

張大春《戰夏陽》的解構閱讀

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摘要

張大春崛起於七〇年代，以寫實主義作品《雞翎圖》引起注意，然其引起廣泛注意並引領風騷的小說風格卻是與寫實主義立場截然相反的後現代主義，成為八〇年代最受矚目的文壇新銳，其影響力數十年不減，至今仍是台灣文壇的代表人物之一，但相對於其他在八〇年代之後，以後現代主義風格崛起的作家（如黃凡、平路）在21世紀的當下選擇減少產量或持續舊有風格，張大春近年轉往中國傳統說書體尋找小說寫作新元素的作法可說是特異獨行。

數十年來，後設、魔幻寫實、後現代等標籤向來是評論張大春小說的關鍵字，然而這樣一位被視為極具西方小說風格的作者為何在21世紀初突然轉向，接連出版《春燈公子》、《戰夏陽》等一系列具有中國傳統說書色彩的小說，實則是一件令人玩味的轉變，本文擬從解構主義的閱讀方式分析張大春寫作形式的轉折，由「真實歷史／虛構小說」、「說書／小說」、「言說／書寫」等看似二元對立的觀點反覆辯證《戰夏陽》此一介於說書與小說間，文體曖昧不明的作品，探討張大春從西方後現代小說形式技巧到中國傳統說書體的改變，究竟是作者自我書寫歷程的斷裂或延續？並試圖解構上述所提之對立面，並解構張大春、解構《戰夏陽》，解構《戰夏陽》的閱讀。

關鍵詞：張大春、《戰夏陽》、說書體、新歷史主義、解構主義

A Deconstructive Reading on Da-chun Chang's *Chan Shya Yan*

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Abstract

Da-chun Chang arose in 70's as a new star attracting readers' and critics' attentions by his realism novel *Picture of Chicken Fur*. However, in 80's, his novel was labeled as postmodernism, a style that go against to realism, and still won his reputation both in the public and in the filed of literature research. Chang become one of the most important and outstanding writers in 80s. Now he still keeps his influence in Taiwan. Unlike most postmodernism writers chose to reduce writing to maintain their style, Chang invites new factors in his write: historical storytelling, adoption and adaption of the Chinese traditional oral narrative.

In decades, meta-fiction, magical realism, postmodernism are labels and key words of Chang's novel. Why does Chang, a write whose style was regarded as much more western literature than Chinese, publish a serial of novels contained Chinese traditional oral narrative?

This paper probes into answering these questions by a deconstruction in reading Chang's *Chan Shya Yan*. With the dialectical discourse in binary oppositions in this book, such as real history vs. fictional novel, oral narrative vs. novel, and speech vs. writing, this paper will unfold the in-betweeness in this book and estimate Chang's changing is to prolong his writing or betray.

Key words: Da-chun Chang, *Chan Shya Yan*, oral narrative, new historicism, deconstruction.