

從《飄搖裏》論吳晟1970年以前詩作的開展意義與價值

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摘要

一般對吳晟詩作的研究多針對1971年以後，吳晟成為鄉土詩人、農民詩人代表之後的作品，本文研究對象則鎖定吳晟《飄搖裏》1970年以前的詩作，論述其1963年到1970年間的詩作之價值。這價值主要表現在兩個方面：其一是對日後吳晟詩作的開展意義，針對此點，本文分別從「從隱抑的書寫到激越的諷喻」、「從孤獨的歌者到歌者的孤獨」、「從愛情的浪漫到親情的甜美」三點，詳加論述；其二則是這八年間詩作本身的價值，這主要表現在詩作本身的精采動人，針對此點，本文則在論述開展意義的過程中，透過文本的舉例與詮釋加以論證，而其中，本文特別突顯吳晟此一時期現代主義風格詩作的精采動人。

關鍵字：《飄搖裏》、吳晟、現代主義、鄉土詩人、農民詩人

The Connotations and Values of Wu Sheng's Poetry Written Prior to 1970 – *The Swing*

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Abstract

Most research on Wu Sheng's work focuses on those written after 1971 when he became the so-called nativist poet or peasant poet. This study targets Wu's pre-1970 writings "The Swing" and discusses the value of poems created between 1963 and 1970. The value exhibited in his works is analyzed in two perspectives. One was how these poems influenced the connotations implied in his later works. The research project explored this concept with three approaches: (1) from subdued writing to vehement allegory; (2) from a lonely singer to the loneliness of a singer; and (3) from romantic love to family happiness. The other perspective concentrates on the value of the poetry written in the eight-year time frame and the appeal and splendor of the works themselves. With examples and interpretations, this research expounds the connotations implied in his works. It is particularly noteworthy that the modernist charm of Wu's writings created during this time is highlighted in this research.

Keywords: *The Swing*, Wu Sheng, modernism, nativist poet, peasant poet