

榮譽文學博士學位

劉以鬯先生

校董會主席先生：

香港是一個東西交匯的地方，語言與文化的碰撞往往帶來文藝形式的新發展。過去七、八十年間，香港不乏西方文人或中國內地文人來港暫住或長居，並為此而帶來新的創作靈感。這些外來文人，以新的眼光看香港，以新的角度看文化，為香港社會作出新的表達，創作出豐富的文藝作品。劉以鬯先生就是在這樣的背景下為香港的文學發展作出了超過半個世紀的貢獻。被評論家稱為「香港文壇教父」或「香港文學泰斗」，劉先生是小說家，文藝副刊及雜誌編輯，自上世紀五十年代開始，以其大量作品及對年青作家培育，為香港文壇開創出一個新天地。

劉以鬯先生，原名劉同繹，字昌年，1918年出生於上海，祖籍浙江寧波鎮海，1941年畢業於上海聖約翰大學，第一份工作任職《國民公報》副刊編輯，之後曾經在重慶、上海、新加坡、馬來西亞等地任職報章和雜誌編輯。1948年，劉先生來港，除了50年代初離開過香港之外，一直都活躍於香港文藝界及報界，任多份報刊副刊編輯，故又被譽為「文藝副刊之父」。

作為小說家，劉先生不但創作年期長達半個世紀，著作豐碩，對文壇影響深遠，而且創作手法新穎多變，對人生及社會觀察入微，哲理寓意深刻。他的小說描寫都市百態，人物角色處於其中所思所感，處處展現摩登社會，人的內心世界何等複雜。劉先生的小說風格來自40年代上海的新感派，特別強調感官因素對主體意識的作用，以影像表達內心世界。在劉先生的漫長創作生涯中，較有代表的計有《酒徒》（1963）、《對倒》（1975）、《寺內》（1977）、《模型·郵票·陶瓷》（1979）、《島與半島》（1993）、《他有一把鋒利的小刀》（1995）和《打錯了》（2001）等作品。

《酒徒》使用「內心獨白」的手法被譽為中國第一本意識流小說。上世紀中葉，香港由手工業社會發展為商業社會的轉型，身處其中，人感到心靈失衡，被商業價值物化為商品，失去自我。《對倒》無故事雙線並行發展，是劉先生獨特的寫作手法，寫出都市繁華與精神內心的對比，男、女主角在彌敦道上以相反的方向行走，卻又對照地經歷相同的事物，其中交叉相遇卻不相知，正是人生的寫照。男、女主角經歷相同的事物，却有不同的感覺，因而寫出性別之不同感觸。

劉先生是香港現代主義的代表人物；他的作品先後譯成英文、法文、意大利文及日文，影響遍及電影媒體。王家衛導演的《花樣年華》（2000）及《2046》（2004），其創作靈感分別來自劉先生的長篇小說《對倒》。《對倒》在1987年由香港電台電視部張少馨拍成《小說家族》電視版本。這部小說亦於2000年重版時獲得香港公共圖書館舉辦的小說雙年獎。《酒徒》於2010年由黃國兆拍成電影。

劉先生的重要作品常帶有一點自傳的痕跡，主角往往穿梭於上海與香港的生活記憶之中，帶出兩個都市，兩種人生軌跡，兩種意識的對比與經驗的拼貼。在中國現代文學中，香港與上海被視為文化的雙城記。在劉先生的作品裏，這個雙城記不單是主題展現的背境，更是中國現代意識的延伸，其中可以看到近代歐洲文學與繪畫中常用的「都市漫遊者」描述手法。劉先生把上海新感覺派的文學表現手法帶到香港作品中，促成了香港現代主義的成長。在劉先生的「雙城記」裏，讀者可以看到「充滿著希望的都市」與「瀰漫著失望的都市」的對比，因而顯得人生更富色彩。英國小說家狄更斯描寫處於19世紀革命與浪漫的時代，也呈現於劉以鬯筆下的香港，充滿人生的好與壞、善與惡、樂與悲：

