

袒露與重生

——台灣近十年家族書寫散文中的私我認同 (2010-2019)*

簡君玲

中原大學通識教育中心兼任助理教授

摘要

家族書寫往往與作者自我的認同有關，研究者因此往往進一步探問的是，在相關的台灣文學家族書寫中，認同的源頭除了對自身在成長過程中自我概念建立的線索外，是否後面有不同的大我認同，包含家族之父系、母系，甚或在台灣島嶼下族群的認同。

然而，在2010-2019的台灣文學中的家族書寫中，我們或可看見更多暴露私我成長傷口的書寫慾望，與家庭成員之間的相處點滴，衝撞傷痕，不因世代或歲月而有解答，或因書寫而有重生的療癒能量。因此本文擬選取四年級生平路的《袒露的心》（2017）、五年級生郭強生的《何不認真來悲傷》（2014-2015）、六年級生江鵠的《俗女養成記》（2016）、七年級生李屏瑤的《台北家族，遑章女生》（2019）四部散文文本，以家族書寫中家屋與私我的交纏為研究中心，觀察在家族書寫中如何揭露自我傷口，與因揭露而有療癒可能縫隙，二者之間的交互作用。作者關懷的「自我認同」與成長之傷的關係為何？文中透露的與家人和解或不和解的線索又為何？家屋作為私我與家族成員

* 本文最初發表於由台灣文學學會、中興大學台灣文學與跨國文化研究所主辦之「2020台灣文學學會年度學術研討會」（中興大學，2020.10.18），幸得東華大學黃宗潔教授講評，提點本文關於文類、文學史斷代等面向的思考進一步之方向，雖囿於筆力暫未更深入研析，但誠對筆者嘗試探問2010年代家族書寫的文學風貌啟發良多，對本文之修潤多所助益，以此誌謝。本文提交學報後，蒙兩位匿名評審人惠賜寶貴意見，獲益匪淺，謹致謝忱。

在愛恨繚繞裡的場域如何被書寫？而袒露傷口與療傷重生的歷程間的掙扎與糾葛又如何關係？以上的提問是為本文研究進路。期待透過本文，嘗試考察台灣家族書寫在2010-2019年的散文書寫樣態。

關鍵詞：家族書寫、認同、療癒、平路、郭強生、江鵠、李屏瑤



Exposure and Rebirth:

Personal Identity in Taiwan's Prose of Family Writing in the Past Ten Years (2010-2019)

Chien Chun-Ling

Adjunct Assistant Professor
Center for General Education
Chung Yuan Christian University

Abstract

Family Writing is usually related to its author's self-identity. Therefore, when comparing related works of family writing from Taiwanese literature, researchers typically conduct a closer examination to determine whether in addition to clues surrounding the establishment of the author's sense of self during his or her formative years there also exist other backgrounded self-identities, including paternal and matrilineal lineages, or even the identity of the ethnic group in the island of Taiwan.

However, in Taiwanese literary works of family writing from 2010 to 2019, it is apparent that the literature reflects a greater desire to expose the wounds of personal growth, entanglements between family members and emotional scars which neither time can heal, nor for which writing can offer a rebirth.

This study focuses on four prosaic works of family writing - *Heart Mandala* (2017) by Ping Lu born in the 1950s, *Why Not Seriously Sorrow* (2014-2015) by John Sheng Kuo born in the 1960s, and *The Making of an Ordinary Woman* (2016) by E Jiang born in the 1970s, and *Taipei Family, Girls shall not exist* (2019) by Ping Yao Lee born in the 1980s - to observe the interaction between the revealing of the one's injuries and opportunities at healing afterwards in family writing by centering analysis on family intrigue, the house, and the private self. What is the relationship between the "self-identity" that these authors hold dear and the scars of growing up? What clues regarding family harmony or disharmony are revealed in the text? How can the house be depicted as a

domain in which the private self and family members linger between love and hate? Moreover, how is exposing the wound and the process of healing and rebirth related to struggle and entanglements? This research addresses these above questions and themes through its investigation of prosaic family writing in Taiwan from 2010 to 2019.

Keywords: Family Writing, Personal Identity, Healing, Ping Lu, John Sheng Kuo, E Jiang, Ping Yao Lee

