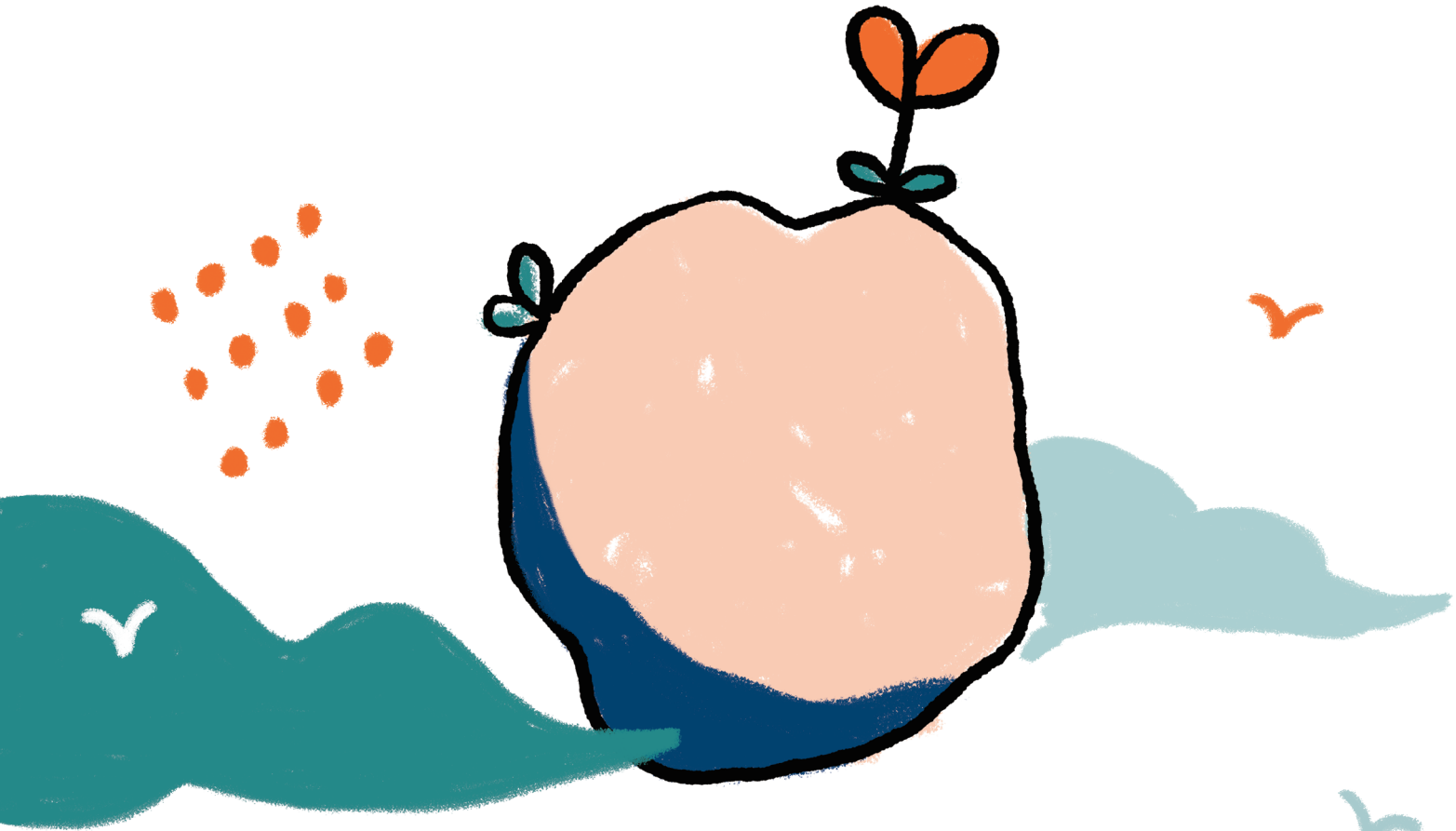


浮城的故事：西西國際學術研討會

Floating City : International Conference on Xi Xi



會議場刊 Programme

二零二零年十二月十日及十二日

舉行形式：

線上會議形式 (Zoom)

語言：廣東話、普通話及英語

10 and 12 December 2020

Conference mode:

Online via Zoom

Languages: Cantonese, Mandarin and English





目錄

Table of Contents

會議程序

Conference Programme

..... 3

主題演講嘉賓

Keynote Speakers

..... 10

特邀演講嘉賓

Honorable Speakers

..... 12

演講概要

Abstracts

..... 14

會議程序

Conference Programme

第一日：2020年12月10日（星期四）

Day 1: December 10, 2020 (Thursday)

時間 Time (HKT)	項目 Event
09:00 – 09:30	報到 Registration
<p>主持：Dr. Jeffrey Michael Clapp (香港教育大學文學及文化學系系主任) Chair: Dr. Jeffrey Michael Clapp (Head, Department of Literature and Cultural Studies, The Education University of Hong Kong)</p>	
09:30 – 09:50	<p>開幕致辭 Welcoming Addresses</p> <p>呂大樂教授, JP (香港教育大學副校長(研究與發展)) Prof. Lui Tai Lok, JP (Vice President (Research and Development), The Education University of Hong Kong)</p> <p>湯浩堅教授 (香港教育大學人文學院院長) Prof. Tong Ho Kin (Dean, Faculty of Humanities, The Education University of Hong Kong)</p>
09:50 – 10:15	<p>特邀嘉賓致辭 Addresses by Honorable Speakers</p> <p>何福仁先生 (香港詩人、作家及評論家) Mr. Ho Fuk Yan (Hong Kong poet, writer and critic) 〈西西：其人其事〉</p>
10:15 – 10:40	<p>葉雲平先生 (樂評人及洪範書店主編) Mr. Yeh Yun-Ping (Music critic and chief editor of Hung-Fan)</p>
10:40 – 11:00	茶歇 Tea Break

時間 Time (HKT)

項目 Event

主題演講 Keynote Speech

主持：王良和博士（香港教育大學文學及文化學系）
Chair: Dr. Wong Leung Wo (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

11:00 – 12:00

黃子平教授（中山大學中國語言文學系（珠海校區）
講座教授）
Prof. Huang Zi Ping (Chair Professor, Department of Chinese
Language and Literature, Sun Yat-sen University
(Zhuhai Campus))
〈西西和（後）殖民都市日常生活史〉

12:00 – 13:00

午膳 Lunch

研討環節一
Panel 1

香港社會和歷史：西西的視野
Society and History of Hong Kong: Xi Xi's Vision

主持：區仲桃博士（香港教育大學文學及文化學系）
Chair: Dr. Au Chung To (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

13:00 – 13:20

趙稀方教授（中國社會科學院文學研究所）
Prof. Zhao Xifang (Institute of Literature,
Chinese Academy of Social Sciences)
〈香港文學的兩種本土性〉

13:20 – 13:40

陳智德博士（香港教育大學文學及文化學系）
Dr. Chan Chi Tak (Department of Literature and Cultural Studies,
The Education University of Hong Kong)
〈異的記述：論兩篇八十年代西西小說〉

13:40 – 14:00

謝曉虹博士（香港浸會大學人文及創作系）
Dr. Tse Hiu Hung Dorothy (Department of Humanities
& Creative Writing, Hong Kong Baptist University)
〈實踐研究：創意寫作與經驗的陌生化——以重寫西西的香港
題材作品為例〉

14:00 – 14:20

討論 Discussion

研討環節二

Panel 2

空間和本土：西西的情懷 Space and Locality: Xi Xi's Affects

主持：李婉薇博士（香港教育大學文學及文化學系）
Chair: Dr. Li Yuen Mei Fanny (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

