

傳統與現代

——原住民作家夏曼·藍波安的地誌書寫與對話^[*]

許雅筑

清華大學台灣文學研究所碩士班研究生

摘要

相對於全球化、空間（space），地方通常被賦予負面意義，一種滯止、固著的狀態，基因於全球化強調的空間關係是開放的、流動的，加以空間理論的興起基礎乃在於對時間流動性的反動，因此，地方便易於被擺置在前進性話語的反面。Arif Dirlik 在其〈Place-based Imagination: Globalism and the politics of place〉除指陳出把全球與地方作為相反論述的危險與遮蔽性外，更啟示出全球與本土並非對立，而是一種互動的狀態。

本文擬以書寫蘭嶼之夏曼·藍波安作為探討對象。筆者認為身為一個返鄉的原住民知識份子，夏曼透過祭典的參與、歷史傳統的追溯、部落勞動生活的體驗，以及族群神話傳說的採錄、再創作並進而加深自己的族群意識。在建構原住民的文化空間的同時，夏曼不僅只單憑個人旺盛的創造活力，更在某種程度上與自己民族的文化傳統銜接、交談；這種關係乃是辯證的，是一種既

* 本文承蒙兩位匿名審稿人惠賜寶貴意見，提供諸多主題與論述上修改之參考，筆者已盡己所能逐一修改審查委員予我之點解，特此致謝。另本文撰寫期間承學姐陳芷凡在多方面給予相關建議，衷心感激。本文篇題之「對話」意指作家夏曼·藍波安於建構原住民族群文化空間的同時，其不僅只憑藉個人之書寫，夏曼更在某種程度上與部落族群的文化傳統銜接、交談；接以，在全球化／現代性如狂潮般席捲而來的當下，不斷游移於商船／拼板舟、大島／小島、傳統／現代間的夏曼，並非排斥現代文明進步之處，而是在思索個體／族群夾纏於傳統與現代間之較傷隱痛後，不斷自我辯證、自我增能，並與更為龐大的全球化論述進行對話。

「返本」又「開新」的實踐歷程。

當外來的現代性不斷地植入蘭嶼，夏曼如何挪用「在地」資源進而與一個更為龐大全球化論述對話？其視角究竟呈顯出怎樣的符號景觀？筆者認為夏曼並非全然地排斥現代文明的進步之處，亦非固著地方、強調異質，他的書寫中，更多的是一種在吸納沉澱後，所給出的一種混雜（hybridity）以及在地增能（empowerment）。

關鍵詞：現代性 地方 台灣原住民文學 夏曼·藍波安



Tradition and modernity:

Siaman Rampogan' topographic writing and dialogize

Hsu, Ya-Chu

Graduate Student
Institute of Taiwan Literature
National Tsing-Hua University

Abstract

"Place" is the basic concern in this paper. Opposed to the concept of globalization and space, place is usually endowed with negative indication and regarded as a dead sticking state. The spatial relationship emphasized in globalization is open and fluid; moreover, the arising of spatial theory lays on the counteraction toward the fluidity of time. As a result, place tends to be located on the reverse against progressive discourse. In *"Place-based Imagination: Globalism and the Politics of Place,"* Arif Dirlik points out the threat and impediment to judge the global and local as antithetic discourse. In addition, he proclaims the interrelationship, instead of antagonism, between the global and the regional.

This thesis focuses on Siaman Rampogan, who contributes to the literary expression about Orchid Island. As a homing indigenous intellectual, Siaman, through the practice of ritual participation, historical trace, tribal labor experience and traditional tales collection, recreates and deepens the tribal identity of his people. While establishing the indigenous cultural space, Siaman, not only counting on his fertile creativity, inherits and communicates with his tribal cultural tradition. The relationship within is dialectic, a both retrospective and prospective journey in practice.

How does Siaman manipulate the local resources to make the dialogue with the larger-scale globalization discourse as the external modernity invades Orchid Island? What kind of signal landscape does his perspective offer? In my opinion, Siaman does not reject exclusively the progression under modern civilization, nor does he blindly adhere to the sense of place or stress on the heterogeneous. In his writing, he draws more attention to the occurrence, after assimilating and sediment, of hybridity and local empowerment.

Keywords: Modernity, Place, Taiwan Aboriginal Literature, Siaman Rampogan

