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「檢視美國夢：亞裔美國觀點」(1/3)

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一、計畫中文摘要

關鍵詞：亞裔美國文學、美國夢、戰爭、華裔美國文學、《和平五書》、《戰廢品》、湯亭亭、哈金

自從 James Truslow Adams 1931 年出版《美國史詩》(The Epic of America) 在書中提出「美國夢」一詞，這個自美國殖民時期起便存在於移民腦海中、既清晰又模糊的意識終於有了明確的身份，具體表達出所有白手起家、在美國大陸打造錦繡前程的新移民的願望。但是 Adams 檢討「美國夢」的當下，也就是這起初充滿理想主義的願望開始變質的時候：原本相信個人可以不計出身，跨越種族、經濟、性別、宗教的藩籬，靠努力奮鬥而出人頭地，然而偏重以物質所得與功名成就來論斷結果，卻暴露出「美國夢」裡精神層面的貧乏與現實競爭的殘酷。

相對於歐洲移民，亞裔美國人雖是晚來後到，但其奮鬥史儼然就是「仿製美國夢」的血淚史，盼望可以憑藉努力、成為道地的「美國人」、擁有「美國夢」裡所有的可能。然而，由於經濟的動盪或政治的操弄，成功的亞裔美國人變為模範弱勢族裔，失敗的人則淪為永難翻身的黃禍；直到今天，兩種迷思都仍然把亞裔美國人套牢在刻板形象的挾制中。

綜觀亞裔美國文學，從傳統時期到當代時期，風格從現代轉成後現代，其內容也見證了美國夢的追尋、幻滅、與轉變。傳統的亞美文獻偏重國家屬性的建構、再現連字號屬性的困境，然而鑑於傳統視角的褊狹，當代的亞美文獻漸漸展現「以世界為家」的襟懷，探索流動屬性、全球屬性的「超國/跨國」可能。因為在亞美作品中，與「在家」相反的情景常是處於「戰時」狀態，而亞美作家對戰爭的檢討又往往呼應「美國夢」的演進，本計畫將以「戰爭」為軸線，探究作品中「美國夢」演變的過程；藉「亞美觀點」，檢視「美國夢」在歷經「空想」及「全球惡夢」的批判後，是否可以進化成具人性關懷、仍舊代表美國理想的精神指標。

二、計畫英文摘要

Key words: Asian American literature, American Dream, war, Chinese American literature, *The Fifth Book of Peace*, *War Trash*, Maxine Hong Kingston, Ha Jin

The term “American Dream” was coined by James Truslow Adams in his book *The Epic of America* written in 1931. Until then the ideal embraced by all new immigrants hoping to create a beautiful future on America had been concrete but vague; now it was given a specific appellation. However, even as the new term appeared, the idealism behind it was beginning to degrade. Originally, it defined a wish to transcend racial, economic, gender and religious boundaries to realize life to the fullest in every sense. Later on, because of an overemphasis on achieving material comfort and fame, the “American dream” became a pipe dream revealing spiritual poverty and the cruelest social competition.

Compared with settlers from Europe, Asian immigrants to America were late comers by hundreds of years. Nevertheless, their history in America converged in mimicry of the American dream. As others before them, the Asian Americans believed that they could be accepted as “authentic” Americans, realizing all the promises in the dream. In fact, however, they encountered realities shaped by economic uncertainty and political turmoil. Successful Asian Americans came to be viewed as the model minority, while the failures were associated with the Yellow Peril. To this day, both myths confine Asian Americans within a straightjacket of manipulated stereotypes.

Reviewing Asian American literature from its traditional to the contemporary scene, from modern to postmodern style, one also witnesses the evolution of the American dream from pursuit to disillusionment and transformation. The traditional Asian American texts typically record efforts made and difficulties encountered or overcome in the construction of national identity. They are characterized by a hyphenated subjectivity. Seeing the traditional approach in a quandary, the contemporary texts begin to entertain a view of being “at home in the world” and to explore the “anational” or transnational possibilities of mobile or global subjectivity. In many of these texts, the opposite of being at home is, unfortunately, the theme of “war” in various senses, literal and metaphorical. In this research, that theme will be scrutinized for what it tells us about the continuing evolution of the American dream. Applying an Asian American perspective, we will inspect whether the American dream, under attack as an empty pipe dream and a global nightmare, can survive as an American ideal consistent with progressive humanism.

