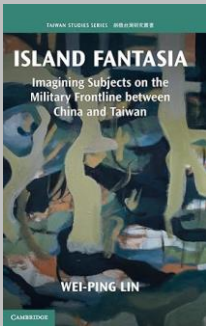


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得獎專書

Island Fantasia: Imagining Subjects on the Military Frontline between China and Taiwan, Cambridge: Cambridge University Press.

書名中譯：《島嶼幻想曲：戰地馬祖的想像主體與未來》

得獎簡評：

Island Fantasia 是第一本有關馬祖的民族誌，在理論與方法上均具相當獨特的創新性。全書以由下而上的視角探討馬祖人建立想像共同體的過程，論證脆弱群體中個人的能動性如何聯繫社群發展，並進一步形成集體的社會力量。在方法上，作者以十餘年的時間，進行深入的田野研究，同時也運用網路民族誌，剖析數位媒介發揮的作用，成功地展現數位媒介作為想像的技術如何促進人們從線上到線下互動。本書對於社會想像的研究領域提出理論性的貢獻，成功地將一個獨特的個案轉為社會科學普遍性議題。也因此，其論證、研究方法與研究結論可跨越多種領域，給不同領域的研究者深刻的洞察以及啟發。

得獎人簡歷：

林瑋嬪，英國劍橋大學社會人類學博士，現任國立臺灣大學人類學系教授。曾任國立臺灣大學文學院副院長與人類學系系主任。專長為宗教、親屬與想像。著有專書 *Materializing Magic Power: Chinese Popular Religion in Villages and Cities* (Harvard University Asia Center, 2015)。該書獲得第五屆中央研究院人文及社會科學學術性專書獎，中文改寫為《靈力具現：鄉村與都市中的民間宗教》(國立臺灣大學出版中心，2020)。2021年出版馬祖專書 *Island Fantasia: Imagining Subjects on the*

Military Frontline between China and Taiwan (Cambridge University Press)。2023年改寫為中文：《島嶼幻想曲：戰地馬祖的想像主體與未來》(春山出版社)。另編有《媒介宗教：音樂、影像、物與新媒體》(國立臺灣大學出版中心，2018)與《氛圍的感染：感官經驗與宗教的邊界》(國立臺灣大學出版中心，2022)。

Wei-Ping Lin received her Ph.D. in Anthropology from Cambridge University. She is a Professor at National Taiwan University. She was affiliated with the Harvard-Yenching Institute in 2005-6 and 2017-8, and with the Fairbank Center for Chinese Studies at Harvard University in 2012-3. Her interests include religion (including topics related to material culture, spirit mediums, and urban religious transformation), kinship, and imagination. She is the author of *Materializing Magic Power: Chinese Popular Religion in Villages and Cities* (Harvard University Asia Center, 2015), which has won Academia Sinica Scholarly Monograph Award in the Humanities and Social Sciences (2016). She published her second book, *Island Fantasia: Imagining Subjects on the Military Frontline between China and Taiwan* (Cambridge University Press), in 2021. She also edited *Mediating Religion:*

Music, Image, Object and New Media (National Taiwan University Press, 2018; in Chinese) and *Ambience Contaminated: Sensory Experiences and the Boundary of Religion* (National Taiwan University Press; in Chinese).

得獎著作簡介：

「同島一命」是今日臺灣耳熟能詳的團結抗疫口號，事實上這句精神標語早在半世紀前已經出現，廣泛分布在我們熟悉卻又陌生的馬祖列島——熟悉於它地理上的存在，陌生於其他所有一切。

本書是第一部馬祖民族誌。本書不採用一般熟悉的冷戰框架由上而下俯瞰馬祖，而是透過由下而上的視角，引領我們貼近馬祖人的生活世界與內心感受，思考夾在兩岸之間的島嶼，如何以小搏大，想像未來？

歷史上很長一段時間，馬祖列島只是散落在中國東南沿海的島嶼，卻因美蘇冷戰與臺海兩岸衝突，一夕之間變成前線戰地，被迫接受軍事統治。然而，當軍事統治於一九九二年結束，擺脫戰地身分的島嶼反而面臨邊陲化的危機，以致馬祖人對於未來應走向何方，一直感到困惑憂慮。

