

# 也斯中國風景之發現

## ——以《昆明的紅嘴鷗》遊記為中心的分析

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文化大革命結束後，香港和中國內地的民間往來漸復正常，在一九八〇年代更掀起前往旅遊的熱潮，影響及於文學則是推動了香港作家的中國遊記寫作。對於不少1949年後在香港長大的人來說，這是他們第一次以親身所歷驗證得自傳聞和閱讀的中國印象，同時也通過比較兩地社會的異同反省了自身的香港經驗。也斯《昆明的紅嘴鷗》收錄了他在一九八〇年代以中國內地為題材的遊記、人物印象、文藝評論，同樣體現了他對中國和香港的重新認識。但也斯和其他作者的不同，在於他特別關注處於邊緣的人和事，強烈抗拒他所認定的主流觀點和品味。借用日本學者柄谷行人的「風景之發現」理論，可以說也斯是要發現/發明一個「真實」的中國風景。本文認為這種強烈的企圖與他的現代中國文學研究者身份互為表裡。也斯有意識地把他的地域背景——一個來自香港的學者——轉化為優勢，努力推廣一種新的中國現代文學史論述。也斯的論述不僅表達於學術論文裡，也是他散文創作再三致意的主題，也斯遊記的新寫法和新理論正由此而衍生。最後，正如柄谷行人理論所指出的，風景這種認識性裝置派生了主客觀的對立，也斯「發現」中國風景的同時，也把香港文化本質化了，因此他的中國遊記其實間接宣示了一種香港身份。

關鍵詞：也斯 遊記 《昆明的紅嘴鷗》 香港

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# Yesi's Discovery of Chinese Scenery: An Analysis Based on the Travel Notes in *Kunming de Hongzuiou*

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After the Cultural Revolution, the normal exchanges between Hong Kong and Mainland China on an unofficial basis had gradually resumed and, in the 1980s, travelling to the Mainland even became immensely popular. The influence of such in the Hong Kong literary scene was the rise of China travel accounts by Hong Kong writers. For many of those who were born and bred in Hong Kong after 1949, this was their first personal encounter with China, as opposed to what had only heard or read about. The comparison with the society of China also offered them a chance to reflect on the Hong Kong experience. Yesi's *Kunming de hongzuiou* (Seagulls of Kunming) is a collection of his travel writing, personal sketches and literary criticisms in the 1980s with a Mainland focus, which embody his reunderstanding of Hong Kong and China. However, Yesi differed from other writers in his special attention to the people and things on the margins, as well as his strong resistance against what he regarded as "mainstream" perspectives and tastes. From the point of view of Kojin Karatani's "discovery of landscape", one can perhaps see Yesi as discovering/inventing a "real" Chinese landscape.

This article argues that this ambition was intertwined with Yesi's own identity as a researcher of modern Chinese literature. He consciously played his territorial background—a scholar from Hong Kong—to his advantage and endeavoured to promote a new discourse of modern Chinese literary history. This discourse can be found not only in his academic writings, but also, time and again, in his literary essays. Yesi's new approach and theory regarding travel writing came exactly from here. Finally, as shown in Karatani's theory, landscape, as an installation of perceptions, generates a subjectivity-objectivity dichotomy: just as Yesi "discovered" the Chinese landscape, he was essentializing the Hong Kong culture. As such, his China travel accounts become, in actual fact, an indirect declaration of the Hong Kong identity.

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