「那是最美好的時代，那是最糟糕的時代；那是智慧的年頭，那是愚昧的年頭；那是信仰的時刻，那是懷疑的時刻；那是光明的季節，那是黑暗的季節；那是希望的春天，那是失望的冬天；我們全都在直奔天堂，我們全都在直奔相反的方向——簡而言之，那時跟現在非常相象，某些最喧囂的權威堅持要用形容詞的極級來形容它。說它好，是極其的好；說它不好，也是極其的不好。」

在劉先生的文學耕耘中，他發表的創作和評論大概有六、七千萬字之多；而他主編的文學副刊有《香港時報》、《星島晚報》及《快報》，也曾主編月刊《香港文學》長達十五年。劉先生不但著述甚豐，還在他主編的報刊培養出和香港戰後新一代作家。有

學者評論劉先生，認為他除了是一個作家之外，還是一個制度的化身。這個制度就是文藝副刊的創立，是香港本土文學的搖籃，也是本土意識成長的園地，造就了讀者和作家群。他的小說記載了香港戰後一代人的成長記憶。

香港政府於 2000 年頒授榮譽勳章給劉先生，表揚他對香港文壇的貢獻；2011 年又頒授銅紫荊勳章予劉先生，肯定他的文學成就。2010 年劉先生獲選為香港文學節的年度作家，同年又獲香港書展選為「文藝廊」的年度作家，是香港書展 21 年歷史中首次作出這個安排。對於年青人的文學創作，劉先生一直支持和鼓勵。他於 2009 年出任香港公開大學的榮譽教授，為「創意寫作及電影藝術」課程的同學指導創作與創新思維。

校董會主席先生，劉以鬯先生是作家、編輯，是香港當代文學的奠基者，然而，他所代表的，是很多外來文人定居香港之後，孜孜不倦地為香港文學努力的精神。今天，我們不會再說香港是文化沙漠，我們會認同於香港，視香港為家，就是因為有不少人默默地建設香港，使其成為一個有內涵的城市。為表揚劉先生對香港文壇作出的貢獻，本人敦請校長引介劉以鬯先生接受本大學榮譽文學博士學位。

贊辭由譚國根教授撰寫及宣讀

DEGREE OF DOCTOR OF LETTERS, *honoris causa*

Mr Liu Yichang, BBS, MH

Mr Chairman,

Due to its location and history, Hong Kong has become a meeting place of Eastern and Western cultures. The fusion of cultures gives Hong Kong literature its distinctive local characteristics. In the past seven or eight decades, a significant number of writers and artists from mainland China and other countries have moved to Hong Kong, some for a short time, others permanently. These writers and artists have injected new life into the literary development of the territory. They have used fresh perspectives to look at the former British colony and penned literary works that have captured the spirit of the time. Mr Liu Yichang is one such literary figure who has devoted most of his career to serving the cause of Hong Kong literature. Mr Liu is a writer, a literary editor of several newspapers and the founder of a literary monthly in Hong Kong. Since the 1950s, his works have been highly influential and have nurtured several generations of local literary talent. Mr Liu Yichang has indeed opened new horizons for Hong Kong literature.

Born Liu Tongyi in Shanghai in 1918, Liu Yichang has ancestral roots in Zhenhai, a small town in Ningbo, Zhejiang. After graduating from St John's University in 1941, he began a career as a literary supplement editor with *Guomin Gongbao* (National Gazette). Before settling in Hong Kong in 1948, he held similar positions with various newspapers and magazines in Chongqing, Shanghai, Singapore and Malaysia. That is why Mr Liu Yichang is sometimes called 'the pioneer of Chinese literary supplements'.

Mr Liu has written many influential novels. He is a keen observer of human nature and social complexities, and his stories capture the endlessly fascinating life of a city in constant flux and demonstrate his unfailing inventiveness with form and technique. Mr Liu's writings, famous for their inimitable stream of consciousness, are extensions of the Shanghai New Sensation School in the 1940s. Among his best-known works are *Jiutu* [The

Drunkard] (1963), *Duidao* [*Tête-bêche*] (1975), *Sinei* [Inside the Temple] (1977), *Moxing, youpiao, taoci* [Model, Stamp and Chinaware] (1979), *Dao yu bandao* [Island and Peninsula] (1993), *Ta you yiba fengli de xiaodao* [He Has a Sharp Little Knife] (1995) and *Dacuole* [Wrong Number] (2001).

