

位移的南方、想像的鄉愁

——張系國七〇年代小說中的故土想像*

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摘要

1970年代張系國創作了系列重要作品，《棋王》、《昨日之怒》相繼於《中國時報》副刊連載，引發當時一些文學與文化重要論述。張系國長時間居處海外，卻心繫台灣，他認為自己是根植於台灣的中國人，籍貫、出生地或現在處於何處都不重要，重要的是關心台灣。本文以張系國從海外回望家園的視角，觀察隱含於小說中的家國情懷。作為「擬流亡心態」下的外省第二代，台灣相對於大陸的「南方」位置，其空間意義成為張系國想望的鄉土與精神連結的座標。在以「人」為出發點的書寫中，批判因經濟快速成長而喪失人性的社會，台灣的故土想像，小鎮／南部鄉土的召喚，則為作家精神返鄉的各種可能形式之一。

關鍵詞：張系國、《昨日之怒》、《棋王》、文本空間

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Displaced South and Imaginary Nostalgia:

The Homeland Imagination in Chang Hsi-Kuo's Fiction in the 1970s

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Abstract

In the 1970s, Chang Hsi-Kuo created a series of important works. *Chess* and *Yesterday's Anger* were published successively as serials in *China Times* supplement, and triggered important literary and cultural criticism. Although Chang has been long residing abroad, Taiwan is always in his heart. He considers himself as a Chinese rooted in Taiwan. Origin, birthplace or where he is now is not important. What is important is that he cares about Taiwan. This paper observes the national identity hidden in his novels from the perspective of Chang's homeland retrospect from abroad. As a second-generation mainlander in Taiwan with a "pseudo-exile mentality", Chang takes the regional sense of Taiwan's southern position to the mainland as a link between the motherland and his spirit. In his writing of taking 'people' as the starting point, criticism of the rapid economic growth at the price of losing humanity, Taiwan's homeland imagination and the calling of small towns / southern homeland have become various possible forms for the writer's spiritual return.

Keywords: Chang Hsi-Kuo, *Yesterday's Anger*, *Chess*, Text Space