

# 《台灣三部曲》之《風前塵埃》

## ——歷史書寫後設小說的共時與共在<sup>\*</sup>

林芳玫

台灣師範大學台灣語文學系教授

### 摘要

本研究以施叔青的《台灣三部曲》之第二部《風前塵埃》為研究對象，以歷史書寫後設小說及跨國族女性主義為探討此書的雙重出發點。除了詳實的歷史檔案記述，此書也以書寫（含言說）及回憶為探討主題，以書寫來呈現書寫的困難、書寫的慾望、慾望的受挫、以及書寫帶來的記憶與失憶。本文分為三部份，首先介紹歷史書寫後設小說的特色；其次討論此書多重時間與空間的交織，以及由此形成之不同記憶的共時與共在；第三部份則以跨國女性主義的觀點，分析性別、階級、種族的多重互動關係。小說中人物於多重互動關係中的位置變化也凸顯了作者的書寫策略，用以呈現不同角色面對歷史與遺忘歷史的態度差異。此書以原住民代表台灣，然而其主要書寫對象其實是灣生日本女性。在原住民男性與日本女性的情慾關係中，日本女性採取主動位置，而原住民男性則成為滿足女性情色慾望的客體。同時，可能是兩人情慾關係所生下的女兒，在歷經台灣尋根之旅後，最後選擇擁抱日本帝國主義的戰爭美學。此書以日本人為發言主體，弔詭地暴露出作者對台灣既關注又逃逸的曖昧立場。

關鍵詞：《台灣三部曲》、《風前塵埃》、歷史書寫後設小說、跨國族女性主義、關係性的位置

\* 本論文為國科會計畫研究成果，計畫名稱為「《台灣三部曲》作為歷史書寫後設小說：跨國族台灣的新想像」，計畫編號NSC-100-2410-H-003-043。承蒙兩位匿名評審詳細審閱，提供寶貴意見，謹在此一併致謝。本計畫研究助理為台師大台文系博士班王俐茹同學，感謝俐茹對筆者思考與閱讀上的激發，並參與論文校訂。

## *Dust in the Wind of Taiwan Trilogy:*

The Co-presence of Multiple Times and Places in Historiographic  
Metafiction

**Lin Fang-Mei**

Professor

Department of Taiwan Culture, Languages and Literature

Taiwan Normal University

### **Abstract**

This paper intends to study the second piece of *Taiwan Trilogy*—*Dust in the Wind* by using historiographic metafiction and transnational feminism as the double points of departure. In addition to the detailed description of historical documents, this novel also explores the theme of writing and reminiscence : the difficulties of writing, the desire of writing, the frustration of writing desires, and the retrieval and loss of memory through writing. This paper consists of three parts. First, I will introduce the characteristics of historiographic metafiction. Second, I will discuss the interweaving of multiple dimensions of time and space in this novel, with the result that different historical periods and places co-exist with each other. Third, I will use the perspective of transnational feminism to analyze the multiple interactions of gender, class, and race. The changing positions of characters situated in these multiple relations express their different attitudes of confronting history and forgetting history. This book uses indigenous people to represent Taiwan, but its main concerns are given to Japanese women born in Taiwan. In the erotic relationship between the Japanese woman and the indigenous man, the former plays the active role, while the latter becomes the object of female desire. In the meanwhile, after going through a trip to Taiwan, the second-generation woman, who may be their daughter, chooses to embrace the military aesthetics of Japanese imperialism in the end of the book. This novel speaks from the

perspective of Japanese women, thereby exposing the ambiguous position of the author, who is concerned with Taiwan but paradoxically escape from Taiwan.

Keywords: *Taiwan Trilogy*, *Dust in Wind*, Historiographic Metafiction, Transnational Feminism, Relational Position

