

# 幸福空間：從《老鷹，再見》看移動的聖山象徵<sup>\*</sup>

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## 摘要

《老鷹，再見》為台灣原住民排灣族女作家達德拉凡·伊苞敘述自身參與西藏轉山行之作，文本就書寫表層而言，為一位排灣女子的西藏旅行記敘，但在其描述中隱喻著以個人為出發點，連結著部落消亡的惘惘威脅。有論者以為該作呈現以邊緣對抗中心的書寫模式，也有以為伊苞在諸多原住民作家紛紛返回部落時，卻別具用心的選擇以「出走」姿態書寫原鄉。然而以邊緣作為抗爭的逆寫方式不乏前例，此作亦非刻意以離散情境架構的尋根之作。因此，更值得關注之處在於，如何從象徵性空間的生成背景，討論陌生的藏族聖山召喚排灣族部落記憶與傳統，及作家在移動過程中如何產生一種移動的想像認同。又文本如何體現文化在空間移動的撞擊中，產生了異文化影響下的「返根召喚」作用。西藏和青山部落兩個距離遙遠的空間，對伊苞而言，是一個滿佈異文化色彩的「陌生空間」，加上一個已然「陌生化」的空間。兩者卻在記憶與現實的轉換中疊合為一，且不時召喚了潛藏於心靈深處的排灣記憶。伊苞從無畏就死的朝聖藏人身上，領悟了一種追求幸福空間的執著，因而「陌生的空

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間」產生了回應「地方情感」的能量。轉山者無悔的身影與信念，正如排灣耆老因堅持而凝聚了承繼祖靈殷殷告誡的傳統，始終維持著一種善的能量。來到西藏轉山的伊苞，在神山的莊嚴肅穆與朝聖者以生命奔向幸福空間的同時，形成一種移動的「象徵空間」認同。於是，再次審視自我生命與部落的「死亡意識」時，遙遠的故鄉部落因之得以跨越時空，引領族人再次回到大武山祖靈的懷抱。

關鍵詞：伊苞、幸福空間、聖山象徵、移動認同、疊合



## A Space of Happiness:

### The Symbol of the Moving Sacred Mountain from the Perspective of *Goodbye, Eagle*

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#### Abstract

*“Goodbye, Eagle”* is the native Paiwan writer Dedelavan Ebau’s description about her Kora trip in Tibet. Literally, it is a narration of a Paiwan lady’s tour to Tibet while, metaphorically, it addresses the anxiety about the demise of a tribe. Some theorists contend that it is an allegory of the periphery fighting against the center, whereas others reckon that it is a writing about the author’s bidding farewell to her hometown at a time when many native writers are going back to their hometown. However, although there are precedents in terms of a reverse form of homecoming narrative, this work does not seek deliberately to engage with root-seeking discourse in either sense. What deserves more attention is how the symbolic space is generated from such a background, how the strange Tibetan sacred mountain summons the Paiwan tribe’s memory and tradition, how the writer produces a mobile, imagined identity in the process of her own move, and how the text derives the “calling for returning to the root” from the influence of another culture through the dynamic process of travelling and motion. For Ebau, the two distant spaces, Tibet and Qingshan, are respectively a “strange space,” full of the alien color of an ethnic culture and a “defamiliarized” topos, while the two are intertwined with each other, calling forth the hidden memory of Paiwan from the depth of her soul. Ebau discovers in the fearless Tibetan pilgrims a persistent pursuit of happiness, and therefore generates a “nativist feeling” from the “strange place”. The pilgrims’ perseverance and faith are likened to the persistence of the Paiwan forebears who harbored their

ancestors' cautionary teachings and maintained the energy of the good. Ebau forms a mobile "symbolic space" identity in the kora trip while witnessing the solemnity of the sacred mountain and the pilgrims' daunting faith in eternal happiness. Therefore, when looking at her own life and the "death consciousness" of her tribe once again, she is able to envision her tribe which crosses time and space, and return to the embrace of the ancestral spirits of the Dawu Mountain.

Keywords: Ebau, Space of Happiness, Symbol of Sacred Mountain, Mobile Identity, Integration

