



# 行政院國家科學委員會專題研究計畫成果報告

## 慾望與敘述：三個再現型態中的自我與社會 (3/3)

### Desire and Narrative: Self and Society in Three Representation Configurations

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#### 一、中文摘要

從再現的要件 (radical representation) 觀點看來，抒情側重所謂無意中聽到的聲音 (the overheard voice)，而敘述牽涉敘述人 (narrator)、閱讀人與故事背後的指涉。相形之下，論者咸認為傳統中國美學以抒情為主。唐詩宋詞固然在相當程度上體現物我合一的抒情境界，而書法會話亦無不以境界之經營為主，即使討論小說、戲劇也都有人從抒情的觀點切入。這種局面維持了幾百年，到了十七世界，由於工商勢力抬頭，仕紳與庶民關係產生變化，抒情傳統因此變形，甚至式微 (呂正惠)，而敘述的活力，也相對有了增長。十七世紀以降，中國現代性 (modernity) 的發展軌跡，也不妨從敘述模式的演變來著眼。並具體探討個人與社會、歷史，甚至與自身之間的辯證關係，而一部中國現代文學史不僅能在實證的層次上，重描四百年來文學的演變，更能在理論層次上看現代中國的主體性，如何與社會歷史之間發生互動，並更進一步確認中國現代性之特色。本計畫擬分三年進行，逐年透過個案的研究，由點而線，描繪中國敘述傳統之現代特性。第一年研究以《三言》、《二拍》為主 (旁及若干傳奇創作)，透過仕紳及庶民與社會的互動，看敘述如何由寫實的功能，轉變為主文本與次文本的對話 (如《賣油郎獨佔花魁》中幫襯與復姓歸宗之相互滲透)。第二年看五四作品 (與少數三〇年代寫作)，特別著眼於知識份子的浪漫 (李歐梵) 情懷，並具體著眼於魯迅、老舍、沈從文、茅盾等人之短篇小說，討論個人與歷史、鄉村與都市、男性與女性等等之二元對立，此階段研究冀能對中國現代主義 (modernism) 與現代性有所評述。第三階段研究一分為二，並作交叉比較。大陸方面檢索文化大革命之後的尋根作家 (如韓少功、莫言與殘雪等) 看歷經浩劫後，人性甦醒初期所見之各種亂象。台灣方面以後解嚴之作家 (如黃凡、張大春、朱天文、朱天心) 為主，企圖勾勒後工業、後殖民主義時期的圖像，除了看社會與歷史之外，並探討作家如何反思自我，應用各種敘述 (包括反敘述) 策略來再現自我。

關鍵詞：敘述、個人、自我、他者、後設小說

#### Abstract

Chinese literature is said to be quintessentially lyrical. This is true not only of Tang poetry which excels in conveying pure experience. According to Wai-lim Yip, pure experience lies in the representation of things as things view themselves. Not only does lyricism prevail in poetry; it also spills over into other genres such as narrative and drama. In Andrew Plaks's widely quoted Chinese Narrative: Critical and Theoretical Essay, both Kao Yu-kung and Lin Shun-fu—presumably inspired by Tang Chun-yi—take up traditional fiction and see it as an adumbration of one particular spiritual value or another. The value could be anchored in a specific character (e.g. loyalty as manifested by Guan Yu in The Romance of the Three Kingdoms); or it could be embodied in a motif (e.g. Wang Mian declining an official appointment as a critique of the warped sense of justice prevalent at that time). In the same vein, the emotional pitch of a play is often reached in the lyrical singing of a victim (e.g. Tou E singing of her grievances and winning the sympathy of the gods).

In fact, lyricism is said to characterizes not only Chinese literature but also other art forms—at time even the art of living itself. The claim leaves something to be desired. On the other hand, it loses sight of generic differences which more often than not reflect significant mediations between subjects and the specific social formation they happen to live in. Elitist and folk genres are often lumped together without proper discriminations. On the other hand, the claim is also historically reductive as it does not accommodate changes or even ruptures in the course of time, creating an impression that Chinese literature remains unchanged through the centuries.

