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摘 要

白先勇与陈若曦是当代汉语小说写作的两位重要作家。作为台湾大学外文系的同班同学，他们一起参与创办了在当代台湾文坛乃至整个中国现代文学史上具有重要地位的“现代文学”社。与“现代文学”社的另外两位基本成员王文兴、欧阳子相比，白先勇与陈若曦的小说创作展现了极为丰富的社会历史场景与日常生活画面，他们作品中的人与事亦与整个中国现代史的许多重大事件休戚相关。白先勇自不必说，他的《台北人》向来有“民国史”之称。《台北人》的故事背景从“辛亥”“五四”，一直迄于抗战、内战。陈若曦的《尹县长》虽号称“文革”文学作品，其中许多作品的故事时间却都延伸到了新中国成立之前。其实，无论是白先勇，还是陈若曦，共产党开始主政大陆、国民党迁往台湾地区的1949年，在其小说叙述中都是一个重要时刻。只不过，在白先勇的叙述中，1949年以后，依然是民国风月，而在陈若曦的小说中，已不免换了人间，对于同一历史时期不同的叙述法可谓构成白先勇与陈若曦小说对照中最为明显的一道景观，两位小说家也以此建构了各自“最后的贵族”与“最后的左派”的文学史形象。白先勇与陈若曦小说创作之间复杂的离合关系并不仅仅关乎两人，也是对于西方现代主义文学传统、中国现代文学谱系以及中国现代思想文化史和20世纪世界思想文化思潮的呼应与见证。“最后的贵族”与“最后的左派”，以他们坚实有力、富有个性的小说创作刻画

了20世纪中国思想文化运行的轨迹，亦为正处在转型期的中国思想文化界提供了丰富的启示。

本书共分四个部分：第一章——台大岁月，论述白先勇、陈若曦早期的小说创作。白先勇与陈若曦的小说创作都起步于在台大外文系读书期间，在此期间一起创办“现代文学”社更是两人整个小说创作生涯中至关重要的步骤。台大时期的小说创作构成白先勇、陈若曦小说创作的早期阶段，可以称之为两位小说家小说创作的“发生期”。本章分为两个部分：白先勇、陈若曦早期小说创作的前“现代文学”阶段与白先勇、陈若曦早期小说创作的“现代文学”阶段。白先勇与陈若曦在入读台大外文系以后、创建“现代文学”社之前，已经各自发表了具有习作性质的小说作品，这些作品虽然在主题立意与创作技法上都远未达到成熟的程度，却仍为两人一生的小说创作奠定了某种基调。白先勇在这个阶段发表的《金大奶奶》《我们看菊花去》与《闷雷》三篇小说所展示出的中国传统文学的气质格调以及主人公甚少直接出场或者根本就不出场，而是被裹挟在非主人公的各种讲述之中，在他者的讲述中得以将其命运轨迹呈现出来的叙述之法在其以后的小说创作中被一再呈现，成为认取白先勇小说创作的重要标识。这个时期的陈若曦则以弥漫着维多利亚之风的《钦之舅舅》与闪现着启蒙主题的《灰眼黑猫》等小说创作第一次表明了其与中国现代小说写作，特别是“左翼”文学传统的血脉关联。白先勇与陈若曦在他们小说创作的前“现代文学”阶段不约而同地在征引传统文学经验（白先勇征引的是中国文学传统，陈若曦征引的是西方近现代文学传统）、启用童年与少年生活经验（白先勇启用的是贵族生活经验，陈

若曦启用的是乡村生活经验)与重写原型故事(白先勇重写的是中国小说经典故事,陈若曦重写的是乡村民间传说故事)之间来回奔走,也最终铸造了两人各自独特的小说创作格局。1960年创办“现代文学”社是白先勇、陈若曦早期小说创作的分界点,两人的小说创作也由“自发”阶段进入“自觉”阶段。“现代文学”社倡导西方现代文学的创作理念与创作技法,白先勇与陈若曦也由此被归入台湾当代现代主义小说创作最具代表性的作家行列。白先勇、陈若曦的小说创作与“现代主义”的遇合是两位小说家小说创作生涯中的关键性环节,两人早期“现代文学”阶段的小说创作正是在融会了其前“现代文学”阶段的既有创作经验与西方现代文学的创作传统之后的产品。

