

風景的罪愆

——論賴香吟小說中的抒情主體及其演化*

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摘要

本文將賴香吟的作品放置在八〇年代的解構思潮與九〇年代後殖民思考的雙重脈絡下，以解嚴（1987）與野百合學運（1990）作為切入的時間點，討論其小說中「抒情主體」複雜的主體皺褶。本文認為九〇年代這種碎裂的「抒情主體」，和八〇年代自我反詰的後現代解構思潮，以及解嚴後對台灣歷史主體化的強烈欲望驅力，有著極為密切的內在聯繫。賴香吟寫於這個時期的作品，充滿強烈的抒情性質與逃逸傾向，且趨向於將一切經驗與歷史都全數「風景化」，可窺見九〇年代知識分子主體與信仰崩塌後的一種失語的精神徵狀。其中，邱妙津的自殺事件顯然是這個幻滅的高潮。本文亦將以此進一步討論近年她以《其後それから》試圖告別這個噤聲失語的時期。晚近兩部和台灣歷史具有緊密關聯的作品《天亮之前的戀愛》、《白色畫像——清治先生》，可以看到她嘗試告別經年孱弱的「抒情主體」與「風景」，改寫「抒情」的定義，並重新啟動再現能力的企圖。

關鍵詞：抒情、內向世代、風景、野百合學運世代、白色恐怖

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Guilt Consciousness in the Scenery:

On the Lyrical Subject and Its Evolution in Lai Hsiang-yin's Novels

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Abstract

This article places Lai Hsiang-yin's works within the dual context of the deconstructive turn in the 1980s and post-colonial thinking in the 1990s, using "Lifting of Martial Law" (1987) and "Wild Lily Student Movement" (1990) as the starting points from which to discuss the complex subjectivity structure of the "lyrical subject" in her novels. This article proposes that the broken "lyrical subject" in the 1990s is closely related to both the postmodern interpretive trend of self-reflection in the 1980s, and also the strong desire focusing on the subjectification of Taiwan history after the lifting of the martial law. Lai Hsiang-yin's writing during this period possessed a strong lyrical quality and tendency towards escapism, as she tended to view all experiences and history as "scenery". Through her texts, one may catch glimpses of aphasia-like characteristics following the collapse of intellectual faith in the 1990s, with Qiu Miao-jin's suicide representing the climax of this disillusionment. This article will build on this concept to further discuss *Afterwards: And Then*, a book in which Lai Hsiang-yin tries to say goodbye to this period of silence and aphasia in recent years. In her recent two works closely related to Taiwan's history - *A Love Story before Dawn* and *White Portrait: Kiyoji sensei* - one can see her attempts to say goodbye to the weak "lyrical subject" and "scenery," in which

she rewrote the definition of “lyric,” thus once again demonstrating her skill at representation.

Keywords: Lyricism, Introverted Generation, Scenery, Wild Lily Student Movement Generation, White Terror

