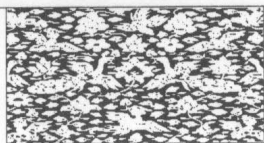


林秀玲 著

# 現代文學的女性身影

曾昭旭 署





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自序(中文)	1
自序(英文)	3
甲、女性困境	
一、寡婦再嫁	5
徐志摩(初戀) 中國留學記 文壇困境	5
二、個	21
三、女	43
乙、自	
四、男性自傳中的影子人物	71
女性角色在男性自傳中的缺位	71
五、初試啼聲	99
《蔣碧微回憶錄》	99
六、閱讀女性自傳	141
范鳳舞	141
丙、國族想	

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# 自序

把近幾年來的研究心得結集成冊的想法，已醞釀多時。本書裡的部份論文原以英文發表於國際學術會議，但因繁忙的教學負擔，加上新研究計畫的進行，一直未有餘暇將之翻譯成中文。去夏，趁著暑假期間，暫擱下手邊雜物，全心致力於此書的編整及翻譯工作，本論文集終於能與讀者見面。

近十餘年來，性別議題與中國現代文學一直是我研究的焦點。在分析文學文本時，我總試圖從宏觀、比較和跨學科的角度來作相互的闡述；如此一來，文化學、社會學、女性主義和離散文學都成為我所關注的領域。翱翔於這些理論思想的空間裡，我期待此書能呈現一廣闊的視野。

自五四運動，甚至更早，甲午戰爭以來，中國婦女由「無才無德」的生活標準，改到「賢妻良母」的生活標準；由閨門之內的生活，改到學校讀書的生活。女性生活形態正在逐漸改變；女性意識也在逐漸抬頭。然而，不像西方女性主義強調男女的對立，且用婦女的觀點、婦女的立場去批判男性文化；中國早期的婦女解放是在五四運動以後，由男性知識份子憑藉男性社會特權而引發，強調男女皆應從滅絕人性的封建制度中解放出來。基於這種了解，筆者認為探討女性議題，重新閱讀男性作品有其必要。是故，本論文集的第一篇將藉由交流理論（communication theory）裡的兩個規則：規範規則（Normative

Rule) 和符碼規則 (Code Rule)，來探討現代文學之父魯迅如何在〈祝福〉裡再現女性文化。在這個故事裡，我們發現並沒有人對祥林嫂「恨之入骨，欲其死而後已」，可是祥林嫂的死，她的同胞們卻又不能辭其咎。基於此，人際關係成為本文的探討重點。

五四運動打破舊倫常，吸收新文化的思想陶化了無數的知識份子；這一個重要的關鍵時代，婦女也開始覺醒，並試圖追求獨立人格。知識女性追求自我的坎坷情況，亦呈現在魯迅作品裡。〈傷逝〉這個故事塑造了一個反傳統封建制度，為自己尋求新生活的新女性。新女性在追求自我時面臨怎樣的困境，以及如何面對等問題，將在〈個人與社會的抗衡：論魯迅〈傷逝〉中女性的出走與回歸〉一文裡加以探討。

「尋找女性」一直是女性主義文學批評的重要議題之一。筆者致力於尋找女性期間，發現在男性自傳裡，女性照樣缺席的事實。在男性自傳中，私領域的生活往往被淡化。男性自傳強調的是他與外界的關係；家人、婚姻、妻子、個人感情的經驗則遭到有意的遺忘。婚姻記述或家庭生活的痕跡，往往只是策略性地標示，以佐証他們的生命歷程。在男性自傳有限的婚姻記述中，婚姻被關注的並不是婚姻內容的本身，而是婚姻本身妻子生育兒女的功能性。男性的記憶是圍繞個人遭遇的回顧，讀者極少能從自傳中察覺到實際的婚姻品質，或者婚姻的真實狀態，讀者甚至意識不到女性的存在。可以說男性自傳作者筆下，對賢妻良母形象的表面恭維，只是在掩蓋他們奴化女

