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(In/hospitality)

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中華民國英美文學學會

ROC English & American Literature Association

新北市淡水區英專路 151 號

淡江大學英文學系 轉

E-mail: realtaiwan@gmail.com

Website: <http://www.eala.org.tw>

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序言：(不)好客

廖培真

《英美文學評論》依照慣例，往年均配合英美文學學會年會的主題廣徵專題稿件，然而因為種種因素的影響，並未能每一年都有搭配年會主題的專號出版，例如學會 2021 年的年會在 10 月 30 日於國立臺灣師範大學英語系舉行，主題為「非物質」，編輯部在研討會落幕之後，於 2022 年初發出專題徵稿啟事，然而最終因為投稿及通過率低，而未能有足夠的專題稿件集結出刊。去年編輯部嘗試新的徵稿策略，在得知 2022 年的學會年會將在 10 月 29 日於高雄師範大學英語系舉行，主題為「(不)好客的年代」時，便在研討會舉行前幾個月，同步在 UPenn CFP 網頁、本刊網頁、學會臉書以及給會員的電子郵件中發出徵稿啟事，一方面配合研討會的會前宣傳，另一方面也讓有興趣投稿的作者可以提早準備，利用暑假撰寫初稿，在研討會結束之後，論文發表者還可以有兩個月的時間修改，以便在十二月底的截稿日前順利投稿。或許因為提早宣傳，抑或因為「(不)好客」的主題在新冠肺炎(Covid-19)的後疫情時代，更讓人心有戚戚焉，本專題投稿踴躍，最終有四篇佳作通過編輯部內審及同儕匿名外審。「(不)好客」專號能順利出版，由衷感謝不吝賜稿的作者、協助審查的學者、認真把關的編輯委員、負責校對與各項編輯業務的林廷龍與蕭淳儀兩位助理、封面設計的黃滄昀小姐，以及學會及書林的出版補助。

(不)好客的為難之處主要在於「悅納異己」(hospitality)之(不)可能性。無條件的「悅納異己」或許是終極理想，但是從主人的角度來看，如何在「來者是客」與「以客為尊」之時，避免遭逢「喧賓奪主」或「鳩佔鵲巢」的風險，卻是行動實踐上所須面臨的難題。同時間，客人在異地之時，如何「客隨主便」但又不委曲求全，如何維持尊嚴與獨立性但又不孤立與孤單，也是難以拿捏的分寸。德希達(Jacques Derrida)是近代持續關心悅納異己相關議題的知名歐陸哲學家之一，如同傅士珍老師在〈德希達與「悅納異己」〉一文中所耙梳的，德希達九零年代一系列的著作連結「悅納異己」、「世界主義」與「寬恕」等觀念，進而建構了「他者論述」(87)。傅老師特別說明德希達自創的新字 *hostipitalité*，此字跟「英文的 *hospitality* 都源自拉丁文 *hospitalitas*，字根是 *hostis*，也是現在法文的 *hôte*，同時具有主人與客人的意義，也

就是給予以及接受款待的雙方，都是 *hôte*」(94)。德希達在著作中，「不時用 *hostipitalité* 取代 *hospitalité*，刻意強調悅納異己字根裡的 *hostis*，召喚主客意義的相互流通，以彰顯悅納異己如何逾越『自我』與『他人』的疆界劃分，從主客意義的曖昧不明，指向對他者的開放」(傳 94，原文強調)。不過，如果對他者無條件開放，「主人」(*host*)就可能成為「人質」(*hostage*)，因此德希達「以『被挾持的人質』這樣的修辭來描述『悅納異己』中的主體」(傳 93)。就影響力而言，德希達所發展出的他者論述不僅止於抽象性的哲學思考，更「落實到現實的全球化社會中移民、難民問題」(傳 89)。在國內學界中，李有成老師長期關心移民與難民議題，也是國內開啟離散文學研究的先驅，尤其以他者三部曲——《他者》(2012)、《離散》(2013)及《記憶》(2016)，最具代表性。李老師與傅老師更早在二〇〇六年即為《中外文學》客座主編了〈論悅納異己〉的專號(第三十四卷第八期)，與本期主題遙相呼應。

自九零年代起至今逾三十載，隨著進入全球化、後疫情與後人類的時代，「(不)好客」的議題益顯重要。新冠肺炎在 2019 年爆發，快速席捲全球，在疫情蔓延時，無論是保持適當社交距離、自我隔離或出入境檢疫，甚至封城或封鎖國門等，都是為了個人與群體的健康而不得不採取的防疫措施。然而，對病毒的極端恐懼同時也在許多地方引發排外及仇外的歧視與暴力事件，在經濟上衝擊服務產業(*hospitality industry*)，而醫院(*hospital*)在疫情高峰時，成為了全民不可或缺的照護所，醫護人員超時工作，幾乎以醫院為家，但醫療糾紛與資源分配不均的問題卻仍時有所聞。除此之外，因為病毒的生成與自然環境的改變息息相關，生態學者也極力呼籲正視人類世的問題，力求改變人類作為地球主人的人類中心論的看法，轉而強調人類與萬事萬物共生共存的觀念。在當今世代，「(不)好客」的緊張關係已然從家延伸至餐廳、旅店、醫院、國家、世界乃至地球，相關論述與文學作品也勢必會隨著時代的演進與需求而推陳出新。

縱然推陳出新是必然的趨勢，「(不)好客」所凸顯的主／客以及自我／他者的弔詭關係，卻是古往今來英美文學與新英文文學作品所持續關注的中心議題。本期刊載的四篇論文(兩篇中文、兩篇英文)，編排順序主要按照探討文本的時代背景，從古典及歐洲中世紀至十八世紀，最後來到十九世紀至二十一世紀的美國，文類包含民俗傳說、神話、諷刺寓言詩、旅行小說及推想小說。這些論文結合來看，帶領讀者深入思考以下問題：(一) 作家如何透過文學媒介，例如：文類的選擇、文本互文性、

典範挪用與改寫等，回應(不)好客的議題；(二)待客之道是否隨著不同的時空背景而演變；(三)我／他的權力或對立關係如何在(不)好客的張力與壓力下受到強化、抵制、玩弄、翻轉，甚或消弭。

本專題所收錄的第一篇論文是鄭暉凡的〈與狼同行：從《愛爾蘭風土誌》及《狼行者》思考我他關係之流變〉，論文回顧古典及歐洲中世紀各式民俗傳說中的狼人文本，聚焦於以愛爾蘭為背景的作品，特別是十二世紀威爾斯的傑拉德 (Gerald of Wales)獻給英格蘭國王亨利二世的《愛爾蘭風土誌》(*Topographia Hibernica*)，以及2020年由湯姆·摩爾(Tomm Moore)及羅斯·史都華(Ross Stewart)執導的動畫長片《狼行者》(*Wolfwalkers*)。有別於目前學界偏向於探討狼人所引發的族裔、宗教、身體及本質性的問題，此文取徑列維納斯(Emmanuel Lévinas)提出的他者倫理，以及德勒茲(Gilles Deleuze)和瓜達希(Félix Guattari)提出的流變概念，以檢視下述兩個面向：(一)狼人文本如何在凸顯變形威脅性的同時，亦用傳播與變形的意象，動搖疆界的建構與我他二分；(二)化狼後成為他者的主體，如何在回歸與交融的過程中，對社群周遭產生影響。除此之外，論文也特別引用黃宗慧在《就算牠沒有臉》中針對「不吃打過照面的動物？」議題的討論，一方面批判《愛爾蘭風土誌》所呈現人與動物之間的差異性及親疏遠近關係，另一方面凸顯二十一世紀動畫《狼行者》對狼人故事的挪用與改寫，藉由感染與狼化後產生的共感，反思對立的合理性，召喚對他者(動物、移民、異教徒)的關懷，進而開啟我他共同流變的可能契機。

第二篇是吳育慶的〈論喬叟《磨坊匠的故事》中睦鄰的情感悖論〉，論文首先回顧歐美哲學與倫理研究領域自二十世紀起由佛洛伊德(Sigmund Freud)等人所提出以「鄰居」作為思考導向的批判論述，以及這些論述如何在八零年代晚期再度引起中世紀研究學者對相關主題的高度興趣，以超越或修正過往對於中世界睦鄰社會受聖經經文「愛你的鄰舍」的宗教影響的認知。在這些批判論述的基礎上，此文以喬叟(Geoffrey Chaucer)《坎特伯里故事集》(*The Canterbury Tales*)中的《磨坊匠的故事》(*The Miller's Tale*)為主要研究文本，探討喬叟如何運用諷刺寓言詩，體現中世紀西歐對於鄰居以及睦鄰的矛盾概念。一方面，中世紀時人們比鄰而居，尤其在黑死病結束之後，西歐社會面臨勞力短缺的嚴重問題，因此產生以睦鄰作為維繫社群、互助合作的重要正向元素。另一方面此情感背後卻藏有對於人心不信任及算計所產生的游移在熟悉與疏離、親密與敵意中的反社會躁動與情愫。

白思明的〈司摩利特和斯特恩的壯遊小說中的(不)好客與權力〉是本專號的第三篇論文,比較十八世紀作家斯特恩(Laurence Sterne)在1768年所出版的《感傷旅行》(*A Sentimental Journey through France and Italy by Mr. Yorick*),以及其筆戰敵人司摩利特(Tobias Smollett)早兩年出版的書信體旅遊小說《法義之旅》(*Travels through France and Italy*)。有別於一般單純視《感傷旅行》為《法義之旅》的諷刺模仿(satire),此文從(不)好客的角度探討兩部作品所凸顯英國旅遊者(通常是貴族階級)在歐陸作客所面臨的權力關係。相較於司摩利特的小說將旅遊書信作者(correspondent)塑造成跨文化互動中被動與無能的接受者/消費者/賓客,斯特恩的主角從摩利特小說中悲慘旅遊者的失敗經驗中吸取教訓,跳脫前述視旅遊者為被動賓客的想法,轉而積極運用各種策略,以保有甚至擴張自己的權力與能動性。此文主張,諷刺文學之目的不僅止於以誇張或反諷的方式,暴露嘲弄對象的矛盾或缺點,亦具有教育讀者的功能。此外當諷刺的技藝結合壯遊(Grand Tour)小說的文類創作時,更加烘托出在十八世紀時,「(不)好客」除了是旅遊界常見的議題,更與階級以及英國與歐陸國家間權力關係緊密相關。。

最後一篇是馮品佳的〈病毒世紀:《至樂園》的末世想像與救贖希望〉,是本專號中最貼近當今後疫情世代的論文。此文結合亞美文學與推想小說研究,取徑傅柯(Michel Foucault)與阿岡本(Giorgio Agamben)等人的批判論述,以日裔美國作家柳原漢雅(Hanya Yanagihara)的《至樂園》(*To Paradise*, 2022)作為亞裔美國推想小說書寫疫情的範本,探討生物與社會病毒對於人類社會的雙重衝擊。此文認為,雖然《至樂園》第三部曲〈第八區〉(“Zone Eight”)的時空背景為2093年受各種病毒與生態災難衝擊而日益極權的紐約市,但是其所再現的末世想像,反映出弱勢/異類族群(弱勢族裔、失能者以及非異性戀者)所受到的種族主義、殖民主義、性別與性向歧視,在瘟疫橫行之時變本加厲,此反烏托邦的景象在某種程度上也呼應著當前疫情與國際局勢。論文進一步主張,《至樂園》一方面質疑美國「樂園」的想像以及民主制度的危脆,另一方面描繪親情與友情的關係網絡如何在嚴酷的環境之中提供生存與救贖的希望之道,在再現「(不)好客」的兩方拉扯中,同時證明了推想文學的政治運動以及正向療癒的能量。

此四篇論文的共同貢獻在於透過細膩且深入的文學作品分析,將(不)好客議題在不同的時空背景下進行脈絡化與情境化,同時佐以相關理論論述,帶領讀者思考

悅納異己的普世價值。本輯所收錄的論文探討了不同時期的英美文學作品，不過遺憾的是，缺少了文藝復興、十九世紀以及劇本的文學研究，而在論述上，若能再加上寰宇生態的批判觀點，或許更能豐富「(不)好客」的研究層次，以上為未來可以持續發展與開拓的方向。

廖培真

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(英美文學評論

與狼同行：從《愛爾蘭風土誌》及《狼行者》 思考我他關係之流變

鄭曄凡*

摘要

源自古典及歐洲中世紀各式民俗傳說的狼人文本，不僅帶有地方神秘色彩，也隱涵對於人作為一個物種更多變多樣的想像。狼人故事中關鍵的「身體變化」，基本上挑戰了人之為人的疆界，而狼人意象在不同時期文學作品中的變形，更成為轉譯當時代文化、宗教、政治、我他衝突的媒介。本文聚焦同樣以愛爾蘭為背景的《愛爾蘭風土誌》及《狼行者》中關於狼人的片段，並取徑列維納斯的他者倫理，以及德勒茲和瓜達希提出的流變，以探討下述兩個面向：（一）狼人文本如何在凸顯變形威脅性的同時，亦用傳播與變形的意象，動搖疆界的建構與我他二分；（二）化狼後成為他者的主體，如何在回歸與交融的過程中，對社群周遭產生影響。本文試圖以帶有不穩定性、甚至「感染性」的狼人身體，探究狼化的過程中，身體的外在變化如何迫使主體重新思考自身的位置，而在人狼之間搖擺的主體，又如何重新形構我他關係，並帶出共情和流變的可能。

關鍵字： 狼人、疆界、流變、感染、他者

*鄭曄凡為國立台灣大學外國語文學博士，現為國立台灣大學外國語文學系兼任助理教授。其研究領域主要涉及中世紀晚期文本、妖怪研究、物質文化，以及文學理論。本文較為簡短的版本，最初發表於2022年10月第30屆英美文學學會研討會，其後經添補修改而定稿為現行版本。感謝本刊匿名審查人的寶貴意見及細膩精闢的修正建議，使本文得以更臻完善。

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Running with Wolves: Rethinking the Self-Other Relationship through *Topographia Hibernica* and *Wolfwalkers*

Wei-Fan Cheng[§]

ABSTRACT

Dating back to Greco-Roman and medieval European folklore, legends, and romances, texts about werewolves unveil the mystery of lands and disclose multifarious conceptions of humanness and its variants. The motif of bodily change shatters the fundamental understanding of humans and explains why werewolf texts were often treated as media for cultural, religious, and socio-political negotiations during their times. Taking Emmanuel Lévinas's ethical theory and Gilles Deleuze and Félix Guattari's concept of becoming as its theoretical framework, this paper analyzes the depictions of (were-)wolves in *Topographia Hibernica* and *Wolfwalkers*, with particular attention to the cross-cultural conflicts in Ireland. The first aim of this study is to scrutinize how the werewolf texts portray change and metamorphosis as threatening but simultaneously spotlight their potential to challenge the self-other boundary; the second aim is to understand how the isolated and otherized werewolves influence their communities and surroundings through the process of return and reunification. By looking into the unstable, sometimes contagious, werewolf bodies, the paper rethinks how the change of bodies propels the reconsideration of self-other relationships and how bodily contagion leads to emotional resonance, affection, and becoming.

Keywords: werewolf, border, becoming, contagion, other

[§] Wei-Fan Cheng received her PhD in Foreign Languages and Literatures from National Taiwan University in 2022 and is currently an adjunct assistant professor at the Department of Foreign Languages and Literatures at National Taiwan University. Her research interests include late medieval literature, monster studies, material culture, and literary theories. This essay is the revised version of a manuscript presented at "The 30th Annual Conference of English and American Literature Association" in October, 2022. She would like to thank the anonymous reviewers for their valuable comments and insightful suggestions that helped her polish the work.

狼人傳說歷史悠久，相關記載可追溯到古典及中世紀的民俗誌、傳奇及宗教文本。這些記述不僅帶有地方傳說的神秘色彩和文化特質，同時也隱涵人作為一個物種更加多變多樣的想像。作為最早系統化談論怪物的學者之一，寇恩(Jeffrey Jerome Cohen)認為怪物總是逃脫於秩序之外，其存在挑戰了分類的可行性(1996: 6)。他指出，「因其在本體論上的模糊性(liminality)，怪物總是在危機時刻現身，成為佔據第三位置的存在，使兩個極端之間的碰撞變得問題重重——怪物挑戰了二元思維，並帶出一個危機」(1996: 6)。寇恩所描述的危機，既是分類上的，也可能是身份上、認知上的。這個「無法安放於既定類別」的概念及其引發的認知和身份危機，格外適用於狼人的想像和描繪。

狼人故事中關鍵的變形，根本上挑戰了人之為人的疆界。不同於一般具有「混種」(hybrid)特質的怪物，例如具有人與動物特徵的半人馬、犬頭人、海妖，鷹頭獅身的格里芬，或者獅頭羊身蛇尾的奇美拉，狼人不僅是不同生物的綜合，更帶有動態的變化：由人形化為狼形，又由狼身回到人身。狼人在分類及認知上的流動性，使其成為身份議題的載體。寇恩因而評述：「狼人的身體是中世紀時期方便人們推想身份議題的動物媒介」(2012: 355)。狼人意象在不同時期文學作品中的變形，更成為轉譯當時代文化、宗教、政治、其他衝突的媒介。無怪乎開始出現社會流動性、既定身份框架越發動搖的中世紀中晚期，同樣是狼人文本廣泛流傳的時期。如十二世紀女詩人瑪麗·德·法蘭西(Marie de France)的《狼人之詩》(*Bisclavret*)，或十五世紀傳奇文本《高瑟爵士》(*Sir Gowther*)，皆以狼人或犬化的意象，鋪陳社會、宗教或家宅角色的衝突。¹狼人不只受許多中世紀作家偏愛，也是近代奇幻作品的常客。小說《哈利波特》(*Harry Potter*)、《暮光之城》(*Twilight*)，電影《凡赫辛》(*Van Helsing*, 2004)、《決戰異世界》(*Underworld*, 2003)等，皆可見狼人身影。

¹ 其他知名的中世紀中晚期狼人文本，還包含十二世紀的《梅利昂詩歌》(*Lai de Melion*)、十二世紀法國浪漫詩句《帕勒姆的威廉》(*Guillaume de Palerme*，又被譯作《威廉與狼人》)、蒂伯里的傑維斯(Gervase of Tilbury)於十三世紀寫成的《帝王之樂》(*Otia Imperialia*)，以及保留在十四世紀手抄本的《不列顛王亞瑟與狼人王格拉貢》(*Narratio de Arthuro Rege Britanniae et Rege Gorlagon lycanthropo*)等。更多中世紀晚期狼人文本之整理，詳見貝斯特里奇(Peter Bystrický)的〈中世紀文學中的狼人意象〉(“The Image of the Werewolf in Medieval Literature”)。因十二世紀開始，狼人相關作品數量顯著上升，拜南(Caroline Walker Bynum)將此現象稱為「狼人復興」(94)。

十二世紀威爾斯的傑拉德(Gerald of Wales)獻給英格蘭國王亨利二世的《愛爾蘭風土誌》(*Topographia Hibernica*)，則是一部匯集各種議題和衝突元素的經典。奈特(Rhonda Knight)認為這部作品超越單一文體限制，「從自然史、民族誌、奇蹟文學、神話、歷史等不同視點，呈現當時愛爾蘭所面臨的殖民情境」(55)。拜南(Caroline Walker Bynum)則指出，傑拉德的敘事中涵蓋國族或地域的刻板印象、跨文化的相逢、對於紀錄與實證性的關注、對於人與動物分界的好奇與恐懼、對於混種的焦慮，以及對於「變化」(change)本身的探問(18)。《愛爾蘭風土誌》共分三部分，第一部紀錄愛爾蘭的地理和自然史，第二部講述愛爾蘭的怪誕與神蹟，第三部則描述愛爾蘭的居民。與狼人有關的記載出現在第二部第十九章中，傑拉德細緻詳實地書寫一名天主教教士遇見一對狼人伴侶、為瀕死的女性狼人施行聖禮，以及後續關於救贖與墮落的討論。作者的出身背景，以及狼人篇章中碰觸到的地域、族裔、宗教等議題，讓《愛爾蘭風土誌》成為探討我他身份的重要標的。其對狼人的刻畫，不只強調愛爾蘭的異域性，同時也透露殖民背景下我他劃分之（不）可行性。

然而，目前學界對此篇章的探討，多半聚焦狼人本身的曖昧性。學者如奈特、卡爾科夫(Catherine E. Karkov)、史威則(Fabienne Schwizer)等，從殖民衝突的角度出發，認為傑拉德以狼人內含的「非人」獸性，表述愛爾蘭的野蠻與他者性，展現殖民者對異域的幻想(Knight 60)，而愛爾蘭被描寫為等待文明和秩序介入的瀕死老婦，亦服膺侵略者的視野(Karkov 97-98)。另有學者聚焦宗教在殖民背景下的意義。普魯斯科斯基(Aleksander Pluskowski)將狼人敘事置於鄉野傳說和異教傳承的背景，認為狼人的故事可能象徵前基督教時期的民間信仰，用以展現愛爾蘭的蠻荒特質(97)。反之，羅斯馬倫(Julia van Rosmalen)主張故事中對於臨終聖餐禮的描述，透露愛爾蘭狼人與天主教教士的共同點(1)，拉近兩者的距離(20)。潘西(Lindsey Zachary Panxhi)則認為狼人具備天主教知識及爭取最後儀式的作法，象徵著規訓愛爾蘭人並將其吸納進基督教範疇的願景(23)。中世紀史學家拜南，則在其學術專書《變形與身份》(*Metamorphosis and Identity*)中，探討狼人身體的描繪，是否動搖人類本質和身份認知。斯默爾(Susan Small)和韋塔克(Andrea Whitacre)等人，皆延續拜南研究中提到的概念作進一步分析。

過去學者提出的族裔、宗教、身體及本質問題固然有其重要性，但撇除狼人本身的模糊性和矛盾之處，傑拉德提到狼人離群索居七年後能再次回歸原初社群，亦是一個談及身份和跨界時值得檢視、卻至今未受學界重視的要素。事實上，雖然變形使得人類主體脫離社群成為他者，讓狼人成為區分我他的象徵工具，狼人故事卻也暗藏著交融和回歸。主體可能感受到列維納斯(Emmanuel Lévinas)提出的「倫理的召喚」，與他者產生共情，亦可能一同經歷德勒茲和瓜達希(Gilles Deleuze and Félix Guattari)在《千高原》(*A Thousand Plateaus: Capitalism and Schizophrenia*)中討論的「流變」(becoming)。然而，狼人偏離正軌的經歷，是否會成為他們回歸社群的障礙？回歸所帶來的，是更高的寬容性和多元的社會，還是雙重的異化——亦即人被迫成為狼的異化，以及狼人詛咒蔓延之地作為化外之地的異化？狼人內含的變化，又是否可能擴展到個體之外，成為重新思考我與他、入侵者及被入侵者等二元關係的關鍵？

因《愛爾蘭風土誌》的文本複雜性，以及作者傑拉德自身的混血身份，讓他筆下的狼人不為單一論述服務，而是開展多重面向的詮釋，並得以跨越時間的鴻溝，為不同文本中的變形，提供對話和參照的可能。2020年由湯姆·摩爾(Tomm Moore)及羅斯·史都華(Ross Stewart)執導、由愛爾蘭動畫工作室卡通沙龍(Cartoon Saloon)推出的動畫長片《狼行者》(*Wolfwalkers*)，便以狼化為主題，呼應《愛爾蘭風土誌》中身份和我他關係的辯證。《狼行者》雖以十七世紀為舞台，但一方面取材自中世紀的愛爾蘭狼傳說和文本，一方面亦呼應當代多元認同和共榮／融思潮。

本文欲將討論聚焦同樣以愛爾蘭為背景的《愛爾蘭風土誌》及《狼行者》中關於狼人的片段，並取徑列維納斯的他者倫理，以及德勒茲和瓜達希提出的流變，探討狼人文本內含的轉變與身份議題，並分析身體的外在變化如何迫使主體重新思考自身位置，而從狼的身份回歸的主體，又如何重新形構我他關係，並帶出共情和流變的可能。本文第一部分透過傑拉德的《愛爾蘭風土誌》及其背景脈絡，細談奧索里狼人所展露的文化、身體及身份模糊性，並說明這種模糊性如何動搖我他分界，使他者倫理學得以實現，亦讓自利與為他產生微妙疊合。第二部分則檢視《狼行者》中狼化的感染，如何成為打破藩籬及關係轉變的契機，並以流變的概念帶出群體關係性，探討化為動物所引發的群體效應。藉由思考《狼行者》援引奧索里狼人

典故、卻又有別於《愛爾蘭風土誌》的呈現，本文欲指出當代作品對於身份及我他關係更具開放性的詮釋方向。

《愛爾蘭風土誌》的狼人、模糊地帶與多重跨界

作為一部以外圍視角呈現愛爾蘭自然與人文地理的作品，《愛爾蘭風土誌》透露出一種對身份議題的執著。其執著不在於凸顯「身份」兩字，而是透過敘事者站在外來者、統治者、征服者的位置，劃分出觀看者與被觀看者、主體與客體、我與他的界線。就其表述方式而言，這部作品對愛爾蘭及遠東自然風土的描繪與評價中，展現多重的二元對立結構。例如描寫愛爾蘭自然環境時，格外強調其豐饒和宜居的特性，以此對比危險且毒物叢生的東方異境，但在刻畫愛爾蘭奇景及奇蹟軼聞時，卻與「東方奇聞」(Marvels of the East)傳統的高度重疊，凸顯出愛爾蘭相對於英格蘭的他者性。²這種書寫方式，一方面激起讀者的窺看慾，將愛爾蘭的土地及其住民放置於被注視和被評價的位置，另一方面又透過將愛爾蘭描寫得比東方更加無害和溫馴，將此地收編進英格蘭的知識和政治體系中。³在這個敘事框架底下呈現的狼人，似乎也服膺於我他對立的表述邏輯，扮演愛爾蘭他者性的一部分，並同時突顯出可收編的特質；然而，傑拉德筆下的狼人並不只停駐在壁壘分明的二元對立層次。

在《愛爾蘭風土誌》第二部第十九章中，傑拉德講述一名天主教教士從阿爾斯特(Ulster)前往米斯(Meath)的途中，在米斯邊境遇到狼人的經過。某個晚上，教士與侍從在營火邊休息時，一名男性狼人(wolf)朝他們的營地靠近。狼人以人類的語言問候，並試圖安撫受他驚嚇的人們。傑拉德描述：

² 「東方奇聞」指希臘羅馬時代以降的西方博物學者，如老普林尼(Pliny the Elder)、索利努斯(Gaius Julius Solinus)、聖依西多祿(Isidore of Seville)等人，對於東方異族和怪物的典型刻畫。更多細節，參閱維寇爾(Rudolf Wittkower)的〈東方奇聞：怪物史研究〉(“Marvels of the East: A Study in the History of Monsters”)。《愛爾蘭風土誌》第二部分關於「怪誕與神蹟」(wonders and miracles)，特別是第十九到二十四章對半人半獸、半男半女等「混種」的描寫，與傳統西方哲人刻畫東方他者或化外之民的方式格外一致。

³ 例如傑拉德在第一部第二十三章中提到，愛爾蘭雖有各式爬蟲，但牠們皆無毒性，且毒蟲毒物到了此地，將一應失去其傷害力(48)，或是在第二十五章中，強調愛爾蘭的氣候中庸溫和，四季怡人，島民鮮少患病(51)。

旅人們感到震撼並警戒，狼人便以一些正統教會的詞語(orthodox words)提及上帝。教士接著向全能天主及三位一體的信仰呼求，希望狼人不要傷害他們，並告訴他們這個有著野獸外表卻會說人話的生物是什麼。狼人對他們所有的疑問給予天主教式的解答(catholic replies)，最後補充：「我們都是奧索里(Ossory)的原生居民，我們因受到聖人那塔利(Natalis)的詛咒，每隔七年便會有兩人，分別為一男一女，必須被迫拋下人類的形態，脫離人類的居所而活。被詛咒的兩人將失去人類的外表，披上狼形。七年過後，若能幸運存活，兩人將回歸原本的社群、回復人類的樣貌，奧索里則將有另外兩人成為詛咒的接替者。」(79-80)⁴

說話的狼人男子正是當前承受詛咒的苦主，他因為伴侶瀕死，希望教士能前往伴侶倒臥之處，為她進行最後儀式(viaticum)，意即臨終的聖餐禮，以對即將由此世踏上亡者之路的垂死之人禱告和送別。

《愛爾蘭風土誌》中，狼人甫登場便展現分類上的模糊，且其模糊性甚至超越狼人橋段本身，成為思考愛爾蘭、威爾斯邊境軍與英格蘭關係的契機。奧索里狼人內含的模糊性，可以從文化上、身體上，以及身份上的角度來看。首先就文化層面而言，奧索里的狼人看似怪物，卻有別於他者和非文明生物的傳統形象。傅利曼(John Block Friedman)在專書《中世紀藝術及思想中的怪物種族》(*The Monstrous Races in Medieval Art and Thought*)中，細緻地梳理和統整古典以降西方世界刻畫和區分陌生他者的方式。他提到，在希臘羅馬時期，除了將非屬於自身政治場域、具公民身份的族裔劃歸於異邦人或野蠻他者之外，文化差異，例如飲食、語言、衣著、武器、習俗和社會結構等，也是判斷我他的重要指引，這個判斷基準直至中世紀仍被視為圭臬(26)。其中，語言除了是判斷公民與異邦人的指標，擁有語言與否

⁴ 本文關於《愛爾蘭風土誌》的引用，翻譯自佛瑞斯特(Thomas Forester)1863年的現代英文譯本。文中以狼(wolf)一詞指稱會說話的狼男及其伴侶，雖然他們外觀上呈現動物狼身，並非現代奇幻作品中半人半狼的「狼人」(werewolf)，但此文仍以狼人一詞代稱《愛爾蘭風土誌》十九章的狼男。在廣義中世紀狼人文本的範疇下，不同作品對狼人形態的刻畫及指涉用語並不一致，斯默爾曾在論文〈皮膚閱讀之中世紀狼人模型〉(“The Medieval Werewolf Model of Reading Skin”)爬梳此差異，但不同版本的狼人形象並非本文重點，因此不多過著墨。

更可以判別人與野蠻種族、怪物、非人或動物等的差異，這一點可見於荷馬史詩、老普林尼的《自然史》，或其他古典時期的重要著作(Friedman 29)。在《愛爾蘭風土誌》中，奧索里狼人與天主教教士不只擁有共同語言，甚至具備情感上的共情。他能預想到人看到狼時可能萌生的恐懼，並對此加以安撫，亦以正統教會的用語和對天主教的理解，緩解對方的恐慌和爭取認同(79-80)。這些文化符碼的高度吻合，使得刨除外觀差異後，奧索里的狼人幾乎不具備可以明確被劃分為他者的特質。

在這樣的敘事中，身體上，或說外觀上的相異處，似乎成了讓狼人定著在他者位置的關鍵。有趣的是，即便是看似壁壘分明的人之身體與怪物身體，在傑拉德的筆下仍舊保留著界線的模糊性。傑拉德提到，教士一開始拒絕為狼人女子施行聖禮，狼人男子為了取信教士，便「以狼爪為手，剝開狼人女子的毛皮，將其從頭褪至肚臍，一名老邁的人類女子霎時呈現在他們眼前」(80)。奧索里的狼人看似怪物，毛皮底下的人類卻保留得過於完整，因而引起學者「此狼非狼」的討論。拜南區分「轉化」(metamorphosis)、「混種」(hybrid)及「掩蓋」(covering)三者的不同，她認為「轉化」是較為基進的概念，會引起對身份和本體的焦慮，但傑拉德筆下的狼人規避了真正的變形，較屬視覺展演，而非本質的改變，背後隱藏著中世紀對變化的抗拒(27-29)。⁵她並不將奧索里居民的狼化歸類為真正的轉化，而是以「披上狼的外皮」(overclothing)一詞，強調狼人外貌底下的人類身體完好無損(108)。這種實質身體的完整性，似乎把狼人拉回人類的範疇，重新建構分類的穩定性，但其中卻又透露出一種來自他者的、無法移除的殘餘。事實上，雖然拜南認為「披上狼皮」的描寫是當時代不想面對太不穩定的身體而選擇的表現形式，為的是維持身體和身份的穩固，卻也指出十二世紀以降對於「變化」這個概念的著迷(109-10)。韋塔克則比拜南更進一步指出外表改變的效力。她認為即便奧索里的狼人並非真正歷

⁵關於拜南對「轉化」和「混種」的清楚定義，可見《變形與身份》第30頁。由於《愛爾蘭風土誌》中的狼人，確實並未直接由人身轉化為狼身，而是被狼皮所覆蓋，故本文借用拜南的分類，在討論奧索里狼人的變形時，使用較為中性的「變化」(change)一詞，或以「變形」客觀描述外在改變。下節討論《狼行者》從人到狼的轉變時，則會用到「轉化」(metamorphosis)一詞，以區分兩者在狼化呈現上的差異。而之所以將拜南著作 *Metamorphosis and Identity* 中的 metamorphosis 翻譯為「變形」，而非前述所提的「轉化」，則是因拜南書中討論到身體變化的不同表現形式，故在書名翻譯上，使用涵蓋範圍較廣的變形一詞。

經身體的轉變，即便他們只是披上狼的外皮，這種轉變「雖不完整卻仍有效」(101)。韋塔克寫道：

狼的身體看似虛假，卻也是實質的……狼體的物質性促使我們去想像表皮之下，狼皮在其所貼合的人體上留下血肉組織，彰顯著極其緊密的接觸……披著外皮的描述指向一種對於身份鑑別的焦慮。這種焦慮不再是針對身份的破碎化，不是怕失去構成自我的重要部分，而是關於無法辨識虛假表象之下的真實身體，或判別身體開始及結束的分界線。(104)

即便狼人男子為伴侶剝下狼皮露出真實人類身體的動作，讓披上狼皮彷彿無異於穿上一件衣服，但血肉的貼合，使得附著於人類身體上的狼皮層成為無法完整剝離的符碼，彰顯難以移除的他者性。韋塔克並未否定奧索里狼人比起一般認知的狼人更缺乏轉化的能動性，但她強調即使是這樣不完整的變化，其蘊含的效果卻並未消失。物質的交融，使得狼人位在熟悉與陌生的邊界地帶，最終讓觀看者難以抉擇究竟該視他們為人類社會的同伴，還是異地的怪物。奧索里狼人身體上的模糊性也正在於此。文化及身體上的雙重模糊，因而導向身份的模糊，甚是預示著身份的跨界。

在敘事中，身份動搖的明顯契機，發生在天主教教士為狼人施行聖禮的時刻。將狼人視為非人存在的教士，最初拒絕為瀕死的狼人女子施行最後儀式，物種的清晰界線成為他分享救贖的阻礙。然而，狼人所保留的人之部分，卻擴大了我族身份的認知，使教士最後同意了他的要求。在這段敘事中，視狼人為他者的想法或許並未完全消失，但卻開啟了共情的可能。此刻所產生的跨界，不再只是狼人本身從人跨足至非人他者、又展露非人他者的人性這種個體身份層次的來回，而是讓教士作為現場的觀看者，以及讓讀者作為遠方的觀看者，同時重新思考身份標籤底下所能容納的內涵。奧索里的狼人的面容，成為可以被注視和認知，可以被同情和被視為義務的他者。

列維納斯在談及他者倫理時，透露出對自我中心視角的擔憂。他指出個體皆有自我保存、意即保持並發展自身生命的本能，但不同個體以自我的存有出發、因為

自身利益相互碰撞，則將不可避免地造成爭鬥和爭奪(1991: 4)。列維納斯提到直面他者面容的重要。他者面容的召喚，能使主體「不由自主地」產生責任感(1991: 11-12; 1988: 169-70)，使其從只專注於自身的利己狀態，成長為倫理的我(1998: 202)。在列維納斯的理論中，面容讓作為獨特存在的他者，得以被主體看見和認知，並因其需求做出回應，更甚者，感受到的必須回應的責任(Lévinas 1988: 169)。列維納斯認為：「他者用以表現自己的方式超越出『我之中的他者』的觀念，我們稱之為面貌。這種方式不在於把我注視的他人顯示為主體，也不在於去陳列構成形象的總體特性。他者的面貌隨時摧毀並滿溢出他留下給我的可塑的形象」(Lévinas 1969: 50-51; 梁孫傑 130)。這個說法透露出幾個理解他者的重要之處。一是他者並不受「我」的思想所同化，並非單單是主體掌握和理解世界的一部分，而是超越並「滿溢」的。換句話說，他者的存在彰顯了主體的侷限。另一個重要的概念，則是他者的面容並非某種總體性的展現，亦非與我對立的抽象存在，或是建構自我意識的相對位置。相反地，向主體發出要求的他者，具有當下的獨特性和唯一性，因為意識到他者在當下的需求，主體萌生了給予倫理回應的義務。

在列維納斯的理解中，對他者的責任亦可理解為對於鄰人的愛，這種情感來自於看見他者所受之苦；回應他者面容的同時，也是回應他者的無助和脆弱，萌生出「為他」的感受，這種感受是不對稱的，只關乎我對他者的倫理責任，而無關他者是否給予同等的回應(Lévinas 1998: 103-05)。黃宗慧指出，面容在此並非一定是視覺上的，「列維納斯所謂的面貌，既不是用是否具有可以表達情感的臉部肌肉來界定，也和是否具有一雙能回看的眼睛無關」(2018: 15)；「若一定要與感官知覺做連結，比起『看』，面貌可能和『聽』還更相關，因為在界定面貌的時候，列維納斯更常使用的，是要求(demand)、論述(discourse)、述說(speak)」(2018: 16)。從這點來看，看見他者的面容，實則是一種對於他者需求的感知，以及對此要求做出的回應或具體行動。雖說如此，個體對他者的關懷和實踐卻有其難處。除了主體難以真正站在他者的位置理解他者的困境外，自利本質的干擾、對於他者處境的鈍感，以及不對稱的「為他負責是我單方面的責任」，都讓他者倫理格外困難(張錕焜 88-89)。在許多情境下，主體即便受到來自他者的召喚，在給予倫理回應時卻有著不同等級的阻礙或抗拒。

但奧索里的狼人故事幽微之處，在於讓「自利」跟「為他」有了成為一體的可能，而這種可能性，便來自於身份的模糊。首先，傑拉德筆下的狼人之所以呼應列維納斯理論中為他情境的他者，是因為奧索里狼人並非充滿敵意的存在，也不單純是我的相反或對立面的敵人，而是需要幫助的、召喚出倫理責任的他者。除了故事中狼人老婦瀕死的煎熬外，狼人的話語中，亦透露出他們的弱勢處境：「必須被迫拋下人類的形態，脫離人類的居所而活……七年過後，若能幸運存活，兩人將回歸原本的社群、回復人類的樣貌」，這句話當中的「脫離人類的居所」、「若能幸運存活」，暗示遭受詛咒離開社群的狼人孤立無援，野外的生活危險重重，他者的處境分外艱難。若說上述兩個要素，讓奧索里的狼人成為他者倫理學中的他者，使看到他們困境與面容的教士成為必須面臨倫理抉擇的鄰人，後面接著提到的「奧索里則將有另外兩人成為詛咒的接替者」，則使得我與他的位置變得微妙不定。對於奧索里的居民而言，誰都可能是下個被選中的狼人，所有「我」都是潛在的「他」，都可能落在他者可能面臨的處境。為他因而可能成為一種保險，或者對於自我保持並發展自身生命的預先準備，因而導向不得不的共情。

當然，這段敘事看起來僅模糊了奧索里居民的人類身份，而作為鄰人的天主教教士，甚至是寫下這段敘事的傑拉德，依然處在安全的觀看位置。然而，在教士對瀕死狼人施行聖禮後，他與狼人男性之間的對話，卻讓身份立場變得更加模糊。傑拉德寫道，禱告的儀式持續了一夜，而狼人男性在此期間一直陪伴在側，「表現得更像人而非野獸」(81)。在白日到來，他們分道揚鑣的時刻，狼人為教士指引路途的方向，而教士則詢問狼人，「來到這片土地的敵對種族，是否得以在此長遠發展下去」，狼人則回應：

我們國家的罪孽和國民極大的惡習，使神的怒火降臨在這邪惡的世代，眾人因而落入其敵人之手。因此，只要外來族裔遵守神的誠律，並遵行正道，他們便能處於安穩不敗之地。然而，往不正當的享樂之路墮落卻是極其容易的，且人總是傾向學習壞榜樣，因此當他們與我們混居一處，並染上我們的惡習，他們無疑也會使神罰降臨在他們的身上。(81)

這段帶有教化意涵的說詞，透露出多重訊息。其中，對愛爾蘭居民的批判，佔據了最表層的印象。傑拉德藉由狼人之口，帶出外來者對於當地居民的貶低及刻板印象，並以此來合理化軍事擴張，將侵略者描繪為神罰的代言人。甚至，作為愛爾蘭本土居民的狼人，也承認自身的罪惡，讓他們的受苦某種程度變成了自願的認罰。在此之下的第二層意義，則是宗教信仰的鞏固。狼人所說的「若外來者能遵守誠律和遵行正道便能處於不敗之地」，傳遞出故事的道德教化意涵，狼人也因而成為宗教符碼，用以穩固天主教的宗教規範。包藏在宗教信仰之下的第三層意義，則是愛爾蘭人和外來定居者位置的模糊，以及對於身份的焦慮。狼人的建言，透露出決定族群命運的關鍵，非在於世俗統治者的軍事力量，而在於是否遵循正道及符合神的誠律。由於信仰的對象是神，而非人，故而諾曼統治者所治理的人民與愛爾蘭的居民不再處於身份分界的兩端，而是二者都被相對化，成了等待救贖的、將被審判的、可能墮落的一方。跟神所佔據的中心位置相比，無論是入侵者還是被入侵者，同樣都是另一邊。

傑拉德自身的出身，似乎又讓身份的複雜性變得更加真實，狼人之言帶來的焦慮也更加切身相關。探討傑拉德的著作難以規避身份問題之原因，在於其出身和作品皆可說是諾曼殖民這個大背景下的副產物。傑拉德出身自邊境領主家庭。他的祖父傑拉德·德·溫莎(Gerald de Windsor)是諾曼帝國領主，祖母內絲特(Nest)則是威爾斯公主(Faetra 136; Khanmohamadi 39)。其家族不僅是跨國族通婚，更反映十一至十二世紀不列顛凱爾特邊境的軍事交會、文化交融，以及政治聯合。邊境軍(Marchers)一詞，在中世紀時期指稱諾曼人征服英格蘭後，在威爾斯邊境區(Welsh Marches)定居，與威爾斯人通婚的諾曼領主後裔，他們不僅戍守英格蘭和威爾斯邊界，亦透過進犯威爾斯來擴張領地(Knight 57)。然而，十二世紀中期，英王亨利二世與多位威爾斯領主達成同盟，阻止邊境軍饑食威爾斯並限縮其勢力，因而促使邊境軍朝向愛爾蘭發展(Knight 58-59)。⁶若從傑拉德承其祖父一部分諾曼血統，以及

⁶ 達菲(Seán Duffy)則認為，諾曼人向西擴張領土，進入威爾斯領地，因而迫使威爾斯領主往愛爾蘭尋求一席之地(101-02)。但無論威爾斯領主是與諾曼統治階層達成政治協議，亦或被迫退居愛爾蘭發展，奈特與達菲皆強調十二世紀威爾斯與愛爾蘭之間深化的關係，致使兩者的文化及社會距離縮短。達菲更指出，威爾斯和愛爾蘭同樣位在受諾曼統治的不列顛邊境，因而面對相似的處

《愛爾蘭風土誌》是一部獻給亨利二世的作品來思考，或許不難理解文中帶有殖民者、或說諾曼統治者視角的原因，但傑拉德的諾曼、威爾斯混血身份，以及威爾斯相對於英格蘭的弱勢地位，亦使他與諾曼統治階層產生距離。汗穆罕默迪(Shirin A. Khanmohamadi)指出，雖然傑拉德著作中的視覺呈現，或說視覺轉向，代表了十二世紀央格魯·諾曼作品中，以「目擊」來展現土地所有權的殖民書寫特質(38)，但他關於威爾斯的書寫，卻凸顯「困難的中間位置」(a difficult middle)，透露文化上反殖民的意識(44-45)。法勒特拉(Michael A. Falettra)同樣提到，傑拉德的特殊身份，讓他並未完全在殖民與被殖民者立場中二選一，而是揭露一種深層的矛盾和對於身份議題的焦慮(138)。或許這樣的背景，使他在書寫更加邊緣弱勢的愛爾蘭時，也隱隱透露對於身份的曖昧態度，以及進入愛爾蘭的邊境軍同樣被邊緣化的焦慮。奈特便提到邊境軍進入愛爾蘭的身份認同危機：「他們必須是英王和『英格蘭人』的同盟、領主，以及基督教社會的成員。但即便與『英格蘭人』維持著必要的關係，身在愛爾蘭的邊境軍亦希望比在威爾斯時享有更多自治權，並脫離王室權威的掌控」(59)。奈特連結奧索里狼人的模糊性與邊境軍的身份議題，認為傑拉德筆下的狼人之所以既像他者又彷彿顯現出同質性，正彰顯出邊境軍對於身份的焦慮。他們既幻想著愛爾蘭是渴望殖民勢力救贖的「罪人」，等待著他們的同化，又懼怕他們在愛爾蘭擴張、定居後，會變得跟愛爾蘭人「沒有兩樣」(73)。

從教士與狼人在分別前的對談來看，奈特的閱讀確實有其道理。狼人對於學壞容易的警告，與其說是宗教訓言或道德勸說，更像是對身份變動之容易度感到不安。狼人是愛爾蘭罪惡的隱喻，也同樣能變成被愛爾蘭罪惡所同化的邊境軍的隱喻。如若往不正當的享樂之路墮落極其容易，邊境軍與愛爾蘭人要變得難以區分也將極其容易，並可能受到變形詛咒的傳染。這裡所言的「傳染」，並非指疫病傳播等接觸性擴散，也非指稱詛咒本身帶有人傳人的力道，而是墮落行為的潛移默化。若如狼人男子所說，當外來者與他們混居一處，並染上惡習，便會使神罰降臨在他們的身上，則進入愛爾蘭的邊境軍群體，亦可能沾染奧索里的異質性，成為可能被詛咒的對象。

境及問題，即便這或許並不構成威爾斯同情愛爾蘭的理由，這種共同經驗卻仍可能讓兩邊的居民懷抱更多共感和親密性(108-09)。

可能變得跟他者一般，便意味著他者的位置並非固定不變，「我也可能成為他」不只指向對他者所受之苦的想像能力，也帶出一種我切身處在對方位置的想像，這種危機意識因而促使共情的發生。若羅斯馬倫與潘西的閱讀中所看見的狼人之人性，仍然只著重在傑拉德作為觀看者，是否可以看見和呈現他者的相似處，以及狼人作為文化符碼，是否呈現出愛爾蘭被文明規訓的可能，歸納來說便是傑拉德敘事中的「我」的視角，那麼狼人之言，則彰顯出我的視角之侷限、我的不完整，以及我的他者化。狼人的存在彰顯出身份穩固之不可能，因而在我與他之間開闢出模糊的位置。模糊地帶的擴大，擠壓到身為局外人的空間，意外使得為他也成為一種為己。

誠然，若與他者的共情全然出自於為己，或為自我保存預作準備，則這種回應似乎與列維納斯提出他者倫理的初衷產生了衝突，因為主體的思想與行動仍未脫離自我中心的存有，他者彷彿只是一種可能性的符號象徵。梁孫傑便曾點出，「以自我為生存目標的生物性存在方式，正是列維納斯倫理學所要超越的」(129)。他提到，列維納斯與笛卡爾、海德格等西方哲學家的差異，在於他對他者的全然敞開與傾囊相授：「因著詢問和呼求，他者向我述說；我必須淨空我之為我的一切構成要素，超越『我能』的界線範疇來悅納絕對他者，建立起和他者的倫理關係」(Lévinas 1969: 51；梁孫傑 129)。雖理解到列維納斯的他者倫理，出發點在於更為純粹的為他，然而本研究亦希望透過此故事，點出共情所需要的共同想像。感受到他者面容的召喚，仍舊需要一定程度的貼近作為前提，而奧索里的狼人敘事，正是在呈現他者面容的同時，創造了這種無法迴避的貼近。

黃宗慧在《就算牠沒有臉》中討論「不吃打過照面的動物？」此一議題時指出，「臉」指的是列維納斯所定義的，「人與人的倫理關係往往建立在臉，透過臉，他者以他的脆弱，向我們發出了某個要求，召喚著我們做出倫理的回應」，然而「在人類的眼中，卻並非所有的動物都有臉」(2021: 34)。她並引述列維納斯在訪談中談及動物是否有臉時，認為狗有臉，但蛇未必有臉(Lévinas 1988: 169, 172；黃宗慧 2021: 34-35)。這種差別心可能來自人對動物「智力」的認知，亦有可能來自動物「和人類的親疏遠近關係」(黃宗慧 2021: 36)。這裡提到的動物，亦可換指其他主體未必能與之同感和共情的對象。列維納斯指出，即便某些動物可能發出召喚的

面容，讓人感受到牠們的需求，與自身的被依賴，但其理論重心依然放在人與人之間的倫理關係(Lévinas 1988: 172)。可說對列維納斯而言，人總是最為貼近的，而他雖不否認將動物視為倫理關懷對象的可能，卻也點出他認知中人與動物仍舊存在差異。本文延續黃宗慧的觀點，將這個差異理解為「親疏遠近關係」。親疏關係決定面容是否得以被辨識，以及發出倫理召喚的，究竟是親近的鄰人，還是全然無關的客體。若距離過於遙遠，則他者的面容將變得難以認知，因而失去共感的可能。

《愛爾蘭風土誌》中的狼人片段並未將他者過度簡化，仍透過身體的差異及地域的分野，標示出狼人的他者性，刻畫其難以化約的特質，但在此同時，奧索里的狼人無論在文化、宗教還是身份上，都與傑拉德所屬的威爾斯邊境軍群體有著某種遙相互映，因而無論就親疏遠近的劃分，還是出於對其處境的同情，都讓他的筆調難以徹底疏離。奧索里的狼人，也因此有了召喚觀看者做出倫理回應的面容。或許也唯有如此，才更有可能讓主體在不對稱的、無關乎他者是否給予對償的關係中，回應他者的召喚。

奧索里狼人詛咒的交替和潛在的傳染，開展出為他的新可能。主體不只是看見他者的面容，因而感受到需要回應的道德責任，亦透過緊逼的、肉身實質的他者化體驗，讓鄰人無法置身事外。狼人意象中的變化，以身體的改變，拉近了我他之間的距離，甚至強迫主體站在他者的位置，因而減少了「無法共情」或「對他者受苦的鈍感」之狀態。傑拉德的敘事，雖然表面上帶有一種內聚性、自我中心、從拓荒者或侵略者視角看待他者的觀點，但奧索里的狼人卻以一種無法迴避的形式，透過「我也可能成為他者」的超自然情境，強迫主體直面他者的面容。如果說《愛爾蘭風土誌》透過狼人詛咒潛在的傳染力，促發對於身份的重新思考，那接下來要想的是，傳染的擴大，能否將我他一起帶向更好的未來，還是只讓成為狼的人類都只停留在危險且不利的處境？在《愛爾蘭風土誌》中，傑拉德雖然點出邊境軍可能與愛爾蘭人的邊緣性產生共鳴，卻並未進一步認知或描寫這種共鳴帶來的變化。他對狼人的敘述中，透露出我與他者一同墮落的恐懼，以及從文明走向蠻荒的抗拒。然而，狼化作為開展身份可能性的符碼，卻在後世的作品中被挪用，成為挑戰疆界、打破藩籬、重新思索和定義我他關係的媒介。

《狼行者》的與狼同行與共同流變

由摩爾及史都華執導、恰巧在後疫情時代推出的動畫長片《狼行者》，可說是全球化浪潮下，以奧索里狼人傳說歌頌愛爾蘭文化並傳遞多元身份價值的經典。《狼行者》是卡通沙龍繼《凱爾斯的秘密》(*The Secret of Kells*, 2009)及《海洋幻想曲》(*Song of the Sea*, 2014)後製作的「愛爾蘭三部曲」收官作。故事以十七世紀奧立佛·克倫威爾(Oliver Cromwell)高壓統治下的愛爾蘭為舞台，呈現英格蘭統治者與愛爾蘭居民、愛爾蘭居民與英格蘭移民、基督教與當地傳統信仰、文明與自然、城市與森林、人類與動物之間的二元對立，以及這個看似壁壘分明的界線，如何因故事主角羅賓意外狼化而被撼動。《狼行者》的背景設定，呈現出不同形式的殖民或壓迫，也如同《愛爾蘭風土誌》一般，透過身體的改變和立場的變化，開拓出二元架構之間的模糊地帶。而與《愛爾蘭風土誌》不同的是，《狼行者》並未停留在身份的模糊化，而是反思對立的合理性，以及透過跨界召喚出對他者的關懷，甚至是我他共同流變的可能。這樣的描寫形式，或許能為上一節中，「傳染的擴大，能否將我他一起帶向更好的未來」，亦或只使兩方「都只停留在危險且不利的處境」，提供部分的解答。

《狼行者》的故事主角羅賓(Robyn)，是一位隨父親從英格蘭到愛爾蘭生活的獵人之女。羅賓不甘願遵循既定的性別角色，亦不願認命擔任城鎮中的勞動者，而是想如父親一般，靠著捕獵來守護城市及貢獻己力。然而，羅賓的父親遵從權威角色護國公(Lord Protector)的統治，擔憂羅賓不符合社會定義的行為和思想，會為她自己惹來麻煩。某一天，羅賓避開父親的視線，悄悄前往森林狩獵，卻在試圖瞄準狼群時意外射傷她的獵鷹梅林(Merlyn)。自稱「狼行者」(wolfwalker)的神秘女孩梅(Mebh)將梅林救走，並以神秘魔法治療，羅賓與梅也因此建立起一段友誼。身為狼行者的梅，入睡後靈魂就能脫離身體、化為實體狼形，而意外被梅咬傷的羅賓，因而繼承了狼行者的能力，在肉身沉睡後離魂化形，身份、自我認知、與他者的關係皆發生劇烈改變。變得亦人亦狼不只讓羅賓被迫從獵人的角色轉變為被狩獵、被市民仇視的對象，也動搖了她的身份立場，讓她無法如過去一般理所當然地驅趕和敵視森林中的狼群，而是切身經歷了他者的困境，並試圖衝破我他之間的藩籬。羅

賓、羅賓父親、梅、梅的母親成為重組家庭的大結局，彷彿在類似《愛爾蘭風土誌》民族衝突的背景下，跨出更美滿的一步，但狼行者們最終離開原棲地，尋找新家園的收尾，似乎也讓快樂結局蒙上一層並不明顯卻揮之不去的陰影。

導演摩爾及史都華有意識地透過場景、畫面及角色的互動，塑造出帶有拘禁感的氛圍。故事中的權威角色護國公，便是以十七世紀征服並掌控愛爾蘭的克倫威爾為原型所設計。克瑞里(Gülten Silindir Keretli)除了分析護國公角色與克倫威爾之間的連結，以及大英帝國殖民政權的壓迫外，並觀察到《狼行者》呈現的多重框架和壓迫，包含清教徒「工作就是祝禱」(work is prayer)的信念成為掌控的手段、霸權文化使當地民間傳說和異教文化噤聲、性別和社會角色僵固，自由的靈魂被條條框框所束縛等(116)。史都華提到，動畫的畫面特別凸顯出文明與自然的對立。由護國公所掌控的城市、街道、城堡，皆是以塊狀、方正、猶如牢籠般的畫面所呈現，相對地，牆外的自然景色，皆是由弧形、曲線等不規則的圖樣所構成（引自 Ordoña）。

在這個背景下，居住於森林中、不受文明規訓的狼行者梅與她的狼群，便是統治權威想要鎮壓的對象。在劇情的表現上，護國公不僅發出狼群殲滅命令、砍伐森林、彌平狼群棲地以擴展城市地界，同時也捕捉離魂化形的梅的母親，並試圖在集會時，向愛爾蘭人證明英格蘭的政權勢力。導演史都華特別指出《狼行者》中狼與當地抗爭者的連結：「克倫威爾將愛爾蘭視為充滿抗爭者的荒野之境，抗爭者們住在森林裡，隨時準備發起攻擊，森林同時也是狼的居所。而愛爾蘭人對於狼人故事以及各種童話、傳說的信仰，或許也成為他想徹底『教化』當地的另一個理由」（引自 Ordoña）。另一個導演摩爾，則在刊載於影評網站 *IndieWire* 的訪談中提到狼作為愛爾蘭傳統的象徵：

狼在愛爾蘭民間傳說中扮演重要的角色……他們與鄉村及人類轉化(transformation)的意象緊密相連。我和羅斯[史都華]在青少年時期，便熟知奧索里的狼人故事。我們借用傳說中的一部分元素，並以自己的美學方式再現。在該傳說中，狼被視為人以及夥伴，或是頂級掠食者，但並非我們應與

之對抗的怪物，這個意象深深啟發了我們。(“‘Wolfwalkers’: Ross Stewart and Tomm Moore”)

從摩爾的說詞來看，奧索里的狼人隨著時間演進，並不單純被認知為一種詛咒。在《愛爾蘭風土誌》中，熟知天主教用語與儀式的狼人模糊了身份的差異和我的界線，而在《狼行者》呈現的英格蘭與愛爾蘭衝突中，奧索里的狼人則成了愛爾蘭身份的表徵，或是愛爾蘭性的載體，甚至在最後的狩獵場景中，隱隱暗喻本土宗教與基督教的共融。

摩爾與史都華挪用奧索里狼人意象的方式，並非是單純將其視為穩固和強化愛爾蘭文化、並以此來對抗英格蘭文化入侵的工具。事實上，故事中的人物關係難以簡單用英格蘭人和愛爾蘭人、外來者和原住民、高壓統治者和被壓迫者來劃分，而是具有多層次、多方面的互動和衝突。例如羅賓父親雖然身為英格蘭移民，亦複述護國公的「我們會馴服這塊地方」(“[W]e’ll tame these lands,” *Wolfwalkers* 15:26-27)等統治階層用語，但羅賓一家亦是受英格蘭掌權者控制和壓抑的族群，羅賓甚至被居住在城市裡的愛爾蘭小孩排擠嘲笑。故事也並非將愛爾蘭居民，刻畫為具有同質性的集體。居住在城市裡的愛爾蘭民眾，與森林裡的狼行者存在緊張關係，愛爾蘭人懼怕和排斥狼群，並將狼行者歸在異教徒(pagans)的範疇，乍看似乎與狼行者處在對立面，但故事中愛爾蘭牧羊人卻提到狼行者曾以野性魔法(wild magic)治癒他的傷(*Wolfwalkers* 17:45-49)。見到英格蘭人砍伐森林、狩獵狼群的行為，牧羊人亦批判：「聖派翠克與老異教徒達成協議，而你們現在卻違背諾言！」(*Wolfwalkers* 15:05-10)，並常把愛爾蘭異教神掛在嘴邊，例如脫口而出「克魯姆為證」(“By Crom!”)，甚至在挑釁護國公權威而被逮捕時，又是呼求基督、聖母瑪利亞、聖若瑟，又是怒喊「克魯姆為證！惡魔奪走你的腦袋！」(“By Crom! The devil takes your head!”)等話語(*Wolfwalkers* 15:56-16:07)。克魯姆·庫魯克是天主教進入愛爾蘭之前就存在的異教神，象徵生長與豐饒，曾被稱作「眾神之首」，也被認為是太陽神(Bonwick 121)。但在講述福音書《凱爾斯之書》(*The Book of Kells*)成書過程的動畫片《凱爾斯的秘密》中，克魯姆·庫魯克被刻畫為黑暗洞穴中的怪物。主角布蘭登(Brendan)需要被稱為「聖高隆之眼」(Eye of Colmcille)的放大鏡，才得以完成抄本

