

中文摘要

中国现代文学的星空，群星璀璨。萧红作为中国现代文学史上最杰出的女作家之一，无疑是这星空中最光彩夺目的一颗。作为一个年仅 31 岁就过早去世的年轻女作家，长久以来围绕在萧红身上的各种目光是纷繁和复杂的，一度有观点认为她不是依靠作品的成就，而只是因为自身坎坷曲折的命运打动着普通读者和研究者。当然，这对萧红来说是相当不公平的。不到十年的文学历程，萧红创作了近百万字作品，尤其是为中国现代文学史贡献了《生死场》和《呼兰河传》这样不可重复的珍贵文本。其他更有《家族以外的人》、《小城三月》、《牛车上》、《后花园》、《马伯乐》、《商市街》等文学精品，流传后世。本论文重点围绕萧红的三部重要小说《生死场》《呼兰河传》《马伯乐》来探究她的文学创作生涯。

论文第一章主要考察萧红早期的文学活动。萧红逃婚，出走北平，被迫回到呼兰，被家里软禁在福昌号屯，最后通过姑姑和七婶的帮助下逃离福昌号屯，前往哈尔滨，在哈尔滨饥寒交迫，走投无路，只好与名义上的未婚夫汪恩甲在东兴顺旅馆同居，待她身怀六甲，马上就要生生产时，汪恩甲以回家取钱为由，突然人间蒸发，再也没有回到旅馆找萧红。萧红欠下旅馆巨额费用，只好向《国际协报》编辑裴馨园发出求救信，萧军来探望萧红，二萧结缘。但是报社诸人无法偿还旅馆的欠债，恰逢哈尔滨发洪水，萧红终于从被困的旅馆逃出。萧军与萧红走到一起，萧红开始正式走上文学创作之路，二萧出版了合集《跋涉》。在创作之余，萧红积极参与“牵牛坊”的文化沙龙，结识了金剑啸、冯咏秋、罗烽等东北左翼文人，从此进入东北左翼文化的核心圈子。萧红自传性散文集《商市街》后来记录了他们在哈尔滨的这一段生活，《商市街》中的散文有突出的饥饿描写，比如《黑列巴和白盐》《欧罗巴旅馆》等散文都展现了他们这种饥寒交迫的生活，另外《弃儿》一文萧红也以痛彻心扉的笔调展示了女性的生育之苦，以及被迫放弃孩子的精神创伤。

论文第二章主要探讨萧红的成名作《生死场》。《生死场》的出版和萧红的成名在很大程度上依靠了鲁迅先生的帮助和大力推荐。《生死场》美的地方主要在于那穿插于全书的农村景色和村民对事物及人生的淳朴态度，但是这片美的地方却为那种残酷和无知所导致的丑恶所掩盖。笔者认为萧红写作《生死场》的原意只是想将她个人日常观察和生活体验中的素材——她家乡的农民生活，以及他们在生死边缘挣扎的情况，以生动的笔调写出来，其主要的目的并不是鼓动民众以实际行动去抗日。萧红在《生死场》一书中途转变小说主题，由农民生活转变为抗日。萧红小说主题转变的原因可以从对她个人生活影响很深的萧军身上找到

答案。对萧军而言，当时的农民正遭受前所未有的凶劫与折磨，以一个昔日“抗日义勇军”战士的身份，萧军顺理成章地选定了“日本鬼子”作为书中的恶棍，然后根据他自己的经验和信念，描绘出农民们委身抗日的转变过程。而萧红则无此种经历，她也没有亲眼目击日本侵略者的暴行，所以她在这方面的描写不够真实，她在小说中所提到的少数几个抗日组织的名称，也全是从萧军和其他朋友（特别是老革命舒群）口中听来的。萧红的笔调既缺乏想象力，也没带多少感情，所以无法引起读者的共鸣。

