

研究概述

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研究歷程

個人關注的研究場域，主要在中國現當代文學研究與文化研究。以下依按研究所以來的學習歷程，梗概研究關懷與研究成果，藉以抒陳個人的研究旨趣。

碩士班時期從社會學的理论視野出發，耕耘性別研究，碩士論文《酒家小姐的記憶與身分轉換》(2008)，採行文獻研究與民族誌的相關操作法，探索台灣歷史進程中的性產業與性工作，往復於宏觀的政治、經濟、社會結構與酒家小姐的微觀實踐之間，結合高雄市在地的歷史情境，追蹤高雄市合法酒家在時空向度中的變遷，做一區域性歷史化的回顧，同時透過「深度訪談」與「深厚描述」，從酒家小姐的生命經歷具體化研究的核心關懷，並就1951至1962年間《聯合報》一千四百餘則涉及酒家小姐的相關報導，進行一種「公共臉孔」的再現分析。最後提升至理論層次，以「階序格局」詮釋其中的差異主體實踐，透過分析「良婦／娼婦」常識性論述的局限，揭示這類論述框架作為一種性別模具、道德論述、意識型態、家國政策，是怎樣消耗、損傷著女性的生命與智識。

碩士班時期的學習，助益其後進入出版業，如編輯基本功的養成，人文、社會相關書種的編選與企劃，從業期間編輯的學術專書與論文選集，環繞各種重要的議題，成為繼續學術研究的思想資源。進入博士班後，進一步深化此前的研究關懷，結合當時汲取的理論新知，修改為〈他人的臉：「良婦／娼婦」的兩極修辭〉(2009)與〈不可能的家：酒家小姐的再現勞務〉(2011)二篇專書論文，是為研究所時期的小小成果與紀念。

研讀博士期間，主要專注於中國四〇年代文學研究與文化研究。四〇年代無疑為一關鍵的歷史轉折時期，戰亂流離是四〇年代文學的共同底色，地緣政治的差異（如：國統區、解放區、淪陷區、上海孤島等）讓四〇年代的中國文學呈現複雜風貌，大規模的移動遷徙伴隨著地方性文化的快速流動與變化，壓縮的生存處境更加劇了不同世界觀的矛盾與衝突。個人特別關注作家值此「易代之際」的創作與思想轉變，以及社會與文化思潮的流變，博士論文《蝸牛在荊棘上——路翎及其作品研究》(2016)考察七月派代表性小說家路翎一生的經歷和創作，路翎活躍於四、五〇年代中國文壇，一九五五年因胡風反革命集團案繫獄多年，八〇年代「復出」，早年作品突出的寫作風格和內蘊的「反抗性」重獲評論界肯定，晚年作品則被視為覆誦毛時代的教條，多年「改造」損害了作家的創造力。我的博士論文欲與先前研究者的論斷對話，從看見主體與主觀的重要性、看重風格與語言及其作用的途徑解析路翎作品，探究文本內部諸如語言、敘事、結構等藝術

特徵，同時把握作家的創作實際，追跡路翎的人生行程與創作道路間的關聯性，著重存在於其作品中的現實命題，諸如：群眾／人民再現的複雜意涵，個人（主義）與（革命）群體的關係，朝鮮前線戰爭書寫中躍動的「國際主義愛國主義」情感內容，等等。總括來說是系統地探討路翎各時期的創作，在與前人研究對話的基礎上，提出具備說服力的分析角度和闡釋框架，一方面深入中國大陸相關研究成果，另一方面借鏡台灣經驗，從相互參照的論述位置出發，深究路翎生平與創作中具備文學史穿透性意義的左翼文學書寫政治，以期作出浮映想像力和現實感的別樣闡釋。

博士班時期發表的期刊論文〈階級·性·變態——舒暢小說中的分斷情感〉（2013），論析長年受到台灣文學史忽視的作家舒暢及其作品，在文學研究與文化研究的視野裡，探索舒暢「底層外省人」系列小說中的情感結構，將相關小說放歸歷史現實，置於族群、性／別與階級的視野中做「整體性」的思考。舒暢小說研究的主要目的，不在於追究以超現實主義或存在主義標的舒暢作品適切與否，或是欲借此追贈舒暢現代主義小說家的榮光，而是希冀看見階級、族群與性／別等差異在台灣現代主義文學作品中所起的作用，以及在共有的虛無感裡頭，構造不同的潦倒與辛酸，並藉此管窺文藝與政治的關係。

