

一個人的獨白

——王文興《背海的人》「爺」的語言探析^{*}

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摘要

王文興繼《家變》之後，《背海的人》於創作上追求進一步「自由」，使用的小說語言，令許多讀者困惑難解。《背海的人》小說背景南方澳／深坑澳漁港，地理上為一理想的天然圓形舞台，主角「爺」以第一人稱的獨白體貫穿全書，於深坑澳這「海上大舞台」進行「一人多角」的聲音敘事，形成眾聲喧嘩、多音交響的豐富。「爺」從頭至尾主宰式的存在，有時敘述聲音由一人分飾多角，或喬裝變聲為廣播電台男女主播的聲音，在個人私語與公眾傳播開講之間傳遞曖昧，游移於變男變女變變變的角色性別轉換，辯證著天人之際的問題。另一方面，「爺」對生、老、病、死、宗教信仰、現代詩等議題長篇大論的哲學辯證，「爺」的發聲，不僅僅是自言自語的夜談，亦為放逐於中心之外的深坑澳，一種個人自由意志之闡述。

關鍵詞：王文興、背海的人、獨白、喜劇

^{*} 本文初稿以〈深坑澳舞台上的「單口相聲」——王文興《背海的人》「爺」的語言表現〉之題，宣讀於「演繹現代主義：王文興國際研討會」（國立中央大學主辦，2010.06.04）。感謝兩位審查委員的審查意見，提供筆者修改本文寶貴建議。

A Stage Monologue:

A Study of the Narrator's Language in *Backed Against the Sea*

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Abstract

After *Family Catastrophe*, Wang Wen-hsing further demonstrates his stylistic freedom with *Backed Against the Sea*. The language in this work confuses and bewilders most readers. The story takes place in a fishing port named Deep Pit Harbor. Its geographical features form a natural semi-circular stage on which the narrator utters his monologue. Throughout the novel he plays different roles, mimicking the voices and speech patterns of various characters and demonstrating the effect of heteroglossia. His monologue reflects on the relationship between man and heaven, philosophizes on birth, aging, illness, death, religion and offers comments on modern poetry. In his banished state, the narrator's language forms a unique monologue that gives full expression to the wide-ranging free association of his thoughts and emotions.

Keywords: Wang Wen-Hsing, *Backed Against the Sea*, Monologue, Comedy