一、研究計畫之背景及目的

本人近年的研究以亞美文獻為重心。在國科會專題研究計畫的贊助下，已先後完成華裔美國文學（研究華裔美國自傳及後現代現象）、日裔美國文學（三年期計畫，研究自傳及平反歷史）、及韓裔美國文學（三年期計畫，研究國族主義與性慾論述，第三年計畫進行中）研究。基於以上的研究心得，發現亞美文獻中「戰爭」常是作品關切的議題。雖然長久以來亞裔美國人一直處於弱勢邊陲，但現實生活中，從二次世界大戰(1939-45)、韓戰(1950-53)、越戰(1950-73)、波灣戰爭(1990-91)、乃至九一一恐怖攻擊事件之後所引發的伊拉克戰爭(2003-)，亞裔美國人都未置身事外，其影響也一一呈現在亞美文獻的作品中。美國的本土雖未受戰事破壞，但國內卻有眾多自烽火中生還、身心重創的退伍士兵，戰爭鑄下的傷痕不斷是國家得面對的社會現實，這樣的難題亦非個別社群或單一族裔可以獨立切割處理，其間同時也暴露出「美國夢」的虛幻以及美國身為世界第一強國、以民主之名行全球資本掌控及文化移植之實的霸權。在亞美文獻中，「戰爭」是明喻也是暗喻，可以是現實生活中確實發生的戰爭，也可以是虛擬世界裡想像的事件，用以指涉不同族裔、文化、性別社群之間的角力，暴露了政治運作、也挑戰了固有思維。本研究計畫便是在這樣的背景下，思索藉由亞美作家所提出的多元視角，檢討美國夢的演進，進而觀察文學的思維是否能為現實的情境提出有效的啟發。

二、研究方法及進行步驟

本研究以 Jinqi Ling 在 *Narrating Nationalisms* 一書對亞美文獻界定的定義，也就是以一九八〇年代作為分野，將前後分為「傳統時期」及「當代時期」，作為本研究的綱要。研究共分三年，以華裔美國文學、日裔美國文學、及韓裔美國文學為重點，其他相關之菲裔美國文學、越裔美國文學、或印裔美國文學，容日後再繼續研究。研究文本仍以英文撰寫的作品為主。逐年之研究首先將檢視「傳統時期」之文學特色，再進一步藉由「戰爭」之再現，審視「當代時期」亞美作家所提出之新視角。研究橫軸各是華裔美國文學、日裔美國文學、及韓裔美國文學，縱軸則是「戰爭議題」及「美國夢」之研究。

本年度的研究重點為「戰爭與華裔美國夢」。亞裔美國文學真正在文壇引起注意應起於湯亭亭在一九七六年出版的《女戰士》，此書不僅在現代理論的研究中掀起熱烈討論，也將亞美文學帶入美國文學典律的殿堂。之後湯亭亭與趙健秀之間有關「女戰士」與「中國城牛仔」的筆戰更是啟發了學者對弱勢族裔文學裡文化、性別、宗教等重要議題的關注。在湯亭亭之前，「戰爭」在華美文學中只是隱晦曖昧的時代背景，默默地反映出華裔在美國所受的不平等待遇。例如，劉喬昌的《虎父虎子》(*Father and Glorious Descendant*)是第一部由在美出生的華人以英文撰寫的自傳，黃玉雪的《五女》(*Fifth Chinese Daughter*)是第一本廣為閱讀的華裔作家作品，雖然作品中皆透露出「種族歧視」的焦慮，但同時又標榜華裔身為「模範弱勢族裔」的成就，寫作背景都是二次世界大戰，當美國社會在亞裔社群中亟欲排斥日裔、拉攏華裔的戰爭時期，兩部作品宣揚「美國夢」的出版動機耐人尋味。

