

# 從女性沉默主體，到以詩自我定位

——以四位台灣當代女詩人為例<sup>\*</sup>

楊宗翰

淡江大學中國文學學系助理教授

## 摘要

台灣新詩史上「女性主體」的建構，最早來自於覃子豪、余光中、白萩、楊光中等詩人的「男性凝視」。男性詩人筆下的女性主體，多被化約為女性身體來呈現，且往往衍為情欲書寫之對象／想像。他們詩中的女性總是永遠處於「沉默地接受」狀態，打造出超穩定的生理男性／女性對立結構，配合刻板之陽剛／陰柔印象，讓所有「性愛的巧譬」都成為塑造「沉默主體」的共犯。被迫沉默的陰性主體，到了上個世紀九〇年代末期出現顏艾琳、江文瑜等女詩人方獲翻轉可能。她們反抗世俗眼光與傳統道德，筆下不再壓抑女性自身情欲，並藉詩嘲諷男性的情欲想像、性器焦慮，甚至不避諱同性性欲取向的書寫。諧音換義、同音異字、一語雙關等技法，成為她們藉由女性詩語來顛覆父權語言的拿手好戲。跟力求顛覆一切成規、推翻男性制約的顏艾琳及江文瑜相較，21世紀初期的陳育虹欲以詩召喚女性譜系源頭、再現理想女性形象，並藉之重建詩中女性主體。羅任玲則發揮來自「黑」與「靜」的女性力量，用詩歌書寫來恢復女性主體位置。本文嘗試細讀這四位女詩人的代表作，盼能從中窺得台灣新詩史上「女性主體」建立過程中之幽微轉折，爬梳晚近女性作家如何以詩發出自我定位的訊號。

關鍵詞：女性主體、江文瑜、陳育虹、顏艾琳、羅任玲

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# From Silent Female Subjects to Self-Positioning with Poetry:

Taking Four Contemporary Taiwanese Female Poets as Examples

**Yang Tsung-Han**

Assistant Professor  
Department of Chinese  
Tamkang University

## Abstract

The construction of the “female subject” in the history of Taiwan’s new poetry debuted in the “male gaze” of the poets Chin Tzu-Hao, Yu Kwang-Chung, Pai Chiu, Yang Kuang-Chung, etc. The female subjects in writings of the male poets were mostly presented in a simplified way, as female bodies, and often became the object/imagination of erotic writing. The women in their poems were always in a state of “silently accepting,” which created an ultra-stable opposing structure between physiological male/female. With a stereotyped masculine/feminine impression, this structure turned all “intricate comparisons of sex” into an accomplice that shaped the “silent subject.” The feminine subject forced to be silent was only able to be turned over at the end of the 1990s, with the appearance of female poets such as Yan Ai-Lin and Chiang Wen-Yu. They resisted secular viewpoints and traditional morality and no longer restrained women’s own passions in their writings. They used poetry to ridicule men’s erotic imaginations and anxieties about sex organs and even stopped avoiding writing about homosexual orientation. Techniques such as homonyms and puns became their masterstrokes to subvert patriarchal language through female poetic language. Different from Yan and Chiang’s endeavors to subvert every established convention and overthrow male constraints, Chen Yu-Hong in the early 21st century intended to utilize poetry to summon the source of female pedigree, reproduce the ideal female image, and reconstruct the female subject in

poetry. Lo Jen-Ling exercised the female power from “black” and “equanimity” and used poetry writing to restore the female subject position. This article attempts to peruse the representative works of these four female poets, hoping to see the faint transitions in the process of establishing the “female subject” in the history of Taiwan’s new poetry and to clarify how the late female writers sent out self-positioning signals with poetry.

Keywords: Female Subject, Chiang Wen-Yu, Chen Yu-Hong, Yan Ai-Lin, Lo Jen-Ling

