

DOCTORAL THESIS

詩觀的衝突與主流的競逐: 香港八、九十年代詩壇的流派紛爭--以「鍾偉民現象」映照

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詩觀的衝突與主流的競逐：
香港八、九十年代詩壇的流派紛爭——以「鍾偉民現象」映照

The Clash of Poetic Views and Striving to be the Centre:
An Exploration of the Conflict between Poetic Schools in the 1980s
and 90s in Hong Kong in the Light of the “Chung Wai Man
Phenomenon”

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Abstract

In 1978, Yu Kwong Chung was criticized for being too much a moulding force on the winners in the poetry category in the Youth Literary Award, with some saying that the “Yu School” had arrived on the scene. Thereafter, due to the clash of poetic views and striving to be the centre, a group of poets who resisted the influence of Yu wrestled with the “Yu School” for more than twenty years, leaving a resounding impact on the development of Hong Kong poetry. This study explores the clash of two major poetic schools in Hong Kong in the nineteen eighties and nineties, in the light of the twice-recurring “Chung Wai Man phenomenon”. Chung, who won the first prize in the poetry category in the Seventh Youth Literary Award in the early eighties and on whom Yu heaped praise, has travelled a path from being one of the most celebrated young poets in Hong Kong to complete obscurity. I begin with a historical reconstruction of the first “Chung Wai Man phenomenon” so as to highlight the relationship between Chung’s rise to prominence, Yu Kwong Chung and the Youth Literary Award. The ensuing chapters examine the following issues: (1) the problems entailed by Yu being an adjudicator for the Youth Literary Award; the relationship between the “Chung Wai Man phenomenon” and Yu’s influence; (2) the formation of an opposing force against the “Yu School”; (3) the way in which the two poetic schools were locked in a long-term struggle and strove to beat off each other because of the clash of their different poetic views; and (4) the way in which the anti-Yu camp, with Leung Ping Kwan as its leader, originally in the margins, strove to be and finally became the centre in the nineties, thus changing a literary landscape long

under the influence of Yu; (5) the causes of the second "Chung Wai Man" phenomenon and its relationship to the conflict between the two poetic schools. The final chapter reflects upon the conflict between the two poetic schools and explores the emerging forces of Hong Kong's poetry in the nineties.

提要

一九七八年，有人批評余光中主導香港青年文學獎詩組得獎作品的面貌，更指出「余氏詩派」已經誕生。與此相隨的，是一群抗拒余光中影響力的詩人，不斷集結力量，因詩觀的衝突與主流的競逐，二十多年來一直與余光中為首的「余派」對抗角力，對香港詩歌的發展影響深遠。本研究詳細探討香港八、九十年代詩壇兩大流派的紛爭，為了突顯核心人物的影響力、對詩壇風向的主導作用以及衝突的下延，更以八十年代初得到第七屆青年文學獎詩組首獎，為余光中大力褒揚而廣受注目的年青詩人鍾偉民，從走紅到沈寂引起的兩次「鍾偉民現象」作映照之燭。論文先整理第一次「鍾偉民現象」的史料，以此突顯鍾偉民走紅與余光中、青年文學獎的關係。以後的章節進而探討余光中任青年文學獎評判衍生的問題、「鍾偉民現象」與余光中影響力的關係、另一股對抗力量的形成經過、兩大流派如何因詩觀不同和爭逐主導力量而長期對抗、以梁秉鈞為首的敵對陣營如何以邊緣位置向中心推進，在九十年代成為中心，扭轉了八十年代初以余光中詩觀主導的文藝風氣，以及文藝風氣易轉與第二次「鍾偉民現象」的成因、與兩大流派衝突的關係，最後一章是對兩大流派衝突的反思及探討九十年代香港詩壇的新興力量。

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