14:20 – 14:40

凌逾教授（華南師範大學文學院）
Prof. Ling Yu (School of Chinese Language and Literature,
South China Normal University)
〈搭建建築空間的後現代文學〉

14:40 – 15:00

陳筱筠博士（台灣中興大學台灣文學與跨國文化研究所）
Dr. Chen Siao Yun (Graduate Institute of Taiwan Literature
and Transnational Cultural Studies,
National Chung-hsing University)
〈西西的土瓜灣敘事〉

15:00 – 15:20

徐霞博士（香港中文大學中國語言及文學系）
Dr. Tsui Ha (Department of Chinese Language and Literature,
The Chinese University of Hong Kong)
〈「土瓜灣 / 書寫的人」—— 西西的一種香港書寫〉

15:20 – 15:40

討論 Discussion

15:40 – 15:55

茶歇 Tea Break

研討環節三

Panel 3

物與人：西西的世界 Objects and People: Xi Xi's World

主持：梁敏兒博士（香港教育大學文學及文化學系）
Chair: Dr. Leung Man Yee (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

15:55 – 16:15

郭詩詠博士（香港恒生大學中文系）
Dr. Kwok Sze Wing (Department of Chinese,
The Hang Seng University of Hong Kong)
〈玩物而不囿於物——論西西《我的玩具》〉

16:15 – 16:35

區仲桃博士 (香港教育大學文學及文化學系)
Dr. Au Chung To (Department of Literature
and Cultural Studies, The Education University of Hong Kong)
〈西西的玩具：都市漫遊者的另一種可能〉

16:35 – 16:55

白雲開博士 (香港教育大學文學及文化學系)
Dr. Pak Wan Hoi Anthony (Department of Literature and
Cultural Studies, The Education University of Hong Kong)
〈從西西散文看散文結構形態〉

16:55 – 17:15

王家琪博士 (香港樹仁大學中國語文學系)
Dr. Wong Ka Ki (Department of Chinese Language and
Literature, Hong Kong Shue Yan University)
〈一個作家與一份雜誌的關係：西西與《素葉》〉

17:15 – 17:35

討論 Discussion

第二日：2020年12月12日（星期六）
Day 2: December 12, 2020 (Saturday)

時間 Time (HKT)	項目 Event
09:00 – 09:10	報到 Registration
主題演講 Keynote Speech	
主持：Dr. Jeffrey Michael Clapp (香港教育大學文學及文化學系系主任) Chair: Dr. Jeffrey Michael Clapp (Head, Department of Literature and Cultural Studies, The Education University of Hong Kong)	
09:10 – 10:15	何麗明博士 (香港浸會大學英國語言文學系副教授) Dr. Tammy Lai-Ming Ho (Associate Professor, Department of English Language and Literature, Hong Kong Baptist University) “Xi Xi: The Hand, the Lens, and the Pen”
10:15 – 10:30	茶歇 Tea Break

研討環節一
Panel 1

哲學與詩：西西的想像力
Philosophy and Poetry: Xi Xi's Imagination

主持：Dr. Bidisha Banerjee (香港教育大學文學及文化學系)
Chair: Dr. Bidisha Banerjee (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

10:30 – 10:50

Dr. Jennifer Feeley (Independent Scholar and Literary Translator)
"O Disparate Starry Skies, O Variant Landscapes: Translating
Wordplay in Xi Xi's Poetry and Fiction"

10:50 – 11:10

Dr. Ping Zhu (Department of Modern Languages, Literatures,
and Linguistics, University of Oklahoma)
"Reading Xi Xi's *I City* through Chuang Tzu and Heidegger"

11:10 – 11:30

Dr. Andrea Lingenfelter (Masters in Asia Pacific Studies,
University of San Francisco)
"Metaphor as Parable: Xi Xi's Animal Poems"

11:30 – 11:50

Dr. Wei Yang Menkus (Masters in Asia Pacific Studies,
University of San Francisco)
"My Body as Other: Materiality, Affect, and the Female Self
in *Mourning a Breast*"

11:50 – 12:10

討論 Discussion

12:10 – 13:10

午膳 Lunch

研討環節二
Panel 2

歌影之中：西西作品的翻譯和改編
In Sight and Sound: Translation and Adaptation of Xi Xi's Works

主持：張崇旂博士 (香港教育大學文學及文化學系)
Chair: Dr. Chang Tsung-chi Hawk (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

13:10 – 13:30

麥淑賢教授 (香港中文大學音樂系)
Prof. Mak Su Yin (Department of Music,
The Chinese University of Hong Kong)
"Gained in Translation: Adapting Xi Xi's *A Woman Such as
Myself* for the Operatic Stage"

13:30 – 13:50

黃怡女士 (作家及編輯)
Ms. Wong Yi (Writer and Editor)
"Between the Original and Originality: Adapting Xi Xi's *A Girl Like Me* and *The Cold* into the Cantonese-language Chamber Opera *Women Like Us*"

13:50 – 14:10

張宏絢博士 (香港浸會大學國際學院)
Dr. Emma H. Zhang (CIE Hong Kong Baptist University)
"A Terrible Beauty is Born – Re-imagining Nezha's Oedipal Revolt A comparison of Xi Xi's *Chentang House Affairs* (1987) and Shanghai Animation Film Studio's *Nezha Conquers the Dragon King* (1979)"

14:10 – 14:30

吳耀燦博士 (香港大學英文學院)
Dr. Simon Yiu-Tsan Ng (School of English,
The University of Hong Kong)
"Thread by Thread: Games of Storytelling in Xi Xi's *Flying Carpet*"

14:30 – 14:50

討論 Discussion

14:50 – 15:00

茶歇 Tea Break

**研討環節三
Panel 3**

**文字之外：西西的創意和影響
Beyond Words: Xi Xi's Creativity and her Influence**

**主持：譚志明博士 (香港教育大學文學及文化學系)
Chair: Dr. Tam Chi Ming (Department of Literature and Cultural Studies,
The Education University of Hong Kong)**

15:00 – 15:20

趙曉彤女士 (香港高等教育科技學院語文及通識教育學院)
Ms. Chiu Hiu Tung (School of General Education and Languages, Technological and Higher Education Institute of Hong Kong)
〈從電影到文學的存在主義：論西西《象是笨蛋》〉

15:20 – 15:40

王蘊懿女士 (香港大學中文學院)
Ms. Wang Yunyi (School of Chinese, The University of Hong Kong)
〈美麗的新世界：由《我的喬治亞》談西西的「烏托邦」書寫〉

15:40 – 16:00

梁文棣先生（香港城市大學中文及歷史學系）
Mr. Leung Man Tai Leslie (Department of Chinese and History,
City University of Hong Kong)
〈西西詩中的「童心」研究：從西西的《不是文字》談起。〉

16:00 – 16:20

黃峪副教授（中山大學國際翻譯學院）
Assoc. Prof. Huang Yu (School of International Studies,
Sun Yat-sen University)
〈候鳥織巢：西西小說中的移位書寫與戀地情結〉

16:20 – 16:40

張燕珠博士（香港公開大學教育及語文學院）
Dr. Cheung Yin Chu (School of Education and Languages,
The Open University of Hong Kong)
〈基於篇章銜接與連貫理論的西西小說閱讀教學〉

16:40 – 17:00

討論 Discussion

17:00 – 17:15

閉幕致辭 Closing Remarks
Dr. Jeffrey Michael Clapp
(香港教育大學文學及文化學系系主任)
(Head, Department of Literature and Cultural Studies,
The Education University of Hong Kong)

主題演講嘉賓

Keynote Speaker



黃子平教授

中山大學中國語言文學系
(珠海校區) 講座教授

Professor Huang Ziping

Chair Professor
Department of Chinese Language
and Literature
Sun Yat-sen University (Zhuhai Campus)