《生死场》中“对于生的坚强，对于死的挣扎”的“力透纸背”的表现，实际上就是对生命的生存与死亡边界性的敞露，萧红以“细致的观察和越轨的笔致”直接进入生命的自然性与日常性状态，逼视生命的意义转换和生成命题。萧红区别于鲁迅表现人的自在性的一大特点在于借助于人们的日常生活，着眼于自在性与自觉性之间的意义边界，表现了“为自然而存在”到“为我们存在”的意义转换。

《生死场》不仅叙述了许多女人的悲剧命运，解构了男性中心主义，批判了男性眼光的工具论和冷酷态度。家庭中夫妻关系的异化是萧红特别着力刻画的，其中最惊心动魄的当属月英、王婆与金枝的遭际。这些遭际的描述折射出女性对于“家庭”的恐惧性想象。

论文第三章主要讨论个人回忆式文体的巅峰之作《呼兰河传》。《呼兰河传》书中也没有主角或中心人物，该书共分七章，每章皆发生在同一地点——呼兰河，在同一时代，由一个小孩叙述着所回述的故事。萧红非常巧妙地将每章情节调配得抑扬顿挫，高低有序，时而有令人伤心不已的悲剧章节，瞬时又出现轻松的幽默讽刺场面。笔者认为《呼兰河传》是萧红的代表作，文学批评家认为在时空上距战时的中国越远，就越认为该书是写作技巧上最成功之作。这一看法即为此书不朽的有力例证。

《呼兰河传》之所以“不像小说”，根源在于萧红不是用时间性叙事艺术“写出”，而是用空间性的绘画艺术为元话语“画出”了这部小说。这种空间性的元话语，不仅造成了小说明暗并置的色块结构，而且暗中消解了现代性线性时间神话，造成了萧红对“改造国民性”主题的反思，把《呼兰河传》与抗战时期的民族生存意识联结成了亲密整体。

《呼兰河传》被简单地纳入鲁迅开创的“改造国民性”传统来理解，认为小说批判东北小城呼兰河的愚昧，揭露了普通民众身上背负着的沉重的“国民劣根性”，表达了作者对中国现代思想革命的深沉忧思。但是，《呼兰河传》采用绘画的空间结构原则，自始至终将不同的异质元素组合成明暗互生的图画，用空间包容并将时间整合为循环着的空间存在的“写法”，注定了这部小说是一个伟大

的异端，决不能被拿常人所理解的中国现代文学传统来解释。

就萧红与“改造国民性”的鲁迅之关系而言，《呼兰河传》以“背叛鲁迅”的方式，萧红创造出鲁迅理想中的“活中国人”形象。萧红的“背叛鲁迅”，实际上是在打破鲁迅以先知先觉的启蒙者，和愚弱麻木的蒙昧者为两端的“五四”现代性启蒙困境的同时，成功地回到鲁迅，和“彷徨于明暗之间”的鲁迅站在了一起。

论文第四章主要讨论了萧红的长篇小说《马伯乐》。《马伯乐》是一部让人惊异的作品。第一，它不像萧红惯常的风格，不是写沦陷的东北乡间，不是《呼兰河传》式的童话叙述（童话视角和情境）；第二，它也不像一般女性作家的作品，不是写女性经验，不以女人为主人公。马伯乐，应该说是中国现代文学中还从来没有被描绘过的性格。他出身于青岛的一个有钱并且信洋教的家里。家里读《圣经》，守圣礼，讲夹生半熟的外国话。马伯乐又自私又没本事，什么事也干不出来，也干不好，可是他总能为自己的自私和失败找到各种可以原谅的理由，他又特别善于夸张自己的痛苦和不幸，在被这种自伤自怜和自我激愤的情绪压倒时，马伯乐像阿 Q 一样，可以随意发泄到弱者头上，亦可以飞快地转化为一种自轻自贱的情绪。

在萧红笔下，自私自利的马伯乐，就是战时民众的一种真相。这种只求自保的精神状态，在逃难民众的日常生活中制造着自相残杀的惨剧。她用冷峻的反讽描写人们冲过淞江桥的情形，我们民族自身的劣根性暴露无遗。萧红描写战时民众的这种真相，其实也向主流文学叙事中高扬的民族士气表示了她的质疑。

