

愛欲敘事的結構考古

——以《沉淪》《莎菲女士的日記》為例

王晴 張世維

摘要：郁達夫與丁玲的寫作建構了空前自由的兩性話語空間，是中國現代小說愛欲敘事的發端。同為愛欲敘事的典型文本，《沉淪》和《莎菲女士的日記》展現出極為相似、卻隱而不顯的一面，如“尋找神侶”結構、“疾病-自毀”結構，正是這些潛結構支撐起愛欲敘事的公共性，使之成為一個具備成長性和可能性的敘事模式。儘管郁達夫和丁玲的話語體系偏向西式，但在文本的內部，還存在一些古典小說敘事模式的影子，正是由於這些影子所貯藏的民族記憶與集體無意識，迎合了讀者內心潛藏的“無意識結構”。郁達夫和丁玲的小說抵達了中西合璧的公共地帶，他們的書寫不僅支撐起現代性意義上的文學性，同時還維繫著古典向度的文學性。

關鍵詞：愛欲敘事；《沉淪》；《莎菲女士的日記》；潛敘事；集體無意識

Abstract: The writings of Yu Dafu and Ding Ling established an unprecedented discursive space for gender dialogue, marking the genesis of erotic narratives in modern Chinese fiction. As paradigmatic texts, *Sinking* and *Miss Sophie's Diary* reveal understated structural parallels—including the “quest-for-divine-companion” framework and “illness-self-destruction” motif—that underpin the universality of their erotic narratives. These latent patterns transform desire discourse into a dynamic narrative mode with interpretive potential. Notwithstanding their Western-leaning discourse, both texts exhibit profound connections with classical Chinese narrative traditions. The residual archetypes embedded in these works, particularly the culturally specific collective unconscious, resonate with readers' intrinsic psychological frameworks through symbolic constructs like disease metaphors and spiritual pilgrimage. Ultimately, their novels construct a syncretic literary space that simultaneously sustains literary modernity through psychological realism and preserves classical aesthetic sensibilities. This dual-dimensional framework advances our understanding of early modern Chinese literature's intercultural negotiations, providing critical insights into how Western narrative techniques merged with traditional archetypes during China's literary transformation. The synthesis establishes a new paradigm for examining the evolution of Chinese literary modernity through transcultural dialogue.

Keywords: Erotic narrative; *Sinking*; *Miss Sophie's Diary*; Latent narrative; Collective unconscious