

# 驕傲現身下的負面情感：陳俊志「同志三部曲」紀錄片的幸福政治及其反思\*

曾秀萍

臺灣師範大學台灣語文學系助理教授

## 摘要

本文認為在台灣同志運動、論述發展的過程中，不僅要關心同志族群是否能發聲，更要追問這些邊緣社群及人物以怎樣的方式發聲？現身以後又怎樣？本文透過陳俊志導演（1967-）的紀錄片「同志三部曲」——《美麗少年》（1998）、《幸福備忘錄》（2003）、《無偶之家，往事之城》（2005），分析在同志運動與論述中容易被忽略的負面情感，探討紀錄片的現身策略及同志現身後的處境與困境，檢視同志族群的階級與資源問題。文中指出以驕傲論述為主的出櫃策略雖在早期同運中扮演重要角色，卻也導致「強迫幸福政治」的危險，同志在以陽光形象發聲的背後，其負面情感不易被正視，如何面對並處理各種負面情感與運動傷害，思考更複雜的情感政治與倫理關係有其必要性與重要性。此外，文中也指出「同志三部曲」蘊含了同志現身的多元模式與曖昧空間，拓展了同志家庭與（擬）親屬關係的另類想像，展現台灣同志文化的豐富性與異質性。

關鍵詞：同志紀錄片、情感政治、負面情感、出櫃／現身、多元家庭、陳俊志

---

\* 感謝兩位匿名審查委員給予本文寶貴的意見與悉心的指正。

# The Negative Affectivity Under the Coming Out of Gay Pride:

A Reflection on the Politics of Happiness of Chen Chun-Chih  
Mickey's Documentaries — “Homosexual Trilogy”

**Tseng Hsiu-Ping**

Assistant Professor

Department of Taiwan Culture, Languages and Literature

National Taiwan Normal University

## Abstract

It is as important to ask can the homosexual voice out as in what ways they voice out after the LGBT movement and discourse have been developing in Taiwan for two decades. What happens after they came out? This essay ventures to explore the often-neglected negative affectivity in the LGBT discourse via a close look on Mickey Chen's documentaries, “Homosexual Trilogy”—*Boys for Beauty* (1998), *Memorandum on Happiness* (2003), and *Scars on Memory* (2005). By studying the strategy of coming-out and the aftermath of coming-out displayed in the three documentaries, this essay addresses the hierarchy and the imbalanced distribution of resources within the LGBT community. While the coming-out strategy played an important role in the early phase of the LGBT movement, it runs the risk of reinforcing the “compulsory politics of happiness” in that the negative affectivity is glossed over by the positive image of homosexuals advocated in the LGBT movement. It is essential to bring this negative affectivity and trauma resulted from the LGBT movement to light in order to ponder on the complexity of emotional politics and ethnic relations. In addition, this essay suggests that a diversified model of coming-out which leaves room for ambiguity can be found in Chen's “Homosexual Trilogy” as so to offer an alternative version of family and intimacy. The

potential of homosexual relationship in terms of relative is therefore extended, so as the abundance and heterogeneity of Taiwan's local LGBT community.

Keywords: Homosexual Documentary, Politics of Affection, Negative Affection, Coming Out, Diversified Family, Mickey Chen