到八〇年代之後，「戰爭」成了作品中的主題，但主要仍扮演隱喻的角色，無論是花木蘭的代父從軍(湯亭亭的《女戰士》)、梁山泊一〇八條好漢的行俠仗義(趙健秀的《杜勞亞》)、還是關公馳騁沙場的驍勇戰功(黃哲倫的“FOB”)，皆指涉華裔在美國社會被弱化、消音、漠視的遭遇。「戰爭」之為用，實際上是以想像世界的論述，挪引「戰爭」本質裡對抗、相殘、甚至荒謬的特點，間接、委婉地映照出現實世界的情境。原來華裔美國人並非「模範弱勢族裔」、而是「黃禍」，「美國夢」不過是白人的專屬。

不只如此，現實世界的戰事也逐漸在文本中冒現，如惠德曼阿辛高唱反越戰之歌(湯亭亭的《猴行者》)，宋立齡由越戰裡的中國間諜淪為中國文化大革命的黑五類(黃哲倫的《蝴蝶君》)，而宿願則是在二次大戰中、逃出共產鐵幕、移民到美國的中國母親(譚恩美的《喜福會》)，眾多華美小說以現實世界的論述，來強調虛構情境的真實，反思「美國夢」的價值。

在後現代氛圍的催化下，「戰爭」在華美文學的脈絡中有了更複雜的表現。在馬來西亞長大的華裔美國作家林玉玲，藉「五一三」馬來西亞排華暴動事件，一方批評東方亞洲對美國西方的膚淺崇拜、一方又暴露美國在第三世界國家人道救援的表面功夫，進一步暗示跨國屬性的全球趨勢(《香與金》, *Joss and Gold*)。在一九九九年以《等待》獲得「美國書卷獎」的作者哈金，則是藉一連串的小說，敘述冷戰之後美蘇對中國影響的不同消長(《等待》, *Waiting*)、文化大革命及韓戰之後中國文化資產的得失(《戰廢品》, *War Trash*)、甚至天安門屠殺事件之後知識份子對國家及世界的責任(《瘋狂》, *The Crazy*)，一心一意要檢討西方文化對東方社會的利弊。至於湯亭亭則是在眾人的

殷殷期盼下，終於在二〇〇四年出版《和平五卷》 (*The Fifth Book of Peace*)，以意識流的回憶錄形式、再現戰後餘生的心理重建歷程；二〇〇六年更編輯出版《歷劫歸來》 (*Veterans of War, Veterans of Peace*) 藉團體治療、撫慰戰後的心靈創傷。華美文學的視角越來越多元，其中揭露的議題也越來越具爭議，在「戰爭」的稜鏡下，「美國夢」又是呈現出何種面貌？這是計畫第一年主要的研究重點。

三、結果與討論

本年度共參加三場國際學術研討會、發表論文，會議名稱及論文摘要分述於後：

(一) 會議名稱：“China in American Literature”

時間：Oct. 13-14, 2007

地點：Suzhou, Mainland China

論文名稱：“War” and the Image of “China” in Chinese American Literature

摘要：

According to Amy Ling, Asian American literature “emerged” in the 1970s, especially with the milestone achievement made by Maxine Hong Kingston’s *The Woman Warrior*. Thereafter, the controversy between Kingston and Frank Chin about feminism and heroism has spurred heated discussion on various subjects such as ethnic/ethnic correctness, cultural commercialization and gender appropriation, all revolving around issues about justification of “war” and the image of “China.” Reviewing Chinese American literature from its traditional to the contemporary scene, from modern to postmodern style, one also witnesses the evolution of the image of “China.” The traditional Chinese American texts often situate the war in a supplementary background, understating the anxiety over racial discrimination in order to highlight societal assimilation, at the cost of casting “China” to be an Oriental weakling. Then in the 80s, the war scene has stepped forward from the background to the foreground, becoming a crucial setting protesting against the invisibility of Chinese Americans in American society and the exotic/mysterious image of “China.” In the postmodern arena, “war” further transforms its significance to demonstrate a more complex representation. Immersing in the auras of transnationalism and globalization, Chinese American writers not only look “outward” to concern themselves with international warfare but also look “inward” to examine several civil wars in China. As the scope of the wars under investigation broadens, the image of “China” evolves accordingly. This paper aims to examine the evolution of the image of “China” in Chinese American literature, with a focus on the issue of “wars”, through a study of works by writers such as Jade Snow Wong, Pardee Lowe, Maxine Hong Kingston, Frank Chin, Amy Tan, David Hwang, Shirley Lim and Ha Jin.