繪製，但「聖高隆之眼」實則是異教怪物克魯姆之眼(Eye of Crom)。布蘭登擊敗黑暗洞穴中的克魯姆·庫魯克，摘得他的眼睛作為抄寫工具，以此呈現異教信仰被化約為工具，以及基督教經典與異教傳統的複雜糾葛。《狼行者》中，羅賓第一次化狼後前往森林尋找梅的協助時，小小的梅坐在離魂的母親懷中，兩人的身體疊合成同心圓，圓圈中間是梅的母親猶如光暈般的長髮，彷彿重現克魯姆之眼的異教太陽圖騰(*Wolfwalkers* 46:05-06)。這個視覺上的呼應，連結狼行者群體與古老的愛爾蘭傳說及信仰。相較於已經被城市文明規訓並接受英格蘭統治的愛爾蘭人，狼行者與魔法、森林、民間傳說有著更高的關聯性。梅在第一次邂逅羅賓時，就把這來自城裡的小女孩的狩獵用品都掏出來隨手拋棄，似乎展現對文明工具的排斥(*Wolfwalkers* 26:52-27:00)，而狼行者的巢穴中充滿了石壁圖騰，梅施展治療魔法時，圍繞在周圍的狼群仰頭狼嚎，石壁圖騰亮起，展現異教神秘力量(*Wolfwalkers* 25:40-25:55)。若說以護國公為首的英格蘭統治者及狼行者位在較為極端的兩個對立面，受統治的英格蘭移民及愛爾蘭人，則是落在中間位置，雖有著曖昧的連結，彼此卻都處在緊張、甚至對立關係。

在這個背景下，羅賓的狼化成為身份變換和流動的催化劑，促發跨界的合理性和對於疆界的反思。最明顯的變化，便是原本隸屬於衝突位置的我與他，成了德勒茲與瓜達希在《千高原》中描述的「群」(pack)。德勒茲與瓜達希在談及流變時，便曾以「化為動物」(becoming animal)的概念，強調流變不只牽涉到行為或樣貌的改變，亦關乎位置及族群的差異。他們提到：「成為動物總是攸關一個群體、一個隊伍、一個種群、一個人群，簡而言之，攸關一個多重性」(239)。這一點之所以重要，在於流變不只作用在個體層次。它描述的是一個群體的樣態，以及個體與族群的關係。德勒茲與瓜達希認為，自然或天地並非透過親緣關係來作用：「動物是以獸群(packs)為單元集結，而獸群是透過感染(contagion)來形成、發展及轉化。這種透過感染而相互作用的駁雜多樣性，因而成為特定的組配(assemblages)」(242)。⁷德

⁷ 這裡將 contagion 翻譯為「感染」，不同於上節討論中使用的「傳染」一詞，原因是感染有別於前述所提的惡習潛移默化，或詛咒可能降臨在學壞的外來移民身上。在德勒茲與瓜達希的討論脈絡中，感染是指屬於一個群、一個組配的成員，在共處和共同活動的過程中，身體和情感上感受到彼此，並且相互影響和發展，本文故以不同詞彙區別此細節差異。有趣的是，在德勒茲和瓜達希

勒茲與瓜達希提出的概念，在羅賓的轉化中有具體而鮮明的展現。化狼帶給羅賓的轉變是多重的，且無疑包含中世紀晚期狼人文本所關注的身體層次變化。雖然狼行者是在睡夢中離魂，但靈魂所化的狼形，卻是可見可觸可感，可能被獵捕和傷害，具有真實身體的狼。羅賓所感受到的，亦是狼的真實身體，她以狼腳奔跑、跳躍，以狼鼻嗅聞，以狼耳傾聽自然萬物，而非以靈魂形式飄蕩在世間。但除此之外，化狼更重要的影響是關係的改變。羅賓第一次入睡離魂、意識到身體化為狼形時，不僅感受到身體脫離原先的認知，也切實體會到成為獵捕對象的弱勢地位。化狼期間，她被排斥在人類群體之外，只能在城市中躲藏、避人耳目。無處可去的她離開城市，至梅的森林中尋求協助，並在與梅和狼群並行奔馳的期間，感受到脫離束縛、與狼共舞的自由，成為獸群的一員(*Wolfwalkers* 44:06-48:58)。

狼人傳說版本眾多紛紜，熟知奧索里狼人故事的摩爾與史都華，卻非採用《愛爾蘭風土誌》中「身披狼皮、血肉貼合」的刻畫，又或是《梅利昂詩歌》及《不列顛王亞瑟與狼人王格拉貢》中肉身由人轉變為狼、又從狼轉變為人的經典描繪，而是選用了類似十一世紀《愛爾蘭奇蹟書》(*De Mirabilia Hibernia*)中提到的，「愛爾蘭存在著一群居民，能隨心所欲轉變為狼，但他們必須離開本體，且化為狼形的期間本體不能移動，否則將無法回歸」的說法（引自 Rosmalen 12；Sconduto 33-34）。⁸ 貝斯特里奇(Peter Bystrický)指出：「愛爾蘭的狼人故事源於基督教傳入之前的愛爾蘭歷史、戰士情誼，以及古老儀式，這些是基督徒與外族人所無法理解的」(798)。這或許說明了為何奠基於愛爾蘭本土文化的《狼行者》，並未採用《梅利昂詩歌》或《不列顛王亞瑟與狼人王格拉貢》等版本的狼人故事，但本文欲指出，摩爾與史都華熟知奧索里的狼人傳說，卻並未參照知名度高，且同樣取材自愛爾蘭狼人傳說體系下的《愛爾蘭風土誌》，而是採用《愛爾蘭奇蹟書》中關於「離魂」的描寫，

脈絡底下的感染，在《狼行者》的故事發展中也是一種傳染，具體表現除了狼行者的群體透過咬傷來傳染和擴大外，羅賓和其父親最終選擇站在狼行者的一邊，也成為前述「墮落」的傳染。

⁸ 史康杜托(Leslie A. Sconduto)補充，類似的離魂情節同樣出現在其他相關的中世紀愛爾蘭狼人文本，包含《愛爾蘭奇聞》(*De Ingantaib Érenn*)，以及以拉丁文書寫的《化狼之人》(*De hominibus qui se vertunt in lupos*) (33-34)。另外，他亦提到在《愛爾蘭奇聞》中，狼人被描述為傳奇人物萊涅·法拉德(Laignech Faclad)的後裔，而奧索里的統治者亦來自同樣的血脈傳承，這個說詞顯示這些不同文本中關於狼人的敘述，很可能來自同樣的口述傳統(34)。

很可能是一種有意為之的選擇。除了迴避傑拉德作為外來者、甚至殖民者立場的凝視外，也免除肉身層次「到底是人還是狼」的爭論。雖然不能說《狼行者》描繪的轉化與肉身無關，但狼化期間本體的靜止狀態，以及人身與狼身的分離，確實某種程度弱化人類肉身的參與，而更加凸顯視角和身份位置的流動，以及視角和立場的改變。

化狼的羅賓最先感受到視角的切換。她從行走在平地上、仰望高牆的人類視角，切換到在不同高度的建築物上跳躍、奔跑、躲藏的狼的視角。轉化為狼使她成為捕獵對象，因而不得不在城市中上竄下跳。然而，狼化所帶來的視野轉變，恰恰成為跨界的引線，促使她脫離原先的規矩和束縛，成為林間自在奔跑、與自然萬物融為一體的狼群一員。科勒布魯克(Claire Colebrook)在解釋德勒茲理論時便提到，德勒茲認為的「化為動物」，並非獲得動物的特質，例如其力量或純真，也並不是要成為動物本身。這種流變，牽涉到的是「一種攸關動物的行動、感知及生成的感受，一種想像自身從一隻狗、一隻甲蟲或一隻鼯鼠的角度觀看世界的方式」(136)。羅賓的化狼，除了讓她具有狼的嗅覺或速度外，也讓她從狼的視野和方式重新理解世界、接觸自然，不再是被城市、規範和教條所網綁的魁儡。梅對羅賓說「妳能聽到所有細微的動作，妳的腳掌能透過大地聽到萬物」(*Wolfwalkers* 47:13-23)，這不只是感官的提升，也代表她的世界不再侷限於城牆內的文明。作為英格蘭移民、護國公領民、城市市民的她，以狼的感官接收世界動態，並與梅及狼群共情後，開始真正與愛爾蘭的土地產生了關係。羅賓的流變，因而是一種個體和群體關係的流變，是我與我之外的他者的共同流變。

伴隨視角變化的，則是更具衝擊力、更具影響力的立場之變化。成為狼群一份子的羅賓，得以共感狼群對於森林和土地的眷戀、對同伴的關懷，以及被壓迫的憤怒，這些感受使她脫離人類本位的立場，在人群和狼群的衝突中糾結不已。受狼行者力量影響的羅賓，因而能夠聽見梅母親以狼形被關押時發出的呼喚(*Wolfwalkers* 53:38-55:00)，在設法救援的同時，也試圖阻止身為獵人的父親遵從護國公命令捕殺狼群(*Wolfwalkers* 1:12:45-13:40)。這段大狼救援和羅賓與執政者敵對的橋段，亦呼應了德勒茲與瓜達希提及的「群」和「感染」。

《狼行者》的故事中，羅賓成為狼群一員的契機並非血脈親緣，而是關係的建立。觀看世界的角度逐漸同調的他們，自然而然地成為了狼群，成為帶有異質性與複雜性、卻在情感上高度共鳴的組配。雖然動畫中的感染是以「咬傷」這個實際行為作為媒介，但也透露感染可能是一種情感性的呼喚，一種他者面容的召喚。羅賓因為狼化而得以看見狼群被獵捕又即將失去森林的煎熬，故而狼化也成為她真正看見他者的契機。這種觀看非指視物的能力，而是真正認識到他者的存在，理解他者的處境和困境。狼化的魔法不只作用在她身體上，也讓她被狼群的感受所推動，並從被感染者轉變為感染源，試圖說服父親不再獵殺狼群，試著將人群也拉向她與狼群的這一邊。而在梅拯救母親的行動中，意外被梅母親咬傷的羅賓父親，也並非馬上感受到狼化的魔法，而是在女兒與梅被護國公獵捕時，為了保護女兒，而在危急時刻化身為狼(*Wolfwalkers* 1:27:50-28:30)。當下促發他狼化的不是咬傷本身，而是情感性的呼喚。

德勒茲與瓜達希並不認為這種組配和其帶來的感染力一定是正向的，獵捕機器、戰爭機器、犯罪機器都可能蘊含這種「成為動物」的獸群關係(242)。感受的傳播和響應，可能讓集體如一部失速的列車，在極端的行動中彼此推進。護國公及其率領的軍隊，某種程度上彰顯出這種危險的關係。護國公在城市廣場試圖向群眾展示英格蘭人具有征服狼群和荒野的力量，大狼逃脫後，他則憤怒地發起殲滅行動。他率領一群身穿統一盔甲、幾乎看不出個體性的士兵，口中不停怒喊「開火！」、「不要讓他們逃了！」、「殺光那些骯髒的野獸！」(“Slay the foul beasts!” *Wolfwalkers* 1:25:25-34)。以砲火為背景向森林前進的他們，彷彿比狼群更像是失去理智的獸群。反之，為救母親在城裡竄高到城牆上對居民咆哮的小狼女梅，乍看是不容文明的野性與克倫威爾眼中野蠻的愛爾蘭，但卻以其憂傷的臉，召喚他者的情感共鳴和倫理責任。梅在母親狼身遭受攻擊後逃回巢穴，窩在母親的人類身體懷中流淚，並擔憂仍然在外的夥伴羅賓，狼群們則在她們周圍圍成一個圓圈(*Wolfwalkers* 1:25:39-59)。同心圓的形狀與周圍狼群猶如眼睛瞳孔紋路的排列方式，再次呼應《凱爾斯的秘密》中的克魯姆之眼，以及克魯姆·庫魯克受天主教壓制的歷史。有趣的是，梅的母親右手抱梅的身姿，宛如暗渡聖母憐子的形象，讓異教和廣義的基督教產生視覺上及情感上的疊合。相對於殺紅眼的護國公及其兵士，躲藏在洞穴中

的狼行者更像是遭受迫害的殉道者。《狼行者》中梅和狼群對於羅賓的感染、羅賓對其父親的感染，以及此刻狼行者們的受難和眼淚，展現出與他者共情的契機，以及不同文化與宗教符碼相互對話的可能，開啟不同於二元對立的路徑，也成為狼行者反向往人類世界及基督教社會靠攏的流變。

透過狼化感染所構成的全新組配，預示著關係流變的可能。德勒茲與瓜達希提到「成為動物」時所說的「攸關一個多重性」，放在《狼行者》的框架底下，非僅指稱羅賓與狼群成為一個集體，而是原本處於高牆兩端的人與狼，開始出現對話空間，英格蘭的新移民、隸屬天主教或基督教社群的愛爾蘭人，以及象徵愛爾蘭異教傳統的狼行者們，也因而有可能成為一個具備駁雜多樣性的組配。從這點來看，經歷流變這個過程的，不只是直接受到狼行者感染的羅賓，又或者是後續同樣被感染的羅賓父親，同時亦包含羅賓原本所屬的人類社群。成為動物的感染，在原本方正規矩的城市中撕開一個裂口，使得社群也與原初的樣貌產生了偏離。

《狼行者》雖以疆界的動搖開展出關係流變的可能性，卻對於改變的方向是好是壞沒有明確的結論。事實上，這部動畫作品的收尾相當耐人尋味。故事末尾，羅賓的父親因為女兒的立場，而選擇與護國公敵對，化身大狼的他在決鬥中將護國公逼落懸崖，狼群和梅的母親因而免於被英格蘭軍隊撲殺的命運(*Wolfwalkers* 1:30:40-50)。《狼行者》一方面呈現看似傳統敘事的快樂結局，亦即邪不勝正、主角最終戰勝了反派，迎來大團圓，但一方面又透露出未來將何去何從的徬徨。在最後一幕中，同樣成為狼行者的羅賓與父親，與梅及梅的母親共組家庭，駕著馬車、帶著狼群，離開城市一同前往新的棲地(*Wolfwalkers* 1:35:27-55)。看似幸福快樂、徜徉於自然的一幕，卻透露越界的羅賓與其父親，終究難以再立足於人類社會中。跨越了我他之間的藩籬，朝向流變之路的人與狼的集合體，隱隱指稱來自英格蘭的定居者與愛爾蘭原生居民的關係。不同的是，在護國公這個威權符碼消失之後，人與狼、英格蘭人與愛爾蘭人、基督教與異教信仰，不再處於支配與被支配的關係，即便失去了原本的社會位置，一種兼容不同特質的路途卻因此得以展開，催生對於他者的認識與共感。

巧妙的是，《狼行者》的結局，恰好呼應《愛爾蘭風土誌》中所預示的，進到愛爾蘭的移民，被愛爾蘭的當地習俗潛移默化，變得與愛爾蘭人沒有兩樣。《狼行

者》的故事，透過咬傷感染的形式，具體地將這種難以區分性視覺化。因此在某種程度上，狼化可以說是身為英格蘭移民的羅賓與其父親和「缺乏教化」的愛爾蘭人共沉淪的象徵，如同奧索里的狼人說的：「當他們與我們混居一處，並染上我們的惡習，他們無疑也會使神罰降臨在他們的身上」(81)。然而，不同於《愛爾蘭風土誌》將成為狼人描寫為墮落的後果，以此激起文明對蠻荒的抗拒，《狼行者》卻將狼化當作關係流變的起點，即便其結果仍然未知。羅賓一家最後離開城市的選擇，既是一種放逐，也可說是一同尋找答案的路途。若說傑拉德的作品，呈現出十二世紀英格蘭對於愛爾蘭的支配，以及邊境軍對自身身份的焦慮，那麼從當代視角出發的《狼行者》，可說是透過狼人敘事的承接，將身份議題帶往更寬闊的場域。

結論

狼人傳說因為內含變形的主題，而難以繞開對人之本質為何、人與非人差異的討論，並成為探索身份界線的媒介。威爾斯的傑拉德在《愛爾蘭風土誌》中對於奧索里狼人的描寫，一方面呼應英格蘭征服者的視角，將愛爾蘭描寫成帶著原始力量的蠻荒之地、將愛爾蘭人刻畫為缺乏文明規束的化外之民，一方面又以愛爾蘭狼人的天性，召喚他者的面容，在傳遞出殖民者的想像，暗指他者可以、也渴望被馴化的同時，透露出共感的可能。然而，作為人與非人交界的狼人，因而承載了邊境軍進入愛爾蘭後的焦慮，狼人在七年後回歸，使得原初社群亦受到這些最親近的他者、又或者是最陌生的內部成員潛移默化的事實，更加深他們對於融合的恐懼。轉換到《狼行者》的背景，狼人卻在摩爾與史都華的敘事中，成為愛爾蘭性的表彰，而狼人感染的意象，也因而為文明與自然、基督教與愛爾蘭異教信仰、外來移民與原生居民、我與他之間的界線，開拓出協商的空間，並開啟我與他成為一個流變組配之潛能。若說《愛爾蘭風土誌》的描寫，因為傑拉德自身的背景，以及其作品是為了獻給英格蘭國王亨利二世所寫，無可避免地站在外圍觀看者的位置，在透露融合焦慮的同時，難以或不願將流變的議題進一步發展，仍然透過將狼人視為被觀看的他者，來鞏固實則問題重重的我他分界，那麼《狼行者》中所勾勒的狼人，可說是在彰顯愛爾蘭本土文化的同時，為多元理解和共榮開啟新的路途，即便這條路

途，仍然如故事的結局所示，是一條看似幸福夢幻，實則遠離安穩、前途未卜的道路。

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The Familiar Stranger: The Paradox of Neighborly Love in *The Miller's Tale*

Yu-Ching Wu[§]

ABSTRACT

Recent studies have emphasized the importance of the neighbor as a critical tool in reconstructing our understanding of medieval social lives and histories. This essay seeks to advance current discussions with a special focus on the topic of neighborly love in Chaucerian texts. It argues that while neighborly love, as it is described in Scripture, remains a crucial catalyst in forging a group identity through the practice of charity, the affect is simultaneously fueled by a high level of distrust and fear as a result of human competition and calculation. This paradoxical feature of neighborly love fluctuating between the familiar and the unfamiliar, between intimacy and hostility, has remained prominent in the medieval public discourse. Using Chaucer's *Canterbury Tales* as its focus, this essay demonstrates that not only is Chaucer aware of such emotional paradox brought forth by neighborly love, but his commentaries are often provided in a backhanded manner with a muffled sneer. With the *Miller's Tale* as its centerpiece, this essay argues that Chaucer manipulates the concept of neighbors and neighborly love as the source of social unrest, with which he exposes the fragility of communal bonds.

Keywords: neighbor theory, history of emotions, Chaucer, community, proximity, extimacy

[§] Yu-Ching Wu received his Ph.D. in English from the State University of New York at Buffalo (U.S.) and is currently Assistant Professor of English at National Central University (Taiwan). His research focuses on British literature during the high and late Middle Ages as well as the history of emotions. This article is a partial fulfillment of his NSTC research project (111-2410-H-008-051).

論喬叟《磨坊匠的故事》中睦鄰的情感悖論

吳育慶*

摘要

歐美現代哲學與倫理研究領域在過去數十年興起了一波以「鄰居」作為思考導向的批判論述，而論述也在中世紀研究發酵，為過去學界對於中世紀西歐社群的想像做出新的挑戰與詮釋。本文將承接晚近對於鄰居以及睦鄰的討論，檢視喬叟的詩作中如何呈現鄰居與睦鄰的情感表現。本文主張雖然睦鄰為歐洲中世紀西歐提供了維繫社群的重要正向元素，但其情感身後亦蘊藏了大量對於人心不信任及算計所產生的反社會躁動，而這股在熟悉與疏離、親密與敵意中游移的情愫在喬叟的故事中被完全的體現。本文最後將聚焦於《磨坊匠的故事》，探討喬叟假藉諷刺寓言詩的文體，由裡到外操弄鄰人，並將其轉變為異化社群的核心手段。

關鍵字：鄰居理論、情感的歷史、喬叟、社群、毗鄰、外密性

*吳育慶，美國紐約州立大學水牛城分校英國文學博士，目前為國立中央大學英美文學系助理教授。研究主軸為英國中世紀文學及情感歷史。本文為國家科學及技術委員會專題研究計畫之部分成果(111-2410-H-008-051)，並特此敬謝兩位文章審查委員的寶貴意見。

Introduction

In his commentary on the seven deadly sins, the Parson, who is presumably the only positive representation of clergy in the *Canterbury Tales*, speaks openly against envy with much contention. Considering that spiteful envy has the capacity to harm both the self and others, the Parson urges his audiences to channel the love of God as a remedy to counter such malice. As he notes, “Now wol I speke of remedie agayns this foule synne of Envye. First is the love of God principal and lovyng of his neighebor as hymself, . . ./Thy neighebor artow holden for to love and wilne hym alle goodness; and therefore sith God, ‘Love thy neighebor as thyselve’—that is to seyn, to salvacioun bothe of lyf and of soule./ . . Thou shalt nat desiren his wyf ne none of his thynges. Understood eek that in the name of neighebor is comprehended his enemy” (X. 514; 516; 520).¹ This essay seeks to use this episode as a point of departure and underscores a pattern that often goes without notice. Prominent in the handling of the Parson’s teaching is a series of metaphors predicated on the concept of neighborly love. By invoking the biblical injunction to love one’s neighbor, the Parson seems to envision a functioning social fabric based on love for the other; however, it is worth noting that this vision is greatly contrasted with Chaucer’s portrayals of communal and interpersonal relationships in the *Canterbury Tales*, where conflict and dissent often take center stage. A few questions must be addressed: what is the nature of neighborly love? How can one come to terms with this affect that binds love with a fair share of anxiety and fear? How did Chaucer perceive the neighbors in his writings and in what way are they significant?

To answer these questions, I divide this essay into three sections. First, I will give an overview of recent research converging on the topic of the neighbor and observes how this critical trend influences the ways we assess medieval culture and literature. Building on recent research conducted by Susan McDonough and others, I contend that the medieval

¹ All citations of Chaucer hereafter are from *The Riverside Chaucer*.

conceptualization of the neighbor is primarily twofold: while medieval societies were dependent on neighborly collaboration, which gave rise to a sense of communal intimacy, such affect was simultaneously countered by certain levels of hostility driven by human competition and calculation, and this paradoxical feature of neighborly love had remained prominent in the public discourse. Second, I examine the ways in which the neighbor is represented in Chaucer's rhetoric; I argue that despite the fact that neighborly love carries a social function in fostering a sense of group identity in medieval societies, Chaucer's neighbors tend to expose the fragility of such human connection, and that his portrayals of neighborly love are predominantly problematic. Last, I examine how Chaucer manipulates the concept of the neighbor and neighborly love in one of his most celebrated fabliaux, the *Miller's Tale*, in which the neighbor functions as a radical, othering device that points to an irresolvable tension between the subject and its community. The concept of community in Chaucer is thus constantly overshadowed by conflicts of interest and the presence of a loving/fearful neighbor.

Neighborly Love: Present and Past

The modern usage of the word neighbor is owed to its Old English and Middle English predecessors, which is a compound directly translated as near-dweller (*neah-gebur* in OE; *neighebor* in ME). Since the twentieth century, the term has acquired a special meaning among philosophers and political thinkers; it is recognized as a distinct metaphor that introduces a third term, to complicate Carl Schmitt's theorization of the political between friend and enemy, and the person who is typically credited for initiating the discussion is the Austrian psychologist, Sigmund Freud. In *Civilization and its Discontents*, Freud

famously challenges the biblical injunction in *Leviticus 19:18* (“Do not take revenge on anyone or continue to hate him, but love your neighbor as you love yourself”).² As he notes:

My love seems to me a valuable thing that I have no right to throw away without reflection. It imposes obligations on me which I must be prepared to make sacrifice to fulfill it. . . . I must love him if he’s a son of my friend, since the pain my friend would feel if anything untoward happened to him would be my pain. I should have to share it. But if he is a stranger to me and cannot attract me by any value he has in himself or any significance he may have already acquired in my emotional life, it will be hard for me to love him. (66)

For Freud, neighborly love is a peculiar sentiment, insofar as the neighbor possesses various qualities similar to those of a stranger; the commandment to love one’s neighbor, hence, is construed not as a natural response but rather a radical action, by which the subject is expected to relinquish his fear and to embrace the stranger with open arms. Freud’s conundrum regarding the neighbor, in hindsight, remains a significant locus of philosophical inquiry, as it not only inspires a generation of vibrant conversations among his readers at the juncture of subjectivity and alterity—from Emmanuel Levinas to Jacques Derrida, and from Jacques Lacan to Kenneth Reinhard—but together they have formed a massive body of work, commonly referred to as the neighbor theory, that continues to shape scholarly discussions beyond philosophy. For instance, in their co-authored book *The Neighbor: Three Inquiries in Political Theology*, Slavoj Žižek, Eric Santner, and Kenneth Reinhard follow Freud’s footsteps and centralize the neighbor as the problem of otherness within the context of contemporary political theories. They contend that the force of the neighbor reveals strong, hereditary dispositions from the Judeo-Christian legacy, and that

² The passage of Lev 19:18 is later quoted and referred to in other passages, such as Mt 22:39, Mk 12:31, Lk 10:27, Jas 2:8, and Rom 13:9.

“Freud’s discovery of the unconscious gives us the resources to understand, with a new and heretofore unimagined complexity, what is happening when we enter into the proximity of another’s desire, a desire that touches on the border regions of life and death and that can therefore assume an inhuman, even monstrous aspect” (3-4). In a separate piece, Kenneth Reinhard also notes that “the neighbor” gains currency in the making of post-war international foreign policies, by which countries and states deploy the term as an alternative for coalition.³ Franklin Roosevelt’s “Good Neighbor Policy” in 1933, for instance, was created to repair relations between the U.S. and Latin America in the hope of future collaboration. As Reinhard notes, “if the ‘good neighbor’ at minimum is one who observes boundaries and respects obligations, neighbors may also provide mutual assistance and shared conviviality” (706).⁴ In light of the breakdowns of international alliances predicated on the friend/enemy binarism after two world wars in the twentieth century, critics see the neighbor as an alternative to restructure global order and foreign policies.

Alongside the contemporary burgeoning discussions on the neighbor and the problem of neighborly love, medieval studies have also witnessed a renewed interest in these topics since the late 1980s, with scholars gradually recognizing the ways in which concepts such as neighbor, neighborhood, and neighborliness were received in the Middle Ages.⁵ In her essay, “Being a Neighbor: Ideas and Ideals of Neighborliness in the Medieval West,” Susan McDonough reckons that the notion of neighbor is deemed a distinct identity marker in medieval social lives. As she notes:

³ Kenneth Reinhard is deemed one of the leading thinkers on this topic, as he has published numerous articles about this subject for over a decade. For more, see Reinhard.

⁴ See Reinhard (2014).

⁵ Medieval literary studies, in particular, have witnessed a boom of critical discussion concerning the topic since the publication of George Edmonson’s monograph *The Neighboring Text* in 2011, as well as a special journal edition from *Exemplaria* in 2020.

When historians invoke the idea of neighbors and neighborliness, they mean something beyond the people who lived in adjoining buildings or on adjacent plot of land. To be a neighbor in the Middle Ages was a particular identification that obtained a moral valence. When medieval people called someone a ‘neighbor,’ the label conveyed a set of obligations, behaviors, and expectations, rooted in the idea that neighbors were among the group of people who were privy to the intimacies of each other’s lives, at time both monumental and mundane. (2)

For McDonough, the neighbor plays two major roles in medieval societies: first, it functions as a form of social contract, by which residents in the same community rely on each other and form substantial affective ties in good and bad times, including “pledging as surety for their neighbors, raising the hue and cry when one was attacked, and [even] battling local abbot for recognition as free laborers” (2). The necessity of neighborliness became especially telling during the Black Death: while scholars in the past tend to see the bubonic plague pandemic as a major turning point in medieval history that culminated in labor shortage, as well as a gradual dwindling of communal ties, such hypotheses have been reversed.⁶ In his study of the interplay between land and medieval communities, for example, Ziv Rami contends that contrary to the general assumption regarding the impact of the plague on the interpersonal relationship in late medieval England—“the old cohesive and deeply interpersonal and interdependent aspect of village life was fading” (Dewindt 274)—the demands for services from neighbors were not diminished by the plague at all; on the contrary, neighborly bonds were strengthened and appeared to be needed more than ever, according to local court rolls. In the case of Halesowen, Rami observes that in post-plague England, “the villagers of Halesowen were using their labor resources more efficiently by mutual agreements regarding ploughing, mowing, harrowing, reaping,

⁶ This reading coincides with the debate on the emergence of individualism among early modern scholars. For more, see Wrightson; and Barclay.

livestock-rearing and other jobs,” and the intensive collaboration among kin, friends, and neighbors had remained as such towards the end of the fourteenth century (32).⁷ The practice of neighborliness, in other words, has become a major source of social cohesion that not only unites strangers from next door but also assigns a collective identity based on locale.

Second, medieval neighbors play a crucial, legal role in serving as each other’s eye-witnesses, or “the repositories of people’s histories” in the community (McDonough 3). The legality of the neighbor cannot be underplayed, as testimonies from them were often deemed the most trustworthy hard evidence for everyday disputes within medieval communities. For McDonough, the making of this feature—i.e., neighbors taking liabilities for others—is attributed to the special configuration of medieval housing, a feature that makes medieval neighbors an inseparable component of one’s life almost by default. As McDonough notes:

Unlike modern cities that often separate spaces zoned for residential or commercial sale, medieval houses blended the two. Family participated in the economy of the storefront and the home; there was little daylight between the two. The conflation of commercial and familial space meant that customers, colleagues, and neighbors were sometimes the same people. (5)

As a result of the spatial proximity, neighbors often acquire abundant, intimate knowledge about each other unknown to local authorities, and such a feature has proven to be extremely helpful when it comes to litigation and legal controversies. In many cases, not only did the knowledge of the neighbor help fill in the blank for local authorities, but it directly assisted the court in determining the direction of their rulings, insofar as it “could provide the difference between being understood in the community as married or not, mother of a

⁷ For a classic companion of this topic in the early modern period, see also Klapisch-Zuber.

legitimate child or not, [or even] worthy of an inheritance or not” (3).⁸ In a similar vein, in her analysis of a fourteenth-century sermon written by the Augustinian friar John Waldeby, Jamie Taylor contends that there exists a strong legal disposition of the concept of neighborliness in the Middle Ages, wherein failing to report a crime can be deemed a direct violation of the bond between God and his people. Given numerous Scriptural examples that combine the practice of witnessing with what it means to be a good Christian, Taylor concludes that “medieval ideals of neighborliness and neighborly behavior are inextricably linked to the act of witnessing, insofar as bearing witness unites communities through common beliefs and neighborly trust” (90-91).

Despite the positive, community-binding qualities of neighborly love, however, McDonough warns us that it would be a mistake to imagine medieval neighborhoods as unilaterally collaborative, let alone harmonious. Reminiscent of Freud’s dilemma regarding neighborly love, McDonough underscores that medieval neighbors can also be “a source of danger and disquiet” should conflicts of interest occur, and this negative reception of neighborly love has started to receive more attention in the past decade. In his seminal essay on the social transition of England from the later Middle Ages to the early modern period, for instance, Keith Wrightson contends that while it is true that the functioning of late medieval societies relied heavily on the collaboration among neighbors and thus the practice of neighborliness, such sentiments cannot be naively interpreted as benevolent. On the contrary, “the prevailing view is that in medieval society neighborliness was less a real, existing, state of harmonious relations than an ideal”; instead of overstating the homogenizing power of neighborliness, Wrightson reckons that one should approach the topic in terms of “its heterogeneity, hierarchy, and conflicts of interest” (20). In her more recent publication on the medieval neighborhood, Bronach Kane echoes Wrightson’s thesis

⁸ For more case studies in late medieval Larseille, see also McDonough’s “She said, He said, and They said” and *Witnesses, Neighbors, and Community in Late Medieval Marseille*.

by acknowledging that while the spatial proximity of neighborhood allows medieval people to form constructive, intimate ties with those who live next door, this “interdependence” can be seen as a double-edged sword that generates “a mutable blend of feelings, from antipathy, to suspicion or jealousy to ambivalence,” and these anti-neighborly sentiments were extensively documented in the citations of the church courts (32). Building on Wrightson’s idea, George Edmonson also suggests that despite the Church’s constant advocacy, it is very unlikely that neighborly love registers as a spiritual concept for medieval people; instead, it is at best understood in utilitarian terms. As he notes, “for the most majority of medieval persons, the working definition of neighborliness seems to have been that one helped one’s neighbor in the expectation that the favor would be return some day. Love wasn’t a gift; it was a loan” (90). Hence in his analysis of the Middle English beast fable “The Vox and the Wolf,” Edmonson reckons that medieval neighborliness often finds expression in the problematic interplay between proximity and charity; as much as medieval people conform to the cultural rules to be kind to their neighbors, the act of kindness is overshadowed by a fair share of tension that ultimately renders it competitive and insincere, and such a dark, insidious aspect of neighborly love—or to borrow Ardis Butterfield’s phrase, “the familiar enemy”—has become a major source of conflict underpinned in medieval literary texts.⁹

Scholars’ reassessments of medieval neighborliness are crucial to the essay in question, as they not only put the neighbor at the center of critical discussions that allow us to reimagine medieval social lives, but most importantly, help to complicate our understandings of neighborly love as an emotional norm. In addition to being conceived as an absolute force of good from Scripture that solidifies communal bonds, neighborly love denotes a fair share of social anxiety precipitated by the power dynamic of human

⁹ Butterfield uses the term “the familiar enemy” to explicate the political tension between England and France before and the after the Hundred Years War, another great application of neighboring in the context of medieval interstate politics. For more, see Butterfield.

competition and calculation, and this conceptual doubling provides us with a precious, critical angle to challenge an emotion of seeming banality. Aligning my scope with those of Wrightson and his followers, this essay seeks to delve into the dark, destabilizing representations of neighborly love in medieval literature, and in what follows, I start with an overview of the portrayals of the neighbor in Chaucer's *Canterbury Tales*.

Chaucer's "Neighebores"

The idea to trace the footsteps of "the neighbor" in *The Canterbury Tales* [hereafter *CT*] is a tempting one: on the one hand, Chaucer has created a variety of terms sharing the same conceptual designation of those who live in close proximity to each other—from *neighebor* to *folk*, from *peple* to *wight*—and if we observe closely, a secret map of Chaucerian neighborhood shall reveal itself. For example, Chaucer prefaces the *Reeve's Tale* with a detailed profile of Smykyn the Miller, who is known to be an extremely jealous husband. As the Reeve notes:

Ther dorste no wight clepen hire but "dame";
 Was noon so hardy that wente by the weye
 That with hire dorste rage or ones pleye,
 But if he wolde be slayn of Symkyn
 With panade, or with knyf, or boidekyn.
 For jalous folk ben perilous everemo— (I. 3956-61)

By suggesting Smykyn's jealousy is dangerously violent to the extent that nobody dares to commence any sexual attempts on his wife ("no wight clepen hire but dame" [I. 3956]), Chaucer suggests that Smykyn is someone with a "reputation," a characteristic note that implies the presence of a community in which everyone knows everyone else. The word *wight*, in other words, is not merely a general term denoted for any living creature, but

specifically refers to people who not only live near Smykyn, but also share intimate information about him, i.e., the neighbor.

On the other hand, there are times when Chaucer gestures towards a neighboring concept, however without imposing any specific, linguistic terms. In the *Nun's Priest's Tale*, for example, Chaucer retells a popular beast fable in the Renard cycle, in which the proud rooster Chauntecleer has a dream of a fatal doom from a fox. As the narrator notes:

A col-fox, ful of sly iniquitee,
That in the grove hadde woned yeres three,
By heigh ymaginacioun forncast,
The same nyght thurghout the hegges brast
Into the yerd ther Chauntecleer the faire
Was wont, and eek his wyves, to repaire; (VII. 3215-20)

Although the word neighebor is never used to describe their relationship, the fact that the fox is depicted as a frequent trespasser who used to lure Chauntecleer's parents to his grove ("My lord youre fader—God his soule blesse!—/ And eek youre mooder, of hire gentillesse,/ Han in myn hous ybeen to my greet ese; [VII. 3295-97]") indicate a close proximity between their habitats—between "the grove" and "the yerd"—which ultimately render them neighbors to each other.¹⁰ Within the same vein, in the *Prioress' Tale*, Chaucer tells a story of a group of Jews plotting the murder of an innocent, Christian schoolboy. As the narrator notes:

An homycide therto han they hyred,
That in an aleye hadde a privee place;
And as the child gan forby for to pace,

¹⁰ For a similar reading, see Edmonson (2010).

This cursed Jew hym hente, and heeld hym faste,
 And kitte his throte, and in a pit hym caste. (VII. 567-71)

Despite the fact that the tale does not provide any clear markers indicating the geographical relationship between the Christian and Jewish communities, it is inferred that these two groups are mixed, especially given that the boy's mother is seen going around the neighborhood and inquiring her son's whereabouts ("She frayneth and preyeth pitously,/ To every Jew that dwelte in thilke place" [VII. 600-601]). As Miri Rubin notes, as much as one thinks of the neighborhoods of Christians and Jews as mutually exclusive, the reality is that both groups were rubbing shoulders with each other across many medieval cities; in fact, "rarely was there separation [between Christians and Jews], and usually there was [a] close neighborhood, combined with a mutual awareness of who was who" (58).¹¹ Although Jews disappeared from England after the great expulsion issued by Edward I in 1290, and that they had remained out of sight for almost a hundred years by the time Chaucer composed the *Prioress' Tale*, their ghostly presence continued to haunt medieval England, quite consistently, from the fourteenth century onward. Hence, in their co-authored piece on the pedagogy of the *Prioress' Tale*, Heather Blurton and Hannah Johnson note that "Chaucer's *Prioress' Tale* operates as a kind of limit case for the classroom because the tale demonstrates, the Jew is Christianity's most proximate yet most troubling neighbor" (88). Thus, by acknowledging the proximity and tension between the two groups, Blurton and Johnson demonstrate that even though Chaucer never drops the word "neighebores," he is structuring the tale with the concept of it.

¹¹ Kinds of literature dealing with the tension between Jews and Christians in medieval England are vast. For more recent publications, see Delany; Bale; Mundill; Heng; and Krummel.

Upon a quick overview of those aforementioned instances, it is evident that Chaucer's magnum opus is a great sourcebook for neighborliness that has not yet been fully explored.¹² For the purpose of this essay, I will focus on the deployment of the word *neighebor* in the *CT*. The word *neighebor(es)* is referenced with surprising frequency throughout (*CT*. I. 535, 3729, 3826; II. 108, 115; III, 236, 239, 594; IV. 1549; V. 961; VII. 1006, 1018, 1338, 1349, 1645, 1776, 1901, 1918; X. 406, 486, 488, 492, 495, 509-12, 514-16, 520, 532, 556, 560, 565, 623, 792, 795, 798-9, 843, 1029). When examined closely, Chaucer's deployments of *neighebor* can be roughly divided into two major groups—the moral neighbor and the real neighbor.¹³ The first group refers to passages in which Chaucer makes a direct allusion to the biblical injunction to love one's neighbor for the purpose of characterization, and owing to its clear religious backdrop, passages in this group tend to strike readers as moralistic and positive in nature. The two most distinct representations of the moral *neighbor* in the *CT* are found in the portrait of the Plowman in the *General Prologue* and in the *Parson's Tale*. Chaucer's decision to discuss the moral valence of neighborliness via the Plowman and the Parson, in hindsight, is probably not a coincidence, as they are deemed two of the few positive characters—along with the Knight and the Clerk—that set up the general rubrics by which other Canterbury pilgrims are assessed.¹⁴ Although the Plowman does not have his own tale in *CT*,¹⁵ he is briefly referred to in the *General Prologue* as a hardworking and

¹² For more recent publications regarding the issue of neighboring and Chaucer, see also Johnson; and Houlik-Ritchey.

¹³ There is an exception in *The Tale of Melibee*, in which the word "neighebor" is deployed as an epistemological metaphor to explicate the proximity between two concepts ("for confessioun is neighebor to innocence" [VII. 1776]).

¹⁴ In her seminal work *Chaucer and Medieval Estates Satire*, Jill Mann attributes Chaucer's uniting of the Parson and the Plowman in the *General Prologue* to Langland's *Piers Plowman*, by which "the fusion of the two ideals of priesthood and labor [are seen] in the figure of Piers the Ploughman" (68). For more, see Mann 67-73.

¹⁵ This excludes the apocryphal *Plowman's Tale* that appears in one manuscript and two printed books in the fifteenth and sixteenth centuries. For more, see Heffernan.

respectable character, who appears to extend charity unconditionally to those around him.¹⁶
As the narrator observes:

A trewe swynkere and a good was he,
Lyvyng in pees and parfit charitee.
God loved he best with al his hole herte
At alle tymes, thogh him gamed or smerte,
And thane his neighebor right as hymselfe.
He wolde thresshe, and therto dyke and delve,
For Cristes sake, for every povre wight,
Withouten hire, if it lay in mis might. (I. 531-38)

In this passage, it is evident that the neighbor does not take a concrete form; instead, it is evoked nominally as practical information to annotate the virtuous aspect of the Plowman, who is able to practice the love of God with authenticity. For critics, the practice of neighborly love in this passage is seen as a piece of textual evidence, or a moral ideal, that not only elevates the Plowman's status as a virtuous, grassroot worker, but also distinguishes him from other failing characters in the *CT*. As Stephen Rigby observes:

The Plowman lives in “peace” with his neighbors, even being willing to “thresshe” and to “dyke and delve” for his poor fellows without payment if necessary. If the virtue of the Parson stands out in the General Prologue by being juxtaposed with the failings of other clerical pilgrims, such as the Friar, the Monk, and the Prioress, then the goodness of the Plowman is all the more emphasized by the contrast it provides with the vices of the drunken and disputatious Miller who represents the third estate

¹⁶ For more regarding the portrait of Plowman and the absence of his tale, see Patterson 31; Laskaya 127; and Rigby 209-10.

in malo, cheating and stealing from his fellows and putting his own gain before the common good. (210)

A similar deployment of the moral neighbor can be seen in the *Parson's Tale*. As mentioned in the introduction, the *Parson's Tale* contains numerous metaphors predicated on the interplay between the self and the neighbor. In addition to the discussion of spiteful Envy, the Parson uses the neighbor as a moral compass against the sin of avarice. As he notes:

The synne of thefte is eek expres agayns Goddes heeste, and that in two maneres, corporeal or spiritueel./ Corporeel, as for to take thy neighebores catel agayn his wyl, be it by force or by sleighte, be it by met or by mesure;/ by stelyng eek of false enditementz upon hym, and in borwyng of thy neighebores catel, in entente nevere to payen it again, and semblable thynges. (X. 797-99)

Given that the *Parson's Tale* is technically not a story but a treatise on penance, the neighbor in the passage does not have any actual referents; instead, it is evoked in keeping with the morale of the biblical injunction. Considering that stealing is an exemplification of greed, the Parson cautions his audience against such a behavior, and what lies behind his reasoning is the assumed social contract in Scripture that bestows a moral responsibility on the individuals to their neighbors.

The second group refers to passages in which Chaucer signals the presence of actual neighbors, who are often seen as the source of public opinion, as well as immediate counsel for medieval individuals. However, it must be highlighted that Chaucer's conception of the neighbor in this category is not unilaterally positive, but is constantly fluctuating between that of cohesion and divisiveness. As much as Chaucer recognizes the omnipresence (and potentially good qualities) of the neighbor within individual stories, his commentaries are often provided in a backhanded manner with a muffled sneer. For instance, in the *Merchant's Tale*, Chaucer tells the story of a vain, sixty-year-old Januarie wanting to take a young wife

in the hope of living a “blisful lyf” (IV. 1259), by which he seeks advice from two of his brothers, Placebo and Justinus. Whereas Placebo is a sycophant who offers his support blindly, Justinus cautions against such a hasty proposal by offering a cynical commentary of his own marriage as an example, in which he confesses that even though his wife is recognized by his neighbors as the most steadfast woman in town, his lived experience seems to suggest otherwise. As he notes:

For, God it woot, I have wept many a teere
 Ful pryvely, syn I have had a wyf.
 Preyse whoso wole a wedded mannes lyf,
 Certein I fynde in it but cost and care
 And observances, of alle blisses bare.
 And yet, God woot, my neighebores aboute,
 And namely of wommen many a route,
 Seyn that I have the mooste stedefast wyf,
 And eek the mekeste oon that bereth lyf;
 But I woot best where wryngeth me my sho. (IV. 1544-53)

Although the term *neighebores* is only mentioned in passing and that Justinus’ proposal is quickly dismissed by Januaurie, this passage showcases two distinct, conflicting features of the neighbor. On the one hand, by suggesting how his wife is deemed the most steadfast woman among his neighbors (“my neighebores aboute,/And namely of wommen many a route,” [IV. 1549-50]), Justinus is signaling a prominent level of social interdependence between medieval subjects and their respective communities, by which the community is built upon and regulated by mutual social recognition. This collective craving for neighborly recognition is by no means imaginary, as it indicates the flourishing of an honor culture, by which the value of the individuals depends on the validation they receive from

others. Despite Justinus seeking to dissuade Januarie from marrying out of vanity, there is no escaping the fact that he married his wife because of it; in fact, it is very likely that his understanding of marriage is predicated on a self-serving, if not antifeminist, subtext in which the wife's virtues are reduced to social capitals for the husband ("With any wyf, if so were that she hadde; Mo goode thewes than hire vices badde;" [IV. 1541-2]).¹⁷ In short, the more the wife is praised by the neighbors, the higher reputation the husband shall receive. On the other hand, whereas the neighbor plays a crucial role in shaping public opinion by word of mouth, Chaucer immediately counters such characterization with the problem of credibility, which problematizes the neighbor as a source of good faith. By expressing his grief for his wife ("But I woot best where wryngeth me my sho" [IV. 1553]), Justinus insinuates that not only is he misled by his wife's presumed reputation, but if he were to resist the temptation—i.e., to disregard what the neighbors think and say—he would not have lived a life of misery now, and it is through this brief moment of discontent that we must consider this passage as an indirect criticism towards the neighbor. ("I warne yow wel, it is no childe pley/ To take a wyf withouten avysement" [IV. 1530-31]).

In addition to providing social validation, the neighbor is regularly seen offering counsel to each other, and a compelling example of that practice is the *Tale of Melibee*. Chaucer's *Melibee* is a translation of Renaud de Louen's French abridgment of Albertano of Brescia's thirteenth-century Latin text, *Liber de consolationis et consilii*, and owing to its dormant plot progression and indoctrinating tone, the story was greatly overlooked by critics in the past.¹⁸ However, since the late 1980s, there has been a revival of scholarly interest in the tale, examining it via the lens of political counseling. Despite *Melibee* is deemed aesthetically dull, critics agree that it expresses a deep concern for the importance of good counsel against the backdrop of the fourteenth-century Ricardian court, as well as

¹⁷ On the antifeminist sentiment in *The Merchant's Tale*, see Hansen 245-67; Crocker; and Walling.

¹⁸ In hindsight, it has almost become a trend for critics to preface their reading of the tale with a brief history of scholarly distaste. For more, see Benson 39; Cooper 319; and Collette.

the flourishing of advice literature, and it is within this political context that I discuss the role of the neighbor.¹⁹ The tale opens the curtain with a fast-paced tragedy of Melibeus' household: three burglars break into his house, harm his wife Dame Prudence, and leave his daughter Sophie fatally wounded. Consumed by grief, Melibeus is determined to take revenge, but Prudence intervenes by asking him to seek consultation from others first, i.e., kin, friends, and the neighbor. As the narrator notes:

Thanne, by the conseil of his wyf Prudence, this Melibeus leet callen a greet congregacion of folk,/ as surgiens, phisiciens, old folk and Yonge, and somme of his olde enemys reconciled as by hir semblaunt to his love and into his grace;/ and therwithal ther coomen somme of his neighebores that diden hym reverence moore for freed than for love, as it happeth ofte. (VII. 1004-06)

Similar to the treatment in the *Merchant's Tale*, the neighebores is invoked here to signal the community to which Melibeus belongs, and it characterizes the neighbor as seemingly benevolent and helpful to the community, who offer their advice to help Melibeus determine his course of action, i.e., whether or not to take revenge. However, if one follows through this line of the characterization, it will become evident that the neighbor is by no means a representation of good counsel; on the contrary, their actions are often lumped together with those of the mob, who instigate Melibeus to act on his emotions. As the narrator observes:

His neighebores ful of envye, his feyned freendes that semeden reconciled, and his flatereres/ maden semblant of wepyng, and empeireden and agreggeden muchel of this matiere in preisynge greetly Melibee of myght, of power, of richesse, and of

¹⁹ For some landmark texts concerning the political turn of the tale, see Patterson; Johnson; Ferster, 89-107; Wallace 212-47; and Walling.

freendes, despisyng the power of his adversaries,/ and seiden outrely that he anon
sholde wreken hym on his foes and bigynne werre. (VII. 1017-19)

The textual conflation between the neighbor and the mob has remained consistent and finally reached a tipping point when Prudence calls Melibeus out for receiving bad counsel from his neighbors, which turns into an outright criticism.²⁰ As she notes:

But now lat us speken of the conseil that was accorded by youre neighebores, swiche
as doon yow reverence withouten love,/ youre olde enemys reconsiled, youre
flatereres,/ that conseilled yow certeyne thynges prively, and openly conseilleden
yow the contrarie;/ the yonge folk also, that conseilleden yow to venge yow and
make werre anon./ And certes, sire, as I have seyde bifore, ye han greetly erred/ to
han cleped swich manere folk to youre conseil,/ which conseilours been ynogh
repreved by the resouns aforeseyd. (VII. 1349-54)

By tracing the ways in which Chaucer portrays different parties in the *Melibee*, it is evident that the neighbor as an epistemological category poses a challenge for the community. As much as Chaucer centralizes the neighbor as a source of immediate counsel within the community during moments of crisis by which the neighbor can, at times, be compared to a means of institutional reform, his subsequent characterization—by conflating the neighbor with the flatterer—oozes certain cynicism that altogether retracts the possibility of reform. In other words, as much as the neighbor appears to be helpful in diversifying the public discourse, it is inferred that Chaucer sees very little value in them and that this passage ultimately highlights the futility of communication.

²⁰ Note that Prudence's role as a trustworthy female educator is still open to interpretation. In fact, there are critics who question Prudence's pedagogy, as she is often found contradicting herself in her lessons with Melibee. For more, see Waterhouse and Griffiths.

By showcasing various forms of the *neighebor* in the CT, not only do I demonstrate how Chaucer perceives the subject with much flexibility, but I also underscore an intriguing pattern. Whereas Chaucer seems to delineate the neighbor via the category of the moral and real neighbor, very rarely do these two groups converge. As much as neighborly love is elevated as a moral ideal in the portrait of the Plowman, as well as in the Parson's teaching, the affect is deemed a major source of disquiet in other stories, and this discrepancy seems to point to a paradox that is impossible to resolve. In what follows, I will employ a close reading of the *Miller's Tale* and argue that it is the tale where Chaucer joins the moral and real neighbor. By focusing on the role of Nicholas, Absolon, and the *neighebores* in Oxford, I contend that Chaucer presents neighborly love as an othering device, that not only leads to a crisis of subjecthood, but ultimately exposes the fragility of communal bonds.

“Lest that oure neighebores thee espie”: The Neighbors in The *Miller's Tale*

The *Miller's Tale* is a story in the CT that does not require much introduction. Following the typical trajectory of a French fabliau, Chaucer's *Miller's Tale* depicts a love triangle culminating in trickery and sexual deception:²¹ John the carpenter from Oxford locks his beautiful wife in the house for fear that she would fall prey to other men; this plan, however, is to no avail when Nicolas the poor scholar finds his way into the mistress's room and turns John's nightmare into reality, and from there the tale spins itself into a series of subplots of profanity. For many critics, the *Miller's Tale* is generally acknowledged as an obscene comedy, which tackles the issue of social transgression (Sidhu 2; Friedman 191-20); it expounds a perennial anxiety towards class mobility among the emerging bourgeoisie in the late Middle Ages, and such a literary tendency for revolt is best exemplified through the privatization of space. Given that Nicolas is often seen being alone in his room (“Allone,

²¹ For some landmark texts on the nature of fabliau and its influence on English texts, see Dronke; Lewis; and Lacy.

withouten any compaignye” [I.3204]) and that the Miller makes several allusions to “Goddes pryvetee” (I. 3164; 3454; 3558) mirrored in the exposure of human sexual orifices, critics agree that the tale is consciously working with a poetics of space that sees the private and the public as clear opposition.²² Thomas Farrell, for example, attributes the tale’s self-privatization to the influence of the fabliau. As he notes:

The typical setting [of fabliau] is also private, since fabliau plots repeatedly demand small hiding places—tubs, closets, rafters, chests, cupboards, nooks—and of course beds. These loci circumscribe or limit the action, and also dictate that the typical larger settings be relatively crowded middle-class houses rather than the spacious halls and wide forests of romance. . . . The fabliaux develop this principle to an ultimate degree: characters are fully empowered to manipulate private space to their own advantage. (773)

Within the same vein, Thomas Wood notes in *Chaucerian Spaces*, that while the energy of the *Knight’s Tale* lies in how Theseus establishes his authority by dragging the Theban brothers from private spaces (Emelye’s garden and the grove [I. 1051; 1478]) to a public one (the amphitheater [I. 1885]), the *Miller’s Tale* works in an opposite direction; in fact, “the rewards of [the *Miller’s Tale*] depend upon admission to the “privee” house, and its punishment is to be excluded from it. Thus, the significance of the house develops as an alternation between natural and social space as each of the men is thrust by his own excesses out or away from the private house and into the withering public gaze” (6).

As much as scholars rightly underscore the ways in which the *Miller’s Tale* is deeply invested in preserving its privacy, I wish to give nuance to the assumed private/public dichotomy through the lens of the neighbor. In hindsight, the energy of the *Miller’s Tale*—one that culminates in several scatological jokes—depends on the breaking of pre-existing

²² For more discussions on the concept of “Goddes pryvetee” and space, see Kendrick; and Wang.

boundaries maintained by a set of social binaries: between the outside and inside, public and private, male and female, master and servant, subject and object, etc. (Morrison 67). However, I contend that the breaking of such boundaries is not prompted by a direct force from the outside; instead, it is often initiated by someone who sits at the interface between the inside and outside, i.e., the neighbor.

Here, I define the term neighbor as a third party who remains in close spatial proximity to but shares no kinship with the Subject—i.e., John’s household—and I shall use this framework to examine how Chaucer problematizes interpersonal relationships within the community, particularly via the characters of Nicholas, Absolon, and the neighbors of Oxford.²³ By deploying the neighbor as a third term for the private/public dichotomy in the *Miller’s Tale*, I extend my interpretation of Gila Aloni. In her think piece, “Extimacy in the *Miller’s Tale*,” Aloni complicates the private/ public dichotomy via the Lacanian concept of “extimacy.” The concept of extimacy (or extimité in French) appeared, quite elusively, in Lacan’s writing to illuminate the unsettling relationship of the inside/outside bipartition.²⁴ While insiderness is often equated with hidden places and intimacy, as opposed to outsidership/public/alienation, Lacan reckons that the boundary between the two remains ambiguously unstable, insofar as they have a tendency to turn into one another. Just as one

²³ Note that I exclude Alison from the comparison for the reason that Chaucer exempts her from punishment at the end of the tale. Alison’s triumph, however, does not fit into the current discussion of neighborly love, as her role is significantly marginalized by the storyteller as a result of her gender. In other words, while Alison is living with John under the same roof, she is never treated as an autonomous “neighbor” per se; instead, she is reduced to the property of John’s household on which Nicolas and Absolon seek to encroach. In her commentary on the female characters in Fragment A, Elaine Hansen notes that “if Emily [in the *Knight’s Tale*] and Alisoun have anything in common, it would seem to be that they are both peripheral to the main concerns of the male characters and storytellers who ostensibly desire them” and that “Alisoun’s triumph only further clarifies her objectification and guarantees her erasure” (215-6; 225). For more regarding Alison’s role, see Hansen 223-44; and Morey.

²⁴ Extimacy is not introduced by Lacan as a freestanding concept; instead, it is coined to problematize the binary nature of space, such as the topology of Torus and Moebius Strip. For more, see Evans 9, 59, 119, 163, and 211.

can find something alienating or strange about himself, we can identify something intimate about the Other under certain circumstances.²⁵ As Jacques-Alain Miller, one of Lacan's finest readers, suggests, "[Lacan's] Extimacy says that the intimate is Other—like a foreign body, a parasite" (76). Aloni takes on this particular feature of extimacy and applies it to the issue of privacy in Chaucer's fabliau. As she notes:

The *Miller's Tale* questions and repositions the notion of privacy not as opposed to what is public, but in terms of extimacy. Privacy, as Chaucer fictionalizes it in the *Miller's Tale*, is not the *privatus* related to a master's control of his property. It is privacy with extimacy built in. *It is both proximity to and distance from an object.* (163, emphasis added)

Aloni's application of extimacy to the *Miller's Tale* is of great importance, as it introduces a new dynamic from a third player whose identity sits between the polarity of Subject and Other, a domesticated outsider who has received security clearance very early on to move between places without raising the alarm. The neighbor, I argue, is the substantiation of Aloni's extimacy. Owing to their proximity, the neighbor has posed a special challenge for the subject, as his status is constantly fluctuating between that of friend and foe. In the long run, the neighbor is perceived as an internalized Other, whose presence is familiar but whose intention is unfathomable, and it is this subtle, lingering foreignness of the neighbor that sets the drama in motion. In the *Miller's Tale*, I argue that Chaucer manipulates the neighbor trope as an othering device that not only renders every party vulnerable to the public's gaze, but ultimately exposes the fragility of communal bonds. In what follows, I shall explicate this phenomenon via the characters of Nicholas and Absolon, by which I argue that Chaucer demonstrates two directions of his maneuvering of the concept of the neighbor: i.e.,

²⁵ Miller illustrates this via Saint Augustine's commentary of God's presence as *interior intimo meo* (more interior than my innermost being). For more, see Miller, 77.

Nicholas as a tenant who shares the same roof with John and Absolon as a traveling clerk at Oxford.

Nicholas

The storyline of Nicholas is a simple one: he is a comic, fabliau villain, whose role is designed to disrupt John's household by stealing his most precious private property, i.e., Alison. Previous scholars tend to highlight the issue of class difference by characterizing John as the master of the house and Nicholas as the intruder; however, I propose to complicate this interpretation. To put it into context, as the lover who steals Alison from John, Nicholas is never perceived as an outsider, at least not in a technical sense; instead, he is a lodger who has been living under John's roof. The spatial proximity between John and Nicholas cannot be understated, as it is the first feature to which readers are introduced in the tale by Chaucer. We did not know John the carpenter as a husband who is insecure about his wife's fidelity; we knew him first as Nicholas' landlord. As the Miller notes:

Whilom ther was dwellynge at Oxenford
 A riche gnof, that geste heeld to bord,
 And of his craft he was a carpenter.
 With hym ther was dwellynge a poure scoler, . . .
 This clerk was cleped hende Nicholas,
 Of deerne love he koude and of solas;
 And therto he was sleigh and ful privee,
 And lyk a mayden meke for to see.
 A chambre hadde he in that hostelrye
 Allone, withouten any compaignye. (I. A. 3187-90; 3199-3204)

The spatial proximity between John and Nicholas thus distinguishes their relationship from others primarily in neighboring terms, which indicates certain forms of trust and affective

ties between the two parties. The conflation between spatial proximity and intimacy is by no means imaginary: as much as John is later described as a jealous husband who keeps Alison under lockdown in the manner of Jealousy in *Le Roman de la Rose* (“Jalous he was, and heeld hire narwe in cage” [I. 3224]), it is clear that Nicholas is exempted from such censorship. Compared with other men John tries to keep out, Nicolas acquires a privileged position of extimacy to freely move around the house primarily based on his proximity: his role as a lodger makes him an emotionally ambiguous figure, who appears with more hospitality and less hostility. From John’s perspective, Nicholas is not a monstrous Other; he is a benign-looking neighbor, who has been living peacefully next to John, and it is this seeming benevolence of the neighbor which sets the comedy in motion. As soon as John leaves for Oseneve, Nicholas immediately approaches Alison, not as an intruder who breaks down the house door by force, but in his capacity as a neighbor (“Whil that hir housbonde was at Oseneve,/ As clerkes ben ful subtile and ful queynte” [I. 3274-75]). While the narrative twist that transforms Nicholas from a neighbor to a usurper is meant to generate laughter from readers, beyond the laughter, I argue, lies an unspoken horror: just as John thinks he is doing everything he could to fend off possible rivals outside his house, little does he know that the enemy has been living inside the walls; moreover, this enemy turns out to be the person who was let in by the master himself. In hindsight, it is evident that Chaucer intends to use the John-Nicholas plot to highlight the concept of a neighbor, not as a catalyst for communal intimacy, but as the agent of destabilization. As much as we think of the *Miller’s Tale* as a frivolous story whose intention is to prank the old, jealous husband, what lies at the heart of the tale, I argue, is a security crisis of the subject, who falls into the pitfall by mistaking his neighbor as his friend.

