

学校编码: 10384

分类号__密级

学号: 10120141154603

UDC_____

厦 门 大 学

研 士 学 位 论 文

当萨特遇见卢新华

伤痕文学的存在主义解读

When Sartre meets Lu Xinhua

An Existentialist reading of Scar Literature

Alberto Castelli

指导教师姓名: 夏光武 教授

专业名称: 中国哲学

论文提交日期: 2016年 4月

论文答辩时间: 2016年 5月

学位授予日期: 2016年 7月

答辩委员会主席:

评阅人:

2016年 5月

厦门大学博硕士学位论文摘要库

厦门大学学位论文原创性声明

本人呈交的学位论文是本人在导师指导下,独立完成的研究成果。本人在论文写作中参考其他个人或集体已经发表的研究成果,均在文中以适当方式明确标明,并符合法律规范和《厦门大学研究生学术活动规范(试行)》。

另外,该学位论文为()课题(组)的研究成果,获得()课题(组)经费或实验室的资助,在()实验室完成。(请在以上括号内填写课题或课题组负责人或实验室名称,未有此项声明内容的,可以不作特别声明。)

声明人(签名):

2016年 5月 日

厦门大学博硕士学位论文摘要库

厦门大学学位论文著作权使用声明

本人同意厦门大学根据《中华人民共和国学位条例暂行实施办法》等规定保留和使用此学位论文，并向主管部门或其指定机构送交学位论文（包括纸质版和电子版），允许学位论文进入厦门大学图书馆及其数据库被查阅、借阅。本人同意厦门大学将学位论文加入全国博士、硕士学位论文共建单位数据库进行检索，将学位论文的标题和摘要汇编出版，采用影印、缩印或者其它方式合理复制学位论文。

本学位论文属于：

（ ） 1. 经厦门大学保密委员会审查核定的保密学位论文，于 年 月 日解密，解密后适用上述授权。

（ ） 2. 不保密，适用上述授权。

（请在以上相应括号内打“√”或填上相应内容。保密学位论文应是已经厦门大学保密委员会审定过的学位论文，未经厦门大学保密委员会审定的学位论文均为公开学位论文。此声明栏不填写的，默认为公开学位论文，均适用上述授权。）

声明人（签名）：

2016年 5月

厦门大学博硕士学位论文摘要库

摘要

后毛泽东时代中国和二战后欧洲的文学道路不免于经历深刻的存在主义时期。对虚无主义的倾向，我指的是无能力用新的价值观取代先前已解体的价值观，看起来是 1948 年的欧洲和 1976 年的中国在过去的废墟中徘徊的共同要素。接着就是一个不可能的问题。在讨论过权力与知识分子之间引起争论的反动力——一种对任何政府（20 世纪更盛）维持稳定的关键要素的反动力之后，本文将揭露一个文学问题。假如战后欧洲产生了被现代的暴行所创伤的文学，那么在这个意义上存在主义可以被毫不犹豫地界定为伤痕文学，而后文革时期的中国也产生了无意识的存在主义文学——革命现实主义最终被一种完全荒诞的现实主义取代，它荒诞 因其有时作为历史和现实主义者，而现实主义者常常是人道主义的。最后我们将展望中国文学当今面临的主要任务：对身份的探索。

要点：存在主义，伤痕文学，现代，后现代，社会主义，后社会主义，文化革命，理性的危机

厦门大学博硕士学位论文摘要库

Perhaps because of an irresistible call

We had no other choice

(Shu Ting)

Abstract: The literary path chosen by both of Post-Mao China and Post WWII Europe had to go through a profound existentialism. The fall into a desolate nihilism, by which I mean the incapacity of replacing the dissolution of previous values with new ones, seems to be at first a common element, both 1948 Europe and 1976 China are left alone lingering on the ruins of the past. What's next is the impossible question. The paper after having discussed the controversial dynamic between power and intellectuals -a key of stability for any government even more in the Twentieth century- will disclose a more literary issue. If Post-war Europe produced all in all a literature that is wounded by the atrocities of modernity, thus in a sense Existentialism can without hesitation be defined as a scar literature, Post-Cultural Revolution China produced a literature that is unconsciously existentialist: revolutionary realism is finally replaced by a realism which is altogether absurd, as absurd is sometimes history, and realist, as realist is sometimes man's humanism. Finally we will indulge in the main task Chinese literature is facing today: the quest for identity.

Key words: Existentialism, Scar Literature, Modernism, Post-Modernism, Socialism, Post-Socialism, Cultural Revolution, Crisis of Reason

厦门大学博硕士学位论文摘要库

目录

摘要.....	i
导言.....	1
与方.....	3
文献.....	7
第一章：政权下的知识分子	10
1.1 二十世纪的欧洲： 破碎的世界.....	10
1.2 中国： 极权主义的海难.....	11
1.3 转向共产主义	14
第二章： 后战争时期经历	20
2.1 社会主义的悲剧.....	20
2.2 被抛弃的主体性.....	27
2.3 荒诞.....	31
2.4 现实主义.....	37
2.5 人道主义.....	41
第三章： 个体化的问题意识	46
3.1 从破碎到一个体化	46
3.2 伤痕文学作为国家讽喻	49