萧红写《马伯乐》是以鲁迅《阿 Q 正传》、《孔乙己》这种刻画性格的作品为模范，并且有意识超越它们的努力。在形式上，萧红做到了用长篇小说的形式书写国民性格。而在内容上，她选择了当下的事件——逃难。在我们今天看到的战时作品中，还找不到哪一部作品，着意描写这样一种庸众的日常。通常的作品如果写庸众的日常生活，大多刻画女性的生活空间，主要描写家居、夫妻关系，闹别扭斗气的日常琐事，但萧红却以男性为主角刻写庸众的日常。这种性别书写的反叛，不是中国左翼作家中的任何人启示了萧红，而是源于她的异国姐妹——史沫特莱和丽洛琳克（萧红非常推崇史沫特烈《大地的女儿》和丽洛琳克的《动乱时代》中的女性观），她们强化了萧红的反叛精神，使她有勇气维护自己的经验和性别的文学价值。

《马伯乐》被拒于“抗战文艺”之外，虽然看似很合理，然而这样的一种“合理”，其实受制于特定的观看位置，解除“抗战文艺”加诸作品的种种规限，变换评审准则，我们反而发现，《马伯乐》的价值正好建立在拒“抗战文艺”于门外——主动拒绝依循“抗战文艺”的创作公式，甚至更进一步、戏拟“抗战文艺”

的写作方法,在貌似“抗战文艺”的前提下叛逆“抗战文艺”的书写成规。《马伯乐》表现出对于“文化人”的揶揄、对于“抗战文艺”的嘲讽。《马伯乐》对“抗战文艺”有一种“反大叙事”格局。萧红着力于“抗战”的日常生活叙事与琐事描写,这是对“抗战术语”是一种谐拟与拆解。

萧红的《生死场》与《马伯乐》可以被解读成抗战文艺,也可以被解读成与政治宣传无关的书写,产生这样的悖论与萧红的叙事立场和个性气质有关。而她介入“民族国家”宏大叙事的方式不仅使她超越了这一悖论,也使她的创作获得了独特的文学史意义。

关键词： 萧红；《生死场》；《呼兰河传》；《马伯乐》；国民性；个人回忆；抗战文艺

Abstract

The starry sky of Chinese modern literature is full of stars. As one of the most outstanding female writers in the history of modern Chinese literature, Xiao Hong is undoubtedly the most dazzling star in this starry sky. As a young female writer who died prematurely at the age of 31, Xiao Hong has long been surrounded by a variety of eyes are complicated and complex, and once there was a view that she did not rely on the achievements of her works, but only because of her own twists and turns of fate to impress ordinary readers and researchers. Of course, this is quite unfair to Xiao Hong. In less than ten years of literary history, Xiao Hong has created nearly one million words of works, especially contributing to the history of modern Chinese literature such as "The Field of Life and Death" and "The Biography of Hulan River". Others have "People outside the Family", "Small Town March", "Ox Cart", "Back Garden", "Ma Bole", "Shangshi Street" and other literary masterpieces, passed down to later generations. This thesis focuses on Xiao Hong's three important novels, "The Field of Life and Death", "Hulan River Biography" and "Ma Bole" to explore her literary career. The first chapter mainly discusses Xiao Hong's early literary activities. Xiao Hong fled her marriage, ran away from Beiping, and was forced to return to Ulan, where she was held under house arrest in Fuchang and went to Harbin with the help of her aunts and seven aunts. She was starved and cold in Harbin and had no choice but to live with her nominal fiance Wang Enjia in Dongxingshun Hotel in Harbin. When she was pregnant and about to give birth, Wang Enjia used the excuse of going home to get money. Suddenly vanished from the earth, never returned to the hotel to find Xiao Hong.

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having to give up a child.