Chaucer’s portrayal of the problem of neighboring comes to a peak when Nicholas seeks to prank John with the second coming of Noah’s flood. In collaboration with Alison, Nicholas continues his act as a neighbor by lying low in front of John (“Myn housbonde is

so ful of jalousie/ That but ye wayte and been privee” [I.3294-95]). He stocks food and locks himself in his room for days in the hopes that John would conduct a welfare check on him. As the narrator suggests:

This sely carpenter hath greet merveyle
 Of Nicholas, or what thing myghte hym eyle,
 And seyde, “I am adrad, by Seint Thomas,
 It stondest nat aright with Nicholas.
 God shilde that he deyde sodeynly!
 This world is now full tikel, sikerly.
 I saught today a cors yborn to chirche
 That now, on Monday last, I saugh hum
 wirche.
 “Go up,” quod he unto his knave anoon,
 “Clepe at his dore, or knocke with a stoon.
 Looke how it is, and tel me boldely.” (I. 3423-3433)

Although this passage receives little attention from scholars in the past, I wish to underscore that it is in fact a classic manifestation of neighborly love. Fearing that Nicholas might fall ill and die suddenly, John shows not only great compassion towards his neighbor, but absolute willingness to take care of him in spite of Chaucer’s primary characterization of him being jealous, cruel, and possessive. In fact, this love has proven to be quite genuine to the extent that it leads John to have his servant break down Nicholas’ door out of care.

Me reweth soore of hende Nicholas.
 He shal be rated of his studyng,
 If that I may, by Jhesus, hevене kyng!

Get me a staf, that I may underspore,
Whil that thou, Robyn, hevest up the dore.
He shal out of his studyng, as I gesse. (I. 3462-67)

The highlight of this episode lies in the moment when John breaks the door open and sees Nicholas looking upwards. Assuming him possessed by a demon, John starts a comical exorcism by praying at four sides of the room. As the Miller notes:

This carpenter wende he were in despeir,
And hente hym by the sholdres myghtily,
And shook hym harde, and cride spitously,
“What! Nicholay! What, how! What, looke adoun!
Awak, and thenk on Cristes passioun!
I crouche thee from elves and fro wightes.”
Therwith the nyght-spel seyde he anon-rightes
On foure halves of the hous aboute,
And on the thresshfold of the dore withoute:
“Jhesu Crist and Seinte Benedight,
Blesse this hous from every wikked wight,
For nyghtes verye, the white pater-noster!
Where wentestow, Seinte Petres soster?” (I. 3474-86)

As funny as these passages were intended to be, what they ultimately introduced is a brief moment of humanity from John, who, in spite of his distaste for Nicholas' profession and his scholarly passion for astrology, is willing to love his neighbor as himself at that moment. If Nicholas were not his neighbor, it is certain that John would not have taken the action or spoken with such endearment. Unfortunately, it is unmistakable that Chaucer invokes John's

momentary display of neighborly love not out of good intentions but in order to ridicule. As the readers have been informed of Nicholas' grand scheme ahead of time, we are giggling and kicking our legs as John gets one step closer to the trap; in fact, the more neighborly John appears to Nicholas, the funnier he looks. Nicholas' manipulation of John's neighborly love reaches a climax when he instructs John to manufacture a barge to save them from the flood. To win over John's trust, Nicholas intentionally frames his prank in the form of counsel that can only be exchanged between friends with trust. As he notes:

He seyde, "John, myn hooste, lief and deere,
 Thou shalt upon thy trouthe swere me heere
 That to no wight thou shalt this conseil wreye,
 For it is Cristes conseil that I seye,
 And if thou telle it man, thou art forlore;

For thus seith Salomon, that was ful trewe:
 "Werk al by *conseil*, and thou shalt nat rewe."
 And if thou werken wolt by good *conseil*,
 I undertake, withouten mast and seyl,
 Yet shal I saven hire and thee and me. (I. 3501-05; 3529-33, emphases added)

Reminiscent of the neighbors' counsel in the *Tale of Melibee*, Nicholas assumes the role of a helpful neighbor, who offers his clairvoyant advice during times of crisis. The only difference is that not only is the crisis entirely fabricated, but there is no Dame Prudence to come to his rescue this time, and as John is thanking Nicholas in tears for his neighborly kindness, the readers are shedding tears of laughter. If we look at the John-Absolon plot through the lens of the neighbor, it will be clear that Chaucer's deployment of neighborly love is predominantly bitter and manipulative; just as he tries to convince us of the

possibility of neighborly love from someone as unlikeable as John the carpenter, such a portrayal is immediately countered by a deeper narrative logic that sneers at its seeming stupidity.

Absolon

If one sees the John-Nicholas plot as an exemplification of Chaucer's muffled dissent to neighborly love, the Absolon subplot demonstrates a more perverse and cynical version of such criticism. Structurally speaking, the Absolon plot develops alongside the John-Nicholas plot in *close proximity*. Just as Nicholas leeches off John as a tenant, Absolon forms a bizarre yet intimate relationship with John's household as a courtly lover, and this rhetorical closeness, I argue, indicates a high degree of similarity regarding how the subplot is handled via the concept of the neighbor and extimacy. At first glance, Absolon emerges in the tale as a complete outsider. Unlike Nicholas, he is identified as a parish clerk who swings censers for the locals ("Gooth with a sencer on the haliday,/ Sensynge the wyves of the parisshe faste;" [I. 3340-41]) and would occasionally travel to different towns;²⁶ surely he does not live next door to John and does not have the upper hand, as Nicholas did, in accessing Alison. Despite his relative foreignness, however, it is worth noting that Absolon's subplot occurs almost entirely outside of John's house and that his repetitive serenades to Alison are never seen as an outright attack but reduced to an annoyance of a trivial nature. This is a subtle yet important distinction that should be seriously considered, as it ultimately renders Absolon's relationship to John's household neighborly, rather than antagonistic. The first instance takes place when Absolon wanders under Alison's *shot-wyndowe* (I. 3358) while John and Alison are sleeping upstairs. Upon hearing Absolon's

²⁶ In her essay, "Absolon as Barber-Surgeon," Kathryn Walls contends that despite Chaucer's primary characterization of Absolon as a "parussh clerk" (I. 3312), such a professional trait is gradually eclipsed by his other trading skills, i.e., barbering ("Wel koude he laten blood, and clippe and shave," [I. 3326]), which extends itself to the profession of a surgeon in the Middle Ages. For more, see Walls.

singing, both John and Alison wake up and react to it, surprisingly, with a certain nonchalance. As the Miller notes:

This carpenter awook, and herde him synge,
 And spak unto his wyf, and seyde anon,
 “What! Alison! Herestow nat Absolon,
 That chaunteth thus under oure boures wal?”
 And she answerde hir housbonde therwithal,
 “Yis, God woot, John, I heere it every deel.” (I. 3364-69)

This conversation between the husband and wife ends, quite abruptly, with Alison’s seemingly careless acknowledgment for a reason. As Chaucer makes it clear that Absolon’s wooing has later become a pattern (“This passeth forth; what wol ye bet than weel?/ Fro day to day this joly Absolon/ So woweth hire that hym is wo bigon.” [I. 3370-72]), it is inferred that neither John nor Alison thinks of him as an unknown enemy, but as someone they distantly recognize in the community—i.e., a neighbor—and as much as his behaviors are ludicrous, Absolon has never triggered the defense alarm. In other words, by making John and Alison acknowledge Absolon’s presence outside the door and brush it off quickly, Chaucer substantially dilutes Absolon’s presumed foreignness and hostility, and turns him into a familiar Other. Absolon is not one of the men John tries to keep out, because he is accepted and reduced to a harmless fool. As the Miller suggests:

But what availeth hym as in this cas?
 She loveth so this hende Nicholas
 That Absolon may blowe the bukkes horn;
 He ne hadde for his labour but a score.
 And thus she maketh Absolon hire ape,

And al his earnest turneth til a jape. (I. 3385-90)

Being reduced to a fool by Alison, Absolon is, in effect, internalized as a twisted member to John's household. Even though Absolon does not share the living space with John, his singing activities are gradually normalized, which eventually render him a familiar stranger. Absolon could be singing all day outside the house, but his behaviors are deemed harmless and would not alert the authorities; instead, he is, at best, seen as a neighbor, whose ludicrous behaviors are observed and tolerated by those around him.

If one thinks of John and Absolon as a pair of twisted neighbors, the case becomes more complicated and perverse for Nicholas and Absolon. Given that Nicholas is a usurper, who skillfully assumes the role of the master while John is not in the house, he sees Absolon in a completely different light. Unlike John, who never sees Absolon as a true threat based on the amount of farce built around his behaviors, not only does Nicholas understand Absolon's intention, but he is evaluating him in terms of logistics from a distance, and this psychological profiling is contained in a short passage:

Ful sooth is this proverbe, it is no lye,
Men seyn right thus: "Alwey the nye slye
Maketh the ferre leeve to be looth."
For though that Absolon be wood or wrooth,
By cause that he fer was from hire sight,
This nye Nicholas stood in his light. (I. 3391-96; emphases mine)

By quoting the proverb that emphasizes the merit of nearness, it is inferred that Nicholas does not dismiss Absolon as a laughable buffoon; instead, he is seriously considering the possibility of Absolon becoming a potential competitor of his; the only reason he could move beyond this doubt is because of the issue of proximity. By recognizing how "near" he

is to Alison (nye, I. 3392; 3396), Nicholas is convinced that he would have more frequent access to the mistress and would therefore let down his guard towards Absolon.

Chaucer's adept manipulation of the neighbor and neighborly love sees its most perverse twist in the bottom-kissing prank. Upon learning that John is away, Absolon immediately rushes to his house and requests Alison's love under the *shot-wyndowe*. Alison declines his courtship, but she asks for a kiss out of kindness.

“Allas,” quod Absolon, “and weylawey,
 That trewe love was evere so yvel biset!
 Thanne kysse me, syn it may be no bet,
 For Jhesus love, and for the love of me.” (I. 3714-17)

Absolon's request for Alison's kiss here requires our attention, as it is predicated on the logic of neighborly love. Since Absolon cannot win Alison's heart, he pleads his case by asking her to love (kiss) him the way she would love God, which loosely plays with the concept of the biblical injunction to love one's neighbor. By using “Jhesus love” as a medium, Absolon implores Alison to have mercy on him; if Alison has her love for God, she should be able to channel and extend such love to a neighbor unconditionally. Unfortunately, Absolon's neighborly request is met with a cruel result. Upon consenting to Absolon's proposal, Alison sticks her “naked ers” (I. 3734) out of the window and has Absolon kiss her bottom with admiration. While the bottom-kissing sequence has, over the past decades, solicited much scholarly discussion with regard to its scatological nature, I want to highlight that in addition to the issue of filth and the confusion of orifices, this episode expounds one of Chaucer's most cynical commentaries on neighborly love in the *CT*. As much as Absolon precariously seeks to appeal to Alison's neighborly love, her love takes the most sacrilegious form that destroys the neighbor from the inside out. If Alison has any neighborly love, it is by no means altruistic; instead, it is only reserved for Nicholas.

The bottom-kissing prank boils down to the final act of the tale: i.e., Absolon's revenge, which reinforces the perversion of neighborly love. Knowing that Alison tricks him, Absolon sinks into a fit of rage and swears to get revenge for himself: "This sely Absolon herde every deel,/ And on his lippe he gan for anger byte,/ And to hymself he seyde, 'I shal thee quyte'" (I. 3744-46). He returns to Alison's window with a "iren hoot" (I. 3809) and looks for his chance for revenge. While this sequence can be conveniently understood as a simple revenge plot, I wish to highlight several nuances. First, although the word *quyte/quite* is used in the *CT* as a special term for competition and revenge, it can also be understood literally as payback without its belligerent connotations.²⁷ To put it in context, I argue that Absolon's return cannot be simply reduced to a reactionary act out of anger, but framed within the rhetoric of neighborly love; he comes to Alison to return the love she gives him. As he notes:

"I am thyn Absolon, my deerelyng.
Of gold," quod he, "I have thee broght a ryng.
My mooder yaf it me, so God me save;
Ful fyn it is, and therto wel ygrave.
This wol I yeve thee, if thou me kisse."

Second, even though Absolon is framed by Chaucer as a pseudo-courtly lover in response to the Theban brothers in the *Knight's Tale*, the language he utilizes is not courtly in nature: whereas love remains unrequited in the tradition of *fin amor*—i.e., love does not ask for anything in return—Absolon is operating on the logic of medieval neighborly love. Since Alison allegedly grants him a kiss out of neighborly love, Absolon should now return the favor with more "charity," which turns out to be a hot iron into Nicholas' "ers" (I. 3810).

²⁷ For another example of this reading, see Epstein 71.

This back-and-forth sequence not only exposes the hypocrisy of language, but eventually underscores much animosity towards neighborly love.

The Neighbors

In the previous two sections, I demonstrate how Chaucer utilizes the neighbor as an insidious, othering device to expose human folly in the *Miller's Tale*, particularly through the character of Nicholas and Absolon. In what follows, I shall conclude this essay with a final discussion of the neighbors of Oxford in the tale. While Chaucer takes advantage of the concept of the neighbor and neighborly love in his vivid portrayal of the social dynamic in and around John's household, it is equally crucial to note that the story is set against the backdrop of a community of neighbors outside John's house, and the relationship between the two can also be understood in terms of extimacy. Even though these neighbors do not play a central role, they are often cast in a gossipy, negative light whenever invoked. For instance, when Alison is about to conduct her bottom-kissing prank, she asks Absolon to come to her quickly, lest other neighbors shall see it ("Have do,' quod she, 'com of, and speed the faste,/ Lest thatoure neighebores thee espie'" [I. 3728-29]). By making Alison alert the readers to the presence of other neighbors, Chaucer is gesturing towards a conservative, even disbelieving attitude towards the public gaze bestowed upon them. If the neighbor were to play a role in the tale, it is not about using their love to repair any pre-existing, interpersonal rifts, let alone to strengthen communal harmony; instead, the neighbor as a category is completely estranged, to the extent that they have become a source of censorship that one can surely do without; in fact, it is inferred that the less the neighbors know what happens inside John's household, the better.

This inherent narrative disbelief in the neighbor is manifest at the end of the tale, when everyone is forced out of the house: Nicholas, with a hot iron in his bottom, joins Alison to cry out for help in the street, which sounds the alert to John of the coming of the flood. The

scene is comical, as it is the first time the house is exposed out in the open and observed through the neighbor's eyes in a long sequence.

The neighebores, bothe smale and grete,
In ronnen for to gauren on this man,
.....
They tolden every man that he [John] was wood;
He was agast so of Nowelis flood
Thurgh fantasie that of his vanytee
He hadde yboght hym knedyng tubbes thre,
And hadde hem hanged in the roof above;
And that he preyed hem, for Goddes love,
To sitten in the roof, par compaignye.
The folk gan laughen at his fantasye;
Into the roof they kiken and they cape,
And turned al his harm unto a jape.
For what so that this carpenter answerde,
It was for noght; no man his reson herde.
With othes grete he was so sworn adoun
That he was holde wood in al the toun;
For every clerk anonright heeld with oother.
They seyde, "The man is wood, my leeve brother";
And every wight gan laughen at this stryf. (I. 3826-27; 3833-49)

In this passage, the neighbors are characterized as neither sympathetic nor loving. Given that John is carried away by the coming of the flood, he urges his neighbors to sit on the roof for fear that they might drown; however, his neighborly reminders are quickly

dismissed as fantasy with everyone laughing at his expense. As much as the closing scene is set for everyone to participate in the community, this final picture of “community” hardly delivers a harmony of any sort; instead, the neighbors are painted with a brush of contempt, who look at John’s tragedy with a perverse fondness. While it is presumably Chaucer’s intention to use the neighbors’ laughter to conclude the comedy, its use here also expounds a lingering sense of divisiveness.

Conclusion

This essay explored the paradox of neighborly love in Chaucer’s work via the theoretical intervention of modern neighbor theory. With Freud’s cynical commentary on the altruistic nature of the biblical injunction to love one’s neighbor as an entry point, I reconstruct the ways in which neighborly love is received in the medieval West and argue that the making thereof is indeed fraught with contradiction. On the one hand, the functioning of medieval communities, as historical documents suggest, did rely heavily on the collaboration among neighbors, be it agriculturally or legally. Not only has such interdependence helped medieval people to stand together against some major crises in history—such as the Black Death—but it has created numerous affective ties between individuals that in turn bestows an identity upon its community. On the other hand, the practice of neighborly love is also a major source of disquiet that gives rise to various forms of communal disputes and rifts. With people living next door and learning all the intimate secrets, medieval neighbors often turn against each other as a result of human competition and calculation. This critical inquiry is significant, as it is with the neighbor that we arrive at a new understanding of medieval social lives via the complicated, paradoxical human psyche behind the benign façade of a smiling neighbor. With reference to several representations of the neighbor in *Canterbury Tales*, I demonstrate that Chaucer is very aware of the emotional paradox that medieval neighbors bring forth and that his

representations thereof constantly fluctuate between the familiar and the unfamiliar, between intimacy and hostility; while he uses the biblical neighbor as a moral ideal to characterize some of his most virtuous figures, such as the Plowman, he adeptly manipulates the neighbor and neighborly love in many of his tales as the source of social unrest. Finally, with a tripartite reading of the *Miller's Tale*, I argue that Chaucer deploys the neighbor as a concentric, othering device that not only renders every character vulnerable to the public gaze from the inside out, but ultimately exposes the fragility of communal bonds. Through the lens of the neighbor, not only do I emphasize how the framework helps to complicate our understanding of medieval communities, but I also anticipate a further development for other readings in *Canterbury Tales* on both the narrative and meta-narrative levels.

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In/hospitality and Power in Tobias Smollett's and Laurence Sterne's Grand Tour Novels

Simon White[§]

ABSTRACT

This paper examines the antagonism between Laurence Sterne's and Tobias Smollett's respective travel novels from the perspective of in/hospitality. Sterne's Yorick is able to preserve sovereignty via legerdemain over the host/guest dynamic. His trick is to open up a provisional space where he becomes a temporary host. Smollett's correspondent, by contrast, cedes power at the beginning in cross-cultural interaction, rendering himself impotent by limiting himself to the role of a passive recipient/consumer, or guest. Like many just now, Smollett's correspondent lacks the tools to carve out an autonomous space in a strange environment with altered rules, so as to retain influence, agency, and power. *A Sentimental Journey* may present more than a solution or way out for the stymied tourist-narrator in *Travels*. Despite its mockery of Smollett's epistolary travel novel, it is nevertheless a profoundly positive response to a serious cross-cultural problem. Sterne, through his vehicle, Yorick, provides an inventive and effective solution to lack of agency and power plaguing the tourist-consumer of hospitality, which may still resonate with travelers today.

Keywords: Smollett, Sterne, power, in/hospitality, cross-culture

[§] Dr. Simon White is a professor in the English Department, Wenzao Ursuline University of Languages. After studying at the University of Leicester, he worked for the British Council in Sanaa, Yemen. He then moved to Taiwan, where he has taught for three decades. His research interests include 18th century British and Scottish literature, as well as 19th century British literature.

司摩利特和斯特恩的壯遊小說中的 (不)好客與權力

白思明*

摘要

本文從(不)好客的觀點，檢視斯特恩與司摩利特旅行小說針鋒相對的立場。斯特恩的尤瑞克使手段介入主人／賓客間的互動，藉此維持控制權。他的技倆是開啟一個暫時的空間，搖身變成臨時的主人。反觀司摩利特的寫信者從跨文化互動之初就放棄權力，讓自己的角色侷限在被動的接受者／消費者或賓客上，以致淪為軟弱無能之輩。和目前許多人一樣，司摩利特的寫信者身處陌生環境中，規則已然改變，卻欠缺開鑿自主空間的工具，無法保持影響力、行動力和權力。《感傷旅行》可能不只為《法義之旅》中的困頓觀光客提供解方或出路；儘管《感傷旅行》嘲弄司摩利特的書信體旅遊小說，但卻極為積極的回應了嚴重的跨文化問題。斯特恩透過筆下的媒介尤瑞克，提供一種新發明的有效對策，解決旅遊業常見的觀光客-消費者缺乏行動力和權力的現象。時至今日，觀光客對此依然心有戚戚焉。

關鍵字： 司摩利特、斯特恩、權力、(不)好客、跨文化、尤瑞克

* 白思明，生於英國北部，於李斯特大學英國文學系取得學士與碩士學位，後於國立高雄師範大學英語系取得博士學位。一九九三年起在文藻外語大學任教至今，目前擔任英語系教授，致力於英語教學與研究。

Introduction

Tobias Smollett and Laurence Sterne both plied their artistic trade during the early development of literary criticism where the job of the critic was not yet settled though, as journals like *The Critical Review* and *The Monthly Review* clearly displayed, contumely already had a secure place in its armory, as bundled along with large chunks of textual summary and some gratuitous moral evaluation of the authors concerned (Howes 2). Even in a literary Wild West of intense feuding with frequent polemical and personal attacks, the literary antipathy between these two writers stood out. This spurred the invention of one of the most famously calculated and impressive insults in literature. Sterne's use of the term "Smelfungus" really stuck to Smollett's contemporary and posthumous reputation though it is only used on a handful of occasions in *A Sentimental Journey through France and Italy by Mr. Yorick* (1768) and it is not even the only such projectile to be lobbed by the novel's narrator, Mr. Yorick: "Mundungus" gets excoriated, too, and yet he is largely forgotten in literary posterity. The image of Smelfungus verbally or perhaps nefariously abusing a famous Italian statue "as a common strumpet" really sticks. Such an effective attack must have been hard indeed on the notoriously thin-skinned Scottish novelist (Lewis xix).

Although the two satirical, humorous authors are poles apart vis-à-vis their literary stances as marked by misanthropy and sentimentality, respectively, significant common ground draws them together. Both figures were "Tourists" during the century in which that term was novel enough to remain a proper noun; they each had the same motive for travel—convalescence—for relief of symptoms arising from the same disease, which ultimately killed them both. Each author experienced his own sense of otherness, Sterne as an Anglo-Irish denizen of Northern Britain and Smollett as a recently transplanted "North Briton." Both novelists were successful purveyors of satire in the fast-growing new literary market. Both men, together with their spouses, were in France at the same time, and they were most likely acquainted with each other and on friendly terms (Knapp, *Doctor of Men and*

Manners 252-53; Jones 30). Both had small families for the time with a daughter each. Both wrote travel novels with vaguely disguised alter egos of themselves as correspondents or narrators, such that both suffered from frustration with critics confusing adopted literary personas with their own real characters. Both found themselves in oddly alien surroundings in which some aspects remained familiar, which generates particularly “relatable” overtones for the post-pandemic reader. Finally, and perhaps most significantly, both faced the issue of mortality, which in Smollett’s case was doubly burdensome since, in addition to suffering noticeably declining health, he had lost his teenage daughter suddenly only a couple of years before the publication of *Travels through France and Italy* (1766); it seems that proximity of the sense of an ending increases the immediacy and importance of issues of agency, will, power and scope for action while that space still exists. Moreover, even their much-vaunted literary divergence might not have been all it was cracked up to be. Smollett was neither a xenophobe nor Europhobe since he had visited Europe several times and spent a couple of off-grid years in the Caribbean, even marrying one of its residents during the sojourn. Also, he was not banished in perpetuity by the outraged, traduced citizens of southern Europe after the publication of *Travels*. Indeed, he went back to stay, or rather live, once more several years later; he subsequently died there and was buried at Livorno, albeit in the English cemetery, so perhaps there remains a little irony even in death for a proud Scot and Briton. Analogously, the abundant kindness, sensitivity, and acculturative drive Sterne shows through his travel novel may be disingenuous: Yorick’s aversion to dispute and extreme affability towards his foreign hosts has been characterized as part of the author’s satirical portrayal of sentimentality as a cultural fashion and literary style by displaying “an ironic distance from sentiment” even as he purportedly celebrates it (Goring xxvii).

The two writers may be closer than their canonical depictions suggest, therefore, but viewed through the filter of in/hospitality their different colors are much more sharply discernible. *The Oxford English Dictionary* defines hospitality in terms of an “act or practice”

and also as “the reception and entertainment of guests, visitors, or strangers, with liberality and goodwill.” In the case of Smollett’s *Travels*, though “act or practice” is essentially unaltered, the reader will most often, instead of hospitable behavior, see stinginess and ill will, with only very rare exceptions. In Sterne’s *Sentimental Journey*, it is not so much that the service providers are kinder or more honest; rather, Sterne’s *Yorick* has learned a valuable lesson from Smollett’s correspondent. Yorick recognizes that the crucial difference is the direction from which that good will emerges, which is from the traveler, guest, or customer rather than the service provider. This switch, possibly a fortuitous consequence of Yorick’s idiosyncratic outlook on interpersonal relationships or perhaps a necessary tactic in a deliberate strategy used by a traveler who knows his own weaknesses, has far-reaching consequences for the content and the tone of the correspondent and narrator, respectively. The fact that hospitality, and its opposite, should be an act or practice suggests some direction or control of energy, or in another word, power. Yorick understands and accepts this, and he is looking for a provisional method to increase his own power. This paper aims to illustrate the profound consequences of the switch effected by Yorick, a kind of flipping of roles of host and guest, to change the power dynamic, if only for a very short time. It contends that *A Sentimental Journey* is less significant for the satirical attack on a literary foe and more so for the delivery of a putative solution to an intractable problem facing the tourist neophyte: an agonizing and infuriating sense of impotence that drives Smollett’s correspondent to frequent and incandescent bouts of rage, which is just not the ticket for the recuperative change of scene he seeks. Sterne’s book is indeed a pointed response to Smollett’s, but not necessarily a wholly negative one. He has read and learned from the experience of the notoriously cantankerous correspondent in *Travels*. Where Smollett’s narrator has given good advice, Yorick readily takes it; where he gives inappropriate, erroneous, or counterproductive suggestions Yorick lampoons them mercilessly. Sterne’s character, Yorick, shows that seduction wins out over the repeated tug-of-war contests

between Smollett's traveler and his local hosts and drivers throughout France and then Italy, and then France again. Yorick's narrative has the benefit of hindsight with respect to the long series of petty squabbles and pratfalls that Smollett's traveler suffers, witnesses, and that he has usually caused. As Paul Goring notes, the close reference that Sterne makes to Smollett's work is obscured by the abbreviated title of his incomplete work; but its full title, *A Sentimental Journey through France and Italy by Mr. Yorick*, makes its referent abundantly clear (xix).

Both works concern themselves with the Grand Tour, a term denoting the growing industry which began to develop with the Continental Tour enjoyed by young British aristocrats from the sixteenth century onwards, who were desirous of experiences of different hues as well as a higher culture than that available at home. By the eighteenth century, however, notes Lynne Withey, the tour had "expanded to become a common experience among the sons of wealthy professional and mercantile families" (5). In short, this aristocratic rite of passage had gone bourgeois, it had lost its elite sheen, and a whole industry had developed to meet the needs of the young "Milords," real and self-created, to rake in all that coin from the eager, young, avaricious cultural customers of this nascent hospitality trade. Travelers had become tourists, and that perceived reduction in status had its detractors, with some big names among them. James Boswell's father, for instance, told his son "there is nothing to be learned by travelling in France" (qtd. in Witney 5). For the young gentleman about town, though, social pressures mitigated against staying at home. Samuel Johnson, for instance, referenced the "inferiority" that a gentleman would feel at not having shared in the upper-class Continental stay (qtd. in Witney 7). Moreover, Jakub Lipski explains that within the context of the Tour, "travel enables self-development through contact with otherness" and that travel also constitutes "a way of shaping the personhood" (Travel and Identity 3). Such possibilities left the rationale for travel somewhere between encouraging personal growth and keeping up with the Joneses, which were powerful

motives indeed. Knowledge of and familiarity with France had therefore become *de rigueur* in a young Britain, and among young Britons, who were conscious of the need to catch up with culture abroad and keep up with their peers at home.

This rich new market for accommodation of the needs, both cultural and licentious, of the young scions of the British agricultural and industrial aristocracies had not gone unnoticed by hospitality entrepreneurs abroad or underemployed teachers at home. The “Milordes and Bear leaders,” or the young toffs with their Scottish instructor/guide in tow had grown prominent enough for caricatured stereotype (Hudson 13)—indeed, Smollett had written his second novel a decade previously using this cast of characters in *Peregrine Pickle* with a middle-class peripatetic hero. The high-blown claims of enlightenment acculturation to be gleaned from touring Europe came into conflict, therefore, with the mundane realities of a money-grubbing hospitality industry. Guests were perhaps more like marks than customers in terms of their needs and wants for food, beverage, lodging, and entertainment of various stamps. It is at this juncture, then, where the rubber meets the road of hospitality that Smollett’s and Sterne’s works operate to offer radically different perspectives on the better strategy and tactics to adopt.

Interestingly, though Smollett had plowed this furrow in his earlier novel, neither writer chooses to take the young tourist’s perspective. In Smollett’s case, precarious health and age are openly acknowledged from the early letters, and his (the correspondent’s) motive is health-related. Smollett’s narrator is more akin to Boswell’s travel-skeptical father in attitude and in age, perhaps. Sterne’s own real motive for travel was also recuperation (Goring xvi), and Yorick, his fictional alter ego, was not young when he first appeared in *Tristram Shandy*, though his naïve, playful, *jouissant* tone together with his romantic pursuits do sometimes make the reader feel that they are listening to a youthful voice. Where Smollett’s middle age is easy for the reader to swallow given his outlook, it is perhaps hard to see Sterne’s as anything other than young, in spirit at least. The fact that he gives no

grounds for the trip at the start—indeed in structural playfulness his preface does not appear until the seventh chapter—lends more fluidity to his character and a resulting greater range for action. Smollett’s correspondent is by his own admission curmudgeonly, irascible, as well as being burdened by dependents and ill health, so ambiguity of character is something he can neither achieve nor afford. Perhaps the resemblances to the real author have tempted readers to associate the writer of the letters with the author of the epistolary novel, but this would be as erroneous as to see Yorick as synonymous with Sterne. They are both literary personas, their authors never being identified in either text. In Smollett’s case, there is an interesting related item of correspondence from the author to an American reader concerning how much of the young Smollett is in the young hero of his first novel (Knapp, *Letters* 112-14), *Roderick Random*, and his carefully nuanced answer on that difference seems to make Goring’s hasty equation of Smollett and his correspondent look a little ill-considered and unfair (xix), notwithstanding his otherwise excellently balanced introduction. Both figures are textual constructs but differ perhaps in the distance from their authors. Their dissimilar outlooks suggest different motivations for recovery versus education or edification; but qualitative character differences suggest a much greater divergence in terms of their flexibility regarding psychological and cultural outlooks.

Smollett’s Correspondent’s Antagonistic Approach:

Internal and External Tensions

Smollett’s idiosyncratic curmudgeon has gone down in literary history as the archetypal grumpy old man, though in fact he is only in middle age, endowed with a particular disaffection towards all things foreign which he renders in “intemperate but thoroughly enjoyable invective” (Hudson 56). No doubt such consistent attacks, which are a recurrent feature of Smollett’s epistolary travel novel, provoked Sterne in turn to craft Yorick’s blistering description of Smelfungus in the wild: “every object he pass’d by was

discoloured or distorted . . . but 'twas nothing but the account of his miserable feelings.” He had seen the Venus de’ Medici in Florence and “had fallen foul upon the goddess, and used her worse than a common strumpet, without the least provocation in nature” (28-29). Smollett’s own alter ego could be a satirical ploy to expose the pride, arrogance, and indeed gullibility of the ugly British tourist abroad. The fact that he is able to display blissful ignorance of all the personal affront he has given to landlords, landladies, coachmen, innkeepers, hostlers, and restaurateurs among many others shows a lack of self-awareness sufficient to elevate him to the level of a Platonic ideal. On politeness and hospitality, he offers his own secret of success in the service industry which is glibly expressed as “the art of making oneself agreeable” (103), despite all the rancor and discordance surrounding him, and later he waxes beneficent, blandishing himself with some self-praise as “a model of impartiality” (178). Surely the correspondent is laying it on far too thick to be serious while heaping opprobrium upon French of both genders and all estates, in respect to personal hygiene, table manners, and even religion, of which he casually remarks that while French entertainment is not of a very high standard “their religion affords a perpetual comedy” (78). Smollett is far more likely to be poking fun at British arrogance abroad while expediently revealing inhospitable practices lurking behind the welcoming façade of the thriving hospitality industry. However, as noted by Goring (xix) and other critics including William Gibson (14), Richard Jones (59), Jakub Lipski (*Painting the Novel* 51), and Ian Campbell Ross (74-75), Sterne’s attack is sufficiently powerful, memorable and seductive so as to eclipse all other views save perhaps for the abiding image of a carping bigot on the loose.

The caricature of and the sardonic humor directed towards the tourist abroad obscure a more serious problem plaguing Smollett’s disaffected British tourist, one which may still resonate with modern travelers who despair at the condition of the post-pandemic tourism industry, especially post-Brexit: a loss of agency and restricted volition, or, in short, a loss of power. The correspondent documents a catalogue of vitriolic clashes with “landlords,

hostesses, and servants of the inns upon the road” with “not the least dash of complaisance in their behaviour” to “strangers,” (91) by which he means foreign travelers. The conflicts through the text are legion, and they comprise a rich vein of slapstick comedy to mine, though the source of the conflict seems to be the same; both host and guest adopt an antagonistic stance towards the outsider and foreigner, respectively. The fact that both are to some extent “other” facilitates the onset of hostilities. What guarantees them, however, is the personality of the correspondent, perhaps rather close to Smollett in this respect, who was himself at court owing to his fondness for “manual chastisement” as a channel of conflict resolution (Lewis 109). The correspondent sees his disputes in gladiatorial terms; he portrays the business people and serving staff as opponents, and he sees disputes as a kind of eighteenth-century version of the zero-sum game between customer/tourist on the one hand and host/provider, or more frequently extortioner, bilking the weak or unschooled of their ready money, on the other. Such an attitude brooks no compromise, with the correspondent seeing himself as a kind of champion for the oppressed and the depredated without apparent irony. This is largely what drives the comedy in the epistolary travel novel, and it is also why reader reactions tend to be strong and equally divided, but not neutral. Curiously, even at the level of language, there is a visceral tension in the prose, funny as it is, which is a kind of immanent antagonism: in one such example, the correspondent says that he “was obliged to quarrel” with his host over a bill in a verb construction which appears to be dueling with itself (140). Elsewhere, he just leaps straight to the insult: one should avoid staying in “execrable inns” and that means French inns, “for all the inns in this country are execrable” (129). In another head-spinning contradiction, he insists on the “temperance and impartiality” of his “remarks” in closing Letter 17 after a sustained attack on Nissards touching variously on their rulers, government, and tastes (178), while going on to describe the qualities of their maids in the next temperate and impartial missive: “They

are slovenly, slothful, unconscionable cheats” (179). So much for self-control and disinterest, then.

The language and the statements seem to be at war with themselves; but the fun and games come to a close at least for a short spell when the results of that structural antagonism sink in: “Early prejudices are for the most part converted into habits of thinking” (162) as the correspondent points out portentously in a more reflective moment, and this is the crucial issue for the character. The correspondent is locked into his stereotypical and confrontational view, where the innkeeper and staff are active service providers and he is the passive recipient of service, the tourist-consumer. This is just the kind of early prejudice which locks in bad hospitality experiences, and failure is guaranteed since this stance can brook no compromise. This is the pernicious, frustrating, final effect of the correspondent’s all-or-nothing perception of the host/guest dynamic where there must be a win and a loss, but there can be no draw.

For those who love the Schadenfreude of a bad restaurant or hotel review, Smollett’s novel will instantly strike the right chord. From execrable inns, to bad coaches, to bumbling officials, the work abounds with colorful, vituperative criticism of Continental in/hospitality. The disadvantage of the approach is obvious as it affects the correspondent. He does not get his own back on the innkeeper who apparently overcharged him; an appeal to the British consular official does not get his seized books back any faster than had he enlisted local French help (in fact he admits French help might have effected it sooner); his dispute with the captain of the packet to Boulogne before he has even reached France does not change the inconvenient, offshore dropping-off point; and, in fact, no case of conflict in the novel that he instigates really ends satisfactorily by his own estimation. This binary conflict, a constant tug-of-war of the correspondent versus everybody else, could hardly end any other way. The novel underlines this in an uncharacteristically subtle fashion; the opening letter mentions the “little family of five persons” that he was travelling with, yet in the numerous

confrontations they have no place and take no narrative or dramatic part. The correspondent's pure antagonism might actually be argued to exclude them; he cannot allow communal negotiation or any other tactic save for direct confrontation to modify the situation or to mollify anyone else.

This predilection for clashes has another consequence on the novel, and that is its strongly external point of view. The habitually angry correspondent can be expected to look at outer appearances and make snap judgments, which tendencies are already a firmly established feature of his narrative even before leaving home shores. His anaphoric harangue technique is just getting going when he recalls the road to Dover as nothing but a "den of thieves" to fleece unlucky travelers before they can even escape the island: "The chambers are in general cold and comfortless, the beds paultry, the cooking execrable, the wine poison, the attendance bad, the publicans insolent, and the bills extortion" (57-58). Later on, off-the-cuff remarks focusing on externals provide for some dry, laconic humor directed towards France, where "One would imagine the French were still at war with the English, for they pillage them without mercy" (62), though their noblesse are "vain, poor, proud, and slothful" (77). However, having lost the verbal duels with customs officers who seized his books, with innkeepers and seamen who overcharged him, and with hoteliers who accommodated him poorly, such a thick and fast flow of insults comes to resemble the last refuge of the powerless. Vitriol is the angry traveler's only means of revenge in the pointed absence of any possibility of redress, since none of the above frustrations or any of those that follow is resolved to anything like his satisfaction. On the other hand, this willful externality fostered by a correspondent who will only engage with France on hostile terms (and the war between Britain and France had only recently ended) has great benefits for the narrative tone and imagery: Smollett's correspondent documents exactly what he sees at the moment he sees it, with unvarnished clarity and an unremitting gaze. On his first port of

call in Italy, the reader gets curtly-delivered, instant physical imagery of his chamber, almost as clear as if it were a photograph from an instamatic camera:

In that[the chamber] where I lay, there was just room for two beds, without curtains or bedstead, an old rotten table covered with dried figs, and a couple of crazy chairs. The walls had once been white-washed: but were now hung with cobwebs, and speckled with dirt of all sorts; and I believe the brick floor had not been swept for half a century. (218)

Only in the last clause does the narrator interpolate his own opinion between the material and the reader, and for the outdated punctuation it would be hard to place it as two and a half centuries old. Charles Dickens, a big fan both in and out of text, did acknowledge a weakness of the author in correspondence to the effect that Smollett's way was one "without tenderness" (356); it seems a fair appraisal, and when describing the action and atmosphere of inhospitable interactions there could hardly be a better-placed or more apt way. There is a dramatic, palpable, concrete aspect to the description and the imagery which a warmer, more emotionally involved, more sentimental writer would find hard to match. Details and distance make for good drama as an Italian butcher/landlord, his animated wife, and their establishment are rendered in wonderful, if a little grotesque, relief:

The house was tolerable, and we had no great reason to complain of the beds: but, the weather being hot, there was a very offensive smell, which proceeded from some skins of beasts he killed, that were spread to dry on an outhouse in the yard. Our landlord was a butcher, and had very much the looks of an assassin. His wife was a great masculine virago, who had the air of having frequented the slaughter-house. Instead of being welcomed with looks of complaisance, we were admitted with a sort of gloomy condescension, which seemed to say "We don't much like your company;

but, however, you shall have a night's lodging in favour of the patron of the gondola, who is our acquaintance." (227)

He concludes with a quick summary including "bad supper," "miserably dressed," and "a disagreeable night," culminating in an "extravagant bill." What precedes this is less insult than it is imagistic art; the reader feels they are transported to Italy at that moment and put into exactly that mood of simmering dissatisfaction. This is but one example of many such quotable episodes throughout the stay in France and Italy, marked as it is by expressive, concrete, sensory input, and powerfully terse prose with strong resonance, all concisely relayed through a fast-flowing stream of impressions. His externality gives this narrator real strength in conveying a physical experience of in/hospitality, which more than compensates for his deficiency in sympathetic engagement with local culture and even with his "little family," of which the reader hears nearly nothing after the first letters. Later sections of the novel tend to devolve into factual details and tidbits of history without the detailed imagery of French and Italian hospitality in the rough, unfiltered wild, and if there is a weakness, then it lies in such background tourist information rather than the disobliging characterizations of local hospitality. Hospitality is therefore the key to Smollett's travel novel and the central problem is the binary relationship between guest and host which results in the comparative impotence of the passive recipient/consumer in Smollett's iteration of this new cultural and economic figure.

A Sentimental Journey: Sterne's Tweaked Cooperative View

In one important sense, Sterne's work relies on Smollett's for its existence: it can be seen as an explicit rejection of almost every asseveration made regarding people, customs, and attitudes throughout Smollett's whole novel. The opening statement could offer no clearer declaration, nor could its heavily invested source character be more quickly introduced: "They order, said I, this matter better in France—" (5). The unfinished statement

is not the less complete for its punctuation. Accomplished with the most elegant simplicity, the sentence is the absolute rejection of the prevalent mindset of *Travels*, and so it is of no importance to know which matter it may be as any would suffice. The “Droits d’aubaine,” or death duties, which Smollett’s correspondent berates in his first letter from France, are mentioned in Mr. Yorick’s first chapter in playful mockery and satire. A subtler change is discernible at the level of narrative construction. Yorick’s narrative voice occupies a different vantage point to that of Smollett’s character; Yorick’s account is one that incorporates a kind of strategic ambiguity running through the whole work and perhaps Yorick is even an illustration of the intentional fallacy writ large. The reader can never be entirely sure of what Yorick really means to say, or if he means what he says, so judgment can only ever be provisional or deferred. The reader never knows whether Yorick is in jest or in earnest about his escapades, for a metaphorical curtain is always drawn to obscure outcomes. One can never finally determine Yorick’s true attitude to his hosts because of the eternally obliging persona he is at pains to tell us he adopts abroad from the beginning of Volume One. His reader can never even be sure whether the much vaunted sentiment of the novel is genuine to any degree or whether it is an elaborate and sustained send-up of the whole cult of sentimentality authored by a newly-minted Yorkshireman dismissive of such ineffectual nonsense. The contrast between this work and its model, or target, simply could not be starker: the reader is never left in the dark about Smollett’s correspondent’s attitude even when they might wish for a little less limpid clarity. Yet there is also another implicit, different strategy in Sterne’s work which is of profound relevance to Smollett’s. Yorick avoids unfavorable contrasts and negative criticism of his host country in all cases, and this strategy of least resistance offers the key strength of a constructive path to mitigate the central tourist-dependency problem plaguing Smollett’s narrator. Yorick identifies the issue with keen perspicacity right at the beginning—well, it would be the beginning if he did not postpone his preface for a handful of chapters. “Out of our own sphere” with respect to

communication and culture, Yorick and fellow his Grand Tourists experience handicapped agency and power, which he couches in pseudo-economic terms that could have been borrowed from Adam Smith: “the balance of sentimental commerce is always against the expatriated adventurer: he must buy what he has little occasion for at their own price” (11). The situation of the characters is slightly but critically modified with respect to power and that is accomplished by a deliberate reorientation, which is masterfully executed by Sterne’s Yorick, who employs his own brand of legerdemain with hospitality roles at crucial junctures and at times when there are opportunities going begging.

Yorick is as willing to learn from experience as he is to play with it. He is also willing to put the knowledge gained to work in his interest, as opposed to Smollett’s correspondent who prefers to record, classify and bemoan it. Smollett’s correspondent advises the tourist to purchase their own transport rather than relying on public carriages, so this is exactly what Yorick does as almost the first act of his tour. He visits a coach yard to select an appropriate vehicle, his first choice being a chaise for one. With this, the adventurer embarks on his first cultural encounter and commerce with the master of a hotel and also, fortuitously, his first with what will be a series of attractive young women. His purchase of a disobliging Desobligeant carriage was effected to oblige his host, who also just happens to have a coachyard with carriages for sale. With the carriage’s insufficient room for two to sit without cramping, it would not normally be the ideal selection; but considering his recent encounter and growing connection with an elegant lady, this unpromising chaise turns out to be the best choice after all. In negotiating his purchase, Yorick delicately puts himself into his host’s shoes, seeing the trade from the hotel keeper’s point of view with a complaisance that his flattered host finds impossible to miss or to resist. This act and the goodwill accruing from it overcomes the deficit in the “balance of sentimental commerce” that the visitor must bear, and it is the first instance of a tactic that with development will prove very effective for Yorick in France. Of course, he cannot supplant the host as a provider of service and

hospitality, but in being agreeable, understanding, and sympathetic, he can appear to show hospitality, which gives him the space to execute influence—one might even say soft power—to reach a favorable bargain with the businessman, with relations and faces saved on all sides. Yorick’s subtle arrogation of power here stands in marked contrast to all the acrimony of the deal-making or deal-failing in *Travels*.

Yet Yorick does not alight on this happy method without some pain along the way. As he uses the travel knowledge gleaned from a work by his temperamental foe, so he also puts painful experiences to good use in modifying future behavior. One reason why the Preface is postponed is to relay his salutary first experience with an irksome Franciscan mendicant monk who represents an inauspicious welcome to France. Yorick determines “not to give him a single sous [sic]” (8) the moment he sets eyes on him, and this results in a cold reception for the friar and a peremptory dismissal of his request for alms, which the monk accepts without complaint or bad grace: “Nature seemed to have done with her resentments in him; he shewed none,” as the nonplussed Yorick at first observes (9). A snap judgment and a cold rejection are easy, but the immediate consequences for Yorick are profound in that he feels shame “the moment he shut the door,” and his casual attempts to shrug it off are of no avail since “every ungracious syllable I had utter’d, crowd[ed] back into my imagination” (9). This is no temporary embarrassment and confusion, but a teaching moment which informs his choices through the onward journey. To his credit, Yorick is mortified by what he has done; he also recognizes it as not just a callous and unkind act, but as an egregious waste of a chance. Yorick has batted away an opportunity for the aggrandizement of personal power, for showing hospitality towards a “guest,” who is in this case the needy monk. The loss of face and character is even more keenly felt a few chapters later when Yorick observes the lady from the coach yard in conference with the same monk and thereafter he detects a certain coldness in her demeanor towards him. He resolves to ameliorate the uncomfortable situation he has contributed to making: “I set myself to

consider how I should undo the ill impressions which the poor monk's story, in case he had told it to her, must have planted in her breast against me" (20). Ultimately, he alights on just the thing to rescue his loss of standing and influence, a luxurious present to compensate the monk and perhaps to appeal to his real nature, an expensive, silver snuff box. However, before this the reader has already seen evidence of his resolute, immediate, adaptive capacity for learning from experience as well as his prescient ability to see himself as others may see him: "I have behaved very ill; said I within myself; but I have only just set out upon my travels and shall learn better manners as I get along" (10). Of course, in offering the gift to the monk in front of the lady he is playing off the feelings of one character against another to get an advantage over, or even take advantage of, both. This triangulation of characters, or Yorick's rule of three, percolates through nearly all dramatized action in the novel and is something like the great game of the Great Powers a century later. Sterne even couches the negotiations over rooms and beds at the end of Volume Two, which represents the pinnacle of his legerdemain strategy, in overtly diplomatic language.

This deliberate decision at the beginning of the novel has ramifications for his negotiation through European culture as well as his private relationships with local inhabitants. On a situational level, Yorick's circumstances are different from those of Smollett's correspondent in that he is not travelling in a group of British nationals, and there are no nationalistic or political filters through which to mediate his apprehension of France. This, coupled with his avowed choice following the embarrassment of the monk episode to behave in a better way in all further travel, means that while settings might resemble *Travels*, the situational orientations of the characters are transformed. This is not to claim that Yorick is any more fair-dealing or enamored of acculturation than is Smollett's correspondent. Rather, he alights on a tactic that delivers power without rancor or aspersion. He can become a temporary host, or even patron, catering to the needs and wants of his guests on a provisional basis, while satisfying some of his own as fortune allows. Along the lines of

Michel Foucault's mediaeval kings who expanded their power base by arrogating the authority to judge between feuding knights (42-43), Yorick can expand his own influence by mediating between characters in a triangulation of power. He interpolates himself between the real host and guest so that he is perceived to be a kind of provisional, outsourced host, mediator, or a middle-man figure assisting the former while hosting the latter from a third point somewhere between them. That such a position occupies only a temporary space is not an issue of concern because such hospitality relationships are inevitably short-term, too. We can see flipping of roles in other areas of duality, too. Yorick ridicules the zero-sum approach to negotiation between antagonists out for sole, total victory in his description of buying the chaise: "It must needs be a hostile kind of world" when a buyer meets a seller "with the same frame of mind . . . as if he was going along to Hyde-park corner to fight a duel" (16). His simile is telling and appropriate with regard to Smollett's correspondent, whose default position is combative. Yorick's early choice of a different path has implications for the rest of this novel: opportunities abound and, unlike in *Travels*, there is no sense of impotence, frustration, or futility to cloud the narrative.

Yorick repeatedly takes the path of least resistance, and where its entry may be unclear he is able to shift the ground slightly to assume the provisional role of host to his French, usually female guest. His generosity is rewarded, or he can at least see the upside of his decisions. For a manservant, he hires the first applicant who applies because "when a poor devil comes to offer his service to so poor a devil as myself . . . I always suffer my judgment to draw back something on that very account" (31). His generosity in this regard is amply rewarded: he snags a demi-Casanova, whose skill with seduction is a useful adjunct to and model for Yorick's own romantic European tour. His approach to hoteliers could also be seen as a model for Smollett's correspondent to escape his confrontational vicious cycle. In Volume Two's "The Case of Conscience," after Yorick has hosted Madame de R___'s fille de chambre in his room for above two hours, the master of the hotel says he will be forced

to ask Yorick to leave for appearance's sake or suffer loss of "credit to his hotel" (92); what could have easily devolved into accusations, retorts, and recriminations is rescued by Yorick's particular line of mollification, which prompts the maître d' to qualify and explain the problem. The maître d' indicates that the time of day and purpose of visit make a difference to the local authorities and thus Yorick is able to put new local knowledge to work immediately and even coopt the master of the hotel as a willing assistant, ordering a Grisset, or young woman, for his room under the specious though convenient pretext of buying some lace from her. Yorick is tempted to rebuff his obvious subterfuge: "Now shall I triumph over this maître d'hotel . . . Then I shall let him see that I know he is a dirty fellow" (93), but his own unanswerable objection kicks in immediately as he asks himself, "And what then? __What then!" He would have no female visitor, no room, and no host, for which only his empty "triumph" would be but cold, paltry compensation.

What playing off characters against each other and placating his hosts can achieve pales into insignificance when it comes to Yorick's complete arrogation of the host's space. Yorick has further refined his technique to be able to displace and supplant the host, temporarily at least, which pays off in spades. This is already evident to some extent with the Grisset and her lace, for he is essentially playing the part of her host in this scene; but that role is assimilated much more comprehensively later in the volume as his tactic appreciates in sophistication to deliver him considerable power. It is fitting that it should be at the simultaneously climactic and anticlimactic ending of the second volume that this tactic reaches its apotheosis in "The Case of Delicacy."

The closing chapter in Volume Two marks his last leg through France before he crosses over into Sardinia through Savoy, then still part of that country. He has, according to the sagacious advice of Smollett's correspondent, procured a "Voiturin" for himself for the mountainous stage but, due to a blocked road and poor weather akin to something out of a Bulwer-Lytton novel, he is too far behind schedule for the next stage. He decides, therefore,

to stay at “a decent little inn by the road side.” Yorick is at pains to make himself at home and as host, and do it as quickly as possible: “I forthwith took possession of my bed-chamber” without so much as a passing mention of his actual host until the fortuitous arrival of “a lady” and her “servant maid” who are likewise taking shelter from the storm:

As there was no other bed-chamber in the house, my hostess . . . led them into mine, telling them, as she usher’d them in, that there was nobody in it but an English gentleman—that there were two good beds in it, and a closet within the room which held another . . . there were three beds, and but three people—and she durst say, the gentleman would do anything to accommodate matters. (115)

Like the hotelier in Paris, she is using her own sleight of hand to generate a bit of extra income that she would not have reaped but for a soupcon of fraud and dash of imposition. Instead of reflexive anger at the advantage taken, Yorick instantly accepts the hostess’s suggestion with an important modification. In taking in the surplus guests, he simultaneously appropriates to himself her host mantle: “I still felt myself so much the proprietor, as to have a right to do the honours of it.” Yorick becomes every inch the supplanted ersatz host, ordering more logs for the fire, leading the lady guest to the best seat in the house, and “enlarging” upon the standard meal with some extra off-the-menu items and better wine. The chapter is literally a case study in his technique of expediently appropriating power by intercession between host and guest in furtherance of his own interests. What follows is a kind of tactical musical chairs with sly overtones of bed-hopping, which is very much consistent with Yorick’s regular forays into indecent territory which had got Sterne into trouble with contemporary critics since *Tristram Shandy*. This may well be a clever stratagem of playing to the gallery or perhaps a satirical point about shallow morals, but the bigger point is that everybody lands happily. There are no recriminations here between hostess and inconvenienced guest. Yorick gets his room as well as a bonus

companion; the landlady gets an extra fee; the maid has a bed even if it is only the one stuck in the closet, and the reader gets the dangling possibility—never realized—of a *ménage à trois*. There is even some quite sharp dramatization though not to the extremes to which it is pushed in Smollett. Even with the sexual overtones, though, the emphasis on hospitality and the soft power it carries with it are still more keenly felt than the sex, especially considering its style of pseudo-diplomatic legalese: “two hours of negociation [sic]” produce a “treaty of peace” over the bed territory, the first article of which is as follows: “As the right of the bed-chamber is in Monsieur—and he thinking the bed next to the fire to be the warmest, he insists upon the concession on the lady’s side of taking up with it” (116-17). Like in a Hays Code-era Hollywood romantic comedy, the curtain falls at the most propitious time, avoiding any embarrassment for the reader, though, this being Sterne, the only reason for that is the last sentence is interrupted and unfinished, like the novel’s first one. There is no analogous hosting of others, and certainly not of their sexual needs, anywhere in *Travels*. This is no facetious point, because in giving up any pretension of hosting, unlike Yorick who can shift between roles, Smollett’s narrator is locked into receiver/consumer status with the power to review, but not to influence or redress, because of his inflexible position. Flashes of self-awareness later in *Travels* about not bothering oneself about niceties, or “not sweating the small stuff” in the modern vernacular, are not enough to be able to pull the correspondent away from an overarching sense of anger and frustration; Yorick’s short-termism as host before the reversion to guest once again is just enough of a flip to allow some elision of the confrontational dynamic between the two roles through empathy, however provisional it may be.

Conclusion

Tobias Smollett and Laurence Sterne are often portrayed as literary opposites, especially regarding travel writing and particularly with respect to in/hospitality. One is the

archetypal, mean-spirited, nationalistic, prickly misanthrope, and the other a model of détente, possessed of a sentimental predisposition with internationalist, even Francophile tendencies. Such caricatures better befit a sketch by Thomas Rowlandson than they do serious critical appraisal. A sharp divergence clearly exists: Sterne's work is clearly meant as an explicit rejection of the brand of pejorative, nationalist discourse and division of the kind exhibited in *Travels*; but the grounds for that are less likely outraged intercultural ethics and more probably rooted in the pernicious effects of the "Us-and-Them" perspective, which both authors examine with differing methods. At the heart of the matter lies the problem of agency and power as a receiver of service and consumer of hospitality, of whatever complexion. Understood in these fixed terms, the business is a unidirectional one: landlords and hoteliers supply the service and Smollett's correspondent may only consume it. Since he can take no active part, the correspondent is free to be sardonic or in earnest, to scream or to whimper; but frustration and disappointment are inevitably the result of this essentially passive, reductive role. Sterne's answer is less a mocking riposte than it is an emphasis on the negativity of the consumer's role when restricted only to that position. With Mr. Yorick, Sterne undertakes to refocus and refine the definition of tourist beyond consumer/receiver of hospitality to an active participant in a bilateral process. This is the triumph he achieves through using legerdemain to flip roles along his journey: Yorick the guest-consumer is vicariously appreciating the host's perspective, something which the letter writer in *Travels* can never achieve.

In spite of—or perhaps because of—his attitude, Smollett's correspondent still appeals to readers today. Stymied at every turn by mundane, irritating obstacles, rules, and unfamiliar practices, today's traveler may find similarly obnoxious barriers to those that Smollett's eighteenth-century tourist identifies and vilifies. Perhaps *Travels* will always attract its fair share of sympathetic, empathetic, angry, and awkward readers enamored of its scathing reviews and indelible characterful vignettes, though that by no means comprises

the whole scope of the work. Sterne's novel, sans the sex, speaks to a need emerging from Smollett's book. It offers an answer to the darkness and sense of futility at the root of the comic frustration of *Travels*, which is to say the impotence, the inability to mark out a space for action, common but also private, for the individual to retain their agency and power. Their respective works, therefore, coexist naturally and, if a little ironically, cooperatively, too; together they can present both a sharply drawn picture of in/hospitality and a provisional coping strategy or solution as well.

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病毒世紀：《至樂園》的末世想像與救贖希望

馮品佳*

摘要

二十一世紀初的 SARS 疫情因為從亞洲開始傳播，致使亞裔人民與瘟疫／病毒產生不健康、歧視性的連結，也促使亞裔美國作家書寫有關種族化的瘟疫故事，特別是推想小說文類的創作，藉之反思「生物病毒」所帶來的翻天覆地之變化如何暴露了「社會病毒」的侵蝕。本文以日裔美國作家柳原漢雅的《至樂園》(2022)作為亞裔美國推想小說書寫疫情的範本，探討生物與社會病毒對於人類社會的雙重衝擊。《至樂園》以三部曲的方式想像另類美國歷史，呈現十九世紀至二十一世紀想像中的美國。柳原之所以野心勃勃地選擇書寫橫跨三個世紀的美國，是企圖以推想小說的形式檢驗國家「體質」，進行一種生物社會的批判計畫。論文聚焦分析小說的第三部分〈第八區〉(“Zone Eight”)所再現的末世想像，以及弱勢／異類族群——包括弱勢族裔、失能者以及非異性戀者——如何在種族主義、殖民主義、性別與性向歧視，乃至於各種瘟疫橫行的不友善、甚至嚴酷的環境之中尋求生存與救贖。論文第一部分簡單介紹疫病書寫、亞裔美國推想小說以及柳原創作的脈絡，第二部分及第三部分則分別探討柳原如何透過科學家以及失能者之雙重觀點，描述惡劣的生

* 馮品佳，美國威斯康辛大學麥迪生校區英美文學博士。現任國立陽明交通大學外文系暨外國文學與語言學研究所終身講座教授，陽明交通大學亞裔美國研究中心主任，及陽明交通大學醫療人文跨領域研究中心主任。2019 年獲得教育部國家講座，2022 年榮獲國科會傑出特約研究員。研究领域包括亞美研究，英美小說，女性書寫，離散文學與文化研究，少數族裔論述以及電影研究。

感謝兩位匿名審查人所提供的寶貴意見，使本文得以更加完善。本文為國科會人文及社會科學研究卓越計畫「疾病瘟疫、健康福祉與生態環境：醫療人文跨領域研究與社會實踐」(NSTC 111-2423-H-A49-002)的部分成果。

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物環境之下產生的極端社會反應，並且經由關係網絡的書寫，在極度反烏托邦的世界中植入追求救贖的願景，作為對於不好客的國家社會之終極反抗。

關鍵字：柳原漢雅、《至樂園》、推想小說、瘟疫書寫、末世想像

The Viral Century: Apocalyptic Imaginary and Hope for Redemption in *To Paradise*

Pin-chia Feng[§]

ABSTRACT

At the start of the twenty-first century, the spread of the SARS epidemic from Asia created a discriminatory link between peoples of Asian descent and viral infection. This unfortunate and “unhealthy” association prompts Asian American authors to write about the racialization of epidemics, particularly in the genre of speculative fiction, reflecting on how a world drastically transformed by biological viruses can expose the erosion of social viruses. This paper uses Japanese American writer Hanya Yanagihara’s *To Paradise* (2022) as an example to explore how Asian American writers deploy speculative fiction to respond to the overpowering presence of pandemics in human society and explore the dual impact of biological and social viruses. *To Paradise*, with its tripartite structure, presents an alternative history of the United States spanning from the nineteenth century to the late twenty-first century. This paper argues that Yanagihara ambitiously chooses to write about an imagined America to examine the “constitution” of the nation-state and carry out a biosocial critique of American society. The analysis focuses on the apocalyptic vision presented in Part Three of the novel, “Zone Eight,” and the ways in which marginalized/alienated groups—including ethnic minorities, people with disabilities and non-heterosexual groups—struggle to survive and redeem themselves in inhospitable, even harsh environments plagued with racism, colonialism, sexism and infectious diseases. The

[§] Pin-chia Feng is National Endowed Chair of Humanities (2019-) appointed by the Ministry of Education (MOE) and Lifetime Chair Professor of the Department of Foreign Languages and Literatures at National Yang Ming Chiao Tung University (NYCU). Currently she is the director of NYCU’s Asian American Studies Research Center and Interdisciplinary Medical Humanities Research Center. Feng received her Ph.D. in English from the University of Wisconsin-Madison. She writes on issues of gender, race, and politics of representation in films, graphic narratives, medical humanities, as well as in Asian American, African American and Afro-Caribbean literatures.

first section of the paper briefly introduces the significance of plague writing, Asian American speculative fiction and the context of Yanagihara's creative work. The second and third sections delve into Yanagihara's exploration of how harsh biological environments serve as justifications for authoritative regimes to implement extreme social measures. This examination is presented through the perspectives of a virologist and a woman with a disability, respectively. Additionally, Yanagihara envisions a potential redemption for a dystopic world with the creation of interdependent relational networks, which offer the ultimate resistance against an inhospitable society.

