

論墨人小說中的小人物、女性形象與異域傳奇之寓意

——以發表於《中國學生周報》者為範圍^{*}

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摘要

墨人一生著作等身，出版有詩集、小說、散文集、論集共五十餘種，文學為其畢生所投注的心血結晶，然而由於台灣文藝思潮的轉變，墨人和其創作在台灣學界少為人知，目前台灣學界碩博士論文並沒有以墨人進行的專論，少數評論是以墨人詩論及對於墨人晚期小說進行探討。然而，除了以上綜述墨人的創作歷程，還有哪些可以看待墨人的新研究視角呢？其中值得注意的是，墨人在五、六〇年代在香港發表為數可觀的著作，其中包括兩個階段，1950年代墨人以亞洲出版社為核心，並於友聯出版社之《祖國周刊》上發表其作品；1960年代墨人以友聯出版社之《中國學生周報》（以下簡稱《周報》）為主要發表場域，其作品並遍及《華僑文藝》，及馬來西亞的《蕉風》雜誌。由於《周報》在香港五、六〇年代文壇扮演非常重要的角色，也推動文藝思潮的走向，為了重新評價墨人在此一階段的貢獻，本文以墨人於1961至1965年於

* 本文為科技部計畫「臺港文學交流另一章——論五、六〇年代軍中作家香港發表軌跡及其文學實踐」（106-2410-H-007-084-）之部分研究成果，感謝投稿期間審查委員之寶貴意見。本文初稿發表於「第16屆文學與美學國際學術研討會暨『五四』運動100週年國際論壇」（淡江大學中國文學學系主辦，2019.04.25-26），感謝會議主辦人黃文倩教授、論文評論人黃宗潔教授與會議主持人石曉楓教授，並感謝侯如綺教授會議期間的協助。筆者進行系列研究為〈墨人與香港文學場域——以《中國學生周報》為探討範圍〉，發表於「作家·文本·詮釋——2019第二屆現代文學／民國文學」圓桌論壇（政治大學民國歷史文化與文學研究中心、政治大學中國文學系、四川大學文學院「中國現代文學文獻研究中心」主辦，2019.04.18），感謝會議主辦人張堂錡教授與中國四川大學文學與新聞學院李怡院長、論文評論人須文蔚教授、會議主持人李瑞騰教授，對於筆者進行墨人相關研究之啟發與鼓勵。最後感謝陳國球教授對於論文初稿之閱讀並給予修改建議，以及清華大學台灣文學研究所博士生吳文、碩士生章郡榕、黃毓純、陳彥仔協助蒐集與彙整相關研究資料。

《周報》上所發表作品為討論核心，以探討墨人與此一時期香港文學場域的關係，並分析墨人作品在書寫小人物、塑造女性形象與建構異域文化此三大面向中所展現豐富之意涵，輔以「生命書寫」為核心概念，來分析墨人書寫小人物為主題的小說。墨人生命書寫之特殊案例，開創出外省族群中弱勢族裔的書寫形式，能引發香港具有南來經驗的離散者之共鳴，而這些反映當時台灣現實的文本，也回應香港六〇年代逐漸轉向現實的文壇視野。墨人於《周報》時期所發表之作品，在《周報》轉折路線中恰好作出其貢獻，也使其成為此一時期香港文學場域值得探討的台灣作家。

關鍵詞：墨人、《中國學生周報》、小人物書寫、女性形象、異域傳奇



The Implied Meanings of Peripheral Characters, Women's Images, and Exotic Tales in the Works of Mo Jen Published in *The Chinese Student Weekly*

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Abstract

Mo Jen dedicated his life to literature, publishing over 50 poetry collections, novels, works of prose, and essay compilations over the course of his career. However, subsequent shifts in cultural and literary trends have sidelined his works so that few scholars in the field of Taiwan literature today know about this author. Until now, there has yet to be a graduate thesis written about Mo Jen, and only a handful of literary critiques have addressed Mo Jen's poetry commentaries and his later novels. Thus, the prospects for researching the creative career of Mo Jen are worth reconsidering. One potentially interesting area of study is the large body of work that was published by the author in Hong Kong during the 1950s and 1960s. Mo Jen published primarily through Asia Press and in Union Press' *China Weekly* in the 1950s and in Union Press' *The Chinese Student Weekly* (CSW) in the 1960s. Furthermore, his works were also published in Hong Kong's *Overseas Chinese Literature* and Malaysia's *Chao Foon* magazines. The CSW's position of prominence in Hong Kong literary circles during these two decades made it an influential force in terms of contemporary cultural and literary trends. In order to reassess the contributions of Mo Jen during this period, this article explores the author's relationship with Hong Kong's contemporary literary field and analyzes the

significance of the peripheral characters, female roles, and exotic cultures portrayed in his works published between 1961 and 1965 in CSW. Moreover, it also analyzes Mo Jen's literary proclivity of bringing peripheral characters to the forefront in his novels within a "life-writing" framework. The uniqueness of Mo Jen's life-writing style allowed disadvantaged elements in the post-1949 Chinese diasporic community to resonate with the experience of the older Chinese diaspora communities of Hong Kong and Southeast Asia. As well, these texts – which reflected the contemporary reality of Taiwan at that time – were also a response to an important literary vision in Hong Kong that would become widely embraced during the 1960s. Given the formative effect that his works had on CSW during one of its key transition periods, Mo Jen becomes an important author to explore in order to better understand Hong Kong's contemporary literary landscape.

Keywords: Mo Jen, *The Chinese Student Weekly*, Peripheral Characters in Writing, Women's Image, Exotic Tales

