

《大唐西域記》的觀音文學

蕭麗華／佛光大學中國文學與應用學系教授

摘要

《大唐西域記》具有豐富的文學素材和遊記、散文、雜記、小說與宗教結合的特殊筆法，本文藉書中的觀音書寫為主題，以突顯它在小說與宗教結合的面向。

全文先討論《大唐西域記》的文學性，確認《大唐西域記》保存七世紀中亞、南亞之史料，文學筆法將「記行、述聖和說理」錯落呈現，融合「歷史與現實」、「神話傳說與現實狀況」，是駢散混合的旅行文學；其次，整理《大唐西域記》共十八處、二十三次的觀音書寫，放在唐代觀音文學的整體思維中加以觀察，從中可以看出《大唐西域記》在唐代觀音文學中的重要性；最後，分為《大唐西域記》的觀音信仰與文學特質兩條路線析論：觀音信仰方面，《大唐西域記》主要是真言宗（也就是密宗）的千手千眼觀音系統，也融合著《法華經》系的觀音靈驗、《華嚴經》「普陀洛伽山」的「南海觀音」與《楞嚴經》的「聞聲救苦」的「施無畏觀音」信仰；文學特質方面，《大唐西域記》的觀音文學基本上屬於六朝靈驗記與志怪小說的遺風。

整體而言，《大唐西域記》中有關觀音形象與觀音信仰的模式，有菩薩現妙色身的「稱名救難型」、指引戒日王與商主等的「智慧解脫型」、告知戒日王宜慈悲為志，營福樹善，治理五印度，得三十年政教和平的「行善福報型」、當戒日王疑惑是否當繼位時，菩薩現身為其解惑的「解疑釋惑型」等四種類型。從文學的意義來說，《大唐西域記》記載了十幾個觀音顯化的故事，有些故事情節完整，對話生動，具有

志怪小說的規模，但整體仍屬於靈驗記系統，沒有豐富的小說人物形象與故事情節變化，基本上屬於六朝靈驗記與志怪小說的遺風，是東晉以來僧人親見親聞的寫作模式和史書西域地志的特質，特別是志怪化的特質，成為後來《西遊記》的藍本。

關鍵詞：玄奘、《大唐西域記》、觀音文學、
靈驗記、佛教文學

Guanyin Literature in “Da Tang Xi Yu Ji”

Hsiao, Li-Hua, Professor, Department of Chinese
Literature and Application

Abstract

“Da Tang Xi Yu Ji” (The Record of the West in the Great Tang Dynasty) has abundant literary materials and a special writing style combining religion with travel notes, essays, jottings and novels. It extraordinarily manifests the feature in combination of novel and religion by adopting a theme of Guanyin writing.

This paper first discussed the literary characteristics of “Da Tang Xi Yu Ji” through confirmation of “Da Tang Xi Yu Ji” preserving the historical materials of Central Asia and South Asia in the seventh century, writing in a style intermingled with “travel notes, sacred narratives and Buddhist doctrine” , integrating “history and reality” and “myth legends and realities”, manifesting a tourism literature in rhythmical prose characterized by parallelism. Secondly, by sorting out the eighteen narratives in total twenty three Guanyin writings in “Da Tang Xi Yu Ji” and observing them in the overall thinking of Guanyin literature in the Tang Dynasty, it did show the importance of “Da Tang Xi Yu Ji” in the Tang Dynasty Guanyin literature. Finally, this paper conducted analysis through two routes, Guanyin faith in “Da Tang Xi Yu Ji” and literary traits. Regarding Guanyin faith, “Da Tang Xi Yu Ji” was mainly the system of Avalokitesvara Bodhisattva with Thousand Hands and Thousand Eyes from Shingon Buddhism (also known as Tantra Buddhism). It also integrated the faith of Guanyin efficaciousness in the Lotus Sutra, Nahai Guanyin of Mount Potalaka in the Avatamsaka Sutra and Fearlessness Bestowal Guanyin of hearing the sound and saving the suffer in the Suramgama Sutra. Regarding literary traits, the Guanyin

literature of “Da Tang Xi Yu Ji” was basically following the style of efficacious narratives and mystery novels of the Six Dynasties.

In general, regarding the model of Guanyin image and Guanyin faith in “Da Tang Xi Yu Ji”, there were four types including “Calling and Rescuing” by bodhisattva’s rupakaya, “Wisdom and Liberation” by guiding King of Harsha Empire and some merchants, “Good Deeds and Blessings” by advising Harsha King to manage five Indian provinces with compassion and doing good for happiness, “Doubt Dispelling” by bodhisattva’s appearing in front of Harsha King to get rid of his doubts and hesitation about the succession to the throne. Viewing from the literary significance, there were more than ten stories of Guanyin manifestation in “Da Tang Xi Yu Ji”, though some were complete and had lively dialogues on a scale of mystery novels, in general, it belonged to a system of efficacious narratives without rich novel characters nor changing plot in stories. Therefore, it was basically following the style of efficacious narratives and mystery novels of the Six Dynasties, in which revealed characters of writing mode of Sangha’s seeing and hearing as well as historical records for the West; especially, the mystery and ghosting characters became the blueprint of “The Journey to the West”.

Key words: Xuanzang, “Da Tang Xi Yu Ji”, Guanyin literature, efficacious narratives, Buddhist literature