第二章——“最后的贵族”与“最后的左派”,论述白先勇、陈若曦各自最具代表性的小说创作《台北人》与“文革小说”。两位小说家这部分的小说创作都展示了至为丰富的社会历史质素,20世纪中国的许多重大事件如“辛亥”、北伐、抗战、内战、新中国成立、“反右”与“文革”成为小说进行文本叙述的历史背景或被叙述事件。也正是在对“二十世纪中国”这样一个时空体截然不同的叙述中,白先勇、陈若曦建立了各自独特的小说叙述美学。在白先勇《台北人》的叙述中,中国传统社会的生存方式与人格情怀仍在绵延,“二十世纪中国”仍然被视为传统中国的有机组成部分。其实,《台北人》既无法给我们提供大陆经验,也无法给我们提供台湾经验。《台北人》写时空变迁、物是人非,着力表现的是一种超越时空的生命意识,一种流贯于中国千年文学史的存在感慨,大陆与台湾、昔日与现在之间的落差

所造成的势能成为《台北人》进行文本叙述的最大动力。1949年，作为一个时间之点，犹如一个巨大的水坝，蓄积了《台北人》文本叙述的所有能量。本书对于《台北人》的论述正是从叙述学的角度展开，共分三个部分：（1）风尘女性系列；（2）英雄、史诗与叙述分层；（3）“凡人系列”与“展开叙述”。在“风尘女性系列”中，小说家不断去追述嫁入豪门的风尘女子的前尘往事，立体式地展示了乱世风尘女性的生活画像。“英雄、史诗与叙述分层”一节解析《台北人》中以民国英雄为主角的系列作品的文本叙述理路。“‘凡人系列’与‘展开叙述’”则是对《台北人》中另外三篇作品独有的叙述理路与主题意旨的解析。陈若曦的“文革小说”显露了步入现代阶段的20世纪中国跌宕起伏、不断追寻与幻灭的运行轨迹，这在小说家最为杰出的两篇“文革小说”《尹县长》与《耿尔在北京》中得到最为鲜明的呈现。本书对于陈若曦“文革小说”的论述同样分为三个部分：（1）陈若曦“文革小说”综论；（2）《尹县长》读解；（3）《耿尔在北京》读解。第一部分对陈若曦“文革小说”独特的叙述模式与文本景观进行了整体性的论述，后面两个部分则对《尹县长》与《耿尔在北京》作了重点解析。

第三章——台北人的“纽约客”故事，论述白先勇、陈若曦海外华人生活题材的小说创作。白先勇在《台北人》之前、陈若曦在“文革小说”之后分别创作了一系列海外华人生活题材的小说。正是对这同一题材的写作，两位小说家殊为不同的文化视野与叙述理念又一次得到了鲜明的呈现。本书对于白先勇海外华人生活题材小说创作的论述主要从三个方面展开：（1）“二度成长”；（2）华人中产阶级生活写真；

(3)《台北人》的家族叙述。白先勇的海外华人生活题材小说细致地呈现了海外华人的身份焦虑与文化失重状态,并表现出与“台北人”故事的血脉关联。本书对陈若曦海外华人生活题材小说的论述也主要分成三个部分:(1)“文革”与陈若曦海外华人生活题材小说创作;(2)陈若曦海外华人生活题材小说创作中的中国大陆、中国台湾与美国;(3)陈若曦海外华人生活题材小说创作的叙述模式。陈若曦的海外华人生活题材小说创作大都拥有一个婚姻情感的故事框架,但文本叙述肌理却弥漫了浓重的政治气息,情感与政治的纠结以及情感最后被政治规训构筑了陈若曦海外华人生活题材小说创作最为主要的叙述模式。

第四章——白先勇《孽子》与陈若曦《纸婚》比较研究,论述白先勇、陈若曦以同性恋为题材的长篇小说创作。《孽子》是白先勇唯一的长篇小说作品,也是其最后的小说创作;《纸婚》则是陈若曦海外华人生活题材长篇小说创作的封笔之作。两部小说对于同性恋题材的共同涉猎以及殊为不同的叙述理路与主题意旨构筑,是两位小说家相映成趣的在小说叙述美学上的又一次精彩呈现。其实,这两部小说都并非标准意义上的同性恋作品:《孽子》通过对一个男妓群落的生存样态叙述,达到对一种另类生存的复杂体认与人性悲悯;《纸婚》则借助于一个同性恋男子,进入一种对人类文明与人类精神的思考当中,最终构筑其批判与救赎的双向主题意旨。

