

雙面一九八三

——試論陳映真與郭松棻小說的文學史意義^{*}

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摘要

1983年，是陳映真（1937-2016）書寫「白色恐怖」系列小說，以及郭松棻（1938-2005）重返小說創作的起點。本文聚焦在這一年兩人發表於《文季》的小說，指出陳映真以〈鈴璫花〉、〈山路〉，間接回應劉大任在〈長廊三號〉裡捎來關於文化大革命的訊息；而走過釣運的郭松棻，則以曾經寫作沙特與卡繆評論文章的筆名「羅安達」，發表小說〈青石的守望〉，經由致敬黃華成的小說〈青石〉，反思意識形態的局限與可能，並在〈三個小短篇〉的「題組」聯作形態中，呈現台灣、美國與中國的三方觀點。兩人在「後文革」時期對於「共產中國」的重新思索，分別呈現了在「中國」民族主義，以及「共產」主義理路的雙面。本文並藉由兩位作家的小說對勘，進一步指出既有文學史書寫中關於「台灣左翼小說」以及「政治小說」的更多可能。

關鍵詞：《文季》雙月刊、陳映真、郭松棻、現實主義、現代主義

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Double-faceted 1983:

Exploring the Significance of the Fiction by Chen Ying-Zhen and Kuo Sung-Fen in Literary History

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Abstract

The year 1983 marked the starting points that Chen Ying-Zhen (1937-2016) began writing a series of “White Terror” fiction and that Kuo Sung-Fen (1938-2005) restarted his novel writing. This paper looks into their fiction published in *Wen-ji Bimonthly* in 1983, arguing that Chen indirectly responded to the message of the Cultural Revolution in Liu Da-Ren’s “Chang Lang No. 3” with “Lingdang hua” (Bell Flowers) and “Shanglu” (Mountain Path). On the other hand, it argues that Kuo, who had experienced the Defend Diaoyutai Islands Movement, reflected on the limits and possibility of ideology through the publication of “Qingshi de shouwang” (The Catcher of the Bluestone)—written under the pseudonym of “Luo An-Da”, which was also used to write reviews on Sartre and Camus—which paid tribute to Huang Hua-Chen’s “Qingshi” (The Bluestone). In addition, this paper also observes that Kuo presents a tripartite perspective of Taiwan, the U.S. and China in “Three Short Stories” through the form of “juxtaposition of a group of topics”. That is, when it comes to the reconsideration of “Communist China” in the post-Cultural-Revolution period, the paper points out that the two authors had two different yet intertwined approaches: the former was inclined to think about “Chinese” nationalism, while the latter communism. Through a comparison between their fiction, the paper further suggests the possibility of exploring different dimensions in Left-wing Fiction and Political Fiction in established literary history.

Keywords: *Wen-Ji Bimonthly*, Chen Ying-Zhen, Kuo Sung-Fen, Realism, Modernism