#### II

Despite the view that lyricism persists up to the modern times (e.g. Wai-lim Yip reading modernist

fiction in Taiwan in the lyrical strain), it has also been pointed out, that Chinese lyricism has run its course. Lu Cheng-hui, for example, dates the demise of lyricism after the highlights of the Tang and Sung (the latter of which has been fully elaborated in Kang-I Sun Chang's and Lin Shun-fu's full-length studies of the *ci* mode). Granted that the counter claim is justifiable, the question remains as to when and how the lyrical transformations materialize in specific textual and social formations. One possible avenue of research is to look into the transformation of the narrative. As is well-known, Chinese narrative has come into its own since the time of Tang when the genre acquired an autonomous, even organic, structure, independent of external forces. By the Sung, realism was brought to an unprecedented level with details of life drawn from the sector of the merchant class. It can even be said that from then on Chinese fiction was about to move into yet another stage in which characters and events were to be probed from the perspective of psychological realism. It must be noted, though, that the rise of narrative also took an increasingly popular and folk turn as stories of the common people received unprecedented attention.

The question now becomes even more complicated when one takes into consideration how the narrative genre interfaced with its lyrical counterpart at specific junctures of time. Specifically, the question must be raised on how desire was brought to the surface by means of these two modes of representation. If, in terms of the radicals of representation, lyrics are characterized by an overheard voice, by comparison narratives are marked by a character's immediate engagement with the world which includes his/her fellow beings. Admittedly, there is more that is mimetic in narratives than in lyrics, but the dynamics between the two, and desire that shuttles back and forth between the self and the world seems to merit our attention. An historical and generic examination into the interface between the two modes of representation will highlight the genesis and evolution of a modern self as different historical and cultural forces were brought to bear on it.

### III

In that connection, it is proposed to conduct a 3-year research into the transformations of the narrative mode of representation from the 17<sup>th</sup> to the 20<sup>th</sup> century.

#### A. Goal

Chinese modernity, literary or otherwise, has often been attributed to two factors: evolution from tradition to modernity and Westernization (Ambrose King). The two forces, however, did not descend on the nation out of nowhere. What actually happened was a gradual transformation that penetrated literally all aspects of the Chinese life. In the realm of literary representation, the late 17<sup>th</sup> century witnessed the rise of various folk genres which lent themselves to the narrating of human desire that had not been given voice to before with such explicitness. The rise of realism, to borrow a ready-made term for lack of better

terminology, sustained itself well as commerce became increasingly dominant and helped shape people's outlook on life. For all that, realism specifically came under scrutiny in the second decade of the 20<sup>th</sup> century as the dynastic structure was dismantled. For the first time, intellectuals were forced to reexamine their relationships with the common people as well as the power that be. What followed was a blend of modernism yet to be defined (Lee). Above all, the appearance of the short story as a genre on the Chinese ground requires careful studies in terms of its form as well as the desire it embodies (or vice versa). The crisis of form (i.e. form seen as being incapable of bodying forth desire) was further precipitated in the 80's and 90's as the nature of desire became further diversified as a result of the secularization of social values and the surfacing of sexuality as a legitimate domain of representation. Story-telling has by now reached a stage of self denial, and drastic transformation seemed to have taken place in the process. The current study thus proposes to reexamine the evolution of narrative form in connection with desire. Between the two terms, the issues of identity, representation and nation will be looked at with a view to seeing what mediating mechanisms they each have.

#### B. Scope

The proposed study covers a considerable span of time and generic spectrum. It is necessary to focus on specific case studies in which narrative form as such is juxtaposed against the desire of characters as they seek to act out their fantasy through action as well as representation. Specifically, three cases studies will be made: 1) late Ming folk literature as a voice of radicalism; 2) the May 4<sup>th</sup> short stories as mediations between external and internal realities; and 3) contemporary writing as an oblique address to desire in a modernist/postmodernist environs.

#### C. Method

Although the study is one of literary history, it is not meant to be a macrocosmic survey in an overtly discursive manner. Instead, a series of case studies will be attempted to document some of the salient features in narrative styles as they are brought to bear against the socio-cultural formations of respective ages. Specifically, three corpuses of narrative writings are singled out for treatment: 1) late-Ming semi-fold stories (particularly those by Feng Meng-long); 2) early-Republic an-era short stories (esp. those by Lu Xun, Lao She, Mao Dun and Shen Cong-wen); and 3) post-Cultural Revolution avant gardist fiction (e.g. Han Shao-gong, Can Xue, Mo Yan, Zhang Cheng-zhi, etc.) and post-Martial Law era Taiwan narrative (e.g. Huang Fan, Chang Ta-chun, Chu Tien-wen, Chu Tien-hsin, etc.). Both diachronic and synchronic analyses will be employed. And in order to probe into the interiority of history along with the people inhabiting as well as constructing history, textual and psychoanalytical readings will be conducted to bring to the surface the unconscious in language and history. Ultimately, certain theoretical parameters will be

established-evolving around the concepts of desire, identity, subjectivity, nation, gender, etc.-to encompass the corpus under examination and, hopefully, to propose a morphology of Chinese modernity and as well as its projection toward an uncertain future.