ABSTRACT

Bai Xianyong and Chen Ruoxi are the important writers of contemporary Chinese novel writing. As the classmates of the foreign languages college of "National" Taiwan University, They founded the "Modern Literature" Associations occupying important position on the contemporary Taiwan literary even throughout the history of modern Chinese literature. Compared with Wang Wenxing and Ouyang zi, the other two basic members of the "Modern Literature" Associations, novel writings of Bai Xianyong and Chen Ruoxi demonstrate extremely rich scenes of society and history and the screen of the daily life. The people and things of their works are also solidarity with many major events of modern history of china. Needless to say Bai Xianyong, his *Taipei People* always owns the title of "Republic history", story background of *Taipei People* is from Xinhai Revolution、May 4th Movement and Sino-Japanese War、Civil War. Although *Mayor Yin* of Chen Ruoxi owns the title of "Cultural Revolution Literature", story time of many works extends before the liberation. In fact, although Bai Xianyong and Chen Ruoxi, in their works, 1949 when Communist Party of china began to charge mainland and Kuomintang finally moved Taiwan Districition is the important moment. However, in the Bai Xianyong's narrative, after 1949 the time still belong to "Republic", in the Chen Ruoxi's works the world of men has un-

dergone great changes. Different narrative law with regard to the same history time composes a conspicuous landscape, two novelists each construct the literary history image of “final nobleman” and “final leftist”. Beyond doubt complicated relation between Bai Xianyong and Chen Ruoxi is not only related to two people, but also echo and witness with regard to west modernism literature tradition, Chinese modern literature ancestry, modern Chinese thought history of culture and worlds thought culture trend of 20th century. Depending on their solid and individual works, “final nobleman” and “final leftist” depict the working trajectory of Chinese thought culture of 20th century, also provide rich enlightenments for Chinese thought culture in transforming.

Thesis text is divided into four parts: the first chapter, “years of Taida”, discusses earlytime works of Bai Xianyong and Chen Ruoxi. Novel writings of Bai Xianyong and Chen Ruoxi both started when they studied in the foreign languages college of “National” Taiwan University, it was very important step that they founded the “Modern Literature” Associations during the period. The novel writings of Bai Xianyong and Chen Ruoxi who studied in “National” Taiwan University constitute the early stages of the novel writings of Bai Xianyong and Chen Ruoxi, which is called “emergence period” of two novelists’ novel writings. This chapter is divided into two parts: former “Modern Literature” stages of Bai Xianyong and Chen Ruoxi’s novel writings and “Modern Literature” stages of Bai Xianyong and Chen Ruoxi’s novel writings. Between entering the foreign language college of “National”

Taiwan University and founding the “Modern Literature” Associations, Bai Xianyong and Chen Ruoxi had published some fiction projects, which is not reached the level of conscious in both subjects conception and creation techniques, but contracted certain tone for their novel writings. Traditional literary style of temperament and certain narrative techniques demonstrated in Bai Xianyong’ novels in this stage which will be repeatedly presented in his later writings, and become important identity of Bai Xianyong’s novels. Chen Ruoxi’s novel writings of this period mark the close relation with china’s modern novel writing in particular with “left-wing” literary tradition. Bai Xianyong and Chen Ruoxi coincidentally ran among drawing the traditional literary experience (Bai Xianyong is adopt of Chinese literary tradition, and Chen Ruoxi is adopt of western modern literary tradition), opening the juvenile and childhood experience (Bai Xianyong has aristocratic life experience, Chen Ruoxi has rural life experience) and rewriting prototype story (Bai Xianyong wrote Chinese fiction classic story, Chen Ruoxi wrote village folk legends story), also cast a nice contrast pattern of their novel writings. In 1960, founding the “Modern Literature” Associations is the demarcation point of Bai Xianyong and Chen Ruoxi’s earlytime novel writings, their novel writings ran from spontaneous stages to conscious stages. The “Modern Literature” Associations initiated creative ideas and creative techniques of western modern literature, Bai Xianyong and Chen Ruoxi is classified into the most representative modernism writers of contemporary Taiwan. The meeting of Bai Xianyong and

Chen Ruoxi's novel writings is the key aspect of their writing career, their novels in the “Modern Literature” phase is the product in a combination of the existing experience of their former “Modern Literature” phase with the western modern literature tradition.

