zhang, D. (2018). Xitong gongneng lilun shiyu xia de duo motai huayu fenxi zonghe kuangjia [A Systemic functional Synthetic Framework for Multimodal Discourse Analysis]. *Modern Foreign Languages (Bimonthly)*, 41(6), 731-743.
- Zhang, E. (2012). Weapons are nothing but ominous instrument: The "Daodejing"'s View on War and Peace. *The Journal of Religious Ethics*, 40(3), 473-502.
- Zhou, J., & Nie, J. (2017). "Jianglin" zhong de dong xi fang wenhua yiyun [The cultural implications of the East and the West in *Arrival*]. *Movie Literature*, 17, 142-144.

《國立彰化師範大學文學院學報》第廿四期徵稿啟事

(投稿截止日期：中華民國110年6月1日)

中華民國110年11月出刊

- 一、《國立彰化師範大學文學院學報》(以下簡稱「本學報」)是由國立彰化師範大學文學院負責發行之學術期刊，本刊以英語、國文、地理(及休閒、觀光遊憩)、美術(暨藝術教育)、兒童英語、翻譯(口、筆譯)、台灣文學、歷史研究領域為主之學術專刊，每半年發行一次(預訂每年五、十一月出版)，各相關領域學有專精之研究者，歡迎踴躍賜稿。來稿刊出前，均經過正式之雙審查程序。
- 二、本學報除公開徵稿外，為拓展本刊視野，豐富其內容，增進其學術能量，得於不違背本學報宗旨之前提下，經總編輯(由文院長擔任)推薦，經編輯委員會審定後成為特邀稿。
- 三、稿件得以英文或中文撰寫，並遵循APA或MLA最新版格式，本學報內容可能用於非商業性之複製。
- 四、稿件字數中文以**不超過25,000為原則**，英文以**不超過15,000為原則**；中文摘要約600字，英文摘要約350字，無論以任何語言，均請由左至右橫排。
- 五、稿件版面以A4紙張，註明頁碼，一律採電腦打字，並請用Word軟體編輯(12號字，中文字體以新細明體，英文字體以Times New Roman，1倍行高，中文標點符號用全形，英文標點符號用半形，邊界採用Word預設格式)。
- 六、來稿一律請附：**中英文篇名、摘要、關鍵詞及投稿者基本資料表**。
- 七、請將稿件電子檔以附件檔案形式電郵至**ncuecollegeofarts2023@gmail.com**(收件人：張為舜先生)；另外請影印三份，連同其他文件掛號交寄至『50007彰化市進德路1號 國立彰化師範大學文學院』。
- 八、本學報稿件審查採匿名雙審制，**文稿中請避免出現作者相關資訊**，編輯委員會斟酌審稿員意見及建議後做最後決議，未獲採用者則致函通知，恕不退稿。
- 九、投稿若經刊載，稿件著作權歸屬本學報，本學報亦有刪改權，投稿時需繳交「投稿授權聲明書」。本學報不接受已刊登之文章，如發生抄襲、侵犯著作權而引起糾紛，一切法律問題由投稿者自行負責。
- 十、來稿刊出後，將致贈投稿者五份抽印本及當期學報一本，並附上該論文PDF電子檔，不另支稿酬。簽署著作權授權書的稿件刊登者，其文章將收錄於國立彰化師範大學圖書館機構典藏系統、國家圖書館、南華大學彰雲嘉無盡藏學術期刊資料庫、文化部、華藝數位電子期刊資料庫、凌網科技數位出版品營運平台、遠流／智慧藏學習科技股份有限公司。

國立彰化師範大學 文學院

地址: 50007 彰化市進德路1號

電話: (04)723-2105 分機 2022 / 2023 傳真: (04)721-1221

電子郵件信箱: **ncuecollegeofarts2023@gmail.com**

NCUE Journal of Humanities, Vol.24

Call for Papers

(Submission Deadline Extended: June. 1, 2021)

Vol. 24, nov. 2021

1. *NCUE Journal of Humanities* (hereafter referred to as JOH) is an academic journal published by the effort of the College of Arts at National Changhua University of Education. We welcome papers and reviews on areas of English, Chinese, Geography (including environmental and tourism studies), Art (including art education), Children's English, Translation (including interpretation), Taiwan Literature and History. JOH appears twice a year, in March and September (the deadline of each will be December 31 and June 30). Faculty members and doctoral candidates of public and private universities are all welcome to contribute papers. All received papers will be sent to two peer reviewers for review at the cost of JOH.

