

# 2022 SCHOLARLY MONOGRAPH AWARD

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## 得獎專書

《抒情傳統論與中國文學史》，  
臺北市：時報文化出版公司。

## 得獎簡評：

本書除〈導論〉外，計有十章。專書重點在於清理「抒情傳統」之相關問題，並在反省的辯證中，將此一論述與文學史進行對話，從而展現抒情話語下的「詩情」，以及文學史中的「史識」，存在著細密的關連性。此一研究，突顯了二者交光互影的意義與價值。本書探討了陳世驥、高友工、普實克的抒情論述，以及林庚、胡蘭成和司馬長風的「中國文學史」著作之分析，並且經由史識與詩心的相互證成與批判，具體呈現研究中國文學史的一條新思路。於是文學史的研究在本書的處理下，透過抒情視角形成一種「論」與「史」之間的有機組合關係。同時，在作者交織跌宕的筆觸與結構安排下，為「抒情傳統」的論述帶來新的理解之可能。

## 得獎人簡歷：

陳國球，國立清華大學玉山學者講座教授、香港人文學院院士，曾任香港教育大學中國文學講座教授、中國文學文化研究中心總監，並為香港教育大學人文學院的創院院長。

陳教授研究領域包括中國古典文學批評、文學史理論、現當代華文文學、香港文學、中西比較文學等。學術編著超過二十種以上，各種學術論文達百篇以上，多種著作已翻譯成英文、日文、韓文等不同語言。其《香港的抒情史》一書，將香港放在華語文化區域的脈絡來觀察，是華語語系文學研究（Sinophone literary

study) 的重要論著，與其領銜主編、達十三冊的《香港文學大系 1919-1949》，同為香港文學研究重要的奠基之作。《文學史書寫型態與文化政治》及多年前與香港學者共同編寫的《書寫文學的過去：文學史的思考》，展現文學史書寫與詮釋的駁雜線索。「文學史」不只是史料的整理、典律的再思，而是知識分子在不同的政治及制度語境之中，對歷史與文學持續的批判性回應。《抒情傳統論與中國文學史》則為其「抒情傳統論述」多年成果的最佳展現。這本新著勾勒抒情傳統研究的來龍去脈，並以此作為重新思考、批判中國文學史的方法；全書出入古今，並會通歐陸、北美與兩岸三地的學術傳統，在古典文學、近現代文學與比較文學領域，都有卓越貢獻。

Professor Chan Kwok Kou Leonard, is an internationally renowned scholar and is currently holding positions as the Yushan Scholar Chair Professor at National Tsing Hua University (NTHU) and Fellow of The Hong Kong Academy of the Humanities (HKAH). Professor Chan's past experience includes positions at The Education University of Hong Kong (EdUHK) as Chair Professor of Chinese Literature and Director of the Research Centre for Chinese Literature & Literary Culture (RCCLLC), also served as Founding Dean of the Faculty of Humanities at EdUHK.

His areas of expertise include classical Chinese literary criticism, literary historiography, modern and contemporary Chinese literature,

Hong Kong literature, Chinese-Western comparative literature, etc. Professor Chan's publications encompass more than 20 books and over a hundred of research articles. His work has been translated into English, Japanese, Korean and other languages.

In his highly acclaimed monograph *Hong Kong in Its History of Lyricism*, Professor Chan situates his observation of Hong Kong literature in the context of Sinophone studies. This book and also the 13 volumes *Compendium of Hong Kong Literature 1919-1949*, which Professor Chan was chief editor of, paved the way for many local and international followers in the field. In his book *The Modes of Writings and Cultural Politics of Literary Histories: Studies on Chinese Literary Historiography* and in *Writing the Literary Past: Reflections on Literary History*, co-edited with other Hong Kong scholars, Professor Chan explains the complicated threads of literary historiography. He realizes that study of "literary history" is not merely a matter of organizing the hierarchical order of literary canons, but also a continuous process of introspecting our relationship with cultural tradition and contemporary world.