Keywords: Hanya Yanagihara, *To Paradise*, speculative fiction, plague writing, apocalyptic vision

自古以來，人類面對疫病之類的巨大災變，往往以敘事方式紓解焦躁悲痛等諸多情緒。文學史上著名的瘟疫經典之作，包括薄伽丘(Giovanni Boccaccio, 1313-1375)在 1348 至 1353 年間撰寫的《十日譚》(*Decameron*)，以十四世紀造成佛羅倫斯半數人口死亡的瘟疫為背景，講述一群貴族青年男女在山中別墅避難，以故事接力的方式度過疫情。迪福(Daniel Defoe)於 1772 年出版的《大疫年紀事》(*A Journal of the Plague Year*)則是回應 1770 年法國馬賽的鼠疫，當時人心惶惶，生怕疫情會跨過英倫海峽波及英國。迪福因此趁機以回顧疫病歷史，利用虛構的日記方式，透過一個來自東倫敦白教堂區的敘事者 H.F.，記述 1665 至 1666 年造成英國首都兩成五到三成人口死亡的大瘟疫。2020 年初新冠病毒造成全球恐慌之際，卡謬(Albert Camus, 1913-1960)以法屬阿爾及利亞瘟疫為本的《鼠疫》(*La Peste*, 1947)再度暢銷，小說中疫病造成的封城鎖國與生離死別彷彿是七十餘年之後新冠疫情的預言。誠如書評家角谷美智子(Michiko Kakutani)在《紐約時報》(*The New York Times*)發抒隔離心情的散文所言，「在危機時刻，文學能夠提供歷史性的同理心與觀點，打破我們幽居家中的孤寂，讓我們能夠跨越時區與世紀，與那些遭逢過類似經驗的人互相連結」(“Coronavirus Notebook”)。

疫病也最能清楚反映社會現象，特別是種族階級的差異。瘟疫發生之時，往往是社會底層受害最深。美國的新冠疫情清楚地顯示種族上的歧異：非裔美國社群染疫者遠遠高於其他族群；而亞美族群由於政客堅持對 COVID-19 冠以「中國病毒」之名，受到更甚於以往的歧視與暴力。越裔美國學者與作家阮清越(Viet Thanh Nguyen)在 2020 年疫情爆發之初於《紐約時報》的觀點專欄中寫道，「生物病毒」(biological virus)之侵擾恰好顯示美國政體(body politic)之疾病，讓美國人認知到國家的不健康。往昔為「美國例外主義」(American exceptionalism)所屏蔽的「社會病毒」(social virus)病徵，諸如不平等、冷酷無情、自私自利而且唯利是圖等等症狀，都在新冠病毒橫行之際暴露無遺(“The Ideas That Won't Survive the Coronavirus”)。隨著疫情蔓延，仇恨亞美族群的情緒日益高漲。阮清越在 2021 年三月亞特蘭大的亞裔按摩會館槍擊案件之後，於英國《衛報》(*The Guardian*)上發表對於反亞仇恨的觀察，指出恐懼亞洲人入侵的「黃禍」(yellow peril)與欲望亞洲婦女的「黃熱」(yellow fever)看似不同，其實都是東方主義的一體兩面。新冠疫情爆發以來，亞裔

族群明顯在世界各地成為言語及肢體暴力侵襲的目標，反映出歐美文化中深植的反亞種族主義(“From Colonialism to Covid”)。阮清越在新冠疫情不同時期的觀察，凸顯出瘟疫與社會之間生物社會性的(biosocial)關聯，提供我們探究疫病與相關文學與文化創作絕佳的切入點。

以亞裔人民為瘟疫／「黃禍」源頭的想法當然不是始於新冠病毒。僅就二十一世紀而言，世紀初的 SARS 疫情因為從亞洲開始傳播，早就讓亞裔人民與瘟疫／病毒產生不健康、歧視性的連結，也促使亞裔美國作家書寫有關種族化的瘟疫故事，特別是推想小說(speculative fiction)文類的創作，藉之反思「生物病毒」所帶來的翻天覆地之變化是如何暴露了「社會病毒」的侵蝕。本文以日裔美國作家柳原漢雅(Hanya Yanagihara)的《至樂園》(*To Paradise*, 2022)作為亞裔美國推想小說書寫疫情的範本，探討生物與社會病毒對於人類社會的雙重衝擊。《至樂園》以三部曲的方式想像另類美國歷史，呈現十九世紀至二十一世紀想像中的美國。筆者認為柳原野心之所以勃勃地選擇書寫橫跨三個世紀的美國，是企圖以推想小說的形式檢驗國家「體質」，進行一種生物社會的批判計畫。論文聚焦分析小說的第三部分〈第八區〉(“Zone Eight”)所再現的末世想像，以及弱勢／異類族群——包括弱勢族裔、失能者以及非異性戀者——如何在種族主義、殖民主義、性別與性向歧視，乃至於各種瘟疫橫行的不友善(inhospitable)，甚至嚴酷的環境之中尋求生存與救贖。論文第一部分簡單介紹疫病書寫、亞裔美國推想小說以及柳原創作的脈絡，第二部分及第三部分則分別探討柳原如何透過科學家以及失能者之雙重觀點，描述惡劣的生物環境之下所產生的極端社會反應，並且經由關係網絡的書寫，在極度反烏托邦的世界中植入追求救贖的願景，作為對於不好客之國家社會的終極反抗。

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奧特卡(Elizabeth Outka)認為 1918 年流感之所以遭到淡忘，主要的原因是疫情恰好在第一次世界大戰期間爆發，慘烈的戰爭遮蔽、淡化了流感議題，再加上疫病帶來的災禍規模過於巨大，文人墨客一時之間難以書寫如此沉痛的創傷經驗，使得這個造成世界人口百分之五死亡的疫病成為一種「幽靈式的創傷」(spectral trauma)(22)。一個世紀之後，新冠疫情席捲世界，文學與文化的反應與創作卻異常

熱烈。摩根(Glyn Morgan)觀察到在 2020 年新冠疫情高峰期，英語系讀者對於科幻小說的興趣劇增，尤其青睞有關末世疾病與社會動亂的科幻小說(1)。她認為科幻小說發展至今兩百餘年，不論是直接討論流行疫病，或是以病毒及微生物威脅作為隱喻，想像及書寫全球規模的疾病所引發的文化與社會反應，相關作品多不勝數，因此最能幫助我們了解自己的新冠經驗。摩根也簡要回顧了英美科幻小說書寫疫病的發展，認為科幻小說使用疾病的魅影製造認知上的疏離感(cognitive estrangement)，並且以新的觀點回顧現存的世界以及省視作者及當代人士關切的議題(6)。¹ 顯見新冠疫情期間讀者希望透過閱讀此類的小說發抒心情，而疫病相關的創作也會大幅增加。庫克(Jennifer Cooke)延續桑塔格(Susan Sontag)討論疾病作為隱喻的論述，認為瘟疫歷來都是有力的政治與修辭工具，進行社會歧視或汙名化的操作，或是批判政權、獨裁者甚至是弱勢族群，以身體的隱喻方式替某些國家或族群貼上生病或健康的標籤(2)。瘟疫作為政治工具以及其隱喻功能，可以在 SARS 與新冠病毒所引發的反亞暴力事件上得到印證。疾病遭到政治化操作的挪用與濫用，讓我們了解生物病毒之下隱藏的「社會病毒」除了在個人行為層面會造成偏差，整體社會結構層面更會因為根深蒂固的系統性不平等，引發種族、性別、階級、乃至身心疾病等各方面的歧視與壓迫。²

筆者認為在新冠肺炎流行之際出版的《至樂園》，除了新冠病毒之外，也受到二十一世紀以來相繼出現的 SARS、豬瘟、禽流感種種傳染疾病所啟發，尤其是 SARS 與新冠病毒疑似源自亞洲，因而造成全球性的種族歧視，格外能夠觸動亞裔美國人心。³ 至於亞美文學與推想小說文類的關聯性，凌津奇(Jinqi Ling)指出過去二十餘年推想小說文類的創作在亞美文學中日益受到歡迎，但是因為創作者不同的目的，使得推想小說地位顯得曖昧，屬於尚在成形的文類(497)。他認為亞美文學中的推想小說特別關懷種族化以及階級、性別與性關係的面向(498)。華裔加拿大作家黎

¹ 感謝審查人提醒「認知上的疏離感」此一觀念出自科幻小說研究先驅蘇恩文(Darko Suvin)在《科幻的轉變》(Metamorphoses of Science Fiction)一書中的說法，用以解釋科幻文類的特殊性。

² 感謝審查人提醒應更清楚呈現「社會病毒」在個人層面與社會結構層面不同的意義。

³ 柳原在訪談中否認這本小說是對於新冠疫情的回應，因為她從 2016 年起就在構思這本小說，特別是在川普就職美國總統之後，她開始思考爆發新瘟疫之可能(Armitstead)。筆者認為柳原的靈感跟新世紀以來不斷出現的各種疫病有關，可以說二十一世紀始人類就進入了病毒世紀。

熹年(Larissa Lai)也曾自道之所以創作推想小說，目的是想透過寓言、隱喻和類比評論以及戲耍與他者共存的多重方式，逃避單一認同或關係組合的侷限(25)。她自承受到勒瑰恩(Ursula Le Guin)將推想小說視為「思想實驗」(thought experiment)的啟發，喜歡以思想實驗的方式探索現實世界的問題，又不需要真正經歷這些問題所引發的痛苦(Lai 29)。思想實驗也提供思考如何解決問題的機會。而且推想小說中的疏離化運作，也具有正面意義，可以幫助因為遭到邊緣化而具有雙重意識和創傷壓抑的人們回顧內心深處所埋藏的經驗，即使所能挖掘的經驗可能並不完整，但仍然有療癒作用(30)。黎熹年認為這也是一種具有亞洲文化獨特性的操作。亞洲移民家庭的處世之道教導她太直接可能惹禍上身。所以她傾向使用多重、間接性的方式表達思緒；文本的詮釋也會因人而異，而結論則是共同創造的結果(31)。由此可見，不論是理論層面或是創作層面而言，亞裔北美推想小說都是日益受到重視的文類。筆者認為柳原在《至樂園》中精心規劃橫跨三個世紀的推想世界，是探討生物病毒與社會病毒雙重肆虐的一種思想實驗，也涉及生態危機、疫病迭起的末世想像以及人類情動反應等等面向，堪稱第三波疫情文學的佳作。⁴

在《至樂園》問世之前，柳原漢雅出版了兩部寫實小說。這位出生於洛杉磯的作家，為日裔美國人與韓裔的混血後代，父親家族三代都居住於夏威夷。她的小說家之路較為特殊，⁵ 書寫手法與策略也相當駁雜：《林中秘族》(*People in the Trees*, 2013)和《渺小一生》(*A Little Life*, 2015)結合寫實小說、航海冒險文類以及電影文化，展現複雜的結構、主題與書寫技巧，向狄福、康拉德(Joseph Conrad)和納博科夫(Vladimir Nabokov)等文學大師致敬。《林中秘族》以諾貝爾生物醫學獎得主蓋度

⁴ 南方朔在《大疫年記事》的導讀中指出「瘟疫文學」是「疫病文學」的一種，由於瘟疫會造成大規模死亡，所以有其獨特風貌(8)。南方朔認為《大疫年記事》「可能是第一部以瘟疫為主題的小說創作」，也是他所謂的「第一波」疫情文學之作(9)；卡繆的《瘟疫》之類的一些現代小說與愛特伍德(Margret Atwood)的《末世男女》(*Oryx and Crake*)則分別為第二波與第三波疫情文學(11, 15)。雖然南方朔的分類稍嫌籠統，但是這三種小說的確各有不同特點。迪福的文本強調紀實，經常出現各個教區的死亡人數統計，再加上疫情相關的政府官方資料與民間軼事，製造擬真效果。《瘟疫》除了疫情的描述，更側重心理層面的描述以及政治象徵寓言的意義。至於《末世男女》則是以推想小說的形式想像未來，藉之針砭現世情境，具有與《至樂園》類似的政治與社會視角。

⁵ 在成為作家之前，柳原曾經擔任社公關、旅遊記者、雜誌編輯等等職位。柳原從 2015 年至《紐約時報》的生活風格雜誌 *T* 擔任編輯，2017 年成為主編迄今。

謝克(Daniel Carleton Gajdusek)的故事為本，模仿納博可夫的手法，以編輯手稿的框架敘事(frame narrative)，呈現一位諾貝爾醫學獎得主諾頓(Norton Perina)獄中書寫的回憶錄。諾頓因為遭到養子控訴犯下強暴罪行而入獄，身為諾頓至交與助手的庫波德拉醫師(Dr. Ronald Kubodera)不但編輯他的手稿，而且還為回憶錄加上長篇幅的註解，製造擬真假象。書評家稱《林中秘族》是一部「後殖民生態志異後設小說」(postcolonial ecoGothic metafiction) (Byrne 965)，講述諾頓在密克羅尼西亞小島如何「發現」原始部族及長生不老之秘，因為一己之私導致島民滅族，小島夷為荒地，雖然看似為了贖罪收養了近五十名島民兒童，卻又理所當然地強暴數名養子，長足展現康拉德式的殖民主義「黑暗之心」。在入圍布克獎(Booker Prize)及美國國家圖書獎(American National Book Award)的《渺小一生》中，柳原除了描寫四個大學同窗數十載的情誼，也再度採用男性強暴受害者的主題，在小說後半部特別聚焦在孤兒裘德(Jude St. Francis)身上。裘德在修道院經歷不人道的凌虐，身心受創，在精神與肢體上都失能，只能以自殘減輕壓力，最後以自戕尋求解脫。《渺小一生》之中虐童、童妓、強暴創傷經驗等等沉重的主題與《林中秘族》的戀童癖一般驚世駭俗，在#MeToo的浪潮中格外引發共鳴，是柳原漢雅迄今最成功的作品。

以紐約市及夏威夷為背景的《至樂園》則可謂向心理寫實主義大師詹姆斯(Henry James)和華爾頓(Edith Wharton)致敬之作。小說以三部曲的方式，透過紐約市的地標華盛頓廣場(Washington Square)結合三個另類美國時空。⁶第一部〈華盛頓廣場〉(“Washington Square”)以合法同婚的 1893 年為背景，講述男主角大衛·賓漢(David Bingham)試圖逃避家族安排的婚姻，想要與愛人遠走高飛到同性關係受到禁止的加州，勇敢追求天堂夢的舉動卻可能讓他陷入人財兩失的下場。這個柳原所謂的「婚姻故事」充斥類似詹姆斯小說情節與社會氛圍，即使在假想的同婚合法環境中，紐約上層社會依然如詹姆斯或是華頓筆下那般拘謹僵化。⁷ 上流社會的婚姻情節一直是詹姆斯與華頓小說的重要主題，〈華盛頓廣場〉的特殊之處，在於將此情節置放於同婚的脈絡之下，思考可能的發展。然而在小說中雖然同婚制度已為社會

⁶ 凱因(Hamilton Cain)認為小說中不同的故事線是靠華盛頓廣場的連棟排屋作為連結。

⁷ 柳原在訪談中提到她一直想要書寫婚姻故事(Armitstead)。

認可，種族與階級意識卻益發僵化，而且國土分裂，從未從內戰的陰影中復原，黑人也從未成為公民，對於同性婚姻在東西兩地更是南轅北轍。

第二部〈暗鬱密林〉(“Lipo-Wao-Nahele”)的兩位主角都是大衛·賓漢，同名的父子是虛構的夏威夷末代王族。兩個大衛的自述分部進行，第一部分描寫1993年兒子生活在類愛滋疾病(“the disease”)(190)盛行的紐約市，感受到神秘疫病的威脅，而社會氛圍也逐漸升起對於同性關係的偏見與歧視。第二部分的大衛是瀕死的父親，居禁在療養院內，回顧成長歷程與反思島國的殖民歷史，以及他作為王族為爭取主權的微弱努力。這是三部曲最貼近現實世界，最具寫實性的部分。也是祖籍夏威夷的柳原繼《林中秘族》之後，再次為太平洋島民發聲之作。

〈第八區〉之時空背景為2093年的紐約市，經由十個小節交織呈現查莉(Charlie Bingham-Griffith)的第一人稱敘事，以及她的祖父病毒學家查爾斯·葛菲斯(Charles Griffith)與友人四十餘年來的書信。柳原所推想的二十一世紀各種新型病毒不斷出現，生態環境破壞殆盡，生命資源衰竭，一片末日景象。而已轉型為「全面性福利國家」的美國(635)，以對治疫病之名，逐漸極權鎖國，合法多年的同性婚姻也遭政府以增加生育的藉口廢除，隨之變本加厲迫害非異性戀者、並假藉福利國家之名實行公社制度。在美國獨立三百年之後，保持君主立憲的新英國(New Britain)成了天堂，而昔日以人間樂園想像召喚移民的美國則是極權地獄，生物病毒與社會病毒共同肆虐，殘害人類身心靈健康。

書評家對於集三本小說為一本巨著的《至樂園》大多予以正面評價。浦雷斯頓(Alex Preston)認為柳原的整部小說反映了我們身處的新冠疫情時期，從危機時刻的大環境探討人性，旨在希望打破性別、種族與健康的二元對立，挑戰僵化認同的政治運作，讓我們面對多元化的自我。卡斯納(Jordon Kisner)則認為小說中微小事件的發展以及角色的不同選擇產生了不同的蝴蝶效應，具體展現了混沌理論(chaos theory)。筆者認為《至樂園》的一個重要主題是多層次的關係性(relationality)，除了與當下的社會情境對話，展現脈絡相連的蝴蝶效應，更重要的是探討人際關係的網絡。

三部曲之間除了時序及主題上的連結，也使用重複出現的人名，造成一種時空穿越的效果，彷彿不同時代的人們命運相連，產生某種奇異的宿命感，建構了跨越

時空的關係網絡。⁸〈華盛頓廣場〉中大衛懸而未決的故事，成為第三部中廣場說書人的故事主題，但仍然保持開放性而未提供結局。在空間上，在第一部中大衛為了愛情放棄華盛頓廣場宅邸的繼承權，在第二部變成夏威夷大衛情人的住所，也是上流社會同志的聚會地點；第三部中華盛頓廣場十三號成了查爾斯與查莉的住處，其後因為英美戰爭遭到軍方徵用改建成公寓，查莉也從擁有僕人伺候的小公主變成八間公寓的一名住戶，依靠國家資源配給度日(385)。空間所有權的變化，暗示家族繼承欲望的虛妄以及政治社會的改變，為小說多方重複的情節帶來時空的流變。⁹而第一部中大衛的愛人在百松街(Bethune Street)居住的寄宿公寓，在〈第八區〉則變成男同志的秘密基地，也是查莉丈夫每周四「自由日」密會情人之所，象徵情欲空間跨越時間的存在。更具有象徵意義的是小說重複出現的姓氏皆來自於夏威夷的傳教士家族，不但使得小說籠罩在殖民主義的陰影之下，也讓在第三部中查爾斯遭到海嘯毀滅的夏威夷家鄉在文本中保持幽靈式的存在。柳原藉由小說中精心建構的殖民主義歷史脈絡，反思美國自詡為天堂的立國願景，格外具有對抗論述的反動性。¹⁰

從《林中秘族》到《至樂園》，柳原指涉文學經典的策略，不僅是向歷代大師致敬，也為自己建立了互文性(intertextual)的文學關係網絡，同時也彷彿是自我激勵、有意挑戰文學前輩所建立的里程碑。從社會寫實到推想未來，柳原漢雅採用不同方式書寫男同志情節，以特立獨行的姿態，跨越性別、種族等等界線，深入探討她有興趣的議題，成為二十一世紀美國／亞美文學極具潛力的重要作家。下文將聚焦討論〈第八區〉的末世景像。

⁸ 浦雷斯頓在書評中也提到人名的重複的意義，認為這種重複顯示《至樂園》是一部多重世代的家庭大河故事，數個世紀以來家族命運起伏，以此質詰遺產的概念以及血緣之外的家庭可能。筆者認為從更複雜的觀點來看，文本中不同的角色在不同時間會面臨相同的挑戰，也可促使讀者省思危機時刻如何行事方能不愧為人。有關非血緣關係的家庭議題，後文會再加以詳述。

⁹ 小說有時亦出現時空倒流的情節，例如第三部中查爾斯入住之前的屋主使用蠟燭照明，在瘟疫中等死，彷彿又回到十九世紀電氣發明之前的生活型態(501)，暗喻文明的衰退。

¹⁰ 阿米斯塔(Clair Armitstead)指出柳原曾在夏威夷就讀過三年高中，所上的學校是美國前總統歐巴馬(Barack Obama)的母校潘納賀(Punahou)預科學校。該校蓋在夏威夷王國送給傳教士賓漢家族的土地，而小說中的姓氏正好都來自十九世紀夏威夷的傳教士家族。第二部中大衛的祖先娶了夏威夷公主的傳教士，而他所就讀的傳教士貴族學校就是潘納赫的化身(*To Paradise* 271)。

二

查爾士(Ron Charles)在書評中稱〈第八區〉是個「醫藥反烏托邦」(medical dystopia)，而這個反烏托邦的故事是由兩條第一人稱敘事線交織而成，一是查莉敘述 2093 年秋季至 2094 年秋季「當下」時空的狀況；另一則是透過夏威夷與華人混血的查爾斯與英國友人彼得(Peter)的書信，記述他離開家鄉來到紐約半世紀以來的時空變化。查莉的敘事隨著四季變化前進，查爾斯的敘事則從 2043 年初至紐約開始，每十年一小節，終止於 2088 年遭到公開處決的前四日。查莉順時的敘事讓讀者得以觀察她一年之內的變化。查爾斯的句年敘事則展現近半世紀以來生命的進程：從一個意氣風發、剛剛步入婚姻、有夫有子、敢於針砭時弊的年輕科學家，逐漸身不由己變成國家機器的幫兇，而且家庭逐漸崩解，最終成為失意老人以及政治犧牲品。兩條敘事線以及敘事聲音對比鮮明。智力遲緩的查莉認知有限、邏輯單純，只重視日常瑣事與如何在資源匱乏的情境下生存。而身為病毒學家的查爾斯在信件中表現出縝密複雜的心思，從初至美國本土充滿宏大願景，到面對日益集權的政治環境而逐漸失望，也為自己從濟世的科學家淪為兒子大衛(David Bingham-Griffith)所指控的「合謀者」(496)或是「國際戰犯」(508)而悔恨不已。兩個敘事者卻也極為相似，都透露難以滿足的欲求在。祖父去世後感覺被世界遺忘的查莉渴望愛情，期望能與名義上的丈夫有更進一步的發展；而查爾斯則是不斷追憶失去的家鄉、伴侶及家庭，尋求生理滿足之外的親密關係。

柳原選擇使用書信形式讓查爾斯向摯友吐露心聲，讓科學家因為專業能力而成為國家機器的工具與設計者，並從權力的核心觀察周遭變化，不但具有書信紀錄的即時性，也呈現懺悔錄式的坦白，更連結了疫病與夏威夷的殖民歷史及日裔美國集中營的經驗。

更重要的是查爾斯信中描畫的紐約市逐漸走向集權，最後處於傅柯式的全面監控之下。傅柯在《反常：1974 至 1975 法蘭西學院演講集》(*Abnormal: Lectures at the Collège de France, 1974-1975*)的第二次講學中(1975 年 1 月 15 日)，為了分析權力與壓抑的關係，舉出兩個治理傳染病的例子。他指出中古時期採用的方法是將癡瘋病患從社群中驅離(expulsion)，以避免病情傳播擴散，屬於「排斥、棄置、也就是

今日我們所謂的『邊緣化』操作」(43)。十八世紀開始則對於瘟疫受害者施以圈納(inclusion)，嚴格限制行動(44)。傅柯指出這種制度需要縝密、類似軍事化的空間分區監控(*quadrillage*)，建立從上而下的「控制金字塔」(45)。對於瘟疫的治理不再像對待癡瘋那樣執行某種「淨化的偉大儀式」，而是致力使得「個人的健康、生命、壽命與體力達到最優化」的目標(46)。傅柯也指出面對瘟疫時會出現兩種夢想，一是文學性的瘟疫夢，因為在一些瘟疫文學中個人得以完全解放，無法無天地狂歡；另一個是政治性的瘟疫夢，政治力量無限放大，在縝密的分區監控之下，「危險的通訊、無秩序的社群及受禁制的接觸一律消失無蹤(47)。對於傅柯而言，這兩種模式的轉換代表非常重要的歷史進程，他稱之為「正面權力科技的發明」(the invention of positive technologies of power)。對待癡瘋病的方式是負面反應，是拒絕接受和排斥；對待瘟疫則是正面反應，是包容、觀察及以形塑知識為主，使得權力效果倍增(48)。傅柯認為十八世紀這種經由「常態的規訓」(discipline of normalization)、或是「規訓—常態化」(discipline-normalization)系統所建立的權力是「具有生產力的」；相對於具有創造力與生產力的機制，權力的壓迫性僅為次要作用(52)。

從嚴格的醫學角度而言，將慢性傳染的癡瘋病與急性傳染的瘟疫並置討論，並據此分析不同時代面對疫病的運作，其實不甚精準，因此必須如傅柯所言，從權力科技的角度來解讀這兩種治疫的模式。華格納(Martin Wagner)認為傅柯之所以正面看待十八世紀處理瘟疫的治理方法，乃是因為此為一種新的監控與政府控制的範例，染疫的城市成為國家擴展控制人民權力的實驗室，「就像邊沁(Bentham)的圓形監獄(Panopticon)，瘟疫城對於傅柯而言是現代性的範例」(502)。在近半世紀之後閱讀傅柯的範例，或許很難正面看待十八世紀的規訓模式，特別是在經歷新冠病毒大流行的各種國家級管制之後，更難以在類軍事化的監控中觀察到真正具有生產力的面向。

在歐美學界，對於新冠疫情治理政策反對聲音最為激烈且極端者，當屬阿岡本(Giorgio Agamben)在2020年初開始所發表的一系列論述。¹¹阿岡本自道，其批判來

¹¹ 阿岡本對於新冠肺炎的評論原於2020年三月至十一月以部落格或是報紙及電台訪談形式發表，也包含未發表的評論，後於2021年集結成專書出版。

自反覆思索為何自己國家僅只因為未知的疾病即造成道德與政治的崩潰(*Where Are We Now?* 34)。他的批判涵蓋各個層面，從批判政府開始，在專書前言中指控義大利政府誇大新冠病毒的嚴重性，將流感型的疾病放大成為致命瘟疫，以軍事化的方式應對疫情，「無情地放棄中產階級的民主」，有如希特勒統治的德國，以例外狀態(*the state of exception*)的機制，以「生物安全」(*biosecurity*)為名引進防護衛生的恐怖主義和崇拜健康的新宗教，而人民為了自保也心甘情願、接受以醫療為名的獨裁政權擺布(8-9)。阿岡本認為自從 1960 年代以來，義大利就是治理技術的實驗場，而新冠疫情恰好給政府實驗新型治理技術的機會(41, 59)，甚至認為義大利效法複製中國整治疫情的極端手段(9)。在宗教方面，阿岡本認為當前醫學已經成為凌駕一切的宗教。他反覆將基督教、資本主義與科學稱為當代的三大宗教，而科學又以醫學當家，所向無敵，基督教和資本主義的金錢宗教都默不作聲。¹² 除了政界、科學界、宗教界，阿岡本的批判對象也包括學界。他反對遠距教學，認為學生不能實體上課，無法交換意見，就喪失原來成立大學的意義，因為歐洲大學原本就是從學生組織(*universitates*)發展而來(72)；而毫無抗拒就接受遠距授課的教師，就像 1931 年向法西斯政權宣誓效忠的學者一樣(73)。¹³ 最後，他大聲疾呼大家反抗政府造成的「沒有聲音且面目不清的裸命」(*the mute and faceless bare life*)以及健康宗教(97)。阿岡本最引起爭議的論點，出現在〈次等公民〉(“*Second-Class Citizens*”)的短文中。2021 年義大利推出綠色疫苗護照(*the Green Pass*)時，他將之比喻為納粹時代猶太人被迫配戴的黃色六芒星徽章(*the yellow star*)，致使未注射疫苗者有如次等公民。如此偏激的譬喻引起一片譁然，阿岡本學術聲譽也因此受到質疑。

儂曦(Jean-Luc Nancy)在阿岡本第一篇部落格文章出現的兩天後，以「老友」的姿態發表短文挑戰阿岡本的例外狀態論，指出當今世界各種科技連結緊密，「例外」早已是常態。我們當下面臨的流行傳染病是「病毒性例外狀態」(*eccezione virale*)，而非政治或法律性的例外狀態；政府不是主事者，而只是執行者，攻擊政府只是無謂的牽制行動，而非哲學性的反思。阿岡本長期合作的英文譯者寇德斯科(Adam Kotsko)則直接表達他的失望與不解。寇德斯科指出，疫情期間許多反封城者

¹² 參見阿岡本專書第十二章〈醫學做為宗教〉(“*Medicine as Religion*”)。

¹³ 參見阿岡本專書第十五章〈學生輓歌〉(“*The Requiem for the Students*”)。

或是疫苗陰謀論者經常濫用猶太大屠殺的比喻，因此阿岡本的納粹論述著實令人不安。而阿岡本的疫情論述雖然符合他一貫對於政權與科學的懷疑態度，由於他對於政府過度不信任，因此忽略了在疫病流行時期個人化的行為與態度只會加劇疫情惡化，並且強化資本主義的企業勢力。筆者認為在疫情來襲的當下，阿岡本的疫情論述有些部分的確顯得偏激，以至於竟然與極右派的主張不謀而合，對於一個左派學者而言實為極大諷刺。然而，阿岡本的論述一直以來持續使用猶太集中營比喻國家機器的生命政治操作，義大利政府對治疫情的方式對他而言有如惡夢成真，或許因此對政府口誅筆伐。於此正式步入後疫情時代之際，阿岡本對於政客以生物安全之名推動極權政治的提醒不容我們忽視。何況歷史殷鑑不遠，以拯救生命作為擴權、集權或是打壓異己為藉口的史實屢見不鮮，二十一世紀初美國政府的反恐行動造成對於伊斯蘭族群嚴重的打壓即為一例，實不容我們對於阿岡本的警語一笑置之。

柳原漢雅在〈第八區〉中描寫的情節跟阿岡本的評論不謀而合，文本中想像的是假藉防治生物病毒遂行極權統治的最壞情境。在〈第八區〉中的「國家」(the state)以國民健康之名，以行政領導立法，不斷修改法律，走向專制政權，而查爾斯即是目擊證人。他在取消同性婚姻合法性的婚姻法(the Marriage Act)的審訂會議中，清楚看到國家控制人民的操作手段：

這麼多年來，我一直因為群眾默許這一切而感到驚訝、喪氣和害怕：恐懼疾病以及人類想要健康的直覺，幾乎使得他們曾經珍視的其它欲望與價值觀，還有他們曾經認為不能失去的自由，都相形見绌。對國家來說，恐懼就是酵母，當國家感覺人民的恐懼減弱時，國家就自己製造恐懼。(638)

國家利用恐懼鞏固權力，並且持續製造恐懼，這是美國反恐戰爭的邏輯，是阿岡本從疫情開始就批評義大利政府在玩的把戲，也是新冠大流行以來諸多人的疑慮。而柳原筆下所推想的未來，可以說是具體呈現了阿岡本所謂的「科技衛生專家獨裁主義」(the technological sanitationist despotism)(*Where Are We Now?* 10)。¹⁴

¹⁴ 阿岡本在新冠專書中也使用海德格(Martin Heidegger)的理論探討何謂恐懼，請見該書第二十章。

〈第八區〉中看不到文學性的瘟疫夢，因為在集體性生活模式之下沒有個人狂歡的空間；但是政治性的瘟疫夢則完全實現。〈第八區〉中的美國，應對接踵而至的傳染疫病，採取綜合驅離與圈納的雙重治理模式，不但改組行政區域，逐漸加強監控管控，也強制將染疫者及其家人隔離。為強化擬真感，柳原甚至在小說一開始就提供紐約的分區地圖。實際上，她筆下的美國歷經各種行政變革，不但分區治理，而且空間配置亦階級分明。在第一部中，內戰之後的美國並未一統，從小說所附的美國地圖即能清楚看到國土四分五裂的狀態。¹⁵ 小說近尾聲時查爾斯為我們回顧二十一世紀新美國的歷史：他協助打造的「國家」成立於2062年，因為疫情而逐漸中央集權，昔日自由運作的研究機構也於此時遭到全面管控；次年，原先的四十五州改成十一省；2071年紐約市也重新分區(599)。這些界線嚴明的區域有利於政府監控，除了不時有警探侵門踏戶追捕異議份子，甚至公開流露感情都可能被「具有詮釋人類表情程式」的「蒼蠅」(Fly)偵測舉(540)，人類與人工智慧密探合體而治，有如天羅地網，緊緊控制住國民的行動與思想。

查莉年幼時向祖父提及第八區西部的鬧鬼之說，傳言政府將該區地下通道當作強制隔離所，於收容成千上萬人之後將通道封死。身居要職的查爾斯則回應此類城市傳說僅只表達居民之憤怒與恐懼，國家雖然做了很多「可怕的事」，但並未封死病患(446)。那些「可怕的事」包括2055年成立了許多名為「隔離營」(quarantine camps)、實為監禁病人的「隔絕中心」(isolation centers)(485-86)；以查爾斯為名的葛菲斯法案(the Griffith Act)則立法將患者送至「遷移中心」(relocation centers)，使得他成為「集中營的建築師」(532)。查莉雖心知肚明這些遷入中心的家庭最終難逃一死，然而受到電視以及課本上影像的魅惑，天真地希望能夠住進中心，「因為那兒看起來很棒，有蘋果樹和寬闊的綠色草原」(532)。柳原將強制拘禁患者的集中營稱為「遷移中心」，直接援用了二次大戰時期日裔美國「遷移中心」之名，牽引出美國政府圈禁日裔美國人、以國家安全之名違反公民人權的不堪歷史。查莉對於中心的「嚮往」，反諷地揭露了小說中的國家宣傳機器之運作，有如二戰時期的美國政府，以虛幻的影像操作對人民進行洗腦，意圖掩飾泯滅人性的政策與行動。

¹⁵ 包括東北地區的自由州(the Free States)、獨立的緬因共和區(the Republic of Maine)、南方的殖民區(the Colonies)、中西部的美國聯邦(the American Union)以及西部聯邦(the Western Union)。

庫克在研究瘟疫文學與電影的專書中也論及傅柯兩種防疫模式，但是她認為人類對待瘟疫的方式可能更接近驅離癡瘋病患。在大規模瘟疫發生之前，希臘時代就會使用生人獻祭，做為犧牲品(*pharmakos*)，以便將疾病汙染帶離城邦；或是近代納粹德國將猶太人視為瘟疫，必除之而後快，皆屬於某種淨化儀式(2-3)。由此歷史脈絡來看，無論是現實世界中遭到強制監禁的日裔美國人，或是小說世界裡遷移中心的患者，都是國家機器的犧牲品。即使是曾經染疫、只是憑藉祖父權勢而僥倖避開集中營的查莉，上班途中遇見罹病者在街頭遊蕩、隔窗向她求救時，也會不禁贊同同事之言，認為「他不應該還留在〔曼哈頓〕島上」(374)。誠如暮年的查爾斯感嘆：

這個疾病讓我們認清楚自己是什麼樣的人；它暴露了我們為自己生命創造的虛構故事。它暴露了進步、還有容忍，不見得能帶來更多的進步和容忍。它暴露了仁慈不會帶來更多仁慈。它暴露了我們的生命中如詩般美好之事是多麼脆弱——它暴露了友情有如紙薄，而且是有附帶條件；伴侶關係則視情況而定。任何法律或是任何安排，或再多情愛，都無法強過求生的需求。或者，對於我們之中較為善良的人而言，不會比相同族類——不管他們是誰——存活下來的需求更加強大。(643)

在看盡人間冷暖之後，查爾斯深刻覺察到人性的自私，只求自己或是親友的存活。這樣的人性在瘟疫大流行的極端情況之下格外明顯，而這樣生物性的存在，正是阿岡本所謂的裸命。

《至樂園》的三部曲——尤其是〈第八區〉——亦藉由疫病的生物框架檢視我們生存的社會，因此小說中許多細節都反映了當前疫情與國際局勢。譬如查爾斯路過麥迪遜廣場目睹停屍場與紙棺木；人們偶遇時拒絕任何目光接觸的冷漠(499)；乃至於 2065 年疫情倖存者的霍森(Holson)雙胞胎因為母親染疫去世，即使父親就在左近，仍因乏人關切而活活餓死(561-64)。小說中也多次提及科學研究遭到治政干涉，例如 2043 年查爾斯初至洛克斐勒大學(Rockefeller University)成立新興感染實驗室時，就向彼得抱怨政府鴛鴦式封鎖疑似發生病毒感染的消息，稱之為「美國式科

學文盲」(401)。彼時中國在傳染病方面的研究已是世界第一，但因為美國對中國的政治制裁而無法交換科學訊息，實驗室更不能接受中資支持(400)。幾年後查爾斯又感嘆因為中美開戰在即，中國科學家沒有參加全球研究網絡而造成研究瓶頸(418)。此外，柳原也關切到亞洲受到疾病汙名化的現況。小說中 2050 年的病毒以印尼龍目島(Lombok)命名，卻無法證明病毒的確實來源，因此遭受歧視而叛逆成性的大衛在學校作業中寫道：「難道這不是又一樁將全球疾病歸咎於亞洲國家的案例嗎？」(477)。這些細節雖然名為對於未來的推想，置放於現今疫情造成人際關係隔閡，反亞情緒日益升高，以及中美對峙新冷戰逐漸升溫的脈絡之下，顯得格外貼近現實。

查爾斯在面對染疫痊癒後逐漸「木然」的查莉時，開始考慮逃離這個他「協助創造」的國家。因為他了解他居住的世界「不會容忍脆弱、或不同、或受損的人們」(588)。就在國門緊閉、路障四起、火車與航空路線改道、船隻不再出港、巧克力消失無蹤、玩具店關門、公園的兒童設施拆除時，查爾斯發現他已經完全喪失逃走的机会，因為即使他可以出國，查莉也會變成成人質。他以第二人稱的口吻記述這個發現：

你突然了解，你有危險了。電視再也不會回來。網際網路再也不會回來。即使大流行疫情最糟的時候已經過去，隔離營還在持續建造。……你對於這個國家所有的懷疑——美國不是所有人的；不屬於我這樣的人，或是像你那樣的人；美國是帶著罪惡之心的國家——全部屬實。當消滅防止恐怖主義法案通過，允許國內叛亂份子選擇監禁或是絕育時，無可避免的是司法最終會設法讓這種懲罰先是施用於已定罪之叛亂份子的孩子身上，然後施用於他們的兄弟姊妹身上。(588)

強迫異議份子及其親眷絕育，是政治肅清與國家淨化雙重目的之政治手段。一直與國家站在同一陣線、深知權力運作模式的查爾斯，明瞭他的同志身分與查莉的失能接難以見容於世，更何況他們是來自太平洋島嶼的弱勢族裔。然而查爾斯仍遲遲並未採取自救行動，等候那個讓人們逃離「金邊、或是西貢、或是維也納」的時刻來到(588)。金邊／西貢與維也納分別是越戰與二戰的代喻，顯示第八區情況的危殆。

直到日常生活慣有的一切逐漸消失，國家監控日益緊縮，甚至祭出醫學絕育手術懲罰異端份子，查爾斯才承認美國排除異己的「罪惡之心」。為了查莉的安全，他只能留在第八區，每晚祈求永遠不會得到的原諒(589)，最後成為政府與叛軍妥協的「犧牲羊」(703)，以公開吊死換取查莉的安全，也為自己為虎作倀的行為贖罪。查爾斯以醫療專家的身分進入極權體系，最終仍然難逃成為政治犧牲品的命運，這是對於極端極權政治的控訴，也證明伴隨生物病毒出現的社會病毒是何等「致命」。

三

相對於查爾斯充滿反思與懺悔的書信敘事，查莉的獨白是從智能障礙者的觀點，記錄這個遭到強制規訓、而且傾向優生意識形態的不友善世界。作為三部曲、乃至於柳原迄今所有作品中唯一的女性敘事者，柳原安排查莉以失能者的角色出現，做此耐人尋味的安排，應是企圖透過失能者的觀點呈現她的末世想像。文學經典中不乏使用智能有限的敘事觀點之作，例如福克納(William Faulkner)的《聲音與憤怒》(*The Sound and the Fury*, 1929)，第一部分的敘事者即為智能遲緩的班吉(Benjamin Compson)。查莉的敘事特殊之處在於其智力障礙並非天生，而是染疫用藥之後損及認知及生理發展。這種失能情節也扣合新冠疫情爆發以來各種有關生物醫藥的疑慮，包括疫苗施打或是抗疫藥品的副作用等等爭議。小說中提及查爾斯在科學文獻上讀到治療查莉的藥物可能產生各種副作用，包括青春期發展障礙，認知與肌肉反應遲緩、不孕與終生留下疤痕等等(581)。治療疫病的藥物或者是疫苗，有如藥物之希臘字源(φάρμακον/*phármakon*)，既能救命，亦是毒藥，還犧牲了無辜的兒童。誠如德希達(Jacques Derrida)在解釋柏拉圖對 *phármakon* 的態度時言道：「柏拉圖對於 *phármakon* 這個字一直保持懷疑，即使是專門用於治療的藥物，即使是出於善意使用它們，即使它們有療效。世上沒有無害的藥品。*pharmákon* 不可能純然有益」(*Dissemination* 99)。最何況藥物性治療屬於人工干涉，違反了柏拉圖認為病程應自然發展的信念(*Dissemination* 99-100)。這種自然療法的思維在瘟疫流行之際往往受到極大挑戰，特別是在科技先進的時代。查莉以其身心創傷證明藥物可以救人，也

能害人，更可能讓患者變成終生受害的犧牲品。透過查莉的角色，柳原明確表達自身立場，甘冒遭到歸類為反疫苗支持者，堅持自己書寫的自由。¹⁶

日後查爾斯反覆思索查莉從疫病倖存究竟幸或不幸：「也許是幸運的——畢竟她還在這兒，她會說話、走路和學習，她四肢健全，神智清醒，她有愛她的人，我也知道她可以愛人。但是她不是原本可以成為的人，我們都不是——我們所有的人都因為這個病失去某些東西」(643)。二十一世紀以來 SARS 及新冠肺炎等病毒橫掃全球，改變了人類、社會與生態環境。小說中瘟疫也帶來各種變化。其中查莉因為實驗藥物致使人生全然改變，最令人不勝唏噓。充分顯示疫病流行期間，往往因為救命需求而對兒童施用未能確定後果的實驗性藥物，造成終生悔恨之憾事。

對於小說而言，查莉的失能則有其必要性，因為可以提供特殊觀點審視全然集權化的美國，並經由查莉充滿生活瑣事的敘事中梳理出新美國的日常。例如如何利用糧票購買生活物資，從收音機學習如何烹飪浣熊，到公立娛樂中心吹冷氣或是洗空氣浴等等。平庸的生活中卻又時刻充滿不安與驚恐，開門前要先與丈夫利用暗號確認家中安全(367)，隨時有警察要求進屋搜索而且不容拒絕(369)。種種細節清楚勾勒出國家機器的集權與無所不在的疫病帶來的危機感。柳原也特別刻畫查莉作為失能者面對驚嚇時的無助，經常以「呻吟與搖擺身體」回應如警察搜索這般強烈的外在刺激(370)。

筆者認為查莉的角色類似《渺小一生》中的裘德，不但同為失能者，也因為人際關係網絡而獲得生命的支持。麥克賓(Sam McBean)稱《渺小一生》為「酷兒關係網絡小說」(the queer network novel)，特別強調裘德如何倚靠非家族、非系譜性的親緣關係存活，提供讀者思考酷兒連結的系譜(431)。

查莉仰賴祖父人脈生存的情節，也帶出《至樂園》人際關係網絡的面向。阿岡本認為在例外狀態變成常態時，人們會因為恐慌而只相信裸命(*Where Are We Now?* 17)；而且「生命不僅失去社會和政治的面向，也失去人性與情動的面向」。新冠肺炎期間為了防止傳染而強制實施的社交距離，最悲哀之處是造成人類關係的惡化(18)。人類只剩下數位式的「連線」，真實的人際關係遭到排斥或是邊緣化(10)。而

¹⁶ 阿米斯塔在訪談中就提到這一點，但是柳原的態度相當堅決。

柳原則藉由人際關係網絡，提供脫離反烏托邦世界的可能出路。查莉雖然智能有限，仍然任職於高端的生醫實驗室，培育實驗用老鼠胚胎。查莉之所以能擔任實驗助理，雖是因為查爾斯對她的精心照顧與特別訓練，使她克服部分智能障礙，但主要還是查爾斯的餘蔭庇護。畢竟她實驗室的主任昔日曾是查爾斯的博士後研究員，而且查爾斯也以犧牲性命換來查莉穩定的生活。

〈第八區〉以兩種形式呈現關係，其一是親友之間的情誼，例如查爾斯與彼得之間數十年友情長存。彼得在查爾斯死後仍然信守諾言，派遣手下潛入封鎖的紐約拯救查莉(616)。雖然查爾斯也曾感嘆在瘟疫中生存的欲望會讓友情與愛情變質，但他甘冒通敵之嫌，即使身處極權鎖國之際也從未放棄與彼得書信往來，溝通欲望顯然超越原始的求生需要。¹⁷ 在網際網路遭禁的時刻，傳統的書信成為查爾斯與外界唯一聯絡的管道，也是他維持人際網絡、為查莉留下生路的唯一方式。

另一種更有意義形式的關係網絡則是經由領養建構出另類的親緣，讓同婚伴侶擁有孩子，以社會操作的方式悅納無生物血緣的親人，建構完整的家庭。在〈華盛頓廣場〉中以同婚為主的賓漢家族數代皆以領養方式維持家庭結構的完整。家族設立的孤兒院「除非生病、畸形或是癡呆」的孩子，很快就會找到領養家庭；雖然紐約市民對於曼哈頓來自歐洲的移民日增感到不安，「但是有一點他們都同意，即使是不情不願的同意，那就是歐洲移民為有需求的夫妻提供孩子，不只是他們自己城裡的夫妻，還有整個自由州」(34)。在〈第八區〉中查莉是查爾斯伴侶內森尼爾(Nathaniel Bingham)的孫女，跟查爾斯毫無血緣關係，在內森尼爾與大衛父子因為恐怖攻擊雙亡之後，查爾斯獨力撫養查莉，祖孫相依為命，查爾斯甚至甘願為無血緣的查莉犧牲生命，完全超越傳統親緣以生物基因為主的關係系統。¹⁸

在推想小說世界理所當然的情節，在現實世界仍然備受考驗。自從世界各地同婚陸續合法以來，同性父母與收養子女的親緣關係也日益受到關注。魏斯敦(Kath Weston)在《我們選擇的家人》(*Families We Choose*)對於同性婚姻親緣進行了人類學研究，前言中提到1970年代以來同志出櫃可能導致家庭關係破裂，造成生物血緣的

¹⁷ 泰勒(Catherine Taylor)認為，查爾斯的感嘆既是陳述事實，也是一種警告，更凸顯作者對於社群的重視。

¹⁸ 內森尼爾提供精子給遠房表親生下大衛，這也是同志家庭的一種生育方式(403)。

斷裂。魏斯敦因此問到：

親緣關係開始不再是恆久不變、無法甩脫的連結或是與生俱有的權利，而更像是努力與選擇的結果。基因、骨骼、血液這些一直默默存在物質必須轉化成其它東西。如果這樣的轉化失敗了——如果水比血濃——為什麼要全然否定其它社會紐帶所構成可能的親緣關係：像是結締組織般堅韌的友情，或是沒有生物關係的父母身分，又或是穩定的男同志關係？(xv)

但是魏斯敦也了解這種選擇性的親緣也絕非易事，因為任何選擇都會受到限制，特別是「膚色、金源和社會人脈」會造成更多限制(xv)。她在 1980 年代中期於舊金山灣區進行研究，當時非異性戀族群深陷出櫃導致家人反目的焦慮，因此轉向血緣之外尋求建立另類的親緣關係，以之應對社會的負面規訓方式。

時序進入二十一世紀，古德法洛(Aaron Goodfellow)於 1999 年至 2002 年以男同志家庭為範本進行民族誌的研究，提出較為正向的假設：

如果同性戀不再被視為是天生不正常或令人憎惡，因此也不再對兒童造成威脅，那麼同性的情欲關係作為家庭關係對立的情況就已經過時。如此說來，酷兒家庭越來越公開出現，可理解為是來自國家的限制以及家庭對於性欲在法律與體制管理上的鬆綁所致。(2)

這也是《至樂園》的推想邏輯，讓古德法洛的假設在小說的時空中成真。但現實情況與此假設出入甚大，因此古德法洛的專書導論部分仍以「怪誕的親緣關係」(“Uncanny Kinship”)為名，以此形容男同志伴侶與他們孩子的關係。導論以一對中產階級白人男同志求子的種種困難，以及成功領養非裔雙胞胎女兒之後生活種種的「怪誕」(uncanniness)，說明同性家庭親緣關係依然晦澀不明。

即使在小說世界，同婚家庭也面臨嚴峻的考驗。〈第八區〉中極權政府以「鼓勵生育」、強化繁衍後代的生物需求作為藉口，迫害非異性戀關係(636)。¹⁹ 國家的種種箝制手段改變了社會關係結構，使得兩個世紀以來公開合法的同志關係被迫走入地下，而同性婚姻也走入歷史，切斷社會性親緣的可能。查莉的異性「婚姻」也不可能孕育下一代，不但查莉不孕，祖父替她媒合的丈夫也是同性戀者，更因為異議份子家屬，為了自保而自願絕育，因此她的婚姻關係和同性婚姻一樣無法產出生物血緣的後代，似乎呈現柳原對於同志家庭之未來較為悲觀的看法。

然而在此冷酷荒涼的情況中，小說世界中綿密的關係網絡仍舊提供了救贖的希望。查爾斯曾經感嘆，疾病所帶來的種種「恐怖」(horrors)之中，最乏人討論的是疾病粗暴地造成我們的「分類」：生者與死者，病人與健康人，失去親友而傷痛之人與因親友痊癒而放下心中大石之人，可治癒之人和藥石罔然之人，有保險者和無保險者，以及其它不會在統計數字中出現的分類(642)。就像國家、城市的空間劃分嚴明，人們也傾向將自己分類。但即使在全然分裂的二元對立世界之中，親情與友情的關係網絡仍能護得孤兒查莉周全，讓她不再孤苦無依，幫助她從遭到厭棄的失能者，變成受到關係網絡保護的焦點，更能夠在最後關頭照顧垂死的丈夫。不論查莉是否成功踏上往新英國的航程，這個千絲萬縷、相互依存的關係網絡可以說是《至樂園》提供的小說夢(novelistic dream)，也是柳原漢雅對於疫病肆虐的世界所提供的希望種子。²⁰

四

《至樂園》三部曲的三個故事皆以「至樂園」(“to paradise”)一詞結尾，第一部意欲前進加州，配合了十九世紀西進的精神；第二部身處夏威夷的老大衛想像自己前往紐約，那裡是太平洋島民心中嚮往之地，更有心愛的兒子；第三部主角之目的

¹⁹ 查莉提到根據 2078 年的婚姻法案，成人在 35 歲以前必須結婚，同性不能結婚，以往的同性婚姻只有效二十年，同居未婚只能領一份糧票(592)。

²⁰ 華格納援引傅柯之瘟疫治理理論解讀迪福的《大疫年紀事》時，提出迪福文本中存在文學性與政治性瘟疫夢之外的小說性瘟疫夢，想像在染疫的城市中既能遵守國家規範，又能建構個人自主性的可能(503)。

地則是倫敦，是在獄中即將遭到處決的查爾斯想像和查莉共同前往之處。相對前兩部至美國樂園的夢想，〈第八區〉尾聲前往新英國表達的是一種反美國夢，對於美國已無留戀。不管「樂園」是指何地，都表達出在嚴峻的外在情境中嚮往應許之地的理想，即使是反美國夢亦為美國夢的一種延伸。但是柳原漢雅絕非美國夢的支持者。她在評論二十世紀酷兒藝術家沃納洛維奇(David Wojnarowicz)時，分享這位早逝的二十世紀美國藝術家留下了重要的教訓：

在美國短暫的歷史當中，一直憎恨自己國家的某些群眾。如果記錄美國在不同時間所憎恨、想要除之而後快之人，足以寫成這個國家的歷史：美國原住民和女性，日裔美國人，墨西哥移民和愛滋患者。有些族群——像是黑人——一直是美國的最恨。然而這樣的自我憎恨，這樣無情地對付自己人，這樣不承認那些受到我們傷害或是可以幫助我們的人，乃是奇特且可怕的民族衝動，就像美國同樣著稱於世之慷慨與友善，深深烙入我們屬性之中。當然，每個國家都會憎恨自己的一份子，但是對於我們這些曾經或仍舊遭到憎恨之人而言，這樣自我憎恨傾向，最讓人受傷之處是美國所許諾的——我們很多人依然相信這個許諾，而國家也仰賴我們如此相信——是它的作風會不一樣，是它是個例外，是它不會做像歷史上所有國家那般行事。(“The Burning House” 169-70)

此處柳原以美國作為應許之地的建國願景以及自詡的例外主義，質詰歧視弱勢族裔、移民以及女性的矛盾。《至樂園》抒發了飽受邊緣化與暴力威脅的非異性戀者、失能者以及太平洋島民的觀點，延續柳原之前對於美國立國精神的質問，毫無保留地揭發美國的「罪惡之心」。柳原以結合社會性與生物性的病毒想像貫穿美國歷史，暴露其中的種族、階級、性向與殖民主義，質疑美國「樂園」的想像以及民主制度的危脆。透過書寫《至樂園》，她也證明推想文學的政治運動能量，從末世的角度想像並且再現瘟疫與流行病之經驗，剖析疫病對於人類社會以及自然生態的

衝擊與影響，不僅具有回應當前疫情的即時性，更可幫助我們在此病毒世紀尋找具有包容性、永續性以及人文願景的療癒世界之道。

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芳妮的謙卑、審慎與旁觀者形象—— 評奧斯汀的《曼斯菲爾德莊園》

沈忠良*

摘要

本文從情感與道德的角度出發，探討《曼斯菲爾德莊園》(*Mansfield Park*)中的女主角芳妮(Fanny Price)謙卑審慎的性格以及她的旁觀者形象。謙卑(humility)是十八、十九世紀女性教育的重要方面，常被視為女性需要著重培養的一種品質，珍·奧斯汀(Jane Austen)對謙卑的刻畫既體現了她對道德的重視，也突顯了宗教意識形態下的女性氣質對男性所產生的重要影響。芳妮出於謙卑而不得不掩飾內心的情感，借助審慎(prudence)，她既彰顯了理性認知與良善的品質，同時也約束了內心的激情，實現了理性與激情的平衡。芳妮能夠恪守審慎的美德，很大程度上得益於她的旁觀者身份，她在觀察別人的同時，也在審視自己的情感。雖然她並非亞當·斯密(Adam Smith)筆下「公正的旁觀者」(impartial spectator)，但其相對公正的判斷使她得以堅定不移地恪守審慎的美德和高尚的原則。正是通過對芳妮謙卑、審慎和旁觀者形象的塑造，奧斯汀在理性與激情之間找到了一條中庸之道(mean)，並且成功將大眾的視線引向對社會禮儀和道德倫理的關注。

關鍵字：珍·奧斯汀、《曼斯菲爾德莊園》、謙卑、審慎、旁觀者

*沈忠良，復旦大學外國語言文學學院博士候選人，2021-2022年康奈爾大學英文系訪問學者，研究領域為英國浪漫主義與維多利亞文學。

Fanny Price's Humility, Prudence, and Image as a Spectator: A Review of Jane Austen's *Mansfield Park*

Zhong-liang Shen[§]

ABSTRACT

From the perspective of sentiment and morality, this paper explores Fanny Price's humility and prudence as well as her image as a spectator in *Mansfield Park*. Humility was an important aspect of female education in the 18th and 19th centuries, often considered as a quality that women were supposed to cultivate. Jane Austen's portrayal of humility suggests that she places a high value on morality, and it also implies that femininity has a profound impact on men under religious ideology. Humility obliges Fanny to conceal her feelings, and by virtue of prudence, she not only displays her rational cognition and good character, but also restrains her passion, thereby achieving a balance between reason and passion. That Fanny is capable of adhering to the virtue of prudence is largely due to the fact that she is a spectator, who, while observing others, is also examining her own feelings. Though Fanny is not a Smithian impartial spectator, she is able to unswervingly adhere to the virtue of prudence and the noble principles with her relatively impartial judgment. It is through the portrayal of Fanny's humility, prudence and image as a spectator that Austen finds a mean between reason and passion, and successfully draws the public attention to social manners and moral ethics.

Keywords: Jane Austen, *Mansfield Park*, humility, prudence, spectator

[§] Zhong-Liang Shen is a PhD candidate of College of Foreign Languages and Literature, Fudan University. He was a visiting scholar of the Department of Literatures in English of Cornell University from 2021 to 2022.

《曼斯菲爾德莊園》(*Mansfield Park*)是珍·奧斯汀(Jane Austen)個人非常喜歡的一部作品。1816年,她得知司各特(Walter Scott)在當時的知名雜誌《季刊評論》(*Quarterly Review*)上,以匿名的方式為《艾瑪》(*Emma*)撰寫了一篇讚美性的評論文章。然而讓她感到失望的是,該文對《曼斯菲爾德莊園》隻字未提。奧斯汀以一種略帶不滿的語氣說道:「讓我不得不感到遺憾的是,像為《艾瑪》撰寫書評這樣聰明的人,居然會認為這本書不值得引起注意」(Austen, *Letters* 453)。儘管奧斯汀本人對《曼斯菲爾德莊園》鍾愛有加,小說中的女主角芳妮(Fanny Price)卻深受讀者和評論者詬病。特里林(Lionel Trilling)就曾言辭犀利地說道:「我相信,沒有人會喜歡《曼斯菲爾德莊園》的女主角」(212)。芳妮不受人喜愛,主要是其性格所致。奧爾巴赫(Nina Auerbach)表示,芳妮「最惹人煩的就是她的羞怯」(25)。斯特恩(G. B. Stern)對芳妮的謙卑(humility)頗有微詞,認為小說中所有與這種謙卑性格打過交道的人都會感到苦惱(85)。不過,也有學者對此不以為然,並為芳妮進行辯護。巴特勒(Marilyn Butler)坦言:「現代讀者尤其不喜歡芳妮的軟弱,但這可能是一種讓她不那麼完美,卻顯得更『有人情味』,也因此而更吸引人的手段」(248)。格蘭伯格(Jeanine M. Grenberg)指出,芳妮的謙卑是一種有勇氣的謙卑(courageous humility),她克服了自身的恐懼,並且「通過挑戰社會秩序中的惡來擁護社會秩序」(656)。奧斯汀在創作《曼斯菲爾德莊園》時可能從未料到,她心愛的芳妮竟會在後世中引來如此多的批評。但她特意塑造這麼一位謙卑的女主角並對其愛護有加,顯然有她自己的理由。那麼,奧斯汀為何要刻畫謙卑呢?

