

# 戰爭的聲紋

## ——《睡眠的航線》中的聲音景觀及其後記憶建構<sup>\*</sup>

高鈺昌

中央研究院中國文哲研究所博士後研究員  
台北教育大學台灣文化研究所兼任助理教授

### 摘要

過往有關《睡眠的航線》的研究，多是放在吳明益如何以其生態的視角，開啟台灣歷史小說書寫的可能，或是文本如何以夢境與睡眠作為書寫的策略，進行戰爭記憶的爬梳。本文則是嘗試以「聲音」作為嶄新切入的角度，重新閱讀吳明益《睡眠的航線》；探查其文本中各種聲音景觀的建構，具有怎樣的意涵。

《睡眠的航線》中的「觀世『音』」，是神聖的聆聽主體，亦是世間萬物聲音檔案的管理者；而在此之下的主要聲音檔案描述，則為父親三郎的各種聽覺經驗。戰爭時空下，軍事的訓練、飛機轟炸下所發出的聲音，還有身體受創時所發出的聲響；除此，還有戰爭之後，日常生活中的收音機、流行歌曲和各式現代聲音媒介的聲響，以及父子共通的聽覺徵狀；經由此些聲音景觀和檔案的交織，媒合文本中當下與過往的歷史與空間記憶，並與生態的論述產生連結。此外，本文試圖再從「後記憶」的概念，說明小說藉由聲音景觀、聲音檔

\* 本文初稿曾發表於2020年7月7日中央研究院中國文哲研究所「雛鳳清聲：文哲青年學者夏季論壇」，感謝討論人王鈺婷教授、講評人李育霖研究員，以及當時與會學者黃冠閔研究員、王鍾山博士後研究員、賴佩喧博士後研究員、李馥名博士後研究員的珍貴意見，還有會後政治大學哲學系博士班王又仕的知識交流。此外，另要感謝新加坡理工大學中文系博士候選人陳晞哲，其在獲台灣漢學研究中心獎助的來台期間，與我分享的後記憶概念，促成了本論文的寫作。最後，要特別感謝兩位匿名審查委員的仔細審閱和重要建議，裨益本論文，進行諸多論述架構的調整以及內容的增補。在此一併謹致謝忱。

案的生產和想像，與不同主體衍變、相通的聽覺感知，連結起不同世代的時空記憶，進而讓缺乏戰爭經驗的後代，得以重新聆聽、體驗台灣歷史中的身體暴力；且吳明益在創造戰爭與相關聲音景觀的同時，亦創造出自己獨特的聲音美學。

關鍵詞：《睡眠的航線》、聲音景觀、聲音檔案、後記憶、歷史小說



# The Spectrogram of War:

## Soundscape and Postmemory Construction in *Routes in the Dream*

**Kao Yu-Chang**

Postdoctoral Fellow  
Institute of Chinese Literature and Philosophy  
Academia Sinica

Adjunct Assistant Professor  
Graduate School of Taiwanese Culture  
National Taipei University of Education

### Abstract

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The majority of past research on *Routes in the Dream* focuses on either how Wu Ming-yi uses an ecological perspective to enable the possibility of writing Taiwanese historical novels, or else on how the text uses dreams and sleep as a writing strategy to unravel memories of war. This article, on the other hand, uses “sound” as a novel approach to re-read Wu Ming-yi’s *Routes in the Dream* while exploring the connotations of the various soundscapes constructed within the text.

The bodhisattva Guanyin - the “Perceiver of the World’s ‘Sounds’” - is the divine listening subject in *Routes in the Dream*, as well as the administrator of the sound archives for the entire world. Among these, the main sound archive describes the auditory experiences of father Saburō. In a time and place of war, there are the sounds of armies training, of aerial bombings, as well as the sounds of bodies being injured. After the war, there are the everyday sounds of the radio, popular music, and other various form of modern media, as well as the shared auditory hallucinations of father and son. Through the interweaving of soundscapes and archives, the present within the text is linked with past historical and spatial memories, thus creating a connection with ecological discourse. Moreover, by using the concept of “postmemory,” this article explains how the

novel joins together the memories of times and spaces of different generations with the evolving and interlinked auditory perceptions of different subjects through the production and imagination of soundscapes and sound archives. This allows later generations that lack the experience of war to once again hear and experience the physical violence within Taiwan's history. At the same time, as Wu Ming-yi creates war and related soundscapes, he also creates his own unique auditory aesthetic.

Keywords: *Routes in the Dream*, Soundscapes, Sound Archives, Postmemory, Historical Novel

