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◆ 中外文学关系中施蛰存的小说创作

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中外文学关系中施蛰存的小说创作

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——施蛰存小说中的怪诞分析
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中文摘要

施蛰存活跃于20世纪二、三十年代的中文坛,是第一批现代主义作家之一。他在文学史上不占有显赫的地位,始终与主流文学保持着距离。但施蛰存是这样一位作家,以独特的创作实现其文学价值。一个作家在不同时期会呈现不同的创作风格,在我看来,施蛰存创作中期的两个小说集《将军的头》和《梅雨之夕》中怪诞的风格体现了他最为不凡的艺术追求,而这种风格的形成需要在中西文化交往的背景下进行考察。本篇论文试图以施蛰存创作中的怪诞风格作为切入点,在20世纪中西文化交往背景下,探讨其小说创作特征。全文分为四大部分,分别从施蛰存的文学主张和怪诞的风格、怪诞的文本世界、怪诞的叙事以及世界视野中怪诞创作等四个方面展开论述。

第一章探讨施蛰存的文学主张和风格:第一节从“文学与政治”、“文学与时代”、“文学与想象”、“文学与作者、读者”的几组关系入手试图整理施蛰存的文学观念;第二节在第一节的基础上论述施蛰存怪诞风格的形成,也就是力图阐释其文学主张与怪诞风格之

间的关系。

第二章突入施蛰存的文本世界，细读《将军的头》和《梅雨之夕》两个文集，梳理出历史的怪诞与都市的怪诞两大脉络，在具体论述上又尽力从时代性这一角度完成两者的聚焦。

第三章分析施蛰存怪诞的叙事，从意象和视角、人称两方面突现小说创作形式上的独特追求。

第四章是论文的重点章节，体现了比较文学的意义。第一节讨论施蛰存创作与弗洛伊德精神分析理论的关联。第二节把施蛰存与他深爱的西方作家爱伦·坡并置，围绕着“怪诞”细致地剖析两位作家创作上的关系，其间运用了比较文学学科的影响研究和平行研究的方法。第三节把施蛰存的怪诞写作放在世界文学的宏大视野中，探究了他创作的中西渊源：一方面，进一步阐述其怪诞创作的西方渊源；另一方面，强调中国文学对施蛰存的怪诞创作也起到了不容忽视的作用，其中李贺的诗歌、志怪小说中的怪诞因素滋养、丰富了施蛰存的创作。

Abstract

Shi Zhecun, one of the Chinese modernism writers in early time, took an active part in the literary world in 1920s and 1930s. Always keeping a distance with the mainstream, he hasn't enjoyed great reputation in Chinese literature history, however, he is such a writer who realize his literary value by the unique writing. As for a writer, he may practice different style at different stage. And this was true for Shi Zhecun. In my opinion, he pursued a grotesque writing style in his two mid-period collected works: *The General's Head*, and *The Evening of a Plum Rains Day*, which can be regarded as the most fantastic art attempt. As far as his grotesque writing is concerned, we should study it in a bigger cultural communication background when Shi Zhecun absorbed something about grotesque writing in foreign culture. And the thesis paper deals with his grotesque writing in a worldwide perspective. The paper altogether has four parts consisting of Shi Zhecun's literary idea and his grotesque style, his grotesque writing both in the content and form, his grotesque writing in a worldwide perspective.

Chapter One inquires into his literary idea and grotesque style. Section One makes an account of his literary idea which is reflected in four dimensions, such as literature and politics, literature and the time, literature and imagination, literature and writers as well as readers. Section Two makes a transition to his grotesque writing style, and we answer how his literary idea leads to his choosing a grotesque writing style.

Chapter Two explores into Shi Zhecun's two collected novel works where we sort out two kinds of grotesque themes——historical grotesque and urbanized grotesque. When these two themes are discussed, we try to focus them on the same point: the characteristic of the time when Shi Zhecun wrote his novels.

Chapter Three is to study Shi Zhecun's grotesque style in his literary form. Image, narrator and person are the effective means for him to reinforce the grotesque theme.

Chapter Four is the most important part in the thesis paper, which realizes the significance of the discipline of Comparative Literature. Section One discusses the relationship between Shi Zhecun's grotesque writing and Freud's theory of psychological analysis. Section Two we make a comparison of Shi Zhecun and his favorite writer Edgar Allan Poe. Circling around the grotesque writing, we make a thorough inquire about the relationship of the two writers. During our study, we make full use of the basic methods of Comparative Literature: influence studies and parallel studies. Section Three Shi Zhecun's grotesque writing is studied in a worldwide perspective. Following Section Two, we find more sources in Western literature which may help Shi Zhecun seek his grotesque style. At the same time, we attach importance to the grotesque ingredients in traditional Chinese literature. We notice that the poems of Li He and traditional novels especially recording the grotesque have something to do with Shi Zhecun's grotesque writing, and the latter is paid more attention to.

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