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《全球脈絡中的現代中文文學》專號導言 = Foreword : modern literature in Chinese in a global context

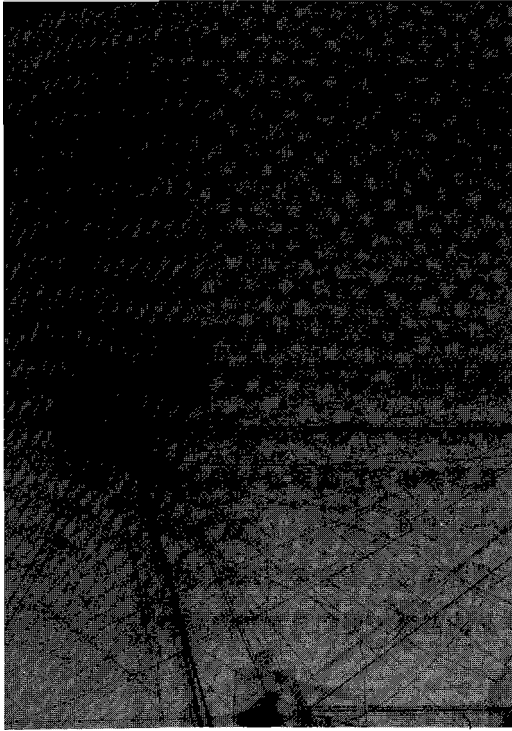
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梁秉鈞

《全球脈絡中的現代中文文學》專號導言

9

本刊是一份專門研究現代中文文學的學報。中國新文學的發展，至今差不多有百年歷史了。現代文學有不少讀者，廣泛為人閱讀，成了中學和大學的教材和研究對象，也被翻譯和介紹到外國去，與外國文學交流並讀。

研究現代文學的人，會感到現代文學牽連不同的文化和文本，涉及許多不同學科；不同社區產生了不同的中文作品，中文文學亦不是單一而是豐富多元的。而在評價方面，因為百年來政治和其他因素影響，因為資料的散失和地域性的偏見，亦往往帶來不少爭論。

在現代文學的研究範圍，內部有關於文學史、經典、文類、文學思潮、資料整理和教學的問題，外部有關於全球化帶來的價值標準的矛盾，西方理論的衝擊，翻譯與交流帶來新的反省，都是值得重新思考的問題；而且內部和外部的問題並非截然分割，而是互相牽連的。

嶺南大學人文學科研究中心在二〇〇三年十月十三日至十五日舉辦的《全球脈絡中的現代中文文學》研討會，旨在探討這種問題。

馬悅然教授的主題演講從獲諾貝爾獎的作家柯慈（J. M. Coetzee）獨特之處說起，卻並非為了要提供一套獲獎的金科玉律。他嘗試舉例闡釋經典的獨特性與共通性，並鼓勵中文作家重視自己的特色。

安妮·居里安從一位富有經驗的中文文學法譯者角度，借香港文學說明：全球化底下未必只是一體化的文體，反而從文學作品的言語，更能見到香港獨特的文化交匯特色。

10 李歐梵教授的主題演講〈全球視野中的中國現代文學「經典」〉嘗試處理「全球視野」與中國「經典」兩方面。李歐梵教授近期談重讀西方經典，在此再發揮中文現代文學經典問題，有獨到的見地。「經典」並非固有不變的概念，其確立、崩潰及重建往往涉及各種政治、文化及商業元素的相互角力。李教授雖以批評目光審視「經典」的大論述，但他並非主張「經典不再存在」的後現代主義者，而是鼓勵大家發掘和創造「經典」一詞的可能性，如將已公認為「經典」之作置於不同文化框架重新閱讀，又或像卡爾維諾（Italo Calvino）般探索自己的「經典」。在這跨領域求索過程中，我們其實正在不斷更新和豐富我們的生活。

各地的文學史家，各自確定了自己的經典，但經歷時日考驗，經典也會褪色。有些經典的形成，是有美學的原因，作品豐富耐讀，但有時也有政治的原因，比如《金光大道》、《紅岩》等，在一段時間成為經典，但在另一時期，又會從經典的高架上給拿下來。不光是政治影響，商業炒作也形成另外的經典，在商業推銷下，有意義的作品，也給冷落一旁。作為一個研究和愛好現代文學的人，如何可以發掘遺漏，提供不同的標準呢？

