

## 三「文」主義

### ——「冷戰末期」台灣的「文學史」建構（1979-1991）\*

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#### 摘要

綜觀冷戰時期台灣文學研究的豐富成果，大抵側重在1950、60年代美援文藝體制與文學生產的關係；本文嘗試提出「冷戰末期」（1979-1991）作為方法，觀察1979年中美建交後，以迄1991年「動員戡亂體制」終止前，「中華人民共和國」作為一個變數，對於台灣文學場域的影響。

本文認為，新時期中國的「中國現代文學」研究以及對台、港文學的關注，牽動台灣的「新文學史」論述，創刊於1982-1983年間的《文學界》、《文季》與《文訊》三份文學雜誌，緣此分別體現三種「文學史」的建構：《文學界》重刊省籍作家的《文友通訊》，並中譯戰後初期日文文學史料；《文季》則致力於中國傷痕文學的引介，以及日治時期左翼文學系譜的鏈結；稍晚由國民黨文工會創辦的《文訊》，同步囊括中國五四時期、台灣日治時期以及海外華文文學經驗，重構「中華民國新文學史」。易言之，冷戰末期，

\* 本文為科技部補助專題研究計畫「台灣文學場域中「民國文學」視野的變遷（1966-1987）III-II & III-III」（MOST 107-2410-H-002-195-MY2）之階段性成果。本文前身的論題有〈「新文學史」之聲：《文學界》與《文訊》的「台灣」與「民國」（1982-1987）〉與〈冷戰時期中美建交後的台灣文學場域：以《文季》文學雙月刊（1983-1985）為觀察對象〉等初稿，先後發表於德國特里爾大學漢學系主辦之「異口同聲」：探索台灣現代文學創作的多元發展學術研討會（2019.09.21）、台大台文所與韓國東國大學國語國文系主辦之「冷戰時期東亞文學與文化」國際學術研討會（2019.10.25），以及美國夏威夷大學中國研究中心主辦之「第一屆華人世界研究國際研討會」（2020.01.06）。會議期間，獲益良多，特別感謝蘇費翔（Christian Soffel）、黃美娥、彤雅立、朱雙一、王琳、金尚浩、韓仁慧（Inhye Han）、彭耘（Yun Peng）、郭珠美、黃儀冠、簡若珩等師長朋友提供的建議與協助。本文的修訂，感謝《台灣文學研究學報》審查委員提出諸多不同觀點的討論，深化本文的思考，特致謝忱。

固然「台灣民族主義」和「統一左派」有了「重構」的機會，但「國家文藝體制」也隨之調整，進行「中國性」的重組。本文由此更新既有的冷戰時期研究，同時揭示當代「左統」現象與「華文文學」議題的歷史脈絡。

關鍵詞：冷戰末期、文學場域、文學界、文季、文訊



# The Three Principles of “Literature”:

## The Construction of “Literary Histories” in “Late Cold War Period” Taiwan (1979-1991)

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### Abstract

A general overview of the research on Taiwanese literature from the Cold War period demonstrates that particular emphasis is placed on the relationship between the 1950s and 60s US aid system of art and literature and literary production. This article proposes the late Cold War period” (1979-1991) as a method by which to examine the influence of the People’s Republic of China as a variable in the field of Taiwanese literature during the period following the establishment of US-China relations in 1979 up until the termination of the “system of national mobilization for the suppression of communist rebellion” in 1991.

This article considers China’s research on modern Chinese literature and its concern for Taiwan and Hong Kong literature in the new era as having affected Taiwanese discourse on “new literary histories.” Owing to this, three literary periodicals established between 1982-1983 - *Literary Taiwan*, *Wen-Ji Bimonthly*, and *Literary Information* - embody three constructions of “literary history”: *Literary Taiwan* republished the *Newsletter of Literary Friends* by native Taiwanese authors and also translated early postwar historical materials of Japanese-language literature into Chinese; *Wen-Ji Bimonthly* devoted itself to introducing scar literature from China and to linking the genealogy of leftist literature from the period of Japanese rule; and *Literary Information*, established slightly later by the KMT’s cultural affairs department, embraced the literary experiences of the May Fourth period, the period of Japanese rule, and of overseas Chinese, to reconstruct

“a new Republic of China literary history.” In other words, during the late Cold War period, Taiwanese nationalists and pro-unification leftists undoubtedly had opportunities to pursue “reconstruction,” but the national system of art and literature also made subsequent adjustments, carrying out a restructuring of “Chineseness.” This article updates the existing research on the Cold War period while also delineating the historical context of the phenomenon of the contemporary pro-unification left and other topics in Chinese literature.

Keywords: Late Cold War Period, Literary Field, *Literary Taiwan*, *Wen-Ji Bimonthly*, *Literary Information*