修讀博士期間，除了專注於中國現當代文學研究與文化研究領域，對於性別研究的進展，以及「情感研究」與「殘障研究」等新興研究場域亦多有關注。〈階級·性·變態——舒暢小說中的分斷情感〉與博士論文《蝸牛在荊棘上——路翎及其作品研究》的書寫，均受到相關理論新知的啟迪，也均汲取相宜的論述養分，共同主編的三本專書《抱殘守缺——21世紀殘障研究讀本》（2014）、《酷兒·情感·政治——海澀愛文選》（2012）與《憂鬱的文化政治》（2010）集中體現了對於前述研究領域的摸索成果，透過參與編選的過程引介相關論述，組織論壇、工作坊與各前沿領域學者相互交流，更拓展了遼闊的研究視野。

研究規劃

回顧先前的研究軌跡，無論具體從事的研究課題為何，取徑與側重的研究方法或有不同，但均未脫細讀文本、詳究語境的文學研究基本工夫，根柢上也都是在進行著一種社會文化的「文本分析」。未來將繼續深耕中國現當代文學研究與文化研究，探索相關議題。

目前首重完成「路翎研究」的專書改寫，深化先前的研究成果。首先欲重探「真實性」理論的歷史，以及現實政治裡對於理論討論的歷史，「借道路翎」，透現文學與現實之間的解釋關係；繼而盼能開展各時期路翎及其作品的「評價史」：概分為四〇年代、五〇年代和文革之後加以論述，並將路翎後期創作放在八〇年代以後，以處理材料為主、評論為輔，藉此引出中國左翼文學各派別間的矛盾牽繫，文學與政治的關係，以及二十世紀中國文學對「現實主義」的各種理解，等

等。透過路翎的評價史，將可管窺中國現當代文學的演進與變異，旁及同時代其他作家的文藝堅持，如丁玲，植此並可延伸出其他相關的研究課題。

未來研究的開展，與長年以學術書刊編輯身分參與知識生產的工作經驗相繫，擬以「時代的負片——陳映真敘述研究」為題，同時探究陳映真敘述和圍繞「陳映真敘述」的敘述。初步規劃有以下二個方向：（一）編輯視野中的陳映真敘述：編輯、出版是陳映真畢生重要的思想實踐場域，但尚未見由「編輯視野」整體考察陳映真知識生產的研究成果。陳映真的編輯工作與介入現實政治的行動相偕並進，是陳映真敘述有待學術化論析的重要部分——出版既是陳映真組織化的過程，也是陳映真摸索第三世界思想基體的途徑，透過陳映真的「編輯視野」，或可顯露另番擁入歷史實感的研究契機，有效廓清陳映真「亞際」思想原點的先驅性。

（二）陳映真小說中的性／別：在陳映真歷年創作的小說中，不時有某種性別罔兩的（情感）閃現，多數時候並非主要的情節或人物，也未必承擔著深刻的寓意，只是鬆鬆垮垮零零星星地散落在文本的字裡行間，我認為那些看似偶然片刻的光影聚合、幽微飄忽的罔兩跡痕，可能是陳映真小說中最具啟發性的邊緣存在。

教學工作方面，除將繼續開設基礎課程「文化研究導論」，並將陸續開設編輯理論與實務的相關課程，結合時代的重要文化議題，探索知識生產與出版流通千絲萬縷的依存關係。相信研究與教學的相互滋養，學術與實作的廣泛連結，不僅對於個人投身的研究有所裨益，也將湧現社會介入的涓滴力量。

Research Statement

Yu-Wen SUNG

Research Retrospect

My research interests lie mainly in the fields of Modern and Contemporary Chinese literature studies and cultural studies, which are expressed through the outline below of my research concerns and findings along with the course of my graduate studies.