文學經典的形成與傳遞，與教育、政治、市場、美學各方面都息息相關。陳國球的〈文學教育與文學經典的傳遞〉一文，正是通過香港初中課程中的中國現代文學教育，以反省文學教育如何建構文學經典。而張誦聖的〈“文學體制”、“場域觀”、“文學生態”：臺灣文學史書寫的幾個新觀念架構〉則試圖擬想一種能兼顧解釋政治、美學、市場等因素如何塑造不同歷史場景中臺灣文學現象的文學史書寫。

個別論文雖分別以中港台為例，但其實當然亦有助於比較討論不同地區的中文文學現象，或有助於思考各種不同的中文文學之間的關係：陳國球的論文讓我們看到初中教材中「現代文學」的經典，令香港學生難以把現實經驗與文學世界結合進而創作或欣賞；洪安瑞的〈誰的家國？從民族誌角度看八十年代以來有關認同問題的文化論述〉提出了八十年代電影中少數民族與漢族不同話語；危令敦的論文則從馬華文學的中國想象，帶出中文文學中過去較少人涉及的內容題材以及書寫態度。這些論文提醒了我們，現代中文文學的書寫，並非是貫徹統一，而是百色紛陳的。

二

讀現代中文文學，發覺它與外國文學有千絲萬縷的關聯，這關聯是雙方面的。一方面是五四以來的作家，在他們發展的過程中，吸收了外國文學，如魯迅、周作人、郁達夫讀日本文學，李金髮、戴望舒、羅大岡迷法國詩，劉以鬯、王文興、王蒙轉化西方意識流小說。理解西方文學，也幫助我們理解中國作者的發展。另一方面，則是中國文學被翻譯及介紹到外國去，產生不同的接收和影響。日本東京大學的藤井省三教授和韓國外國語大學中文系朴宰雨教授分別論述日本和韓國對中國現代文學接收和翻譯的情況，兩位本身都是資深的漢學家，整理出來的資料既翔實又難得。而通過外國的接收，與外國文學的關係，也令我們看到在中文文學論述中常被忽略的問題。

11

說到中國文學與外國文學的關係，自然不能不提中國文學在二十世紀末面對「全球化」種種的焦慮，由於要現代化、要「入世」，也帶來面對西方價值標準的種種焦慮，由此亦產生了盲目追隨西方標準的輕浮與盲目否定西方的民族主義式的粗暴了。在這種焦慮與迷茫中，「諾貝爾獎」當然是一個最鮮明的符號，每次出現都會牽起中國當代作家潛藏的心理錯綜。著名的瑞典漢學家、諾貝爾獎委員會的馬悅然教授謙說只談談新出爐的諾貝爾獎得主南非的小說家柯慈，但他亦是位關心中國文學的老學者，對大陸和臺灣的現當代文學了解都很深刻。他對中文作家的建議是不要追隨別人的潮流，「寫他最想寫的，用他最想用的方法去寫！」

近年在美國獲獎的作家哈金（Ha Jin），來自中國東北，卻在美國以英語寫作成名獲獎。在狹窄的定義底下他當然不屬於中國現代文學的範圍，卻有兩位學

者借他的作品，重新思考「中國性」與「全球化」的定義。新澤西州立大學的沈雙博士，通過哈金難以界定的身分去檢視他書寫的中國題材底下的城鄉之別，還有在文革期間他的角色心理發展與周圍環境的價值觀產生矛盾，可以從哈金的作品看到全球化過程中，把本土文化資源轉入全球脈絡下帶來的得失。浸會大學的羅貴祥博士則從華裔美籍作家說起，探討全球化脈絡下的「中國性」問題，他提出的問題是：哈金的出現令民族傳統的討論變得更複雜，而他身分的流動性，又未嘗不可從另一角度幫助我們思考一個更廣大的想象中國社群。這是否可以是一種可能性，幫助我們在全球脈絡下更新及深入我們對「中文」文學的理解？

三

哈金本人的作品，已經是文化翻譯的具體實例。要了解「全球化」與中文現代文學關係，翻譯當然是不可少的媒介。與會的學者不少亦是譯者，討論的問題，其實亦牽涉到種種文化的翻譯與比較。來自美國加州大學戴維斯分校的奚密教授是愛詩人，對五四新詩、臺灣現代詩和大陸朦朧詩都有深入研究，這次談的是一個專題：〈詩人是瘋狂的天才：典型的濫調或原型象徵？〉討論這問題，以古今中外豐富的例子亦有助於把問題說得淋漓盡致。把詩人看作瘋狂的天才，固然可見西方浪漫主義的影響，但亦未嘗不可以從唐代詩人李白身上見到端倪。