Take the novel *The Drunkard* as an example. It has been regarded as the prototype of the stream-of-consciousness novel in Hong Kong. In this work, Mr Liu Yichang uses interior monologue as a narrative technique to reveal the psyche of the protagonist, a writer who feels threatened by the loss of his self. In the 1950s, Hong Kong was transformed from a small industrial society into a highly commercialized city, and Liu's novel depicts the distorted human nature caused by the materialistic world. With a double plotline characteristic of Mr Liu's style, *Tête-bêche* does not have a story and it tells how a man and a woman stroll along Nathan Road in opposite directions and the way the lives of these two strangers intersect on the busiest street in Kowloon, thus highlighting the coincidences in life and the gendered perspectives between the male and the female.

Mr Liu is an important figure in Hong Kong's modernist literary movement. His works have been translated into English, French, Italian and Japanese, and have influenced a generation of writers and artists. For example, *Tête-bêche* inspired Wong Kar-wai's *In the Mood for Love* (2000) and *2046* (2004). In 1987, a television version of *Tête-bêche* was produced by the Television Division of RTHK and directed by Cheung Siu Hing; and in 2003, a new edition of this modernist fictional work was awarded the Hong Kong Biennial Award for Chinese Literature (Fiction Category) organized by the Hong Kong Public Libraries. Also, Freddie Wong Kwok-shiu's 2010 movie *The Drunkard* is an adaptation of Liu Yichang's novella of the same name.

Mr Liu's works are sometimes autobiographical in essence. The protagonists often travel between Shanghai and Hong Kong in their memories. In fact, Liu Yichang's novels are another version of Charles Dickens' *A Tale of Two Cities*. Mr Liu's stories depict vividly how the characters live, think and experience life differently when they move from Shanghai to Hong Kong. At the same time, he has used the literary techniques of modernism that were quite common during the New Sensation Literary Movement in Shanghai. In many of Liu Yichang's novels, the protagonists are flâneurs in the metropolis of Hong Kong, and through depicting and revealing their stream-of-consciousness thought, the readers are able to glimpse city images of Hong Kong. Under Mr Liu's pen, Hong Kong was a contrasting place of hope and despair, analogous to Charles Dickens' *A Tale of Two Cities*, in which he portrays the struggle between good and evil in London and Paris:

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of light, it was the season of darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way – in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.

A prolific writer, Mr Liu Yichang has produced about 70 million Chinese characters of creative works and commentaries. He was literary supplement editor for a number of Chinese newspapers in Hong Kong – for example, *Hong Kong Times*, *Sing Tao Evening Post* and *Express Daily*. He also founded the *Hong Kong Literary Monthly* and was editor-in-chief for 15 years. Through the literary columns he edited, Mr Liu has helped nurture a generation of Hong Kong writers. Therefore, Liu Yichang is not merely an innovative writer, but has also helped develop the system of literary supplements into an institution that is often considered the cradle of indigenous Hong Kong literature. And it is also through these literary columns that the feelings of post-war Hong Kongers were captured and preserved.

Mr Liu received a Medal of Honour from the Hong Kong SAR Government in 2000 and a Bronze Bauhinia Star (BBS) in 2011 for his achievements and contributions to the development of Hong Kong literature. In 2010, Mr Liu was Writer of the Year at the Hong Kong Literary Festival and the Hong Kong Book Fair. Liu Yichang is always supportive of budding young writers. In 2009, he took up the post of Honorary Professor at the Open University of Hong Kong and has since then shared his experience with students in the Creative Writing and Film Arts Programme.

Mr Chairman, Mr Liu Yichang is a renowned writer and editor. He is a pioneer in contemporary Hong Kong literature. What he represents is the literary achievements of a generation of mainland Chinese émigrés in Hong Kong. Thanks to the efforts of these people, the stereotype of Hong Kong as a cultural desert has greatly changed. They can now call Hong Kong home, and the city is proud to have them here. In recognition of Liu Yichang's outstanding achievements as a writer and his contributions to Hong Kong literature, may I invite our President to present him for conferment of the degree of Doctor of Letters, *honoris causa*.

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Chinese citation written and to be delivered by Professor Tam Kwok-kan