除了謙卑之外,《曼斯菲爾德莊園》也是一部參雜了諸如愛慕、嫉妒和痛苦等各種情感的作品,誠如十九世紀的文學批評家沃特利(Richard Whately)所言:「所有這些情感,在強烈激情的影響下,一定會污染最純潔的心靈,但是除了奧斯汀小姐之外,幾乎沒有哪個女作家敢用這些情感來緩和女主角的超凡氣質」(108)。在沃特利看來,芳妮最有魅力之處在於,她有著強烈的情感。當代學者達克沃斯(Alistair M. Duckworth)注意到,奧斯汀常在小說中探討諸如理性與激情等二元對立的話題(103)。哈代(Barbara Hardy)也同樣看到了奧斯汀對理性與激情這對關係的處理,她

說：「奧斯汀非常清楚，並且能夠展現理性如何助長和抑制激情，以及思維如何激發和抑制強烈的情感」(51-52)。那麼，在《曼斯菲爾德莊園》這部小說中，奧斯汀具體是如何來表現理性與激情之間的衝突與平衡的呢？

埃姆斯利(Sarah Emsley)曾在《奧斯汀的美德哲學》(*Jane Austen's Philosophy of the Virtues*)一書中談到了奧斯汀的中庸(mean)思想，她認為奧斯汀既非保守主義者，也非激進主義者，而是「趨近於中庸」(26)。埃姆斯利雖然對奧斯汀的美德觀進行了細緻的探討，但遺憾的是，她並未詳述奧斯汀如何在理性與激情的問題上實現中庸。本文以審慎(prudence)這一美德為切入點，試圖分析小說中謙卑的芳妮如何通過審慎來實現理性與激情的平衡，以及她如何恪守審慎的美德。芳妮看似冷若冰霜，實則情感熱烈，她出於謙卑，不得不掩飾內心的情感。正是借助審慎，芳妮不僅深刻彰顯了她的理性認知與良善的品質，而且也得以約束內心的激情，從而展現一種溫柔而有節制的情感，這是吸引其表哥埃德蒙德(Edmund Bertram)的重要原因。芳妮能夠恪守審慎的美德，很大程度上得益於她的旁觀者身份，她在觀察別人的同時，也在以別人對自己的觀察審視自己。雖然芳妮並非亞當·斯密(Adam Smith)筆下「公正的旁觀者」(impartial spectator)，但其相對公正的判斷使她得以堅定不移地恪守審慎的美德和高尚的原則。正是通過對芳妮謙卑、審慎和旁觀者形象的塑造，奧斯汀在理性與激情之間找到了一條中庸之道，並且成功將大眾的視線引向對社會禮儀和道德倫理的關注。

一、芳妮與女性的謙卑

如果說奧斯汀覺得此前出版的《傲慢與偏見》(*Pride and Prejudice*)這部小說「太輕快、太活潑、太風趣了，它缺乏色調」的話(*Letters* 299)，那麼接下來她所出版的這部作品《曼斯菲爾德莊園》顯然更為嚴肅和沉悶。身為作者的奧斯汀對此了然於胸，她在1813年7月3日寫給哥哥弗朗斯西(Francis Austen)的信中寫道：「我希望憑藉《傲慢與偏見》所帶來的聲譽，[《曼斯菲爾德莊園》]能夠暢銷，雖然它並不是那麼有趣」(*Letters* 317)。女主角芳妮因為家庭經濟關係而被送到了曼斯菲爾德

莊園，她與莊園的所有者伯特倫一家(the Bertrams)是受撫養者(dependent)與供養者(patron)的關係，這種經濟方面的劣勢和依附於人(dependence)的現實狀況在很大程度上決定了芳妮不會是一位有趣的人物。在曼斯菲爾德莊園這個寄養家庭裡，她需要面對的人物既有嚴厲冷峻的托馬斯爵士(Sir Thomas)，又有苛刻吝嗇的諾里斯太太(Mrs. Norris)，還有一群喜歡嘲弄譏諷她的表兄妹。在這樣一種她「覺得每一個人、每一處地方都令她感到害怕」的環境下，她知道自己必須謹言慎行，在眾人面前表現出一副順從的姿態(Austen, *Mansfield Park* 12)。¹ 與芳妮溫順謙卑的性格不同，其兩位表姐瑪利亞(Maria Bertram)和朱莉亞(Julia Bertram)則是自視甚高，這種自負性格的養成與兩人自小備受溺愛有很大關係。諾里斯太太十分寵愛瑪利亞和朱莉亞，而身為母親的伯特倫夫人(Lady Bertram)則是慵懶嬌弱，對子女的教育漠不關心，「只要孩子不給她惹麻煩，她就會十分寵溺她們」(16)。

與奧斯汀處於同一時代的保守主義女性作家莫爾(Hannah More)在《反對女性教育的現代制度》(*Strictures on the Modern System of Female Education*)一書中特別強調了從小對女性實行管教的重要性，她認為「早期習慣性的管教對於女性未來的品格和幸福尤為重要」(152)。對此，奧斯汀顯然是持認同的態度，她在小說中對伯特倫夫人這種漠視子女教育的行為予以了抨擊。小說最後，瑪利亞和朱莉亞與情人私奔的傷風敗俗之舉無疑與伯特倫夫人的管教缺失與嬌縱溺愛不無關係。當然，身為父親的托馬斯爵士對此也負有不可推卸的責任。沃斯通克拉夫特(Mary Wollstonecraft)在《女權辯護》(*A Vindication of the Rights of Woman*)中大肆抨擊了諸如伯特倫夫人這種處於社會中上階層、長期養尊處優卻對子女教育不聞不問的女性。她一方面對女性嬌弱無知、深受男性壓迫的社會現象予以口誅筆伐，認為女性應該過一種獨立自主的生活。然而另一方面，她也不忘強調女性應當「履行一位母親的職責」，她堅決反對「將自己的孩子完全交由僕人來照顧」的做法，亦不贊成「溺愛自己孩子」的行為，原因在於，這樣做「只會削弱他們[孩子]的身體，慣壞他們的脾氣，

¹ 本文所引用的《曼斯菲爾德莊園》的英文原文均出自 1998 年諾頓(Norton)版 *Mansfield Park*，後文僅標註頁碼，不再另行註明出處。

而且也會破壞一位較為理性的父親所可能採取的任何教育計劃，因為若是母親不予以支持的話，對孩子嚴加管教的父親永遠都會被視為一位暴君」(237-38)。沃斯通克拉夫特的此番論述直接點出了母親這一角色在撫養和教育孩子方面所起到的至關重要的作用，這在伯特倫夫人身上得到了淋漓盡致的體現。身為母親，她在兩位女兒瑪利亞和朱莉亞的成長過程中始終處於一種缺席的狀態，她把教育女兒的責任交給了家庭教師，因為她「沒時間去操心這種事」，「假使她真的有更多的閒工夫來照顧兩個女兒，她可能也會覺得沒這個必要，因為她們有一位家庭女教師的照料，還跟著幾位專職男教師學習，壓根就不需要她來關心」(16)。相較之下，托馬斯爵士「雖然是一位真正關心她們的父親，但表面上並不是那麼慈愛，他不苟言笑的態度使她們在他面前抑制了內心情感的流露」(16)。正是沃斯通克拉夫特所說的這種母親疏於管教而父親較為專斷的方式，使得瑪利亞和朱莉亞兩人在成長的過程中並未養成良好的性情，最終不幸走上了歧途。根據敘述者的說法，「除了性情之外，她們在各方面都受到了極好的教育」(16)。

關於女性的性情，諸多十八、十九世紀的行為指南(*conduct books*)都會提到謙卑，並將其視為女性需要著重培養的一種品質。比如，莫爾認為，「女性應當就她們的忍耐、勤勞、謙卑和其他一些比外表華麗更有價值的品質而受到應有的讚揚」(152)。蘇格蘭牧師福代斯(*James Fordyce*)在《為青年女性佈道》(*Sermons to Young Women*)一書中對女性的高傲自負予以了無情的抨擊，他說：「有誰不會對一個自命不凡的女人的輕率無禮感到震驚呢？這種女人想要用所謂的高人一等的本領使人為之傾倒。美麗的女子們，假如你們既有學識又有才幹，不要裝腔作勢地表現出來，而要讓別人看到你們身上更有價值的東西，即謙卑和智慧」(92)。愛默生(*Joseph Emerson*)在《女性教育：一則演講》(*Female Education: A Discourse*)中提到了女性需要具備的許多「素質」(*qualifications*)，其中就包括謙卑(17)。毋庸置疑，《曼斯菲爾德莊園》裡的瑪利亞和朱莉亞與上述道德學家所推崇的謙卑的女性形象相距甚遠，正如敘述者所言：「儘管她們天資聰穎，啟蒙得早，但她們完全缺乏自知之明、慷慨大度和謙卑這些不太尋常的品質」(16)。兩人之所以做出放蕩不羈之舉，很大程

度上正是因為她們自小缺乏對謙卑品格的培養。事後，托馬斯爵士在悔恨中意識到，「關於克己和謙卑，他相信，她們未曾從任何能使她們受益的人那裡聽過」(314)。比起瑪利亞遭人唾棄的悲慘下場，朱莉亞相對幸運的結局也反映了謙卑的性格對約束女性舉止所起到的重要作用。敘述者稱，朱莉亞「過去總認為自己比瑪利亞要差那麼一點。兩人中，她的性情自然更隨和一些；她的情緒雖然容易激動，但更容易控制；她所受的教育沒有使她的自尊自大發展到有害的地步」(316)。

相較於虛榮自負的瑪利亞和朱莉亞，芳妮的性格則是截然相反，她的謙卑和膽怯使「她過於貶低自己的要求，並不覺得受到了傷害」(17)。她過於謙卑的性格在降低她自尊心的同時，也使其忽視了自己的價值所在。除了表兄埃德蒙德「相信她有一顆重感情的心」(14)，並且「知道她很聰明，有很強的理解力和判斷力」之外(18)，其他人都認為她是一個愚不可及、毫無天分的女孩，而芳妮也默認了這種評價，她坦言自己「永遠不會被任何人看重」，原因在於「我的地位、我的愚蠢、我的笨拙」(21)。達德萊茲(E. M. Dadlez)認為，芳妮的問題在於，她「無法重視自己，或是無法相信自己具備有價值的品質」(152)。休謨在《人性論》(*A Treatise of Human Nature*)中將謙卑看作是一種「痛苦的感覺」(187)，認為「高估自身的優點要比低估自身的優點更為有利」(381)。芳妮深知自己寄人籬下和依附於人的生存處境，她在曼斯菲爾德莊園僅僅是一個被邊緣化的、隨時需要聽候差遣的人物。她不敢在眾人面前流露出她對埃德蒙德的愛意，也自認為沒有資格喜歡埃德蒙德，「她覺得自己有義務盡量克服對埃德蒙德所有過分且近似自私的情感」；「克勞福德小姐想念他[埃德蒙德]可能是正當的，但到她這裡卻是荒唐的」(181)。對芳妮而言，她願不願意接受埃德蒙德，並不是後者牧師身份的問題，而是她自認為與後者般般不配的問題。芳妮寄人籬下的處境使得她一直以謙卑的姿態示人，這種「膽怯、焦慮和懷疑」的情感直到埃德蒙德熱烈追求她之後才轉變為「成功的希望」(319)。

值得指出的是，芳妮的謙卑雖然使她深陷痛苦的單相思狀態，但卻幫助她掩飾了個人情感，使得托馬斯爵士、諾里斯太太和瑪麗(Mary Crawford)這幾個一向非常精明的人都沒有察覺到她對埃德蒙德的好感，這在很大程度上確保了她在曼斯菲爾

德莊園相對安全穩定的生活，此外也幫助她拉近了與埃德蒙德的心上人瑪麗的關係。² 瑪麗看人看事一向很準，她剛到曼斯菲爾德莊園不久，就對很多人有了大致的了解，並且預言瑪利亞和拉什沃斯(Mr. Rushworth)的婚姻將會慘淡收場。然而，關於芳妮的情況，她坦言自己不甚了解：「她[芳妮]進入社交界了嗎，還是說還沒有？我感到很困惑。她與你們一道前往牧師住宅赴宴，似乎進入社交界了；不過她話又那麼少，很難說她進入社交界了」(36)。芳妮的寡言少語是埃德蒙德所說的女性莊重(modesty)的體現，也是造成瑪麗難以判斷芳妮是否已經進入社交界的原因所在。戴維森(Jenny Davidson)認為，「莊重使得像芳妮這種真正有德行的年輕女子並不容易被她周圍的人看出心思，而是讓人難以猜透」(161)。誠然，芳妮的謙卑和莊重在幫助她掩飾內心情感的同時，也使她成為了一個讓人琢磨不透的人物。

從奧斯汀對瑪利亞、朱莉亞和芳妮三人的刻畫中不難看出，她對謙卑所反映的社會意識形態應該是持認同的態度。奧斯汀支持對謙卑品格的培養，一個重要原因在於，謙卑是男性和女性都需要培養的一種重要品質。與奧斯汀處於同一時代的女性作家沙蓬(Hester Chapone)在《關於思想提升的書信》(*Letters on the Improvement of the Mind*)中指出，「對於我們未來的幸福而言，沒有什麼美德比謙卑、真誠和心靈的正直更重要的了」，相較之下，虛榮則是「男性和女性身上幾乎所有最壞缺點的根源」(38)。十八世紀的博學家富蘭克林(Benjamin Franklin)在其《自傳》(*Autobiography*)中，將謙卑列為他想努力獲得的第十三種美德。原本他的列表上只包含十二種³，促使他將謙卑加上上去的原因在於，「一位貴格會朋友(Quaker friend)好心告訴我說，別人常常認為我很高傲，我在談話時頻繁地流露出自己的驕傲；討論任何看法時，我並不滿足於自己是對的，而是很專橫且相當無禮。他舉了幾個例子

² 其中的原因不難理解。以托馬斯爵士此前對表兄妹之情可能會演變為男女之情的憂慮，他顯然無法接受寄居在曼斯菲爾德莊園的芳妮作為他的未來兒媳，而世故老練的倫敦女孩瑪麗之所以擺出一副與芳妮相交甚好的樣子，很大一個原因是芳妮沒有對她希望嫁進伯特倫家的計畫構成威脅。

³ 富蘭克林所列出的其他十二種美德是節制(temperance)、沉默(silence)、秩序(order)、決心(resolution)、節儉(frugality)、勤勞(industry)、真誠(sincerity)、公正(justice)、適度(moderation)、乾淨(cleanliness)和貞潔(chastity)。關於十三種美德，富蘭克林都給出了相應的準則(precepts)，謙卑的準則是「效仿耶穌(Jesus)和蘇格拉底(Socrates)」(66-67)。

讓我相信了這點，若是可以的話，我要下決心努力將這一惡習與其餘那些惡習一起克服」(73)。無獨有偶，伯克(Edmund Burke)在《致一位國民大會議員的信》(*A Letter to a Member of the National Assembly*)中同樣呼籲謙卑的美德，並且大肆抨擊了虛榮所帶來的無窮貽害。伯克指出，「真正的謙卑是基督教體系的基礎，是一切真正美德的深厚堅實的底部根基」；然而，「虛榮一旦滋生，就會成為最惡的惡習，而且有時會表現出所有惡習的特點。它使整個人表裡不一，使此人喪失真誠和信賴」(27)。伯克對謙卑的頌揚和對虛榮的責難一方面反映了盛行於十八世紀英國政界諂媚逢迎的不良風氣，另一方面也體現了以伯克為代表的思想家對個人道德和社會道德的重視。既然謙卑是對男性和女性的共同要求，而且在父權社會，後者的地位要遠遠低於前者，這就不難理解為何上述幾部行為指南會將謙卑視為女性需要培養的一種重要品質。

正如伯克將謙卑看作是基督教與道德的重要基礎，奧斯汀將芳妮塑造成一位謙卑的女性，既是為了表明她對道德的深刻重視，也是為了突顯宗教意識形態下的女性氣質對男性所產生的重要影響。艾爾伍德(Sarah Ailwood)認為，小說中諸如埃德蒙德、托馬斯爵士和克勞福德(Henry Crawford)等男性人物都想利用芳妮，試圖從後者身上獲得「有操守的道德和精神指引」，不過「奧斯汀拒絕讓她的女主角參與一種由男性需求所定義的性交易」(73)。艾爾伍德的這種觀點有一定道理。在克勞福德一事上，芳妮的確展現出了一副不為所動的姿態，無論是托馬斯爵士的嚴厲指責還是埃德蒙德的一番勸導，都無法讓芳妮接受克勞福德的求愛。然而在牧師的事情上，芳妮顯然是心甘情願地參與埃德蒙德所急於達成的交易，即把個人事業與男女兩性的婚姻綁定在一起。敘述者稱，埃德蒙德有兩件心頭大事，「神職授予和婚姻」，讓他感到擔心的倒不是身為牧師的職責，「但要與他分擔、鼓舞和回報這些職責的妻子可能還遙不可及」(175)。瑪麗一直對埃德蒙德立志成為牧師的想法嗤之以鼻，只有芳妮毫無怨言地嫁給了埃德蒙德。奧斯汀非常清楚，適合做牧師妻子的不可能是唯利是圖、心高氣傲的倫敦女孩瑪麗，而只可能是謙卑溫順的芳妮，因為只有芳妮符合牧師妻子的條件。19世紀30年代，一位名叫亞當斯夫人(Mrs. Adams)的

作者在《寫給一位牧師妻子的一系列用於教導日常職責的信》(*Daily Duties Inculcated in a Series of Letters Addressed to the Wife of a Clergyman*)中，講述了身為牧師的妻子所要履行的各種職責。她所寫的第一封信的標題就是「溫順和謙卑」(Meekness and Humility)，她對寫信的對象瑪麗(Mary)說道：「在成為一名有用的牧師妻子的必要條件中，我把溫順和謙卑置於必要條件之首，你會對此感到驚訝嗎？」(14)。隨後，亞當斯夫人道出了其中的緣由，稱溫順和謙卑「是一位真正虔誠的女性所具有的重要品質」，牧師的妻子「必須是一位非常謙卑的女性」，因為「那些不敬畏上帝的人無論什麼時候看到你溫順地忍受挑釁和侮辱，就會知道上天的恩惠讓你變得與眾不同」(14-16)。芳妮在嫁給埃德蒙德之後，將會對後者的傳教事業起到促進作用。埃德蒙德是一位具有強烈社會責任感的人，他認為牧師的職責在於「守護宗教和道德，以及守護由這種影響所產生的禮儀」(66)。與輕視傳教事業的瑪麗相比，芳妮自始至終都堅定地支持埃德蒙德，其高尚的人品和強烈的宗教與道德意識將會使她成為一名對牧師有重要幫助的妻子。歷史學家科林斯(Irene Collins)認為，作為牧師妻子的芳妮扮演的是「一個溫和的道德說教的角色」，「她在不彰顯自我的情況下，將會對那些了解她的人產生良善的影響」(139)。毋庸置疑，結婚之後的芳妮無論是在職責的履行上還是在道德的引導上，都會對埃德蒙德和其他人產生重要且深遠的影響。此前，埃德蒙德曾說：「我相信，一個經常與芳妮爭吵的人，任何佈道都對他無濟於事」(80)。從埃德蒙德的這番話中，不難看出芳妮溫柔的性格以及強烈的道德感染力，她對別人進行道德教化的效果甚至可能比埃德蒙德通過講道來教化的效果要更好。

如果說謙卑是芳妮得以成為牧師妻子的重要條件的話，那麼她尚需克服來自紈袴子弟克勞福德的引誘，彰顯出審慎的美德和自身的價值。芳妮的審慎在幫助她避免犯錯的同時，也在逐步提升她的個人價值，最終使她擺脫了克勞福德的騷擾，並且獲得了埃德蒙德的芳心和托馬斯爵士的認可。雖然小說的結局暗示，托馬斯爵士經歷過家庭危機之後已經別無選擇，但是倘若芳妮並不具備讓他刮目相看的品質的話，那麼他就不會認識到「芳妮確實是他想要的那種女兒」(320)。托馬斯爵士願意

放下他的高傲姿態，心甘情願地接受芳妮嫁進曼斯菲爾德莊園，這顯然與芳妮所展現出來的美德和價值有很大關係。關於這點，後文將會給出分析。

二、作為智性美德的審慎

芳妮很難深得讀者的喜歡，除了因為這一人物不夠有趣和過於謙卑之外，也與她極為審慎的性格不無關係。達德萊茲就對芳妮的行事謹慎頗有微詞，她認為「芳妮雖然沒有犯下明顯的錯誤，但卻在幾乎持續不斷的恐懼中犯了認知(cognitive)錯誤，這可能與她高估風險和低估自身應對風險的能力有關」(151-52)。達德萊茲使用了「認知」一詞，由此不得不引出對審慎含義的討論。古往今來，審慎普遍被視為一個人理性思想的體現。根據《牛津英語詞典》(*Oxford English Dictionary*)，「審慎」是指「識別最合適、最明智或是最有利的行動方針的能力，尤其是在行為方面；實用的智慧，謹慎」(“prudence” 1)。阿奎那(Thomas Aquinas)在論述審慎的概念時曾說：「很顯然，審慎直接屬於一種認知能力……從嚴格意義上講，審慎屬於理性」(2)。根據阿奎那的看法，審慎是一種智性美德(intellectual virtue)⁴，屬於理性的範疇，由於它關乎的是「要做的事情」(things to be done)，即哪些該做，哪些不該做，因此具體而言它又屬於實用理性(practical reason)。審慎包括三種理性行為，一是深思熟慮(deliberate)，二是判斷(judge)，三是控制(command)自己的行為。在這三者之中，最後一種要求「把我們思考和判斷的對象運用到我們的行為中去」，因此它「是實用理性，也是審慎的首要行為」(5)。阿奎那對審慎即理性的解讀得到了十七世紀英國政治家桑迪斯(Sir Miles Sandys)的肯定。桑迪斯在《審慎是四大美德之首》(*Prudence the First of the Four Cardinal Virtues*)這部論著中如是定義審慎：「考慮我們該做什麼，不該做什麼，此謂審慎」(5)。他引用了西塞羅(Cicero)和亞里士多德(Aristotle)等古代先哲的觀點，即審慎與理解力(understanding)和理性相關，之後又援引阿奎那的話說：「憑藉真正的和完美的審慎，我們得以建議、判斷和服從那些與人類交際中的所有善事的目的相符合的事物」(51)。此處所說的善事與美德的特徵遙相呼應，阿奎那認為，「美德使它的擁有者變善，使擁有者的行為變善」；

⁴ 在基督教神學理論中，有四種基本美德(cardinal virtues)，即審慎、公正、勇氣(fortitude)與節制。阿奎那認為，審慎是智性美德，而公正、勇氣與節制則是道德美德(moral virtues)。

雖然審慎是一種智性美德，但它「具有道德美德所具有的美德特徵」(3)。哲學家斯密也在其著作《道德情感論》(*The Theory of Moral Sentiments*)中，將審慎視作一種「沉著冷靜和深思熟慮的美德」(264)，並且認為最完美的審慎「必然意味著所有智性美德和道德美德的盡善盡美。它是最聰明的頭腦與最美好的心靈的結合。它是最圓滿的智慧與最完美的美德的結合」(216)。⁵從阿奎那、桑迪斯和斯密的論述中可以看出，審慎之人理性聰慧，懂得明辨是非，顯然是美德和良善的踐行者。

埃姆斯利認為，奧斯汀深受亞里士多德哲學的影響，其對美德的看法與亞里士多德和阿奎那的一脈相承，有共通之處，她「繼承了這一傳統，並且以創造性的方式對其進行了回應」(17)。⁶與亞里士多德和阿奎那一樣，奧斯汀注重美德和理性，她不遺餘力地突出芳妮的審慎，是用以彰顯後者的理性認知和良善的品質。在奧斯汀所塑造的女主角中，芳妮可以說是最具判斷力的一位。她很早就觀察到克勞福德有意勾搭兩位伯特倫小姐，但對於此事，她始終諱莫如深，即便是面對托馬斯爵士的責難，她寧可緘口不言，也不將克勞福德的為人品行和盤托出：

她很想補充一句：「但是我對他[克勞福德]做人的原則不敢苟同」，不過一想到隨之而來的可怕的爭論和解釋，或許根本不相信她所說的，她的心一下子就沉了下來。她對他的負面看法主要是基於她的觀察，為了兩個表姐，她不敢向她們的父親提起這事。瑪利亞和朱莉亞，尤其是瑪利亞，與克勞福德的不當行為有很深的牽扯。她沒法把對他人品的看法講出來，否則就會暴露倆人的事情。(215)

⁵ 斯密在《道德情感論》中談到了兩種審慎，第一種以自身的健康、財富和名譽等為目的，這種類型的審慎雖然受人尊敬，「但似乎無權獲得任何強烈的喜愛和讚美」；第二種審慎更為卓越，追求的是「更偉大和更高尚的目的」，並且與公正、仁慈(benevolence)和自制(self-command)等其他美德結合在一起，它「構成了最高尚的品質」(216-17)。

⁶ 埃姆斯利認為，奧斯汀是一位亞里士多德主義者(Aristotelian)，她在《奧斯汀的美德哲學》的第一章裡詳細論述了奧斯汀與亞里士多德和阿奎那在美德的話題上所持有的相似看法。此外，她也這一章的結尾提到了奧斯汀與亞里士多德的不同之處，即奧斯汀看到了美德之間存在著一種矛盾和競爭的關係，而在亞里士多德看來，各種美德處於一種平等共存的完美狀態之中(40-41)。關於奧斯汀、亞里士多德和阿奎那對美德的具體看法，詳見 Sarah Emsley 的著作 *Jane Austen's Philosophy of the Virtues*，第17-41頁。

從芳妮的心理活動中，不難看出她試圖在個人私利與公共利益之間達成平衡的謹慎心態。她需要從自身利益出發，於是斟酌著將事情如實相告，這樣做能為她提供拒絕克勞福德的正當理由。然而在理性判斷之下，她預感到這不僅會給自己徒添不必要的麻煩，而且更會陷他人於不義之中。因此，她話到嘴邊又咽了回去，克制住了講出真相的衝動，由此彰顯了她的道德意識與良善品質。芳妮非常清楚，瑪利亞和朱莉亞是名門閨秀，在身份上就要高出她一等，而且倆人是她成長過程中的重要玩伴，心地其實並不壞。無論是從身份還是從道義上講，她都不能衝動行事，將瑪利亞和朱莉亞的事情告訴托馬斯爵士，否則就會淪為忘恩負義(ungrateful)之人，這是芳妮非常害怕的一點。「忘恩負義」一詞在小說中反覆出現，是芳妮經常性地自我懷疑的原因所在。她第一次懷疑自己忘恩負義是在她十五歲時，當被告知要離開曼斯菲爾德莊園，去跟諾里斯太太一起居住時，她的下意識反應是覺得自己可能做了有負眾望的事情，遂對伯特倫夫人說道：「姨媽，我希望我不是忘恩負義之人」(20)。芳妮有沒有忘恩負義姑且不談，有一點可以肯定的是，她在曼斯菲爾德莊園需要表現出心存感激的樣子。據敘述者所述，當芳妮得知托馬斯爵士將前往位於西印度群島(the West Indies)的安提瓜(Antigua)時，她感到如釋重負，「但一種更加溫柔的天性使她覺得這是忘恩負義的情緒，她真為自己無法感到傷心而傷心」(25)。芳妮害怕自己忘恩負義，她也怕被別人懷疑有這種傾向。因此，雖然她與瑪利亞和朱莉亞一樣，對托馬斯爵士需要暫時離開曼斯菲爾德莊園的計畫暗自慶幸，但她又必須在眾人面前掩飾這種自私的情緒：「當姨父走了之後，她回想起與姨父的談話，哭得很傷心」(25)。

坦納(Tony Tanner)指出，芳妮「因為始終如一地堅持審慎而飽受痛苦」(212)。這種痛苦很大程度上正是因為芳妮出於謹慎，有時辜負了別人對她的期望，由此被說成是忘恩負義。在演戲一事上，她反覆推託表哥湯姆(Tom Bertram)的請求，堅決不肯參與戲劇演出。諾里斯太太厲聲說道：「若是她[芳妮]不照她的姨媽和表哥表姐的心願去做，那麼我會認為她真是一個頑固不化、忘恩負義的姑娘——是的，有鑑於她的身份和地位，非常忘恩負義」(103)。芳妮開始反思自己的百般推辭是否是忘恩負義之舉：「這是不是品性惡劣、自私自利、怕自己出乖露醜呢？」(107)。芳妮對演戲感到惶恐，一是怕自己無法演好角色，二是她非常清楚女性演戲有違傳統禮

儀。埃德蒙德最初對在家裡演戲的計劃是持堅決反對的態度，認為「私人戲劇演出」是「非常不明智的」，也是非常「不謹慎的」，其父親托馬斯爵士「絕不希望他那兩個已經長大的女兒去出演戲劇，他的禮儀觀念很是嚴苛」(89-90)。托馬斯爵士反對的並非戲劇本身，而是女性演戲的行為，因為它與得體和禮儀格格不入。

斯密在《道德情感論》中將審慎與行為舉止和社會禮儀聯繫在一起。他指出，審慎之人「說話矜持」，「是嚴格遵守禮節之人，並且是以一種近乎宗教般的謹慎來尊重社會上所有既定的得體和禮儀」(214)。芳妮在演戲一事上的謹慎之舉充分彰顯了她對得體和禮儀的重視。此外，她在言談方面的表現也與斯密所說的審慎者的行為相符。面對埃德蒙德這位她所暗戀的對象和可以信賴的朋友，芳妮並沒有將所有事情都和盤托出，而是選擇諱而不言，把一些話藏在心裡。關於埃德蒙德的心上人瑪麗，「芳妮本來有不少話要講，但還是覺得什麼都不說為妙，她沒有談及克勞福德小姐的能力、才藝、性情、名望和朋友，以免說出什麼不當的話來」(137)。對此，巴特勒認為，芳妮的「沉默寡言是這位謙遜、缺乏自信且身為基督徒的女主角所做出的恰如其分的社交舉止」(240)。相較於芳妮，瑪麗有時口無遮攔的表現既與審慎的美德不相符合，也與得體的女性形象背道而馳。她在眾人面前公然議論自己的叔父，直言後者「絕非世界上最受她喜歡的人」，埃德蒙德聽到她「如此無所顧忌地談論她的叔父」，認為「這不符合他的禮節觀念」(42)。事後，他對芳妮說道：「我並不指責她的看法，但公開表達這種看法確實是不當之舉」(46)。還有一次，瑪麗也當眾說起了自己的姐夫格蘭特博士(Dr. Grant)的壞話，稱後者是「一個懶惰、自私、喜歡珍饈美饌之人」(79)。瑪麗這種在別人背後說閒言碎語的做法，顯然是一種惡習。行為指南《溫雅閨秀，或女性教育的過程》(*The Polite Lady; Or, a Course of Female Education*)對講別人壞話的行為予以了嚴厲的抨擊。書中一位名叫波西亞(Portia)的母親如是告誡女兒索菲婭(Sophia)：「與人作伴時，千萬不要在別人不在場時說他們的壞話，不管是朋友、陌生人還是敵人。第一種卑劣，第二種不公正，最後一種下作刻薄」(96)。如果按照波西亞的要求來看，那麼瑪麗在自己的叔父和格蘭特博士背後說壞話的行為實屬卑劣，這也無怪乎埃德蒙德會認為瑪麗此舉是對社會禮儀的違反。

奧斯汀在小說裡讓芳妮自始至終都保持審慎，除了用以提升芳妮的價值，突顯

她良善的品質和對禮儀的重視之外，也是為了用審慎的美德來調和理性與激情。在基督教四大基本美德中，審慎居於首要地位，對其他美德起著統攝引領的作用。阿奎那認為，「沒有審慎就沒有道德美德」(18)，「所有美德總會帶有一些審慎，因為它們受審慎所引導」(21)。桑迪斯指出，四種美德互不可分，都很重要，但假如只能四者擇其一的話，那便是審慎，因為它「是其他美德的管理者和指引者」，就像是「看見萬事萬物、指引和命令一切的眼睛」(52)。除此之外，審慎的重要性還在於，它能幫助道德美德實現中庸。阿奎那認為，「獲得中庸是道德美德的目的」，審慎作為一種關乎理性的美德，可以引導「人類如何以及憑藉何物在行為中獲得理性的中庸」(5)。亞里士多德也在《尼各馬可倫理學》(*The Nicomachean Ethics*)中對美德的中庸特質做了細緻入微的探討，他將美德視為折衷(intermediate)或是中庸的體現，即凡事講究允執其中，不偏不倚，不多不少。亞里士多德指出，「美德關乎激情與行為，過度是一種失敗，不足也同樣如此，適中則受到讚揚，是一種成功；受到稱讚和成功都是美德的特徵」(30)。朗吉斯(Unhae Park Langis)將亞里士多德所說的在激情與行為之間達成的中庸解讀為「一種受約束的激情的卓越表現，換而言之，一種與審慎相得益彰的習慣性的情感傾向」(16)。

芳妮得以調節和約束內心的激情，這與她恪守審慎的美德有重要關係。我們知道，芳妮富有理性，行事謹慎。唯有這樣，她才能盡可能安穩地留在曼斯菲爾德莊園。芳妮所試圖獲得的這種安全正是斯密所說的「審慎的首要 and 主要對象」(213)。從芳妮擔心自己被送去與諾里斯太太一起生活的事情中即可看出，她非常不願意離開曼斯菲爾德莊園。在曼斯菲爾德莊園，芳妮既需要保持低調，避免得罪伯特倫一家和諾里斯太太，又需要掩飾和調節內心的喜怒哀樂，尤其是像嫉妒和悲傷這種強烈的情感。雖然她對埃德蒙德懷有摯熱的愛意，但她必須審慎對待與後者的關係，並且盡可能抑制內心難以自拔的情感，因為她非常清楚，若是被別人察覺出她喜歡埃德蒙德，她必然會面臨非常嚴重的後果。斯密在談論激情時曾指出，對激情的克制有時是「通過謹慎考慮這些激情可能會帶來的惡果」得以實現的(263)。托馬斯爵士在同意收養芳妮之前，一直都有很深的顧慮，「他想到了自己的四個孩子，想到了兩個兒子，還想到了表兄妹之間的戀愛」(7)。芳妮知道自己配不上埃德蒙德，也知道托馬斯爵士必然不會允許自己的兩個兒子與她產生情愫。因此，在面對單相思

時，芳妮必須以理性和謹慎的態度來抑制和調節內心的激情，不讓別人察覺出自己的真實情緒。有一次，諾里斯太太讓芳妮頂著烈日在花園裡採摘玫瑰。事後，芳妮頭疼發作，獨自一人躺在沙發上休息。諾里斯太太一口咬定，芳妮是在偷懶，而實際情況卻是，埃德蒙德對她的忽視使她「連日來一直與不滿和嫉妒做著鬥爭」，她一個人靠在沙發上「是為了不被人看到」內心的痛苦(54)。芳妮獨自承受痛苦和自我排解激情的做法，一方面使她得以抑制激情的明顯流露，另一方面又幫助她始終展現出一個溫柔恭順、善解人意的的女性形象。埃德蒙德一直對芳妮的理性讚賞有加，但他愛上芳妮的真正原因除了此前他所開玩笑的那樣，說她「與別人的不同之處僅僅在於更明智，更謹慎」之外(136)，還在於她有溫柔體貼的情感。埃德蒙德最終發現，「比起那雙閃亮的黑眼睛，他更喜歡那雙柔和而淡淡的眼睛」(319)，這暗示了埃德蒙德在以瑪麗為代表的美貌和以芳妮為代表的溫柔情感之間選擇了後者。

奧斯汀對審慎能夠約束激情的認同，也在反面人物克勞福德和瑪利亞兩人的身上得到了淋漓盡致的體現。與芳妮的情況相反，克勞福德和瑪利亞沒有恪守審慎的原則，從而讓激情佔據了理性的上風，最終害得自己身敗名裂，成為了眾矢之的。根據敘述者的說法，克勞福德實際上是「一位理性之人」，而且相較於妹妹瑪麗，他更為真誠和善良，此前他曾「既理性又熱烈地愛過」芳妮(318)。然而其最大問題在於，他無法持之以恆地對待感情。克勞福德在追求芳妮未果後，出於虛榮轉而對已經結了婚的瑪利亞展開攻勢。瑪利亞的「謹慎最初是因憤怒而起，原本有可能挽救兩人，但他[克勞福德]擊潰了這種謹慎，使自己處於她的情感控制之下，這種情感比他之前所想的要更加強烈」，兩人的私奔就是「她[瑪利亞]的不謹慎造成的」(317)。克勞福德清楚他勾引已婚的瑪利亞有違道德倫理，瑪利亞也同樣知道自己所作所為有損個人名節，但二者依然放縱自己的激情，由此引發了一系列不可挽回的後果。歸根結底，克勞福德不顧審慎、與瑪利亞私通的行為既與社會美德背道而馳，也與奧斯汀對理性與激情的主張不甚相符。與克勞福德相反，芳妮在奧斯汀眼中是美德的代表，懂得克制自己的激情。從這個角度來看，二者的道德品格與行為理念從根本上講有著天壤之別，兩人無法走到一起也就不足為奇了。

奧斯汀通過放大審慎的美德，彰顯了芳妮的個人價值，也使這位原本在個人條件方面不佔任何優勢的女主角順理成章地嫁進了曼斯菲爾德莊園。芳妮的幸福婚姻

是美德有報的深刻彰顯，雖然這一美好結局來得並不容易。要知道，她在成為曼斯菲爾德莊園的女主人之前，僅僅是一位無人看重的旁觀者而已。然而，芳妮的旁觀者身份對她的成長無疑又是重要的，正是在觀察別人的過程中，她得以審視和約束自己的激情，從而保持理性和恪守審慎的美德。

三、恪守審慎的美德：芳妮的同情與旁觀者形象

文學評論家米勒(D. A. Miller)在談論奧斯汀的敘事風格時指出，奧斯汀採用了一種自由的敘述聲音，「其整體的非個人化(impersonality)決定了敘述的權威和表達的優美」(1)。在《曼斯菲爾德莊園》裡，奧斯汀維持了她一貫的自由敘述手法，在小說文本和讀者之間有意創造一種陌生化的效果。除此之外，她也對女主角芳妮做了邊緣化的藝術處理，使其扮演旁觀者的角色，與敘述者的聲音相互呼應，並轡而行。芳妮以個人視角對周圍的人物和言談舉止進行細緻入微的觀察，雖然這種觀察不可避免地會帶有一定的主觀性和局限性，但很多時候它與小說敘述者的客觀描述相一致。芳妮的旁觀者身份除了使她以相對客觀的視角來保持理性認知之外，也讓我們得以窺見其複雜的內心情感以及她如何恪守審慎的美德。

就芳妮的情感而言，最值得我們注意的是她對別人的同情(sympathy)以及她本人對同情的渴望。關於同情與旁觀者，斯密在《道德情感論》中作有詳細的闡述，他將同情與自私視為人的兩種基本天性。在斯密看來，同情是人際交往的重要紐帶，同情者與被同情者之間的距離會被一種共同或是相似的情緒所拉近。他指出：「無論同情的原因是什麼，也不管它是如何被激發的，沒有什麼比看到別人與我們有著同樣的感受更能使我們感到高興的了，也沒有什麼比相反的現象更讓我們感到震驚的了」(13)。從斯密的話中可以看出，同情總是一種使人感到愉悅的情緒，無論旁觀者與當事人分享的是高興的事情還是悲傷的事情。不過相比於分享快樂，與他人傾訴痛苦所獲得的同情會產生一種更大的滿足感，最殘酷的事情莫過於對別人的悲傷和苦難無動於衷(15)。同情他人的痛苦之所以會讓對方感到愉悅，是因為它表示的是一種贊同(approbation)。弗雷澤(Michael L. Frazer)為此解釋說：消極的情感所引發的同情會使人愉悅的原因在於，每個人「總是渴望獲得贊同」，一定程度的同情「暗示了一定程度的贊同」(99-100)。在小說《曼斯菲爾德莊園》中，有這麼

一幕場景，當其他所有人都忙於戲劇彩排而忽視了被排除在演出之外的朱莉亞的情緒時，只有芳妮這位旁觀者察覺到了朱莉亞的痛苦和孤獨，雖然兩人並未互訴衷腸，但是「她們是兩個孤獨的受難者，只不過芳妮有意識地把二者聯結在了一起」(114)。芳妮深切地感受到了朱莉亞的處境，因為她自己在曼斯菲爾德莊園就是一個可有可無的存在，「她的動機時常遭到誤解，她的情感遭到忽視」，這種委屈和自卑感使她非常渴望能夠獲得他人的同情與認同，正是伯特倫夫人和李小姐(Miss Lee)對她的鼓勵以及埃德蒙德對她的關愛「使她留下了快樂的眼淚」(106)。

斯密認為，同情是一種通過想像所感受到的情感，旁觀者在設身處地地想像當事人的遭遇之後，會將他想像中的當事人所應該具有的情感與當事人實際表現出來的情感進行比較，如果二者相似，那麼旁觀者便會對當事人心生同情並對其行為表現與情感表達予以贊同，反之則不會給予同情或贊同。科帕季奇(Lauren Kopajtic)據此指出，道德情感(moral sentiment)正是建立在這一比較的基礎之上，「沒有這種比較也就沒有道德情感」(59)。斯密清楚地意識到，由於同情是通過想像而非實際經歷所產生的情感，為了盡可能做到感同身受，旁觀者應當充分運用「我們自己感官的印象」(9)。芳妮因為拒絕演戲而飽受非難，還被諾里斯太太說成是忘恩負義之人，雖然這種指責讓她深感痛苦，但她在思考過後對湯姆等人渴望演戲的行為給予理解與同情：「她拒絕這種熱切的要求，這種強烈的願望，這樣做對嗎？他們要她做的事情可能會對他們一心想要實行的計劃非常重要，這之中有些人她畢恭畢敬都來不及」(107)。芳妮在看到表哥表姐們送給她的禮物之後，她的自責感以及對他們的同情更是得到了加強，「所有這些親切的回憶所產生的恩情」使她懷疑自己是不是真的忘恩負義(107)。芳妮在由針線盒等禮物所引發的聯想中加深了內心的疑慮，與此同時也加深了對湯姆等人的同情。

芳妮之所以躊躇不決，不肯參與戲劇演出，除了因為她出於謹慎的考慮，害怕自己違反社會禮儀之外，還因為她不願成為被別人凝視(gaze)的對象。穆雷(Douglas Murray)認為，「比起殘酷無情，芳妮更害怕的是關注」(14)。由此可見，芳妮其實是一個內心充滿矛盾的人物，她既害怕惹人注意，又渴望擺脫孤獨和獲得他人的讚美。她在埃德蒙德的懇求之下最終答應出演戲劇，這不僅體現了她的同情心，而且也反映了她想要融入曼斯菲爾德莊園的強烈願望。芳妮其實很想通過參與演出來發

揮自己的價值，被人冷落、不受重視的境遇使得她嚴重鬱鬱不歡：

她周圍的每個人都興高采烈地忙個不停……只有她一個人傷心難過，無足輕重；任何事都沒她的份；她可以走開，也可以留下，她可以置身於他們的喧鬧聲中，也可以回到那間寂靜的東屋，沒有人會注意到她，也沒有人會去想她。她幾乎覺得，沒有什麼處境能比這更糟糕的了。格蘭特太太(Mrs. Grant)是個重要人物，她的美好秉性受到讚譽——大家會顧及她的趣味和時間——希望她能到場——有人找她，關心她，稱讚她。芳妮起初差點因為她所承擔的角色而心生嫉妒。(111)

由此可見，芳妮在觀察別人的同時，也在審視自己內心的孤獨。埃德蒙德此前曾對芳妮說：「你似乎怕引來別人的注意和讚美，就像別的女人害怕被人忽視一樣」(136)。實際上，芳妮渴望受人稱讚，這應了瑪麗對她的評價：「我覺得普萊斯小姐習慣受到讚美，卻不習慣聽別人讚美她」(80)。瑪麗此番中肯的評價隨後在埃德蒙德與芳妮的對話和反應中得到了印證。埃德蒙德對芳妮說：「你若是想被人讚美的話，就去我父親那裡。他會滿足你的。問問你的姨父他對你的看法，你就會聽到足夠多的讚美」(136)。演戲一事發生之後，芳妮的地位得到了顯著的提高，她從無足輕重的小人物變成了最受大家重視的一個，還因此受邀參加了格蘭特太太所設的晚宴。對此，芳妮顯然非常珍視和享受被人重視的感覺：「這種邀請可能在別人眼中顯得再平常不過，但在她看來卻是又新奇又非同小可」(150)。

芳妮是一位旁觀者，而且應該說是一位好的旁觀者。用斯密的話來說，好的旁觀者是「公正的和見識廣博的(impartial and well-informed)」(130)。芳妮觀察敏銳，對周圍的人和事都有相當準確的把握和判斷，因此眼力方面自然無需多說。這裡值得探討的是，芳妮究竟是不是一位公正的旁觀者。斯密形容「公正的旁觀者」是「人們心中的那個人，人們行為的偉大的審判者和仲裁者」(130)，具體而言其實就是「理性、原則、良心」(137)。理性、原則和良心既是成為公正的旁觀者所必須具備的品質，也是旁觀者能夠作出公正判斷的重要前提。斯密認為，無論是對他人的行為還是對自我的行為，都需要藉助一位不偏不倚、正直公正的旁觀者，以此來幫

助我們形成對他人的公正看法並調整自己的不當行為。奧斯汀在好幾部小說中都描繪了女主角的旁觀者形象，並且試圖讓這些富有偏見的女主角在道德成長的過程中努力成為相對公正的旁觀者。《理智與情感》(*Sense and Sensibility*)中的瑪麗安(Marianne Dashwood)、《傲慢與偏見》中的伊麗莎白(Elizabeth Bennet)和《艾瑪》中的艾瑪(Emma Woodhouse)在進行人際交往時，都沒有像斯密所說的那樣給予他人客觀公正的評價。相反，這幾位女性人物都以自我為中心，她們的個人判斷容易被驕傲等強烈的情感所蒙蔽。弗里克(Christel Fricke)指出，像伊麗莎白這樣的聰明之人需要學會的一個道理是，「僅憑才智並不能獲得公正的旁觀者的認可，或是扮演公正的旁觀者的角色」(349)。相較於伊麗莎白和艾瑪等女主角，芳妮在很多時候符合公正的旁觀者的要求，她「培養了自制力和良心，或是一種公正的旁觀者的意識」(Larrow)。芳妮通過反思來調節內心的激情，並借助理性認知來糾正對他人的偏見。比如說，她雖然不喜歡瑪麗和格蘭特太太，但依然對瑪麗為她說情一事而心存感激，也對格蘭特太太的善良秉性給予了認可。她為人處事的重要標準是聽從自己的良心，遵循心中那位仲裁者的引導。克勞福德曾向芳妮尋求建議，他對後者說：「你的判斷就是我正確的法則。」芳妮聽聞後趕忙說道：「哦，別——別這麼說。我們所有人心中都有一個更好的嚮導，只要我們追隨於它，它比任何人都更好」(280)。芳妮所說的心中的那個嚮導顯然是指做人的原則和良心。

需要指出的是，雖然芳妮始終恪守自己的道德價值，並且是以公正的旁觀者的要求來審視自己的行為，但她並非始終都能做到公正。譬如，她對瑪麗一直存有偏見，這種偏見正是由其強烈的私心所導致。在埃德蒙德和瑪麗的感情糾葛中，她扮演了旁觀者的角色。然而，由於她深愛著埃德蒙德，背地裡視瑪麗為自己的情敵，因此她並不是一名公正的旁觀者，而是如瓦利霍拉(Karen Valihora)所說的那樣「只是名義上的公正的旁觀者，實際上，她是一位心懷嫉妒、焦慮不安、置身局外的被徵召者(conscript)」(284)。誠然，面對埃德蒙德與瑪麗的曖昧關係時，芳妮的內心充滿了嫉妒。比如說，有一次埃德蒙德與瑪麗相互爭論後陷入了沉默，「他說話時流露出心領神會的表情，克勞福德小姐笑著回答的時候，也似乎表現出一副心領神會的樣子，這對一旁觀察的芳妮來說是一番傷心的滋味」(147)。芳妮其實並沒有注意聽埃德蒙德與瑪麗相互爭論的話題與內容，她真正在意和耿耿於懷的是，埃德蒙

德聊天的對像是瑪麗而不是她。因此，當埃德蒙德與瑪麗在相互爭論後陷入了一陣沉默時，她沒有像二者那樣感受到同樣的尷尬。與之相反，她感受到的是悲傷和痛苦。芳妮之所以會有與當事人截然不同的情感，是因為她並未像斯密所說的那樣「進入到」(enter into)埃德蒙德與瑪麗的對話和情緒中去，強烈的嫉妒情緒使她無法以客觀公正的方式看待她的暗戀對象與她的情敵。

芳妮有失公正的旁觀者身份不僅體現在她對瑪麗的嫉妒上，也能從她對克勞福德的冷漠態度中窺見一斑。克勞福德其實心地善良，只不過行為有些放蕩，用他妹妹瑪麗的話講，「他是所能想像得到的最可怕的調情高手」(32)。他與女人調情，是為了展現自己的男性魅力和滿足內心的虛榮。瑪利亞和朱莉亞同時被克勞福德吸引，姐妹倆遂成為了競爭對手，甚至因為演戲一事而反目成仇。克勞福德當然對此事負有不可推卸的責任，他試圖兩邊討好，而且在明知瑪利亞已經與拉什沃斯訂婚的情況下依然向瑪利亞大獻殷勤，這顯然有違道德倫理。儘管克勞福德的此種做法為人不可齒，但過錯並非全在他一個人身上。實際上，瑪利亞負有更大的責任。她並不愛拉什沃斯，只是因為看重了對方雄厚的物質基礎才願意嫁給他。此前，善於觀察的瑪麗一口咬定，拉什沃斯若是娶了瑪利亞，事後肯定會發現自己上當受騙，克勞福德聽聞後說：「可我不願意讓他[拉什沃斯]被騙，我不願意讓他上當，但願一切都公平正派」(34)。克勞福德清楚瑪利亞的情況，作為一個富有理性和判斷之人，他「無意讓自己陷入危險之中」，原本他只是希望博得兩姐妹的喜歡，「並不想讓她們殉情」(33)。芳妮親眼目睹了兩位表姐，尤其是瑪利亞的不當舉止，但她將主要問題歸咎於克勞福德，這其實有失公允。以十八世紀道德學家的觀點來看，身為女性且即將結婚的瑪利亞比起花花公子克勞福德可能更應受到責難，因為她不檢點的行為舉止與貞潔的美德背道而馳。在《溫雅閨秀》中，母親波西亞用極其嚴肅的口吻告誡女兒索菲婭要恪守貞潔，否則會遭到家人、朋友和其他所有人的唾棄。她進而指出，女性失去貞潔，「不是因為命運無常，而是因為她自己的愚蠢和不謹慎」(190)。達爾文(Erasmus Darwin)也在《寄宿學校女性教育的實施計劃》(*A Plan for the Conduct of Female Education in Boarding Schools*)這本行為指南中談到了審慎和貞潔，他認為女性需要學習和培養兩種審慎，一種是「認識自己」(know yourself)，另一種是「認識別人」(know other people)，這可以幫助「謹慎者對付別人的惡意」

以及「提防諂媚者、賭徒、酒鬼和所有脾氣暴躁之人」(53-54)。瑪利亞從一開始就沒有釐清自己對克勞福德的情感，「她不想去正視，也不想弄明白」，認為「喜歡一個討人喜歡的男人對她沒什麼壞處」(33)。她對未婚夫拉什沃斯的冷漠態度一度遭到父親托馬斯爵士的懷疑，直到克勞福德的離開使她徹底心灰意冷，她才意識到「今後要對拉什沃斯先生表現得更加謹慎一些，以免她的父親再懷疑她」(139)。從某種程度上講，正是瑪利亞的不謹慎直接導致了後續一連串事件的發生，這包括她與妹妹朱莉亞關係的惡化以及與克勞福德私奔醜聞的傳出。

芳妮對克勞福德顯得較為冷漠，既是出於謹慎的考慮，也是遵循自己的原則和良心。在芳妮斷然拒絕克勞福德的求愛之後，托馬斯爵士大發雷霆，厲聲斥責芳妮「自作主張，完全不考慮或是尊重那些必定有權指導你[芳妮]的人」(216)。儘管芳妮背負了忘恩負義的罪名，但她並未屈服於托馬斯爵士的權威，因為她始終堅信「她做的是對的，她的判斷沒有誤導她」(220)。芳妮無法原諒克勞福德與人調情這種有違道德的做法，因為玩弄女人的感情所「造成的痛苦往往要比一個旁觀者所能斷定的要更多」(246)。小說最後，已婚的瑪利亞與克勞福德傳出了調情私奔的醜聞，這證實了芳妮的判斷，也讓托馬斯爵士意識到了自己的錯誤，並且欣然承認芳妮是他想要的那種兒媳。

值得一提的是，芳妮出於謹慎而冷漠對待克勞福德的这种做法，在文學評論家斯特恩看來古板且愚蠢。斯特恩為克勞福德與女性調情的行為進行辯護，她稱《勸導》(*Persuasion*)中的溫特沃斯(Frederick Wentworth)與穆斯格羅夫(Musgrove)兩姐妹調過情，甚至《傲慢與偏見》和《艾瑪》中的兩位女主角伊麗莎白和艾瑪也分別與威克姆(George Wickham)和弗蘭克(Frank Churchill)調過情，然而奧斯汀唯獨對克勞福德求全責備。她繼而說道：「克勞福德對芳妮而言並非不是一個合適的伴侶，因為在這個例子中，他與瑪利亞和朱莉亞調情，是出於調皮而不是出於挑釁；芳妮對此嚴厲指責，真是個古板的小傻瓜」(88)。斯特恩的這種看法無疑將問題簡單化了，她沒有考慮到克勞福德調情的對象之一是已經訂婚了的瑪利亞，此外她也完全忽視了克勞福德即便結婚之後仍然會與有夫之婦瑪利亞調情的可能。瑪麗將過錯完全怪罪在芳妮身上，認為要是她接受了克勞福德，就不會出現克勞福德與已婚的瑪利亞私奔這種傷風敗俗的結局。實際上，瑪麗早就預見到，克勞福德即使與芳妮結

了婚，也依然會與瑪利亞調情，但她並不覺得這是什麼大的過錯，她輕描淡寫地說道：「他[克勞福德]原本不用煞費苦心地與拉什沃斯夫人再度來往。以後在索瑟頓(Sotherton)和艾弗林厄姆(Everingham)一年見上一次時，兩人只不過就是經常性地調調情而已」(309)。瑪麗為克勞福德辯護、將過錯推給芳妮的做法反映出她並不是一位公正的旁觀者。可以說，她非但不公正，而且完全缺乏同情。在埃德蒙德看來，瑪麗怪罪芳妮，不是因為她「生性冷酷」，而是因為她「不懂得體諒別人」(310)。瑪麗對芳妮情感的漠視使其不具備斯密所說的同情，她只希望芳妮給克勞福德帶來幸福，而全然不顧克勞福德拈花惹草的個性從長遠來看只會讓芳妮變得不幸。這種同情心的缺失一方面與親疏關係有關，即在克勞福德與芳妮兩人之間，她明顯偏向自己的哥哥，另一方面是因為她看不起芳妮的個人條件。起初，瑪麗對哥哥亨利打算愛上並且迎娶芳妮的想法深感震驚。雖然她認可芳妮的為人品格，但其身份地位以及與克勞福德的兄妹關係決定了她不可能像公正的旁觀者那樣給予芳妮足夠的同情。

從總體上看，芳妮對克勞福德的觀察和判斷是公正和準確的，而且她沒有輕易對克勞福德的愛慕之情予以迴應的做法也顯得非常明智。此前，克勞福德為了追求芳妮而特意跑到朴茨茅斯(Portsmouth)，這讓芳妮「開始相信他是真的愛她」(297)。但是，當她收到瑪麗的信並且得知克勞福德可能還在與結了婚的瑪利亞調情的情況之後，她覺得自己「把他想得太好了」，認為克勞福德「不可能忠貞不渝地喜歡這世上任何一個女人」(296-97)。雖然芳妮不愛克勞福德，但是不難猜測，只要後者持之以恆、堅持不懈，芳妮有可能會愛上他。敘述者稱，「假如他[克勞福德]滿足於只獲得一位可愛女子的芳心，假如他能戰勝芳妮·普萊斯的猶疑，逐漸贏得她的尊敬和柔情，並能從中獲得足夠的快樂，那麼他完全有可能取得成功和幸福。他的愛慕之情已經產生了一定的效果。她對他的影響也使他對她產生了一些影響」(317)。由此可見，芳妮在一定程度上已經被克勞福德所打動，但後者並未鏗而不捨地繼續展開追求的攻勢，最終功虧一簣。此外，「猶疑」這個詞向我們暗示，芳妮並不信任克勞福德，她對後者的為人品格和行為理念是持審慎的態度。雖然她認為克勞福德在行為舉止方面已經有了很大的進步，但她並沒有因此而草率地答應對方的求愛。奧斯汀讓克勞福德追求芳妮、之後又突然讓他放棄求愛這一情節，確實有

些出乎讀者的意料，但需要承認的是，通過這一安排，奧斯汀使芳妮進一步彰顯了審慎的美德和自身的價值。不僅如此，她也暴露了克勞福德和瑪利亞兩人不顧審慎和不講道德的惡劣行徑，從而在曼斯菲爾德莊園內部製造了一個巨大的危機，為芳妮重返莊園並且贏得托馬斯爵士等人的肯定奠定了重要基礎。最終，芳妮與她心愛的表哥埃德蒙德成為了眷屬，兩人將會在曼斯菲爾德莊園承擔起穩定秩序和守護道德的重要責任。

芳妮的成長和愛情之路印證了斯密在《道德情感論》中的某個重要觀點，即一個人若是想要「堅定不移、始終如一地行走在審慎的道路上」，那麼他的行為「主要是受對情感的尊重所引導，即對那個想像中的公正的旁觀者、自己心中的那個偉大的居住者以及判斷行為的偉大的法官和仲裁者的情感的尊重」(262)。芳妮固然不是真正意義上的公正的旁觀者，但她自始至終都堅守道義和原則，這是打動克勞福德的原因所在。克勞福德看上芳妮，起初可能確實是虛榮心作祟，想讓對方愛上自己，然而隨著他與芳妮的來往日漸加深，他發現芳妮「有著穩重和端莊的舉止，有著強烈的是非道義觀，而且恪守禮儀，這足以使任何一個男人完全信賴她的忠誠與正直」(201)。克勞福德在與瑪利亞私奔後懊悔不已，他在悔恨中「更加看重芳妮溫柔的性格、純潔的心靈和高尚的原則」(318)。芳妮的高尚原則正是建立在審慎基礎之上的明確的是非觀念和強烈的道德意識，而這恰恰是瑪利亞，當然也是克勞福德所嚴重欠缺的品質。

四、結語

特里林評價芳妮「品德過於高尚，而且是有意識地保持高尚」(212)。麥金泰爾(Alasdair MacIntyre)也表達了類似的看法，他認為「芳妮沒有魅力，她只有美德，真正的美德來保護自己」(242)。對此，奧斯汀難道沒有意識到這點嗎？顯然不是。她刻意將謙卑的女主角塑造成一位極為審慎、看似公正卻又不完全公正的旁觀者，一方面是為了彰顯芳妮與眾不同的個人價值，使其在曼斯菲爾德莊園這個「收容」(adopt)她的新家裡發揮道德楷模和穩定秩序的作用，另一方面是為了突顯芳妮既理性又不失感性的一面。正如斯密知道他筆下的公正的旁觀者只是一種理想化的狀態，奧斯汀也同樣清楚，她無法完全讓芳妮保持公正。實際上，奧斯汀這位以全知

視角來俯視小說人物的作者也並不是公正的旁觀者。在小說的最後一章，奧斯汀的聲音突然介入到第三人稱的自由敘述中，她主動拉近自己與小說人物的距離，並且心滿意足地告訴讀者，「我的芳妮，儘管經歷了那一切，此時一定是幸福的」(312)。無論身為讀者的我們喜不喜歡芳妮，奧斯汀本人都有足夠的底氣來表達她對這部小說的喜歡，此前她曾希望寫一部不同於《傲慢與偏見》那樣「太輕快、太活潑、太風趣了，它缺乏色調」的小說，而《曼斯菲爾德莊園》無疑做到了。通過對芳妮謙卑、審慎和旁觀者形象的塑造，奧斯汀不但在理性與激情之間找到了一條中庸之道，而且成功將大眾的視線引向對社會禮儀和道德倫理的關注。

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盯視下的奇觀與日常： 《月光石》與《法律與淑女》中的失能

藍文玲*

摘要

如十九世紀風行一時的「怪人秀」(freak show)，威爾基·柯林斯時常在作品中描寫生理「畸形」(deformity)的角色，形態上較輕微的如《月光石》(*The Moonstone*)裡羅珊娜(Rosanna)大小不一的肩膀、露西(Lucy)的跛腳，較嚴重的則像是《法律與淑女》(*The Law and the Lady*)中，戴克斯特(Miserrimus Dexter)天生就沒有雙腿。然而，迥異於怪人秀將「畸形」打造為付費觀賞的奇觀(spectacle)，柯林斯在描寫這類角色時，鮮少強調獵奇的興奮感，也沒有依循維多利亞將生理畸形者去性化(desexualized)的想像，從而揭露生理畸形者所遭遇的困難並非身體層次上的「失能」(disabledness)，而是社會意義上的「失能」。本文受嘉蘭-湯姆森(Rosemarie Garland-Thomson)的盯視(staring)理論所啟發，聚焦於《月光石》與《法律與淑女》中失能角色與周遭人事物之間的互相盯視，失能角色各自發展出不同的盯視策略，由此呈現出以盯視為起點的人際關係之可能性與不可能性。

關鍵字：柯林斯、失能、生理畸形、嘉蘭-湯姆森、盯視

* 藍文玲，國立政治大學英國語文學系博士，現為國立勤益科技大學語言中心專案助理教授。研究專長為十九世紀英國文學，近期的研究方向聚焦於奇情小說(sensation novel)中的失能議題。本文為國科會研究計劃(NSTC 111-2410-H-167-011-)之研究成果，也在此感謝審查人所提出的精闢建議，使本文內容更為周延。

Spectacles and Daily Life in Staring: Disabledness in Wilkie Collins's *The Moonstone* and *The Law and the Lady*

Wen-lin Lan[§]

ABSTRACT

Like the freak shows that were popular in the nineteenth century, Wilkie Collins's novels tend to display people with physical deformities. Some deformities are relatively slight, such as Rosanna's asymmetrical shoulders and Lucy's limp in *The Moonstone*; some are severe, like Miserrimus Dexter's inborn deformity of having no lower limbs in *The Law and the Lady*. However, unlike the freak shows that intended to build charged spectacles, Collins's novels do not merely apply the excitement of seeing physical strangeness to attract his readers. Neither do his novels follow the Victorian convention of desexualizing people with disabilities. Collins exposes the essential predicament of characters with bodily deformity is being disabled not by their physicality, but by society. Inspired by Rosemarie Garland-Thomson's theory of staring, this essay aims to reinterpret the mutual staring between disabled characters and the world around them. The disabled characters develop distinct staring strategies, which reveal the possibility and impossibility of interpersonal relationship stemming from staring.

