論 文 摘 要

這篇論文主要是圍繞馬華四部長篇小說的研究，以探討有關馬華長篇小說發展趨勢的若干問題。這四部長篇小說兩部是戴維林的【暗窗】和【風城】，另兩部是華西晉的【火燒】和馮夢的【海遙】。馬華長篇小說的數量非常之少，職業作家兩部，即【暗窗】和【風城】；職業作家八部，總共十部而已。若比較職業作家和職業作家的長篇小說，職業作家的作品無論在數量和質量方面都無法和職業作家相比的。其中原因必然和作家個人的藝術造詣有關，但更重要的是歷史的興衰，導致職業作家文學方向的賦性，以及職業作家們編寫敘事的流派不同，其中職業作家傳統，某些經典，寫出有血有肉的作品。因此，要了解馬華長篇小說一般發展趨勢的特點，必須注意到整個馬華文化的背景，以及政治的變動對文學的影響的時代問題。

【暗窗】是【暗窗】的姐妹篇，這兩部長篇小說的內容都是以南洋華僑的教育為主題。作者林春天無情地揭露了華僑教育界的種種黑幕，他指出了華僑困難的兩大原因：即董事和的把持和華僑教育界的腐败。林春天是過來人，對華僑教育界的現狀問題瞭如指掌，所以寫得非常生動和真實。甚至，這兩部作品直到今天，仍有極高現實教育意義。然而，由於作者採用記敘的寫作去處理這些問題，結果，這兩部長篇的小說，都帶有一層淡淡的感嘆所難免。這是造成這兩部小說在內容上美中不足之處。同時，由於林春天的藝術手法較為陳舊，因此，在處理人物描寫和情節結構方面，都存有許多的缺點。但由於【暗窗】後來經作者的修改，其藝術技巧上顯然比【暗窗】進步多了。總的來說，我們認為這兩部小說是有力的創作，它是馬華長篇小說的開創者，並且，它們一開始便在現實主義的立場，提倡全面批判華僑本地題材，真實地、生動地反映了當時華僑教育的種種黑幕，為後人留下有關這方面的豐富資料，林春天不愧是位教育問題的小說專家。

一九四一年日本軍國主義太平洋戰爭，使天國地覆的興衰，不但給馬華社會帶來空前的破壞，並且也根本改變了華僑們的民族意識。同樣地，一些作家們的觀念也改變了，他們開始把自己的命運跟進土壇上的其他華僑的命運連繫在一起。他們的風骨端大了，對現實的遙遠更深了，同時，作家寫作能力也大大的提高了，把馬華文壇創作推向了一個新的更高階段。一九四七年的【馬華文壇特點】的創作口號，就是為了配合這種新的觀點形勢的要求而產生的。在政治上，人民要求擺脫殖民地的附屬，建立自己的國家主權。在文學上，就要求文壇作品反映本地人民的思想感情，人民底想與願望，要求文學要有強烈的深厚的民國風格和特徵。戰後初期，能產生一批與的相當高水平的馬華長篇小說的原因即在此。

【火燒】是戰後第一部長篇小說，它是以日本法西斯軍隊侵略馬來亞的七
天際是背景，主要寫出了星加坡在戰爭前夕及戰爭後期各不同階層人民的思維活動及新動態的時政的面貌。 [淺灘] 是戰後第二部長篇小說，內容是寫一個曾經
當過職員的社會青年張織和另一個想做事業的知識分子李金輝的故事。

從 [浅滩] 到 [浅灘]，我們會發現居華長篇小說發展的一個趨勢：就是由
於戰前居華文壇仍處於 [儒林外史] 的階段，能像 [浅滩] 和 [熱風] 全面發展
本地題材的作品不多，但是，它們在展示居華文壇的路方向方面並不很明確。經
過戰爭後，居華文壇的路方向基本上確立了，首先的 [火浪] 可說是貫徹這個方
針取得實踐成功的一部作品； [浅灘] 也取得一定的成績，但是，奇特的造句法
以及有些地方的時精神氣回顧的不夠，是 [浅灘] 的兩大缺點。居華的長篇小
說也有很高的成就，其中以歐立的 [居大業餘話] 及李汝貞的 [酸夢] 比較突出。
一般說來，居華長篇小說都逃離現實主義的立場描寫人生，並且，大多數的
作家們常利用庸俗的大衆語。但是，在小説的結構及氛圍強烈的處理上，居華
長篇小說仍存有許多的缺點。由於主題和客觀的種種因素，造成居華長篇小說最
容易於不復發展的階段。不過，相信只要作家們堅持正確的文壇路向，以及配合著
客觀形勢的有利發展，居華長篇小說不難有百花齊放的一天！

INTRODUCTION.