黃子平教授現為中山大學（珠海校區）講座教授及香港浸會大學中文系榮譽教授。1981年畢業於北京大學中文系，1985年與北京大學中文系陳平原教授、錢理群教授提出「二大十世紀中國文學」概念，對中國現代文學研究影響深遠。除任教浸會大學多年外，黃教授先後在哥倫比亞大學東亞圖書館、芝加哥大學亞洲研究中心、東京大學東洋文化研究所等學府任訪問學人，近年曾任中國人民大學講座教授，代表著作有《革命·歷史·小說》、《倖存者的文學》等。

Prof. Huang is Chair Professor in the Department of Chinese Language and Literature of Sun Yat-sen University (Zhuhai Campus) and Honorary Professor at Hong Kong Baptist University. He obtained his BA and MA in Chinese from Peking University in 1981. Prof. Huang, together with Prof. Chen Pingyuan and Prof. Qian Liqun from the Department of Chinese Language and Literature, Peking University proposed the motif of "20th-century Chinese literature" in 1985, which has had far-reaching influence on the study of modern Chinese Literature. Apart from teaching in Hong Kong Baptist University for many years, Prof. Huang has been appointed as a visiting scholar in the East Asian Library at Columbia University, the Center for East Asian Studies at the University of Chicago and the Institute of Oriental Culture at the University of Tokyo. In recent years, he served as Chair Professor at Renmin University of China. His representative works include *Revolution, History, Novel* and *Literature of Lucky Survivors*.

主題演講嘉賓

Keynote Speaker



何麗明博士

香港浸會大學英國語言文學系
副教授

Dr. Tammy Lai-Ming Ho

Associate Professor
Department of English Language and Literature
Hong Kong Baptist University

何麗明博士現為香港浸會大學英國語言文學系副教授，為 *Cha: An Asian Literary Journal* 創刊編輯，香港筆會主席，現任 Victorian Network 以及 Hong Kong Studies 學術期刊編輯。其學術著作將於 Springer 及 Palgrave 出版。何博士也是榮獲 2019 年度美國紐曼華語文學獎的西西女士的提名人。譯著散見 *World Literature Today*、*Chinese Literature Today*、*Pathlight: New Chinese Writing*、*Drunken Boat* 等文學雜誌。曾於 2015 年出版首本英文詩集《Hula Hooping》，並獲得 2015 年香港藝術發展獎之藝術新秀獎（文學藝術）。其他出版包括 *Too Too Too Too* (2018) 及 *Her Name Upon the Strand* (2018)。

Dr. Ho is Associate Professor in the Department of English Language and Literature of Hong Kong Baptist University, the founding co-editor of *Cha: An Asian Literary Journal*, the English Editor of *Voice & Verse Poetry Magazine*, the President of PEN Hong Kong, a Junior Fellow of the Hong Kong Academy of the Humanities, an Advisor to the Leeds Centre for New Chinese Writing, and an editor of the academic journal *Hong Kong Studies*. Dr. Ho nominated Xi Xi for the 2019 Newman Prize for Chinese Literature, which Xi Xi was awarded. Dr. Ho's literary translations have appeared in, among other places, *World Literature Today*, *Chinese Literature Today*, *Pathlight: New Chinese Writing*, *Drunken Boat*, and been published by the Chinese University Press. Her first poetry collection was *Hula Hooping* (Chameleon Press, 2015), for which she won the Young Artist Award in Literary Arts from the Hong Kong Arts Development Council. Her other publications include *Too Too Too Too* (Math Paper Press, 2018), *Her Name Upon the Strand* (Delere Press, 2018) and *Neo-Victorian Cannibalism* (Palgrave, 2019). She is currently co-editing several volumes of essays on topics pertaining to Hong Kong, online creative writing, and translation.

特邀演講嘉賓

Honorable Speaker



何福仁先生

香港詩人、作家及評論家

Mr. Ho Fuk Yan

Hong Kong poet, writer and critic

香港知名評論家、作家和詩人。香港文學史上多份重要文學刊物的創辦人及主編之一，包括《素葉文學》、《大拇指周報》及《羅盤詩刊》等。

Mr. Ho Fuk Yan is a well-known poet, writer and critic in Hong Kong. He is one of the founders and editors-in-chief of many important literary publications in the history of Hong Kong literature, including *Su Yeh Literature* (《素葉文學》), *Thumb Weekly* (《大拇指周報》) and the poetry magazine *Compass* (《羅盤詩刊》).

特邀演講嘉賓 Honorable Speaker



葉雲平先生
洪範書店主編

Mr. Yeh Yun-Ping
Chief Editor of Hung-Fan

資深樂評人，現任洪範書店主編。

Mr Yeh Yun-Ping is a veteran music critic and the chief editor of Hung-Fan.

演講概要

Abstracts

2020 年 12 月 10 日 (星期四)
December 10, 2020 (Thursday)

研討環節一

Panel 1

香港社會和歷史：西西的視野

Society and History of Hong Kong: Xi Xi's Vision

主持：區仲桃博士 (香港教育大學文學及文化學系)

Chair: Dr. Au Chung To (Department of Literature and Cultural Studies,
The Education University of Hong Kong)



香港文學的兩種本土性

趙稀方教授

中國社會科學院文學研究所

70 年代以後，隨著本土主義的興起，香港文壇出現了分化。大致上，本土文學是在《中國學生周報》和現代主義思潮影響下成長起來的，不過，他們並非鐵板一塊，而是分為兩個團體：一是西西、也斯等人的“《大拇指》—《素葉文學》”派，二是余光中、黃國彬、胡燕青等人的“《詩風》—《詩網絡》”派，前者屬於民間派、現代派，後者屬於學院派、古典派。他們人員構成不同，美學風格不同，各有自己的報刊。與此同時，《海洋文藝》是左翼文學在 70 年代以後的延續。由此看來，70 年代以來香港文壇又形成三個新的集團：民間派、古典派和寫實派。



異的記述：論兩篇八十年代西西小說

陳智德博士

香港教育大學文學及文化學系副教授

本論文從分析西西寫於 1982 年的《像我這樣的一個女子》及 1986 年的《浮城誌異》開始，《浮城誌異》書寫的是公共集體層面的異，《像我這樣的一個女子》則是個人以至私密內心角度的異，本論文將討論西西如何從這兩篇有關「異」的小說，在八十年代的香港，書寫出公共集體層面與私密內心角度互相滲透的異。

實踐研究：創意寫作與經驗的陌生化—— 以重寫西西的香港題材作品為例

謝曉虹博士

香港浸會大學人文及創作系副教授

此實踐研究計劃意在探討文學創作的過程如何改變我們對一個地方的感知，從而改變我們與地方的關係。聚焦於「陌生化」這個重要的文學概念，本研究從香港作家西西的作品中發掘相關的寫作策略及技巧，並應用於書寫今天的香港。「陌生化」一詞最先由俄國形式主義學者什克洛夫斯基提出，用以闡明文學藝術的目的，是對我們習慣化與自動化感官的解放。作為香港最重要的作家之一，西西對香港這個城市富有實驗精神與具洞察力的書寫，是對日常進行「陌生化」的絕佳例子，並已受到論者關注。然而，此研究並不著眼於西西的創作成果，而是其創作過程，並將通過創作的實踐，探究陌生化技巧如何可以改變我們對今天香港的感知，以及我們與這座城市的關係。

本研究尚在進行的最初階段，此報告只會通過肥土鎮系列的兩篇作品〈浮城誌異〉（1986.4）及〈肥土鎮灰闌記〉（1986.12），集中闡述西西其中一種「陌生化」的寫作策略——「主動閱讀」（active reading），論析此種寫作策略，如何可以有助我們反省自己身處的特定歷史時空，改變我們對地方的理解。