(二) 會議名稱：“10th International Conference on the Short Story in English”

時間：June 19-21, 2008

地點：Cork, Ireland

論文名稱：“A Study of the Prison Narrative: Reading Ha Jin’s Short Stories”

摘要：

When Ha Jin expresses himself metonymically through a traveling mug “nipped by Siberian snow/ and baked in the smoggy heat/ on the Yellow Plain” and “thickened by auto exhaust/ along the Atlantic coast” (from “Traveling Mug”), his migratory and transnational characteristics are self-evident. A Chinese immigrant to the U. S., Ha Jin began writing in English only since a decade ago and has established his fame as an American writer especially after his novel *Waiting* winning the 1999 National Book Award in America. As a poet, short story writer and novelist, Ha Jin seems to concern himself with one issue all along: warfare. He writes of the “wars” in and about China: the Cold War, the Cultural Revolution, the Korean War, and the Tiananmen Incident; however, his observation is international and transnational rather than just national. By viewing the warfare in/about China, Ha Jin is also reviewing the warfare in/about America. The juxtaposition of terrorism in China and that in America is more than obvious. As he expresses concern for the Chinese prisoners of war in *War Trash*, he likewise brings the imprisonment of Russian prisoners of war into investigation in his collection of short stories *Ocean of Words*. This paper will focus on the prison narrative in Ha Jin’s works, with “The Russian Prisoner” as the major text of study and *War Trash*, *Wreckage*, *Between Silences* as the supporting texts, to examine the issue of war through a transnational perspective.

(三) 會議名稱：6th MESEA Conference: “Migration Matters”

時間：June 25-28, 2008

地點：Leiden, The Netherlands

論文名稱：“Ha Jin’s Migration and His View on the War: Reading *Wartrash*”

摘要：

When Ha Jin expresses himself metonymically through a traveling mug “nipped by Siberian snow/ and baked in the smoggy heat/ on the Yellow Plain” and “thickened by auto exhaust/ along the Atlantic coast” (from “Traveling Mug”), his migratory and transnational characteristics are self-evident. A Chinese immigrant to the U. S., Ha Jin began writing in English only since a decade ago and has established his fame as an American writer especially after his novel *Waiting* winning the 1999 National Book Award in America. As a poet, short story writer and novelist, Ha Jin seems to concern himself with one issue all along: warfare. He writes of the “wars” in and about China: the Cold War, the Cultural Revolution, the Korean War, and the Tiananmen Incident; however,

his observation is international and transnational rather than just national. By viewing the warfare in/about China, Ha Jin is also reviewing the warfare in/about America. The juxtaposition of terrorism in China and that in America is more than obvious. With his panoramic gaze on the warfare, Ha Jin is regarding the pain of others as well as of himself, and that is why his novel *War Trash* be a fusing text of fiction and memoir. However, Ha Jin's gaze is more out of sympathy than out of the "pornographic" pleasure in Susan Sontag's term, due to his migratory experience and transnational viewpoint, which also explains why he is capable of treating disastrous and atrocious matters with a humorous (but not sarcastic) touch. This paper aims to show the atrocity that Ha Jin intends to uncover and investigate in the global arena through his novels, *Waiting*, *The Crazy* and mostly *War Trash*.

四、計畫成果自評

本計畫的執行過程堪稱順利。希望藉著研究「戰爭」與「美國夢」等議題，深入亞美文學研究的內涵，加強國內外相關研究學者之互動、研討，凸顯台灣在亞美文學研究領域之重要性。