The second chapter, “final nobleman” and “final leftist”, discusses two novelists' most representative novel writings, *Taipei People* and “Cultural Revolution Novel”. These writings demonstrate extremely rich scenes of society and history, many important affairs in 20th century china such as Xinhai Revolution, May 4th Movement and Sino-Japanese War, Civil War, the founding of the PRC, the Anti-Rightist Campaign become history background and described events of these novels. It passes through the different narrative to such a body of time and space as “20th century china”, Bai Xianyong and Chen Ruoxi establish their own novel narrative aesthetic. In the narrative of Bai Xianyong's *Taipei People*, lifestyle and personality feelings of traditional Chinese society are still on indefinitely, “20th century china” is still regarded as an integral part of traditional china. In fact, *Taipei People* can neither provide mainland experience, nor Taiwan experience. In *Taipei People*, 1949, as a time point, like a huge dam, accumulates all the energy of *Taipei People* text narrative. The discussion about *Taipei People* expands from the perspective of narratology, which is divided into three parts: (1) eolian women series; (2) hero, epic poetry, narrative layering; (3) mortals series and launched narrative. In “eolian women series”, Bai Xianyong continuously traces back eolian women's story, presents eolian women's life portrait to three-di-

mensional manner. “Hero, epic poetry, narrative layering” analyzes the text narrative logic of works series which regard hero as the protagonist. “Mortals series and launched narrative” is the analysis of the unique narrative logic and theme of intention of three other works. Chen Ruoxi’s “Cultural Revolution Novel” shows the running track of 20th century china running into modern stages, which is presented unequivocally in the *Mayor Yin* and *Geng Seoul in Beijing* which are her most outstanding “Cultural Revolution Novels”. The discussion about Chen Ruoxi’s “Cultural Revolution Novel” is divided into three parts: (1) Chen Ruoxi’s “Cultural Revolution Novel” review; (2) *Mayor Yin* interpretation; (3) *Geng Seoul in Beijing* interpretation. The first part is the comprehensive exposition about the unique narrative model and text landscape of Chen Ruoxi’s “Cultural Revolution Novel”, two other parts focus on analyzing *Mayor Yin* and *Geng Seoul in Beijing*.

The third chapter, Taipei people’s “The New Yorker” story, discusses Bai Xianyong and Chen Ruoxi’s overseas Chinese life subjects novel writings. They both wrote a series overseas Chinese life subjects novels. Through the same subjects writing, their different cultural vision and narrative logic are presented unequivocally. The discussion about Bai Xianyong’s overseas Chinese life subjects novel writings expands from three aspects: (1) “second growth”; (2) overseas Chinese middle-class life photo; (3) “Taipei People” s family narrative. Bai Xianyong’s overseas Chinese life subjects novel writings present the state of overseas Chinese’s identity anxiety and cultural weightlessness, and show the close relation to

“Taipei People” story. The discussion about Chen Ruoxi’s overseas Chinese life subjects novel writings is also divided into three parts: (1) “Cultural Revolution” and Chen Ruoxi’s overseas Chinese life subjects novel writings; (2) Mainland, Taiwan and America in Chen Ruoxi’s overseas Chinese life subjects novel writings; (3) the narrative model of Chen Ruoxi’s overseas Chinese life subjects novel writings. Chen Ruoxi’s overseas Chinese life subjects novel writings almost own a marital emotion story framework, but text narrative texture diffuse strong political flavor, and collaboration with emotions and politics build the most important narrative model of Chen Ruoxi’s overseas Chinese life subjects novel writings.

The forth chapter, a comparative study on Bai Xianyong’s *Crystal Boys* and Chen Ruoxi’s *Paper Marriage*, discusses Bai Xianyong and Chen Ruoxi’s homosexual subjects full-length novels. *Crystal Boys* is the only full-length novel of Bai Xianyong, and is also his last novel writing. *Paper Marriage* is Chen Ruoxi’s last overseas Chinese life subjects full-length novel writings. Through these two full-length novels, Bai Xianyong and Chen Ruoxi’s different novel narrative aesthetic is showed wonderfully once again. In fact, these two works are not homosexual subjects works of standard sense, *Crystal Boys* comes through the narrative to survival-like state of a prostitutes community in order to recognize the complexity of alternative groups. *Paper Marriage* runs into the thought of human civilization and the human spirit with the help of a homosexual man, and ultimately build two-way theme wishes of critical and salvation.

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