研討環節二

Panel 2

空間和本土：西西的情懷

Space and Locality: Xi Xi's Affects

主持：李婉薇博士（香港教育大學文學及文化學系）

Chair: Dr. Li Yuen Mei Fanny (Department of Literature and Cultural Studies,
The Education University of Hong Kong)

搭建建築空間的後現代文學

凌逾教授

華南師範大學文學院教授

說起空間，讓人想到點線面體、長寬高、深度長度厚度。文學空間則另有術語。查特曼《故事與話語》（1978）指出，故事空間（story space）指人物事件情節發生的場所或地點，如全球化、本土化空間；話語空間（discourse space）指敘述者的空間，是敘述行為發生的場所或環境，如整體化、碎片化空間。文學空間還可分物理、社會、心理或作者、讀者空間等。有人說，敘述，單純的時間呈現；描寫，單純的空間呈現；議論，既非空間又非時間的呈現。但這已是過去的說法。後現代文學向電影和建築等學科學習空間敘事法。文學借建築之勢，就表層而言，是描述性的：文學描寫建築作為背景、情節或主題，如《巴黎聖母院》（1831）；就深層而言，是美學性的，如18世紀哥特式建築與哥特小說，都追求浪漫主義精神，向上飛昇，崇拜超凡力量與崇高意志，但刻意追求垂直與縱深，又造成不平衡的空間效果，給人怪異感；哥特小說如《奧特朗托城堡》（1764），描繪高聳縱深的哥特建築，城堡瀰漫著恐懼壓抑、神秘死亡、恐怖陰森的氣氛，離奇超常的聖人、鬼魂等行走其中，最終，高貴戰勝了邪惡，喚起讀者的崇高情感。其實還有更深層新銳的取經，是敘事性的，小說從房屋搭建、大廈建築中取得敘事靈感，以建築空間為小說主角，置背景於前台，並以搭建建築空間法架構小說，開創新的空間敘事。本文探究西西對建築的興趣如何啟發小說靈感；其學習建築的哪些精神，如何在字裡行間與磚瓦牆基之間找到打通點，開創出哪些小說建築空間創意？其建築散文與建築小說如何互涉？香港的都市特性如何形塑香港作家的空間感？香港作家們的空間敘事實驗與建築的後現代性有何關聯？



西西的土瓜灣敘事

陳筱筠博士

台灣中興大學台灣文學與跨國文化研究所

兼任助理教授

在土瓜灣讀書、教書、寫作、居住、走路的西西，此地之於西西有其獨特的意義。歷來，土瓜灣除了多次出現在西西的創作之外，當他者嘗試再現西西時，土瓜灣也經常是一個重要的指標與象徵。本文嘗試探討，透過不同的文類，西西筆下的土瓜灣如何被再現？當香港的城市空間在全球資本主義擴張的脈絡下，經常被以既定且僵化的全球城市、觀光消費或發展至上予以定位的同時，西西如何藉由步行、隨機和日常的方式，重新體驗香港城市空間。

關鍵詞：西西、土瓜灣、敘事、城市空間



「土瓜灣 / 書寫的人」—— 西西的一種香港書寫

徐霞博士

香港中文大學中國語言及文學系講師

「土瓜灣」是作家西西居住了超過半世紀的地方，也是她作品中重覆出現的場景，寫於1974年的《我城》已有土瓜灣的影子。而有些作品，更直接以「土瓜灣」命名。2000年出版的《西西詩集》中，詩作〈土瓜灣〉後緊接著便是〈書寫的人〉，這首詩同樣寫土瓜灣，詩中的主角是街市天橋底下幫人寫信的老婦。西西在詩中多次比較老婦與自己，更有對自己作家身份的反思。詩中她這樣寫「一樣一樣 / 同為書寫的人」。而〈土瓜灣〉一詩，寫的是另一位在土瓜灣的某座小樓上，眯起眼睛書寫生命的哲學大師牟宗三先生。作為在現實中也是在土瓜灣書寫的西西，〈土瓜灣〉 / 〈書寫的人〉這兩首詩的奇妙排列，帶出了背後那雙觀看的眼晴，另一個書寫的人——作家西西。從空間的維度，我們看到這三個人物，構成了一道地誌文學風景線，因為寫信老婦，哲學家，文學作家，土瓜灣變得不一樣，從純粹「空間」上的意義，轉向了對作家和讀者來說有情感連結的「地方」。

為何要書寫一座城市？如何書寫一座城市？城市可以由交錯的街道，高低的樓房，行駛的車輛，行道樹，居住的人，甚至散步的動物各種元素組成。西西如何借著自己最熟悉的土瓜灣，用怎樣的形式寫出她經歷的「我城」？這些香港書寫又呈現了一座怎樣的「城」？

本文以西西寫作中的「土瓜灣」為焦點，除了上述兩首詩外，也會運用西西寫於2015年的微型小說〈土瓜灣敘事〉和2016年的散文〈土瓜灣道〉為研究材料，從地誌文學的角度出發，把它放入香港文學近十多年來「空間轉向」的大背景中，從文學書寫 / 研究，閱讀，出版，社會等角度，探討西西這一系列作品的意義。

關鍵詞： 香港文學、地誌文學、土瓜灣、西西、空間轉向

研討環節三
Panel 3
物與人：西西的世界
Objects and People: Xi Xi's World

主持人：梁敏兒博士（香港教育大學文學及文化學系）
Chair: Dr. Leung Man Yee (Department of Literature and Cultural Studies,
The Education University of Hong Kong)



玩物而不囿於物——論西西《我的玩具》

郭詩詠博士

香港恒生大學中文系助理教授

本文將集中分析西西的散文集《我的玩具》，嘗試從「玩／物」的角度切入，了解西西散文的審美趣味和藝術精神。《我的玩具》出版於2019年，收錄了西西五十篇有關玩具的專欄文章。近年的《縫熊志》和《猿猴志》雖跟西西的手製玩偶相關，但本書乃是她第一本正式以玩具為題材的散文結集。西西在〈後記〉自言，過往沒寫過玩具專欄，可是各類主題的專欄，對她來說都是玩具，她一直認真地玩，並將之視為學習的過程。在這些以物品為中心的文章裡，西西會談到她遇到或得到某件玩具的過程和相關點滴，會談到了玩具的各種細節、文化知識和歷史，間或也會提出個人意見或發揮聯想。宋明以來，許多士紳精英均有收藏和鑑賞古玩文物等奢侈品的愛好，並留下了不少與這些物品相關的著錄。有別於柯律格（Craig Clunas）專著裡那些風流名士所擁有的充滿古典幽情的多餘之物（superfluous things），西西筆下的小玩具，明顯有著更多現代趣味和童心，而且離消費文化和享樂很遠。西西重視玩，將好的玩具設計視為一種創作，並欣賞其背後的創作心靈。本文認為，與「物」相關的書寫，未必只能說明物質文化和社會生活狀況，通過西西這批專注於小玩具的文字，我們當能了解玩／寫物者的審美趣味和看待世界的方式。

關鍵字：西西散文、我的玩具、玩具文化、物的書寫



西西的玩具：都市漫遊者的另一種可能

區仲桃博士

香港教育大學文學及文化學系助理教授

漫遊者 (flâneur) 在現代都市漫遊 (flânerie) 是現代主義文學一個常見的母題。這個題材始於十九世紀的巴黎，最先見於本雅明 (Walter Benjamin) 對波特萊爾 (C. Baudelaire) 作品的分析。都市漫遊者的形象最早可以追溯至十九世紀初，以男性為主。隨著城市生活模式的轉變，近年有論述認為都市漫遊者已走向終結；然而，亦有論者指出都市漫遊者由街頭走向網路，在網路上漫遊。這篇短文以西西的作品為例，旨在說明西西作品中呈現都市漫遊者另一種發展的可能。

