

「流亡」在香港

——重讀張愛玲的《秧歌》與《赤地之戀》*

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摘要

1949年後，張愛玲（1920-1995）的人生行程變化多端，歷經從上海淪陷區到解放後的上海，再南下至香港、轉進美國、及至作品被「仲介」至台灣，這典型流亡作家的心路歷程，應該可以成為一個東亞流亡文學的重要案例。本文將以「海外流亡」的視角，討論五〇年代張愛玲出逃至香港後寫下的《秧歌》（1954）和《赤地之戀》（1954），這些作品中以「知識分子」做為見證者，恰可顯示張愛玲居於反共與自我反思之間的思考方式，並非「委託」寫作可以盡言。

無論在日本佔領的淪陷區、解放後的上海、港英殖民下的香港或反共的美國，張愛玲都選擇一種近乎流亡的姿態，卻又始終與國族政治糾葛難分。在被迫流亡、自我流亡與被收編之間，張愛玲的個案，顯然能提供我們思索東亞作家，在內戰與冷戰體制下極其特殊的處境；同時，也促使我們重新思考張愛玲文學帶給我們的意義：流亡文學與自由創作之間的辯證關係。

關鍵辭：張愛玲、流亡文學、《秧歌》、《赤地之戀》、五〇年代

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“Exile” in Hong Kong: Re-reading Eileen Chang’s *The Rice-Sprout Song* and *Naked Earth*

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Abstract

In 1949, Eileen Chang (Chang Ai Ling, 1920-95) had a special experience of witnessing Shanghai transforming from the occupied area to its liberation. She then moved south to Hong Kong and later to the United States. Afterwards her works were introduced to Taiwan. This process is typical for a writer in exile and Chang’s case could be studied as one of the major cases for exile literature in East Asia.

Therefore this paper is going to use “overseas exile” as a perspective to discuss Eileen Chang’s writings after she moved to Hong Kong in the 1950s. In these writings, *The Rice-Sprout Song* and *Naked Earth*, Chang characterized intellectuals as witnesses so as to speculate in-between the roles of anti-communist and self-reflector. Moving between the situations of forced exile, self-exile and being incorporated, Eileen Chang’s case is obviously special in the way that it provides an example to consider the difficult situation for East Asian writers under the impact of Civil War and Cold War. It also urges us to re-think the significances of Chang’s writings. It demonstrates a dialectical relationship between exile literature and the freedom to create.

Key words: Eileen Chang, Exile Literature, *The Rice-Sprout Song*, *Naked Earth*, 1950s.