

淡江大學研究所七十五學年度第二學期碩士論文提要

研究所別：西洋語文研究所

研究生：杜鍾敏

論文名稱：從表現主義及佛學觀點看「空籠故事」

指導教授：黃美序

論文提要內容：

本論文主要分為兩個部分，前半部是從表現主義的觀點探討「空籠故事」這個劇本的舞台技巧，象徵的運用，夢幻式的自我投射與衝突的具體表現。表現主義如同一組心理解析的儀器，可將人類心靈的痛楚和掙扎很具象地呈現出來，然而，它所能做到的也僅止於此。這樣的探索非但不能滿足一個對生命無止盡的追求者，更重要的是，它不能將此劇本做最完整且深入的詮釋。

於是，本論文的第二部分將應用佛學的確識觀點針對劇本中所呈現出心靈的執着狀態，作更深入的詮釋。同時，經由表現主義的分析，我們已經看見劇本中所隱射的人性與世間的矛盾現象；現在，藉著佛學中道思想「有」、「無」的探討，更能貼切地體會出「空籠」與「萬花筒」的象徵意義，以及它們與心經裏「色即是空，空即是色」的關係。此外，佛學中華嚴的部分思想亦可用來詮釋此劇本複雜的結構。至此，方可說對這一齣「深入人心」的舞台劇，做了相當的瞭解與詮釋。

A Study of Cathay Visions:

An Application of Expressionism and Buddhism

Advisor: Mei-shu Hwang

Student: C. M. Tu

Tamkang University

Graduate School Of Western Languages and Literature

Abstract

This thesis is mainly divided into two parts. One is the application of Expressionism and the other is the application of Buddhism to the play Cathay Visions.

Cathay Visions is a complicated net in which we may see the kaleidoscopic world reflected in an empty cage, the problems of human attachments and the way to enlightenment, the self-contradictory forces within the human psyche and the nature of relative thinking. All of these elements lead to the same point; that is, "the kaleidoscope is the void and the void is the kaleidoscope."

On a literary level, we may say that Cathay Visions is full of paradoxes, which can be, perhaps, fully presented through an application of Expressionistic techniques. However, Expressionism fails to explicate this phenomenon. Besides, Expressionism can only interpret some of the contents of the play. As to the rest of the significant elements of Cathay Visions, we must turn to Buddhism on the ground that Buddhism alone is capable of interpreting the main theme: "the kaleidoscope is the void and the void is the kaleidoscope," and that Buddhism

can give us a more fully satisfying answer with respect to the seemingly unsolvable symbolic actions related to the empty cage in the play. Furthermore, the Consciousness Only School of Buddhism also helps readers understand the philosophical dialogue between Scholar and the chorus and the Hua-yen School of Buddhism provides a wide ranging interpretation of the complicated structure of the play.

Most importantly, Buddhism alone can reach the core of these so-called paradoxes and direct us to a more open way of understanding them. Cathay Visions is an illogical play which talks about human suffering and further goes to the heart of the questions of the meaning of life. This is very in accordance with Buddhism. But this thesis is logically ordered and presented. That is also to say, logic and language is still useful in pointing to the void. It is hoped that this attempt to interpret the wonderfully multi-leveled and provocative play Cathay Visions will be helpful in illuminating the contents of a dramatic work of art, which lead us to the high ground of thought, both East and West, about the very nature of our existence.