Keywords: Wilkie Collins, disabled/disabledness, physical deformity, Rosemarie Garland-Thomson, staring

[§] Wen-lin Lan received her Ph.D. degree in the Department of English, National Chengchi University. She is now project assistant professor of National Chin-Yi University of Technology. She specializes in nineteenth-century English literature, and her current research interest concentrates on physical and mental disabilities represented in sensation novels. The author would like to express her gratitude to NSTC for funding this research (NSTC 111-2410-H-167-011-) and her thanks to the anonymous reviewers for their insightful suggestions.

「文學怪人秀」與失能

如十九世紀風行一時的「怪人秀」(freak show)，柯林斯(Wilkie Collins)時常在作品中描寫生理「畸形」(deformed/deformity)的角色，艾倫(Janice M. Allan)將柯林斯的小說比喻為「文學怪人秀」，向讀者展示著十九世紀「環繞文學與人類的本質與界限所產生出的衝突、焦慮」(141-42)。之所以如此比喻，是因為柯林斯的小說描繪了各式各樣的生理畸形角色，形態上較輕微的如《月光石》(*The Moonstone*)裡羅珊娜(Rosanna)的肩膀、露西(Lucy)跛腳，較嚴重的則像是《法律與淑女》(*The Law and the Lady*)中戴克斯特(Miserrimus Dexter)天生缺少雙腿。小說敘事如同大眾的目光，將這些身體上的特徵一一捕捉，也像怪人秀一樣，將這些角色擺上檯面供人觀看。受嘉蘭·湯姆森的盯視理論所啟發，本文意在重新閱讀柯林斯小說中的失能身體，以彰顯柯林斯如何描繪出不同於十九世紀當代去性化(desexualized)的失能形象，以及他筆下的失能角色如何面對貶抑他們身體的世界。¹

若想將柯林斯的「文學怪人秀」連結至失能(disability)，首先需要釐清的問題是：怪人秀展示的身體，即便從生理醫學的角度大多都可稱為畸形，畸形是否能如此輕易與失能畫上等號？摩斯曼(Mark Mossman)認為柯林斯在《月光石》中所描寫的「異常身體」(abnormal body)體現了現代失能研究的視角，羅珊娜、露西、詹寧斯(Ezra Jennings)都是對「常規」(norm)的批判，於是「異常身體」即成為現代語彙中的「失能身體」(483-84, 487)。但高爾(Clare Walker Gore)在其專書中，一開始即闡述：用現代意義的「失能」去談十九世紀小說，必然是「時代錯置」(anachronistic)的(1)。霍夫(Joyce L. Huff)和福爾摩斯(Martha Stoddard Holmes)在所編專書的導讀也提醒：「在十九世紀，『失能』很少用來指涉心理或身體上的差異，取而代之的是，英語世界中用來表示失能的術語包括了病痛(afflicted)、衰弱(infirm)、殘缺(defective)、畸形(deformed)、殘廢(crippled)、除能(invalid)等等」(2)。

或者，更需要問的是，若「失能」是失能研究出現後重新定義的概念，為何十九世紀的畸形在現代的研究仍被連結到「失能」？如評論家塔爾(Clayton Carlyle

¹ 有關十九世紀將失能者去性化的研究，請見 Holmes, "Collins and Disabled Women's Sexuality" 60-61; LaCom 192-93; Tarr 648。

Tarr)、巴-約瑟(Eitan Bar-Yosef)、珀爾(Sharrona Pearl)，雖分別探討失能角色的敘事、失能者的移動力、觀看失能身體可能產生的愉悅感等不同主題，卻同樣指出失能身體與怪人秀之間的關係(Bar-Yosef 136-37; Pearl 94; Tarr 645-46)。相反地，德百齊(Nadja Durbach)提出，「怪」(freakery)、「失能」(disabled)、「畸形」(deformed)、「衰弱」(infirm)、「無能」(impotent)、「殘廢」(crippled)等詞彙並不相同，她認為「失能」此一概念不適用於分析怪人秀的表演者，怪人通常是畸形，但未必衰弱，也不總是失能(17-18, 21)。

維多利亞時期的人認為「能力」(ability)是可以挖掘出其「本質」(nature)的概念，能力的本質又會與公民權、教育、健康、美學等社會面向產生聯繫，於是「失能」多在醫學或經濟的框架下被形塑，成為現代概念中的雛形(Esmail and Keep 46; Logan 2)。直到新自由能者主義(neoliberal-able)時代，具有勞動力仍是型塑個人身分認同的重要指標(Goodley 9)。若考量經濟能力，許多研究指出怪人並非都是受剝削的勞動者，怪人秀提供了生理畸形者相較容易的出路，展演方經常訴諸中產階級認同的價值觀，表演者實踐「自助」(self-help)精神，表現出一定的社會能動性(agency) (McHold 26-27; Springhall 52)。德百齊提到很多怪人表演者會自己管理、挑選演出，自主地選擇展示自己以賺取酬勞，甚至通過在表演中回視觀眾，挑戰「觀眾與奇觀之間的權力制衡」(2010: 11; 2012: 62; 2020: 30-31)。怪人雖然因身體上的差異，被拒於某些工作機會外，但並未被完全排除在勞動之外，從經濟的角度證明了畸形不等於失能。

想切入畸形和失能的關聯，真正的關鍵在於這類詞彙所暗示的「異常」或「缺失」：即使畸形是一種肉眼可見的形態，異於何種身體形貌才是所謂的「畸」？失能指的又是不具有什麼能力／身體機能，才嚴重到算是「失能」？即便採用生理醫學劃分的界線，也很難說得上客觀，因為如艾諾力克(Ruth Bienstock Anolik)所論，能者／失能(abled/disabled)、健康／病態(health/pathology)等本被認為是二元對立的概念，若以「暫時性能者身體」(Temporarily Abled-Body)理解，實則是在「能力光譜」(the spectrum of ability)上隨時可能移動的位置(5)。任何劃在光譜上、將其一分為二的界線都無法不證自明，而論證過程必然涉及了知識、詮釋、個人信念，某些狀態於論證中被社會失能化。

即便某些生理畸形隨著醫學進步，變成符合明確定義的病態，但醫學詮釋無助於緩和畸形被社會失能化的困境。生理可見的特徵成為「文化符碼」，「表徵主客體、身份地位、尊卑高下的標記」，而「失能身軀是不被欲求的身體，是被拒絕的身體，還是恐懼投射的身體，失能的主體也因此被壓抑拒斥為『他者』(the Other)」(孫小玉 115-16)。在《超常身體》(*Extraordinary Bodies*)中，嘉蘭-湯姆森(Rosemarie Garland-Thomson)也指出失能身體作為「超常」身體，「被賦予的意義不存在於固有的生理缺陷，而在各種社會關係中；社會關係正當化某一群人的身體價值、優越性、自我認同，同時也系統化地將其他人強制標記為文化或肉體上的劣勢」(7)。

有幸被正當化的身體價值，即是所謂的「能者身體」(able-bodiedness)，被當作是「正常」的標準。無論是康柏(Fiona Kumari Campbell)用「能者主義規範」(ableist normativity)來描述社會如何忽視人類個體間的身體差異，或是麥可魯(Robert McRuer)稱之「強制性能者身體」(compulsory able-bodiedness)的概念如何形構「失能」、「怪」(queerness)、「殘」(cripping)等的對立形象，他們共同指出「能者身體」本身具有「不可捉摸」(elusive)、「不可理解」(incomprehensibility)的特性(Campbell 4, 10, 22; McRuer 2, 5, 9)。換言之，失能身體與能者身體交互形塑，所有不符合能者身體想像的樣態都可以被視為某種失能。兩者分界雖曖昧不明，被界定為失能與否卻造成截然不同的生活狀態。十九世紀怪人秀正是突顯出身體被符碼化、標上社會價值的場域，被展示的失能身體以及多數觀眾擁有的「普通」身體以舞台為界，前者被社會大眾認定具有醜怪的可觀性(spectacularity)，後者則擁有付費入場觀看這些「畸形」身體，離場回歸「正常」生活的自由。

十九世紀怪人秀的受歡迎程度，可見於 1847 年 9 月的《潘趣》(*Punch*)雜誌所刊一幅名為〈畸形狂熱〉(“The Deformito-Mania”)的插畫與隨附的評論，畫中看板寫著「這裡有媒體認證的極致醜惡」、「內有世界上最嚴重的畸形——與隔壁的畸形無關」、「醜無倫比的兩腳生物在這，只要一先令」等字樣，所有的展場門口都門庭

若市，人群迫不急待地往裡面走(90)。²隨附評論開頭便說「對於異形(monstrous)的嗜好似乎最終達到了高峰」，將其形容為「病態(morbid)」偏好，並在結尾呼籲「看似恐怖之中有某種迷人之處，我們只能希望這種狂熱現在已經到達了頂點，小說家所說的那種更為健康、對『真與美』(the true and the beautiful)的傾慕馬上就要出現了」(“The Deformito-Mania” 90)。無論是插畫或評論，〈畸形狂熱〉都在批判十九世紀讓怪人秀流行起來的大眾品味，即使是刊於如《潘趣》這類以幽默諷刺為基調的刊物，文末仍認定對「真」與「美」的愛才算健康。

狄更斯(Charles Dickens)以勃茲(Boz)為筆名所寫的短文中，一篇關於格林威治集市(Greenwich Fair)的文章，其中亦提到怪人秀：

侏儒也是奇珍物件(objects of great curiosity)。侏儒、女巨人、活骷髏、印地安人、「有著純白頭髮與粉紅眼睛的奇特美女」、其他自然造物的奇珍，用一分錢就全都看得到，這些奇珍吸引了許多觀眾。[……]被關在這個箱子裡，這個不幸的小物件會被搬到台上，以與主人的滑稽對話來取悅觀眾，過程中（總是喝得很醉的）侏儒會承諾在箱子裡唱首搞笑歌曲，或是誇讚在場的女士，引她們開心地走上前來。(Dickens 143-44)

狄更斯用了兩次「物件」(object)來稱呼侏儒，顯示出他們是觀眾願意付錢觀看的展品，但同時也是具有人類樣態的活體，透過唱歌或誇獎女士這種日常行為，激發觀眾的親近感。在這種既強調奇珍又訴諸親近感的展演中，侏儒便成為了既陌生又日常的奇觀。

想要觀看醜怪的可議之處，通過十九世紀的相關著作與面相學(physiognomy)可見一斑。例如 1815 年出版的《美與畸的分類理論》(*Theory of the Classification of Beauty and Deformity*)，西默彭尼克(Mary Anne Schimmelpenninck)認為「畸形」即是構成「美麗」的原則受到了干擾、扭曲的產物(37-39)。1859 年出版的《美之原則》

² 看板上的原文分別為：“This is the ne plus ultra of hideousness, acknowledged such by the press”，“The greatest deformity in the world within / No connection with deformity next door”，“By far the ugliest biped is here / One shilling”。

(*The Principles of Beauty*)，西默彭尼克則說：「所有的美(Beauty)都反映著神的完美品性，所有的畸(Deformity)則是反映了因人類墮落而起的惡(the evil)」(123)。換言之，畸即是悖離了神，是「罪的顯化」，也映照出「罪之根源所埋藏的引發敵意、自我毀滅的準則」(Shimmelpenninck 1859: 130, 133)。若依據西默彭尼克的神學美學，那麼以觀看醜惡、怪異之物為樂，便是在享受罪的存在。

神性與美的連結，也出現在面相學的思想中。即便是聲稱人的「本質」(nature)構成了「面相學科學」的基礎，拉瓦特(John Caspar Lavater)以德文出版的《面相學短論》(*Essays on Physiognomy*)，在引言一開篇便用聖經典故——神依自己的樣態造人(1, 6)。按照這個神學框架，除非畸形醜惡即是神的形象，否則必然違背了神的意願。雖然面相學主要的研究標的是面容特徵，不過拉瓦特認為人的生命和諧融合了「動物」(animal)、「智能」(intellectual)、「道德」(moral)三種「生命」(life)，三種生命的狀態不僅對應面部的特定區塊，也對應著整個身體的部位：動物生命體現在臉部的嘴、頷，身體則是從肋骨、腹部到生殖器官；智能生命呈現在額頭到眉毛，以身體論的話則是整個頭部，以眼睛為中心；道德生命由臉部的鼻子、臉頰代表，身體上的胸部，以心臟為中心(Lavater 6, 10)。不論前述的對應是否有生理醫學上的根據，重要的是這種對應關係表示內外的美醜一致是「自然的一般過程與形構」(Lavater 95-96)。簡言之，不管在臉上或在身體上，外在的畸形反映了內在的醜惡，或至少是意外的異常產物。

回到怪人秀的流行現象上，無論以《潘趣》的〈畸形狂熱〉、西默彭尼克的神學美學或是拉瓦特的面相學，大眾想要觀看「畸形」身體的欲望，意味著大眾品味的沉淪，也強化生理畸形應屬異常「奇觀」的想法。尤其在文學作品中，失能角色的「身體即配置為奇觀」，用來「引起其他角色的反應」，或訴諸失能所引發的「文化共鳴」(Garland-Thomson 2017: 9)。十九世紀的生理畸形之所以成為「失能」，正是因為生理畸形的可觀性讓觀看者可以輕易視之為奇觀，怪人表演者即為代表，「身」為奇觀使人失能，生理差異形成難以跨越的展演舞台疆界，舞台上的人被剝奪了擁台下台「正常」生活的權利。同樣地，文學作品裡不論是多麼邊緣微小的角色，身體的「失能」特徵總是被紀錄下來。

《超常身體》之後，嘉蘭-湯姆森的《盯視》(*Staring*)聚焦於盯視的動機與意義，進一步分析盯視可引發的效應。失能者激發了盯或不盯矛盾情緒——碰到失能者時，人受到特殊的身體樣態吸引，同時也感受到失能身體所體現的失序，因無法徹底了解所見而不自在，不自覺地想盯視；然而受制於工業資本主義社會以降的社交禮節，多數人自覺不應盯著他人看，意識到自己的盯視後，又會盡快轉開視線(Garland-Thomson 2009: 37-38, 65-66, 79)。嘉蘭-湯姆森指出盯視者(starer)與被盯視者(staree)之間的連結，創造出溝通和產生意義的迴路，但這種人際連結未必正面，尤其當一方為失能者，基於失能身體「不可預見」的差異而「阻現」(*dys-appearance*)於眾人眼前(2009: 3, 37-38)。³失能身體的「不可讀性」(*illegibility*)暴露了人能「閱讀」的身體侷限在很狹窄的範圍內，盯視者若感到不自在或想逃避，多是因為失能身體展示著不符預期的人類身體，此時調開視線則是試圖遏制相互認知(*mutual recognition*)(Garland-Thomson 2009: 38, 79)。嘉蘭-湯姆森更點明了盯視者糾結於是否移開視線，被盯視的一方則是糾結於如何回盯(*staring back*)，用視線逼退盯視者以捍衛個人尊嚴和自我價值的主權(*authority*)(2009: 84-86)。回盯暴露出並非只有盯視者有權決定如何行動，當被盯視的奇觀本身是活體的時候，他／她／牠也有行動的自由，他／她／牠的反應指向改寫盯與被盯之間關係的可能性，使盯視不再只能是不合宜的好奇心、獵奇的窺探欲或是求知若渴的醫學探詢，而是個體間有來有往的互動。

柯林斯的小說中，敘事(者)不免俗地盯視著生理畸形者，一遍遍提醒讀者眼前的身體如何「失能」，但失能角色的反應卻往往被輕忽或誤解。柯林斯的獨到之處在「失能」(*disabled*)之後，失能角色所做的一切，終將在理清故事全貌時被看見。透過《月光石》裡的羅珊娜、露西以及《法律與淑女》裡的戴克斯特等可以發現，柯林斯筆下的失能者不囿於常見設定，他們不完全是愛而不得、溫厚畏縮的犧

³ *dys-appearance* 由李德(Drew Leder)提出，依李德的觀點，身體有隱蔽自我的傾向，所以身體正常運作時彷彿從「自我」(*self*)中「缺席」(*absent*)一般(69)。*dys-appearance* 指的即是身體運作失常，例如疼痛、疾病，人不得不意識到身體存在的情況(Leder 84)。李德也說明 *dys-appearance* 一字的字首 *dys-*，除了希臘字源指涉阻礙、障礙、運作不良之外，也有拉丁字源「遠離」、「分離」、「崩解」等等意涵(Leder 87)。在 *dys-appearance* 的情況下，人脫離了健康狀態，原本傾向自我隱蔽的身體，以一種異(*foreign/alien*)物的形式脫離於自我，成為被檢視的客體(Leder 73, 77, 82)。

牲者，也不純粹是自卑善妒、身心扭曲的反派，他們的盯視／回盯呈現不同的互動模式，實現嘉蘭-湯姆森所論盯視具備的人際潛能，同時也挑戰了熱衷於把生理差異視為奇觀的獵奇盯視，讓奇觀不再侷限於生理上的「奇人」，也可以是言行舉止造成的「異事」。

情之所往，奇觀所在：羅珊娜與露西

維多利亞時期女性面對生理畸形導致的社會失能，多展現於剝奪她們的性別角色。依照中上階級認定的性別意識，女性若失去了性別角色，等同失去了獲得幸福的機會，無法用結婚的捷徑進入可敬(respectable)的社會位置。例如塔爾指出了「任何型態的失能都使女人不適於婚姻，也讓她們無法保有一個需要標準體能的工作」，但「她們通常被禁止參與愛情或勞動等常態活動的同時，她們填補了其他功能」，接著塔爾用馬汀諾(Harriet Martineau)、崔洛普(Anthony Trollope)、狄更斯小說中的角色來闡述失能女性如何轉化為觀察者、建議者與敘事者(648)。福爾摩斯也指出失能女性像是被封在「永遠的童年」階段，配合著情節需求，扮演「無辜」、「聖潔」、「爽朗」、「憂鬱」、「悲劇性地無法達成身為女人的使命」等等的狀態，但柯林斯卻強調失能女性的情欲，突出她們「成為妻子或母親的可能性」(2003: 60-61; 2009: 75-76)。

基於十九世紀對中上階級女性的定位，女性身體是否健全，甚至是否足夠女性化，被當成衡量是否可以進入婚姻的指標。文學作品試圖探索失能女性的生命潛力時，一則如塔爾的文章所述，將其轉型為智慧或道德的化身，類同「屋內天使」(the Angel in the House)所象徵的「反感官主義」(anti-sensualism) (Adams 128)，失能女性成為另一種不歸屬於婚姻的家庭天使。二則像柯林斯的書寫手法，強調她們情欲的正當性以至「生產力」，試圖將之重新納入婚姻體系。為了讓失能女性的情欲被看見，柯林斯只能用過度激情的方式去突顯，這種激情逾越了社交禮節，迫使盯視者無法再假裝看不見。矛盾的是，生理畸形女性表現出的情欲，代表了拒絕社會失能的反抗，卻也正是因為這種反抗，她們在小說中被邊緣化的同時，身體特徵也一再被紀錄，以確保她們被定位於失能狀態，以維護沒有明顯生理畸形的能者身體優越性。

羅珊娜對法蘭克林的情愫，既反映了十九世紀對失能女性的刻板印象，亦突顯出柯林斯嘗試打破此印象的意圖。在法蘭克林的視角中，羅珊娜只是一名無足輕重的女傭，月光石失竊後，他更是抓住些許疑點，迅速認定羅珊娜是竊賊(Collins 2008b: 117)。對羅珊娜投以盯視的是另一個擁有敘事權力的男性——貝特瑞吉(Betteredge)，身為長年在維林德(Verinder)家工作的管家，比之「不可靠的目擊者」法蘭克林，貝特瑞吉代表了「英國常識之聲」，讓敘事中的「人」(Persons)與「事」(Things)產生有意義的連結(Taylor 202-03)。羅珊娜第一次被提起，是另一名女傭南西(Nancy)抱怨羅珊娜遲歸，貝特瑞吉覺得南西會對羅珊娜說出「超出必要的重話」，因此心生「憐憫」(pity)，決定自己去找羅珊娜回來(Collins 2008b: 20)。貝特瑞吉展現了高度的敘事者自覺，開始為讀者介紹羅珊娜。

根據貝特瑞吉所知，全家只有維林德夫人、瑞秋小姐和他自己知道羅珊娜來自感化院，女舍監表示羅珊娜「只是需要一個在基督徒信任下證明自我價值的機會」，所以維林德夫人接納了羅珊娜(Collins 2008b: 21)。依貝特瑞吉的觀察，羅珊娜身體不算強壯，偶而還有「暈眩」(fainting-fits)的毛病，但「聽話」、「不抱怨」，工作認真仔細，比較明顯的問題是她和其他女傭關係疏遠(Collins 2008b: 21-22)。針對女傭間的關係，貝特瑞吉首先論起了羅珊娜的外貌，說：

「我不知道那女孩哪裡得罪她們了，顯然她沒有令人忌妒的美貌，她是整座宅邸裡最普通的女人，還不幸地一邊肩膀比另一邊大。我想讓其他傭人討厭的，是她的沉默和獨來獨往吧[……]她從不吵架，從不跟人生氣，只是頑固有禮地和其他人保持著一定距離。此外，即便她長相平凡，卻帶有一種不像女傭的氣質，反倒像是淑女似的。」(Collins 2008b: 22)

值得注意的是，貝特瑞吉說自己「無心」再重述一遍羅珊娜的悲慘故事來讓彼此「受罪」(wretched)，便確實不再談論她的犯罪過往。在高爾的觀點中，貝特瑞吉選擇緘口，雖說是出自「同情」(sympathy)，但若考慮到讀者得知羅珊娜的過去亦可能產生「同情」，此舉實則表示讀者「不需要這麼做」，羅珊娜「不值得這麼多的篇幅」(83)。若依照十九世紀面相學觀點，羅珊娜的犯罪過去與生理畸形正好內外

映照，貝特瑞吉的緘口等同是嘉蘭-湯姆森說的基於禮節而撇開視線，貝特瑞吉知道（看見）了，卻覺得不談（避視）才是體貼的表現。另一方面，他顯然認為能以肉眼看見的外觀反而不需要被避視，談論羅珊娜和其他女傭相處不融洽時，先隨口說不知為何其他女傭不喜歡羅珊娜，描述了羅珊娜外表平凡以及肩膀畸形，最後卻點出原因很可能是氣質。

貝特瑞吉的盯視是一種既「牽掛」(engaged)又「分離」(separated)的矛盾盯視，「牽掛」盯視本應把「觀看者拉向被盯視的物件」，但「分離」盯視卻又是「拒絕往人類同伴移動」的力量，於是形成貝特瑞吉和羅珊娜間不接近也不遠離的距離 (Garland-Thomson 2006: 187-88; 2009: 186)。貝特瑞吉對羅珊娜抱有一定程度的關懷，例如考夫警官(Sergeant Cuff)前來調查月光石失竊時，他表示：「我不會幫他給羅珊娜設陷阱，我不在乎她是不是小偷，也不管她是不是違法，我憐憫她」(Collins 2008b: 118；柯林斯 2013: 138)。⁴但如他自己所說，這份關懷出於憐憫(pity)，因感到對方處境更艱困才萌發的情感。簡言之，基於差異，以及因差異而產生的優越性。兩人在年齡、性別、生活背景上皆有差異，但一再被強調的是羅珊娜的「畸形肩膀」(deformed shoulder)，貝特瑞吉總共陸續提了五次。⁵且不論是否每次提起她的肩膀都有必要強調「畸形」或「歪斜」(crooked)，她的肩膀成為她和其他女傭不同的標記，也構成她在法蘭克林面前特別突顯的自卑心理。羅珊娜的生理差異以及隨之而生的心理差異，使貝特瑞吉的盯視「牽掛」於她，才在貝特瑞吉的敘事描述並合理化她的舉動。

⁴ 本文使用的小說內文以英文原文為主，若譯文參考了中譯本 2013 年商周出版的《月光石》，則引用時同時標出英文版及中文譯本之頁碼。

⁵ 為供參照，貝特瑞吉提起羅珊娜肩膀的情境如下：(1) 在貝特瑞吉去沙灘找羅珊娜的時候，首先看見的是她的草帽和經常穿著用來遮掩「畸形肩膀」的灰外套；(2) 發現羅珊娜和法蘭克林相遇後，她偶爾會看著鏡中自己的「畸形肩膀」哭泣；(3) 貝特瑞吉聽見女兒說羅珊娜愛上法蘭克林時，心中想的是「一個感化院出身、有「畸形肩膀」的女傭愛上一位紳士多麼荒唐」；(4) 麵包坊有人傳來消息說，在月光石失竊後的隔天下午見到羅珊娜從濕地的步道走向法蘭茲霍爾(Frizinghall)，貝特瑞吉雖說那個人一定看錯了，但也說了羅珊娜的「肩膀把她明顯地標示出來」，若認錯人是很奇怪的一件事；(5) 羅珊娜將洗衣紀錄送來給考夫警官時，考夫在她離開時盯著她「歪斜的肩膀」(crooked shoulder) (Collins 2008b: 23, 45-46, 94, 109)。

即便長相平凡讓維多利亞時期的女性生活相較艱辛，羅珊娜生理上可稱為畸形的只有肩膀。⁶《潘趣》創辦人之一梅休(Henry Mayhew)的《倫敦勞工與倫敦窮人》(*London Labour and the London Poor*)，書名副標題就將勞工分為「將會工作的人」(Those That Will Work)、「不能工作的人」(Those That Cannot Work)、「將不會工作的人」(Those That Will Not Work)，其中不具經濟生產力的「不能工作的人」才是梅休定義中的「失能」(Gore 2)。若依梅休的劃分，貝特瑞吉說羅珊娜擁有「和其他傭人一樣的薪水和福利」時(Collins 2008b: 21；柯林斯 2013: 32)，已經表明了羅珊娜在經濟層面並未失能。羅珊娜肩膀真正造成的問題，是使她在社會認定下喪失情感之「能」，情感也是貝特瑞吉拒絕與之拉近距離的層面。貝特瑞吉注意到羅珊娜在遇見法蘭克林的瞬間，臉色轉變成「漂亮的紅色」，之後她開始有一些奇怪的舉止，像是沒由來的高興或難過、問了很多關於法蘭克林的問題、在她的工具箱裡塗寫法蘭克林的名字等等行為(Collins 2008b: 26, 45)。這些行為都是很典型的戀愛少女形象，但貝特瑞吉拒絕理解，他迴避的不是一個人類的形容可怖，而是抗拒社會失能的情感。他的女兒潘妮洛普(Penelope)點破羅珊娜愛上法蘭克林時，他想到這對出身、外貌都相差懸殊的組合，覺得「荒謬」得可笑，「笑到眼淚都流下來」，潘妮洛普則對他說：「我從不知道你如此殘忍」(Collins 2008b: 45-46)。貝特瑞吉感受到的「荒謬」或潘妮洛普口中的「殘忍」，都表明了貝特瑞吉重申社會對羅珊娜情感的失能判定。

羅珊娜的盯視／回盯紀錄在她的遺書裡，其中提到過她看著鏡中的自己哭泣，但沒有說明悲傷的原因是否與肩膀有關，也寫下她藏起法蘭克林沾到顏料的睡袍後，她前去找法蘭克林卻感到他彷彿在說：「妳是個平凡的女孩，一邊肩膀歪歪的，只是個女傭，跑過來試著跟我說話是什麼意思？」(Collins 2008b: 310-11, 323-24)。羅珊娜的遺書剖露了她對外表的自卑感，證實她對法蘭克林的愛戀之情，更重要的是，揭示她不僅僅是被盯視的對象，也是盯視者。涉及失能者被盯視的情況，嘉蘭-湯姆森認為「盯視失能安排了一種觀眾與奇觀之間的視覺聯繫」，「盯視標記出對差異的覺察，將傷病(impairment)詮釋為異常(aberrant)」，於是盯視「創造

⁶ 關於女性長相平庸引起幾乎如失能一般的煩惱，可參見 Cothran 196；Gore 99-100；Briefel 463-65 及 469。

了一種尷尬的夥伴關係，讓觀者和被觀者彼此疏離又不自在」(2002: 56-57)。杭斯頓(Kylee-Anne Hingston)則指出「《月光石》描寫了常人(normate)和失能角色間彼此盯視的互動，常人敘事者思量如何詮釋失能角色及其身體，而失能敘事者考慮如何對他人的詮釋做出回應」，這些互相盯視的時刻突顯出「身體與身分認同間的聯繫如此次要、脆弱、不穩」(97)。不論是嘉蘭-湯姆森或杭斯頓所探討的盯視，都從失能研究的角度出發，聚焦於由身體差異所開展的人際關係與身分建構；但羅珊娜的盯視，卻意在突破盯視與生理差異之間的聯繫，揭露出在月光石失竊案中，引起盯視的奇觀不只有失能身體，尚有可疑的人和行動。

羅珊娜認為閱讀遺書的人必定是法蘭克林，一開頭即告白：「我愛你」(Collins 2008b: 309)。這句話讓法蘭克林驚訝得都拿不住信，還問出：「天啊，這是什麼意思？」(Collins 2008b: 309)。法蘭克林的反應，一方面呼應了貝瑞特吉聽到女兒說羅珊娜愛上法蘭克林的荒謬感，另一方面也印證了羅珊娜的感受——法蘭克林覺得她接近自己是很奇怪的事。後來，羅珊娜覺得將被當成嫌犯拘捕時，埋伏在半路尋機想跟法蘭克林談話，但他發現羅珊娜後，便轉身走向宅邸，避開她「宛如她得了瘟疫一般」(Collins 2008b: 322；柯林斯 2013: 364)。法蘭克林作為整個故事的收集者、編輯者，在遺書裡特地加註，說明當時突然想起了事情才折返宅邸，不曾看見羅珊娜，也沒有特意避開她(Collins 2008b: 322)。不管法蘭克林是否曾刻意避開羅珊娜，他的註釋揭露了為何月光石失竊案須等到這封遺書重見天日才有轉機。

關鍵在於兩人視角的落差：羅珊娜盯視著法蘭克林，但法蘭克林卻從未把這個長相平凡、肩膀畸形的女傭看在眼中。羅珊娜在遺書中自白對法蘭克林的愛後，述說自己初見他那一刻的悸動，甚至批評了瑞秋的外貌，接著羅珊娜描述自己如何藉由潘妮洛普的情報，從法蘭克林沾有顏料的睡袍判斷出他即是偷走月光石的人。羅珊娜所有的陳述，顯示出她自見到法蘭克林，就關注著他的一舉一動，從她認定他是竊賊開始，他「墮落」到與她相同的罪犯階級，隱藏他的犯罪線索讓她享受保護他和有機會贏取他關注的「興奮感」(Collins 2008b: 316)。若羅珊娜的視線起初是少女看著暗戀對象的「注視」(gaze)，在她發現睡袍的那一刻，她便不再於安於偷偷注視的位置，她的觀看轉變為「盯視」，通過盯視判斷自己若成為共犯或許就可

以拉近和法蘭克林的距離。簡言之，盯視不只是痴痴地看，而是透過看，挖掘出人際關係中新的可能性。

羅珊娜期待的人際往來在死後才實現，由好友露西代替她承接法蘭克林終於投來的盯視。露西在小說中處在更邊緣的位置，在僅有的篇幅立刻以火爆、憤怒的姿態引起注目。露西初次被提起時，貝特瑞吉介紹她因病導致腳部畸形，因此被叫做「跛腳露西」(Limping Lucy)，他將兩個女孩的情誼形容是同具生理畸形的「同伴感」(fellow-feeling) (Collins 2008b: 124)。貝特瑞吉也為讀者描繪了露西的具體形象——跛腳、過瘦，但也有一些令男人喜歡的特質，像是敏銳聰明的黝黑臉龐，清晰親切的聲音和一頭漂亮的棕髮(Collins 2008b: 183；柯林斯 2013: 209)。不僅如此，羅珊娜口中從未正眼看向自己的法蘭克林，也在他的敘事裡描述了露西的外觀：露西像「幽靈」一樣從廚房的角落接近他，「一個蒼白、枯槁的野女孩，有一頭漂亮的頭髮，眼中帶著憤怒的銳利，拄著拐杖一跛一跛」走向他，像「看著既有趣又恐怖的東西」似地看著他(Collins 2008b: 300；柯林斯 2013: 340)。雖然不及貝特瑞吉介紹羅珊娜或露西時詳細，但法蘭克林的描述透露了一個很重要的訊息，即是他盯視著露西接近時，發現露西也盯視著自己。

露西的視線，是盯視也是回盯——盯視著來尋求線索的法蘭克林，也回盯著作為故事敘事者的法蘭克林。露西要求法蘭克林「站在那裡」讓她打量，他明確感受到自己引起她「最強烈的憎惡與厭惡之情」，說：「我也不是虛榮到要說從沒有女人用這種眼神看我，但謙虛地說，至少沒有女人讓我發覺她在用這種眼神看我。一個男人可以忍受被這樣檢視的時間有限」(Collins 2008b: 301；柯林斯 2013: 341)。露西表明不懂羅珊娜在他身上看見什麼，確認了他對羅珊娜的死毫不介懷後，憤怒地說：「我以前從未把目光放在你身上，願上帝讓我再也不用見到你」(Collins 2008b: 301-02；柯林斯 2013: 341-42)。雖然衝突起因是另一位失能女性，這個場景很接近嘉蘭-湯姆森所說的失能者遭遇的盯視，法蘭克林的盯視顯示出「失能身體對於認同於非失能者，是一種低期許與不適的視覺提示」，同時也是「模糊不清」(illegible)、「不可預見」(unforeseen)的存在，也代表著非語言的社會位階宣示，意圖使被盯視者屈於臣服，讓盯視者握有掌控權(2009: 38, 40)。根據杭斯頓的論點，

露西的盯視／回盯衝擊了法蘭克林作為一個迷人紳士的地位，迫使他也成為「奇觀」、「被盯視者」，一同感受「異常主體」(abnormal subject)的經驗(103)。

露西在與法蘭克林的對峙中，貌似佔據了上風，用自己的盯視引發他的不自在，最後直言再也不想見到他，也展現出盯視者移開目光的主動性。除了盯視，露西帶起了階級對立的議題，「預言般地」說出「窮人起身對抗富人的那天不遠了」，身處工人階級但以「平等」的姿態對著柯林斯的讀者說話(Collins 2008b: 184; Pykett 118; Steere 71)。對露西個人來說，更重要的或許是，迫使法蘭克林意識到羅珊娜的重要性——為了揭開真相，法蘭克林被迫必須面對羅珊娜遺書中的告白，必須意識到她如何盯視著他的舉動，建立了一個單向的共犯關係。較不為人留意的是，在對峙之前，露西可能早已是一名盯視者。露西告訴貝特瑞吉：「我愛她」，說：「她原本可以和我一起快樂地生活，我計畫好了兩人一起去倫敦，像姊妹一樣過日子，靠做針線活維生。但那個男人來了，毀了一切」(Collins 2008b: 184)。雖然露西對羅珊娜的愛只有這段簡短的告白，仍看得出這份情感跟《白衣女子》(*The Woman in White*)中瑪麗安(Marian)對蘿拉(Laura)的愛非常相似，不論把瑪麗安的愛視為友情或姊妹情，兩人互動中帶有親密依偎的同性情欲(homoeroticism)色彩(Garrison 80-82; Heller 129; May 91-92)。露西對羅珊娜的關懷，在羅珊娜陷入無望的戀愛時，也可能成為一種企圖改變人際關係的盯視，但以法蘭克林為主導的敘事中，未能得知露西是否藉由盯視找到跟羅珊娜維持親密情誼的互動模式。

羅珊娜和露西的盯視，揭示了可觀性無須侷限於生理差異，若逸出能者身體樣貌的生理畸形能被視作奇觀，逸出社會道德或禮儀的言行也能「異常」到足以被盯視，而盯視由最初的驚愕所引發後，後繼產生的效應是意圖改變現有的人際關係。然而，不論是盯視或被盯視，羅珊娜突顯出以盯視為起點欲建立所希冀的人際往來相當困難。露西對法蘭克林的盯視開啟了短暫的交流，但法蘭克林最後以「她瘋了」總結露西對他的態度，把同為奇觀的經驗定義為一種不可解的異常(Collins 2008b: 302)。若露西真的曾對羅珊娜投以盯視，她並未成功阻止羅珊娜走向自殺的結局。總歸而言，兩位失能女性的盯視展現了逸出社會想像的可動性，但未能藉此實現所期待的人際關係。

奇觀之軀，未失之能：戴克斯特

具有異性的特徵，在男性和女性身上造成截然不同的效果。克萊頓(Lillian Craton)在維多利亞怪人秀的專書中，把具有男性生理特徵的女性也列入，鬍子女郎也確實是常見的怪人表演者，如著名的帕斯特拉納(Julia Pastrana)(121-35)。柯林斯小說中特別顯見的即為上唇有髭鬚的瑪麗安，〈瑪麗安的髭鬚：《白衣女子》裡的鬍子女郎、雌雄同體及雙性拼貼〉(“Marian’s Moustache: Bearded Ladies, Hermaphrodites, and Intersexual Collage in *The Woman in White*”)一文中，直接把瑪麗安當作雙性(intersexual)的代表人物(R. Collins 133)。反觀之，男性角色的女性化多顯露在性格上，因此不被視為生理畸形或失能。⁷柯林斯經常創造具有女性特質的男性角色，例如《白衣女子》的主角哈特萊特(Walter Hartright)在故事前期個性軟弱，反派角色福斯科伯爵(Fosco)性情敏感多變，蘿拉的叔叔費爾利(Frederick Fairlie)有神經衰弱的傾向(Pykett 126-27)。同樣地，《月光石》中詹寧斯談論坎迪(Thomas Candy)的病情時，直言：「生理學顯示某些男人天來就具有女性特質，我就是其中之一」(Collins 2008b: 369)。《法律與淑女》裡，軟弱退縮的丈夫尤士戴(Eustace Macallan)像是跟堅強不懈的妻子瓦蕾莉亞(Valeria)互換了性別(Sparks 47)。對於男性而言，比起女性化，反而是長期病痛所造成的虛弱，可能更接近逐步失能的狀態，例如譚卡德(Alex Tankard)提出肺結核(tuberculosis)造成的除能生命(invalid life)也該被納入失能研究內(5-6)。

男性的女性化未必展露於身體上，但相反地，生理缺陷允許男性擁有女性特質。像是布里爾(Karen Bourrier)所說，「失能男性身體」(disabled male body)的存在，讓男主角有機會展露溫柔的那一面，當社會大眾認為流露情感有損男子氣概時，失能男性亦可代替男主角表現情感(34-36)。巴-約瑟更是直接指出，十九世紀的失聰旅者基托(John Kitto)在自己的信件中，把自己描述為「過度敏感」、「輕微歇

⁷ 《白衣女子》中福斯科的肥胖身材，雖沒有被描述為奇觀，但也屬於容易受到歧視的生理特徵。在〈胖，到底有什麼問題？〉一文，陳重仁點出胖的問題在於「汙名化」，自希波拉底(Hippocrates)開始就把肥胖「視為萬病的起源」，羅馬帝國時代則認為肥胖是放縱欲望的結果，是「自制力低落的象徵」，然而十九世紀開始對肥胖進行了大量研究，文學上也出現把肥胖角色連結至「歡愉幽默」形象的另一種角度，呈現出社會對肥胖投以複雜、矛盾的想像(49-52)。不過，肥胖的負面聯想不侷限於特定性別，所以福斯科的肥胖並不算女性特徵。

斯底里」、「邊緣」、「愛好通俗劇故事」、「對家務有天分」，並且基托自陳因失聰，所以他獲准進入、觀察一些不對西方旅者開放的居家場域(150)。上述情感、性格或行動層次的自由，以維多利亞的性別意識來看，都是女性才有的「特權」。值得注意的是，失能女性——或僅僅是具有男性特徵的女性，都因異於理想的女性形象，遭遇實質或意識形態上的困境，然而從布里爾和巴-約瑟的文中看來，失能男性雖然在社會觀感中不再被視為「足夠」男性化，但就文學功能或旅行見聞而言，反而開創了未失能者難以企及的可能性，情感或行動獲得更大的自由。

《法律與淑女》中的戴克斯特，可說是最大限度實現了因失能而獲得的自由。相較於羅珊娜和露西，戴克斯特面對的生理畸形最嚴峻，他的身體完全符合嘉蘭-湯姆森所說的被「配置為奇觀」，但他的現身是否訴諸「失能」的文化共鳴卻有待商榷(2017: 9)。他進入法庭的那一刻，外觀即暴露於大眾的盯視之下，審判報導把他描述為「半個人」(the half of a man)，臉和上半身特別英俊、勻稱，但沒有下肢，如此懸殊的搭配反而更顯得可怖，是自然造物下的「受害者」(victim)(Collins 2008a: 173)。哈里(Bruce Haley)認為西方健康概念基於三大原則——「完整性」(wholeness)、「具效能」(utility)和「具生命力」(vitality)(20)。單就完整性一項，戴克斯特的身體即稱不上健康，不過，具效能與具生命力這兩項原則，點出了所謂「健康」的模糊空間，進而問題化了「失能」。若戴克斯特必須靠肉體勞動維生的話，他不健康的身體很可能就會形成妨礙他生存的失能狀態，但小說中描述他平日就和僕人在「戴克斯特王子的宮殿」裡，過著相互依存(interdependent)的生活(Collins 2008a: 202; Herzl-Betz 35-51; Zigarovich 108)。身處不需勞動的社經階級，戴克斯特不僅算不上失能、缺乏可動性，反而在身體和精神上都顯露出過動的能量。

戴克斯特和瓦蕾莉亞初次會面時，正處於他「想像力狂飆，英雄的形象閃現眼前，用自己的肉體重現逝去的英靈」的時刻，瓦蕾莉亞先是聽見隆隆聲、咻咻聲接近，接著目睹「一把高高的輪椅，穿過紅色火光照亮的區域，載著一個頭髮散亂的人形，那個人狂暴地操作驅動輪椅的機械，使輪椅用最高速移動」(Collins 2008a: 204-06；柯林斯 2007: 278, 280-81)。⁸此外，審判報導紀錄了戴克斯特曾在尤士戴

⁸ 本文引用之小說內容以英文原文為主，若譯文參考了 2007 年遠流出版的《法律與淑女》，則引用時同時標出英文版及中文譯本之頁碼。

家，試圖以輪椅阻擋警方的搜查，一名警官把他的輪椅推開時，他生氣地說：「我的輪椅就是我，你怎麼膽敢碰我」(Collins 2008a: 145)。由上述可見，戴克斯特長期使用輪椅，輪椅成為他身體的一部分，他能操縱輪椅在房內飛竄，顯示輪椅彌補了他缺乏下肢造成的行動不便。甚至，戴克斯特聽到尤士戴第二任妻子來訪的消息，他從輪椅跳起，「像隻猴子似地用手輕盈著地」，「以驚人的速度用手跳開」，躲到長形房間的壁爐邊(Collins 2008a: 207；柯林斯 2007: 283)。這種動物般的移動方式，營造了一種駭人的隔閡感，讓戴克斯特處於半人半獸的中介狀態，也證明了他即使脫離輪椅仍具有行動力。

審判報導中，戴克斯特狀似風度翩翩、辯才無礙的紳士，但費茲-大衛(Lawrence Fitz-David)警告瓦蕾莉亞：「那個男人的心智就像他的身體一樣畸形」，稱他是「老虎和猴子的混合體」，但也承認他「在某些方面確實聰明」(Collins 2008a: 191；柯林斯 2007: 259)。繼以戴克斯特陷入痴呆的結局，可以發現費茲-大衛的評價並非是偏見，戴克斯特被書寫為身心一致的畸形，呼應十九世紀的神學美學或面相學。沒有下肢的戴克斯特若沒有外物或外力協助，顯然不符能者身體標準，狂暴地操作輪椅或用臂力跳行，雖展現了行動力，卻不合社會禮節。戴克斯特的心理層面也同樣如此，瓦蕾莉亞見到的他在精神、情緒或想像力上十分躁動，他最終的痴呆則是幾乎靜止的不動。總而言之，戴克斯特身體上的畸形反映了內心的扭曲，身心總是處於過動或幾乎不動的極端狀態。

比之《月光石》裡失能女性的邊緣化，戴克斯特的存在順理成章地被打造為身心異常的雙重奇觀，站在瓦蕾莉亞解謎之旅的中心。讀者宛如與瓦蕾莉亞一起走進戴克斯特的宅邸——他個人表演的場地，讀者不僅得以享受觀看新奇事物的刺激樂趣，同時也與瓦蕾莉亞一起受到十九世紀道德觀的保護。這份道德保護體現在小說中極具爭議的一幕，戴克斯特情不自禁地表白對尤士戴已故妻子莎拉(Sara)的愛，抓住瓦蕾莉亞的手用「炙熱如火」的唇吮吻，甚至「環抱」住她的腰(Collins 2008a: 299)。小說中，瓦蕾莉亞呼救後，「父親般的老友」班哲明(Benjamin)立刻出現，甚至需要由瓦蕾莉亞攔住他，不讓他毆打「殘疾」人(cripple)(Collins 2008a: 299)。小說外，這個段落在《生動》(*The Graphic*)週報連載時被刪去，經柯林斯抗議後才重新刊出，刊出的那一期特地附上了一段聲明：「在《法律與淑女》一事上，作者堅

持行使合約內其中一條條款，該條款載明他的作品文字需按原著刊出，不得更動。我們提及這些事實，僅是為了澄清這段故事並非我們會想主動選擇呈現給讀者的內容」(Collins 2008a: 414, 427)。

不管是起初的刪減或刊登時的聲明，《生動》週報編輯部揭示出這一幕造成的問題：戴克斯特的身體畸形和心智過動都可以被觀看，但他的情欲卻是不該被讀者所見。當然，他選擇的對象，莎拉或瓦蕾莉亞都是已婚婦女，似乎合理化了他的情欲不應被呈現，但主因是不是道德因素，可以透過與其他相對符合「能者身體」形象的男性情欲比較後判斷。展現情欲這件事上，最具正當性的應是已婚男子尤士戴，但他自慚於曾獲判蘇格蘭審判，從合法妻子瓦蕾莉亞身邊逃走，只能從他過往的情史窺見他的情欲。在審判報導中，莎拉的護士說：她認為莎拉因「婚姻生活不幸福使她更易怒」，並且莎拉曾說自己「非常不快樂」，為了尤士戴「非常煩惱」(Collins 2008a: 128)。護士描述莎拉「長相平庸」，「一隻眼睛有點斜視」，皮膚難看，脾氣差，並對貌美的波利夫人(Mrs. Beauty)懷帶「忌妒」(Collins 2008a: 130)。莎拉的姨母說明了兩人結婚的始末，芳心暗許的莎拉私自跑去倫敦找尤士戴時，被人發現待在他的臥室中，為了維護莎拉的名聲，尤士戴便與她結了婚，但尤士戴那時仍「錯愛」(misplaced attachment)著一位已訂婚的女士(Collins 2008a: 153-55；柯林斯 2007: 207-09)。

尤士戴所愛的女士就是被瓦蕾莉亞視為重要嫌疑人的波利夫人。波利夫人在一封信中對尤士戴說：「此生我們被彼此都為之悲悼的束縛所分離，但我們都必須尊重那份束縛。我的尤士戴，在一個高於此生的世界，我們的靈魂將在彼處相遇，在神聖綿長的擁抱中融合，沉浸在世俗不允許的狂喜中」(Collins 2008a: 160；柯林斯 2007: 217)。在日記中，尤士戴用教名海倫娜(Helena)稱呼波利夫人，得知她的丈夫過世那天，他寫下：「她自由了，我摯愛的海倫娜自由了！我呢？」(Collins 2008a: 161；柯林斯 2007: 218)。他後來又寫：「哦，我的海倫娜，我沒有任何愛可以給她，我的心全是妳的。我昨晚夢到我不快樂的妻子死了，那個夢真實到我走下了床，打開她的房門聽她是否還有聲響」(Collins 2008a: 163；柯林斯 2007: 221)。莎拉、尤士戴與海倫娜間的情感糾葛，足以證明尤士戴不僅愛著別人的妻子，他的夢

更可說是期待莎拉死去。尤士戴精神出軌受到的懲罰是蘇格蘭審判，但即使背負著道德上不清白的精神折磨，他仍與瓦蕾莉亞相戀、結婚。

相較尤士戴，單身漢費茲-大衛更自由地表達對美女的喜愛。他被稱為「女性之友」(the Friend of the Women)，一開始本想拒絕見瓦蕾莉亞，但聽到她美麗、身材纖瘦便同意跟她會面，他稱自己是個「崇拜女性魅力的老人」，毫不掩飾地表達對她的欣賞(Collins 2008a: 57, 59-60)。費茲-大衛的家中有許多關於男性情欲的線索，一個抽屜收著各種女性贈送他的小禮物，他甚至蒐集了所有交往過的女性的一縷頭髮作為紀念。在瓦蕾莉亞首次拜訪費茲-大衛時，她注意到他贊助學習聲樂的女孩對自己表現出嫉恨與不信任感(Collins 2008a: 64, 78, 87)。後來，瓦蕾莉亞特地化妝打扮才與費茲-大衛會面，認為「女人有求於費茲-大衛少校，卻又不這麼做的話，那她真是白活了」(Collins 2008a: 188；柯林斯 2007: 255)。種種線索都表示對於費茲-大衛，女性足夠美麗才能得到他的青睞，這種基於性別印象的喜愛，即是情欲萌發的起點。費茲-大衛證明了男性情欲是否可以被他人發現和是否收編在婚姻內無關，小說最後他在婚後順服於年輕妻子，甚至表明男性情欲也可以和是否展露傳統的男子氣概無關。

尤士戴和費茲-大衛的情欲未必符合維多利亞的道德觀和性別意識，但小說裡只有戴克斯特的情欲需要被嚴格審查。瓦蕾莉亞敏銳地注意到戴克斯特第一眼見到她時，把她跟尤士戴已故的前任妻子莎拉做了比較，話中透露出兩名女性有相似之處；同時，瓦蕾莉亞也發覺「死去的女子顯然是他特別喜歡的人，當他談起她時語調斷續，他一定在她生前傾慕她，死後哀悼她」(Collins 2008a: 215, 219-20)。即便瓦蕾莉亞已經讀過審判紀錄，知道尤士戴和莎拉的感情不佳，在她眼中戴克斯特仍可以同時是尤士戴的朋友和莎拉的傾慕者，是她找出真相的一大助力，完全沒有考慮過戴克斯特對莎拉的愛可能是會產生嫉妒的男女之情。瓦蕾莉亞從初次見到戴克斯特的「驚愕」平復後表示：「如果就『瘋狂』一詞的定義來看，我仍然要懷疑這個奇怪的男人是否真的瘋了。我承認他用一種非常魯莽、喧嘩的方式公開表達自己，那些想法與感覺我們大多數人都視為弱點，恥於示人」(Collins 2008a: 221；柯林斯 2007: 305)。瓦蕾莉亞的評述說明了戴克斯特表達情感的方式，不僅背離了能者身體的男性形象，更是超越了男女之別。然而，這種流於表面的情感奔放，掩蓋

了戴克斯特的情欲從未被正視的處境。戴克斯特的身心狀況無疑讓他成為失能奇觀，但有「能」推動莎拉之死變成懸案的人是他，而這個「能」正是來自他的情欲。

尤士戴的家庭生活因莎拉的死亡被推上法庭，變成接受群眾盯視的奇觀，同時戴克斯特因自身的生理畸形承受盯視，面對群眾聽到他名字的哄堂大笑，他大方回應密瑟瑞瑪斯(Miserrimus)意為「最不快樂的」，指的就是「你們所有人都能看見的畸形」(Collins 2008a: 174；柯林斯 2007: 236)。作證一事揭露了戴克斯特盯視著莎拉的婚姻生活，但他的盯視並非為了作證。莎拉的遺書一開始即表明：她表示過反對戴克斯特來家裡作客，因為戴克斯特曾向她求婚，即使她已經結婚了，她「有理由害怕他依然對自己帶著一種罪惡可怖的愛」(Collins 2008a: 387-88；柯林斯 2007: 544-45)。在戴克斯特作客數週後，莎拉接著以尤士戴為第二人稱寫下：「戴克斯特先生已膽敢再次向我示愛，他侮辱了我，也侮辱了你，他宣稱自己傾慕我，而你厭惡我。他承諾給我在國外與愛人共度、只有幸福的生活，也預言如果我留在家裡待在丈夫身邊，只會有難以忍受的悲慘日子」(Collins 2008a: 388；柯林斯 2007: 545)。

對莎拉來說是「侮辱」的示愛，顯示了戴克斯特不僅看著莎拉不快樂的婚姻生活，也利用所見嘗試動搖莎拉的情感選擇，進而得到與她建立關係的機會，這種試圖介入人際關係的持續觀看成為一種盯視。盯視提供「知識的管道」，盯視以「視覺」進行「詢問」，繼之好奇心從「智能」角度提出「詢問」，構成對未知、不可解之人事物一趟「易讀性的探尋」(“quest for legibility”) (Garland-Thomson 2009: 15, 47, 49)。戴克斯特通過盯視蒐集夫妻失和的片段，替莎拉將夫妻未曾親口告訴對方的不滿，化為口語上的知識——他告訴莎拉的殘酷預言。除了戴克斯特本人的承諾沒有機會驗證是否能兌現之外，其餘確實在後來的發展中應驗。當然戴克斯特所說的「知識」，莎拉未必不知道，但他以口揭露的行為才使得原本曖昧糾結的夫妻失和變成一個可評論的明確情況。與知識傳達同在的是戴克斯特對莎拉的情感，但這份情感只被莎拉稱作沒良心的「虛偽壞蛋」所為(Collins 2008a: 394)，與遺書一起被埋藏。遺書雖然後來被展示在故事中，但瓦蕾莉亞乞求尤士戴不要閱讀這封遺書，把

信放進了他們無辜的新生兒子手中，尤士戴也如她所願地不再堅持讀信。換言之，戴克斯特的情感再度成為不堪示人的存在。

以動機而言，戴克斯特的盯視與羅珊娜的一樣，出自於極其平凡、帶著私心的情欲之愛，由愛而生的盯視把家庭關係、財物失竊這類日常事件放大為奇觀，尋求參與其中的機會。然而，兩人的回盯卻很不同。羅珊娜回應於貝特瑞吉敘事所代表的大眾視線，經常穿著用來遮掩肩膀的灰外套，偶爾的自我貶抑代表已內化的他人目光。嚴格來說，羅珊娜的回盯是自我盯視，當宅邸的眾人已經認識她，不再時時盯視，是她通過無所不在的歧視盯視自己，因此她的盯視和回盯沒有開啟相較正面的人際互動。戴克斯特的回盯展現在他初見瓦蕾莉亞的打量，他的言詞透露他把瓦蕾莉亞跟莎拉比較了一番，揭露出瓦蕾莉亞盯視戴克斯特的同時，被盯視的對象也回盯著她，兩人共同推理殺害莎拉兇手的「夥伴關於」也於焉開展。

比起初見的互相觀察，戴克斯特另一次頗具深意的回盯是他跟瓦蕾莉亞說：「想想我是什麼樣子吧！可憐又孤獨的生物，受可怕的畸形所詛咒。多麼值得憐憫！多麼令人害怕！我充滿溫情的內心，沒有人在乎，我傑出的才華也只能閒置或虛擲。多麼悲哀啊！請憐憫我吧！」(Collins 2008a: 232；柯林斯 2007: 321)。表面上戴克斯特像羅珊娜一樣，通過外在歧視盯視自己，但更關鍵的是他乞求瓦蕾莉亞予以憐憫。戴克斯特的乞求實則把歧視的盯視轉化成應對單一盯視者的策略，以自我貶低的姿態故意引發一個尷尬的社交處境。面對戴克斯特的乞求，瓦蕾莉亞感到「茫然失措」，覺得整個情境都很「荒謬」(ridiculous)，自己此生都沒有這麼「尷尬」過(Collins 2008a: 232)。經戴克斯特再次要求，瓦蕾莉亞只好說出自己憐憫他，說的時候感到都「臉紅」了，戴克斯特進一步要求她拍拍他的手時，她終於忍受不住這種荒謬感而「爆笑」出來(Collins 2008a: 233)。

瓦蕾莉亞的反應突顯出戴克斯特的自憐與乞求的不自然，以致這個場景既無法訴諸中產階級的社會責任，也沒有展現維多利亞女性被期待的溫柔感性，但這正是戴克斯特回盯的意義。戴克斯特雖然露出「不明所以的驚訝」，但他隨後欣賞了一會瓦蕾莉亞的笑聲，瓦蕾莉亞爆笑過後向他道歉，表示為自己的行為「羞愧」(Collins 2008a: 233)。換言之，戴克斯特看似內化他人歧視的自我貶抑，反倒使瓦蕾莉亞失態，讓她成為逸出中產階級婦女良好形象的奇觀，於是兩人相互盯視，都是

奇觀的盯視者與被盯視者。若嘉蘭-湯姆森所說的回盯是一種對峙，具有可正可負的人際潛能，戴克斯特的回盯則是以退為進，他創造出來的尷尬處境，提供了一個契機，使人意識到若面對一個像他如此具有生理畸形的人，就自以為是地展露居高臨下的憐憫多麼荒誕可笑。戴克斯特和瓦蕾莉亞的往來，相較於羅珊娜或露西，建立了比較友善且長期的聯繫，其中暗藏的欺瞞來自於莎拉以至於整個社會否定戴克斯特的情感之「能」，而非兩人相處間的矛盾衝突。

結語：盯視下的奇觀與日常

十九世紀怪人秀的流行風潮下，大眾很輕易即可把生理畸形視為奇觀，進而將其失能化，羅珊娜、露西、戴克斯特的盯視／回盯揭示了奇觀無須依存於生理畸形，言行舉止等日常生活中的一切都能在脫逸社會預期秩序時形成奇觀，且身體力行實現盯視所蘊藏的人際潛能。如嘉蘭-湯姆森所說，盯視可謂是社會「儀式」，「文化締構」出了「失能」的身體敘事，再以盯視將其排除於「想像構建的完全人(the fully human)社群」之外(2000: 335)。但這種排除儀式「並非只是單向施壓的看，而是兩個個體間複雜的社交編舞(choreography)」，這段編舞所能引發的效果實際上把握在被盯視者那一方手中，即是在於被盯視者的回應(Garland-Thomson 2006: 180)。羅珊娜、露西、戴克斯特採取了不同的應對策略，點出盯視所能帶來的人際間不同的可能性，這些可能性可以是希望所在，也可以是失望所在。

本文最後想以《月光石》中另一個邊緣化的生理畸形角色，指出上述三位角色未能展現的宏觀角度——幫律師布拉夫(Mathew Bruff)工作，綽號「醋栗」(Gooseberry)的男孩。法蘭克林第一次見醋栗，立刻注意到他的眼睛：「它們看向那麼遠、轉動得這麼『散漫』，讓人不禁要想他的眼珠怎麼待在眼眶裡的」(Collins 2008b: 429)。聽到法蘭克林坦承留意到男孩的眼睛，布拉夫說：「即使他的眼睛如此」，醋栗是「全倫敦最聰明的男孩之一」，兩個字就能讓他明白的事，其他小男孩需要十倍的解釋(Collins 2008b: 429)。布拉夫口中身體稍有缺陷的優秀勞工，對偵查、跟蹤的工作展現出熱情與才能，這份職業熱情和感染了貝特瑞吉的偵探熱(detective-fever)類似，究其根本就是好奇心，因此讓他注意到他人無法發現的「異常」。然而，以法蘭克林看來，醋栗的熱情逾越了合宜(decency)的分際。眾人循著

醋栗的線索找到嫌犯時，嫌犯已經死在旅館的床上，醋栗對此表現出「興味盎然」(relish)，而法蘭克林認為醋栗的這種「享受」(enjoyment)透露出潛藏的「某種醜惡」(Collins 2008b: 443)。考夫為了調查死者身分，卸下死者穿戴的偽裝，法蘭克林是唯一站在無法直接看見現場的人，醋栗似乎基於「同情」法蘭克林，實況報告考夫的動作，同時「興奮地在椅子上跳舞」(Collins 2008b: 444)。當法蘭克林說只有自己站在無法看見現場的位置，間接表明了其他人都看著他「精神無法承受，只能再度轉開目光」的畫面(Collins 2008b: 444)。更諷刺的是，柯林斯所寫的奇情小說(sensation novel)就是描寫欺騙、竊盜、謀殺之類具犯罪色彩的故事。

醋栗的盯視打破了對人我關係的既有想像。羅珊娜等人的盯視／回盯，是面對他人異樣目光的權力抗衡，宣示個體如是存在，也展現他們在盯視這件事上的能動性。但他們依舊受困於社會對失能者情欲的否定，他們愛而不得的原因是愛而不見——大眾看見了他們的生理差異，卻不願意看見他們行為所代表的意義。醋栗的盯視如同他不對焦的眼睛，他跟月光石失竊或是涉及的人根本無關，但他對偵查的熱衷和揭開嫌犯的興奮顯示出他亟欲參與其中，宣告了想知道、想參與不需要出自對某個(些)人的愛。他透過竊盜、兇殺與周遭社會以及其中的人建立關係。醋栗以好奇心盯視／回盯整個世界，彷彿預示了即將流行起來的偵探文類，人我之間的關係本就是社會集體盯視下的奇觀與日常。

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從蘇格蘭高地清地論述探究十八、十九世紀 進步史觀：《蘇格蘭高地的悲傷記憶》與 《異國他鄉的陽光記憶》的論戰

邱剛彥*

摘要

隨著國家內部蓬勃發展與帝國快速向外擴張，「進步史觀」逐漸成為十八、十九世紀英國社會的普遍信念。然而，若回頭檢視自十八世紀中葉起發生在蘇格蘭高地地區長達一個半世紀的清地，我們不免開始對「進步」的論述產生質疑。執行清地的一個半世紀間，數以萬計的蘇格蘭高地佃農因被視為無生產競爭力的社會殘餘，遭到地主/族長以經濟發展與社會「進步」為由，逐步驅離世代賴以為生（家）的土地，並以相較佃農更具高經濟生產力的黑面羊取而代之。本文將從最早針對高地清地的歷史書寫著手，如唐納德·麥克勞德的《蘇格蘭高地的悲傷記憶》(1841)，以了解清地受難者的論述，同時也探研支持清地之人的書寫，如以美國作家、廢奴主義者哈里特·比徹·斯托親身體驗高地生活後，於《異國他鄉的陽光記憶》(1854)中所提出的論點。從這兩個文本的分析，呈現兩方不同觀點對於清地事件所做出的思辨，並且以此歷史事件探究十八、十九世紀之進步史觀。

關鍵字：進步、蘇格蘭高地清地、蓋爾文化、後殖民主義

* 邱剛彥，英國格拉斯哥大學英國文學博士，現任國立陽明交通大學視覺文化研究所副教授。研究領域包含：司各特(Walter Scott)、歷史小說、後殖民理論、長十八世紀英國繪畫、啟蒙時期美學、文學改編電影。目前正在進行學術專書《瓦爾特·司各特爵士與華語世界》(*Sir Walter Scott and the Sinophone World*) (書名暫定)的撰寫。本文為筆者進行之科技部(現今之國科會)專題研究計畫(MOST 111-2628-H-A49-002-MY2)之部分成果。筆者於修改此篇論文的過程，得益於三位匿名審查人的寶貴意見甚多，特此致謝。

Exploring the Progressive Views of History in the Eighteenth and Nineteenth Centuries through the Discourse of the Highland Clearances in Scotland: A Debate between *Gloomy Memories in the Highlands of Scotland* and *Sunny Memories of Foreign Lands*

Kang-yen Chiu[§]

ABSTRACT

“Progress” was one of the major trends of thought in Britain in the eighteenth and nineteenth centuries. As the country flourished internally and the empire expanded rapidly externally, the “progressive view of history” gradually became a widely shared belief. However, as we look back on a major historical event in British history, the Clearances in the Scottish Highlands, we begin to wonder about the discourse of “progress”. During the one-and-a-half centuries of the Highland Clearances, tens of thousands of Scottish Highland tenant farmers were regarded as unproductive remnants of society and were gradually evicted by the landowners (who were also the clan chiefs) from the land on which they had relied for generations on the grounds of economic development and social “progress”. They were replaced by the more economically productive, black-faced sheep. It will also explore the publications of those who supported the idea of the Clearances, such as *Sunny Memories of Foreign Lands* (1854) by the American novelist and abolitionist Harriet Beecher Stowe. From the analysis of these two texts, this paper will present two different perspectives on

[§] Kang-yen Chiu, PhD in English Literature from the University of Glasgow, is associate professor at the Institute of Visual Studies, National Yang Ming Chiao Tung University (NYCU). His research fields include the writings of Sir Walter Scott, historical novel, and postcolonial theories. He also has interests in the long Eighteenth-Century British painting, Enlightenment Aesthetics, and film adaptation. He is working on a monograph tentatively titled *Sir Walter Scott and the Sinophone World*. This paper is part of the author’s ongoing research project (MOST 111-2628-H-A49 -002 -MY2) for the Ministry of Science and Technology (now the National Science and Technology Council). The author is genuinely grateful to the three anonymous reviewers whose comments have been enormously valuable when revising this paper.

the Highland Clearances and will explore the discourse of the progressive view of history in the eighteenth and nineteenth centuries.

