

MASTER'S THESIS

沙丘之旅: 七十至九十年代香港新詩中的死亡表述

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沙丘之旅：七十至九十年代香港新詩中的死亡表述

Travel to the Dunes: An Exploration of the Representation of
Death in Modern Hong Kong Poetry from the 1970s to the 1990s

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提要

本文的題目是「七十至九十年代香港新詩中的死亡表述」，所謂表述其實是指「所指」和「被指」事物關係的呈現，而所謂的「死亡」除了涵括一般人所熟知的「個體死亡」外，還廣及「文化死亡」的層次。換句話說，本文研究的主題就是香港新詩中與死亡這個概念相關的「表象」在文化和個人層次上的「衍生關係」，以及「死亡」在衍生關係中，無論是「能指」還是「所指」，究竟呈現了詩人怎麼樣的生命觀和精神面貌。本文共分七章。首章為緒論，簡略介紹本文的研究背景、範圍和方法。第二、三章是關於文化層面上的死亡表述，此兩章以七十至九十年代香港新詩發展為脈絡及文本論證的基礎，闡述期間的文化特徵：第二章闡析的是七、八十年代「個人主體」在「大眾文化」的衰亡的過程。第三章闡析的是八、九十年代「過渡期的惶恐」、「集體懷舊」、「六四震憾」和「世絕未華麗」等關涉「死亡」概念的現象。第四、五、六章是關於個人層面上的死亡表述，分別闡析香港新詩中對死亡的嚮往、對摧毀力量的反應和其中所映的死亡觀。第七章為結論，總結七十至九十年代香港新詩中關於文化和個體兩個層面的死亡表述。雖然死亡表述並非香港新詩獨有的，但涉及了其殖民歷史和中西文化融合的特質，便成了獨特的文學作品，這些獨特之處使這兩個年代的香港新詩展現了很強的本土性。

Abstract

The central idea of this thesis is "the representation of death ". "Representation" is defined as the appearance of the relations between the signifiers and the signifieds, while the notion of "death" mentioned in this thesis refers to both individual and cultural perspectives. The main theme of this thesis, therefore, can be concluded as the appearance of the relations between those seemingly morbid images in both individual and cultural perspectives in modern Hong Kong poetry from the 1970s to the 1990s. Since the representation of death mirrors not only the significance of lives, psychological states and ultimate concerns of individual poets, but also social condition and cultural aura, through studying all these items, this thesis is expected to show a more objective view of these two decades. This thesis consists of seven chapters. The first chapter is the introduction, outlining the research background, the scope of the research and the methodology used. The two following chapters are about the representation of death from cultural perspective. The development of modern Hong Kong poetry from the 1970s to the 1990s has started a new discourse, which also provides the basis for expounding the cultural features within these decades. While the second chapter explores the decline of individual subjectivity drowned in popular culture, the third one explores various phenomena unique to Hong Kong. Namely, they are "the fear during the transition period before 1997", "collective nostalgia", "impact of June-fourth incident" and "Fin de siecle complex". The fourth, fifth and sixth chapters are about the representation of death from an individual perspective, expounding respectively the yearning for death, the reaction to the destructive power and the essence of death. The seventh is the conclusion, summarizing the representation of death in modern Hong Kong poetry from the 1970s to the 1990s from both cultural and individual perspectives. Though the representation of death in modern Hong Kong poetry is not unique, it

becomes unique when related to Hong Kong's colonial history and the merge of Eastern and Western culture. This uniqueness eventually nourishes Hong Kong poetry in the sense of making it more and more native.

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