

# 立望關河到鶴群歸來：李渝小說跨藝術互文的懷舊現象

——以〈關河蕭索〉、〈江行初雪〉、〈無岸之河〉、〈待鶴〉一組小說為主\*

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## 摘要

李渝（1944-2014）兼具小說家與藝評家雙重身分，此兩種身分同聲相應同氣相求。小說展示了原創即作家風格之所繫寓意，而畫論浮凸了她傾注的畫家南唐趙幹、近代任伯年、傅抱石等獨創的美學內外，一體縮合組成中國傳統文人形象蘊含的性格、際遇、感知……形貌，回過頭來豐富、影響了李渝創作並進一步發展為敘事與文論。此相應相求，從早期〈關河蕭索〉（1981）、〈江行初雪〉（1983）延伸至晚近〈無岸之河〉（1993）、〈待鶴〉（2010）皆有對應畫作可證：〈江行初雪〉對應五代南唐畫家趙幹同名畫作；〈關河蕭索〉對應近代畫家任伯年〈關河一望蕭索〉、〈關河再望蕭索〉及傅抱石〈關河一望蕭索〉畫作；〈無岸之河〉、〈待鶴〉以宋徽宗〈瑞鶴圖〉為摹本。梳理上述作品皆不脫傳統文人面對離亂時代興生「暗想當

\* 本論文原型為蘇偉貞指導黃資婷之碩士論文，《待鶴回眸：李渝小說研究》（台南：成功大學現代文學研究所碩士論文，2014）之部分內容。業經黃資婷充分同意與授權，由蘇偉貞執筆重寫全文，期在既有基石上進一步深化文本分析、聚焦研究課題、擴充理論觀點。特此說明。本文為105年度科技部專題計畫「立望關河到鶴群歸來：李渝小說跨藝術互文與懷舊——以〈關河蕭索〉、〈江行初雪〉、〈無岸之河〉、〈待鶴〉一組小說為主」（MOST 105-2410-H-006-089）之部分研究成果。

初」的懷舊心理底蘊，轉為小說與畫作，既是同一母題跨媒材再創作，亦十足反映李渝創作美學與懷舊心念。本文因此以斯維特蘭娜·博伊姆（Svetlana Boym）《懷舊的未來》（*The Future of Nostalgia*）之懷舊論點切入，探討文本的跨藝術互文性（in-terart intertextuality），並進一步勾聯〈關河蕭索〉、〈江行初雪〉、〈無岸之河〉、〈待鶴〉一組小說的懷舊現象及李渝如何挪用與調度藝術（史）元素。

關鍵詞：李渝、懷舊、跨藝術互文性



# The Inter-art Relations and Inter-textuality for Nostalgia:

## The Study of Nostalgia in Li Yu's Short Stories

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### Abstract

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Li Yu is distinct from other modernist writers for that she is not only a writer but also an art critic. The latter influences her writing and thusly forms her most famous writing style—"Duōchóng dù yǐn" (multi-waving). The "inter-art inter-textuality" was born in such circumstance. This paper probes the nostalgia of inter-art inter-textuality in Li Yu's short stories. First, the researcher investigates how she enriches fiction with art history—by visualizing time and transforming time into visual mind in art history. Li Yu's novels echo various Chinese artists' paintings, all of which implying artists' nostalgic feelings in their age of turmoil. In transforming the elements of the paintings into her novel, Li Yu re-creates the same motif across different medium and expresses her aesthetics and sense of nostalgia. Second, the researcher attempts to apply Svetlana Boym's theory of nostalgia in her *The Future of Nostalgia* to explore inter-art inter-textuality in Li Yu's works. The researcher aims at investigating the nostalgia in Li Yu's selected short stories—"Guān hé xiāo suǒ," "Jiāng xíng chū xuě," "Wú àn zhī hé" and "Dài hè." Lastly, the focus of this paper shifts onto the examination of how Li Yu applies and appropriates the elements of art (history) in her works.

Keywords: Li Yu, Nostalgia, Inter-art Inter-textuality