The second chapter mainly discusses Xiao Hong's famous work "The Field of Life and Death". The publication of the Field of Life and Death and Xiao Hong's fame largely relied on the help and strong recommendation of Mr. Lu Xun. The beauty of "Fields of Life and Death" mainly lies in the rural scenery interspersed in the book and the villagers' simple attitude towards things and life, but this beautiful place is covered by the ugliness caused by cruelty and ignorance. The author believes that Xiao Hong's original intention in writing "The Field of Life and Death" is only to write the material of her personal daily observation and life experience - the life of the peasants in her hometown, and their struggle at the edge of life and death, in a vivid style, its main purpose is not to encourage the people to take practical actions to resist Japan. Xiao Hong changed the theme of her novel midway through the book "The Field of Life and Death", from peasant life to anti-Japanese. The reason for the change of theme in Xiao Hong's novels can be found from Xiao Jun, who has a deep influence on her personal life. For Xiao Jun, the farmers at that time were suffering from unprecedented looting and torture, with the identity of a former "anti-Japanese volunteer Army" soldier, Xiao Jun naturally selected the "Japanese devils" as the villain in the book, and then according to his own experience and belief, described the transformation process of farmers committed to anti-Japanese. Xiao Hong had no such experience, nor did she witness the atrocities of the Japanese invaders, so her description in this respect is not true enough, and the few names of anti-Japanese organizations mentioned in her novel are all from Xiao Jun and other friends (especially the old revolutionary Shuqun). Xiao Hong's tone lacks imagination and emotion, so it fails to resonate with readers.

In The Field of Life and Death, the expression of "the strength of life and the struggle for death" is actually the revelation of the boundary between life and death. Xiao Hong directly enters the naturalness and daily state of life with "careful observation and deviant writing", and stresses the meaning transformation and generation proposition of life. Different from Lu Xun, Xiao Hong's expression of people's self-nature is characterized by focusing on the meaning boundary between self-nature and self-consciousness with the help of People's Daily life, and showing the meaning transformation from "existing for nature" to "existing for us".

The Field of Life and Death not only narrates the tragic fate of many women, but also deconstructs male centrism and criticizes the instrumentalism and cold attitude of male vision. The alienation of the relationship between husband and wife in the family is Xiao Hong's special effort to depict, among which the most thrilling is the encounter between Yue Ying, Wang Po and Jin Zhi. The descriptions of these encounters reflect women's fearful imagination of "family".

The third chapter mainly discusses the peak of personal recall style "Hulan River Biography". There is also no protagonist or central character in the book, which is divided into seven chapters, each set in the same place, Hulan River, at the same time, and narrated by a child. Xiao Hong cleverly arranges the plot of each chapter in a

cadence, high and low order, and sometimes there are sad tragic chapters, and then there are light humorous and ironic scenes. The author believes that the Biography of Hulan River is Xiao Hong's representative work. Literary critics believe that the farther away from wartime China in time and space, the more successful the book is in writing skills. This view is a powerful example of the book's immortality.

The reason why the Biography of Hulan River is not like a novel lies in the fact that Xiao Hong did not "write" the novel with the time narrative art, but "painted" the novel with the spatial painting art as the meta-discourse. This spatial meta-discourse not only resulted in the color block structure of juxtaposition of light and shade in the novel, but also dispelled the linear time myth of modernity, resulting in Xiao Hong's reflection on the theme of "transforming the national character", and connected the Story of Hulan River with the national survival consciousness during the Anti-Japanese War into an intimate whole.

The story of Hulan River is understood simply by the tradition of "transforming the national character" initiated by Lu Xun, and it is believed that the novel criticizes the ignorance of the small town of Hulan River in Northeast China, exposes the heavy "national evil character" borne by the ordinary people, and expresses the author's deep concern about the modern ideological revolution in China. However, by adopting the spatial structure principle of painting, from beginning to end, combining different heterogeneous elements into a picture of alternating light and dark, and using the "writing method" of space inclusion and time integration into a circular space existence, the novel is doomed to be a great heresy, which can not be explained by the modern Chinese literary tradition as understood by ordinary people.

