

統治者那無中生有的鄉愁

——現代性、文化霸權與台灣文學中的中國民族主義

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摘要

本文將討論在戰後台灣文學裡，三種重要的小說文類如何再現中國民族主義這一主題，以及其敘事形式背後所採取的文化政治。1.在反共文學中，馬克思主義被視為是中國傳統的他者，從而確立了民族身分的認同位置；2.而在台灣現代主義小說，語言的實驗同時也蘊含了中國性的更新與再生；另外，3.儘管後現代主義帶來了「解構」的敘事技巧，但是在特定案例中，「解構」的並非國族敘事，而是「解構」現代性的制度層面。這種「解構」的效應是，「中國民族」將被看作是傳統文化的自然產出，而不是現代性的後果。如果將台灣文學中的皇民文學與中國民族主義主題互相比較，我們更能注意到，皇民文學強調的是現代化的、與本土社會斷裂的新生民族，而不是如中國民族主義所試圖建立的，整體、連續、歷史悠久的民族圖像。這兩種民族主義想像，一個是針對少數都市菁英，一個是針對「普遍的」民族成員。綜上所述，台灣文學中的中國民族主義敘事一方面統合了「中國」的地方性與異質性，另一方面，從葛蘭西的意義上說，在中國民族主義背後的其實是某種「人民一民族」的概念，這能夠創造出某種意識形態上的接著劑，將統治政權的利益，重新表述為「中國全體」（台灣社會）的民族利益。

關鍵詞：中國民族主義、台灣文學、現代性、文化霸權、皇民文學

The Ruler's Homesickness from Nowhere:

Modernity, Cultural Hegemony and Chinese Nationalism in Taiwan Literature

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Abstract

The present paper discusses how three major genres of fiction represent Chinese nationalism in post-war Taiwan literature as well as the cultural politics behind their narrative form. (1) In anti-communist literature, Marxism is seen as the other of Chinese traditional culture, thereby establishing an identificatory location for national identity. (2) In Taiwanese modernist fiction, its experimentation with language also includes the renewal and rebirth of Chineseness. (3) Despite the 'deconstructionist' narrative techniques brought by postmodernism, what is 'deconstructed,' is not, in specific cases, nationalist narrative, but the institution of modernity. One of the effects of such 'deconstruction' is that 'the Chinese nation' will be seen as a naturalized production of traditional culture, rather than the consequence of modernity. By juxtaposing the Komin literature with Chinese nationalism in Taiwan literature, it becomes more evident that the former's emphasis is placed on a newborn nation that is modernized and cut off from the indigenous society, rather than the totality of a historically congruous national icon that Chinese nationalism attempts to establish. One version of this nationalist imagination caters to the urban elite while the other to the average members of the nation. To conclude, the Chinese nationalist narratives of Taiwan literature, on the one hand, help amalgamate 'Chinese' regionality and heterogeneity. On the other, the process of conceptualizing the nation-people, in a Gramscian sense, witnessed the creation of a certain

ideological adhesive that re-fashions the interests of the ruling regime into the national interests of 'China in its totality' (or Taiwan society).

Keywords: Chinese Nationalism, Taiwan Literature, Modernity, Cultural Hegemony, Komin Literature