Keywords: Progress, Scottish Highland Clearances, Gaelic Culture, Postcolonialism

一、前言

隨著國家內部蓬勃發展與帝國快速向外擴張，「進步史觀」(the progressive view of history)逐漸成為十八與十九世紀的英國社會的普遍信念。¹然而，若回頭檢視蘇格蘭高地地區(Scottish Highlands)²自十八世紀中葉起近一個半世紀的清地(Clearances)³歷史，我們不免開始對當時的「進步」論述——漢諾威政府/王朝(House of Hanover, 1714-1901)所推崇的「輝格式的歷史解釋」(Whig interpretation of history, 或稱「輝格史觀」)，⁴開始產生質疑。政府與貴族階層所代表的權力核心以進步為口號將國家的大門開啟，邀請人民加入其所帶領名之為進步的行伍，然而掌權者卻僅歡迎/允許那些合乎條件限制的人民進入，那些在政治上、宗教上以及社會上得不到認可的群體則被排除在外，如天主教徒與斯圖亞特王朝(House of Stuart, 1603-1714)的支持者。此舉為有條件的歡迎(conditional hospitality)，並非無條件的接

¹ 根據莫利斯·金斯堡在〈近代的進步觀〉一文所做出的整理：進步的觀念約在十七世紀形成，其間雖不斷出現批評，但此概念仍穩定地發展，直至十九世紀達到最高潮(331)。方志強〈「進步」的理念：內涵與定義〉一文，則提供更為細緻的說明。進步理念的出現與流行，大致可分成三個時期。以 1789 年法國大革命為界，在此之前為第一個時期。十八世紀中葉以來，進步史觀已經開始流行，「進步」是廣被闡述與討論的題目，甚至在某種程度上被此時期的人們無條件地假定著。法國大革命至 1850 年代為第二個時期。在此時期，進步理念似乎已成為歐洲的一個普遍信念，並且深受重視。此時期科技的進展，以及物質生活隨科技突飛猛進，更助長進步理念的流行。第三個時期是從 1860 年代開始。受到達爾文理論的影響，進步的理念由原先對社會進步的關注，擴展為生物演進的概念。(本段資料引用自方志強論文〈「進步」的理念：內涵與定義〉。針對其內容之部分文字，筆者稍作潤飾以利閱讀。)

² 蘇格蘭高地意指蘇格蘭本島西北部群山環繞之地區，以高地邊界斷層(Highland Boundary Fault)為界，與低地為鄰。本島之外的其他外島，也包含在高地的範圍之內。高地地區以蓋爾語為主要的語言。

³ 筆者將蘇格蘭歷史上從十八世紀中葉起至十九世紀末，迫使高地人搬離居住地的事件「Highland Clearances」，翻譯成「高地清地」，並未使用網路上常見之翻譯「高地清洗」，由於「清洗」二字並未有「清除」或「清理」之意涵，因此暫不採納此種譯法。是否還有更好的選擇，筆者則保持開放之態度。

⁴ 關於「輝格史觀」著力甚深的歷史學家，當是英國的赫伯特·巴特菲爾德(Herbert Butterfield, 1900-1979)。他在 1931 年出版了知名著作《歷史的輝格解釋》(*The Whig Interpretation of History*)，針對輝格式的歷史解釋進行闡述。他指出，輝格派歷史觀的重要特色有三：(一)它是一種概略的歷史觀，往往因為未能進行微觀考察，因此導致事件之間的關聯過於簡單化。(二)它根據最終的結果判斷事件，並以當下作為準繩來研究過去，是為了當下而研究過去。(三)它持有進步的觀念，認為數個世代以來有一個明顯的進步原則在不斷地運作，並以當代(做為歷史發展的頂峰)為參照，將歷史人物歸入促進進步或阻礙進步的兩個群體。

受。在近代英國社會進步的過程，高地清地是其關鍵的一環，有數以萬計的蘇格蘭高地居民因成全社會進步為由，被迫搬遷至沿海地區，或甚至客居海外。

本文從最早針對高地清地的書寫著手，以唐納德·麥克勞德(Donald MacLeod)⁵的《蘇格蘭高地的悲傷記憶》(*Gloomy Memories in the Highlands of Scotland*, 1857)⁶為例，以了解清地受難者的遭遇。同時也探研支持清地的論述，如以美國作家、廢奴主義者哈里特·比徹·斯托(Harriet Beecher Stowe, 1811-1896)親身體驗高地生活後，於其旅遊書寫《異國他鄉的陽光記憶》(*Sunny Memories of Foreign Lands*, 1854)中所提出的論點與受難者之論述比對，呈現不同觀點對此事件的思辨。⁷本文以後殖民視角作為分析此段歷史之工具，並採用「底層」(subaltern)的概念⁸，分析蘇格

⁵ 麥克勞德生卒年不詳，暫無法取得相關的資料。

⁶ 筆者所使用的文本出版於 1892 年，也是筆者當前可以取得的最早版本，此版本是複印麥克勞德 1857 年於加拿大多倫多為回應斯托夫人的論述的再版，兩者內容並無不同。

⁷ 由於篇幅關係，本文未能納入以清地為歷史背景的小說創作。以下簡要說明清地歷史所受到小說家關注的程度，筆者將另闢文章處理這段重要歷史在小說中的再現。蘇格蘭作家瓦爾特·司各特的第二部歷史小說《蓋伊·曼爾寧》(*Guy Mannering*, 1815)中，以清除蘇格蘭高地上的吉普賽人的虛構情節作為批判歷史上清除高地人的隱喻，是第一部以高地清地為背景的小說創作。在司各特之後，一直要等到二十世紀才有其他小說家針對清地事件進行論述。岡恩(Neil Miller Gunn, 1891-1973)的《屠夫的掃帚》(*Butcher's Broom*)，出版於 1934 年，在它出版之後，高地清地事件逐漸成為二十世紀蘇格蘭現代作家，甚至是二十一世紀作家所關注的一段歷史。這些小說家以及他們的作品主要包含：菲昂·麥科拉(Fionn Mac Colla, 1906-1975)：《公雞的啼叫》(*And the Cock Crew*, 1945)、凱瑟琳·費德勒(Kathleen Fidler, 1899-1980)：《絕望的旅程》(*The Desperate Journey*, 1964)、伊恩·克里頓·史密斯(Iain Crichton Smith, 1928-98)：《細想百合花》(*Consider the Lilies*, 1968)、喬治·麥凱·布朗(George Mackay Brown)：《格林佛》(*Greenvoe*, 1972)、羅賓·詹金斯(Robin Jenkins, 1912-2005)：《費格斯·拉蒙特》(*Fergus Lamont*, 1979)、詹姆斯·羅伯遜(James Robertson, 1958-)：《寂靜的土地》(*And the Land Lay Still*, 2010)、芭芭拉·亨德森(Barbara Henderson)：《帶來幸運的冷杉》(*Fir for Luck*, 2016)。法國學者勞倫斯·古里維迪斯(Laurence Gourievdis)將岡恩、麥科拉以及克里頓·史密斯等三人以清地為主題所完成的創作，歸結為清地三部曲，它們在同主題的小說中最具有代表性與影響力。就筆者所知，卡麥隆·阿拉姆(Cameron Alam)的《繁星點點》(*Anangokaa*, 2023)同樣是以蘇格蘭高地清地為背景的歷史小說創作，是此文類的最新近出版。

⁸ 本文所使用的「底層」一詞，其原文為「subaltern」。根據比爾·阿什克羅夫特(Bill Ashcroft)，加雷思·格里菲斯(Gareth Griffiths)及海倫·提芬(Helen Tiffin)於《後殖民研究：關鍵概念》(*Postcolonial Studies: The Key Concepts*)一書的解釋，底層意指「次等的」，是安東尼奧·葛蘭西(Antonio Gramsci, 1891-1937)所使用代指社會中那些受統治階級霸權支配的群體。此群體包括農民、工人和其他被無法進入權力核心的群體(244)。葛蘭西對於底層一詞的使用，最早來自於《獄中手記》(*Prison Notebooks*)的〈義大利歷史記〉(“Notes on Italian History”)一章(宋國誠 125)。Subaltern 除了可譯為「底層」之外，亦可譯為「庶民」。在本文的語境中，「底層」比「庶民」更能傳神地說明蘇格蘭高地受迫害百姓，處於遠離權力核心的社會底層的情況。「底層」作為一種概念，後來廣泛地被印度底層研究團體(the Subaltern Studies Group)所使用。他們對於農

蘭高地地區在英帝國發展過程中所經歷的類殖民處境。⁹

二、清地歷史

高地清地是英國近代歷史上高度爭議的事件，英國內部對其看法分歧，討論雖然不曾熱絡但也未曾間斷。然而一般與英國歷史相關的論著中，關於蘇格蘭高地清地的探研並不多見，舉例來說，英國歷史學家羅伊·史壯(Roy Strong)2019年出版並受到廣泛關注的歷史論著《大不列顛兩千年》(*The Story of Britain: from the Romans to the Present*)，對於清地隻字未提。因此，英國民眾對此歷史所知甚少；對於非英語使用者而言，更難有機會了解這段歷史在英國發展成帝國規模的過程中，它所具有的特殊意義。清地歷史論著的作者，都還是以具有蘇格蘭背景的學者居多。¹⁰高地清地難以獲得學術界廣泛關注的主要原因有二：第一、它與發生在英格蘭的圈地運動，在歷史情境上有相似之處，但由於圈地運動的所在地便是權力的中心英格蘭，它所得到的關注遠勝過發生在與權力核心遙望的蘇格蘭高地，後者因此獲得較少的注意；第二、由於受到迫害的高地佃農歷史持續在英國主流論述(霸權)中被排擠與銷聲，因此難以成為關注的焦點。為彰顯且勾勒高地清地在蘇格蘭近代歷史的特殊與重要，並且讓華文讀者可以更為方便且清楚了解此段歷史的背景，筆者於以下段落將針對其歷史與影響進行簡要整理。¹¹

民的關注與筆者在本文中所討論的蘇格蘭高地百姓所面對的清地歷史，頗有相似之處，更多討論請見本文第五節。

⁹ 早在 1975 年邁克爾·希克特(Michael Hechter)就已在其專書《內部殖民主義：英國國家發展中的《凱爾特邊緣地帶》(*Internal Colonialism: The Celtic Fringe in British National Development*)提出關於英國國境內發生於威爾斯、北愛爾蘭與蘇格蘭的內部殖民論述。筆者文章藉由 Hechter 的論點，順勢以高地清地歷史為例，重新回顧並檢視蘇格蘭在十八、十九世紀所面對與殖民狀況相類似的情境。蘇格蘭高地所承受類似殖民的統治，不只來自漢諾威政府的壓迫，它還包含蘇格蘭本身與中央政府合力打壓高地百姓的權貴階級。

¹⁰ 關於清地歷史的論著資料，請見本文註腳 22。

¹¹ 以下針對高地清地歷史的脈絡整理，奠基於「蘇格蘭歷史學會」(The Scottish History Society)在其網站所彙整之高地清地歷史資料「The Highland Clearances」。「蘇格蘭歷史學會」的網上資料對於筆者梳理此段歷史受益匪淺，然而因為網站資料本身的完整性不足，同時資料的更新未能與時俱進，因此尚需仰賴研究者長時間的投入，才能更為完整地掌握此段歷史的發展脈絡。「蘇格蘭歷史學會」所提供的資料比較像是歷史的框架或骨架，而筆者所做的是在此基礎之上加入更為完整的思想內涵，以更為細緻的手法呈現此段歷史的完整面貌。此外，為能方便華文讀者深刻感受此段歷史的廣泛影響，筆者於本文中增添了與臺灣歷史相關的資料。

清地開始的最早時間約莫是十八世紀中葉，最終結束在十九世紀末，前後長達一個半世紀左右。根據蘇格蘭歷史學會(The Scottish History Society)的資料，清地的過程大致可分為以下四個階段：

第一階段(1750-1780)：詹姆斯黨人起義失敗與農業改革

歐洲歷史小說之父瓦爾特·司各特(Walter Scott, 1771-1830)在他的首部歷史小說創作《威弗利》(*Waverley*, 1814)的〈後記〉(“A Postscript Which Should Have Been a Preface”)中，向讀者說明將詹姆斯黨人(the Jacobites)第二次(也是最後一次)起義的歷史納入創作的主要原因(363)。詹姆斯黨人意指信奉天主教的英王詹姆斯二世(James II, 1633-1701)1688年自英國流亡法國之後曾統領的斯圖亞特王朝直系支持者。根據司各特本人的說明，他希望藉由《威弗利》使當代讀者明瞭，在詹姆斯黨人 1745-46 年起義失敗後的六十年間，蘇格蘭高地地區，又稱蓋爾語(Gaelic)地區，經歷了前所未有的劇烈變動。起義事件結束後，英國政府為了剷除並懲罰這群多數來自蘇格蘭高地的反政府者(蘇格蘭也是斯圖亞特王朝的故鄉)，全面禁制高地百姓所使用的蓋爾語、服裝以及世襲的司法管轄權(heritable jurisdictions)。如此對於高地氏族的懲罰，幾乎斬斷根植於這塊土地的民情風俗，近似文化滅絕。另一方面，詹姆斯黨人起義失敗後，從英格蘭順勢湧入蘇格蘭的投資熱錢與工業革命的浪潮，加速了當地的商業化發展。因此，英國政府開始大力推動高地農業、經濟與土地改革，內容包含改良農地排水與重新規劃土地使用。至此，商業收益從此取代民生農用，成為土地利用最主要的目標。另外，英國政府為改善土地的生產能力，引入具有高經濟生產力且適應力極強的外來種黑面羊，以取代原生於高地的牛羊。隨著毛紡織業迅猛發展，為配合養羊業的需求，圈地的範圍更逐步擴大。雖然這些與農業、土地相關的改革，早在十八世紀之初已有跡可循，然而在詹姆斯黨人起義失敗後更是加劇，也成為高地佃農日後被迫離開九宗七祖賴以維生之地的原因。

第二階段(1780-1825)：第一波清地

第一波大規模的清地始於 1780 年代，並持續到 1815 年拿破崙戰爭結束之後。在這個階段，數以萬計的蘇格蘭高地佃農因被視為無生產競爭力的社會殘餘，遭到地主(同時也是各氏族的族長)以經濟發展與社會「進步」為由逐步驅離世代賴以為生(家)的土地，並如上段所述，以相較高地佃農更具高經濟生產力的黑面羊取而代

之。部分地主將這些佃農重新安置到沿海村莊，為他們安排完全陌生的漁業或是與海藻(kelp)產業相關的工作¹²，而有些地主則選擇讓這些被遺棄的佃農自生自滅。這一波清地過程中，最受爭議的情況發生在位於高地北端廣達一百萬英畝的薩瑟蘭莊園(the Sutherland estates)。受僱於第一任薩瑟蘭公爵(George Granville Leveson-Gower, Duke of Sutherland, 1758-1833)與公爵夫人(Elizabeth Sutherland Leveson-Gower, Duchess of Sutherland, 1765-1839)的蘇格蘭律師帕特里克·塞勒(Patrick Sellar, 1780-1851)，將一萬五千名原本在薩瑟蘭莊園裡安居樂業的佃農，強行安置到蘇格蘭本島西部的濱海地區，並燒毀了多個村莊。由於受影響的人口數量與土地面積史無前例地巨大，且執行清地過程嚴苛又暴力，薩瑟蘭公爵、公爵夫人與塞勒成為清地史上最聲名狼藉的三人。¹³雖然當地居民起身抵抗，但因為地主不計代價執行清地，位於蘇格蘭高地北方的這塊土地，在短時間之內淪為大型牧羊場(sheep farms)。

第三階段(1825-1855)：第二波清地與饑荒

第二波清地的時間主要開始於拿破崙戰爭結束之後至十九世紀中葉之間。在這約莫三十年間，因英國／高地經濟衰弱與馬鈴薯減產所引起的饑荒(the Great Highland Famine)使得地主收益嚴重減損，因而無法負擔雇用佃農的費用，為數眾多的佃農家庭再次被迫遷居至蘇格蘭低地、北美，以及澳大利亞。臺灣近代歷史上，廣為人知的長老會傳教士「馬偕博士」或「偕牧師」——喬治·萊斯里·馬偕(George Leslie Mackay, 1844-1901)，其家族原是上段所述蘇格蘭高地薩瑟蘭莊園的佃農，便因兩波清地的影響陸續移居加拿大。馬偕博士的父母也於1830年抵達加拿

¹² 除了食用的目的之外，此類海藻還被用在與生產玻璃及肥皂相關的工業上(Pittock 230)。

¹³ 雖然塞勒至今仍是清地歷史上名聲最壞的人物之一，但是也有學者經過嚴密的考證，以當今的眼光為塞勒進行辯護。如埃里克·理查茲(Eric Richards)1999年出版的《帕特里克·塞勒和高地清地：謀殺、驅逐和進步的代價》(*Patrick Sellar and the Highland Clearances: Homicide, Eviction and the Price of Progress*)便是從蘇格蘭啟蒙思想的角度，分析塞勒執行清地的動機。理查茲認為塞勒並非只是為了完成上級所交辦的任務，而以不人道的手段清除高地居民。相反地，塞勒是為了實踐他所信仰的理性所內含的進步價值並懷著改變世界的熱情。如理查茲所分析：「蘇格蘭啟蒙運動普遍認為高地需要文明。這是一個明確的議程。啟蒙運動是一種低地現象，它試圖將高地吸收到改良意識形態中。塞勒是這種思想的繼承者，也是其在北方最明顯的宣傳者和實施者」(Richards 374)。事實上，塞勒未曾被指控犯有謀殺罪，而是被指控過失殺人罪。經過法院的裁定，塞勒最終在1814年獲得無罪釋放。

大，他因此出生於今日的加拿大安大略省(Ontario)。馬偕博士在他的回憶錄《福爾摩沙紀事：馬偕臺灣回憶錄》(*From Far Formosa: The Island, Its People and Missions*, 1896)中，曾明確記載雙親因清地而被迫離開高地的遭遇：

我父親喬治·馬偕是蘇格蘭高地人，一八三〇年帶著妻子海倫·薩瑟蘭(Helen Sutherland)自薩瑟蘭郡移居加拿大。在蘇格蘭曾發生「薩瑟蘭郡驅逐事件」(Sutherlandshire Clearances)，在那段黑暗期，那些曾為郡主公爵流血流汗耕作了已有兩、三代的數百戶佃農及其妻小全被驅逐。原本在山坡上及幽谷中常可聽到他們所吹的野地風笛聲及用蓋爾語(Gaelic)吟唱詩篇的歌聲，也被羊的聲音和管獵犬者的呼喚聲所取代。他們心中帶著小屋被拆毀、教堂被荒廢、祖墳被凌辱的悲傷記憶，離開了蘇格蘭。(筆者強調) (Mackay 14；馬偕 4)¹⁴

馬偕博士所指出的「薩瑟蘭郡驅逐事件」即是本文所關注的歷史——蘇格蘭高地清地。馬偕家族的遭遇，可說是此階段清地受害者的典型代表。(然而，站在臺灣本身的角度來看，如果沒有此段清地歷史，臺灣或許無緣受惠於馬偕博士所引介的西方現代醫療。)

第四階段(1860-1900)：佃農戰爭(Crofters' War)

雖然高地的經濟在 1860 年之後逐漸復甦，但 1880 年初的自然災害造成嚴重的農業經濟損失。此外，在野鹿林場(deer forest)¹⁵逐漸取代大型牧羊場之後，地主開始大量開墾土地，更多的高地佃農因此被迫離開家園。位於蘇格蘭本島之外，赫布里底群島(the Hebrides)中的斯凱島(Skye)上，麥當勞莊園(the Macdonald estate)內的佃農因為被迫離開世代以來安身立命的家園，於 1882 年發起對抗地主的「佃農戰爭」(Crofters' War)。從斯凱島開始的抗爭事件，逐漸延燒到蘇格蘭本島的多處地方。也因為這個事件，英國政府才開始正視並調查佃農受壓迫的情況，歷史上知名

¹⁴ 《福爾摩沙紀事：馬偕台灣回憶錄》的中文譯者林晚生女士將「Sutherland」譯為「撒德蘭」，然而為保持本文用語之一致性，筆者將此地名之翻譯調整為「薩瑟蘭」。

¹⁵ 「野鹿林場」意指為飼養和獵取野鹿而留出的開闊地或森林地帶，範圍廣泛且不封閉。「野鹿林場」為筆者所譯，另有「鹿場」之別譯。

的 1883 年「納皮爾調查案」(the Napier Commission)便是當局調查後的結果。隨後多項保護佃農的法令(如 Crofters Holding Act 1886)在十九世紀末陸續通過,長達一個半世紀的清地終於在二十世紀來臨之前落幕。

高地清地之所以備受爭議,主要是因為它破壞了土地、人民與文化在時間的河流中所孕育出的緊密連結。長久以來,高地氏族的族長管理高地地區絕大多數的土地,他們將農地出租給包租戶(tacksmen),包租戶再將土地分租給佃農(tenant farmers),佃農再雇用最低階層的小農場佃農(cottars)協助耕種。這種依存關係與封建制度的階級關係類似。因此,清地過程族長驅逐佃戶的行為便違背了高地蓋爾文化(Gaeldom 或 Gàidhealtachd)中的「dùthchas」原則。¹⁶「dùthchas」的廣義解釋是:「存在於土地、人民、所有生物、自然和文化之間一個整體的理念」。¹⁷此外,它還涵括一項高地蓋爾文化中的核心理念,意即:土地是氏族成員所擁有的共同資產,受託於族長的保護,氏族成員則具備在氏族領地上租用土地的不可剝奪的權利。雖然蘇格蘭法律從未承認「dùthchas」的合法性,但此習俗在高地已行之有年。十八世紀中葉,工業與農業革命開始之後,氏族首領以及高地地主為了追求個人利益而逐漸揚棄「dùthchas」的理念,開始認為自己單方面擁有氏族的全部領地,並可隨意變賣。然而,氏族成員則持續保有「dùthchas」的觀念,雙方對此見解分歧。¹⁸雖然氏族成員不滿因為清地而被迫離開長年居住的土地,卻也只能默默承受。因此,清地政策的施行,其實讓這些族長們背叛了與氏族成員之間相互信賴的依存關係。

清地所剷除的不只是蘇格蘭高地上的百姓,更嚴重破壞了這塊土地自古以來所孕育而成的蓋爾文化、風俗和語言。高地清地與當今散落在世界各地(主要包含北美、紐西蘭與澳洲等地)的蘇格蘭子弟以及他們所創作的離散文學(diaspora literature)

¹⁶ 「dùthchas」尚未有可以直接對應的英語,因此筆者維持使用此蓋爾語表達,未將之以中文翻譯。

¹⁷ 英文原文:“the idea of unity existing between land, people, all living creatures, nature and culture”,請詳見艾倫·里亞(Alan Riach)文章〈Dùthchas: 對於土地、人民和文化的理解的描述詞彙〉(“Dùthchas: The word that describes understanding of land, people and culture”)。

¹⁸ 詳情請見湯姆·迪瓦恩(T. M. Devine),《蘇格蘭清地:一段被剝奪者的歷史》(*The Scottish Clearances: A History of the Dispossessed*),頁 35-36, 60, 300。

有直接的關聯。¹⁹相比高地清地與主要發生在英格蘭的圈地運動，英格蘭的圈地運動最早可追溯至十二世紀，十五至十六世紀為最主要的時期，十八至十九世紀則是最後一個階段；高地清地則是遲至十八世紀中葉才開始，十九世紀末結束。英格蘭的土地主要是王公貴族與地主階層所持有；而高地的土地則由統領氏族的族長所管理，兩者具有截然不同的歷史脈絡與文化意涵。簡言之，清地不僅讓蘇格蘭人民流落他鄉，更將高地的蓋爾文化連根拔除，在歷史意義與社會影響層面也有別於英格蘭圈地運動。因此，此議題值得進一步探索，以彰顯其對蘇格蘭社會、歷史與經濟及各個層面的影響。筆者於下節將從清地受害者的書寫，揭露此段歷史對於高地氏族所產生之影響，並且對於當權者以進步為由所推動的政策提出質疑。

三、《蘇格蘭高地的悲傷記憶》

麥克勞德《蘇格蘭高地的悲傷記憶》(簡稱《悲傷記憶》)是歷史上最早針對高地清地所提出的批評。²⁰在這本著作問世之前，歷史上對於將高地人民從一地遷往另一地居住的行為，並不常以「清除或清理(clearance)」來描述，一般多以「搬遷(removal)」來表示。²¹在《悲傷記憶》出版之後，高地族長的「清除或清理(clearance)」開始被賦予貶抑的味道，因此對於高地清地政策的批評，可以說從麥克勞德的這本著作開始。²²《悲傷記憶》歷經多次出版，最早且最主要的版本有

¹⁹ 詳情請見湯姆·迪瓦恩(T. M. Devine),《到地球的盡頭：蘇格蘭的全球離散，1750-2010》(*To the Ends of the Earth: Scotland's Global Diaspora, 1750-2010*)。

²⁰ 莫瑞·皮托克(Murray Pittock)在新近出版的《蘇格蘭的全球史：從 1603 年起迄今》(*Scotland: The Global History: 1603 to the Present*)一書中表示，威廉·斯基恩(William Skene, 1809-1892)於 1848 年首次提出「Highland Clearing」的概念(Pittock 232)，然而事實上麥克勞德已在斯基恩之前，於《悲傷記憶》中使用了「clearing」一詞(MacLeod 3)。

²¹ 詳情請見約翰·普雷博(John Prebble)所著專書《高地清地》(*The Highland Clearances*)的附錄資料，頁 310。

²² 繼麥克勞德之後，關於清地最早、同時也最具有影響力的嚴謹歷史論述，是歷史學家兼新聞工作者亞歷山大·麥肯錫(Alexander Mackenzie, 1838-1898)於 1883 年所出版的《高地清地史》(*The History of Highland Clearances*, 1883)。這本著作的出版時間，正好是 1880 年代佃農對抗地主的高潮，其內容涵蓋眾多十九世紀初期關於清地事件的報導，內容特別涉及佃農的處境與受壓迫的情況。《高地清地史》的影響持續到 1970 年代，而之後關於清地的其他著作，不少都是麥肯錫論述的延伸。約翰·普雷博(John Prebble, 1915-2001)是來自英格蘭的新聞記者與大眾歷史學家(popular historian)，他在二十世紀中葉所出版的《高地清地》(*The Highland Clearances*, 1963)是當今最廣為流傳的清地論述。普雷博《高地清地》最主要的貢獻，是讓蘇格蘭以外的民眾，了解到這個事件在英國歷史上的重要性。然而由於普雷博並非來自蘇格蘭，且對高地在十八、十九

三：第一個版本是在 1841 年於蘇格蘭首府愛丁堡出版。這個版本架構於二十五篇麥克勞德於 1840-1841 年間向《愛丁堡週報》(*Edinburgh Weekly Chronicle*)所投書的文章之上，以書信體寫成。第二個版本是在 1856 年於蘇格蘭小鎮格里諾克(*Greenock*)出版。第三個版本則是在 1857 年於加拿大多倫多出版，在內容上有較大程度的增補，增補的內容主要是作者對於斯托夫人的批評所做出的回應，也是本文第五節將討論的內容。此加拿大版本成為近代翻印《悲傷記憶》的主要來源，因此其內容也是本文所使用並討論的版本。筆者稍早於本文第二節梳理清地歷史之時，曾引用馬偕博士的文字，說明他從父執輩聽聞關於清地的過程與批評。馬偕博士以「悲傷記憶」(*gloomy memory*)來表達對於此事件的個人感受，而這個用詞正好與麥克勞德的部分書名完全相同。這或許能說明馬偕博士的清地知識，除了來自父執輩的口述，也可能受到麥克勞德觀點的影響。麥克勞德出生於蘇格蘭高地的斯特拉斯內弗(*Strathnaver*)，此地區位於薩瑟蘭郡的東北部，又稱為「馬偕氏族的國度」(*Mackay Country*)。麥克勞德不只是清地的目擊者，其家族更是清地的直接受害者。面對第一任薩瑟蘭公爵所推動的土地改革，麥克勞德家族被迫在蘇格蘭境內多次搬遷，且愈來愈往濱海地區移動。麥克勞德因被迫離開可供耕作與生存的土地，轉行成為了石匠，且因為投書批評清地政策的荒謬，受到權勢階級的刻意打壓，他的妻子也因壓力而產生了無法治癒的思覺失調症狀，不得已最終舉家遷居加拿大(*Prebble 71*)。

世紀主要使用的蓋爾語也並不熟稔，因此他從英格蘭的視角所產生的清地歷史論述，特別具有研究價值。二十世紀後期開始迄今，有三位曾深入探索高地清地歷史的學者專家。第一位是艾瑞克·理查茲(*Eric Richards*)，他在這個領域的出版已自成一個系列，包含：《高地清地史，第一卷：農業轉型與逐出，1746-1886》(*A History of the Highland Clearances, Volume 1: Agrarian Transformation and the Evictions 1746-1886*, 1982)、《高地清地史，第二卷：移民、抗爭、理智》(*A History of the Highland Clearances, Volume 2: Emigration, Protest, Reasons*, 1985)與《帕特里克·塞勒與高地清地》(*Patrick Sellar and the Highland Clearances*, 1999)。第二位是湯姆·迪瓦恩(*T. M. Devine*)。迪瓦恩是當今極為活躍的蘇格蘭歷史學家之一，他對於高地清地歷史的研究甚深，在這方面的主要出版包含：《清地與進步：蘇格蘭的土地、權力與人民，1700-1900》(*Clearance and Improvement: Land, Power and People in Scotland 1700-1900*, 2006)和《蘇格蘭清地：關於被剝奪者的歷史，1600-1900》(*The Scottish Clearances: A History of the Dispossessed, 1600-1900*, 2019)。迪瓦恩的著作不只有高地清地方面的研究，還包含「低地」清地的歷史。第三位是詹姆斯·杭特(*James Hunter*)。杭特的所有著作皆是關於發生在蘇格蘭近代歷史上的重要事件，他的《漂泊於世：薩瑟蘭清地》(*Set Adrift Upon the World: The Sutherland Clearances*, 2015)是關於薩瑟蘭清地事件的研究，這本書曾獲得 2016 年「蘇格蘭年度歷史類書籍獎」(*Saltire Scottish History Book of the Year*)。

遷居加拿大雖有機會獲得新生的可能，但在長達六星期令人沮喪的航程中，麥克勞德形容自己和那些被迫旅行的高地人：「在大西洋的巨浪中翻滾，吃不飽、穿不暖，身處在疾病和排泄物之中」(MacLeod 128)。境遇就如同那些被拍賣的奴隸一般。即便可以平安上岸，但因為這些被迫遷居加拿大的蘇格蘭高地人只是赤手空拳的平民百姓，並未有國家軍隊的保護，他們除了必須重新適應自然環境，還得與當地原住民協調生存的空間，這些皆是斑斑血淚的歷史。²³

《悲傷記憶》所批判的歷史，是十九世紀之初發生在薩瑟蘭郡(也是馬偕博士的祖籍所在)的清地事件，而麥克勞德所提出的批評，引起高地以外讀者對此事件的重視，使其認知到「進步」思潮之下被犧牲的百姓、文化與傳統。《悲傷記憶》所持的論點主要有四：第一，在蘇格蘭與英格蘭於 1707 年簽署《聯合法令》(Acts of Union 1707)並建立大不列顛王國(Kingdom of Great Britain)之後，許多不合理且無法順應蘇格蘭風俗民情的法律與規範隨之而生。根據高地氏族的傳統，土地為氏族成員所擁有的共同資產，但是在新的國家誕生之後，因順應貴族階層的要求，使其得以藉由新引進的法令強勢介入高地勢力，原本氏族共同擁有的土地成為地主階層所獨佔的資產。然而，對於絕大多數的百姓而言，這是背離神聖歷史的行為。第二，高地氏族成員(作為移民、士兵、殖民官員與商人)對於大不列顛王國可以稱霸世界，有其功勞²⁴。但如今在國家強盛之後，卻因為地主謀求私利，甚至遭受有如種族滅絕般的對待，被迫離開先祖長久居住的土地。對高地百姓而言，清地顯然是背信忘義的行為。第三，英國政府為了消滅這些來自高地的聲音，而利用忠黨愛國的史家論述，將高地人再現為骯髒、懶散與無法教化的民族，視他們為「不潔的動物，並將他們與主流社會分開，在火車上、教堂裡、學校內、街道上、劇院裡和集會上皆然。此外，那些擁有權勢的人還認為高地人的呼吸會污染大氣，對英國人高雅的體質有極大的危險」(MacLeod 72-73)。這些史家更強調如果高地社會曾擁有

²³ 關於蘇格蘭高地人移居北美加拿大的歷史，請參見格雷姆·莫頓(Graeme Morton)與大衛 A. 威爾森(David A. Wilson)所編輯之專書《愛爾蘭和蘇格蘭人與原住民的接觸：加拿大、美國、紐西蘭和澳大利亞》(*Irish And Scottish Encounters with Indigenous Peoples: Canada, the United States, New Zealand, and Australia*)。然而關於被迫移居加拿大的蘇格蘭高地人，是否成為壓迫加拿大原住民的殖民勢力？由於此問題並非本文關注之所在，因此若有機會將另闢文章再做討論。

²⁴ 詳情請見湯姆·迪瓦恩(T. M. Devine)，《蘇格蘭帝國：1600-1815》(*Scotland's Empire, 1600-1815*)。

文明發展，那也是因為英格蘭文化的積極影響。如此的論述之所以能得到普遍支持的原因，是因為與高地相關的文史資料，在大不列顛王國成立之後被有心人士刻意的掩藏甚至湮滅。因此，麥克勞德出版《悲傷記憶》的主要目的，除了批評清地的誤謬，也希望能彰顯高地蓋爾文化源遠流長的文明底蘊，並揭露權勢階級為了管控這塊土地所做出的刻意抹黑。第四，麥克勞德除了揭發貴族階層以史學家的論述，做為消滅蓋爾氏族社會的依據，他還特別在《悲傷記憶》中指出，這些既得利益者甚至利用境外勢力粉飾地主清地的行為。因此麥克勞德著作在1857年於加拿大再版之時的其一重點，便是回應美國作家，同時也是知名廢奴小說《湯姆叔叔的小屋》(*Uncle Tom's Cabin*, 1852)的作者哈里特·比徹·斯托(簡稱斯托夫人)支持清地的論述。²⁵本文下節將說明斯托夫人支持清地政策的主要原因及其產生背景，並將於第五節分析麥克勞德在《悲傷記憶》的加拿大版所做出的回應。

四、《異國他鄉的陽光記憶》

《湯姆叔叔的小屋》是斯托夫人的成名之作，也因為這部作品的出版，她成為美國歷史上推廣廢奴最有力的作家。《湯姆叔叔的小屋》出版於1852年3月20日，出版之後在北美各地廣受好評，首刷五千冊在一周內銷罄，並且在短短幾年之內就有超過四十種語言的翻譯。這本小說的英國銷售量更甚在美國的情況，不到一年之內便已賣出超過一百五十萬冊(Hedrick 233)。也因為這部小說在英國受到的廣泛關注，斯托獲得英國廢奴團體(包含 Glasgow Ladies' Anti-Slavery Society 以及 Glasgow Female New Association for the Abolition of Slavery)的邀約，於1853年拜訪該國，同時也在訪問英國之後至歐陸多國進行私人旅遊。²⁶斯托夫人此次於英國的訪問過程，受到社會各階層的熱情歡迎還有諸多文人雅士的款待，成為他們的座上賓。這些接待斯托夫人的知名人士包含歷史學家托馬斯·巴賓頓·麥考利(Thomas Babington Macaulay, 1800-1859)、政治家威廉·尤爾特·格萊斯頓(William Ewart Gladstone, 1809-1898)與小說家查爾斯·狄更斯(Charles Dickens, 1812-1870)等人。此

²⁵ *Uncle Tom's Cabin* 是最早翻譯成中文的美國小說，由林紓與魏易所譯，其譯名為《黑奴籲天錄》，出版於1901年。

²⁶ 斯托一生到訪過歐洲三次：分別是1853年，1856年及1859年。

外，斯托夫人還因為第二任薩瑟蘭公爵夫人(Harriet Sutherland-Leveson-Gower, Duchess of Sutherland, 1806-1868)的邀請，到訪位於倫敦西區鄰近聖詹姆士宮(St. James's Palace)的斯塔福大宅(Stafford House)並受到熱情款待。²⁷這位薩瑟蘭公爵夫人是前述第一任薩瑟蘭公爵夫人的媳婦，同時也是維多利亞女王的閨密。根據斯托夫人的胞弟查爾斯·比徹(Charles Beecher)在其日記中所做描述，第二任薩瑟蘭公爵夫人對維多利亞女王的影響比任何其他在世的女性都大，由此可見她在英國所處的權力核心地位(Beecher 74)。由於受到《湯姆叔叔的小屋》推動廢奴的感動，有超過五十萬名英國婦女在斯托夫人到訪英國之前的1853年年初，簽署了聯合聲明《大不列顛和愛爾蘭的數千名婦女對她們的姐妹——美國婦女的深情和基督教講話》(*An Affectionate and Christian Address of Many Thousands of Women of Great Britain and Ireland to Their Sisters the Women of the United States of America*)。在斯托夫人到訪斯塔福大宅之時(1853年5月7日)，由第二任薩瑟蘭公爵夫人作為代表，將此聲明交給這位來自美國的貴客，希望她能代為呼籲美國婦女「作為姐妹、妻子和母親，向你們的同胞發出聲音，並向上帝祈禱，以消除基督教世界的這種痛苦和恥辱」(Prebble 286)。此處所講的「痛苦和恥辱」，無疑指向蓄奴一事。

除了文人雅士熱情歡迎斯托夫人的到訪，英國社會各個階層的民眾也展現他們的好客之道。雖然《湯姆叔叔的小屋》在英國是熱銷的書籍，但由於當時尚未有完善的版稅制度，因此斯托夫人便無法獲得以今日標準所認定的實質版稅收入。愛丁堡和格拉斯哥民眾為了支持斯托夫人的廢奴事業與出版，發起全國性的「一分錢捐獻活動」(national penny offering)。它是一種由民眾主動發起的活動，以最小的金額予以斯托夫人實質的支持。

為了將此次歐洲旅遊的美好回憶留下，斯托夫人在回國後不久便出版了《異國他鄉的陽光記憶》(簡稱《陽光記憶》)。²⁸《陽光記憶》是以書信(包含四十九

²⁷ 斯塔福宮在1912年轉手給蘭卡斯特家族，並重新命名為大眾所熟知的蘭卡斯特宮(Lancaster House)。

²⁸ 由於斯托在出發之前便已計畫將此次歐洲旅遊的見聞，用做她未來創作的素材，因此邀請胞弟查爾斯·比徹(Charles Beecher)同行，並協助她詳細記錄旅遊的經過。查爾斯的工作除了記錄旅遊的經過，也擔任斯托的私人秘書安排旅遊行程所需的交通、住宿與飲食，因此他是斯托此次

封信) 為主體編寫而成的旅遊回憶錄, 其中的第十七封信最受爭議。原因在於斯托夫人的立場鮮明, 為發生在十九世紀之初的薩瑟蘭郡清地事件進行辯護, 想方設法為她的好友第二任薩瑟蘭公爵夫人切斷與清地的關係, 以擺脫時人對她的批評。

斯托夫人在到訪英國之前, 已耳聞薩瑟蘭家族於十九世紀之初在蘇格蘭高地進行農業與土地改革一事, 且知曉這個家族在推動改革過程, 因施行嚴苛的清地政策所遭致的嚴厲批評(Stowe 301)。此外, 她也清楚麥克勞德是批評這個家族最主要的人物。基於與公爵夫人的私人友誼以及本文稍後將分析的其他因素, 斯托夫人挺身而出關於高地清地的論戰, 並且在《陽光記憶》中, 竭盡所能地為這個家族進行辯護。基於她的以下七點觀察, 斯托夫人認為清地事件所造成的損害僅是虛構的謊言, 而非事實。此外, 她堅信, 如果高地社會在世紀之初曾經歷任何變動, 這些變動也是對人民普遍有益的。第一, 斯托夫人在旅遊過程中曾到訪蘇格蘭的幾大城市, 依參觀順序包含格拉斯哥(Glasgow)、愛丁堡(Edinburgh)、亞伯丁(Aberdeen)與丹地(Dundee)。她透過觀察以了解各地民情風俗, 並與各階層人士交談以明白社會的變動過程。斯托夫人認為就她所發現的事實, 清地事件並不存在。第二, 她認為好友薩瑟蘭公爵夫人是仁慈善良之人, 且與她的家人總站在人民的一邊, 不可能為了私利而犧牲佃農基本的生存權利(Stowe 301-302)。第三, 如果歷史上真有清地事件, 那是對第一任薩瑟蘭公爵在 1811 年所推動的社會改革運動的扭曲報導。斯托夫人認為這是一場橫跨蘇格蘭高地的全面改革運動的一部分, 因應當時社會的需求, 使地主有必要改變莊園土地的使用方式, 這並非只是為了個人的利益而有的行動(Stowe 302)。第四, 這是一場循序漸進的改變, 佃農們有兩年的時間為這個改變作準備, 且在這段時間內無需繳納地租(Stowe 303)。此外, 將佃農從高地遷移至濱海地區有其必要, 因為捕魚作業將可免除佃農因飢荒而遭受更大的損害(Stowe 304)。

旅行最重要的見證人。查爾斯的日記後來成為斯托撰寫《陽光記憶》的重要參考。查爾斯的作品為讀者從側面描繪斯托歐洲之行的眾多重要場合, 忠實地且細緻地描寫他所觀察到的人物性格與他們之間的互動。查爾斯在他有生之年未曾有過出版這本日記的想法, 一直要到一個世紀多之後因為後人(Joseph S. Van 與 Earl French)的編輯, 才在 1986 年出版成書, 書名是《哈里特·比徹·斯托在歐洲: 查爾斯·比徹的日記》(*Harriet Beecher Stowe in Europe: The Journal of Charles Beecher*)。這本書對於增進讀者理解《陽光記憶》彌足珍貴。

第五，在社會轉型的過程，百姓的習性與操守也將隨之得到改善的機會，這是對社會發展有益的改革。第六，1811年起的社會改革讓高地地區的基礎建設得到長足的進步，如道路的鋪設、麵包店的經營、銀行的開設、與學校的設立(Stowe 309)。第七，以上所述如有任何不合宜之處，它與現任薩瑟蘭公爵夫人也無任何關聯，因為開始推動社會改良政策的那一年（1806年），她才剛出生。如果惡名昭彰的塞勒遭到指控的那一年（1811年），她也才五、六歲。因此第二任薩瑟蘭公爵夫人不應與清地事件有所關係。所有可能的過錯，應當回歸她公婆於十九世紀之初所推動的政策。

斯托夫人以上述的七點內容，不只試圖釐清好友薩瑟蘭公爵夫人與清地的關聯，她更強調推動清地政策之於高地發展的必要。此外，斯托夫人還在信末強調，蘇格蘭高地假若沒有此社會改革力量的介入，它將永無進步的機會：「在我看來，地主們仁慈地利用優越的財富和力量來縮短文明的進程，並在短短幾年內將整個地區的教育和物質發展提升到繁榮的地步，這可說是幾近崇高的例子（筆者強調）。這是莊園居民在缺乏協助的情況下，可能永遠也無法達到的成就」（Stowe 313）。²⁹ 斯托夫人為薩瑟蘭家族的辯護，正巧是以進步史觀為策略的論述(Newman 30)，表面看似有理，但論述的過程卻不時暴露其明顯的瑕疵。舉例來說，她認為經濟力是推動社會進步的主要動能，但卻未能明白薩瑟蘭家族所投入高地的財力是為其可以取得更大利益的重要手段。此舉何以能被理解為「幾近崇高的例子」，使人納悶。再者，斯托夫人在同一封信中表示，高地清地就像許多最終結果對社會有益的運動一樣，最初遭到強烈抵制，在某些情況下不得不透過武力實施(Stowe 302)。但以武力或暴力為手段去迫使社會接受變革，而非透過理性溝通產生共識之後再去推動改革，是否可理解為一種社會進步的必要，值得三思。以武力強勢介入以推動進步的想法，不是更加使人聯想到英國海外殖民的行為？最後，對於高地居民在無法有外

²⁹ 此段引用為筆者之翻譯，原文：“To my view it is an almost sublime instance of the benevolent employment of superior wealth and power in shortening the struggles of a civilisation and elevating in a few years a whole community to a point of education and material prosperity, which, unassisted they might never have obtained” (Stowe 313)。

力協助的情況下，那「可能永遠也無法達到的成就」的論點，其本質也近似殖民的話語(colonial discourse)。斯托夫人在美國積極參與廢奴的論戰，但對於因清地而流離失所的蘇格蘭高地百姓，卻未有相類似的憐憫也未曾交代他們的何去何從，反而支持執行清地的蘇格蘭貴族薩瑟蘭一家，並以其當前所享有的社會地位為此家族背書，此雙重標準也是她在論述過程中較為明顯的疏漏。

此外，斯托夫人所列舉的社會改善項目，基本上全都是關於物質方面的提升，而非以能推動精神文明的進步為努力的綱領。事實上，斯托夫人提及的社會改革內容，皆是根據詹姆斯·洛赫(James Loch)1845年6月12日在英國下議院講話的內容編寫而成(Stowe 303)，而非她個人長時間探研高地社會發展的結果(斯托夫人此次待在英國的時間約莫二個月，從1853年4月10日至同年6月4日)。這名洛赫先生其實是薩瑟蘭公爵夫人在蘇格蘭及英格蘭的財務專員(Commissioner for the Marquess of Stafford's Estates in Scotland and England)，專事高地改革政策的執行。³⁰公爵夫人居住在倫敦，透過她的代理人，遠端遙控蘇格蘭高地的土地改革與使用。洛赫所提及的內容，想必都是對公爵夫人較為有利的資料，且也符合政府所推行的進步政策。另外，斯托夫人雖曾到訪多個蘇格蘭城市，但是她並未親臨位於蘇格北邊地處偏遠的薩瑟蘭莊園，她的都會觀點或許未能深入土地並貼近人民生活的真實情況。即便斯托夫人於1856年再次訪問蘇格蘭，並且親自到訪了薩瑟蘭郡，她對於清地的看法仍舊不變，甚至更加用力地為這個家族背書。在她的眼中：「薩瑟蘭莊園的一切就如同神話(fairy story)一般」美好(轉引 Newman 30)。

除了《陽光記憶》第十七封信本身的內容備受爭議之外，斯托夫人於第十六封信所描述她在斯塔福大宅所受到的熱情款待、她與公爵夫人的友好關係以及對薩瑟蘭家族的讚揚，都使讀者在閱讀第十七封信之時得以提前推測，斯托夫人將不會對於薩瑟蘭家族的清地措施有所批評。在斯塔福大宅的聚會中，為了表彰斯托夫人於廢奴一事的努力，薩瑟蘭公爵夫人甚至還代表英國婦女向斯托夫人致贈一副高貴的

³⁰ 瑞克·理查茲(Eric Richards)的《帕特里克·塞勒和高地清地：謀殺、驅逐和進步的代價》(*Patrick Sellar and the Highland Clearances: Homicide, Eviction and the Price of Progress*)，對於洛赫有詳盡的分析。

金手鐲，其外形是按照奴隸的鐐銬形狀製作的，上面刻有銘文：「我們相信這是一條即將斷裂的鎖鏈的紀念。」在其中兩個環節上，刻有廢除奴隸貿易和廢除英國領土上奴隸制的日期。在得到這個手鐲多年後，斯托夫人得以在它的扣子上刻上：「憲法修正案（永遠廢除美國的奴隸制）(Constitutional Amendment (forever abolishing slavery in the United States))」(Charles Edward Stowe 233-234)。如果廢奴是斯托夫人投注生命所從事的志業或事業，那此次在斯塔福大宅聚會所得到的肯定，或許可以視為此志業或事業在海外發展的頂峰，如她本人所言：「無論從哪個角度看，這次斯塔福大宅的會面是一個最了不起的事實。儘管它的安排對我來說是友好的和令人滿意的，但我遠遠沒有把它作為個人的榮譽而歸於自己。我更認為它是英國婦女對我們這個時代最重要的問題之一，即從宗教角度考慮的個人自由問題的最公開表達」(Stowe 233)。這些英國婦女的組成，應當只能框限在斯托夫人於斯塔福大宅裡她所遇到的貴族階級女士，而這些婦女也是最不在乎清地政策所造成的危害的既得利益者。她們在乎的社會階級利益與高地的土地使用政策息息相關，但美國的奴隸問題卻不會造成英國本地的實質影響（英國本土以及其海外屬地已於1840年代初期全面廢止蓄奴），相反的，支持廢奴還可以提升她們的社會名望。

從筆者的角度來看，斯托夫人一廂情願地為公爵夫人辯護的主要原因，似乎源自她與後者之間的私人交情，以及她也需要後者持續支持她在廢奴事業上的努力，這樣的做法更像是兩人之間的利益交換。因此難以使讀者信服她之於清地的觀點。³¹斯托夫人從貴族階層的眼光所採用的「進步史觀」是對照麥克勞德「底層」論述的重要資料。麥克勞德在《悲傷記憶》較後期出版的加拿大版本，針對斯托夫人的觀點提出了他的回應。

五、《蘇格蘭高地的悲傷記憶》的回應

麥克勞德在《悲傷記憶》的開頭便表明自己的社會地位、經濟條件與教育程度

³¹ 茱蒂·紐曼(Judie Newman)在〈斯托夫人關於高地奴隸的陽光記憶〉(“Stowe’s sunny memories of Highland slavery”)一文，提供了更多關於斯托夫人支持清地的可能原因，包含斯托夫人與薩瑟蘭公爵夫人都因為曾失去兒子而產生相互憐憫的情緒(Newman 30-31)。

皆無法與斯托夫人相提並論，然而由於他一無所有，沒有什麼是不可以失去的，因此他不受利益或名聲的牽絆，可以無後顧之憂地揭露清地的真相。而他所做的，無非不是要為那些因清地而失去家園的底層民眾發聲。面對斯托夫人的指控，麥克勞德無所畏懼地表明個人行動的神聖性：「在我沒有任何挑釁的情況下，您對我的性格進行了最可恥的攻擊。我必須讓您知道，雖然我出身卑微，但是為了替這些窮苦的人伸張正義，並且對於富人惡劣的行徑進行抗議和揭露，我投入了大量的時間和努力。我未曾接受良好的教育，也不曾獲得財神的眷顧。然而，我對於所見的事實從不添油加醋，因為我認為我的聲譽和性格與您一樣是神聖的，這些對我來說是很重要的事。」(MacLeod 71)。此處麥克勞德所做的便是從社會底層的位置說明發文的目的，試圖為受迫害者發聲，並尋求正義的伸張。在尋求正義的伸張的同時，麥克勞德將個人的聲譽置放在一個神聖不可侵犯的位置，無法忍受人格遭受詆毀。

相對於自己所處的弱勢地位，麥克勞德在文章中不斷強調斯托夫人所具有的優勢地位，但卻屈服於名利的誘惑而放棄了追求真相的機會，甚至利用自己在廢奴事業上所建立起的名望試圖粉飾薩瑟蘭家族的錯誤，並以詆毀他的方式達成消滅異己之目的：「您利用您在社會上的有利地位，被英國貴族的美貌、金鑽、公爵的手鐲、閃閃發光的金幣、名聲、寵愛和財富所包圍，並以為全世界都會相信您所說或所寫的一切——是的，夫人，您在這些宏偉、財富、尊嚴和奢華的天堂裡夢想著，以您靈魂的偉大，將我描繪成一個可笑的假話製造者，從而永遠地詆毀我」(MacLeod 71)。麥克勞德指出斯托夫人假慈善之名向英國的慈善團體靠攏，享受英國民眾將她捧在手心的虛榮感受。³²雖然此舉壯大了她與慈善團體的力量，但卻犧牲了英國國境之內的微小聲音。麥克勞德希望斯托夫人能了解她所靠攏的貴族，是以犧牲底層人民的利益而取得並壯大他們的榮華富貴，並非如他們所表示的那麼在乎百姓的福祉：「啊！夫人，這是您應該做的調查，如果您真地像您所說的那樣，

³² 麥克勞德的原文：「我承認這是一個不爭的事實，因為我相信你從未像在英國時那樣奢侈地沐浴在寵愛的陽光下。你到英國無疑有金錢的目標，而且你已經實現了你的願望。英國的女士們邀請你去那裡也有特殊的目的，你也滿足了她們。她們作為天底下最偉大的慈善家的名聲…現在已經確立了，而且是永遠」(MacLeod 72)。（此段引用為筆者所譯）。

