

污名身體

——現代主義，身心障礙，鄭清文小說^{*}

紀大偉

政治大學台灣文學研究所助理教授

摘要

鄭清文很少被視為現代主義文學的實踐者，他在「身心障礙」文學再現的建樹也很少被看重。本文以鄭清文的短篇小說〈校園裡的椰子樹〉、〈三腳馬〉、〈蛤仔船〉為例，指出他運用現代主義小說的技法，再現了殘缺身體的形象。本文主張，鄭清文的小說不但可以列入現代主義的領域思考，也為新興的「身心障礙研究」提供了台灣在地的文本。不過，「身心障礙」一詞暗示了現代管理身體的機制，未必可以準確套用在鄭清文小說所再現的台灣時空；本文將「身心障礙」懸置，改用經過「文化翻譯」的「污名身體」一詞，指出鄭清文筆下多種角色承受污名之苦，並分析他們對抗污名的策略。鄭清文的現代主義敘事技藝，以及他推崇的「兩可性」，剛好刻畫了污名身體者的幽微心理。

關鍵詞：污名、現代主義、身心障礙、鄭清文、兩可性

* 筆者感謝兩位匿名審查人的寶貴意見。本文為國科會計畫「台灣文學中的身體轉向：從酷兒到身心障礙」（計畫編號 99-2410-H-004-234-）計畫成果的一部分。

The Stigmatized Body:

Modernism and Disabilities in Ching-Wen Cheng's Short Stories

Chi Ta-Wei

Assistant Professor

Graduate Institute of Taiwanese Literature

National Chengchi University

Abstract

Although the internationally award-winning Ching-wen Cheng is one of the most established writers alive in Taiwan, his contributions have not been sufficiently discussed. Cheng has been seldom recognized as a contributor to the modernist literature in Taiwan. Also, his representations of the disabled, arguably some of the earliest samples in Taiwan literature, have attracted little academic attention. The article argues that the traces of modernism and representations of disabilities in Cheng's short stories are yoked with each other from time to time throughout Cheng's career. Cheng's works could be expected not only to provide a previously ignored repertoire for discussions of local modernism but also to serve as basic materials for the developing discipline of disabilities studies in Taiwan. However, it should be clarified that the article prefers the term "stigmatized body," a usage inspired by Goffman's *Stigma*, to "disability," the standardized usage in the American context, for the former, with a more versatile definition, is closer to the local context where Cheng's works are situated.

Keywords: Stigma, Disability Studies, Cheng Ching-Wen, Goffman, Ambiguity