西西作為女性都市漫遊者，近年以城市的櫥窗、商場，特別是玩具鋪子作為她散步或漫遊的主要場地。雖然西西並不特別喜歡購物，但遇上玩具時往往愛不釋手。她對玩具的迷戀和波特萊爾早年對玩具的熱愛有相通的地方，只是當西方的都市漫遊者（如果還存在的話）已由街道轉移到網路時，西西基於健康的理由反而要每星期最少散步三次。西西的城市漫遊方式一方面回歸到十九世紀的形式；另一方面，透過買回來的玩具，特別是娃娃屋、毛熊等等，西西把漫遊的場地延伸至一個由玩具構成的想像空間。是項研究以西西的《我的喬治亞》、《縫熊志》及《我的玩具》為主，配以她早年的詩作為例，嘗試把西西或她筆下的漫遊者勾劃出來，呈現都市漫遊者的另一種可能。



從西西散文看散文結構形態

白雲開博士

香港教育大學文學及文化學系副教授

西西是香港當代文壇的代表作家，迥無異議。研究和分析西西文本的成果也不在少數，大多藉西西文本討論本土意識以至香港政治圖景，基本上仍沿著社會歷史批評的思路展開論述；對於西西文本的結構和形態研究並不多見。本文嘗試集中討論西西散文文本的結構和形態，並以此為基礎，探索散文這個與詩歌，小說鼎立的文類在這方面的內涵，從而初步勾劃出散文結構的基本面貌。

一個作家與一份雜誌的關係：西西與《素葉》

王家琪博士

香港樹仁大學中文系副系主任（外務）、助理教授

西西是素葉的創立成員和重要作者，素葉出版社和《素葉文學》雜誌則是西西主要的發表平台。怎樣分析一位「台柱」作家與一份雜誌的關係是十分有趣的問題。《素葉》作為同人刊物，具有很強的文學「品牌」效應，西西在《素葉》創刊之前已是著名作家，兩個「名字」在文壇上和文學史上的相互作用十分值得探究。本文將會整理西西在《素葉》編輯、創作和翻譯評介三方面的角色，並從《素葉》上有關西西的評論、迴響和西西對年輕作者的影響，說明雜誌載體與作家影響力的關係。

關鍵詞：西西、素葉文學、雜誌研究

2020 年 12 月 12 日 (星期六)
December 12, 2020 (Saturday)

研討環節一

Panel 1

哲學與詩：西西的想像力

Philosophy and Poetry: Xi Xi's Imagination

主持：Bidisha Banerjee 博士 (香港教育大學文學及文化學系)
Chair: Dr. Bidisha Banerjee (Department of Literature and Cultural Studies,
The Education University of Hong Kong)



O Disparate Starry Skies, O Variant Landscapes: Translating Wordplay in Xi Xi's Poetry and Fiction

Dr. Jennifer Feeley 費正華

Independent Scholar and Literary Translator (United States)

This presentation draws on my experience in translating supposedly “untranslatable” wordplay in Xi Xi’s poetry and fiction. Foregrounding the creative aspects of literary translation, I illustrate the various strategies I use to recreate the puns, musicality, and whimsy that are the hallmarks of Xi Xi’s writing, elucidating how I avail myself of English’s polysemy, homonymy, various sound devices, and colorful idiomatic expressions. I begin by showcasing selections from my translated volume of Xi Xi’s poetry, *Not Written Words* 《不是文字》, as well as some of her more recent poems. I then turn to examples from her short stories such as “Apple” 〈蘋果〉 and “An Addendum to Cosmicomics” 〈宇宙奇趣的補遺〉, along with her semi-autobiographical novel *Mourning a Breast* 《哀悼乳房》. In bringing Xi Xi’s games, puns, puzzles, and subversion of linguistic and cultural conventions into a new landscape rife with its own distinct textures and nuances, the texts inevitably are transformed, but the urge to interrogate, delight in, and push the limits of language – what I believe is at the heart of much of Xi Xi’s work – endures, opening up rich new possibilities.

Keywords: Xi Xi, literary translation, wordplay, puns, untranslatability



Reading Xi Xi's *I City* through Chuang Tzu and Heidegger

Dr. Ping Zhu

Associate professor
Department of Modern Languages
Literatures, and Linguistics
University of Oklahoma
(United States)

Xi Xi's novel *I City* (Wo cheng, 1975) has been commented extensively for its depiction of Hong Kong history from innovative and multifocal perspectives and its underpinning of the Hong Kong citizens' nascent local consciousness. This paper departs from the existing scholarship by situating the novel in a broader framework of tradition vs. modernity. I argue that Xi Xi has summoned the Taoist philosophy in the language, characters, and narratives in *I City*, fundamentally challenging the modern mind that is characterized by technical-scientific thinking, and the modern life that separates people not only from each other but also from their own being. The Taoist philosopher Chuang Tzu is mentioned in the novel (in Chapter 12), and many parts of the novel hark back to Chuang Tzu's writings, such as "Free and Easy Wandering" (*Xiaoyao you*) and "Discussion on Making All Things Equal" (*Qiwu lun*). In so doing, *I City* takes the radical Taoist stance that deconstructs the established knowledge, social hierarchy, technology, and anthropocentrism in the modern world. The linguistic reinvention in *I City* represents a new way of responding to what happens in front our eyes and in our mind; it involves a poetic and artistic response of humans to the ever-changing world. The Taoist tenet "no-action" (*wuwei*) has influenced Martin Heidegger's concept of "releasement" (*Gelasseheit*), in which humans are freed from subjectivistic, reifying thinking in order to seek the real and free being in creative receptiveness or responsive spontaneity. The paper will end with a comparative discussion of Xi Xi's and Martin Heidegger's critiques of the modern life so as to analyze the radical ontological philosophy *I City* embodies.



Metaphor as Parable: Xi Xi's Animal Poems

Dr. Andrea Lingenfelter

Lecturer

Masters in Asia Pacific Studies

University of San Francisco

(United States)

Xi Xi's well-known fascination with fairytales is evident in her fiction and poetry. Running in an adjacent vein are Xi Xi's poems about animals. Childlike but not simpleminded, plainspoken yet profound, these poems resemble children's books in their sensibility, and yet they contain lessons for adults. Typically, these poems resemble fables or parables; but unlike Aesop's fables, in which the animals represent particular moral qualities and can come across like stock characters, Xi Xi's animal parables are likely to turn on a metaphor. This talk will discuss a few of Xi Xi's animal poems, including "Butterflies Are Lightsome Things" 蝴蝶輕, "The Butterfly and the Crocodile" 蝴蝶和鱷魚, "The Blue-Eyed Tapir" 藍眼睛的獾, and "The Cat Who Loves to Chat" 愛說話的貓. We will focus on the ways in which she uses certain attributes of animals as metaphors to convey deep philosophical insights. While at first glance the animals in her poems might appear similar to those in classic fables, a closer reading reveals that Xi Xi is doing something much more subtle. The animals are not stock figures, nor are they two-dimensional symbols for moral qualities. These metaphors, grounded in the physical world, take the reader to new and unexpected places. While primarily concerned with the text of the poems, this talk will also touch on Xi Xi's affinity for and compassion for animals, noting that this extends into other aspects of her creative life. At the same time, and we may also find parallel themes in the work of another Hong Kong writer, Hon Lai Chu 韓麗珠.