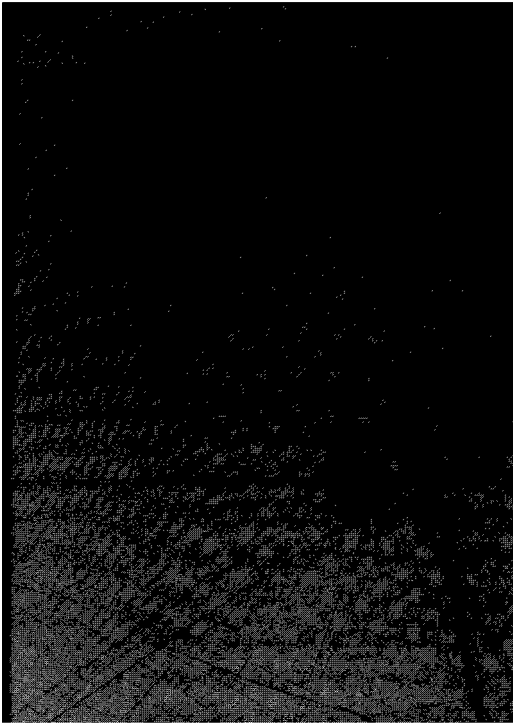
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王光明教授是國內較早提出「現代漢詩」觀念的學者，擴闊了以前「中國新詩」所代表的說法。在他回顧百年來漢詩發展的過程中，指出既有西方影響，但也不盡是全球化的一支，而仍是中國詩歌傳統的延續。二十世紀中國詩歌是一種在“現代經驗”、“現代漢語”、“詩歌文類”三者的互動中展開凝聚和建構的文類。

詩的翻譯挑戰最大，詩的評論也同樣困難，詩的歷史更不容易寫了。當代新詩的討論，在近年常見只孤立朦朧詩或九〇年代中國大陸詩人，作非歷史性的文本分析，由於不知道廣義的現代漢詩曾經在不同時期在語言和文類上作過甚麼嘗試，很容易下了偏頗的結論。在研討會上，為了補充過去討論漢詩時的遺漏，幾位作者葉德輝、陳智德、梁秉鈞嘗試就香港早期詩作，提出一些與漢詩有關的問題。其實香港三、四〇年代已有詩人創辦詩刊，出版詩集，亦曾往上海《現代》寄稿，或來往桂林廣州。但其中不少詩人往往在文學史或詩選中被視為「佚名」

或「無名」，作品亦乏人整理。比方有關抗戰詩或城市詩的討論，若補上香港的一筆，可以對於這些文類有更多元的認識。

對文學資料和類別的掌握，也許有助於李歐梵教授所說的對多元經典的反思。而面對全球脈絡的文際關係，我們首先要明白中文文學書寫本身也不是單一的。對現代中文文學的研究與學習，可以從各種理論探討，也可以是有創意的演繹，可以是對「全球化」脈絡的謹慎思考，是否也可以是對自己的位置和身分的反省呢？



Foreword

Leung Ping-kwan

Modern Literature in Chinese in a Global Context

15

JMLC is a journal devoted to the study of modern literature in Chinese. Over the past hundred years since its emergence at the turn of the century, modern Chinese literature has attracted a large readership. Not only is it widely studied, but it is also translated into different languages and read in parallel to other literatures.

Researchers in the field should recognize the fact that modern literature comprises literary works from diverse communities, and involves a wide spectrum of cultures, disciplines and texts. Modern literature in Chinese is thus by no means monolithic but multi-dimensional. Political, cultural or other factors, the scattering and loss of source materials as well as regional bias — all give rise to the controversies surrounding the studies in this field.

Some of the intrinsic issues raised by the study of modern literature in Chinese are: canonization and categorization, the difficulties in the writing of literary history, and the problems in pedagogy as well as in research. Positioning modern literature in Chinese in the global context, we should also reflect on the challenges posed by Western theories, cultural interactions and globalization. Intrinsic and extrinsic issues should not be treated separately but holistically, since, after all, they are interrelated.

