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# 多元敘述、意識型態與異質台灣
## ——以五〇年代女性散文集《漁港書簡》、《我在台北及其他》、《風情畫》、《冷泉心影》為觀察對象*

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## 摘　要

本文以大陸來台的第一代女性散文家的相關文本為主，檢視五〇年代女性散文集《漁港書簡》、《我在台北及其他》、《風情畫》、《冷泉心影》如何書寫台灣，本文主張將女作家作品之多重意義置於時代脈絡中觀察，客觀地回視五〇年代台灣的歷史情境，女作家書寫台灣相關的題材，則是檢視與當時政治場域、反共懷鄉主導文化間權力關係的一次重要解碼。現今多數評論往往聚焦於戰後第一代來台的女作家其散文作品中，與反共文藝所標舉的「政治正確」在文學路數上的大異其趣，以全盤涵蓋的化約性詮釋方式，認為相較於男性作家呼應官方立場與文藝政策，女作家卻從中原往台灣島嶼挪移，這種以不同性別決定不同書寫策略的詮釋標準，不僅將性別本質論延伸至寫作主題時，進入為女作家辯護的反父權中心的立場，更無從體現性別與家國間錯綜複雜的辯證關係。另外一個層面也使得女性散文家書寫台灣土地的經驗被寫成單音同質性主體，也忽略了女作家書寫台灣土地經驗中複雜微妙的主題與敘述模式，本文將透過個別女作家艾雯、徐鍾珮、張漱菡、鍾梅音書寫台灣鄉土「異質性」的差異，來細緻詮釋新移民女作家的台灣圖像，提供關照書寫台灣此一議題複雜性與多元性的視角。

關鍵字：五〇年代女性散文、《漁港書簡》、《我在台北及其他》、《風情畫》、《冷泉心影》、書寫台灣

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＊　本文初稿承清華大學台灣文學研究所邱貴芬教授在多方面給予寶貴的意見與實際的協助，關於論文中台灣女性主義文學批評方法的反思及檢討，及散文中第一人稱寫作策略的展演性等重要觀點皆受教於邱貴芬教授的具體啟發與視野開拓，衷心感激。以及感謝兩位匿名審查委員的賜教與相關建議，特此致謝。

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# Diversity, Ideologies and Heterogeneous Taiwan: An Observation on Female Prose of the 1950s

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## Abstract

This paper focuses on the theme of depicting Taiwan presented in the female prose of the 1950s and aims at observing on four works of the first generation Chinese female immigrants ——*Yu Kang Shu Chien* (《漁港書簡》), *Wu Tsai Taipei Chi Chi Ta* (《我在台北及其他》), Feng Ching Hua (《風情畫》), *Leng Chuan Hsin Ying* (《冷泉心影》). The multitude of significance of these works are re-examined within the historical context of Taiwan in the 50s in order to decipher the relations between the dominant ideologies of anti-communism and of nostalgia in the political and cultural fields. Many critics have provided fruitful reading of the works from these post-war female prose writers and depicted how they differ from the "political correctness" embraced by the advocators of anti-communist literature. However, these interpretations tend to read the difference between female and male writers based on sexual essentialism - that is, while the male writers are regarded as echoing the governmental policies on anti-communist literature, the writing strategies and themes of the female writers are generally labeled as female resistance towards patriarchy and as symbolically moving from Mainland China to the Taiwan island. Such double interpretations have failed to embody the complexities of the dialectic relations between sex and nation.

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Moreover, diverted by a generalization that deems these female experiences of depicting Taiwan as a homogeneous entity, the attention has rarely been paid to the diversity and complexity in themes and narration of their prose.

By re-examining how the four female writers ——Ai Wen（艾雯）, Tsu Chung-Pei（徐鍾珮）, Zhang Shu Han（張漱菡）and Chung Mei-Yin（鍾梅音）, depict Taiwan, this paper explores the complexities, diversity and heterogeneous nature of their works in order to present a spectrum of perspectives on the first generation diasporic womanhood in Taiwan.

**Key words: Female Prose, *Yu Kang Shu Chien*（《漁港書簡》）, *Wu Tsai Taipei Chi Chi Ta*（《我在台北及其他》）, *Feng Ching Hua*（《風情畫》）, *Leng Chuan Hsin Ying*（《冷泉心影》）, Depicting Taiwan**