

行政院國家科學委員會專題研究計畫成果報告

故入迷宮：紅樓夢的後現代狀況(II-I)

Purposely Lost in the Labyrinth: The Postmodern Condition of *Honglouloumeng*

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一、中文摘要

本計劃將以當代理論對紅樓夢做全面的「重讀」。本計劃共分七章：1) 兩種起源論：前緣與偶然；2) 故入迷宮：溯源與迷離；3) 失樂園／詩樂園：藝術與人生；4) 致命的吸引力：陷阱與逃逸；5) 黛玉或寶釵？：選擇與推延；6) 肉淫／意淫：執著與嬉遊；7) 結論：曹雪芹 v.s. 曹雪芹。第一章建立整個重讀的基礎。主要採用「自傳」與「後設小說」的理論，把紅樓夢視為「小說中的小說」之結構——在外的《紅樓夢》為框，裹著在內的《石頭記》則為「石頭」的「自傳」。此章的探討將使我們注意到本書其實有一個不曾為人注意的層面，其中蘊涵了對藝術與人生關係的精妙見地。第二章採用巴達業的「迷宮理論」，剖析薛蟠／香菱／夏桂與寶玉／黛玉／寶釵這個令人不解的平行關係。而得出本書朝向「流失」(傳統意義)的基本取向。第三章承繼前二章所發展出的架構，以後結構與後現代文化理論，更深入探討本書中對藝術與人生關係的複雜態度。換言之，即探討書中如何看待「詩樂園」與「失樂園」的關係。第四章以波希亞的「誘惑理論」與拉崗的「觀視理論」，解析本書中太虛幻境、石頭、寶玉三者的拉鋸關係。即太虛幻境與石頭如何各自以其「寶玉之起源論」誘惑寶玉。經此我們也可以把太虛的真正本質——儒家體制的共犯——和盤托出。第五章以心理分析與後結構的理論透視寶玉在黛玉與寶釵之間須作選擇的象徵意義。指出此乃「人類基本處境」的體現。第六章繼續以心理分析與後結構的理論解讀「肉淫」與「意淫」之間似是而非的親密關係，導出本書中「執著」與「嬉遊」的衝突。第七

章為結論，將以當代關於現代性與後現代性的理論，針對貫穿全書的兩種不同、但又似為作者同時接受的人生態度，剖析其對照與糾結之關係。

關鍵詞：1) 欲望；2) 誘惑；3) 後設小說；4) 現代性；5) 後現代性；6) 觀視；7) 藝術／人生；8) 偶然；9) 淫；10) 自傳；11) 紅樓夢

Abstract

This project purports to present in book form a re-reading of *The Dream of the Red Chamber* (Hong-lou-meng) in light of contemporary literary and cultural theories. It is divided into seven chapters: 1) Two Accounts of Origin: Predestination and Chance; 2) Paradise Lost / Paradise Poetic: Art and Life; 3) Purposely Lost in the Labyrinth: Tracing Origin and Obliquing Origin (or semination and dis-semination); 4) Fatal Seduction: Trap and Flight; 5) Daiyu or Baochai?: Decision and Deferral; 6) *Yin*: Attachment and Differance; 7) Conclusion: Cao Xueqin v.s. Cao Xueqin. The first chapter establishes the basis for the whole reading. I will mainly employ the theories of autobiography and metafiction to posit the thesis that *Honglouloumeng* is to a surprising extent a metafiction. The outer layer of *Honglouloumeng* frames the inner core of *Shitou-ji*. The novel therefore has a never suspected agenda that develops a rather sophisticated comment on the relationship between art and life. The second chapter utilizes Bataille's theories of general economy and labyrinth to examine the confounding parallel between two triangle relationships: Xue Pan/ Xiang-Ling/ Xia Jin-

