

行政院國家科學委員會專題研究計劃成果報告

十九世紀英國通俗小說研究 (I I) : 煽情小說 A Study of Nineteenth-Century English Popular Fiction (I I) The Sensation Novel

國立交通大學外文系 馮品佳

E-mail: pcfeng@cc.nctu.edu.tw

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一、中英文摘要

本計畫為研究十九世紀英國通俗小說之第二年計畫，主題為煽情小說。十九世紀中葉（1860-1870）煽情小說（the sensation novel）於英國文學市場異軍突起。大批作品以連載方式在大小雜誌出現，雖被衛道的文學批評者鄙視，卻深得英國讀者歡心。此文類定義爭議頗多，多半以其代表性作品劃定範疇，其中佼佼者如柯林斯（Wilkie Collins）的《白衣女郎》（*The Lady in White* 1859）、伍德夫人（Mrs. Henry Ellen Wood）的《東玲園》（*East Lynn* 1861）及布萊登（Mary Elizabeth Braddon）的《奧德利夫人的秘密》（*Lady Audley's Secret* 1862）。這些作品連載及出版時極為轟動，幾乎人手一冊，而且改編之劇本與相關之系列商品也廣受歡迎，充分反應消費主義的興起。反觀其文本主題不外重婚、婚外情、私生兒、喬裝換名、謀財害命等等諸多破壞家庭神聖性及階級穩定性的情節。卻能在禮教嚴謹的維多利亞鼎盛時代獨領風騷，是否此一通俗文類於當時特定之時空下，隱含顛覆力量，提供讀者逃避現實的空間？或者違反倫常的形式之下依然附從社會的主導意識型態，使得讀者仍舊不會偏離社會正軌？因此本計畫探討煽情小說吸引讀者的社會因

素，研究方向可分三個重點：其一是文類之探索，經由閱讀三部主要煽情小說文本及其他作品，釐清煽情小說定義。其次探討煽情小說與維多利亞時代社會情境——如家庭意識型態、政治與經濟變革、與殖民主義——之關係，以及其盛極一時的因素。其三則討論煽情小說讀者生態，著重性別層面對於煽情小說作者書寫與（女性）讀者閱讀之影響

關鍵詞：十九世紀英國文學，煽情小說，通俗小說

Abstract

As the second stage of a study of nineteenth-century English popular fiction, this project aims to trace the development of the English sensation novel in relation to its social context. The English sensation novel made its appearance in 1859 when Wilkie Collins started the serialization of *The Women in White*. Mrs. Henry Wood's *East Lynn* and Mary Elizabeth Braddon's *Lady Audley's Secret*, along with *The Women in White*, are generally regarded as the three formative texts of the subgenre. Although often

marginalized by Victorian critics and reviewers as “low art,” for more than a decade the sensation novel in both serial and bounded forms had swept the literary market of England. The success of the “spin-offs” of the sensation novel, such as theatrical adaptations and commercial products named after the sensational protagonists and titles, commodified the genre and reflects the capitalist spirit at the time. The common themes of the sensation novel are none other than bigamy, adultery, illegitimacy, disguise, identity shifts, and murder, which apparently violate the sanctity of Victorian household and class stability. The reasons why such “sensationalism” could have survived the moral and class rigidity of high Victorianism and still succeeded commercially are therefore worthy of examination. Is there any hidden subversive power of this subgenre that provides its readers, especially female ones, an escape from the specific chronotope of its production? Or in spite of its obvious violation of moral codes, does the sensation novel still abide to the dictation of dominant ideology so that its readers can be easily guided back into the fold? The main focus of this project, therefore, is to investigate the complicated relationships among the sensation novel as a genre through readings of the three formative texts and other works; to locate the subgenre in its social context and look into its relations with Victorian social norms, domestic ideology and the tremendous impacts of social reforms, economic changes as well as colonial expansion of the nineteenth-century England; to examine the

readership of the sensation novel with a strong emphasis on gender issues.

Keywords: Nineteenth-Century English literature, the sensation novel, popular fiction

二、緣由與目的

十九世紀通俗小說中，煽情小說的研究是探索維多利亞時代文學與社會脈絡之重要課題。志異傳統不但與十九世紀英國寫實小說互相對話，影響甚至遠二十世紀歐美高蹈與通俗文學之發展。國外學者討論此種小說次文類之專著固不匱乏，國內之學術研究則有「斷層」之慮，就個人所知，除第六屆英美文學研討會時陳國榮教授曾專文討論英國志異小說外（本計劃中「志異小說」一譯詞即借自陳文），國內學者對此類文學少有涉獵。有關「女性志異小說」的研究更為罕見。以國內學術生態偏重典律及現代作品研究之現況而言，如何研究較早期之文本、續接研究「斷層」，刻不容緩。