While in the master's program, I worked on gender studies from the theoretical perspective of sociology. Adopting operative methods related to literature review and ethnography, my thesis *Nightclub Hostesses' (jiujia xiaojie) Memory and Identity Conversion* (2008) explores the sex industry and sex work in Taiwan's historical progress. Attempting a regional historical review, it goes back and forth between macroscopic political/economic/social structures and nightclub hostesses' microscopic practices, incorporates local historical situations of Kaohsiung City, and traces the vicissitudes of Kaohsiung's certified nightclubs in both temporal and spatial dimensions. Through in-depth interview and thick description, the core concerns of this research were embodied in the hostesses' life experiences. It also performs a kind of representational analysis of "public face" based on more than 14 hundred reports involving nightclub hostesses on the *United Daily News* between 1951 and 1962. At the theoretical level, it interprets the differential subject practices with "hierarchical configuration." By analyzing the limits of the "good woman/whore" commonsense discourses, it reveals how such frameworks—as a kind of gender mold, moral discourse, ideology, and family-state policy—consume and damage women's life and intellect.

My learning during this period was helpful for later engagement in publishing business, which required editorial basic training and the skills to compile books of humanities and social sciences. The scholarly monographs and collections of papers I edited, centered on various important issues, became an intellectual resource for continuing academic research. After admitted to the doctoral program, I deepened the previous research interest with new theoretical knowledge, and revised my thesis into two essays—"The Imposed Face: The Bipolar Rhetoric of 'Good Woman/Whore'" (2009) and "The Impossible Home: Nightclub Hostesses' Labor of Representation" (2011)—as a small achievement and commemoration for my graduate school days.

My doctoral studies mostly focused on 1940s Chinese literature studies and cultural studies. The 40s is undoubtedly a key historical turning point, with the turmoil of war as the common background of its literature. Geopolitical differences

(such as Kuomintang District, Liberated District, Occupied District, and the “Isolated Island” Shanghai) endow Chinese literature in the 40s with complex features. Large-scale migration was accompanied by rapid flow and change of local cultures; compressed living situation further exacerbated the contradictions of different world views. I particularly heed the transformation of writers’ creation and thought in such “time of dynastic change,” as well as the evolution of social and cultural thoughts. My dissertation *The Snail on the Brier: A Study of Lu Ling and His Works* (2016) investigates the life and creative works of Lu Ling, a representative of writers closely associated with *July Magazine*. Active in literary circles in the 1940s and 1950s China, Lu was imprisoned in 1955 due to the case of “Hu Feng Counterrevolutionary Clique” and “returned” in the 1980s. The outstanding writing style and intrinsic “resistance” of his early works have regained praise in the critics, whereas his later works are deemed as simply repeating the orthodoxies of Mao’s era, which indicates his damaged creativity by the “reform” over the years. This dissertation intends to converse with previous scholarly judgements. By seeing the importance of being subject/subjective and valuing style and language with their effects, it analyzes Lu Ling’s works and explores the artistic characteristics of his language, narrative, and structure. In an effort to capture Lu’s actual creating process, it not only traces the connections between his personal life journey and creative trajectory, but also focuses on his propositions on reality, including the complexity of representing the multitude/people, the relationships between the individual(ism) and the (revolutionary) collective, as well as the affective content of the “internationalist patriotism” in his frontline war-writing of the Korean War. In summary, this dissertation discusses Lu Ling’s creative works of different stages systematically, proposing a persuasive analytical perspective and interpretative framework based on dialogue with previous research. It delves into relevant research results in Mainland China on the one hand, and draws lesson from Taiwanese experiences on the other. Starting from a cross-referenced position, it scrutinizes Lu’s life and creation for the writing politics of leftist literature with meanings penetrating literary history, in the hope of providing alternative interpretations that would reflect imagination and sense of reality.

The journal article “Class, Sexuality, Perversion: The Affection in ‘Division’ in Shu Chang’s Novels” (2013), published during my doctoral years, analyzes a long neglected writer in Taiwanese literary history and his works. With the visions of literature studies and cultural studies, it explores the affective structure of Shu Chang’s series of novels concerning “lower class *waishengren*” and situates these novels back in the historical reality, regarding them as parts of a whole picture that consists of ethnicity, sexuality, and class. The main purpose of this study is not to determine the appropriateness of labelling Shu’s works with surrealism or existentialism, nor to award

him posthumously with the crown of modernist novelist. Instead, it strives to see how the differences of class, ethnicity, and sexuality play a part in Taiwanese modernist literary works, and how they construct various shapes of misery and bitterness in the shared sense of nihility. Through this endeavor, we might gain a partial view into the relationship between art and politics.

