不在場的都市寓言
一論《行過洛津》與《看得見的鬼》

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摘要
《行過洛津》與《看得見的鬼》藉著伶人與鬼魅兩種角色，書寫一座城市的歷史。前者以「行過」為主題，勾勒一幅歷史中的城市景觀，表達個人對於時空消逝的態度，而後者則以各式鬼魅，組成一座消失之城，並且藉著鬼魅之手重新寫下一個不曾在史冊的地方史，文本與歷史的互為響應與改變，是作者面對故鄉與自身存在姿態的一種立場。兩本小說分別以回顧看過去的方式，表達自己面對記憶與空間的聲音，也是空間書寫處理歷史記憶的另外一種姿態。

關鍵字：空間、記憶、身體、歷史魅影、空間生產
"Xing Guo Lo Jin" and "Kan De Jin De Gui"
--the invisible metaphor of a city

Abstract

To sketch the contours of the history of a city, "Xing Guo Lo Jin" and "Kan De Jin De Gui" make use of the actor and the ghost as the narrative characters. The former takes "wandering" as the theme in outlying the historical landscape of a city, and expresses a personal attitude towards the past epoch and space. And the later makes use of different sorts of ghosts, re-composes a vanishing city, and re-writes the local history of a city which did not exist in the annals by the hands of ghosts. The text and the history influence each other and resonate with each other, which is the position of the author who faces her homeland and her existence in history. Through looking back the past, these two novels somehow express how an individual faces the echo of memory and space, thus manifest another manner to deal with the historical memory.

key words: space, memories, body, the phantom of history, the production of space