性的本質。她們像影子般地存在於他們的婚姻中。

英美女性主義學派大力挖掘淹沒在歷史中的女性作品；法國學派更體認到「女性自創歷史」或「她的故事」有重要意義。職是之故，女性作家作品的解讀亦構成本論文集的主體內容。李昂自十六歲出道以來，每年都推出漂亮成績單。而八〇年代《殺夫》更一鳴驚人，不僅奠定她在台灣文學史上的地位，更是享譽國際。本論文集〈女／性交易：論李昂〈殺夫〉中的性別角色互動與人格展現〉一文，分析兩性的權力關係，以便認識作為人的女性，她的基本生存權力和尊嚴是如何被男性抹煞和剝奪；並探討兩性的權力結構如何影響女性與女性間的相處關係。在分析兩性權力結構的同時，並進一步了解在這權力關係運作中人物的人格特質。本文大致根據馬斯洛（Maslow, A. H.）的「需要階層」（hierarchy of needs）理論，作為分析陳江水、林市和阿岡官等人人格特質的基礎。

拜女性主義風潮之賜，女性回憶錄如雨後春筍般相繼出版。女性在歷史中從「沉默」到「發聲」，其中的意義除了讓歷史的聲音更多元，更應注意到「她」是如何覺醒，對自己的主體性有什麼樣的認識，才會促成「她」要寫出「她的歷史」（her-story）。換句話說，女性自傳作者如何達到她的「自我詮釋」是筆者深感興趣的。《蔣碧微回憶錄》在這一批女性自傳中出現得相當早，皇冠出版社在此書的介紹文中說到：「此書是中國第一部女性自傳。」曾經歷轟轟烈烈五四運動的蔣碧微，不免受到西方個人主義的影響，因此或多或少朝個人主觀

意識的方向發展。蔣碧微在那個時代算是相當特別的一位女性，她的閱歷、見聞、生活、遭遇並非當時一般人的經驗，或許正因為她特殊的生活背景，使她有自覺為自己說話，有能力表達自己的看法。儘管如此，她自傳裡的自我卻膠著於一種矛盾，個人與集體之兩難一再湧現。本文擬透過蔣碧微的回憶錄，探討主體觀念在社會中起著怎樣的作用。在這審視中，蔣碧微個人的心理狀態與語言活動將被賦予較多的關注。

爲了不重複主流霸權的模式，把焦點集中在知名女性及其文本，我刻意選擇素人作家范麗卿的自傳《天送埤之春》做策略性的閱讀。試圖從符號學的觀點來爲父系體制進行解碼，探討父系代碼如何建塑女性的命運；並分析文本中故事的編織與事件的存在，如何在文化與傳統的重壓下，爲讀者建構故事時，提供一個詮釋的背景。

近年來，女性作家的作品已積極處理有關國族建構的材料。因此，針對女性作家的作品做深入的國族論述，自有其必要性。本論文集的最後一篇將以周勵《曼哈頓的中國女人》爲文本，探討離散族群的國族認同。離散族群身在海外，生活在寄居國的社會文化結構中，他們／她們在適應、認同居留國價值標準的同時，仍留存了對原有族裔在歷史文化上的集體記憶，並由此創造出自己隸屬的地位和精神的歸宿。這種交雜兩種以上群體意識的文化認同，使離散主體對祖國產生一種依戀的情愫，並將居留國的文化現象與祖國兩相比較，藉以凸顯祖國文化較居留國來的優越。儘管擺盪在祖國與寄居國之間，旅

居國外的離散族群，仍以「中國的我」為立足點，並完成自我的建構，這正應驗了霍爾所說的：「認同永遠是個敘述的問題，認同總是一個故事，一個文化告訴她們自己究竟是誰，以及她們是從哪兒來的故事。」可以說，在離散族群的作品裡，都有一個共同潛藏的次文本，那就是他們／她們對祖國的終極關懷。

