

行政院國家科學委員會專題研究計畫成果報告

世紀末台灣：身份、現代性、鄉土主義(III-III)

Fin de Siecle Taiwan: Identity, Modernity, and Nativism

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一、中文摘要

本計劃將從世紀末相關的理論（如 Benjamin, Heidegger, Levinas, Gadamar, Ricoeur, Lacan, Bhabha 等人關於「時間性」與「現代性」的理論，Lefebvre, Soja, de Certeau 等人關於日常與空間的理論，全球化理論，及其他相關後殖民與後現代文化理論）出發，來觀察與探究台灣文化中的兩個對立又緊密相關的現象。一是鄉土主義，一是現代性。在台灣現代文學與文化的發展過程中，此二者其實相互辯證。台灣的鄉土主義並非全然是浪漫主義一脈相傳的反現代化鄉土回歸運動，而是同時兼雜了回歸傳統與擁抱現代化的企圖。兩者在某種意義而言甚至於是一體的兩面，但又不盡然和諧並存。這兩者的互動與辯證方式，加上台灣獨特的殖民歷史及與去殖民過程，共同形成了台灣現代文學史上三次鄉土主義運動（日據時的鄉土文學運動，七十年代的鄉土文學運動，八十年代以降的本土化運動）的不同面貌，以及現代性在不同時期被接受（或不接受）的方式。從世紀末相關理論出發的原因在於，這些理論提供了一個更全面的審視架構，讓我們從現代性與反現代性的起源處，切入鄉土主義與台灣現代文學與文化錯綜複雜的關係。

本計劃將分三部份，經三年完成三篇論文。第一年擬從世紀末相關理論出發，釐清鄉土主義與現代性之間的糾葛。第一步將先整理世紀末相關議題對當代文化的意義。即上世紀末西方反布爾喬亞「文化革命」涉及的各種議題所衍生的理論，如何燭照闡發傳統與現代、歷史與當下、殖民與被殖民、「真實存在」與「日常生活」等關係。然後由此出發檢視台灣三波鄉土主義運動的開創性與盲點。並以下列作品

為例（如賴和的〈鬥熱鬧〉、王禎和的〈小林到台北〉，黃春明的〈莎喲哪拉·再見〉、宋澤來的〈抗暴的打貓市〉、林雙不的〈大學女生莊南安〉、田雅各的〈拓拔斯·塔瑪匹瑪〉，夏曼·藍波安的〈冷海情深〉，及東年的〈再會·福爾摩莎〉）。第二年則以六篇九十年代的小說（宋澤來的〈血色蝙蝠降臨的城市〉，朱天心的〈古都〉，李昂的〈迷園〉，張大春的〈撒謊的信徒〉）來探討分析的鄉土主義所面臨的最新形勢。這將部份研判從「荒蕪」的主題切入，探討這些作家身處資本主義體制益加深化的台灣社會，如何面對飽受現代化衝擊的傳統與歷史，又如何試圖從生活中尋回「真實」（authenticity）。第三年則以電影（吳念真的〈多桑〉，侯孝賢的〈戲夢人生〉，蔡明亮的〈愛情萬歲〉、何平的〈國道封閉〉等）為探討對象，審視當代電影藝術家如何以影像呈現各人對於鄉土的意識的不同理解。亦即，當實際的鄉土在高度都市化與商業化的生活環境中逐漸成為記憶的情況下，這些電影如何藉著將土地、傳統、與歷史或化為暗喻、或繪成（失落的）幻夢，來重審現代性、介入現代性。

關鍵詞：1) 世紀末；2) 鄉土主義；3) 時間性；4) 現代性；5) 日常生活；6) 精神荒蕪；7) 布爾喬亞；8) 真實；9) 傳統；10) 經驗

Abstract

This project purports to employ contemporary theories, especially the ones that have bearings on the discussion of fin de siecle (such as those about temporality and modernity by Benjamin, Heidegger, Levinas,

Gadamar, Ricoeur, Lacan, Bhabha, etc., those about space and everyday life by Lefebvre and Soja, those about globalization, and other related postmodern and postcolonial theories) to examine two closely related phenomena in modern Taiwanese culture—nativism and modernity—which have existed in a dialectical relationship since very early on in the history of modern Taiwan. The forms of nativism in Taiwan (and for that matter in most other non-Western societies) has taken make it clear that nativism as a local cultural discourse is no longer a purely anti-modernity discourse derived from Romanticism but an uneasy admixture of the desire to return to an authentic native essence and dream of modernity. The way these two sides of an unstable coin interact with each other, coupled with Taiwan's complex history of being colonized as well as the unique process of her decolonization, gave shape to the different outlooks and trajectories of the three nativist movements (the Nativist movement in the Japanese occupation period, the Nativist movement in the 70s and the Nativization movement that began in the eighties and has continued to the very present), each featuring an attitude toward modernity supposedly answering to the demands of history. The fin de siècle perspective provides a vantage point from which to launch an inquiry that can cut to the root of the intricate, entangled relations between nativism and modern Taiwanese literature and culture—the dispute over bourgeois modernity that arose at the last fin de siècle.