As far as the relationship between Xiao Hong and Lu Xun who "reformed the national character" is concerned, in the way of "betraying Lu Xun" in the Biography of Hulan River, Xiao Hong created the image of "living Chinese" in Lu Xun's ideal. Xiao Hong's "betrayal of Lu Xun", in fact, is to break Lu Xun's "May Fourth" modernity enlightenment dilemma between the prophet and the weak and numb ignorant, at the same time, he successfully returned to Lu Xun, and stood together with Lu Xun who "hesitates between light and dark".

The fourth chapter mainly discusses Xiao Hong's novel Ma Bole. Marbello is an amazing piece of work. First, unlike Xiao Hong's usual style, it does not write about the occupied northeast countryside, and it is not a fairy tale narration (fairy-tale perspective and situation) in the style of Hulan River Biography. Second, it is not like

the works of ordinary female writers, it is not about the female experience, and it does not have a woman as the protagonist. Ma Bole, it should be said, has never been depicted in modern Chinese literature. He came from a wealthy and religious family in Qingdao. At home, they read the Bible, kept the sacraments, and spoke a half-familiar foreign language. Ma Bole is selfish and incompetent, he can't do anything, nor can he do it well, but he can always find a variety of excuses for his selfishness and failure, and he is particularly good at exaggerating his pain and misfortune. When overwhelmed by this emotion of self-injury, self-pity and self-anger, Ma Bole, like Ah Q, can vent freely on the head of the weak, and can quickly transform into a kind of self-harm Self-deprecating emotions.

In Xiao Hong's works, the self-serving Ma Bole is a kind of truth for the people during the war. This self-preservation mentality creates fratricidal tragedies in the daily lives of the fleeing population. She describes with grim irony the people rushing across the Songjiang Bridge, our nation's own bad roots are exposed. The truth of Xiao Hong's description of the people during the war, in fact, also expressed her doubts about the national morale in the mainstream literary narrative.

Xiao Hong wrote Ma Bole based on Lu Xun's "True Biography of Ah Q" and "Kong Yiji" such character-portraying works as models, and made conscious efforts to surpass them. In the form, Xiao Hong has done a novel in the form of writing national character. And in the content, she chose the current event - escape. There is no wartime work we find today that deals with such a common everyday life. Usually, if the works write about the daily life of the ordinary people, most of them depict the living space of women, mainly describing the household, the relationship between husband and wife, and the daily trivialities of trouble and anger, but Xiao Hong takes the male protagonist to write the daily life of the ordinary people. This genderwriting rebellion was inspired not by any of China's left-wing writers, but by her exotic sisters, Smedley and Liluo Linke (Xiao Hong was a great fan of the female views in Smudelet's Daughter of the Earth and Liluo Linke's Age of Turmoil). They strengthened Xiao Hong's rebellious spirit and gave her the courage to defend her own experience and the literary value of gender.

"Marbello" was rejected from the "anti-Japanese literature", although it seems very reasonable, but such a "reasonable" is actually limited by the specific viewing position. By lifting the restrictions imposed on works by "Anti-War literature" and changing the evaluation criteria, we find that the value of "Ma Bile" is precisely based on rejecting

"anti-war literature" outside the door - actively refusing to follow the creative formula of "anti-war literature", and even going further, mimicking the writing method of "anti-war literature" and rebelling against the writing of "anti-war literature" under the premise of looking like "anti-war literature" Routine. Ma Bole shows a mockery of the "cultural man" and the "anti-Japanese literature and art". There is a pattern of "anti-grand narrative" in Marbole's "anti-Japanese literature". Xiao Hong focuses on the narration of daily life and the description of trifles in the "War of Resistance", which is a harmonic imitation and dismantling of the "terms of the war of resistance".

Xiao Hong's *Fields of Life and Death* and *Ma Bole* can be interpreted as anti-Japanese literature, or as writing unrelated to political propaganda. Such a paradox is related to Xiao Hong's narrative position and personality. The way in which she intervenes in the grand narration of "nation-state" not only makes her transcend this paradox, but also makes her creation obtain unique significance in literary history.

Key words: Xiao Hong; *The Fields of Life and Death*; *Biography of Hulan River*; *Ma Bole*; National character; Personal memories; Anti-japanese literature and art