林瑋嬪從二〇〇六年首度造訪馬祖開始，之後十餘年時間，多次前往進行深入田野調查，思考馬祖人在當代如何重新

認識自我與想像島嶼的未來。她以富有畫面的文筆，描繪馬祖從早期漁村時代、二十世紀軍管時期，到二十一世紀今日的樣貌；其中，「以小搏大」和「想像」為貫穿全書的核心概念，她分析二者如何在歷史中形成、演變，並且持續影響島上人們的行動。

全書分為三個部分。第一部回顧島嶼歷史，介紹一九四九年前與後馬祖社會文化的巨大轉變，並揭示賭博之於馬祖的特殊意義。第二部探討新媒體技術（網路）引進馬祖後，對於建立馬祖想像共同體的重要性。第三部討論解嚴後馬祖人對島嶼未來提出的各種想像（跨海進香、博弈計畫），以及想像之間呈現的世代差異。

臺灣和馬祖處境相似，身為夾處於強權間的島嶼，每當地緣政治發生變化，都必須快速因應，重新定位，設法增強乃至創造與世界的連結。因此，馬祖的故事，就是臺灣的故事；馬祖人的嘗試與努力，值得臺灣思索借鏡。

Island Fantasia: Imagining Subjects on the Military Frontline between China and Taiwan is the first publication in the new Cambridge Taiwan Book Series. In this book, the author takes the Matsu islands between China and Taiwan to analyze imagination, or more particularly, imagining subjects—their precarious

situations as well as their hopes for the future.

In recent years, many anthropologists have begun to take notice of the social imaginary and to recognize its importance in forming the common understanding of the collective practices that constitute social life. However, most previous studies are premised on the collective or the social without delving deeply into the individual imagination, or more precisely, the imagining subject. This book aims to bring the imagining subjects to the fore to understand their key role in our contemporary society.

To do so, this book presents in-depth ethnographical materials drawn from the Matsu archipelago between China and Taiwan, which for a long time was an isolated outpost—a frontier area off southeast China that was used as a temporary stopover by fishermen. Matsu was suddenly transformed into a military frontline in 1949 by a happenstance of history—the Cold War and the Communist-Nationalist conflict. The Nationalist army occupied the islands, commencing more than 40 long years of strict military rule. The army carried out large-scale construction projects and provided new opportunities for education, but it also engendered many conflicts and traumas among the people of Matsu. As the Cold War came to

an end and martial law was eventually lifted in 1992, the people were confronted by existential questions of who they are, as well as of how to redefine themselves and their place in the new world. Above all, how could the islands move forward in such a way as to surmount their fate as either an ignored outpost on the periphery of the state, as Matsu was for most of its history, or a subjugated area under the strictures of military control?

This book discusses how a series of plans for the development of the islands, or put more accurately, a series of new imaginaries, were proposed to explore possibilities for the future of Matsu. The author calls these imaginaries: “the Eastern Fujian Culture Village” (閩東文化村), “Pilgrimage as a cross-strait bridge” (跨海進香), and “Asian Mediterranean” (亞洲地中海). The driving force, she argues, is the appearance of “imagining subjects,” who are analyzed in this book from three different perspectives.

Every person has the capacity to imagine, to develop and to refine imaginations over time into their own values and beliefs. Whether these imaginations are allowed to be revealed or developed, however, is conditional upon certain circumstances. Therefore, this book first traces the historical and social trajectories in Matsu

during the frontier and the military periods to explicate why the individual imagination was largely concealed and expressed privately during that time, for example, through gambling practices of the people.