#### D. Procedure

In this three-year project, the study will be double-pronged. On the one hand, a chronological study will be conducted to trace the genesis of Chinese modernism. Of interest here will be to revisit one of the theses proposed by Zhou Shu-ren and endorsed by Leo Ou-fan Lee—to the effect that the fountainhead of Chinese modernism can be traced back to the late Ming Gong-an School. I shall try to retrace Zhou's and Lee's footsteps and map their romantic view of Chinese modernism against an empirical chronology of the period in question. Here I shall employ Benjamin's theses on history and concentrate on the future-oriented projection behind the history-making enterprise. However, given the scope of my study, the chronological approach is not expected to be able to shed much light on the inner history of the period, and a paradigmatic approach will be used to complement its diachronic counterpart. Specifically, I would like to look into the inter-generic and/or intertextual dynamics in the transition from the pre-modern to modern Chinese narrative:

- 1) 1998-1999. In the first year of my research, the main corpus will be drawn from the semi-folk narratives of *San-yan* and *Er-pai* (of the 17<sup>th</sup> century)-with some reference to the dramatic genre of *zhuan-qi* - with a view to delineating: a) the individual's perception of the outside world (e.g. family, society, nature, etc.); b) such a perception as contributing to and being shaped in turn by modes of representation; and c) literary writing as part of the overall process of history-and ideology-production. Specifically, I would like to examine at this stage the identity formation mechanisms of scholar-officials in the transition period before the downfall of the Ming. Contemporary radicalism (esp. Tai-zhou School) will be examined alongside mainstream Confucianism. It will also be investigated in terms of its impact on narrative representation. It is hoped that the folk genre can be seen as yielding one of the significant forms of the period.
- 2) 1999-2000. The second phase of the project will concentrate on the second decade of the 20<sup>th</sup> century, which witnesses some of the most cataclysmic changes in Chinese history. Two corpuses will be looked at: the May 4<sup>th</sup> short stories as well as some narrative samples of the 30s. The purpose will be to ascertain how the Chinese narrative has undergone changes due to the introduction of Western realism as well as the rise of the individual (often in the capacity of intellectuals) in a changing socio-economic environment. Some of the relevant bipolar terms (e.g. country vs. city; man vs. woman; self vs.

society; time vs. space, etc.) will be taken up to highlight a modernist mode of representation under the impact of the contemporary flux. It is hoped to demonstrate how the narrative medium is employed as a means of positing a mimetic object and at the same time providing a psycho-philosophical alterity to the lived reality confronting contemporary writers. Literature, as such, provides us with a field of conflicting ideologies. Of particular interest in this concern will be Lu Xun, Lao She, Mo Dun and Shen Cong-wen.

- 3) 2000-2001. The 80s witnesses dramatic political and economic changes in the two Chinese-speaking communities on either side of the Taiwan Straits. While Taiwan sees its martial law lifted after four decades of authoritarian rule, PRC-albeit to a much less satisfactory degree-also came out of its Cultural Revolution as a much more open society. The inroads of external economic forces (either from the city [e.g. as taken up by Han Shao-gong, Mo Yan and Can Xue] or from global consumerism [e.g. Chang Ta-chun, Huang Fan, Chu Tien-wen and Chu Tien-hsin] were not only reflected in contemporary writing. They also helped to give shape to the way reality was to be represented – often resulting in the a-narrative mode of writing. Concomitantly, too, the Chinese writer's roles underwent some drastic transformations. The paradox of the contemporary intellectuals feeling both franchised (to speak on behalf of the underprivileged) and at the same time powerless (Lee) was further aggravated in this period. And what seems to be of particular interest are some of the changes in subjectivity (i.e. the way writers view themselves in connection with their fellow beings). Not only were their self-perceptions distorted; epistemologically, their grasp of the outside world was also put in doubt. The narrators' knowledge of the world was often placed at a far remove from reason. At times, the narrators identified themselves with the mentally incompetent and socially marginalized characters (e.g. Mo Yan, Han Shao-gong, Chang Ta-chun and Chu Tien-hsin). Small wonder that narrative forms took some dramatic turns at this stage. Not only were narrative lineality put in doubt. At times, writers seemed to want to illustrate to us the connections between “a-narrativity” and the condition of being at our time. Specifically, gender and marginality in writing will be examined to see if the present shape (or even total absence) of narrativity was in any way related to each other. Furthermore, interstitial writing and border-crossing seem to have characterized some of the major writing of the 90s, and special effort will be made to investigate this strategy of representation.

