

「第三空間」的辯證

——再探《野百合之歌》與《笛鸛》之後殖民 視域

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摘要

本文以奧威尼·卡露斯盎《野百合之歌》與巴代《笛鸛》，回應Homi Bhabha「第三空間」文化混雜之命題。奧威尼透過漢語番化的作法，以營造一個周而復始、口述傳統的部落時空，展現原初的「歷史」詮釋，小說中的漢語辯證，揭示了語言在宣示與溝通之間的落差。巴代一系列的大巴六九部落撰寫，以實際田調與文學想像，揣想過去卑南人面對時代變革的所思所感。當外界勢力進入，帶來文字，也帶來再現的選擇與權力關係，巴代創作回應了文字記載本身之問題，也因此情節中側重自我／他者、部落歷史／史料記載相斥相依的處境。本論文思考的基準點，在於原漢文化並非處於固定不變的狀態，族群日趨緊密的互動下，語言、文化彼此穿透影響，「第三空間」的能動性，得以有所實踐，然而，在語言／文字與意義的多重張力之下，卻也備受考驗。

關鍵詞：台灣原住民文學、歷史小說、第三空間、文化混雜

Re-examining “The Third Space”:

Postcolonial Discourse of *Lily Song* and *Di Quan*

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Abstract

In this paper, in comparison of the historical novels of Badai and Auvini-kadresengan, I observed the postcolonial discourse of their writing, as well as re-examined Homi K. Bhabha's “Third Space Theory.” Generally, in *Lily Song*, Auvini Kadresengan presents the primitive living experience of his ancestors; in contrast, Badai demonstrates the concerns about the ideological and historical construction in *Di Quan*. By analyzing their narratives, I described both of them trying to respond the concerns of their ethnic positions through creating historical novels. First of all, Auvini Kadresengan adopts oral tradition as well as the Chineseized indigenous language to show the perspective of historical values. Moreover, Badai utilizes historical scenes, in terms of field research and the literary imagination, to state the identity and traditional culture of Puyuma. Consequently, their “hybrid” presentations reveal the philosophy and environmental ethics of Taiwanese aborigines within changeable boundaries of racial interaction, providing reflection and energy for us to face the issue of cultural translation between modernity and ethnicity.

Keywords: Taiwan Aboriginal Literature, Historical Novel, The Third Space, Cultural Hybridity