本計劃系統化探討十九世紀「女性志異小說」，除介紹此次文類之文學傳統及分析文本外，並思索文本書寫與社會文話層層相扣之複雜脈絡。著眼於煽情小說與志異小說之間的文學傳承，煽情小說之吸引讀者閱讀之社會因素，所反映之社會情境，以及重要女性作者如布萊登及伍德夫人等人小說文本。

三、結果與討論

綜觀煽情小說研究文獻，大都集中於定義、商業性、社會性及性別議題之上。研究批評文獻中常指出煽情小說皆屬於極難界定之文類。如柯娃柯維芝(Ann Cvetkovich)

在 *Mixed Feelings: Feminism, Mass Culture, and Victorian Sensationalism* 中指出煽情小說之定義有時僅以「打動人心」(affective)為標竿。對於維多利亞時代當時的批評家如陸易斯(G. H. Lewis)、薩克萊(William Makepeace Thackeray)而言，煽情小說既是誇大其詞驚世駭俗之作，也過度強調感官引起之效應，都是等而下的商業作品。拉維兒(Terry Lovell)在 *Consuming Fiction* 中，也將煽情小說歸為「商品」(Commodity)類的通俗文學，為十八、十九世紀英國新興消費主義之體現。湯姆斯(Ronald R. Thomas)在〈柯林斯與煽情小說〉(“Wilkie Collins and the Sensational Novel”)一文中也指出，所謂煽情小說可以說是一八六〇年代由憤怒的文學評論者所創造出的文類，以此形容一些道德淪落、毫無美學、妨害人心的小說。然而在十多年間煽情小說在文學市場中獨擅勝場，不但使出版商、作家、改編小說為戲劇的製造人日進斗金，就連發行以小說人物為名的系列產品的商家也荷包賺飽。更有趣的是煽情小說主題也圍繞著金錢打轉，文本中的陰謀詭計大多是要謀財害命。除維多利亞商業之外，煽情小說也反應當時社會新菁英份子之產生，特別是專業人員中的律師與醫生。此二職業的專業論述取代生身父母，決定角色之屬性身份。陸斯柏(Jonathan Loesberg)在討論煽情小說敘事形式與意識型態關係時，也指出屬性身份在煽情小說中，為其情節不可或缺的元素。特別是煽情小說強調由法律觀念處理身份之變動，反應出一種階級恐懼(class fear)。這樣的恐懼則與當時社會一連串之改革與變動息息相關(“The Ideology of Narrative Form in Sensational Fiction”)。桑德藍(John Sutherland)也談及煽情小說與維多利亞社會情境的關連，尤其是當時對於犯罪觀念之

改變，由以往的無心之罪變成有計畫的陰謀，造成偵探之興起，也使得煽情小說文本如《白衣女郎》成為偵探小說之前身(*Victorian Fiction: Writers, Publishers, Readers*)。而蕭華特(Elaine Showalter)在《她的文學》(*A Literature of Her Own*)中則為煽情小說研究帶入性別議題。蕭華特認為煽情小說興起與女性編輯的出頭同時發生，但是煽情文本中不但很少討論性別角色，即使提起性別問題也含混不清。

四、計劃成果自評

本人在綜合閱讀煽情小說文本及相關文獻之後，認為煽情小說與志異小說在文類之傳承上關係密切，比如柯林斯等人文本煽情之處，就是製造一連串的謎，特別是身份屬性之謎，讀者的閱讀行為因此具高度之參與性。而這些謎的製造，與志異小說中 terror 與 horror 之製造極為相似，都是扣緊讀者的心理反應，刻意挑起其戒慎恐懼之心。若論差異之處，則在煽情小說中的謎底更強烈地反應當時的社會意識型態。如果煽情文本中容許階級、性別等等範疇之間的滑動(slippages)，結尾時謎底揭曉，一切都回歸其應有之範疇。偵探工作的最終目的，是在維持社會在變動中之穩定性。當然也可以由其他角度來解釋這些滑動，視它們為反動之徵兆，賦予作者，特別是女性作者某種解放。本人目前已著手撰寫論文，就此保守與反動之擺盪、屬性之不定等議題探討柯林斯與布萊登之煽情文本，撰稿完畢之後將投稿相關期刊發表。

計畫執行中廣泛收集煽情小說之文本與相關之研究文獻與專書，特別在史丹福大學的圖書館藏中發現許多珍貴資料。國外差旅部分，本人赴德國法蘭克福等城市研究浪

漫主義發源之地，參觀哥德故居及博物館與諸多哥德式建築物，對於浪漫主義與志異、煽情小說等之發展有更深刻之體會。特別是在哥德博物館中看到 J. H. Fuedli 著名之「夢魘」(*The Nightmare* 1783)一畫的視覺經驗，更是特別珍貴。

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