2. Contributions should consult the format demonstrated in the latest edition of *Publication Manual of the American Psychological Association* or *The MLA Handbook for Writers of Research Papers*.

3. The manuscript should not exceed 15,000 words. The abstract should be approximately 350 words. Every contribution should be typed from left to right horizontally.

4. A4 or Letter Size paper is required for all contributions. Please use Microsoft Office Word to edit your papers. The essay should be typed in single space and in the font of Times New Roman Size 12. The punctuations should be typed in single-byte, and the margins should be in the default setting of Word.

5. All submissions should be complete with the following information: title, abstract, keywords and author's information.

6. When submitting a manuscript, please send three hard copies along with other documents to the following address:

College of Arts, National Changhua University of Education

No.1, Jinde Road, Changhua City

50007, Taiwan, R.O.C.

In addition, please send an electronic version in Word format to the following email address:
ncuecollegeofarts2023@gmail.com

7. A submission under consideration is sent to at least two reviewers recommended by the Editorial Committee. Be sure to avoid leaving any author-related information on the manuscripts. Based on the comments and suggestions of these reviewers, the members of the Editorial Committee and the editor, who meet periodically, make final decisions. Authors of unaccepted papers will be notified, but manuscripts will not be returned.

8. Once submissions have been accepted for publication, authors shall sign an Agreement to assign property rights of their works to JOH for search, download from the Internet, and modify. Please also send in the Agreement with your signature when submitting a manuscript. JOH will not

publish submissions that have been published elsewhere.

9. Authors are entitled to twenty offprints of the article and one copy of the issue in which their article appears; no monetary compensation will be offered. The articles whose authors have signed to authorize their copyrights will also be collected in National Changhua University of Education Library, National Central Library, Taiwan Citation Index-Humanities and Social Sciences (TCI), Nanhua University Boundless Treasure Academic Journal, Ministry of Culture, Airiti Library, HyRead and WordPedia.

College of Arts, National Changhua University of Education

No.1, Jinde Road, Changhua City, 50007, Taiwan, R.O.C.

Tel: (04)723-2105 ext. 2022/2023 Fax: (04)721-1221

E-mail: **ncuecollegeofarts2023@gmail.com**

國立彰化師範大學文學院學報

第廿三期

發行人：陳明飛

總編輯：黃聖慧

主編：王曼萍

出版機關：國立彰化師範大學文學院

出版日期：2021 年 5 月初版一刷

創刊年月：2002 年 11 月

刊期頻率：半年刊

其他類型版本說明：本刊同時登載於國立彰化師範大學文學院

網站，網址為 <http://coarts.ncue.edu.tw/>

展售處：五南文化廣場 (04) 2437-8010

臺中市北屯區軍福七路 600 號

國家書店 (02) 2796-3638#223

臺北市內湖區瑞光路 76 巷 59 號 2 樓

印刷：欣興出版事業有限公司（精華印刷）

地址：500 彰化縣彰化市竹和路 110 號

電話：(04) 725-6385

傳真：(04) 724-7074

定價：NT\$500

書號：0031352 ISSN：2305-9761 GPN：2009106008

版權所有 翻印必究

NCUE Journal of Humanities

Volume 23, Oct 2020

Issued by College of Arts, National Changhua University of Education Edited by
Hui-shuang Su

Published by Xinxing Publishing Business Co., Ltd.

No.110, Zhuhe Rd., Changhua City, Changhua County 50075, Taiwan

Tel：04-7256385 Fax：04-7247074