I.

The international conference "Modern Literature in Chinese in a Global Context" hosted by the Centre for Humanities Research of the Lingnan University from 13 to 15 October 2003 has provided a platform for exploring the above mentioned issues.

Prof. Malmqvist sets off the discussion with his insightful reading of the novels by J. M. Coetzee, the Nobel Laureate in Literature of 2003. Instead of decoding for us the success of the Nobel Prize winner and luring us to follow his path, Prof. Malmqvist illustrates with Coetzee's works the uniqueness and commonality of masterpieces and encourages Chinese writers to treasure their individuality.

Ann Curien, an experienced French translator of Chinese literature, also thinks that the identities of different cultures should not vanish into thin air in a global context. Reading Hong Kong literature as a fusion of Chinese and Western cultures, she draws our attention to the distinctiveness of its language.

Prof. Leo Lee Ou-fan, in his keynote speech "Modern Chinese 'Classics' in a Global Context," suggests that the notion of what is "Classic" is by no means predetermined and unchanging. The construction, destruction and re-construction of classics are often tied to various political, commercial and cultural forces. Though Prof. Lee approaches the grand narrative of "Classics" from a critical perspective, he is not making a postmodernist declaration of the death of the "Classics". Instead, he is urging us to explore the possibilities of the term by situating the masterpieces in different frames of reference, or, like Italo Calvino, by working out our own list of classical works. Only by re-reading and re-defining the "classics" do we certify, and renew, their meaning.

Literary historians from diverse backgrounds have their own definitions of "classics." As time goes by, however, the aura of some "classics" may fade. Undoubtedly, some "classics" are celebrated for their aesthetic value, but there are also others which are canonized for political reasons. Political novels from the 1950s are the obvious cases in point. They were hailed as "classics" in a particular time frame but soon removed from the altar. While some "classics" are political constructs, some are merely commercial by-products. Under excessive commercialization, many meaningful literary works risk being overlooked and marginalized. As literature lovers and researchers, how could we locate the neglected works and come up with different standards of appreciation?

The construction and circulation of literary classics are closely linked with education, aesthetics, politics and the market economy. In his "Modern Chinese Literature in Literary Education," Prof. Chan Kwok-kou examines the syllabus of modern

Chinese literature in Hong Kong secondary schools, thereby disclosing how education constructs literary canons. In "New Frameworks of Taiwanese Literary History Writing: Style, Field, and Ecology of the Literary Scene," Prof. Chang Sung-sheng explores new ways of literary history writing which take into account the political, economic and aesthetic impacts on Taiwan literature.

Although the papers focus separately on Mainland, Hong Kong and Taiwan literatures, juxtaposing them indeed helps us compare and rethink the relationship among different branches of Chinese literature: Chan kwok-kou's essay exposes the mismatch between the modern Chinese classics taught at high schools and the everyday experience of Hong Kong students. Andrea Riemenschitter in her "Whose Nation? Ethnographic Enquiry in Cultural Discourses of Belonging since the Eighties" highlights the strains between the Han-centric grand narrative and the discourses of Chinese ethnic minorities in Chinese films of the 80s. Ngai Ling-tun focuses on the imaginaries of China in Chinese Malaysian literature, in which thematic and stylistic characteristics are always underexplored. All together, these studies remind us of the polyphonic nature of modern literature in Chinese.

II.

17

It is not difficult for us to realize the kinship and interaction between modern Chinese literature and Western literature. Since the May-Fourth movement, Chinese literati have never tired of drawing nourishment from foreign literatures. Lu Xun, Zhou Zuoren and Yu Dafu studied Japanese literature; Li Jinfa, Dai Wangshu and Luo Dagang were admirers of French poetry; Liu Yichang, Wang Wenxing and Wang Meng imported and transformed such Western literary techniques as stream-of-consciousness. Studying Western literatures thus helps to enhance our understanding of Chinese writers and their creations. Likewise, the translation and introduction of Chinese literature abroad result in different cultural receptions. Prof. Fujii Shozo of the Tokyo University and Prof. Park Jae-woo of Korean Hankuk University of Foreign Studies, both immensely erudite sinologists, have conducted researches on the reception and translation of modern Chinese literature in Japan and Korea respectively. Such dialogues with foreign cultures are helpful in bridging the gaps in narrowly regional studies of this field.

