

「摩登女郎」的展演空間： 談《海燕集》（1953）中女作家現身與新女性塑造*

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摘要

張漱菡主編女作家小說選集《海燕集》，是由其所設立的海洋出版社印行，這部小說選集提供我們另一個觀照五〇年代複雜文化空間的角度。首先，我們可以看到張漱菡極富商業考量的女作家現身策略，在每篇作品前附上女作家的肖像，這種美麗現代的「女作家」形象，摩登時髦，能滿足社會和讀者對女作家的窺視與想像，慾望與投射。這涉及了幾個重要的議題：包括「女作家」是如何被塑造的？以及如何運用這些女作家肖像作為作品促銷之策略？而這一群女作家與讀者大眾進行一場有關於「現代」女作家在公共場域的「文化表演」(cultural performance)的同時，《海燕集》中幾部具代表性的作品，也在文本中印證、闡釋並且定義新女性，特別是有關於「摩登女郎」此一面向。本文將從女性主義視覺文化、商品與消費等研究出發，企圖找回歷史流變中五〇年代女作家的現身策略與文化意涵。

關鍵詞：張漱菡、《海燕集》、摩登女郎、五〇年代

* 本論文初稿宣讀於2009年12月12日政治大學頂尖計畫「大眾文化與（後）現代性：商品·女性·歷史記憶」研究團隊主辦之「女性·消費·歷史記憶」國際學術研討會，感謝論文評論人臺灣大學臺灣文學研究所梅家玲教授之寶貴意見，深受啟發，並感謝審查委員的相關建議，受益良多，特此致謝。論文修訂期間，承清華大學台灣文學研究所謝世宗教授對本文初稿的閱讀與指正，在此一併致謝。

“Modern Women” and Their Space of Performance:

A Focus on Women Writers’ Strategies of Self-Presentation and Popular Romance in *Petrel Collection*

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Abstract

Published by Ocean Publishing Company, Zhang Shuhan’s *Petrel Collection* has been regarded as the first collection of short stories by women writers after World War II. Although these stories belong to the genre of popular romance, the collection as a whole provides a fresh perspective for exploring the complexities of cultural space in the 1950s. For Zhang’s commercial taste, the collection is installed with beautiful pictures of these writers before their individual pieces, pictures that fulfill the voyeuristic desire of the readers and reflect the needs of the society. How are these pictures constructed and how do Zhang’s commercial tactics work to promote the book? Not only do these pictures explain and define the feminine ideal of a new, modern woman for the readers; they also intertwine with the narratives of gender and nation. In constructing the image of a “modern woman,” this paper argues that it is necessary to understand her role as a new woman and the dialectical relationship that involves the position of these writers in the field of cultural production, the construction of female subjectivity, and the dominant culture and marketing logic in the 1950s. This paper then attempts to discuss these women writers’ intentions and strategies of self-presentation in terms of commodity, consumption, literary space, and feminist visual culture.

Key words: Zhang Shuhan, *Petrel Collection*, Modern Women, the 1950s