SUMMARY

The Shanghai School (Haipai) is the first literary trend in the history of modern Chinese literature which explores the urban territory from an aesthetic angle. Most Haipai writers were well received by the urban readers of their times but did not gain recognition from the mainstream of China’s literary and academic communities before the 1990s.

This study seeks to explain the reasons for the popularity of several representative Haipai writers who were active in the 1920s, 1930s, and 1940s, namely Zhang Ziping, Ye Lingfeng, Liu Na’ou, Mu Shiying, Shi Zhicun and Zhang Ailing. It further suggests that although the deliberate exclusion of their names from literary histories, or negative portrayals therein, was in some cases due to a lack of artistic quality (commercially viable themes having been adopted in some works), in other cases it was the result of the work’s invasion into an ideologically “forbidden” area.

This thesis consists of six chapters. Chapter One gives a brief account to the object, scope and objectives as well as some keywords of the study. Chapter Two provides a detailed and concise explanation of the concept and characteristics of Haipai Literature, follows by an overview of the humanities appearance of Shanghai. It lays some background information that have bearings on the subject of the study.

The subsequent three chapters form the core of this study. Chapter Three examines the work of Zhang Ziping and Ye Lingfeng, who were very sensitive to
the behaviour of the reading market. Chapter Four discusses the work of a group of writers who were known as the “School of New Sensibilities” (Xin Ganjue Pai). Among the writers highlighted in the study are Liu Na’ou, Mu Shiying and Shi Zhicun, whose work revealed the sensational undercurrent of the urban people. The focus of Chapter Five is on Zhang Ailing, who illustrated the vulgar desires of women from traditional families.

The writers discussed in this study have succeeded in grasping and releasing the worldly desires of a modern city. This explains why they were so popular. All the writers, with the exception of Zhang Ziping, who was caught in the stream of book-market behaviour, managed to maintain their own styles and were free to write on the themes they had chosen. Nevertheless they have stepped into the forbidden zone in terms of ideology and moral principles. It was the perception that the writers of Haipai have entered into a no man’s land that gave them the image of avant-garde in the military context.
摘要

海派文学是中国文学史上最初从美学角度审视都市的一种文学。多数海派作家都极获都市读者青睐，然而，在九十年代以前，他们却不被中国大陆主流的文学与学术界所接受。

本文以二十至四十年代几个具代表性的海派小说家，即张资平、叶灵凤、刘呐鸥、穆时英、施蛰存及张爱玲为讨论对象，试图解释他们在各自的时代中流行的原因，并且进一步探讨他们后来在文学史上的留白抑或遗臭，究竟是因为书写上的商业目的损及艺术性，还是纯然因为他们的文本踏入了当时意识形态的禁地所致。

本文共分六章。第一章为绪论，第二章概述上海与海派文学，为之后的讨论预设一个知识背景。第三章至第五章是本文的核心，分别讨论市场触觉非常灵敏的张资平与叶灵凤；探索都市情欲暗流的新感觉派诸人；及凝视旧家庭妇女庸俗欲望的张爱玲。成功掌握及释放一座摩登都市的欲望，是这些作家之所以流行的主要因素。除却被动的为市场品味所牵制的张资平，其余五人都或多或少掌控了作家主体创作的自由与自主。以文本涉足意识形态与道德成见所圈设的禁地之举，为他们赢得了先锋的形象与意义。