

語言的縈繞妄想—解讀奧罕巴木克的《伊斯坦堡：都市的回憶》

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摘要

敘述文體的多樣性代表著單一故事中不同範疇所共存的敘事觀點與同質性。奧罕巴木克的回憶錄《伊斯坦堡：都市的回憶》有著複雜的敘述與多重的敘述技巧。在此回憶錄中，從相同的語言文字、意象、片語不斷的重覆出現，到對於同時性與共時性事件本身所擁有的多元聲音，到超過百張照片所展現的視覺描繪，樣樣都表現出奧罕巴木克對於語言的縈繞妄想。這樣的敘述特點提供了一種新的視野來解決傳統的自傳與奧罕巴木克的自傳其中的差異。雖然回憶錄偏重歷史上的鄂圖曼帝國與個人的憂愁，讀者可由其中重新體會不同的語言模式所呈現的非傳統閱讀經驗。

關鍵詞：《伊斯坦堡》、奧罕巴木克、敘事觀點、多元聲音、回憶錄、自傳、縈繞妄想

Languages as Obsession: Deciphering Orhan Pamuk's *Istanbul*:

Memories of a City

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Abstract

Diversity in a narrative represents the multitude of narrative perspectives and similarities that co-exist in different dimensions of a single story. Orhan Pamuk's memoir, *Istanbul: Memories of a City*, encompasses not only narrative diversity but also collective mixtures of narrative techniques. Pamuk's remembrance of things past ranges from an obsessive language full of incessant repetition of words, images, and phrases, to a kind of polyphonic representation of a variety of voices symbolizing the revelation of synchronic and diachronic events, and to visual illustrations of more than one hundred photographs. All these three features provide a new way of thinking about differences between the art of traditional autobiographies and Pamuk's highlighting narrative technique. While the memoir focuses on deciphering historical Ottoman Empire and individual melancholy, readers can encounter an unaccustomed reading experience by examining the barriers and challenges associated with different language-related descriptions.

Keywords: *Istanbul*, Orhan Pamuk, narrative perspective, polyphonic, memoir, autobiography, obsession