

潮士女日常拼圖 VS. 土行者經年腳蹤： 朱天文《巫言》與舞鶴《餘生》的小說敘事比較*

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摘要

本文嘗試分析朱天文《巫言》與舞鶴《餘生》的小說敘事，藉以探索未來台灣小說創作的可能出路。經比較結果，在史觀、時間敘事策略方面：二者都從「當代」出發，展現多重、多元的非線性時間與史觀；在敘事手法特色方面：前者透過格物、拼貼、超小說、「任意門」等技藝抒發自己的日常生活、創作美學，同時也記錄了世紀之交的台北與世界，企圖以空間化時間翻轉小說時間敘事盛極而衰的定律；後者由川中島餘生碑切入台灣，經「小說式田野」法的長時間浸潤，融以常見的現代主義技法、後現代主義的後設議論，以「文學的」山中傳奇重新出土「歷史的」霧社事件。如果說朱天文是喬伊斯、卡爾維諾一系的百科全書派信徒，那麼舞鶴或可視為福克納、馬奎斯一系的本土魔幻寫實派傳人，二者正可謂一個台灣，二種書寫：一在台北都心連結世界，一在高山部落深入台灣。城與鄉，都是台灣，無分真、假本土。但最後誰能高掛文學星空永遠眨著眼睛？歷史告訴我們，唯時間會說明一切。

關鍵詞：朱天文、舞鶴、《巫言》、《餘生》、拼貼、議論

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Patchwork Diaries of Blue Stockings vs. Countryside Traveler's Chronicle:

A Comparative Study of Tien-Wen Chu's *The Words of A Witch* and Wu He's *Remains of Life*

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Abstract

This article attempts to perform an analysis on the novelistic narration of *The Words of A Witch* by Tien-Wen Chu and Wu He's *Remains of Life*, in the hope of finding future outlets for creative writing of Taiwanese novels. After extensive comparison, the two novels reveal similarities in which they both started out from current times, and then followed a complex and diverse non-linear timeline and historic view. As for the characteristics of the narration approach, the author of the former novel described her daily life as well as her creative aesthetics, and at the same time documented Taipei and the world at the turn of the century. In frozen time frame, she attempted to overturn the law in which time narration dwindles once it gets past the climatic point. Various writing methods used include analytical observation, collage, hyper-novel writing, and free traveling through time and space. The author of the latter novel cut into the Taiwan issue from a wood tablet that records the survivors of "Wu-She Incident" in Kawanakajima. By means of immersion for extensive periods of time in fieldwork novel writing style, the author integrated modernism and postmodernism meta-discourse writing to the work, then re-introduced the "Wu-She Incident" in a new light, as a literary version of a tale of the mountain wilderness. If we say Tien-Wen Chu, like

James Joyce and Italo Calvino, are disciples of encyclopedic-style writing, then Wu He should belong with the group of grass root magical realism writers that includes William Faulkner and Gabriel García Márquez. The two authors used completely different writing styles as they wrote about Taiwan. One stayed in the prosperous Taipei City connected to the rest of the world; the other dwelled deep in the mountain tribes of Taiwan. Contrasting as urban and rural might seem, both places lies in the same island of Taiwan nevertheless. Therefore, it is only futile to differentiate amongst 'genuine' and 'phony' locals. As for the question of who shall be the star blinking up high in the literary skies, history tells us, the test of time would explain it all.

Key words: Tien-Wen Chu, Wu He, *The Words of A Witch*, *Remains of Life*, Collage, Discourse