Keywords: Hong Kong literature, animal poetry, modern poetry, fables, fairytales



My Body as Other: Materiality, Affect, and the Female Self in *Mourning a Breast*

Dr. Wei Yang Menkus

Associate Professor
Masters in Asian Pacific Studies
University of San Francisco
(United States)

This presentation offers a close reading of *Mourning a Breast*, Xi Xi's illness memoir that explores the complex relationship between female subjectivity, identity construction, and the cancer experience. Published in 1992, *Mourning a Breast* is arguably the first autobiographical Chinese novel that broaches the taboo topic of breast cancer survival, with Xi Xi's narrator confronting the overwhelming sense of otherness in the wake of her medical trauma. In reconstructing the story of her own illness, Xi Xi turns the contested space that is her ill body into a site where the medical, the affective, and social values intertwine and demystify breast cancer. This paper scrutinizes this radically corporeal experience as mediated through a diverse range of socio-cultural factors. I argue that, by foregrounding the lived materiality of the scarred body in pursuit of subjectivity, Xi Xi decidedly moves away from a literary tradition that often perceives female illness as a crude metaphor for the more apparent trauma of the nation state. In so doing, Xi Xi opens up the narrow narrative frame of women's illness narrative in Chinese-language literature by transcending the stigma associated with the *corps morcelé* ("fragmented body"), redefining female illness as a source of expanding knowledge, agency, and social awareness.

**Keywords: Breast Cancer, Illness narrative, Body politics,
Subjectivity, Women's empowerment**

研討環節二

Panel 2

歌影之中：西西作品的翻譯和改編

In Sight and Sound: Translation and Adaptation of Xi Xi's Works

主持：張崇旂博士（香港教育大學文學及文化學系）

Chair: Dr. Chang Tsung-chi Hawk (Department of Literature and Cultural Studies,
The Education University of Hong Kong)



Gained in Translation: Adapting Xi Xi's *A Woman Such as Myself* for the Operatic Stage

Prof. Mak Su Yin

Professor

Department of Music

The Chinese University of Hong Kong

In 2017-18, I collaborated with Hong Kong composer Daniel Ting-cheung Lo to adapt Xixi's *A Woman Such as Myself* (像我這樣的一個女子) into an English-language chamber opera, which received its world premiere at New Opera Days Ostrava in the Czech Republic on June 27, 2018. This paper focuses on my libretto for the opera and approaches the adaptation process as involving three types of translation: the generic transformation from short story to music drama, the linguistic shift from Chinese to English, and the thematic paraphrase arising from the hermeneutic agency of the adapter.

I begin with an introductory overview of the collaborative relationship between composer and librettist within the classical musical tradition, and of the opera libretto's multiple functions as dramatic script, as sung lyrics, and above all as vehicle for musical expression. The text should be evocative rather than descriptive so that the music has room to shine; at the same time, it should potentially suggest compositional directions for the musical setting.

Next, I discuss the creative and practical challenges posed by adapting Xixi's *A Woman Such as Myself* for the operatic stage. The original short story is an extended interior monologue, but such a narrative structure can neither accommodate on-stage action nor ensure

artistic balance among the three singing roles. In reconceiving the story as music drama, I divide the story's plot elements among six scenes and distinguish between past, present and future situations through formal and stylistic means. Whereas the protagonist's present-day emotional turmoil is represented by prose, her first meeting with the boyfriend, her initiation into the mortuary profession by the aunt, and her speculation as to how the boyfriend would react to her workplace are all in verse. Excerpts from the opera will illustrate specific literary strategies I employ (e.g. conflicting meters, strophic and sonnet forms) to present Xixi's work within a new linguistic and generic context.

Finally, I comment on adaptative changes that are motivated by my reading of Xixi's work rather than by technical considerations. For me, there are two central themes in *A Woman Such as Myself*. The first is the predicament of women confronted with the conflict between traditional sociocultural expectations and an independent identity of one's own, a conflict which Xixi takes to the extreme by giving her lovestruck heroine a taboo profession that alienates her from human companionship. The second is the slippage between truth and perception: the sweet-smelling flowers for one person portends death for another. In the operatic adaptation, I emphasize the universality of these themes by leaving the characters unnamed and the time and place setting deliberately vague. I also omit the references to the protagonist's parents and suicidal brother, leaving only the shared destiny between her and the aunt. These are changes of emphasis rather than substance, but they do recast the story as a modern *Frauenliebe und –Leben* and its protagonist as a successor to the nameless heroines in Schoenberg's *Erwartung* and Poulenc's *La voix humaine*.

In closing, I argue that operatic adaptation is not, and should not be, a literal translation. Rather, the change in genre and medium offers rich possibilities of interpretative variation that represent not losses, but gains, in meaning. I am pleased to report that the dramatic adaptation, as well as the English translation, has the approval of the original author, Xixi.

Keywords: Xixi, A Woman Such as Myself, Opera, Adaptation, Libretto, Translation



Between the Original and Originality: Adapting Xi Xi's *A Girl Like Me* and *The Cold* into the Cantonese-language Chamber Opera *Women Like Us*

Ms. Wong Yi

Hong Kong Writer

Editor-at-large at Fleur des lettres

Women Like Us (《兩個女子》), a Cantonese-language chamber opera, brings the characters from Xi Xi's famous short stories *A Girl Like Me* (《像我這樣的一個女子》) and *The Cold* (《感冒》) together in a newly-written plot. The rare format of a Cantonese-language chamber opera poses unique challenges to the librettist, especially regarding the delicate balance between staying true to the original texts, and presenting the librettist's unique perspective on the protagonists' struggles in the face of societal pressure.

In this presentation, librettist Wong Yi will share her experiences collaborating with composer Daniel Lo in the creation of *Women Like Us*, as well as her approaches to adapting Xi Xi's stories into the form of a chamber opera. Through comparing excerpts from the original stories and the libretto, she will also demonstrate how the libretto strikes a balance between staying true to the source text and forging spaces for creative expression in the new work.



A Terrible Beauty is Born – Re-imagining Nezha’s Oedipal Revolt A comparison of Xi Xi’s “Chentang House Affairs” (1987) and Shanghai Animation Film Studio’s “Nezha Conquers the Dragon King” (1979)

Dr. Emma H. Zhang

Lecturer

CIE Hong Kong Baptist University

Rebellious and patricidal, Nezha is understood by many scholars as a Chinese version of Oedipus. The Nezha myth was first consolidated by Ming Dynasty novelist Xu Zhonglin (許仲琳) in his epic *Creation of the Gods* (*Fengshen Yanyi* 封神演義), published late in the 16th century. In this novel, Nezha rebels against his military general father, joins the rebel army, and eventually overthrows the Shang Dynasty. Nezha challenges patriarchal authority within the domestic sphere and defeats despotic rule in the social sphere; his myth questions the legitimacy of domination and justifies rebellion. In numerous later versions, Nezha is therefore commonly portrayed as a revolutionary figure representing forces that usher in a new epoch. In 1979, Shanghai Animation Film Studio produced an award-winning film *“Nezha Conquers the Dragon King”* (*Nezha Naohai* 哪吒鬧海). In this collective production, Nezha is depicted as a fearless and selfless hero who liberates the powerless ordinary people from the tyrannical Dragon King. Nezha, with his red sash and gold bangle reminiscent of the colors of the communist national flag, becomes a symbol of the communist revolution that overthrew the despotic, patriarchal Confucian social order. In her 1987 short story *“Chentang Family Affairs”* (*Chentanguan Zongbingfu Jiashi* 陳塘關總兵府家事), Xi Xi re-imagines Nezha in the eyes of those close to him, and questions whether he is indeed a monster that wrought untold pain and suffering to his family. Xi Xi utilizes ten different narrators to replace the omniscient narrative voice in the original novel and completely subverts Nezha’s image as a hero. Shanghai Animation Film Studio’s *“Nezha Conquers the Dragon King”*

makes Nezha a self-abnegating hero and legitimizes the communist-led revolution that overthrew kinship based, Confucian hierarchy; Xi Xi's retelling of the Nezha myth deconstructs this narrative by empowering marginalized voices. Piecing together the private monologues of minor characters who were eclipsed in the original novel, Nezha's Oedipal revolt becomes ruthless violence that ushers in an age of chaos and moral confusion. Those around him regard Nezha as callous, narcissistic, brutal, and self-serving; his unhinged power responsible for destroying a legitimate hierarchy. Xi Xi's multifaceted narrative, in stark contrast to Shanghai Animation Film Studio's Communist revolutionary hero, reveals that the individual "liberated" from the checks and balances of a kinship-based patriarchal order is a terrifyingly destructive force that can undermine the very fabric of civilization.