参考文献52

厦门大学博硕士学位论文摘要库

Contents

Abstract	i
Introduction	1
Methodology	3
Literary Review	7
Chapter 1: Intellectuals under the Regime	10
1.1 Twentieth Century Europe: A Broken World.....	10
1.2 China: Totalitarian Shipwreck.....	11
1.3 Conversion to Communism.....	14
Chapter 2: A Post-War Experience	20
2.1 Socialist Tragedy.....	20
2.2 Abandoned subjectivity.....	27
2.3 Absurd.....	31
2.4 Realism.....	37
2.5 Humanism.....	41
Chapter 3: The Problematization of Individuality	46
3.1 From Fragmentation to Individuality.....	46
3.2 Scar Literature: National Allegory.....	49

Reference.....52

厦门大学博硕士学位论文摘要库

Introduction

“The very fate of our works was bond up with that of France in peril; (...) our public was made up of men like ourselves who awaited war and death. Of their war, of their death we have to write... We learned to take Evil seriously; it was not our fault, nor was it pour merit, if we happened to live in an era when torture was a daily occurrence (...) We knew that the destruction of the human in man that torture brings about, was a Black Mass being celebrated everywhere in Paris while we ate, while we slept, while we loved; we heard whole streets echo with the shrieks of the tortured ones, and we understood that Evil, the fruit of a free and sovereign will, is absolute as God is. A day may come when a happy generation, looking back serenely, will see in our suffering and our shame one of the paths that led to its peace. But we were not on the side of completed history; we were so situated that every minute actually lived appeared to us as something irreducible.”¹

Why am I beginning this article with the magnificent outburst Sartre wrote some sixty years ago? Because it is about the relation between intellectuals and their public under the regime, it's about the need to take side against the injustice and totalitarianism, bounding men to the cause of democracy and freedom. More than this, Sartre outburst is about surviving to fear, torture, history itself, in order to re-build again European society, a new consciousness for the previous one had been annihilated by the Holocaust. It is an incontrovertible fact that all modern revolutions have led to strengthen the State: French Revolution brings Napoleon, October Revolution brings Stalin, Republic of Weimer leads to Hitler. But while the idea of Modern State was based on the assumption of democracy, the ambition behind the ideology (fascism, national socialism, communism) shaped the fanatic dream of a world empire. Post-WWII French existentialism was the first philosophical-literary expression that dealt with the historical responsibility left by Western nihilism, Auschwitz and Hiroshima in fact will soon be understood for what they really are: the collapse of a civilization.

And yet if we read backward Sartre's piece and replaced the determination of the location, France with China, Paris with Beijing, we could easily guess it as an article of political realism written by Wang Meng, Wei Jingsheng or Bei Dao soon after the Cultural Revolution. Because Malraux, Sartre, Camus are tragic writers as much as Wang Meng, Wei Jingsheng, Bei Dao: though the theoretical speculation develops through different depth of understanding, the abyss of evil is the same and the same is the human

¹ Jean Paul Sartre, *Qu'est-ce littérature?* In *Les Temps Modernes*, Cambridge University Press, Cambridge Massachusetts, 2002, p.6

tragedy when at stake there is men's quest for life. The intellectual claim of Post-WWII Europe goes along with those of Post-Mao China. There is within the frame of the narrative a healing agenda using art as a catharsis, *beauty doesn't produce revolution but revolution needs it*², a new set of values in the wasteland beyond the orthodoxy of Marxism and Fascism, a literature of conscience between ideal and reality where men, walking on a godless land, prepare the future resolving the present. A reasonable close parallelism can therefore be drawn between Scar Literature, first literary attempt in Post-Maoist China, and European Post-WWII Literature.

Broadly speaking the Western hemisphere in the first half of the Twentieth century produced a massive account of anxieties and neurosis (Kafka, Musil, Mann, Pirandello) which forced critical thinking and every form of art into some irrational artistic expression. Questioning the nature of real has been the immediate necessity, and escaping into fantastic or absurd elements the prevalent solution, however the apocalyptic vision brought by the end of the war and by the loss of long standing cultural paradigm, is sided by an artistic emancipation offering a jumping off station. The same authors who first surrendered to a moment of paralysis, because of the epiphany of a second, a sudden moment of awakening, moved back to reality adjusting themselves to it. Stephen Dedalus³ and his struggle for autonomy, K.⁴ amazement facing the uncanny of the bureaucratic apparatus, the dichotomy within the young Torless⁵ between evil and good, all literary attempts to create a new dialectic which must allow cohabitation between society needs for control and individual needs for freedom. Re-ordering the disorder, overpassing mediocrity through art is the moral imperative they are given. Again re-appears the idea of reality as whole, not anymore as objective construct of common meaning, but a fictional construct imposed a-posteriori upon chaos in order to provide a sense of order. Good and bad, tragic and laughable, bourgeois and proletariat will be able to live together under the same narrative plot linked together by a prospective that doesn't follow the pseudo-scientific logic of reality but a personal logic, the vision of the artist. Luckily the most important message we receive from Modernist authors is that art is not

² Albert Camus, *L'uomo in rivolta*, Bompiani, Milano, 2005, p. 302

³ James Joyce, *A Portrait of a Young Artist*

⁴ Franz Kafka, *The Castle*

⁵ Robert Musil, *Young Torless*

Degree papers are in the “[Xiamen University Electronic Theses and Dissertations Database](#)”.

Fulltexts are available in the following ways:

1. If your library is a CALIS member libraries, please log on <http://etd.calis.edu.cn/> and submit requests online, or consult the interlibrary loan department in your library.
2. For users of non-CALIS member libraries, please mail to etd@xmu.edu.cn for delivery details.