#### IV

Over the past few years, I have had the occasion

to study and write on some of the aspects related to this topic. I have, however, not been able to conduct systematic research into these aspects with an overview with some degree of theoretical consistency and breath. It is hoped that the monographic research – when finished and submitted for consideration for publication in a book form – will be able to furnish an historical overview of some of the narrative transformations in pre-modern and modern Chinese-speaking communities here and in PRC. Readers will hopefully be able to see some of the continuity and ruptures in the modes of narrative representation. Intrinsic mutations within the generic domain itself as well as extrinsic dynamism between literary discourse and different social formations as writers move from one stage of history to another will be documented.

Keywords: narrative, individual, self, other, realist, metafictional

## 二、緣由與目的

自晚明傳統社會到中國、台灣當代後殖民 甚至後現代三階段 不乏卓越的個別研究，而近代與現代中國文學史的研究也有相當的成果，不過從主體性的觀點看歷史嬗變的專書似乎上甚欠缺。本人對此三時期之作品向來有所關注，並有研究成果發表。本計畫就原有之研究再出發，具體從敘述模式中欲望、主體與社會等課題中理出中國現代意識之連貫與斷裂，並透過比較（包括順時性與並時性）的比較，找出中國現代性的特色。換句話說，本計畫既處理文學經驗的變遷，也更企圖描繪歷史的內在性（interiority），既屬文學史，也探討近代與現代、中國大陸與台灣的主體發展史，希望替吾人在風雨飄零的動盪時代裡，找到定位的思考著力點。

## 三、計畫成果自評

本計畫釐清中國、台灣從晚明傳統社會到當代後殖民 甚至後現代情境 各種不同的社會型態中 個人身份認同的演變模式。依本人以往的閱讀經驗與作過的個案研究 其中似乎有相當明確的軌跡可循。十七世紀中葉 國家與家庭權威凌駕一切 個人與社會價值渾然不分 人與群體分際甚微 而個人的自我認定顯得被動 個人之自我定位也往往視其扮演的社會角色而定。這種有機式的自我認同到了二十世紀初發生了相當大的變化 農業社會受到都市化與殖民經濟勢力的衝擊 傳統社會的結構發生了相當急遽的改變 個人 尤其是知識份子 如何在此動盪的時代中安身立命也都成了相當大的問題 而焦慮感也因此與日俱增。不安的情況到了 80

年代可以說是 有增無減 早期自我追尋儘管因個人與社會的疏離 因而有其困難，但目標基本上仍然屹立不移 可是到了世紀將盡之際 自我的塑造除了認定 identification 之外 另外也牽涉到否定 negation 的機制。也就是說（人之所以有自知之明 認同於有異於己的外人與物 藉此來附加於自己某種社會價值 可是在此過程當中 個人難免會將自己拋入他者的領域裡 自己因而再也無法掌控自己 甚至導致自我否定的情形。這種自我否定的模式乍看容易給人某種虛無主義的印象 可是從另一個觀點看 這種跨越的機制到也可以讓人超越亨廷頓 Huntington 所擔心的文化衝突 並獲致國家、民族之上的另類團結 solidarity。上述的演變不免給人粗枝大葉的感覺 可是在文學論述的演化過程裡 這種階段性的改變可以說在在 有跡可尋 跡象不僅可見於文學的內涵 甚至連文學的形式也都提供相當多有力的證據。在前現代的時期裡 本土的敘述 即說話 形式背後有 一強而有力的社會文化力量支撐 而呈現的理所當然也不外是個實質主義 essentialist 的社會次序與價值 甚至將敘述模式本身也加以制度化、永久化 perpetuate 註 擬話本將說話的形式制度化 而較文人化的小說則將抒情傳統脫胎換骨 改以敘述的模式再現。 20 世紀初引進西方敘述模式 此一舶來形式 背後隱含某種的自由主義或寫實主義的認識論 相信個人有能力認識外界 而外界不但可知 甚至可以加以再現 represent。註 本土的敘述形式與舶來的小說模式如何互動本身也是一個相當耐人尋味的問題。不過談敘述傳統的質變 或突破，80 年代才是關鍵所在。這時文人作家一方面瞭解寫實主義的必要 可是另一方面卻也領悟到它的侷限。這時的寫作也慢慢發生了蛻變 寫作除了寫實之外 另外加進了某種後設的因素 而寫作者 往往是要塑造一個文本的世界 讓人的主體得以自由優遊其間。從語用的觀點看 寫作可以構築一種新的知識 甚至促成一種新的行動模式。對少數派 minoritarian 或新興 emergent 作家而言 這種新知識、新模式都是以往所不存在的。