

論宋澤萊和舞鶴小說中「異鄉人」命運的傳承與轉化*

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摘要

「異鄉人」形象在20世紀西方文學中佔據了一個顯著的位置。在戰後的台灣文學中，「異鄉人」形象一直是第二代外省作家作品中最常見的主題之一。然而始終不曾被注意到的是，這種形象也可以在本土作家關於歷史記憶和家族故事的書寫中找到。本文以宋澤萊和舞鶴的小說為例，探討不同世代的異鄉人形象特色，以及這些異鄉人形象之間的傳承與轉化情形。本文企圖經由此一探索，呈現出戰後台灣本土作家如何經由異鄉人書寫，對於異鄉人命運進行反省和轉化，從而摸索尋找自我主體價值的過程。

在宋澤萊和舞鶴的小說裡，屬於日治時期的異鄉人，其特點為軟弱、無助或瘋癲，此種廢人形象毋寧是國族殖民傷痕的投射。相對於此，他們對於國府威權時期和解嚴後的異鄉人書寫，則表現出某種反省超越此一廢人命運的努力。在宋澤萊的小說裡，這種努力表現為將疾病和死亡的世界，翻轉為現實批判和理想國度的寄託。在舞鶴的小說裡，此一努力則表現為將廢人傳統發揚為無用哲學，不為體制所用，具有鬆動和顛覆體制的力量。經由對不同世代異鄉人形象的觀察對照，我們可以看出異鄉人命運隨著世代交替而發生轉變的過程。透過此一初步觀察，本文企圖指出一點：異鄉人的邊緣經驗雖然看似消極無力，其實卻可以成為一種反抗體制和保存自我的豐富動能來源。

關鍵字：異鄉人、國族、戀屍癖、無用、宋澤萊、舞鶴

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On Inheriting and Transforming the Fate of “Stranger” in the Novels by Song Ze Lai and Wu He

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Abstract

The image of “Stranger” has held a significant position in Western literature in the 20th century. After WWII, the image of “Stranger” was the most often seen theme in the works of the second generation mainlanders writers. However, few attention has been paid to the fact that this image could also be found in the historical records and family stories written by native Taiwanese writers. This article takes Song Ze Lai’s and Wu He’s novels as examples to analyze the characteristics of “Stranger” in their works, focusing on the inheritance and transformation of the fate of “Stranger” between generations. Based on such analysis, this article intends to show the way the native Taiwanese writers struggled to search for self-value through writing about “Stranger” as well as reflecting upon and transforming the fate of “Stranger”.

In Song Ze Lai’s and Wu He’s novels, the characteristics of “Stranger” during the Japanese colonial period are feebleness, helplessness or lunacy. This image of disabled men undoubtedly reflects the trauma of colonization. In contrast, the images of “Stranger” during the authoritarian rule period and post-martial law period show an effort by the writers to surpass the fate of “Stranger” they inherit from their fathers. With regard to Song Ze Lai’s novels, such effort takes the form

of transforming illness and the world of death into criticisms of social reality and projection of a utopia. In Wu He's novels, such effort takes the form of following the tradition of redundancy and developing a philosophy of uselessness which works as a way to shake and subvert the institutions. I conclude that although the stranger's experience of marginality seems passive and powerless, it actually contains abundant momentum for resisting the system and preserving selves.

Keywords: stranger, colonialism, necrophilia, useless, Song Ze Lai, Wu He

