

《家變》與《孽子》中的父子關係與對「真實」世界的追求*

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摘要

王文興與白先勇同為《現代文學》雜誌的重要成員，王文興《家變》與白先勇《孽子》亦是七〇與八〇年代台灣文學史上兩部重要的長篇小說。《家變》以父親出走為始，逐章敘述范曄與父親的關係變化，其小說內容與其獨特的文字表現，引發當時台灣文壇的注目；《孽子》則以兒子出走／被逐為開端，為台灣第一部長篇同志小說。兩書皆呈現了父子關係衝突、個人自我追求與「家」的抵觸與崩解；此外，在父子關係／家的崩解／家國的隱然挑戰之中，兩部小說也都呈現了現代主義小說對真實世界的追求的特質，《家變》追求挖掘人性深處不可言說的真實，而《孽子》則追求表述人性、尋求性別認同的真實世界。

關鍵詞：現代主義、王文興、白先勇、家變、孽子

* 本文初稿以〈台灣現代主義小說的「真實」世界追求——《家變》與《孽子》的一些觀察〉為題，於加拿大卡加利大學（University of Calgary）舉辦之「中文敘事語言的藝術：王文興國際研討會（Art of Chinese Narrative Language: International Workshop on Wang Wen-hsing's Life and Works）」（2009.02.20）宣讀。感謝兩位審查委員的審查意見，提供筆者修改本文的寶貴建議。

The Pursuit of Reality in *Family Catastrophe* and *Crystal Boys*

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Abstract

Wang Wen-Hsing and Pai Hsien-Yung were both important members of the magazine *Modern Literature*. Wang's *Family Catastrophe* and Pai's *Crystal Boys* were also significant masterpieces in the 1970s and 1980s on the Taiwan literary scene. *Family Catastrophe* begins with a father leaving his family, and consequently probes into and investigates the relationships between the father and his son. The novel's subject matter and unconventional style attracted considerable attention. On the other hand, *Crystal Boys* opens with a son driven out from the family by his father, and has generated massive discussion as being the first novel to deal with male homosexuality in Taiwan. Both *Family Catastrophe* and *Crystal Boys* portray the conflict between father and son, the theme of self-pursuit, and the clashes between and collapse of the father-son relationship in the traditional family. In its discussion of the hidden reality of human nature depicted in *Family Catastrophe* and the search for human reality and sexual identification implied in *Crystal Boys*, this paper aims to show that the two novels typify literary Modernism in their presentation of the pursuit of reality.

Keyword: Modernism, Wang Wen-Hsing, Pai Hsien-Yung, *Family Catastrophe*, *Crystal Boys*