This project will be executed over a period of three years with a paper written at the end of each year. The first year will be focused on clarifying the relationship between nativism and modernity in Taiwanese society. The first step will be to sort out the relevance of fin de siècle related theories to contemporary culture. That is, how the issues raised and theorized in the anti-bourgeois cultural revolution taken place at the last fin de siècle could shed light on the relationship between

the following poles: tradition and modernity, history and the now, colonization and being colonized, authentic existence and everyday life, etc.. And next I will examine literary works from the three nativist movements so as to bring out the insights and blindness of these movements. In the second year, my research will be directed toward fictional works in the nineties that put forth a contemporary reconfiguration of the nativist belief(s). This part of the research will investigate the thematic of “spiritual barrenness” under the impact of accelerated and deepened modernization, a motif that strings through all these works but produces different modes of contemplation on how to relate to tradition and history and how to recuperate an “authentic existence”. The third year will be devoted to an examination of contemporary filmic representations of a reconfigured understanding of the nativist problematic. That is, the investigation will look at how these films either transform land, tradition, and history into a metaphor or depict them as (lost) dreams for the purpose of re-thinking and intervening in modernity when in our drastically urbanized and commercialized surroundings, the “native soil” with its cultural legacy has all but become an afterimage.

Keywords: 1) fin de siècle; 2) nativism; 3) modernity; 4) temporality; 5) everyday life; 6) spiritual barrenness; 7) bourgeois; 8) authenticity; 9) tradition; 10) experience

二、緣由與目的

從前衛到後現代思潮的發展，雖有各種細部的探討與闡發，但宏觀的整合並不多見，而能以此宏觀視角來重審文學作品與文化現象者，亦是受到晚近世紀末研究的風潮（流行）影響才有增加。原因無他，放在世紀末的框架中，許多所謂的當代議題才有更具體的意義。如後現代的思潮必須回到頹廢與前衛運動，談女性主義而也不能不從唯美主義與相關的性別革命運動著手。因此，在思考〈現代性〉的問題時，

若不從上個世紀末的反現代性／反布爾喬亞風潮談起，則很難充分理解當代思潮與資本主義體制的依違關係。總之，上個世紀末的大騷動留下了重要的文化遺產，至今我們仍享用不盡，但也並不完全理解；其反現代性的精神受到一再的歌頌，但在實踐這種精神時，卻未能劍及履及。直到這個世紀末仍未貫徹。原因不只一端，但全球性的布爾喬亞化／資本主義化，是主要的深層的障礙。尤其是早期資本主義所仰賴的基石之一——「民族國家」的體制。此體制雖然在一定的範圍內提供了國民便利與庇護，但卻在其他諸多情況下，以國家機器壓制國內的差異性。

而對非西方社會的現代化問題之研究雖多如牛毛，但其與鄉土主義（nativism）的關係，卻也未受到充分重視，而往往被以 Peter Osborne 所謂的「一般」（ordinary or bad）的方式簡化的理解為其對立面或否定面。一般對台灣鄉土主義的理解，尤其有此傾向。因此，本計劃一方面試圖在理論上釐清世紀末視野的當代意義，更重要的則是在另一方面以此視野，重新檢視台灣文學與文化史上的鄉土主義現象，其目的則一方面可以更細膩的辨析各種鄉土主義的差異與得失，另一方面亦可對台灣當代文化中的本土化大趨勢，提供建設性的參考視域，以為進入二十一世紀確實做好準備。

三、結果與討論

- 1) 本計畫執行過程中所遭遇的問題，皆能在原本的詮釋體系中迎刃而解。而且解決問題的過程又能更進一步對原先架構之詮釋體系有所增益，使本計畫之面貌更形完整。
- 2) 本計劃已完成論文五篇：(1) 2000/6/21-25. "Rectifying Nativism: Rescuing Tradition from Unreflective Globalization in Contemporary Taiwan" Presented at Crossroads in Cultural Studies, The Third International Conference. (Birmingham University,

Britain); (2) 2000/10/14-17. "Forward To globalization: Identity, Modernity, and Nativism in Contemporary Taiwan" Presented at Conference on "Cultural Dilemmas during Transitions. (Polish Academy of Science, Poland); (3) 2002/12/14-5 <生命在別處：傳統、全球化、殖民現代性> 「文化研究研討會」(東海大學); (4) 2002/11/30. <日常語言中的革命：全球化、語言現代化、現代性傷痕> 「全球化學術研討會」(國立台灣師範大學) (5) "Happy Ending?: Nativism, Modernity and Postmodernism in the "Third World" *Postmodernism in Asia: Its Conditions and Problems*. (Tokyo: U of Tokyo P, 2003). 43-73.

四、計劃成果自評

- 子) 本計劃透過對十九世紀末以來關於現代性的論述所做的分析，以及對五四以來的反傳統衝動與當前的全球化風潮所做的系譜學連綴，而能對台灣所謂的「本土主義」與現代性的共謀關係，及其所引發的台灣當前的文化危機與轉機，提出相當深入的分析及前人未及的見解。
- 丑) 本人計畫將研究計劃之成果與本人近年關於現代性之其他相關論文結集成書，俾能將本人對於現代性與台灣(及近代中國)文化之糾結所做的觀察，以更完整的面呈現。
- 寅) 本計劃聘任之兼任研究生助理，皆能在研究方法上(蒐集資料、建檔、各種軟體之運用、當代理論之應用)有長足的進步，並對相關之台灣文化與當代理論之議題有更進一步的了解。

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