

謝世英

Shih-Ying Hsieh

集體記憶、文化認同與歷史建構：由鹽月桃甫作品〈沙韻之鐘〉與〈母〉談起

Collective Memory, Cultural Identity and Historical Construction: Re-reading *Sayon's Bell* and *Mother* by Japanese Yoga Painter Shiotsuki Toho in Colonial Taiwan

重提歷史事件通常與目前建構集體記憶、文化認同有關。在歷史長流中，被特別強調的點、事件，常是與特定的族群成員有關，一個社會如何記憶，記得什麼，事實上，就是建構該社會、群體的集體記憶與文化認同。2011年的電影〈賽德克·巴萊〉，以及同年經濟人林克孝先生重回沙韻之路，將霧社事件與沙韻之鐘帶回台灣人的記憶中。前者是控訴日本殖民政府的暴行；南澳沙韻的故事，顯示日治皇民政策扭曲原住民的歷史，也是戰後在中國意識之下被掩蓋的台灣歷史。在這些現今的事件中，日治時期日本西洋畫家鹽月桃甫的兩件作品〈母〉（1932）與〈沙韻之鐘〉（1940）被重新詮釋，被視為是反抗日本意識的圖像證據，然而鹽月桃甫有意要以畫作控訴日本帝國主義嗎？

鹽月桃甫的大部分作品，以及台展的許多圖像，除了〈母〉之外，都屬於符合當時日治時局，《台灣日日新報》主編大澤貞吉因此建議鹽月應該展現社會「光明面」，此種評論無法避免合理化日本殖民主義的內在動機。以主題內容來看，鹽月創作〈沙韻之鐘〉展現出殖民統治對原住民日本化與皇民化的成功，鹽月另一件同樣展現光明面的作品〈黑潮〉，描繪日本帝國南進路線的遠景圖像，也是站在殖民政府的立場。鹽月桃甫具有自由開放的個性，雖關心台灣地方色彩與原住民文化，但當時深受印象派影響的西洋畫，他們認為重要的是繪畫的風格形式，鹽月對顏色、形狀、線條、觸感等元素的重視高過於主題的內容，〈母〉的主題是否能當成內容的直接宣言，是仍待深入研究的複雜議題。

本研究第一部分關注歷史詮釋，集體記憶及文化認同的議題，探討歷史詮釋與其社會文化認同的之間的複雜關係。文化認同是記憶的一種形式，建基在特定群體認同的形成上，本文檢視現今複雜的記憶過程中，如何在追憶及忘記及回憶的過程中建構文化記憶，企圖以這些理論建立本研究第二部分的議題，探討日治時期的台灣美術作品的殖民再現，將以鹽月桃甫藝術作品為例，在風格、形式與主題之間的取捨與微妙衡量，以及主題與內容之間的關係。

Particular historical events have always related to a specific group of people in a society, which in turn formed a society's collective memory and the shaping of its cultural identity. Two historical accounts during the Japanese period are considered: the colonial government's order to bombard the Wushe tribe in 1930, and the incident of an aboriginal girl named Sayon, whose Japanese teacher was conscripted to the war in China. Japanese yoga (Western style) painter Shiotsuki Toho had adopted these incidents in his artworks. *Mother* (1932) depicts an aboriginal mother who with her children fled when the Japanese military started bombarding the Wushe tribe; and *Sayon's Bell* (1940) depicts the portrait of Sayon holding a bell which, the Japanese colonial government posthumously rewarded her in honor of her heroic behavior. These stories were returned recently to Taiwan's memory by the 2011 movie *Warriors*

*of the Rainbow: Seediq Bale* which was based on the Wushe incident. Later, in the same year, Lin Kexiao, the general manager of Taixin Financial Holdings, who was motivated by Sayon's story, set off following Sayon's track. While following the trail, Lin accidentally fell from a cliff and died in the mountains. The movie and Lin's search for Taiwan's historical past stirred in people a deep emotional response. The memory of Japanese colonization was recast as civilizing, sometimes benign and often oppressive - a Japanese project around which people on the island could reconcile and form a distinctive Taiwanese identity.

The aim of this study is to outline a theory based on the notion of historical constructions, with references to collective memory and the formation of cultural identity in Taiwan. This study is divided into two parts: firstly, it is centered around the general concepts dealing with cultural trauma, collective memory and narrative. Cultural identity is a form of memory which is directed at a group of people. How did art works of the Japanese period, with particular interests in the construction of cultural memory through recollection, amnesia and memory, effect this group? The second part of the study focuses on colonial representation through works selected into the official art exhibition. Actually, works selected to official exhibition tend to show a colonial worldview. Shiotsuki Toho was a free spirited artist who painted aborigines in his artworks, and he also cared greatly about Taiwanese aborigines. However, his political standing was on the side of the colonial government. What ideas can be gathered from his art? This study explores and analyzes works by Shiotsuki Toho and examines the dynamic between their representations and the negotiations of identity.