This thesis is concerned with research on four full-length novels of "Ma Hua" literature, and investigates several problems relating to
trends in the development of the full-length "Ma Hua" novel. The four
novels are: "Thick Smoke" (深煙) and "Pyrotoxin" (熱毒) by Lin
Tsan Tian (林砍天), "Fire Wave" (火浪) by Miao Shiu (苗秀) 
and "Shallow Sands" (淺灘) by Wei Yinn (魏茵). The first two
are pre-war works and the second two are post-war. The total number
of pre-war and post-war full-length novels does not exceed ten and the
sole two pre-war ones are discussed here. Both in quality and quantity
the pre-war works cannot compare with the post-war ones. This can be
explained in part by differences in the artistic accomplishment of the
writers themselves, but historical factors are of much greater importance.

"Thick Smoke" was written in 1936 and "Pyrotoxin" in 1937. They are
companion volumes and they both portray the darker side of the
education of the South Seas Overseas Chinese — of which their author,
Lin Tsan Tian had had no small experience. He succeeds in conveying
it movingly and realistically and, if the novels describe past events,
they are no less significant in terms of relevance to the present and
to real and persisting problems of education. There is a blemish,
however, in that the author's attitude towards the treatment of these
problems is one of pessimism so that the novels end in a mood of
despondency. Lin Tsan Tian's novelistic style, moreover, and even
the structure of his novels are not modern, but comparing the two
novels, the artistry of the second, "Pyrotoxin" whose publication was
delayed until 1961, is superior. Indeed, the value of the two novels is undeniable; they are powerful and creative, the pioneer works of the "Ma Hua" novel; they realistically advocate full use of local colour; they are a concrete reflection of the contemporary educational situation; and they mirror for posterity the history of the times. Lin Tsan Tian stands as an expert of the educational novel.

The achievements of the "Ma Hua" post-war full-length novel are even greater. "Fire Wave" is representative; it uses the seventy day period of war and occupation of Malaya by the Fascist Japanese militarists as a background and its scope is very broad, describing the intellectual turmoil in Singapore among the various classes on the eve of and just after the invasion. The novel was a mile-stone in the development of the "new-line distinctive" "Ma Hua" novel and pushed the creative art of "Ma Hua" literature to new heights. "Shallow Sands" develops along the same lines; it contrasts the family histories and fate of two men, Zhang Duo, (张多) social hypocrit and ex-collaborator, and Li Jin Hui (李建辉), passive and intellectual "goodie". The novel is moving but fails in places to penetrate adequately the mentality of the times.

From "Thick Smoke" to "Shallow Sands", we can trace the trends in the developments of the full-length "Ma Hua" novel; the pre-war art was the art of Overseas Chinese, culturally orientated towards China; it was nascent and its directional development was not consciously felt. The merits of "Thick Smoke" and "Pyrotoxin" lie in their accentuation of local colour and local life, representing the early stages of a growing cultural independence from China. It was not until the experience of the war, however, when they were defending their very lives and property, that the "Ma Hua" writers came to be fully conscious of this independence in literature. The post-war directional trend thus became much clearer, as was fully and practically manifested in "Fire Wave". In it the previous theories of cultural and literary independence became a reality; it set an example which the subsequent "Ma Hua" novels followed. These novels are characterized by their social realism, and their use of the common language of the people, particularly dialect peculiarities, but at the same time they betray a certain lack of tightness in structural organization. The "Ma Hua" full-length novel is still in the process of development; the "Ma Hua" novelists' creative efforts could be greater and publication difficulties are not few, but with the right approach and an increasing dedication to the work of creation the future blossoming of the "Ma Hua" full-length novel is guaranteed.