

尋找「缺席」的超現實主義者

——日治時期台灣超現實主義詩系譜的追索與文學史再現^{*}

陳允元

政治大學台灣文學所博士生
真理大學台灣文學系兼任講師

摘要

本文從劉紀蕙的「負面書寫」理論出發，以戰前現代主義的文學史再現為中心，思考三個問題：一、在台灣文學史中，「本土」與「前衛」是對立的嗎？二、在劉所謂「台灣文學史」的建構及其象徵系統對前衛／現代主義的「推離」之力以外，是否同時存在著以之作為典律、追求前衛的「拉力」？三、「本土」與「台灣文學史」與「前衛／現代主義」三者之間的關係為何？最後得出結論：台灣文學史的建構之於前衛／現代主義，未必是排斥與推離，而是對之的追索——但其過程受到史料出土的條件限制。

以「銀鈴會」——《笠》的文學史系譜觀之，「本土性」與「前衛性」並不互斥，也不對抗，而是在戰後台灣語言、人才、言論空間三重斷裂的真空狀態裡，攜手建立起「台灣新文學」此一側的「球根」；同時也透過現代主義的書寫譯介，恢復本省籍詩人對台灣詩壇的參與。直到1970年代末楊熾昌／風車詩社的史料出土、譯介後，原本因史料限制所產生的「典律的空缺」方得以迅速填補，並透過選集與史論，開啟一連串將戰前台灣現代主義急速典律化的過程。

關鍵詞：楊熾昌（水蔭萍）、本土、前衛、超現實主義、《笠》、典律化

^{*} 本文初稿曾於台北大學中國語文學系主辦「第二屆亞太華文文學國際學術研討會」（2012年10月5日）宣讀。本文之修訂，承蒙兩位匿名審查人細心審閱，並提供諸多懇切的寶貴意見，受益良多，謹此致謝。

The Pursuit of the “Absent” Surrealist:

The Canonization of Surrealism Poetry Pedigree Originated in Prewar
Taiwan and Its Historical Representation

Chen Yun-Yuan

Ph. D Student

Graduate Institute of Taiwanese Literature, National Chenchi University

Adjunct Lecturer

Department of Taiwanese Literature, Aletheia University

Abstract

Beginning with a rethinking of Liu Chi-hui’s “negative writing” study, and focusing on the representation of modernism in literature history in prewar Taiwan, the article proposes three questions. First, are “avant-garde” and “nativeness” mutually exclusive? Second, besides the “rejection” to “avant-garde”, does “traction” also exist in Taiwan literature field? Third, what is the relation among the “nativeness”, “avant-garde/modernism” and the history of Taiwan literature? The article concludes that the “avant-garde/modernism” is not inevitably excluded from the construction of Taiwan literature history, but is pursued instead, as we see the canonization of “avant-garde/modernism” pedigree in prewar Taiwan; however, the course is not found due to the lack of unearthed historical materials.

“Li Poetry Magazine”, which was started in 1964 by native poets born in prewar period, devoted itself to construct the pedigree started from the poetry magazine “Si-To-Siron (poetry and poetics)” (prewar period), “Yin-Lin Association” (across prewar and postwar period) to “Li Poetry Magazine” (postwar period). In spite of the fracture of languages, intellectuals, and opinion space, the “nativeness” and “avant-garde” jointly established the continuation of the literature tradition from the Japanese colonial period to present Taiwan. In the meantime, “Li Poetry Society” also restored native poets’ participation in the literature circle by the practice, translation and introduction of modernism literature. However, because of the limited historical materials, the practice

of modernism in the prewar period of Taiwan turned into an “empty canon”. The empty canon was not filled until the unearthed poetry of Yang Chih-Chang and other members of “Le Moulin Poetry Society.” Since then the canonization process of modernism literature carried out in a high speed.

Keywords: Yang Chih-Chang, Nativeness, Avant-Garde, Surrealism, “Li Poetry Magazine”, Canonization