While discussing the interactions between Chinese and Western literatures, one cannot avoid mentioning the anxiety some Chinese writers face in the age of globalization. Striving to become modernized, to enter the WTO, China is confronted

with Western norms and values. Those who fail to strike a balance tend to fall into two extremes, either becoming obsequious to the West, or indulging in fanatic nationalism. In the midst of confusions, some contemporary Chinese writers cannot help looking up to the Nobel Prize as the only sign of recognition. Prof. Malmqvist, a renowned Swedish scholar and a member of the Nobel Prize Committee, modestly claims that he simply discusses in brief the works of Coetzee, the Nobel Prize winner of 2003. But Prof. Malmqvist's discussion is indeed inspiring as he is an experienced scholar in Chinese literatures. His suggestion for the Chinese writers is not to drift with the tide but to "write what he wants to write, and in the way he wants to write it!"

Ha Jin, the award-winning author in America, is from Northern China and yet makes his name in the States by writing in English. In a narrow sense Ha Jin's works hardly qualify as Chinese literature. Two scholars at the conference however study his works to revisit the meanings of "Chineseness" and "globalization". Dr. Shen Shuang from Rutgers University, with reference to Ha Jin's ambiguous identity, studies the urban/rural dichotomy in Ha Jin's China stories, the characters' perplexed attitudes towards the Cultural Revolution and the loss and gain in the transition from the local to the global. Dr. Lo Kwai-cheung of the Hong Kong Baptist University, on the other hand, starts his paper with the discussion of Asian-American writers and further investigates the problem of Chineseness in the global context. From Lo's perspective, the identity and writings of Ha Jin complicate the definition of national tradition. The fluidity of his identity also inspires us to open up our imagination of China and Chineseness. In light of this, is it not also possible for us to renew and deepen our understanding of "Chinese" literature?

18

III.

Ha Jin's works serve as good examples of cultural translations. In fact, translation plays an essential role in shedding light on the relationship between globalization and modern Chinese literature. A number of the scholars at the conference are translators, and their discussions involve many issues of cross-cultural translation and comparison. Prof. Michelle Yeh from the University of California, Davis, a poetry lover and expert in modern Chinese poetry, has shared with us the topic "The Poet as Mad Genius: Between Stereotype and Archetype." She fully develops and skillfully draws examples from both ancient and modern, Chinese and foreign cultures. The construction of the poet as crazy genius in modern Chinese culture can of course be associated with the influence of Western Romanticism. The image of the mad poet,

however, can also be traced back to the *kuang* image of Li Bo, a renowned Chinese poet of the Tang Dynasty.

Prof. Wang Guang-ming, a pioneer in the study of modern Chinese poetry, has widened the paradigm of the field conventionally epitomized by the poetry of one era and one geographical location. In his retrospective survey of the development of modern Chinese poetry in the past century, he admits there is Western influence, but at the same time he views modern Chinese poetry as an extension of the long tradition of Chinese poetry, not just as a trend in globalization. It is exactly out of the interactions among modern experiences, modern languages and existing genres that Chinese poetry of the 20th century emerges.

The translation of poetry is challenging, so are the criticism and history-writing of poetry. Many contemporary studies of poetry restrict their discussions to post-Mao poetry from Mainland China. Sometimes a-historical textual analyses would overlook the linguistic and generic convention and invention of modern Chinese poetry of different times and regions. To fill in the missing jigsaw pieces, Yip Fei, Chan Chi-tak and Leung Ping-kwan trace some parts of the less known genealogy of Hong Kong poetry. Early in the 30s and 40s, there were poets from Hong Kong who founded poetry journals and published anthologies of poetry. Some contributed to Shanghai's *Les Contemporains (Xian Dai)* magazine. Unfortunately, not only did their works receive no public attention, these poets were also represented as anonymous in literary history and anthologies of poetry. Take the study of war poetry and urban poetry as illustration, an examination of the Hong Kong examples will help to broaden our perception of the genres.

Modern Chinese literature is multifaceted and multivalent, especially in the global constellation. A study of its characteristics and its nearly infinite variety will help us understand the many meanings of the notion of "classics" that Prof. Leo Lee mentions. While we ponder the dilemma of globalization, we may also benefit from the realization that we are also re-examining our own cultural identities and our own traditional positions.