gui and Bao-yu/ Dai-yu/ Bao-chai. The result will bring to light the novel's basic tendency toward loss (of conventional "meaning"). On the basis of the insights provided by the first two chapters, the third chapter further delves into the rebus of the relationship between art and life as bodied forth in the novel. In other words, what concerns us here can also be understood as how this novel negotiates between "paradise lost" and "paradise poetic." Chapter four makes a combined use of Baudrillard's theory of seduction Lacan's theory of gaze and look to examine how Baoyu is caught in a tug-of-war between the Great Void and the stone, both of which claim to be the place where he has originated. This examination will reveal the true nature of the Great Void as an accomplice of the Confucian thinking, a phenomenon which has never been satisfactorily accounted for. Chapter five explores in the light of poststructuralist theories and psychoanalysis the significance of Baoyu's having to choose between Daiyu and Baochai, a significance that actually underlies the human condition. Chapter six uses similar theories to analyze the entangled relationship between *rou-yin* and *yi-yin*, one which eventually will appear to poise uneasily on a tension between attachment and difference. In Chapter seven we come to a tentative conclusion of this re-reading. It will enlist the theories concerning modernity and (of) postmodernity to shed light on the two intertwining and yet often conflicting attitudes toward life that underlie this novel.

Keywords: 1) desire; 2) seduction; 3) metafiction; 4) modernity; 5) postmodernity; 6) gaze; 7) art / life; 8) chance; 9) *yin* (attachment); 10) autobiography; 11) *Dream of the Red Chamber* (Honglouloumeng)

二、緣由與目的

紅樓夢的詮釋歷經索隱、考證、傳記等學派將紅學導入歷史研究之後，雖有余英時

等學者以新批評時期之西方文學批評理論使紅學研究得以峰迴路轉，但新批評之後的新視角並不多見。本人對紅樓夢一書的研究興趣開始甚早。近年來因不斷嘗試以當代理論解決前人忽視或無力之問題（如書中紅樓夢與石頭記重疊、但對故事起源描述互相矛盾的現象；太虛幻境 / 警幻仙子時而佛家、時而道學的面貌；薛蟠與香菱的意義；寶玉為何對其玉珮有愛恨情結；大觀園與太虛幻境到底有何異同；寶釵與黛玉與寶玉的關係，有何象徵意義等），在相關研究上已發展出若干突破性的新視角，並足堪以此等視角全面重讀本書。此重讀工作不但將周詳解決上述難題，更將為紅學研究開啟前人未及之領域。以本人目前研究計劃的初步面貌判斷（見已發表之二篇論文及本研究計劃之摘要），已可預見研究結果必將言人所未言。到目前為止，本人的兩篇論文不但在學術會議受到國內外相關學者的注意與謬讚，且此二論文皆獲國科會獎助。凡此皆使本人對此計劃之信心倍增。

三、結果與討論

- 子) 本計畫執行過程中所遭遇的問題，皆能在原本的詮釋體系中迎刃而解。而且解決問題的過程又能更進一步對原先架構之詮釋體系有所增益，使本計畫之面貌更形完整。
- 丑) 本計畫雖為專書，未發表之各章將分別寫成單篇論文發表，其中〈致命的吸引力：紅樓夢中的誘惑與逃逸〉已完成，並已於 1998/9/18 宣讀於「台北紅樓夢博覽會學術研討會」（於師範大學）。
- 寅) 本研究計劃目前已與聯經出版社談妥，將與大陸三聯出版社於海峽兩岸同步發行。

四、計劃成果自評

子) 前述已發表之論文受到各方紅學專家的謬讚與好評，與本人早先之紅學論文前後呼應，對紅學研究再次形成衝擊。全書問世之後，本研究所發展出來的紅樓夢詮釋體系將對紅學研究有更進一步的革命性影響。

丑) 本研究計劃將由台灣聯經出版社與大陸三聯出版社於海峽兩岸同步發行。對本書之影響力將有進一步的強化。

寅) 本計劃聘任之兼任研究生助理前後四名，皆能在研究方法上(蒐集資料、建檔、各種軟體之運用、當代理論之應用)有長足的進步，並對相關之紅學與當代理論之議題有更進一步的了解。

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