

摘要

當後現代文化論述深度探釋文化形式、經驗及權力階級位置之間是否有絕對相對應的關係時，本文也試圖從台灣戒嚴時期的花燈藝術與元宵燈賽的微觀研究中，透視戰後台灣社會威權形塑的實踐模式與內在邏輯，並重新思辯中國化的文化建構與意識型態基礎下所潛藏的不平等的權力關係和新殖民主義。藉由整理分析傳統花燈手工藝師傅和一位花燈參賽者的訪談資料，以及報導花燈習俗相關活動之舊報紙資料，本研究發現台灣戒嚴時期民間文化習俗的一角，竟然蘊含著複雜的社會形構和權力分配的機制操控。而這種意識型態機制的操縱模式，具有以下四項特色：一、民間藝人的政治性狡黠之呼應，二、選擇性的文化收編，三、文化機制的脈絡滲透與操控，四、共識的催化。這也說明為什麼執政階級可以充分掌握權力重心和文化生產體系，成功地轉化「反客為主」式中國化的合理性和認同，充分實踐政治與文化霸權的事實，使台灣社會循著執政黨的政治意識型態的方向前進，我們可以結論地說國民黨政府正如「有親屬關係的外來政權」。

關鍵字：新殖民主義、文化霸權、外來政權、意識型態、文化機制

Abstract

Cultural practices, experiences, and power are becoming a focus of contemporary cultural discourses. This study is aimed at re-examining the underlying modes and inner logics of the hegemonic practices in the period of Martial Law in Taiwan by exploring data about the lantern festival and related customs. Applying the method of content analysis, this study found four characteristics underlying the hegemonic practices and social domination at the time: (1) manipulation of craftsmen's livelihood (2) selective incorporation of Taiwanese cultural heritage, (3) homogenizing the cultural and ideological institutions, and (4) saturation of constructed consensus in the society. These findings partially explain why the KMT government could sustain its power through the control of cultural reproduction systems. The tactic indicates that the KMT government is no more than "a reign of outsiders disguised by its cultural kinship".

Keywords: neo-colonialism, cultural hegemony, reign of outsiders, ideology, cultural institutionalization