Professor Chan's latest publication *Discourses on Chinese Lyrical Tradition and Literary Historiography* would best manifest his achievement in the study of "Chinese Lyrical Tradition" over the years. The book spans through academic traditions of the Continental

Europe, North America and the Mainland China, Taiwan and Hong Kong, and exhibits the dynamics and diversity of the relevant discourses in relation to the comparative study of Chinese literature.

### 得獎著作簡介：

《抒情傳統論與中國文學史》旨在勾勒出抒情傳統的來龍去脈，以此作為重新思考、批判中國文學史的方法。本書首先聚焦於陳世驤、高友工二人如何開展「抒情傳統」論述；再以捷克斯洛伐克漢學家普實克的文學著述為觀察對象，審視一位擁抱左翼革命又精熟結構理論的文學研究者，如何著迷於中國新舊文學傳統中揮之不去的「抒情精神」。本書在探勘這三位抒情傳統論大家的著述時，關懷的中心的是他們的史識與詩心，因此本書的研究亦帶入了對三位大家個人生命行止的考察與興歎，如此，「文學史」不必再侷限於紙上文章，而成為我們跨越時空甚至文明阻隔，藉「文」撫今追昔，互通有無的方法。

本書指出：陳世驤早年傾心現代主義，去國之後轉向古典，終於提出「抒情傳統」，以之抗衡西方文學戲劇與史詩傳統；高友工則從分析哲學角度進入中國六藝研究，以「抒情美典」總結中華文化精髓；普實克更從「抒情」與「史詩」的辯證關係解說中國文學，認為中國文學具有「抒情兼史詩」的特質。三位學者立場各異，但對文學作為銘記、彰顯中國經驗的信念則一。反諷的是，陳、高一九四九年後遠走海外，只能遙想古典中國。一九

六八年布拉格之春失敗，普實克被黜，鬱鬱以終，「抒情」和「史詩」成為絕響，反而多年後在自由世界找到知音。

循此，本書另對現代文學史的三位書寫者——林庚、胡蘭成、司馬長風——作出探究。在正統文學史裡這三位人物未必有代表性，但從抒情傳統的角度觀察，他們各成一家之言：林庚在戰火期間以其敏感心靈捕捉「詩性」而撰就《中國文學史》、胡蘭成流放日本後以《中國文學史話》為肉身之不潔作袂褻、司馬長風在殖民地香港懷想一個「非政治」的烏有之鄉而寫成《中國新文學史》。

總言之，《抒情傳統論與中國文學史》是作者因教育部玉山學者計畫來台後的第一部著作。回望「特區」這些年來的「不變」與無不變，作者筆下的學者文人對歷史與文學千迴百轉的見證，與自身的經歷相互感應，在詩與史的交會處，體會發憤抒情的塊壘、緣情綺靡的婉轉，甚至情到深處情轉薄的反諷。因此，「中國文學」未必會因本書的論述而得出確鑿不移的「唯一」真相；然而，文學與其所處之文化境域因「情」與「文」之汨汨流注而兩相映照，其間風流萬象得以昭顯，或許是文學研究的興味與慧覺之萌繫所在。

*Discourses on Chinese Lyrical Tradition and Literary Historiography* aims at reconfiguring the development of the conception of “lyrical tradition” as a way of rethinking the history of Chinese literature. The book first focus on how Chen Shih-Hsiang

(1912-1971) and Kao Yu-Kung (1929-2016) unfolded their narratives of “lyrical tradition” and “lyric aesthetics”. It then expounds on Juroslav Průšek’s (1906-1980) thoughts of “Chinese lyricism” which he acknowledged as the signature of both pre-modern and modern Chinese literatures. The historical senses and poetical sensibilities of the three scholar-critics were scrutinized concurrently with careful inspection of their academic and life journeys.

