

戰爭與集體暴力

——高砂義勇隊形象的文學再現與建構

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摘要

東亞各國至今仍須面對第二次世界大戰的戰爭餘緒。高砂義勇隊形象的澄清與理解，對戰爭所創造或至今未決的向度，包括戰爭歷史詮釋、戰爭記憶、戰爭責任、創傷以及人道賠償等責任，皆有所回應。文學作品所形塑的高砂義勇隊形象，一方面回應戰爭餘緒，也針對「戰爭」、「集體暴力」的概念與二者關係，進行反思。本論文以甘耀明、瓦歷斯·諾幹以及吳明益作品為例，闡述高砂義勇隊形象的象徵意義。甘耀明《殺鬼》運用泰雅族神話傳說，以「哈陸斯」、「螃蟹人」無能善終的寓意，描繪因戰爭陰影所造成身體的扭曲變形。瓦歷斯·諾幹在《想念族人》、《戰爭殘酷》，以第一人稱表述身為高砂義勇隊「之後」的處境。作者指出戰後台灣籠罩在二元對立的認同氛圍，將扼殺原住民族思考主體的可能性。吳明益《單車失竊記》接續《睡眠的航線》尋父的歷程，以原住民族泛靈信仰之視角，憐憫因戰爭而受到波及的萬物生靈，並批判以人為中心的集體暴力論述。本論文試圖指出作品中的高砂義勇隊形象，除了回應口述歷史，作者們有意識地藉此檢討戰爭的本質，以及戰爭集體暴力展現於身體、身分認同與土地倫理的痕跡。這些書寫，顯現作者以原住民族文化脈絡反思戰爭的意義，亦是思考台灣族群關係的重要契機。

關鍵詞：高砂義勇隊、戰爭遺緒、集體暴力、台灣文學

The War and Collective Violence:

The Reproduction and Construction of the Image of the Tasaka Pioneer Force in Literature

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Abstract

Even now, the countries in East Asia still have to deal with the war legacies from WWII. The clarification and understanding of the image of the Tasaka Pioneer Force have been responding the aspects caused by the war or those not yet settled, including war history interpretation, war memory, war responsibilities, traumas, and humanitarian compensation. The image of the Tasaka Pioneer Force shaped in the literature is a response to the war legacies, as well as a reflection on the relationship between “wars” and the concept of “collective violence”. This study uses the works by Yao-Ming Gan, Walis Nokan, and Ming-Yi Wu, to elaborate the symbolic meanings of the image of the Tasaka Pioneer Force. Gan used the stories from the Atayal myth in *Killing Ghosts*, describing the distortion and deformation of bodies caused by the shadow of the war with the messages of “Halus” and “Crabman” not ending well. In *Missing the Clansmen* and *The Cruelty of the War*, Nokan described the situation “after” the Tasaka Pioneer Force using first-person narratives. The author pointed out the possibility of eliminating the indigenous people’s thinking subjectivity under the atmosphere of recognition of polarization in Taiwan after the war. Wu’s *The Stolen Bicycle* is a follow-up of the journey to find the father in *Routes in the Dream*. From the viewpoint the indigenous people’s animist faith, Wu felt sorry for the people and all things suffered from the war and criticized the human-centered narration of collective violence. This study aims to reveal the image of the Tasaka Pioneer Force in these works. Besides responding the oral history, the authors

also consciously examined the essence of the war and the clues of collective violence in the war manifested in bodies, sense of identity, and land ethics. These writings present the meaning of the authors reflecting on the war in the context of the indigenous cultures. They are also an important opportunity to think about the ethic relations in Taiwan.

Keywords: Tasaka Pioneer Force, War Legacy, Collective Violence, Taiwan Literature

