

裂島時間

台灣當代科幻小說的災難、時空、身體*

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摘要

本文提出「裂島時間」的概念，試圖說明台灣當代科幻小說中災難、時空、身體的多重交織。「裂島時間」標誌台灣當代科幻小說的特殊性：時常以「變形的台灣島」對應「災難之後的非線性時間」。當災難既斷裂了原本線性進步的時間觀，也改變了台灣島的形貌，從此不只「裂島」上的日常生活有待重建，時間性也有待重構。本文研究高翊峰（1973-）的《2069》（2019）、伊格言（1977-）的《零地點 Ground Zero》（2013）、吳明益（1971-）的《複眼人》（2011）三本涵蓋天災和人禍的小說，試圖指出文本所呈現的「裂島時間」如何以多重的時間方向性（迴路的、後退的、糾纏的），挑戰人類中心的現代化常規時間。三本小說不僅皆描繪島嶼變型的後末日景觀，也以島嶼的改變形態對應到人與非人身體和物質的改變形態；繼而，這些被改變形態而偏離常規的身體、物件及它們形構的社會結構，就成了多重時間性的體現。在科幻崛起且後災難（如新冠疫情）的時代，「未來」已經不只是遙遠的時間投射，更是當下的文化政治論述角力。本文期許以「裂島時間」重新概念化台灣科幻，並在全球科幻中定位台灣。

關鍵詞：島嶼、科幻、時間性、吳明益、高翊峰、伊格言

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Disassembled Island-Time:

Disasters, Temporalities, and Bodies in Contemporary
Taiwanese Science Fiction

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Abstract

This paper proposes the term “disassembled island-time” to specify the entanglement of disasters, temporalities, and bodies represented in contemporary Taiwanese science fiction. Disassembled island-time underscores a key characteristic of Taiwanese contemporary science fiction; in many novels, disasters frequently lead to the synchronous transformation of temporalities and the island of Taiwan. More precisely, when a disaster breaks the island of Taiwan apart, the residents’ daily lives – along with the linear progressive temporalities they embody - are also fragmented. This work investigates three novels that encompass both natural calamities and man-made disasters: *2069* (2019), by Kao Yi-Feng (高翊峰); *Ground Zero* (2013), by Egoyan Zheng (伊格言); and *The Man with the Compound Eyes* (2011), by Wu Ming-Yi (吳明益). In these novels, disassembled island-time is manifested through diversified directions of time, herein referred to as “looping,” “backward,” and “entangled” time, respectively, challenging the norms of anthropocentric temporalities. These diversified temporalities are encapsulated in non-normative human and non-human bodies, objects, and lands that are transformed dramatically by catastrophe. In other words, these works of science fiction not only

depict the post-apocalyptic sceneries in which islands are disassembled, but also configure a coherence between the transformation of islands and the alteration of bodies, human–object relations, and social structures. In a time when science fiction is trending and disasters (such as, for example, the Covid-19 pandemic) are prevailing, the “future” is no longer a far-reaching projection of time, but rather the presentation of rivalries among different cultural and political discourses. This paper uses disassembled island-time to reconceptualize Taiwanese science fiction, relocating Taiwan within the upsurge of global science fiction.

Keywords: Island, Science Fiction, Temporalities, Wu Ming-Yi, Kao Yi-Feng, Egoyan Cheng

