敘述歷史重新建構《紫色姊妹花》的黑人身分論述

陳淑芬

國立台東大學英美系 助理教授

摘要

後殖民寫作論述乃以推翻殖民者比較「優越」與「文明」的刻板印象為目的，目標在於重新建構黑人(婦女) 身分的文化與歷史，為的是「抹去」殖民者對被殖民者的「未開化的」、「無歷史的」與「野蠻的」強加印象，因此《紫色姊妹花》中的「黥面」與「女性初始儀式」被用來傳達喚醒非洲部落的集體潛意識，同時拒斥和反白人霸權。本論文以《紫色姊妹花》為研究文本，檢視娜蒂的海外旅行敘述以矯正白人殖民者對黑人被殖民者的扭曲刻板印象，她的故事包含殖民/被殖民論述: 從北美白人/美國南部黑人，一直到非洲的白人/黑人，非洲的黑人男人/黑人女人，還有希莉的美國南部的黑人男人/黑人女人(壓迫者/被壓迫者)的書信體為小說的敘述手法。希莉與娜蒂的書信體敘述技巧，作為拒斥霸權、重寫被壓迫者的部落儀式，重新書寫部落歷史與文化，是後殖民論述手段。敘述寫作方式的文學作品，一直被視為是「重寫」被殖民者的文化歷史的有效方式，像娜蒂寫逆寫帝國的文本雜匯，寫成非洲黑人成為美國南方奴隸歷史的溯源之旅，是經典的後殖民論述:將白人根深蒂固的種族歧視、壓迫手段，藉由其政經、文化權力的論述系統與機制，使被殖民者永陷於其操控掌握。因此提出以混雜、交疊以及相互依存的角度來觀照文化、政治與文學。主張被殖民者以其本國、本地文化的文本，以拒斥、衍異、進而顛覆殖民者以「他者化」展現其文化論述的霸權，同時釐清希莉的美國南部的黑人男人/黑人女人(壓迫者/被壓迫者)之間互相交織、影響的複雜關係。

關鍵詞：黑人身分、黑人奴隸、歷史化、敘述書寫、逆寫帝國

Narrating History to Reconstruct Black Identity in Alice Walker's *Color Purple*

Shu-fen Chen

Assistant Professor, English Department, National Taitung University

Abstract

The purpose of postcolonial writing is to overthrow the stereotypical image of the colonizer as superior and civilized. The goal of postcolonial writers lies in reconstructing black people's identity and history, departing from the stereotype of undeveloped, barbarian and non-historical, by reconstructing their culture and history like the scarification and the female initiation ceremony as their collective identity to historicize their past as well as their means of resistance and anti-hegemony. Both in rebuking the superior image of the colonizer and reminding the tribe of their own culture and values as the strategies to declare the indigenous culture, writing back reclaims the colonial history. This paper studies Alice Walker's *Color Purple*, examining Nettie's narration of her stories from abroad to correct the past colonizer's image of distortion confronting black people, tracing back the history of black slavery from Africa to America. Nettie's self-writing acts as political resistance, rewriting the oppressed ritual ceremony to reconstruct tribal culture as post-colonial discourses. Narrative writing has been considered as the way to present culture and writing back is the one in re-writing cultural discourses on imperial hegemony as well as releasing the colonized from their dependence on the imperial discourse and beginning their self-history, geography and politics. This "paradox" of post-colonial literature is encountered by appropriating these literary modes for subversive ends to recover the remains of the often neglected native literary traditions.

Key words: black-identity, black slavery, historicize, narrative writing, writing back