研讀女性主義與中國文學，不僅豐富了我的學術生涯，更開闊了我的生命視野。我必須感謝致力於女性主義文學的批評家們，她們／他們的筆路藍縷，為此領域開拓了一片天空。我也要感謝哈佛大學李歐梵教授、Elieen Chou 教授、麻州大學 Alvin P. Cohen 教授和聖十字大學（College of the Holy Cross）Karen Turner 教授、Claudia Ross 教授，在學術上的釋疑與提攜，以及亦師亦友的關懷與鼓勵。哈佛大學比較研究所博士班研究生 Charlotte Szilagyi 在資料上的協助整理，我亦衷心銘感。莊美華、林美娟以及楊芳瑜三位研究助理的幫忙，在此一併致謝。我還要感謝我的兩個寶貝女兒，她們的獨立，讓我能比較心無旁騖的持續在學術上追求。我更要謝謝里仁書局徐秀榮先生對出版此書的玉成，讓此書得以與讀者見面。

最後，我願將此書獻給我摯愛的母親。父親於去年年初因病掙扎了三個月後辭世。母親強忍哀傷，但卻生活的更堅強。我也願以此書獻給父親，作為我的一種哀思，一種永遠的懷念。

此書倉促付梓，自知紕漏失誤，在所難免，敬請讀者方家



指正。

林秀玲

2004 年二月於台中東海大學

## Foreword

For years I've really wanted to compile some of my essays into a volume, including a few of the English ones which were read in international conferences years ago. Now, after finally completing a number of projects I'd been working on for the last few years, I've finally decided to turn my attention to this long neglected goal. So, last summer I've translated the English essays into Chinese, and put together all the articles in order to make public this book.

For the past decade, my research has been focused on gender issues and Contemporary Chinese literature. When making critical analyses of literary works, I've always attempted to examine the text from a broad, comparative, and cross-studies perspective. It is my hope that this book will invite the readers to get a different view of the literary world.

Ever since the May Fourth movement began to change life in China in 1919—or even earlier than that, the “virtue” of a woman—to know and to think nothing--, has been replaced by the more sensible concept of “homemaker”. Women are now receiving an education instead of being illiterate and lacking key knowledge. Consequently, the recognition and image of women has been awakened and advanced since then. Stressing the gender equation, western feminists tend to judge the masculine world from a woman's perspective. The Chinese gender liberation movement, however, is quite different from the west.

The subject of gender equality started to grow in China right after the May Fourth movement. The concept of an independent woman was for the most part created by certain male intellectuals, who rightly or wrongly thought that they were raising the status of women. Knowing that, it is necessary to study the male writers' works in order to examine the role of women at that time (May Fourth Movement), in my first essay I explored the social status of women as a whole from Lu Xun's works. The criticism approaches I applied are based on the "Communication Theory": the Normative Rule and the Code Rule. In his story, "The New Year's Sacrifice", no one seemed to hate Xianglin's wife enough to want her to die. Nevertheless, the villagers were responsible for her death. So, through the above Rules the issue of relationships among people is discussed at length.

The May Fourth movement led Old China into a new era. The intellectuals were eager to absorb new knowledge from the west. At the same time, women began to be aware of their roles as individual human beings and demanded the same equality of human rights. Many women then wanted to be independent and free from the slavery of living as a baby-making machine. In Lu Xun's other work, "Regret for the Past", it reveals how a modern woman of that time sought to find her self identity but suffered many injustices in the process of seeking her dignity.

The search for a woman's self-recognition has been one of the most important issues for feminists in the west, Chinese authors were initially influenced by this thinking. While doing research on the Chinese male writer's autobiography since that time, I noticed that the role of women was still neglected in those books. In those autobiographies, the writer's personal life-- i.e. his intimate marriage partner-- was usually ignored. These writers tended to show more interest in their career and their relationship with the public. The role of a woman had been unconsciously or intentionally forgotten. Their marriages only functioned as an obscure necessity to their lives. Marriage was usually mentioned merely to show the number of offspring that the writer had. The quality of a marriage was scarcely discussed. The importance of the role of a woman was as if it had never even existed.

On the other hand, when a writer described "a woman of virtue" in his book, it was usually a fake compliment in order to disguise his sense of superiority over women. In other words, compliments were a poor disguise for disparagement. The importance of women never counted in that more traditional Chinese world, they were as a matter of fact just shadows in a marriage.

