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關鍵字(中)	旻娜·洛伊、前衛、抑斥現象、茱莉亞·克莉絲蒂娃、心理分析 母體符號空間、主體性、物質性、僭越、超越、現代詩
關鍵字(英)	Mina Loy, Avant-Garde, Abjection, Julia Kristeva Psychoanalysis, Semiotic Chora, Subjectivity Corporeality, Transgression, Transcendence
摘要(中)	<p>本論文主要研究美國現代詩人旻娜·洛伊(Mina Loy)不同時期的詩作〈分娩〉(“Parturition”)(1914)、〈致尤韓那斯之情歌〉(“Songs to Joannes”)(1917)、〈衰老的女人〉(“An Aged Woman”)(1942)、〈大屠殺過後的相片〉(“Photo after Pogrom”)(1942)、〈此外，月亮——〉(“Moreover, the Moon——”)(1942)、〈雪紡絲絨〉(“Chiffon Velours”)(1942)之中所探索的抑斥現象和僭越界線。洛伊的前衛詩學建立於她對肉體存在以及物質性如何影響形塑人類(潛)意識和社會化認知有絕對性的著墨，和心理分析學派的基本假設不謀而合。此研究立論於茱莉亞·克莉絲蒂娃(Julia Kristeva)在《恐怖的力量：論抑斥現象》(Powers</p>

of Horror: An Essay on Abjection)中對各種被合乎體統的社會主體所懼怕並加以排拒的抑斥之物——包括不潔的食物、流動的體液排泄物或者是接近死亡的屍體——的定義詮釋與影響延伸，並結合她關於前衛文學在突破既有象徵系統書寫上，挪用母體符號空間(semiotic chora)動能驅力的觀點。在克莉絲蒂娃的理論以及心理分析的脈絡下，洛伊的詩作藉由破碎斷裂甚至記號韻律性的語言來描繪種種不為世俗接受甚至反社會的抑斥之物，反而呈現出一種前所未有的文字能量和僭越潛力，不僅淨化陳說了令人趨避的忌諱，更昇華直指被賤斥的肉體、模糊疆界中，潛藏的秘密存在與精神性。內文共分為三個章節，加上導論和結語。導論除了簡介洛依的成長背景、藝術養成以及論文的主要觀點與架構，旨在強調她今昔對比的文學能見度和重新挖掘其作品的必要性。第一章討論洛伊在〈分娩〉形構多重意識的寫作過程。藉著寓意性分娩中的母體意識，也是克莉絲蒂娃理論下在社會化過程中首先被抑斥之物，重構詩作中的實體自我，來探究詩作的曖昧主體性。此作品描繪激烈的母體律動與遊走主客體邊緣的意識，並穿插打破現有窠臼的多元並存意象，進而呈現作者試圖擺脫父權意識形態陰影，僭越傳統女性形象的企圖。第二章將被抑斥的探討擴大到〈致尤韓那斯之情歌〉中赤裸揭露的性愛產物以及兩性差異。洛伊顛覆文學典律，把向來從男性角度發聲意淫的浪漫情詩，扭轉為從女性立場看待的寫實愛慾和餘波反省。刻意地使用突兀不連續的句法描寫浮不上檯面的性愛高潮細節與體液性徵存在，這部包含三十四首的爭議組詩諷刺了一統一致性社會典範和言談書寫的不足，並暴露掩蓋賤斥肉體物質存在的殘忍與危機。除此之外，〈致尤韓那斯之情歌〉實踐了克莉絲蒂娃關於母體符號空間的闡釋，開發出破折號、留白等抽象視覺語言的豐富意義。第三章接續洛伊藉由被抑斥之物所探索出的文字能量和僭越潛力，檢視在她後期詩作中進一步被昇華的肉體與被僭越的疆界。〈衰老的女人〉、〈大屠殺過後的相片〉、〈此外，月亮——〉、〈雪紡絲絨〉等詩呈現凋零、破敗、腐壞、消失的軀體和屍體，然而透過文字的見證淨化以及洛伊超越性眼界的洞察和視野，我們所看到的不只是侷限於有形的物質或語言，而是另一種超脫現世現實，中間性的無形存在。結論試以洛伊在上述作品中透過抑斥現象和僭越姿態所發掘的主體性，語言實驗性以及文學性為題，用以重新理解、詮釋她持續不斷躍進超越的前衛詩學。

摘要  
(英)

This thesis examines how Mina Loy's poems, including "Parturition" (1914), "Love Songs" (1917), and some of her late poems (1942-1949), deal with physical extremes—states of the infantile, corporeal, and unconscious—in which energetic resources of the human psyche can be restored and used to transgress the predetermined social order and identity. Based on Julia Kristeva's discussion of the abject and the semiotic chora in representational practices, this thesis characterizes Loy's avant-garde poetics as a dynamic one that is rooted in the body, the borderline between debased corporeality and further sublimation. Her usages of uncoded and destabilizing images and sign language deconstruct the established rules of social and literary convention, and resituate the position of self as subject to both external environmental powers and internal unconscious forces. The introduction briefly begins with Mina Loy's personal history and her neglected

	<p>status as once highly-praised modernist poet. The necessity of rediscovering her works is urged by poets of different generations, but her nonentity in the contemporary literary history proves her conscious refusal to be categorized and the difficulty to posit her poems in any single way. Following the explanation of my argument, methodology and the basic thesis structure, chapter one focuses on the depiction of the abject maternal body in “Parturition” that suggests an in-between state of the speaking voice as neither complete subject nor object, connecting to violent bodily movement and drive energies at birth. Chapter two particularly emphasizes on Loy’s most controversial poetic implication of the thirty-four-poem sequence “Love Songs.” Consulting with Lacan’s elaboration of human psyche and Kristeva’s theories of the semiotic chora and poetic language, the second chapter engages on the signs of bodily waste and sexual difference, the abject against which various social and individual taboos are erected. Loy’s “language of want, lack” exposes the inadequacy of conditioned expectations set up by social and literary conventions in intersubjective relationships. Chapter three specifically presents and discusses four of Loy’s late poems “An Aged Woman,” “Photo after Pogrom,” “Moreover, the Moon——,” and “Chiffon Velours” that even Loy’s scholar Carolyn Burke has been dismissive of. This last chapter attempts to explore these poems of witness and vision as a stepping beyond the stripped, rotten body and beyond the corpse, into a mystical existence. Loy in her avant-garde writing achieves not only transfiguration of the abject and sublimation of the unclean elements, but also reaches a poetic transcendence that accommodates both self and other, sacred and profane, presence and absence.</p>
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