

九〇年代台灣小說的再分層

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摘要

本論文試圖釐析台灣當代文學場域的變動、文學生產機制的改變、美學典範的轉移對九〇年代嚴肅文學的影響；特別是表現在小說領域裡的再分層（reclassification）現象。本研究的初步觀察是：解嚴後台灣文學場域的變化漸次地帶動一些試圖朝向「高層文化邁進」（high culture quest）的文學作品出現；例如目前已有針對朱天文、張大春在九〇年代的文學表現提出此類的研究評價。與此同時，場域內美學位階的變化使得某部分作家作品各自因為不同的因素，而相對地「置於／被置於」嚴肅文學範疇裡的中層位階。例如，就蔡素芬與鍾文音的創作習性、作品與閱眾定位來看，這兩位創作者應該可以算是九〇年代中層文學位階的典型代表。

本研究認為，在目前一概被歸併為嚴肅文學創作範疇裡的九〇年代作家作品，事實上有再進行細部區分的必要。因此，本研究嘗試運用布迪厄的文化生產場域理論來輔助檢視台灣當代文學場域的新變化，並且透過上述兩位小說家及其作品來釐析九〇年代嚴肅文學範疇明顯出現的小說再分層的現象。這個研究有助於我們對台灣當代嚴肅小說的發展進行比較細膩的文類位階的觀察；避免一般研究裡常見的忽略作家「位置攫取」（position-taking）的作用以及籠統地看待文學生態（literary culture）的變化。

關鍵詞：文學場域、分層、習性、位置、位置攫取

The Reclassification of Taiwanese Fiction of the 90's

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Abstract

This study attempts to examine and analyze the impact of literary field change of contemporary Taiwanese literature, alteration of literature production mechanisms and transfer of aesthetics paradigm upon serious literature of the 90's, mainly focusing on the reclassification phenomenon expressed in the field of fiction. The preliminary observation of this study has shown that after the lifting of martial law, literary field changes gradually lead to the birth of literary works that revealed an attempt to move toward the "high culture quest", for example, previous studies has similar comments on the behaviors shown in works of notable novelists Chu Tienwen and Zhang Dachun written in the 90's. Meanwhile, changes of aesthetic positioning within literature field, due to different factors, resulted in affecting various works of numerous novelists whereas these works were comparatively "self-positioned or have been positioned by circumstances" being categorized into the middle class of serious literature. Taking works by novelist Tsai Sufen and Zhong Wenyin as an example, looking from the perspective of writing habitus and target audience of their works, could be well considered as the typical representatives of middle class literature of the 90's.

This study believes that the works currently classified altogether into the serious literature category of the 90's, in fact, calls for further classification in detail. Therefore, this study employs renowned French scholar Pierre Bourdieu's Field of Cultural Production Theory as support to review the new changes in the literary field of contemporary Taiwanese literature. The findings of this study would be

helpful to other researchers doing research on topics related to the development of serious literature, providing a more detailed classification to observe the positioning of text so as to avoid the oversight usually found in general research which neglects the author's "position-taking" as well as regarding literary culture change as a whole which lacked details and specifics.

Key words: literary field, classification, habitus, position, position-taking