Keywords: Nezha, Oedipal myth, Confucian ethics, domination, legitimate hierarchy



Thread by Thread: Games of Storytelling in Xi Xi's *Flying Carpet*

Dr. Simon Ng Yiu-Tsan

Lecturer
School of English
University of Hong Kong

Games and toys play prominent roles in Xi Xi's writings. Her new interests in making teddy bears, sewing stuffed apes and monkeys, building dollhouses and miniatures, and playing freshly discovered toys have become subject matters and sources of inspiration in her recent books. In this paper, I foreground and analyze two innovative games of storytelling that she introduces in her 1996 novel *Flying Carpet* (trans. Diana Yue, 2000).

The first game is hopscotch, which has long been associated with Xi Xi's playfulness as a literary writer. Her penname "Xi Xi" when written in Chinese characters 西西, graphically introduces the figure of a girl in a skirt playing hopscotch in two squares. In this spirit, Xi Xi draws the lines of restrictions on the ground as patterns of hopscotch, and imposes obstruction in order to inspire creativity and develop new ways of storytelling. *Flying Carpet* is of no exception.

This novel tells the story of a mythical city, Fertillia. The title word "carpet" suggests a warp and weft fabric into which different threads of narrative are interwoven together. On this fabric, an extensive pattern of hopscotch is produced as a series of 204 story sequences: each one can stand alone as a short story but is also loosely related to one another. Reminiscent of Julio Cortázar's instructions in his novel *Rayuela (Hopscotch)*, Xi Xi's novel allows its readers to hop from one sequence to another and develop their own reading pattern. But, further than Cortázar's game for readers, the non-linear and staccato arrangement of the story sequences in *Flying Carpet* points to a more profound logic behind its structural realism.

The novel exhibits the features of a Chinese medicine cabinet, a radicalized metaphor for narrative structure which Xi Xi modifies from Mario Vargas Llosa's "Chinese Boxes" model. The narrator's movement from one story sequence to another corresponds to the seemingly haphazard gesture of a Chinese medicine practitioner when he opens his cabinet's drawers to prepare a specific formula. These sequences or "cabinet drawers" are arranged like a Cubist painting's composition. The novel as a whole does not attempt

to offer a panoramic view of its narrative, or the history of Fertillia. Instead, both the city and the narrative are dissected into small facets and viewed from different perspectives. All these facets are then reassembled as a mosaic of story sequences through a game of hopscotch.

The second game is kite-flying. There are numerous moments in which the implied writer reflects upon flight, levitation, flying and the inability and desire thereof in *Flying Carpet*. The vision of a carpet flying in the sky is an obvious example. This contributes to the magical realism of the novel. The novel tells the city inhabitants' stories beneath this flying carpet: stories of those who see it and also stories of others who do not. In this way, the novel recounts different scenes in the everyday life of many characters that happen to live in the flying carpet's vicinity, and patches them together into a montage narrative of ordinary people, spanning a period of three generations of humble habitations in Fertillia. The narrative could go on and on forever and enters the fourth generation. However, it returns an abrupt end with the same image that the reader comes across in the beginning: that someone is riding on the flying carpet in the sky. To a certain extent, the flying carpet allegorises the freedom of storytelling itself – the freedom through which one's imagination could liberate the city from reality.

The novel further addresses this freedom with the game of kite-flying. Near the end of the narrative, the carpet's owner worries that it can only enjoy little opportunity to fly, lest the sight of it made people greedy and stirred up strife. A tricky solution is soon conceived: that he flies it in disguise of kite-flying. He strings up its four corners with kite-threads, ties it to a reel, and gives it the appearance of a huge kite. This image then offers a stunning reversal of the hyphenated relation between a marionette and its puppeteer or that between the fictional characters and their narrator. The imagery of kite-flying anticipates a meta-narratological moment near the end: all the characters in this novel vanish one by one from the eyes of the narrator, "like kites with their strings cut off," and liberate themselves from the narrator's imagination and plane of storytelling. The game of kite-flying thus calls for a writerly and counter-authoritarian approach to reading this novel.

Both games that I briefly mention above closely relate to one another in that they both defy not only conventions of storytelling but, thread by thread, in this fabric of narrative, also resist any passive submission to progress.

Keywords: narrative, storytelling, everyday life, game, progress

研討環節三

Panel 3

文字之外：西西的創意和影響

Beyond Words: Xi Xi's Creativity and her Influence

主持：譚志明博士 (香港教育大學文學及文化學系)

Chair: Dr. Tam Chi Ming (Department of Literature and Cultural Studies,
The Education University of Hong Kong)



從電影到文學的存在主義：論西西《象是笨蛋》

趙曉彤女士

香港高等教育科技學院一級講師

西西是極具代表性的二戰後香港作家。過去，研究者多以西西經典之作《我城》為界，把她一九六零年代的小說創作劃入存在主義時期。相關研究悉數以作家接觸的存在主義書刊為參考。

存在主義是二十世紀影響深廣的哲學思潮，對一九五零、六零年代全球青年文化、社會發展影響甚大，傳播方式實不限於書刊文化。西西是香港一九六零年代著名的青年影評人。當時，她接觸的歐美電影不少都觸及與存在主義相關的命題。本文以電影與文學關係為角度，重探西西《象是笨蛋》複雜的存在主義思想來源和表現。論文提出，小說轉化了二戰後法國寫實電影的主題及技巧，以兼及反省及同情的角度，回應當時愈趨偏狹的存在主義潮流，與青年文化對話。論文旨在重探西西的「存在主義」小說特色，亦借這位極具代表性的香港作家多元轉化歐美存在主義思潮的方式，提出以視覺文化為角度，考察二戰後香港以至其他非西方地區接收存在主義思潮方式的重要性。

關鍵詞：存在主義、西西、電影、寫實



美麗的新世界： 由《我的喬治亞》談西西的「烏托邦」書寫

王蘊懿女士

香港大學中文學院研究碩士

現有的西西研究，焦點多為其文風（如童言體）和當中展露的香港想像、本土意識，論述也大抵集中特定的幾部小說，少有全面對照，難見西西思考的折變。即便是探討「烏托邦」，關於西西對該理念的臧否態度，論者亦莫衷一是。本文擬分析較少人關注的《我的喬治亞》（2008）中關於「烏托邦」主題的承繼和開創。透過文本細讀，和對「烏托邦」及狂歡理論的參照，論文將先梳理西西前作《我城》及《飛氈》中「烏托邦」主題的基本特質，然後探討《我的喬治亞》立足於建築空間理論而生的層層包裹的敘事空間（喬屋內部、18世紀英國及現代香港），以及表層敘事空間中隱藏的異質性。此後，筆者將分析西西如何以異質性揭露經典「烏托邦」壓抑個體、排斥他者等危機，又如何以狂歡精神予以改寫。其中，西西並未止於戲仿《巨人傳》，延續其反諷、倒轉等方式來反抗權威、實踐反烏托邦，而是藉由重組具體時空、創建多元對話，形成獨具特色的「時空怪誕」，轉換審視歷史的角度，在現實造屋中啟發讀者超越具體「烏托邦」，體悟具開放性的「烏托邦精神」以及其所強調的超越維度和他者性。本文還將關注西西實踐「烏托邦精神」的方式，即呈現為還原與想像兩大維度的造屋遊戲，並聯繫西西前作，指出「烏托邦」主題在西西現有作品序列中的內在統一和多重變奏：由時間性發展為更強的空間性，由對本土未來進行有限的眺望，轉向以島嶼為中心的多角度體察、再至鼓勵不同地域的人群進行具流動性、可持續性意義的空間實踐。

