

女性、鄉土、國族

——以賴香吟的〈島〉與〈熱蘭遮〉以及李昂
的《看得見的鬼》為例*

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摘要

二千年以來有些台灣女性鄉土小說走向了地誌書寫、土著化和國族寓言化。本文藉用吳潛誠「地誌書寫」概念，葉石濤對「鄉土文學」與「台灣文學」概念的討論，並參照德立克（Arif Dirlik）和普拉茲妮雅克（Roxann Prazniak）的三種文化認同形構模式（modes of cultural identity formation）中的土著主義，認為在這些小說裡「鄉土」的意含不再只是「家鄉」，而也包含體認台灣這塊土地上四百年甚至幾千年的歷史記憶。繼而以賴香吟的〈島〉與〈熱蘭遮〉以及李昂的《看得見的鬼》為例，探究女性與鄉土、國族的錯綜關係。本文認為，〈島〉與〈熱蘭遮〉以當代台灣為背景，採隱喻手法探討台灣當前的島嶼性格以及對台灣島的母體想像，描寫疏離於鄉土的女性敘述者如何經由懷孕和返鄉重新認同了鄉土，藉此召喚台灣國族。《看得見的鬼》則將背景放在三百多年前到現今的鹿港，透過五隻女鬼所受的壓迫和顛覆父權的故事，側寫三四百年來的台灣歷史和土地上的變遷，寄寓台灣國族寓言。

關鍵詞：台灣女性鄉土小說、女性、鄉土、國族、賴香吟、李昂

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Women, Hsiang-Tu, and Nationalism:

Lai Hsiang-Ying's "Island" and "Fort Zeelandia" and Li Ang's *Visible Ghosts*

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Abstract

A number of Taiwanese women's *hsiang-tu* (or homeland) fictions since 2000 have moved toward topographical writing, indigenization and national allegory. This paper first deals with Wu Chien-cheng's notion of topographical writing, Yeh Shih-tao's discussion on "*hsiang-tu* literature" and "Taiwanese literature," as well as Arif Dirlik and Roxann Prazniak's notion of indigenism in their discussion of the three modes of cultural identity formation. I argue that, in these women's *hsiang-tu* fictions, *hsiang-tu* does not mean "homeland" only, but it also implies a recognition of the historical memories of the land of Taiwan over the past four hundred or even thousands of years. And then I use Lai Hsiang-ying's short stories "Island" and "Fort Zeelandia" and Li Ang's collection of short stories *Visible Ghosts* as examples to investigate the complicated relationship between women, *hsiang-tu*, and nationalism. I contend that "Island" and "Fort Zeelandia" use a series of tropes to portray contemporary Taiwanese character and to imagine Taiwan as Maternal Body, and that the two short stories evoke Taiwanese nationalism by depicting the female narrator as re-identifying with the land of Taiwan through pregnancy and homecoming. I argue that *Visible Ghosts* portrays the history and the geographical changes on the land of Taiwan in the past three and four hundred years through stories about the oppression and subversion of five female ghosts in Lou-gang and that in so doing the book becomes a national allegory about Taiwan.

Key words: Taiwanese women's *hsiang-tu* fiction, women, *hsiang-tu*, nationalism, Lai Hsiang-ying, Li Ang