

中元祭與法國紅酒：跨文化批判與流動的主體性

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基隆中元祭所供奉的法國麵包與紅酒，是為了紀念一八八四至八五年中法戰爭中入侵台灣的法國海軍，具體展現了台灣庶民由容納他者、進而創新自我的跨文化精神。這個創新的傳統祭典，顯示了跨文化實踐游移協商於傳統／現代、本土／外來、殖民／被殖民、祭典／觀光等二元對立的張力中。由於創意的發揮，在重新塑造在地文化實踐時，也凸顯了在地主體形成的歷史過程。跨文化批判主張的全球相互依存，如何與在地的主體性並存？本文提出「流動的主體性」概念，指出主體形成於與無數他者交融的跨文化過程中；流動的主體性才能避免僵化，確保主體的創新與永續發展。跨文化理論奠基於後殖民論述，但企圖往前推進：後殖民理論以批判過去殖民史為職志，指出目前後殖民狀態的混雜共生；相對的，跨文化理論則以過去殖民史為鑒，進一步從後殖民狀態的混雜共生中，尋找未來主體創新的無限可能。

Ghost Festival and French Red Wine: Transcultural Critique and Subjectivity in Flux

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The Keelung Ghost Festival offers bread and red wine to commemorate the French naval forces that invaded Taiwan during the 1884-1885 Sino-French war. It demonstrates graphically the transcultural spirit of Taiwanese people: recognizing the others in the self as the key to self-transformation. This renovated ritual denotes the tension and negotiation between traditional and modern, local and foreign, colonizer and colonized, ritual and tourism. While reformulating local cultural practices, the work of imagination underscores the historical process of local subjectivity formation. How is local subjectivity possible vis-à-vis the global connectivity maintained by transcultural critique? This paper proposes the concept of “subjectivity in flux”: the self is formed in the transcultural process that incorporates infinite others. Subjectivity in flux, free from fixation and finality, is the key to self-transformation and future development. Transcultural theory intends to push postcolonialism further—while the latter criticizes colonial history and showcases postcolonial hybridity, the former, critiquing colonial history, envisions the unlimited possibilities of future self-transformation burgeoning from postcolonial hybridity.