In the west, feminists seriously searched for literary works written by women, which had long been lost in history. Some French feminism activists even urged for the adoption of fe-

male history or the so-called “her-story” . I have also tried, in this book, to examine the literary works written by some female writers. Li Ang is one of them. She started to establish her fame as a young writer at the age of 16. In 1980, “The Butcher’s Wife” (殺夫) extended her fame in Taiwan. That book portrays how a woman’s rights had long been neglected and abused. The main female character in that book was a typical example for the women in that society (mid-twentieth century in Taiwan). She felt she had no value for her life except that of being a sex tool. She was a sex slave to a man—her husband. In order to examine that book, Maslow’s “Hierarchy of Needs” theory is applied.

As a result of the feminist influence’s arrival in Taiwan, like the bamboo shoots growing after the rain, numerous female autobiographies were then published. Its significance is that those silent voices have now come out of the darkness enhancing our historical perspective and also allowing us to see their emerging consciousness as they gradually develop their subjectivity.

In the introduction of Jiang Bi-wei’s *Memoirs*, it asserts that this is the first female autobiography in Chinese History, so for this reason I have named the article, *The First Chirp - Jiang Bi-wei’s Memoirs*, from a popular Chinese saying that refers to the first chirp that a new born bird gives. Jiang Bi-wei, an educated woman, that experienced the May 4th Movement,

underwent a transformation as a result of this occurrence that left her strongly influenced by the concept of individualism in western society. The result of these particular influences on her life is that she became a unique woman at odds with traditional thinking. Nevertheless, in her writings we can see the duality of feelings pulling at her core, but in the writings themselves she doesn't seem to clearly see this struggle for herself. I make a case for her struggle as one in which Western individualism confronts Chinese collectivism in most cultural matters. In this article I employ Greimas' "Semiotic Square" as the theoretical framework to investigate how the author's subjectivity functions in society. As a result, I focus on the psychological perspective from a linguistic and cultural point of view.

Unlike other feminist critics that usually choose famous writer's works to study, I chose an autobiography titled "Spring of Tien-Song-Bei" written by Fan Li-qing, an uneducated but literate contemporary Taiwanese woman, to carry out a semiotic decoding of both the narrator's recit and the reader's diegesis. The purpose of this essay is to examine the use of symbolism to help analyze literary texts, and to investigate how a story is narrated and how a reader decodes and interprets the story.

Recently another writing style has become more popular with novelists--the Diaspora. Many female writers who have emigrated have experienced a certain loss of self-identity. They

live as a part of two different cultures and have a hard time integrating them into one identity. The cross-cultural differences create an inner flux, whereby they adjust their needs and conflicts as they see fit. As a result they are always trying to re-analyze their roles and self-awareness as immigrants. Nevertheless, the research suggests a dominant culture, which is usually the image of an ideal of their native country as it was and not necessarily the reality of what it now is.

The study and dedication to feminism in Chinese literature has not only fulfilled me in my professional work, but also

standing during those days when I was not available for them. And last but not the least, without Mr. Hsiu-Jung Hsu's abundant support from his Le Jin Books Ltd. this book would not be published today.

I'd like to dedicate this book to my beloved parents. After fighting death for three months, my father passed away last year. Though my mother has suffered great pain from the loss of her lifelong spouse (52 years), she still trying to make it ably through this hard time, and is now even stronger of will. This book is a token of my endless love and admiration to them both.

Any constructive comments would be highly appreciated in case there is another publication.

Hsiu-ling Lin  
Tunghai University  
Spring, 2004



## 目次

自序（中文）	1
（英文）	7
甲、女性困境	
一、寡婦再嫁：	
論魯迅〈祝福〉中所呈現的文化交流困境	1
二、個人與社會的抗衡：	
論魯迅〈傷逝〉中女性的出走與回歸	23
三、女／性交易：	
論李昂〈殺夫〉中的性別角色互動與人格展現	45
乙、自傳書寫	
四、男性自傳中的影子人物：	
女性角色在男性自傳中的缺位	71
五、初試啼聲：	
《蔣碧微回憶錄》的女性主體書寫	99
六、閱讀女性自傳：	
范麗卿《天送埤之春》的符號學研究	141
丙、國族想像	