This book points out that Chen Shih-Hsiang had an interest in literary modernism in his early life. He turned to classical literature after he left from China, and finally propounded the concept of “lyrical tradition” contrasting with the western literary traditions of tragedy and epic. Kao Yu-Kung, equipped with theoretical tools of analytical philosophy, delved into Chinese literature and arts and arrived at an aesthetic with “lyricism” as the core value. On the other hand, Jaroslav Průšek, a humanistic Marxist immersed in Prague structuralism, recognized a dialectics of the lyric-epic attributes of Chinese literature.

The three scholars shared the same belief that literature is one of the best manifestations of Chinese cultural experience. Ironical enough, memories of the cultural China could only be sustained in Chen’s and Kao’s learning and professing of classical Chinese literature when they were far away from their homeland, whereas

Průšek were forced to surrender his aspiration and ambition of Chinese study after Prague Spring in 1968 and passed away desolately in 1980.

The book also probes into the literary-historical writings of three academics and men of letters: Lin Geng (1910-2006), Hu Lancheng (1905-1981), and Sima Changfeng (1920-1980). Lin Geng's *History of Chinese Literature* was written at the time of Sino-Japanese War, and published in 1941. Readers of this lyrical narrative could hardly lose sight of its social and political context. On the other hand, Hu Lancheng tried his best to fashion a literary landscape in his *Remarks on the History of Chinese Literature*, completed in 1977 and first published in 1980, with the intention of purging and cleansing of all sinful deeds in his own past. Sima Changfeng completed his 3-volume *History of Chinese New Literature* (1974-1978) in the colonial Hong Kong. His doomed quest of the "apolitical" literary space symbolized a diasporic intellectual's sentimental journey to Nowhere. The literary histories Lin, Hu and Sima produced are at odds with those standard models of similar titles. Nonetheless, all three are distinctive in their narrative modes and to a great extent correlated with the conception of "Chinese lyrical tradition".

*Discourses on Chinese Lyrical Tradition and Literary Historiography* is the author's first academic book published in



Taiwan since his appointment as the Yushan Scholar at National Tsing Hua University. His reading of the works and life journeys of the mentioned men of letters is arisen from the critical reflections of the socio-cultural ruptures and continuities in the mid-twentieth century. It is also a reflection of the situatedness of intellectuals in a state of crisis.

### 得獎感言：

「情者，動乎遇者也；憂樂潛之中而後感觸應之外，故遇者因乎情，詩者形乎遇。」《抒情傳統論與中國文學史》一書的撰寫跨越了世紀，鐫刻了個人學問人生旅途的忽焉二紀。2019 年 7 月 31 日帶著笨重的行裝迎風來到新竹清華會館第二招待所，與先我浮海而至的三百箱舊篋新藏重遇，於此地再索求問學各種可能。二十年的歲月，期間的感遇難以量數。於今回顧，都與本書各篇文稿之撰寫交相興發；「人文」、「世變」，與「抒情」的關聯，也在撰寫過程中，漸漸由知識的爬梳轉化成人生的體驗。手邊的《陳世驤文存》，購於 1976 年香港島銅鑼灣的龍山書屋，正值對文字書寫只懂得蜂屯蟻聚的少年青春。沒想到同一書冊，在多年後成為我在清水灣講學的其中一個重要文本。在南來從游的張暉催動下，我開始為研究生講「抒情傳統」，開始重組我對高友工「美典論」的記憶，重奏我的結構史學 capriccio。2005 年我在哈佛燕京圖書館發現陳世驤的〈文學作為對抗黑暗之光〉

抽印本；2006 年在布拉格街角的咖啡廳，與 David 興致勃勃地商量編集《抒情之現代性》；2013 年我把讀書劄記匯成《抒情中國論》；四年後以《香港的抒情史》獲香港藝術家年獎；又兩年，隻身來到我心目中的「抒情基地」。遙看長我育我的故城，荒煙落日；摩挲歲月，舊墨新篇與種種情遇，乃有《抒情傳統論與中國文學史》。這些年來朋友和同道予我的無量關懷與支援，實銘感內中。我還要感謝中央研究院「人文及社會科學學術性專書獎」各位評審委員對本書的肯定。