是一個同情受苦受難百姓的人，那麼在您花費這麼多寶貴的時間和才能，讚美和欽佩英國的宏偉和尊嚴之前。這些政要和貴族中的大多數人，他們從未做過任何有益於社會的事情；因此，您所看到的關於他們的一切一定是掠奪的產物，是血的代價」(73)（筆者強調）。在同一篇回應斯托夫人的文章中，麥克勞德更直言不諱地批評：「夫人，如果你做了適當的詢問和研究，你就會發現，所有這些吸引你的注意力、引起你的欽佩和過度讚美的宏偉的上層建築和輝煌，都是建立在美國和西印度的奴隸制以及東印度的掠奪之上，並由國內的掠奪加以點綴和提供」(81)（筆者強調）。麥克勞德此處所加碼抨擊的，無疑的是英帝國發展過程中，在國內外所進行的殖民行為。麥克勞德甚至還諷刺斯托夫人所讚揚蘇格蘭高地發展過程中「幾近崇高的例子」(Stowe 313)，其實是奠基在以上所述的殖民與蓄奴歷史之上。

麥克勞德是歷史上名不見經傳的小人物（特別是當他與斯托夫人的背景相比之時更顯得微不足道），他的論述難以得到當代廣大讀者的關注與支持。³³但是如果馬克思(Karl Marx, 1818-1883)也曾批評清地政策並且其立場也與麥克勞德一致，那我們便很難能忽略後者的論點。雖然目前尚未有證據可證明馬克思曾經閱讀麥克勞德的論述，但是他在 1853 年 3 月 12 日《人民報》(*The People's Paper*)上所發表〈薩瑟蘭公爵夫人與奴隸制〉(“The Duchess of Sutherland and Slavery”)一文的議論方式，確實與上述麥克勞德評論清地事件的角度極為相似：「斯塔福和薩瑟蘭的大名應該足以說明英國貴族的慈善事業的本質——這種慈善事業所選擇的對象是盡可能地遠離家鄉，而不是在海洋的這一邊」(Marx)。³⁴換言之，英國貴族所在乎的是美國奴隸制度的廢除與否，而非本國境內受到迫害的高地百姓。馬克思認為薩瑟蘭家族累積財富的歷史，就是蘇格蘭蓋爾人遭到毀滅和剝奪的歷史。就馬克思所了解，第一任薩瑟蘭公爵夫人是讓高地土地私有化的始作俑者，她在經濟方面的宏觀知識促成了高地土地變革的可能：「直到 1811 年之後，最終的、真正的篡奪才算完成，氏族財產強行被轉變為現代意義上的氏族族長的私有財產。引領這場經濟革命的人，

³³ 事實上「蘇格蘭歷史學會」針對高地清地所做的歷史脈絡梳理，也未提及麥克勞德的貢獻。

³⁴ 此為筆者所譯。

是一位女性梅赫梅特·阿里(Mehemet Ali)，她巧妙地消化了馬爾薩斯(Malthus)的著作，她就是薩瑟蘭公爵夫人，別名斯塔福德侯爵夫人」(Marx)。³⁵馬克思以「梅赫梅特·阿里」來比喻公爵夫人，應當是為了強調她在領導統御方面的卓越能力；而馬克思所提及公爵夫人閱讀的馬爾薩斯(Thomas Robert Malthus, 1766-1834)著作，應當就是馬爾薩斯於 1798 年匿名出版的《人口論》(*An Essay on the Principle of Population*)一書。可見公爵夫人為從土地獲取最大經濟效益，而對人口進行控制是有理論的依據。

除了在《人民報》評論過薩瑟蘭家族與高地清地之間的關係，馬克思還在經典論著《資本論》(*Capital*, 1867)的第一卷第七篇：〈資本的積累過程〉(“The Accumulation of Capital”)中，以更完整的篇幅探究薩瑟蘭莊園的清地與剝削農村居民的關係，尤其是關於公爵夫人將土地據為己有以累積個人財富的行為。如馬克思清楚指出：「這位夫人用這種方法把自古以來就屬於克蘭(clan)的 794,000 英畝土地據為己有了。……這位公爵夫人是如此的寬宏大量，她以平均每英畝 2 先令 6 便士的租金把這些荒地租給那些幾百年來為她的家族流灑鮮血的克蘭成員。」(Marx 891-92；馬克思 799)。在《資本論》這一節即將結束之前，馬克思再次以高地清地作為例子，說明現代私有財產的累積方式：貴族階層「掠奪教會地產，欺騙性地出讓國有土地，盜竊公有地，用剝奪方法、用殘暴的恐怖手段把封建財產和克蘭財產變為現代私有財產——這就是原始累積的各種田園詩式的方法。這些方法為資本主義農業奪得了地盤，使土地與資本合併，為城市工業造成了不受法律保護的無產階級的必要供給。」(Marx 895；馬克思 801)。從筆者看來，雖然斯托夫人一廂情願地為好友第二任薩瑟蘭公爵夫人辯護，但事實上她對於蘇格蘭高地清地所具有的知識並不全面也未深入。事實上，在斯托夫人拜訪英國的前一年(1852年)，第二任薩瑟蘭公爵夫人的女兒與女婿早已複製了祖父母在第一波清地時的作法，在高地如火如荼地推動第二波的清地政策(Prebble 293)，但斯托夫人卻隻字不提這件正在進行中的暴政，無論她是無知還是刻意迴避此難以面對的真相。《高地清地》

³⁵ 此為筆者所譯。

(*The Highland Clearances*, 1963)的作者普雷博(John Prebble, 1915-2001)以如下的文字描述斯托夫人之於清地事件僅有的浮面認識：「她是一個簡單且易受影響的女人，同時也是一個不清楚也不知道從哪裡找到真相的業餘記者。」(294)。也因為如此，普雷博甚至質疑《湯姆叔叔的小屋》中關於美國南方奴隸制度所可能具有的誇大描述(295)。

相對於《陽光記憶》所再現權勢階級的無知與霸道，麥克勞德《悲傷記憶》的重要性在於，它不僅於書寫清地事件首開先河，更因它忠實反映了「底層」的聲音，並再現那些歷史上被忽略的細節。麥克勞德在《悲傷記憶》第一版的〈序言〉部分，便特別強調語言作為反抗壓迫的工具的重要性，而這正是絕大多數講蓋爾語的高地佃農所缺少的。

如果公眾對清地有正確的認識，那麼這種長期以來在高地進行的黑暗和不人道的政策是不可能存在的。但是對於地主、教士、代理商和新租戶（他們是地方的行政官員與宗教領袖，擁有財富、影響、才能與教養）而言，要施行這個政策卻是很容易的，尤其他們所面對的是一群目不識丁並講方言的老百姓。相反地，貧窮的高地人的溫和天性和對於宗教信仰的虔敬，使他們無法採取堅決的抵抗和瘋狂的報復，而這種抵抗和報復有時卻可以箝制地主和教士的暴行。高地人既沒有語言可以協助他們透過報刊，向大眾揭露這些人所犯下的罪刑，也沒有採取無情的行動。因此，高地百姓持續地受到壓迫，而他們的迫害者卻以可敬的紳士和善良的牧師的身份，繼續昂首闊步地生活！（筆者強調）(MacLeod xv)³⁶

蘇格蘭蓋爾語的書寫系統是透過1767年《新約聖經》蓋爾語版本的出版，才獲得初步的標準化。十九世紀上半葉有能力閱讀與書寫蓋爾語的蘇格蘭高地人口仍舊不多，對於有能力使用英語的蓋爾語居民更是少數。³⁷在《悲傷記憶》第一版的〈序

³⁶ 此為筆者所譯。

³⁷ 關於蓋爾語的系統化書寫，請見科爾姆 Ó 鮑希爾(Colm Ó Baoill)專書篇章〈1800年之前的蓋爾語歷史〉(“A History of Gaelic to 1800”)，收錄於莫雷·華生(Moray Watson)與蜜雪兒·麥克勞德

言〉最後，麥克勞德特別向《愛丁堡週報》的編輯表示感謝。他坦言，假若沒有《愛丁堡週報》願意刊載他批評清地的文章，這個事件或許沒有機會能及時成為公共議題並得到關注，更不可能匯聚成抵抗權貴的力量。

麥克勞德的書寫策略近似印度「底層研究團體」(the Subaltern Studies Group)所關注與發揚的「歷史的微小聲音」(“the small voice of history”)³⁸。此研究團體，由蘭納吉·古哈(Ranajit Guha, 1923-)所領軍，試圖對於殖民主義和資產階級民族主義的歷史學進行修正。此團體認為歷史學是英國統治印度時的意識形態副產品，相對於統治階層所撰寫的歷史，他們希望能提供一種基於人民獨特觀點的替代歷史。他們的研究重點在於探討底層民眾的聲音是否被帝國精英的霸權統治所壓制或扭曲的問題。在〈底層能說話嗎？〉(“Can the Subaltern Speak?”)一文中，斯皮瓦克(Gayatri Chakravorty Spivak, 1942-)對於底層民眾可以掌握自主聲音的主張並不樂觀。她從「臣屬」(subalternity)的角度探討印度賤民階層的處境，指出「他們不但臣屬於英國統治者，而且臣屬於那些與英國殖民勢力相勾結的本土統治勢力，甚至包括那些代表他們說話而使他們永遠喪失主體地位的本土精英」(宋國誠 126)。然而當我們將注意力拉回麥克勞德的《悲傷記憶》之時，其難能可貴之處便是來自於它所代表的「歷史的微小聲音」以及它所具有的反抗精神以及顛覆力量。相對於麥克勞德所屬的「底層」，蘇格蘭高地族長/地主也就是斯皮瓦克所批評的與中央政府勾結的本土統治勢力，那些以「進步」為名讓高地百姓無法發聲的「本土菁英」。如果發生在高地的清地事件可以被視為一種類似內部殖民的行為，那麥克勞德的《悲傷記憶》便可被理解為對抗殖民的書寫，是一種逆寫帝國壓迫的積極行動。麥克勞德為揭露高地清地的真相而向媒體投書，並挑戰斯托夫人所擁護的進步史觀，他的觀點迄今未曾受到質疑(Newman 29-30)。相反的，斯托夫人為薩瑟蘭家族的辯駁，卻因為背離事實而禁不起時間的考驗。儘管斯托夫人的書寫無法禁得起時間的考驗，但

(Michelle Macleod)所編輯之《愛丁堡蓋爾語指南》(*The Edinburgh Companion to the Gaelic Language*)。

³⁸ 這個用詞來自於古哈(Ranajit Guha)的文章標題“The Small Voice of History”。這篇文章收錄於沙希德·阿敏(Shahid Amin)與迪佩許·查克拉巴蒂(Dipesh Chakrabarty)所編輯之《底層研究 IX：南亞歷史與社會的書寫》(*Subaltern Studies IX: Writings on South Asian History and Society*)。

她的言論已成為壓迫受害者的工具、權貴的幫兇，並造成高地百姓的二次傷害，同時也損及自己的名聲與信譽。

六、結語

蘇格蘭的高地清地歷史從十八世紀中葉開始至十九世紀末結束，造成清地悲劇的主要原因來自於英國社會在追求進步的觀念下，以工業、農業技術的革新以及個人或政治團體的利益為優先，卻忽視在地佃農的生存權利與其長久耕耘的蓋爾文化的價值。本文透過比對麥克勞德的《悲傷記憶》與斯托夫人的《陽光記憶》，呈現論述清地歷史的相異視角；藉由分析這兩個文本的論點，使我們理解在此歷史脈絡中「進步」本身作為一種論述的不足與限制。特別是當貴族階層以進步之名將高地人民排除在外的作為，讓我們看見「進步」歷史形成過程，上層對底層的壓迫以及統治階層的霸道與傲慢。此外，蘇格蘭作為大不列顛王國的一員，但其高地氏族社會在本國境內卻受到排擠與不受歡迎，這個群體所面對的困境與被殖民者的情境竟然如此相似。研究清地過程中高地社會與發展中的英帝國的關係，讓我們了解「進步」與於此史實背景之下的另一層歷史意義。

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Agrarianism, Spirituality, and the Ecopoetics of Hope: A Conversation in Taiwan with Norman Wirzba

Guest | Norman Wirzba*

Host | Shiuuhuah Serena Chou*

Date | December 8, 2022

Place | Institute of European and American Studies, Academia Sinica

Preface

In “Agrarianism, Spirituality, and the Ecopoetics of Hope,” Norman Wirzba, Gilbert T. Rowe Distinguished Professor of Christian Theology and Senior Fellow at the Kenan Institute of Ethics at Duke University, is interviewed

by professor and environmental humanities scholar Serena Chou at Academia Sinica in Taiwan. Professor Wirzba has made fundamental contributions to the study of agrarianism as everyday practices of faith, community, and the ecopoetics of communion since his ground-breaking edited volume *The Essential Agrarian*

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* Norman Wirzba, Distinguished Professor of Theology and Ecology & Senior Fellow of Ethics, Duke University, USA.

* Shiuuhuah Serena Chou, Associate Research Fellow, Institute of European and American Studies, Academia Sinica, Taiwan

Reader: The Future of Culture, Community, and the Land in 2003. In his latest book *Agrarian Spirit: Cultivating Faith, Community, and the Land* (2022), Professor Wirzba revisits literary and environmental agrarianism by focusing not just on the spiritual dimensions but the actual practices and pragmatic ethos of farming. In this interview and conversation, Professors Wirzba and Chou reflect upon, discuss, and illuminate practices of farming, producing, and consuming as the basis for alternative futures and ecological conversion in the comparative and interdisciplinary contexts of contemporary Taiwan.

Interview

Serena Chou: Thank you for joining Professor Norman Wirzba and I for today's interview conversation. My name is Serena Chou and I am an associate research fellow of American literature and environmental humanities at the Institute of European and American Studies, Academia Sinica. We are honored to have Professor Wirzba with us this evening,

sharing his thoughts on Agrarianism, Spirituality, and the Ecopoetics of Hope. Professor Wirzba, as many of you might know, is Gilbert T. Rowe Distinguished Professor of Christian Theology and Senior Fellow at the Kenan Institute of Ethics at Duke University. His research and teaching interests are at the intersection of theology, philosophy, ecology, and agrarian and environmental studies. Raised on a farm in Southern Alberta, Professor Wirzba went on to study history at the University of Lethbridge, theology at Yale University Divinity School, and philosophy at Loyola University Chicago. Since then, he has taught at the Saint Thomas More College/University of Saskatchewan, Georgetown College in Kentucky, and Duke University Divinity School.

I first learned about Professor Wirzba's work when I was a graduate student working on American organic farming literature and culture at the University of Southern California in Los Angeles. His edited collection *The Essential Agrarian Reader: The Future of*

Culture, Community, and the Land, published in 2004, was one of the few contemporary works published back then on agrarianism as a distinctive American value and school of thought formulated by great thinkers from Thomas Jefferson, the Twelve Southern Agrarians, to Wendell Barry, Wes Jackson, and Vandana Shiva, among others. Since then, Professor Wirzba continues to publish prolifically. Some of his prominent works relevant to today's conversation include *Food and Faith: A Theology of Eating* (Cambridge UP, 2011, 2nd Edition 2019), *This Sacred Life: Humanity's Place in a Wounded World* (Cambridge UP, 2021), and *Agrarian Spirit: Cultivating Faith, Community, and the Land* (U of Notre Dame P) published this August. For anyone interested in food, in farming beyond agribusiness, and in environmental ethics and eco-spirituality, you cannot miss the works of Professor Norman Wirzba.

Norman Wirzba: Thank you for that kind introduction, Serena.

Chou: I would like to begin today's conversation with your personal experience, that is, where your academic interest in agrarianism comes from. In *Agrarian Spirit*, you mentioned that you grew up on a farm. Could you share with us what life on a farm was like back then?

Wirzba: Sure. It was a farm in Southern Alberta, and it was a family farm. My forebears were immigrants who came from West Germany to Canada in 1952. They had been farming in Central Europe, but after the war, there wasn't much available land. When they came to Western Canada, they were very excited to start a small family farm. On it, we had multiple kinds of animals. We had cattle, chickens, and pigs. We raised grain and alfalfa to feed the animals, and we also had a little bit of pasture land. It was very much a farm that was in the tradition of small-scale husbandry, with close attention to the care of land and animals. I was growing up at a time when so much of the farming that had been done for many generations among people was changing dramatically. After

World War II, there was a great effort to industrialize production. What I mean is there was a great amount of pressure to maximize yield; applying a lot of fertilizer and using herbicides, taking animals off the land and keeping them within corral or confined spaces. I was caught in that conflict because the farming that I did with my grandfather was very much in the tradition of a sort of traditional husbandry where the scale was such that if you couldn't exercise proper care, you were likely to do damage. And so that was the grandfather's side of farming, which I was very attracted to. But we were also getting a great deal of pressure from bankers, who, at that point, were already saying that if they were going to continue to support our farming operation, we needed to get our operation a lot bigger. So instead of having 2,000 heads of cattle, we were being told that we would need 20,000 heads of cattle to keep the operation viable. And that was an enormous jump, and it required a much, much larger land base. The financial pressures are enormous because buying that kind of land requires taking on a

tremendous amount of financial debt. Our family was not unusual in that sense because so many other farmers were facing the very same pressure. This is a pressure now that farmers are feeling all around the world, which is that you have to industrialize production, you have to take on tremendous amount of debt to take on agricultural inputs. This was terribly stressful. That kind of farming is not enjoyable because it requires that attention to and care of animals and land be pushed aside.

Coming into adulthood in the 1980s—the time when the farm crisis was here—many farmers were losing their farms because of bankruptcy and foreclosure. I was thinking, this is not the kind of life I want. I decided that I was not going to be a farmer, so I pursued the route of teaching instead. I did not realize that, of course, many years later, I would run into Wendell Berry. He convinced me that I need to rethink whether agricultural people have something to teach us about the major philosophical and religious questions of our time. As any of you who have been on

farms know, agriculture and people who work the land and work with animals think differently about the world than urbanites who do not grow any of their own food and do not raise animals. Wendell really helped me see that I could do work within professional philosophy and theology that brought the insights of farming life to the way we think about larger cultural questions.

Chou: I like the vocational idea that even though you eventually pursued a different career path, you were not actually running away from the farm. What you fled from were, instead, the forces of agribusinesses, and not traditional husbandry or stewardship.

Wirzba: That is very important because I think farming has been the most beautiful way to live. But, historically, it has been very difficult because the economic contexts in which people are being asked to do the work are difficult. And that is when farming becomes very painful as an exercise when you cannot do the work you

want to do because of financial pressures.

Chou: I am curious about what your responsibilities on the farm were as a child.

Wirzba: Because we were a family farm, we had all sorts of work to do. I was responsible for feeding animals; that meant every day, twice a day, we fed cattle, we fed pigs, we fed chickens. My job was to make sure chickens were in the coup at nighttime so that they didn't get attacked by coyotes or scooped up by hawks or things of that sort. Another big part of the work was irrigating our land. Southern Alberta is very dry, and so to grow crops we used irrigation. That means using irrigation pipes. You have to move them every six to eight hours; otherwise, you will flood the land that they are irrigating. And so that meant getting up at four or five in the morning, changing the pipes, going to work, coming back, changing them midday, and then changing them again before going to bed. It was a lot of demand on the lives of people who were doing this work. At points, it is easy to become

resentful about it because, unlike my city friends who could do whatever they wanted in their evenings or weekends, we had work to do and it was work that had to be done.

I think this is one of the hardest lessons to try to communicate with people. The animals need care, whether you feel like it or not. So that even if you are ill or feeling terrible yourself, you still have to get out there and feed them. Sometimes we had hard cold winters, it was very important for us to put down bedding straw in the corrals. That meant being outside in 20-below weather and spreading fresh straw so that the cattle, when they laid down, would have something softer to lay on and not freeze. There was a kind of attunement to the weather. There was an attunement to the seasons. There were the schedules of plants. When you have harvest time coming and the grain is ready, you got to work. You have to bring it in. You can't go on vacation. When we had hay, which is a very important crop for cattle, you have to cut it and hope it doesn't rain. Because when it rains, the quality of

the hay goes down. You have to bail it quickly and bring it in so that it doesn't spoil out in the fields. The patterns of work were regular, but they were also varied. There was always the work of building and repairing buildings. There was so much about the work that I just love, especially being outside all the time. But it's also hard and it doesn't let up. You cannot just go on vacation because the work doesn't stop just because you want it to.

Chou: Thank you for bringing these work issues up. It's important not to *overromanticize* farm life and farm work. Most people nowadays still look at farming or farm life nostalgically, even though it is an everyday mixture of both hardship and joy. Agrarianism, as you briefly define it, means "responsible dwelling" or "a way of life attuned to requirements of land and local communities." What personal or historic background drove you to edit the collected volume *The Essential Agrarian Reader*, which is one of the few ethical or theoretical discussions of farming published back in 2003? I am curious

because that was one of the few contemporary discussions on agrarianism and farm ethics that I could find back then when I was working on my dissertation. What motivated you back then?

Wirzba: A few years previous, I had moved to Kentucky to teach. I asked a friend from Kentucky—who is a Kentucky author that I should read? I would like to learn more about the culture that happens in Kentucky. He said, “Well, I think you should read Wendell Berry.” I had never heard of Wendell Berry and knew nothing about him, so I had not a thought of agriculture in my mind. But I said, “Okay, I will pick up books by Wendell Berry.” Wendell is a poet, he is a story writer, a novelist, but also an essay writer. I picked up some books of his, in all of those genres, and I just loved what I was reading. It was a kind of homecoming to me because all through graduate school, I had completely forgotten about farming.

Even though I had grown up doing it, I just thought that was done. I am now moving into another chapter of my life.

Then as I started reading Wendell Berry, I started to see that he could put basic questions about human life and about our relationship to the land in really powerful ways, using very important language and concepts that I had not encountered. In my training in theology and philosophy, if you look at universities, at least certainly across the continents that I know, farmers and farming do not show up. They are not on university campuses. They are not teaching. They are not writing the books or the essays that many of our students read. And I thought, this is a serious problem. What I wanted to do at first was simply to do a conference, sort of honoring and celebrating Wendell Berry’s work. But when I approached Wendell about doing that, he said “Absolutely not. I have no interest in a conference.”

Chou: Not interested in academics or in conferences?

Wirzba: Well, in the conference as framed. He said, “I’m not interested in that.” So I wrote his editor and said I want to do a

conference. I have funding to do a conference and I want to take up Wendell's work because I think it's so important across so many academic disciplines. And he said, "Well, the 25th anniversary of his book *The Unsettling of America* is coming up. Let's make the conference about this book and see whether or not the arguments of the book published in 1977 still hold." Wendell agreed to that. So I said, "Who do you want to have engaged you on this very important question about what is the role of agriculture in cultural renewal, in cultural critique?" So we put together a list of a number of people like Wes Jackson, Vandana Shiva, David Orr, and some of these people later showed up in *The Essential Agrarian Reader*.

After the conference, it was very clear to me that what happened there was going to be a benefit to a wider audience. So, I worked with each of the presenters and then also brought in a couple more essays to round out the collection to give it a way of showing that agrarian position. Even though it comes out of agricultural life and is based on the experience of agricultural

people, it's not an argument that is only for farmers. What farmers have to teach us needs to be understood by people from all sorts of walks of life. And so that was really the impetus behind *The Essential Agrarian Reader*. At that point there, there were not many folks who were trying to make a larger case for the agrarian position in broader cultural terms. We did that book, and then we also started a series called "Culture of the Land" with the University of Kentucky Press in which we got a number of authors to write books that really expand what Agrarianism has to teach us about fine art, or about education, or about literary theory, or variety of other topics. I think the total we did was maybe 15 books or so in that series.

Chou: It is very important that you mentioned how agrarianism is not just for farmers or country folks but a broader sense of planetary community. I find it fascinating how *The Essential Agrarian Reader* included many chapters that discuss agrarianism as a mode of life, an ethos, which is important to everyone who

wants to live environmentally.

Wirzba: I think the essential point to be made about agrarians, if you realize it's not just by or for farmers, is to say that an agrarian is someone who understands that the health and wellbeing of people can't be understood and addressed apart from the health and wellbeing of the land and all its creatures. Because human beings are ecological beings: we eat, we drink, we breathe, we need energy, and we need to build shelters. All of those things connect us to the land. When we are urbanites or suburbanites, the temptation is to think that we don't really depend upon land or water or air or so forth. What the agrarian position is trying to do for urbanites is overcome the ecological amnesia that often happens if you shop your way through life, or you simply consume by buying all the things that you need to sustain your life. We can shop for things, but the shopping, again, will eventually draw you back to the land from which these things come. And so for agrarian thinkers, one of the things they try to do is to help all people understand

how their embodiment draws us into the flesh of the world—flesh that sources, sustains, nurtures, inspires, and also provokes us. This is whatever we can do to help urbanites have that kind of sensitivity. Maybe even sympathy is going to be important, too. Because my argument is not that we get people back on the land. There is not enough land for that, and a lot of people don't have the temperament to take care of land. It's a very difficult and complex task.

Chou: I commend how you define agrarianism as basically a form of responsible dwelling or a way of life or embodied ethos attuned to the requirements of land and local communities. In a way, the agrarianism of Thomas Jefferson, the Southern agrarians, and all is about community-making. I am curious how you see yourself in that long tradition of thought, or how you depart from previous forms of American agrarianism?

Wirzba: It's a really good question, and

it's important to raise because the history of agriculture is not a benign history. There is a history that often involves coercive labor, and agricultural communities can sometimes be very close-minded. These are issues that need to be acknowledged. In the American context in particular, it's impossible to write the history of agriculture without also talking about the history of indentured servitude or the history of slavery. This is something that Thomas Jefferson and certainly the Twelve Southerners did not do a very good job addressing. They thought it was acceptable to raise food, to grow food with the use of enslaved labor. And this is a major question for the agrarian of the future, which is, how do you promote good agriculture that does not in some way or another come at the expense of other people: their labor, their health, and wellbeing? We know this is very difficult even still today. I do not know how it plays out all around the world, but in America, for instance, much of the agricultural work is done by migrant workers, and these workers are not getting paid a living wage. They are often asked to

work in conditions that are dangerous, hot, or toxic, working with a lot of chemicals, for instance. That raises all sorts of questions about what kind of society we need that can come alongside farmers and honor them so that they get adequately compensated for the food that they grow. I think this is so important an issue to raise. Because if we cannot develop an economy that enables farmers to do the good work that genuinely cares for land and creatures, animals, and plants, we are going to continue to bring degradation to the world. We know that agricultural practices have done a lot to damage planet earth. So we really need to have urbanites and suburbanites commit to economic priorities and policies that make sure farmers can do the good work of care. Because right now, and historically, we have not seen that. Because the returns that farmers get on their work are so meager, they often need to commit to practices they don't like. Those are major concerns.

Chou: What motivated you, approximately 10 years later, after you

went off to talk about food and faith, to revisit farming and the values, philosophies, and theology of growing food? What values are you now emphasizing? I was excited and surprised to find you revisiting agrarianism this summer when *Agrarian Spirit* came out.

Wirzba: Well, I think the reason I come back is what I appreciate about agrarian writers: they continually bring us into contact with the most fundamental questions. How are we going to eat? How are we going to build economies that create flourishing, not just for people, but flourishing for land, flourishing for animals? How do we create forms of growing food that do not shrink biodiversity, but maintain or even grow biodiversity? Many of the problems that we are facing on a planetary level, things like climate change, things like food insecurity, things like the migration of peoples, things like the creation of dead zones, and the depletion of aquifers. All of these are helping us see in ways that are harder and harder for anybody to ignore,

that we are abusing the land that we need to live.

At the heart of the agrarian position is the conviction that you nurture the places that nurture you; agrarians are these people who have a long set of traditions and wisdom about the practices, the daily practices, that facilitate nurture. We need to listen to and learn from agrarians because I don't know how this plays out in your part of the world, but in America, when environmentalism began, it was very much informed by a wilderness ethic. Conservation of pristine nature was the big idea and major focus. And they had a history of national parks and so forth. I love nature. I love wilderness. I love even pristine nature. But the places that we call "wilderness" in parks are places where people don't belong. And what we need to figure out is not how to be better tourists on earth as when we go visit a national park. We need to figure out what forms of labor and what economic policies are we going to need to nurture the land that nurtures us.

Agricultural people all around the world have a long history of working with

the land, and we can learn from these histories because some of that working of the land has been a working *against* the land: that is how we have done very destructive things. But we also have examples of people who are working *with* the land so that the land becomes more fertile and more diverse. We need to figure out how we learn from those people, from the histories of mistakes and successes. In a world of so much planetary destruction, we need the practices that are going to help us heal our land and not just keep abusing the land.

Chou: Do you think it would be too bold to say that this history is why you become interested in the theological and spiritual aspects of both food and farming?

Wirzba: Yes, I think so. I went to Cop 26 in Glasgow last year. I didn't go to Egypt last month. But what became very clear to me is that in almost every session that I went to—whether concerning food systems, on business, investment support, or all sorts of things—at the end of the

sessions, almost the universal refrain was “We know how to do this. We don't have a problem dealing with engineering. We don't have a problem with the technical know-how that we need.” The real issue is whether or not we have the culture that will *want* this to happen, and that will support it to happen. That means the questions of climate change and species extinction, for instance, are not technical issues. They are cultural questions. That means we are talking about values and which values we care for.

I think what we do not appreciate well enough is how the modern world and the core commitments of modernity require an appropriation, mining, commodification, and turning things into saleable items. I think what people are realizing is that this is a very destructive way for human beings to think about their place in the world. It is a system that depended and continues to depend on the threat and use of violent force. This whole way of imagining the world and living within it certainly goes against the great spiritual traditions that we know from people all around the world

because many cultures will say, the world does not just consist of commodities. The world consists of beings that are alive. They have value, and we can even speak of them as kin. Now, that whole way of speaking presupposes that the world is in some way sacred, and it implies that the whole of the world is a membership of gifts.

That language of gift is so different from the language of commodity. Because gifts, you have to receive them differently. You do not grasp and take and hoard gifts. Gifts are things that you receive gratefully and then share. And the question I think going forward is whether or not we are going to be able to challenge the kind of commodification that is going all around the world today: privatizing land, putting patents on plants and animal forms all with the aim of maximizing profit for shareholders of companies, or in some instances, maximizing profits for very wealthy individuals and investors who now have a stake in trying to control the world's food system. People can live without a lot of things. They can maybe even learn to live without oil. But they cannot learn to

live without food. One of the things I worry about is the commodification of life forms—not just the commodification of land. The commodification of life forms is going to present a major challenge to whether or not human beings have the fortitude to recognize that there is something like a violation of life that happens when we commodify life. I am talking not just about human lives, but obviously about animal and plant lives as well. And for that, we are going to need to be able to draw on the great spiritual and religious traditions of the world. Those are the places, those are the traditions where we have texts and histories and memory that still call forth a radically different way of understanding the kind of world we are in. So just the language that we live in, a world that has been created, that there is a creator who believes that what is made is good, that is already quite a departure from a kind of mining attitude that when encountering a place says, how can I profit from it.

Chou: You mentioned the importance of language or narratives. That is something

very important to us working as literary or humanities scholars. In a way, our work is about what kind of narratives can change behaviors and mobilize people to care for and act differently in their world-making practices. Now I want to turn to your research on food and theology. In *Food and Faith*, you note that “we do not really understand food until we perceive, receive, and taste it in terms of its origin and end in God as one who provides for, communes with, and ultimately reconciles creation.” I think this relates to your comment that nature should not be understood as a form of commodity but as a gift. We should try to understand nature as a gift that is given to us, something that we should respect and value. You began writing about farming in 2005 and came back to revisit agrarianism ten years later. You wrote several books on food in between. I am curious if you make a distinction between the eating and the growing of food. I often found myself caught up in this academic identity crisis. More often than not, I am labeled as a scholar of ‘critical food studies.’ I am not very comfortable with this categorization,

even though my research relates to food. Could you talk about this? What made you come back to the production of food? Do you share this anxiety? For me, growing food is very different from just eating it.

Wirzba: That is a great question, Serena. There are several things I would want to mention here. On the one hand, it needs to be understood that most of today’s eaters, in so far as they shop to purchase their food, are the most ignorant eaters in the history of the world because they live by what Wendell Berry calls “the superstition” that money produces food. If you have money, you will have food. That is a complete deception because you cannot eat money. What produces food is earth, soil, bacteria, and microorganisms. Living in the soil and water, you have plants, you need root systems, you need pollinators, you need bees, you need butterflies. The minute that you pick up any food item and try to understand the story of that food coming to be, you are immediately drawn into a bewildering array of places, creatures, and ecological processes. No photosynthesis,

no food, right? No pollinators, no food. No rain, no food, right? All of these things are absolutely crucial to your understanding of any item of food. And we fool ourselves if we think that because we have a product, a package of spaghetti or a package of rice, or a package of apples or what you have. We think that the food is the package when, in fact, anybody who has been involved in growing food knows that the food is a story that takes you back in time into a bewildering array of creatures who came together to make that food possible.

One of the reasons I was writing *Food and Faith* is because I thought so many people, because they are urbanites, don't understand the much more complex history of food. Now, that is just the ecological side. Then you also have historical, social, and political sides. Because you have to have people who realize that if you take grain, you can make flour. And if you add yeast and water and a little bit of salt, you can make bread. That is just one example. You have got a history of cooking traditions that require a lot of creativity and inventiveness. Then you have got food

economies, the distribution systems. Why wheat instead of rice? Or why a vegetarian versus a meat diet? Why do we have these different ways that people eat? And you have ethnic traditions, so you have a bewildering array of social and cultural factors that also play into the very particular kinds of food that you eat. In the United States, for instance, we are a country obsessed with fast food. We have all these burger joints, chicken joints, you name it. Well, that's also a cultural phenomenon that was created in the 1950s and the 1960s to achieve particular kinds of cultural, but also financial aims. So here, just saying these brief things about ecology and culture, we understand that a hamburger is a very, very complex thing. So that is cultural, that is ecological.

But now what about the spiritual? Well, this is where I had this point that this quote that you gave about understanding things in terms of their source and their reference in God, a creator.

The reason that is important is that food, if it's not just a commodity, but it reflects this complex ecological cultural

history, is ultimately a gift. And it's not just a gift, but it's the expression of a giver's love for you. I start by telling people that this is something that is fairly commonly experienced by people. When you get invited to somebody's home for dinner, and they bring the food to the table, they will say, "Here is food I made for you." And you, as the one receiving the food, you see that this food that is prepared for you is an expression of their love for you. Food in effect is a declaration of our love for our world and a creator's "love" for us, and our love for each other, which is why in so many cultures, the sharing of food is essential to that culture's wellbeing. Hospitality is something that is so important in these diverse cultures because they start with the assumption that we all live by receiving gifts. And these gifts, they are not just laying around. These gifts are given. So what does that do to the way we think about the world? If we think that we have an obligation to share food with each other as a way of, first of all, expressing the creator's love for a world, then our participation in that kind of sacred

hospitality is essential. Hence, in so many indigenous and also spiritual traditions, having people who are hungry is a moral wrong. Because when we deprive people of food, we deprive them of life. And if the world as created teaches us anything, it starts with the assumption that life is good. If we are not promoting that in the ways we live with each other, and don't share food with each other, we are actually working against the very power of life, the very notion that life is precious. We need to nurture life if we want to be worthy of eating it.

Chou: Contemporary Taiwan is more or less a secular society. Those who are religious are mostly Buddhists or Taoists. In *Food and Faith* and *Agrarian Spirit*, you ask questions such as "Why did God create a world in which every living creature must eat?" Through themes such as gardening and what you call "death and sacrifice; the significance of the Eucharist and the work of reconciliation; the meaning of thanksgiving and self-offering; and the hope of heaven," you argue that farming

and eating are spiritual practices. Could you tell the audience who might be unfamiliar with your works more about what this means?

Wirzba: Yes. I think Christian belief is rooted in an experience that is not just known by Christians, it is known by everybody. When you sit down at a table and you have your plate of food, the thing you have to attend to—and this can be terrifying—is that for you to eat, others have to die. If you are only shopping for food, it is pretty easy to ignore that and forget that. Because when you go buying your meat or your produce, there is no blood, there is no fur, no feathers. There is no history of killing bugs or rodents that wanted to eat your vegetable patch or what have you. All of that is erased. And you think that the food is just there. And you don't understand that this world in which we live can only live by eating. Every creature that lives eats, and what it eats are other living creatures. The question then, if you are a responsible or even attentive eater, is how do you become worthy of

consuming another living being? Which is what we do. So the exercise of thanksgiving—saying grace before a meal, for instance, is an exercise in which you can register the seriousness of what is happening.

I remember sometimes when we have had guests and they do not know anything about farming, if we are serving meat, I will say “thank you” for the life of the chicken that was killed so that we could eat it. And the people will then say, “I do not want to eat chicken now.” And I want to say, “Well, where did you think the chicken came from? It was a living being.” When you come to the realization that for us to eat, others have to die, you now have to ask the question about how we become worthy of another's death. And within a sort of Christian imagination, the answer is simple, even though it is very hard. If you are going to eat another's life, you have to honor it in its life. That means taking care of it, not abusing its life, and not minimizing the significance of its life.

An example that I often give is, growing up on our farm, we raised

chickens because we ate chickens. And my grandfather, who was instrumental in helping me understand this, said that if we are going to eat chickens, we have to make sure that the life of the chickens is happy. So he never tolerated the abuse of any animals. Our chickens, though they could run anywhere on the farm that they wanted to, my grandfather maintained it was important to cut grass and bring it to them, even though they could find their own grass. He did it every day because it made the chickens happy to receive the grass. My grandfather believed that if you are going to eat the chickens, you have to honor their life by securing as much chicken happiness as you can. And for farmers, this is not a far-fetched way of thinking that you can say that you can treat your land with respect and honor. And when you do that, you are right to eat from the land, or that if you are going to eat meat, the animal whose meat you are eating has to have been treated well. This is something that is completely gone from industrial production.

Industrial production does not honor

or adequately care for any chicken, any cow, any pig, or any field. It is a system of abuse of the land because they are all reduced to units of production that need to be raised as efficiently as possible. We have genetically modified animals to make them get to slaughter weight much faster than they ordinarily would. We have genetically modified them so that they will produce more of the kind of meat we want. So we have chickens that have enormous breasts because Americans want white meat. I mean, we are treating living beings as if they are dead. We are treating them like machines. And it is no accident that once we are prepared to treat animals like machines that we can manipulate, modify, and speed up—that we are going to do that to people, too. And we are doing that to agricultural workers. We are treating the human bodies that eat the food as basically receptacles that we want to get as much into them as possible. It is a system of degradation that carries on all the way through. We need to recover some sort of a sacramental spiritual understanding because otherwise all of life becomes

vulnerable to mining, to resource extraction. That is a pretty frightful world to live in.

Chou: Thank you for bringing this up. I am also writing about how the transpacific production and consumption of food and other everyday practices can be tactics that we adopt to participate and engage with the world in more sustainable and ecologically just ways. Why do you think it is important to call attention to spiritual, rather than just ethical aspects of farming or eating since spirituality is often associated with conservatism and hegemonic practices? Spirituality is often associated with conservatism or what at times are called political rednecks. I was wondering if you can talk more about this.

Wirzba: To say that the world that we consume is not just a commodity, but a place of the gift, that is a revolutionary way of speaking. Because what it does is it says that the dominant sort of economic models, which are all geared toward maximization of profit for shareholders, that's the wrong

approach. When you are saying that in a continuously growing economy the emphasis is all on maximizing GDP, when you say that should *not* be the goal in life, which is revolutionary. It is not like you are saying that it's a conservative movement. It's actually the people who want to keep the status quo, who are the conservative ones, because they are not paying attention to the fact that if we continue doing as we are doing, we are going to run out of water, we are going to continue to degrade land so that fertility will continue to decrease rather than increase. We will continue to destroy the diversity of plant and animal life. We will continue to eliminate pollinator species and degrade microbial systems.

To talk about the world as worthy of cherishing is the most radical political action possible because it puts a spike in the wheel that is driving the world over the edge, over the cliff. It takes tremendous courage, I think, to stand in the face of the commodification of the world and say, we're not going to tolerate further commodification because we know where

that's going and where it's going is the reduction of all life to some person's cost benefit analysis sheet. And I don't want to be on somebody's cost-benefit analysis sheet. The spirituality that interests me isn't naively pious. It asks the practical and economic question: how do we learn to love and cherish and nurture the places that nurture us? How do we learn to love and celebrate and nurture the plant and animal creatures, and the agricultural workers? Those become revolutionary acts because they upend the economic and political order that we see as doing so much damage in the world. What we have learned from historians is that most of the great revolutionary movements start around the question of land. Who owns the land? Who gets to say what happens on the land? And in so far as there have been people who've said, we want to take the land out of the hands of the elites and the powerful people, those have been the origins of revolutionary movements. I guess I would say that far from being a conservative gesture, it's actually the much more radical gesture to say that you need to protect life

rather than just continue to abuse it.

Chou: Thank you for these historical and cultural contextualizations. The way I see it, as a literary humanities scholar, is that they are not just stories about the land but also about what politics, resistance, and demonstrations could be. One does not need to participate in street demonstrations and throw rocks to be radical. Caring for the land or eating and growing food properly is also political. In this embodied sense of material-spiritual ethos, I am arguing for an entirely different understanding of politics and demonstrations, too.

Wirzba: I think that is really well put. I have had multiple experiences where I have had students in class and we read agrarian writers: they are very attracted to what these agrarians are saying because they help put students in touch with fundamental realities about health, wellbeing, and life's purpose and such. Some of them will go and spend a summer maybe working on a farm and actually

doing the work, not just reading about the work. They tell me that they had no idea how they would be transformed by the work because you are not just thinking your way into another world, you are feeling your way into another world in the most physiological sort of way. You begin to see that the priorities in your life change. If you are thinking about radical politics, “radical” means in the original sense, taking you back to the root. Radical politics ought to be able to say what is fundamentally important and what we need to make our commitments to. Agricultural people have a powerful way of telling us that our political and economic priorities are fundamentally distorted. We need to have a vastly different set of priorities that is revolutionary again. Because we are now saying the whole manner of our making sense of this world, the whole manner by which we judge what a good and successful life, these are wrong. They are misguided because they do not understand what is most important. What is most important is not your bank account or, how big your house is. What is most important

is the health of your soil, the quality, and cleanliness of your water, the breathability of your air, and the abundance of diverse species of life. These are the most important things because without these no human being can live well or for long. People can live in a smaller house, but they cannot live without good soil.

Chou: We are talking about action, the ethos of embodied practices, and also labor here. These are things that agrarians support. I like how we are talking about agrarianism as a form of being embedded in the land. Agrarianism is not just about farming. It involves different kinds of actions and dwelling on earth, including what the Pope Francis argues for in the 2015 *Encyclical Laudato SI’: Care for Our Common Home* as “ecological conversions.” In *Be Always Converting, Be Always Converted*, Professor Rob Wilson also sees conversion as a form of “self-making and the transformative reaches of poesis”—“the revolutionary possibility that the everyday self of drifting confusion, ideological bewilderment, or suspended

commitment can be made anew.” I personally am fascinated by how farming and gardening have that capability of creating a kind of *ecological conversion*.

Wirzba: Yes, it is a really important point. I will just give you an example that is from an indigenous author. Robin Kimmerer says that when Europeans came to North America, their intent was to turn the land into property and to make money from it. They came to search for gold, they came to search for wealth, and so they could never take care of the land. They could only commodify it. Indigenous people, of course, were deeply puzzled and concerned and worried about this whole approach because wherever these European conquerors came, they had no desire to stay. They had no desire to nurture. They wanted to only take and make money. And she said, what happens when you only commodify the land is that you cannot experience the land as the source of your nurture and wellbeing. You cannot honor the land and in honoring the land, find that the land loves you back. Kimmerer says this very

important thing: when people do not feel that they are loved, or when people do not feel that they belong where they are, there is going to be a lot of psychic disturbance that happens. Because at root, people want to feel that they belong and they matter. But how can people feel that they belong and matter if the places that nurture them have been degraded and destroyed, or have been objectified and commodified? It is not an accident that a lot of people are feeling a tremendous amount of loneliness and feeling a lot of meaninglessness because they have evacuated the world of meaning and value by saying it is just stuff. It is just commodities. If the world that makes our living possible is just a bunch of commodities, how do we know we are not just a bunch of commodities too that can be sold to the highest bidder?

I think people are recognizing how this modern movement to appropriate, commodify, and exploit has been a disastrous move. Because it is now said, when we commodify, appropriate, and exploit land or creatures, we are going to have to do it to all the people in the end,

too. Then you are left with who is the best exploiter, meaning who is the wealthiest or the most powerful or violent? We know historically that you need to have a certain amount of money to live a decent life, but at a certain point, the money doesn't make you happier, it makes you more miserable. I think people are wanting to return to questions about what is going to make their life meaningful. What is going to affirm my life as valuable? I think it has to be connected to the question about how we form the value of land and the creatures we live with. My argument is that we can only think about human life as sacred and worthy of cherishing unless we also, at the same time, think of all the life and the places that nurture us as being sacred and worthy of cherishing.

Chou: I like how you are emphasizing farming and eating as spiritual practices we can work on: this not only empowers us, as urbanites, but also gives us hope or something to work towards. I find it valuable how you provided agrarian spiritual exercises in the last part of your

book, *Agrarian Spirit*, for your readers. You offered tactics that people can actually work on, such as learning to pray, to see properly, to be decent, learning about the meaning of humility, generosity, and hope. The world often seems pretty bleak right now. Can you tell us how you stay hopeful, what hope is to you, and why hope is needed? What are the conditions and practices of hope as you see them?

Wirzba: Because I speak about agricultural and environmental issues, the news on so many fronts is exactly as you say, very bleak. And we know that young people around the world are very concerned about things like climate change. Many of them are thinking they do not want to have children because there will not be enough food to eat. Or they are aware that hundreds of millions of people are going to be displaced by heat or fire or drought, or sea level rise. It is a very grim future. So, I often get asked, what gives you hope? In my thinking about this, I have realized that I am not so sure that is the best kind of question to ask: What gives you

hope? Because that makes it sound like hope is a thing that you can have. Some people have it, some people do not. It is like a vaccine. If you have it, you are protected from all the trouble in the world. I do not think that is what hope is. I do not think hope is an object that some people have and some do not. I think hope is a self-involving activity. Rather than answering or even asking the question, “What gives you hope?” I would advocate for a different question: what do you love? That is a better and more helpful question. The reason I think it is important to ask that question is that when you ask what do you love, you are at the same time talking about what you will be prepared to commit to protecting and nurturing and cherishing. Because *hope lives where love goes to work*. That is my short definition of what hope is: Hope is not a thing; it is something that you do.

I recognize that there are a lot of people who say, “Well, why not just be optimistic?” I say, “Well, optimism is very different than hope.” Because optimism says things are going to work out okay, do not worry, it is all going to be all right. But

what people do not appreciate is that optimism is a very conservative way of thinking because it does not challenge the status quo, right? The status quo says, just keep doing what you are going to do and things are going to work out okay. Well, we know that things are not going to work out okay because the neoliberal capitalist status quo is what is producing the problems that young people are facing. Hope is different from optimism because hope does not say there will not be bad things happening. We know there are going to be bad things that are happening. What hope does is it asks us, what are you going to do about a world? How can you imagine a future different from the status quo, so that life can be cherished rather than abused? As Wendell Berry says, hope lives in the means not the ends. We do not owe young people a prediction about how the world is going to be 50 years from now. We do not owe young people the saying, “Do not worry, it is going to be okay.” That is a lie. What we owe young people is our commitment to do the good that we know we should do right now, and have that work

be an expression of our love for them. What I want to say about hope is it's a discipline. It is not cheer up optimism. It is honest and it is a recognition that there is going to be suffering and pain in the future. But what is crucial to hope is the commitment of people to join their love with the good and the beauty that is in the world. And when we do that, we will create beautiful places. We will create healthy communities. We will create good farmland. Because what will be guiding us is not fear, not despair, not cherry optimism. What will be guiding us is our love for our places, our communities, and our love for each other.

Chou: Perhaps I could have a follow-up question: I like your definition of hope. How do you see that in the context or framework of the Christian concept of *salvation*?

Wirzba: That is a major term, right? But it is used not just in Christian circles. I mean, Karl Marx had a version of salvation, too. A salvation story is basically any of the

ways that we have to talk about life at its best. When do we know that we are doing a really good job in our living? And that is what salvation is trying to help us understand. From a Christian point of view, salvation is achieved when people live in such a way that all of the relationships that inform their living are characterized by love. One of the reasons we have so much pain and suffering in the world is because we have distorted or denied love. Violence and abuse: these are all expressions of people's inability to love. The salvation story, as Christians understand, is one in which God is continually teaching people what love requires. And in the Christian frame in particular, Jesus is the one who shows people what it means to love. What he does is very practical. He feeds people, he heals people, he forgives people, he reconciles people, and he becomes friends to people who have no friends. These become exercises or demonstrations of what salvation looks like, and what love looks like. The kingdom of God is what Christians say is the world in which the love of God is the only power ruling our

relationships. That implies salvation. To put it very practically or personally, I asked people to imagine what their life would be like if everything that they touched, everything they engaged was being nurtured and cared for, and also understood and felt that all the people in their life were trying to work to make sure that they could have the best life possible and they were committed to helping other people live their best possible life. What a different world we would be in, right? That is what animates the Christian vision of salvation. It is God's love taking root in people's lives, so that the care of each other and the care of our places is the number one and only priority. It is a beautiful ideal that, sadly, is rarely realized on this earth.

Chou: Thank you for the deep insights into the telos of salvation. Today we have a diverse audience with us today: from students to professors of various disciplinary backgrounds. I think we have all enjoyed this interview and conversation very much. There is a lot of information and knowledge for the audience in Taiwan

and other Asian sites to take home and ponder for years to come. We will surely benefit from your ecocritical and historical insights.

《英美文學評論》投稿須知

《英美文學評論》為中華民國英美文學學會出版之中文學術刊物。根據科技部文學二（外國文學）學門國內期刊評比，《英美文學評論》收錄於科技部人文學中心審議通過之臺灣人文學引文索引期刊(THCI)資料庫，名列第一級期刊。本刊自 2019 年起（第 34 期）接受以中文或英文撰寫之稿件，歡迎惠賜**英美文學**以及**英語語系文學**研究相關論文、書評、訪談錄等。投稿人請注意下列事項：

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- 二、如作者有任何違反學術倫理之情事，本刊將一律退稿，並予以停權至少一年。投稿前，請詳閱本刊之〈出版倫理〉。
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Review of English and American Literature

Submission Guidelines

Review of English and American Literature (REAL) is an academic journal published by ROC English and American Literature Association (EALA). It is ranked among the first-tier humanities journals. It is also included in the Taiwan Humanities Citation Index (THCI)—an index of a select group of journals judged by the Research Institute for Humanities and Social Sciences (affiliated to MOST) to represent high-quality academic journals published in Taiwan. *REAL* accepts manuscripts written in either **Chinese** or **English**, effective since 2019 (Vol. 34). Research essays, book reviews as well as interviews regarding **Anglo-American literature** and **Anglophone literature** are welcome. Please follow the guidelines for submission:

1. The same manuscript should not be submitted to more than one journal. A paper which has been published in another language will not be accepted. Papers having been published elsewhere shall not be submitted.
2. Violations of the journal's ethics policies and any contraventions of academic integrity will result in rejections and restrictions of future publication with *REAL* for a minimum of one year. Prior to submission, carefully read "Publication Ethics."
3. Manuscripts should be no more than 20,000 words in Chinese, and should be between 6,000 and 12,000 words in English (including **Works Cited** and **footnotes**). Book reviews should be between 2,000 and 10,000 words in Chinese, and should be between 1,000 and 6,000 words in English.
4. The paper shall follow the **8th edition** of the *MLA Handbook for Writers of Research Papers* and the journal's submission guidelines.
5. The manuscript should be in Word format and well paged, and it should include a Chinese and an English title, a Chinese abstract (350 to 400 words), an English abstract (200 to 250 words) as well as Chinese and English keywords (3 to 5 items).

A cover letter should be attached, stating the author's English and Chinese name (if there is one), name and the address of his or her affiliation, the corresponding contact information, address, email, phone/ fax number, as well as a funding declaration if the research has received any grants.

6. A submitted paper will go through double-blind review process. There must be no indication of personal identity or other related information. Accepted papers are expected to be revised based on the advice of the reviewers.
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2022.11.22 修訂

《英美文學評論》撰稿凡例

投稿本刊之論文請依學術論文格式撰寫。本刊大致根據美國現代語言學會(Modern Language Association)之規範格式，並保留修改來稿格式之權利。投稿人請採行 MLA 第 8 版格式，也請參照下列簡則：

- 一、書籍、期刊、雜誌、影片、繪畫之中文標題以《 》標識，外文標題則採斜體字 (italics)。例如：李有成著《他者》、《英美文學評論》、拉契德·波查拉(Rachid Bouchared)導演的電影《光榮時刻》(*Outside the Law/Hors-la-loi*)、畢卡索的《葛爾尼卡》、Barthes's *The Preparation of the Novel*、*New Literary History: A Journal of Theory and Interpretation*。
- 二、單篇論文或短篇作品之中文標題採用〈 〉，外文標題則用“ ”。例如：單德興的〈冒現的文學研究：臺灣的亞美文壇與美國原住民文學研究〉、以薩·辛格的〈卡夫卡的朋友〉、“Migrations of Chineseness: Ethnicity in the Postmodern World”、“Interview with Toni Morrison”。
- 三、內文第一次出現的外文人名、書名或篇名之譯名，請以括號附加原文。例如：麥禮謙(Him Mark Lai)、《天堂樹》(*Homebase*)、拉達克瑞希南(R. Radhakrishnan)的〈後殖民性與身份疆界〉(“Postcoloniality and the Boundaries of Identity”)。若是一般家喻戶曉的外國人名(例如「莎士比亞」)或名詞(例如「後現代主義」)，則無需附加原文。
- 四、內文數字兩位數(含)以內採用國字，兩位數以上採用阿拉伯數字。內文之引文頁數皆使用阿拉伯數字。例如：

經濟學家史狄格樂(George J. Stigler)在回憶錄開頭即指出，「經濟學家在十八世紀末首次被視為自成一類。到了 1790 年，偉大的英國哲學家兼政治家勃爾克(Edmund Burke)就已預見了歐洲的未來，並為之哀嘆不已，他說道：『騎士時代一去不復回，如今詭辯家、經濟學家與謀略家當道；歐洲的榮光永滅了。』」(3)。

- 五、內文標點符號請採用全形。例如：逗號(,)、頓號(、)、刪節號(……)、破折號(——)、引號(「」或『』)等。
- 六、註釋方式採同頁註，並僅作補充說明之用。
- 七、引文出處請於正文內以括號標示，例如：(Ondaatje 75)。如引述同一作者多本書或多篇論文，請附加書(篇)名或作品年代，例如：(*Orientalism* 7)或(Said 1978:7)。如引述同一作者同一年度多件作品，則在年份後以 a, b, c 標示，例如：(Derrida 1996a:68)。
- 八、引用資料如出自中譯本，為免譯文或有漏譯或誤譯之處，基於尊重原作者與譯者，請於內文引文(in-text citation)後以括號並列外文原作與中文譯本之出處，例如：(Roy 83；洛伊 75)。同理，正文後的引文書目表單也需分別列出原著書目與譯著書目。
- 九、「引用書目」(works cited)如同時包含中英文文獻者，請先列中文書目，最後再列西文書目。中文書目需提供音譯及英文意譯。若有其他文字書目(如日文非漢字、韓文、希臘文等)則列於中西文書目之間，例如：

引用書目

中文書目

- 王德威(Wang, Der-wei)。《歷史與怪獸：歷史、暴力、敘事》*Lishi yu guaihou: Lishi, baoli, xushi* [*The Monster That Is History: History, Violence, Narrative*]。麥田出版 [Rye Field]，2004。
- 李有成(Lee, Yu-cheng)。《密西西比的馬薩拉》與離散美學》“*Mixixibi de masala yu lisan meixue*” [*Mississippi Masala and Diasporic Aesthetics*]。《在理論的年代》*Zai lilun de niandai* [*In an Era of Theories*]。允晨文化 [Unchen wenhua]，2006。pp. 251-69。

英文書目

- Hammesfahr, Petra. *The Sinner*. Translated by John Brownjohn, Bitter Lemon Press, 2007.
- Heaney, Seamus. *Preoccupations: Selected Prose 1968-1978*. Faber and Faber, 1980.
- Kincaid, Jamaica. “In History.” *Callaloo*, vol. 24, no. 2, Spring 2001, pp. 620-26.
- . “Girl.” *The Vintage Book of Contemporary American Short Stories*, edited by Tobias Wolff, Vintage, 1994, pp. 306-07.

(英美文學評論 · 第四十一期要目



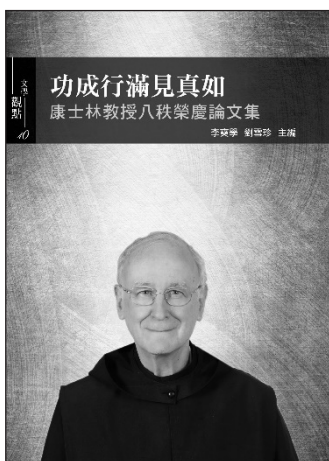
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-

功成行滿見真如

康士林教授八秩榮慶論文集

李爽學、劉雪珍 主編

ISBN: 978-626-7193-15-0



康士林 (Nicholas Koss) 教授是本篤會終身修士，八零年代起在台灣輔仁大學任教，四十幾年來育才無數。他在台灣文學的英譯、中國形象學、中國古典文學英譯、英美小說、文學與宗教等研究上，特別對比較文學在台灣的紮根與茁壯，貢獻卓著。康教授學貫中西，乃研究《西遊記》和《紅樓夢》的漢學家。曾任教於北京大學、北京師範大學、復旦大學等多所中國院校，默默推動兩岸及國際學術交流。同時，他一手擘畫數個研究所，設立跨校國際學會，開創並參與的學術活動之多，實屬罕觀。本書輯一為摯友、門生懷念受其關懷扶持的過往；輯二以西洋古典、中世紀和文藝復興時期的論文最多，顯示康教授多年來串連各校、致力學術交流有成。他春風化雨，學生遍布海內外，交遊也是滿天下，真所謂東西南北人。一生在異鄉默默奉獻，出家得道，功成行滿。

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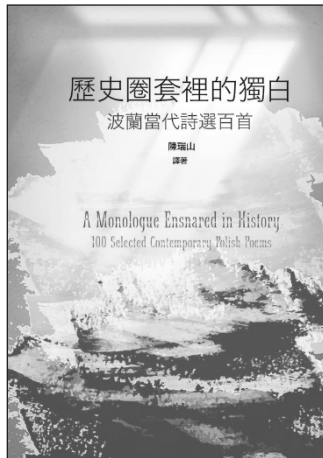
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歷史圈套裡的獨白

波蘭當代詩選百首

陳瑞山 譯著

ISBN: 978-626-7193-17-4



本書收錄名詩百首，選自七位波蘭受學界肯定的傑出詩人，四位「大老級詩人」包含二位諾貝爾文學獎詩人米沃什、辛波絲卡，以及魯熱維奇、赫伯特；三位「新浪潮」詩人扎加耶夫斯基、利普斯卡，以及巴蘭查克。

此書為國內首本針對波蘭當代七位具影響力的詩人做有系統的翻譯與評介。評介除了簡述詩人生活背景，並賞析其詩歌創作的核心理念與技巧。譯者譯筆簡潔精練、用詞雅緻，貼近原文，並附注釋助讀者盡窺波蘭詩歌獨特思維與感性之美。書末二篇〈諾貝爾獎致詞〉供讀者們進一步探索大詩人的創作理念。

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再探文學與醫學

醫療人文研究論文集

馮品佳 主編

ISBN: 978-626-7193-18-1



近年因詭異多變的新冠病毒（COVID-19），人類過去數十年受到全球化影響的生活形態與知識體系受到極大的衝擊。面對嚴峻的疫情，醫藥科技的防禦與治療固然重要，人類如何面對傳染疾病與生離死別等等問題的心理建設亦不可忽視，因此醫療人文的研究與實踐議題格外重要。

本書為國科會「以文淑世：醫療人文跨領域研究」計畫的第二本論文集，也是計畫執行五年以來其中一項成果。雖然橫空出世的新冠病毒打亂了原有規劃，卻也因為新冠肺炎的出現，更加凸顯醫療人文議題的重要性，具體展現如何呼應全球疫病的即時性。本論文集嘗試探討醫學與文學、文化之間的互動。更特別收錄學界前輩李有成先生的新冠疫情詩，直接以詩文抒發大疫年代的生命省思。透過詩篇與論文的結合，希望能更深入探討疾病、醫學對於人類社會的影響與衝擊。



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