

## “中外文學關係”研究作為學科領域： 方法論及意識形態因素

周雲龍

**摘要** 在中國大陸地區，“中外文學關係”不僅僅是對中國與其他國家文學交流置換情形的描述，在現代中國百年的歷史脈絡中還關聯着一整套的中國比較文學學科話語。中外文學關係研究一向被視為最能體現中國比較文學學者實績的標誌性領域。二十世紀初的中外文學關係研究多用西方既有的文學現象論證中國新文學運動的合理性。隨着比較文學在中國高校的學科化，從二十世紀30年代中期開始，中外文學和文化關係研究逐漸走向深入。這一時期的中外文學、文化關係研究延續了“五四”時期的現代民族國家命題。五十年代到七十年代後期的中外文學關係研究，研究重心轉移並局限在中國與處於亞非拉等第三世界國家的文學關係方面，先驗的階級情誼完全取代文學的審美分析，成為解釋文學關係的基本甚至是惟一的尺度。1978年以後的中外文學關係研究實現了第一次學術範式的轉型，即從階級論轉向審美自足論。但是，這種表面看上去回歸文學本體的研究範式其實是高度意識形態化的，因為它被用於否定、拒絕、取代剛剛過去的泛政治化的階級分析方法。隨着冷戰的終結以及全球化進程全面啟動，中國大陸思想文化開始轉型，知識場域面臨的問題與方法都發生了急劇的變動。過去二十年曾佔主流的文學本體研究開始讓位於更具有激進色彩的後殖民主義文化批評，如果說前者關注的核心是新啟蒙時期的“人性”，那麼後者聚焦的問題則是全球化時代的“在地”。

**關鍵詞** 中外文學關係 民族國家 階級論 審美自足論 後殖民主義

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\* 作者為福建師範大學文學院教授

## STUDIES OF SINO-FOREIGN LITERATURE RELATIONS AS A RESEARCH AREA: METHODOLOGIES AND IDEOLOGICAL FACTORS

ZHOU YUNLONG \*

**ABSTRACT** In Mainland China, “Sino-foreign literature relations” is not only a description of the transcultural exchanges between Chinese and foreign literatures, but also refers to a set of disciplinary discourses in Chinese comparative literature within the historical context of modern China. Studies of Sino-foreign literature relations are always labeled as a field that typically shows the academic achievements of Chinese comparative literature. In the beginning of the 20th century, research on Sino-foreign literature relations often used western literature models to justify the New Literature Movement. With the disciplinary development of Chinese comparative literature, studies in the field further advanced since the mid-1930s. The nation-state theme from the May 4th period has continued to be the primary concern. The focus changed to the relations between China and the Third World literature from the early 1950s to the late 1970s, while class-based friendship became a priori in place of aesthetic analysis, and the dominant (or even the only) criteria. After 1978, studies of Sino-foreign literature relations carried out a paradigmatic shift from the theory of class to aesthetic analysis. Though it looks like a return to literature for its own cause, the methodology was highly ideologized in essence, particularly in that it has been utilized to invalidate, reject, and replace the previous methods of pan-politicized class analysis. With the end of the Cold War and the beginning of globalization, thinking and culture in Mainland China started to transform, and the issues and methods that scholars in the field had to face changed drastically. Research in the ontology of literature that formed the mainstream in the past 20 years gave way to a trend of more radical post-colonial criticism. If the keen concern of the former was “human nature” in the era of New Enlightenment, the main question of the latter should be “the local” in the age of globalization.

**KEYWORDS** Sino-foreign Literature Relations, Nation-state, Theory of Class, Aesthetic Analysis, Post-colonialism

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\* Zhou Yunlong is Professor in the College of Chinese Language and Literature, Fujian Normal University