關鍵詞：西西、《我的喬治亞》、烏托邦、狂歡節、遊戲的人



西西詩中的「童心」研究： 從西西的《不是文字》談起

梁文棣先生

香港城市大學中文及歷史學系哲學博士

西西是香港首位作家獲得第六屆紐曼華語文學獎 (Newman Prize for Chinese Literature)。這個獎項為的核心便為：基於文學價值選出最能表現人類生存狀況的作品而設立。過去獎項得主包括莫言、韓少功、王安憶、楊牧及朱天文。浸會大學何麗明教授曾言：「香港文學過去經常被視為次等，西西時而嚴肅、時而天馬行空的詩歌具香港特色……西西得獎，提醒人們香港詩歌不應被忽視。」

在詩作方面，西西曾任《中國學生周報》「詩之頁」的主編，為香港詩歌的重要園地，又創立素葉出版社推動本土詩歌的發展。西西詩中的描寫手法，常以陽光型為主，貫穿了幻想，使其想像飛躍在自由寬廣的空間，亦善把現實化為虛構，是少數能進入了《中國當代新詩史》的香港詩人。她的詩「由實入虛，由俗入雅，意象清晰，含義卻朦朧」，亦能「言簡意深」，充心體現童心傾向，如：〈可不可以說〉有頑童式的味道：一畝阿華田 / 一名甲由 / 一頭訓導主任……啊，還有一朵雨傘！詩風處處流露跳脫而童心未泯的思想。

《不是文字》為西西四十年間創作的詩選，中英雙語，為首批以文學翻譯，並在世界文學中留下香港文化色彩的著作。本論文將試從西西《不是文字》為研究方向，探討當中的童心傾向。

在研究方法上，筆者除以文學角度分析，並會以心理學的“精神分析學”理論為基礎，以探討詩歌中的童心世界。其次，論文亦會探討西西如何在詩中呈現香港本土文化以及童話敘事，嘗試寫出西西詩歌中的童心傾向。

關鍵詞：西西、詩歌、童心、本土文學、精神分析學

候鳥織巢：西西小說中的移位書寫與戀地情結

黃峪教授

里昂第三大學跨文化研究博士

中山大學國際翻譯學院副教授

2018年，西西在臺灣洪範書店出版小說《織巢》，作為其早期小說作品《候鳥》的姐妹篇面世。兩部小說均採用女性第一人稱敘事，分別從林家大女兒林素素和小女兒林妍妍的視角，敘述上個世紀四十年代，林家為了逃避戰亂，逐步從上海遷居到香港的經歷。林父本來在上海從事海關檢疫工作，來港後擔任消防員。大女兒林素素童年在上海市內和杭州鄉郊度過，在香港繼續完成高小與中學學業，從師範學校畢業後成為一名小學教師。小女兒林妍妍在上海出生，在香港長大，嫁給了一位從加拿大回流的港人阿國，婚後聽從丈夫意願移民加拿大。從主題內容而言，這兩部小說可以視為西西本人家族遷徙的回憶錄。從敘事技巧而言，兩部小說呈現出西西的不同嘗試。《候鳥》採用林素素個人敘事視角，而《織巢》則以林妍妍第一人稱視角為主線，輔以林家其他女性成員多聲部敘事，如林素素自述用黑體加粗，林母自述用楷體，林家姑母自述用仿宋體，以示區別。

本文以文本細讀為基礎，從“候鳥”和“織巢鳥”意象切入，分析這兩部小說中的位移書寫（displacement writing）和戀地情結（topophilia）。在《逆寫帝國：後殖民文學的理論與實踐》一書中，比爾·阿希克洛夫特（Bill Ashcoft）等人提出，後殖民文學的主要特徵之一便是“位移”（displacement），其中體現了“遷移造成的流離失所（dislocation），被奴役，運輸，或為契約勞作而‘自願’離開的經驗”。《候鳥》這部小說所描述的，正是這種“流離失所”的體驗，而到了《織巢》中，“候鳥”逐漸成為“織巢鳥”，在此城落戶。林家三代購置房產，找到工作，就讀學校，生老病死，戀愛成家。借用華裔人文地理學家段義孚的空間理論，西西筆下的香港對於林家而言，已經逐漸從客居“空間”（space）成為了定居“所在”（place）。這種對香港的情感紐帶，可以稱為“戀地情結”（topophilia）。作為香港文學中的常見母題，西西小說中這兩個主題值得進一步探討。

關鍵字：西西、小說、位移書寫、戀地情結



基於篇章銜接與連貫理論的西西小說閱讀教學

張燕珠博士

香港公開大學教育及語文學院助理教授

香港作家作品列入教育局中學中國語文及中國文學學習材料，成為學習參考篇章、選用學習材料、閱讀書籍及名著選讀，西西是當中的佼佼者。中國語文方面，〈看房子：建築（代序）、巴姆古城〉、〈店鋪〉、〈貴子弟〉及〈像我這樣的一個女子〉選入初中和高中階段的學習參考篇章。1036本建議書籍中，西西作品佔上13本，包括《花本欄》、《剪貼冊》、《縫熊志》、《手卷》、《白髮阿娥及其他》、《西西卷》、《西西詩集 1959-1999》、《我城》、《候鳥》、《哨鹿》、《浮城 1.2.3 —— 西西小說新析》、《旋轉木馬》及《像我這樣的一個女子》。中國文學方面，指定作品有〈碗〉，名著選讀簡介是《我城》及《像我這樣的一個女子》。選修單元四「現當代文學作品選讀」及單元五「香港文學」的選用學習材料中，有〈家族日誌〉、〈可不可以說〉、《候鳥》（節錄）、〈玫瑰阿娥的白髮時代〉、《飛氈》（節錄）及〈鬍子有臉〉，其建議配合閱讀書籍是《像我這樣的一個女子》、《西西詩集 1959-1999》及《我城》。單元六至八皆有其作品。西西作品貫通古今中外，開啟新生代作家思考文學、個人與都市的互動關係。閱讀西西作品，可以提高教師閱讀香港文學乃至當代華語文學的能力。本文以系統功能語言學為研究方法，結合篇章銜接與連貫理論為指導框架，發現西西小說的重要銜接手段，包括上下義、連接、重複及照應，達至篇章連貫效果。於此，提出「拼貼」閱讀模式，初探西西小說的閱讀教學，以建構香港文學閱讀理論的基礎。

關鍵詞：西西小說、銜接與連貫理論、篇章教學、閱讀教學、「拼貼」閱讀模式

香港教育大學文學及文化學系
Department of Literature and Cultural Studies
The Education University of Hong Kong

Email: fc2020@eduhk.hk

Tel: (+852) 2948 7136

Website:



中 CN: <https://zh.onecityonebook.hk/conference-2020-zh>
英 EN: <https://www.onecityonebook.hk/conference-2020>