Second, this book discusses how new imaginaries are devised by key social actors. In the case of Matsu, they were the generation who went to work in Taiwan or were sent there to study during the period of military rule, according to a government policy of guaranteed admission, and who subsequently returned home to Matsu to work. These people had grown up in Matsu and had experienced the hardships and traumas of military rule. After working or studying in Taiwan, they realigned their past warzone experiences and their newly acquired knowledge, and went on to propose a profusion of new blueprints for the islands' collective future. The thrust of the author's argument is that these "island imaginaries," as she calls them, were not only the result of changing politico-economic conditions. Rather, they were a series of self-explorations by a long-oppressed populace to try and rediscover itself, as well as to find a new identity and a way of existing meaningfully in the world. However, that is not to suggest that a

certain group or generation could dominate or unilaterally determine the formation of the social imaginary. Rather, the author highlights how this generation in Matsu, which is presently middle-aged, has been constantly challenged by, and has had to negotiate with, those who have very different historical experiences and social lives—and therefore social imaginaries—from them. For example, this middle-aged generation encountered resistance from the older generation of fishermen who struggled for their livelihoods at sea, as well as the youngest members of society who grew up after the military rule and have no experience of life in wartime.

Thus, how the individual imagination can extend and transform into a broader social imaginary is the third concern of this book. The author takes the analytical perspective of “subjectification” to probe the processes by which individuals use mediating technologies to forge “ethical imaginations”, thus expanding social relations, and creating new cultural identifications. The forms of mediating technology discussed in this book include digital media, newly invented rituals and myths, material practices, and the force of neoliberalism. She demonstrates that the mediating

process involves not only thought and reflection, but also affect and fantasy. She points out that these imaginaries are not emulations of the new regional and global order but rather reconfigurations of Matsu's place within it. The significance of imagination, therefore, resides not in its immediate effects, but in its capacity to create potentialities for the future. Or, imagination is at least a haven or illusion for the people to escape—if only temporarily—their predicaments or marginalization.

In unpacking these issues, Wei-Ping Lin draws from many important scholars: Benedict Anderson, Arjun Appadurai, Charles Taylor, Michel Foucault, and Henrietta Moore. She was especially inspired by Erik Mueggler's work on imagination in southwest China, Michael Szonyi's research on Jinmen, and Robert Weller's research on cross-strait comparison of religion.

While this book is concerned with the Matsu islands, the author hopes that her substantive focus on imagining subjects, their in-betweenness and rootlessness, can echo our own precarious state of living in the contemporary world, while their curiosity in exploring—and resourcefulness in forging—new paths and futures brings us hope.

得獎感言：

中研院第二次將這個重要獎項頒贈給我，代表臺灣學術界對民族誌書寫價值的肯定，無論對社會科學或我都意義重大。

我在二〇〇六年因一場學術會議邀請首次來到馬祖。那時，由於大三通即將開始，島民不斷在思考馬祖未來應走向何方。在此次造訪中，馬祖人與海洋既接近又陌生的關係讓我十分好奇。從那時開始前後十幾年，我曾多次造訪馬祖，調查工作仰賴許多馬祖人的友誼與幫助才能順利進行。我由衷地感謝我曾拜訪過的馬祖人，謝謝他們的接納、分享與教導我關於馬祖的知識。其中，我最感謝的是收養我的家庭——林宜水、曹福金夫婦一家。在馬祖田野工作中，他們一家人給我最大的支持以及最溫暖的情感。

生活在臺灣，其實很難體會什麼叫做交通困頓、醫療設施與各項資源不足，來到馬祖才能讓人深刻感受到這些設施的重要性。離島的生活經驗也讓我更能反思自我：島嶼多霧，迷霧繚繞不但是島民重要的生活經驗，霧中的迷茫也映照著我們在當代生活中，經常淹沒在模糊未知的處境；在許多伏案時刻，我都已分不清究竟是在書寫馬祖或是探索自己。

這本書能完成來自家人——母親與手足——的照顧、學姐鄭依憶以及伴侶 Pinaki 的激勵，他們總是在我來回馬祖、臺灣與美

國之間，徘徊於失落、猶豫與徬徨之時，持續給我力量。這個獎也要獻給那些總是在面對不確定卻必須一搏的人們，願島民持續探索世界的好奇以及不斷開創路徑的嘗試，能為我們點亮希望。