In addition to focusing on the fields of Modern and Contemporary Chinese literature studies and cultural studies, I also paid attention to the emerging fields of “affect studies” and “disability studies.” “Class, Sexuality, Perversion” and *The Snail on the Brier* were both inspired by related new theoretical knowledge and drew on adequate discursive nutrients. The three monographs I co-edited, *Lingering Disabilities: A Reader for the 21st Century* (2014), *Queer · Affect · Politics: Selected Essays by Heather Love* (2012), and *The Cultural Politics of Melancholia: Selected Essays* (2010), embody our exploring results in these fields. By participating in the compiling process, we introduced relevant discourses, organized forums and workshops, interacted with scholars in all frontier fields, and thus further expanded the vast research horizon.

Research Planning

In retrospect, my research trajectory, despite the respective topics and various approaches, has been rooted on the basic training of literature studies, namely close reading of texts and detailed examination of contexts. As a matter of fact, I have always been conducting a kind of “textual analysis” of societies and cultures. In the future I shall keep on cultivating the fields of Modern and Contemporary Chinese literature studies and cultural studies, exploring related issues.

The first priority at this point is to deepen my previous research results and finish rewriting the “Lu Ling study” monograph. Firstly, I intend to revisit the history of “authenticity” theory, as well as the history of theoretical discussion in real politics. I would like to reveal the explanatory relationship between literature and reality “by way of Lu Ling.” Secondly, I hope to unfold the “evaluation history” of Lu Ling and his works of various periods, divided into the 40s, 50s and after the Cultural Revolution. I will position his later works at after the 80s, focusing on processing materials and supplemented by commentaries, in order to introduce the contradictory connections between different factions of Chinese leftist literature, the relationship between literature and politics, and various understandings of “realism” in Chinese Literature in the 20th Century. Through the evaluation history of Lu Ling, we might take a look at the evolution and variation of Modern and Contemporary Chinese literature, along with the artistic persistence of other contemporary writers, such as Ding Ling, and thus

derive more relevant research subjects.

My following research is tied to my long-term experience in knowledge production as an academic book editor. Under the topic of “The Negative of an Era: A Study in Narratives by and about Chen Yingzhen,” I will explore both Chen’s narratives and the narratives surrounding “Chen’s narratives.” The preliminary plan has two directions: (1) Chen Yingzhen’s narratives in the editorial vision. Editing and publishing are the important fields of Chen’s lifelong intellectual practice, but we have yet to see the results of overall investigation into his knowledge production from the “editorial vision.” Chen’s editing work went hand in hand with his action of interfering with real politics, which is an important part of his narratives awaiting academic analysis. For Chen, publishing is not only an organizing process but also a path to explore the intellectual matrix of the Third World. Through Chen’s “editorial vision,” an alternative research opportunity embracing historical reality might be revealed, and thus clarify the pioneering originality of Chen’s “Inter-Asia” idea. (2) Sexualities in Chen Yingzhen’s fictional writings. In the stories created by Chen over the years, there appears some kind of (affect) flashes of sexuality penumbra from time to time. Loosely scattered among the lines of the text, they are rarely the main plot or character and seldom carry profound implication. In my opinion, those fleeting faint traces of penumbra, seemingly accidental convergence of light and shadow, might be the most inspiring marginal existence in Chen’s fictional works.

In terms of teaching, in addition to continuing the foundation course of “Introduction to Cultural Studies,” I will offer more courses related to editorial theory and practice, incorporating important cultural issues of the time and exploring the complicated interdependent relationships between knowledge production and publishing circulation. I believe the mutual nourishment between research and teaching, as well as the extensive links between scholarship and practice, will not only benefit the research I’m devoted to, but also bring out the subtle yet tenacious strength of social intervention.