

行政院國家科學委員會專題研究計畫 期末報告

落實檢視性別言說中的社會資本、慣習與場域：世紀末與
初際蘇格蘭女性書寫文中的性別意識、「陰性柔順/韌特
質」與階級研究

計畫類別：個別型
計畫編號：NSC 101-2629-H-194-001-
執行期間：101年08月01日至102年07月31日
執行單位：國立中正大學外國語文學系

計畫主持人：林欣瑩

計畫參與人員：碩士班研究生-兼任助理人員：葉原銘
大專生-兼任助理人員：吳宗錫

報告附件：出席國際會議研究心得報告及發表論文

公開資訊：本計畫涉及專利或其他智慧財產權，2年後可公開查詢

中華民國 102年12月08日

中文摘要：本二年研究計畫擬研究過去二十年來(即二十世紀末十年與二十一世紀首十年)蘇格蘭書寫文中最擅處理性別議題代表性的兩作家 Muriel Spark 和 A. L. Kennedy 在書寫文中所呈現的性別意識及「陰性柔順/韌特質」(femininity)之性別議題，如性格傾向、行為特徵、自我與對她/他者的身體對待等等，並落實檢視這些顯性之行為特徵在當今蘇格蘭的不同社經階層中所呈現的差異，並探討這些差異帶來了何性別經驗的改變，象徵著何思潮轉變的時代性意義(meaning of periodization)，及代表著何社會歷史觀的延續及革新。雖有論者探究此兩女性作家的書寫文中的「敘事形式」(narrative forms)，卻鮮少將研究視角觸及這些「敘事形式」在兩性相處關係中的性別意識與喻意，遑論去探索「陰性柔順/韌特質」在跨世紀之際呈現了何性別思潮的轉變。本計畫承接博士論文對二十世紀女性小說中挪用浪漫民謠(romantic ballads)以示女性對社會童真刻板印象(social stereotypes of virginity)的拒斥心理(abjection of the virginity)的探討，以及近年對蘇格蘭地方方言在文學作品中所呈現的文化意涵的研究。不同之處在於，除了進一步探討「敘事形式」中暗藏的性別政治、心理匱乏以及國族認同等面向外，本計畫擬將研究主題擴大成探討不同社經階層社群之「性別意識或性別觀的成因」與其對「陰性柔順/韌特質」的觀感等多重面向，並延伸閱讀兩位蘇格蘭女性作家的作品中描述的兩性相處經驗的敘事情態，並將進一步以蘇格蘭在地問卷調查、訪談及網路追蹤經驗與分享的方式，落實檢視影響此性別思潮的因素為何，也將落實檢視此思潮轉變的所屬之社會階層，以期探究近二十年蘇格蘭社會之性別意識的思潮轉變所具的時代性意義，及期望對性別觀點中的社會歷史脈絡有更進一步的探究。在研究方法上，本計畫以 Muriel Spark 和 A. L. Kennedy 的八本小說書寫文作品之時代背景故事所敘述的兩性議題為研究主軸，一則，參閱 Judith Butler 的「身體與言說」(body and discourse)，作為「陰性柔順/韌特質」之分析方法；二則，以 Michel Foucault 所提的「性別觀」(notions of sex)為社會「權力言說」(discourse of power)建構下之產物，作為「性別意識」觀點之分析方法，並匯合 Pierre Bourdieu 所言各資本形式與其相互流動(forms and flows of capitals)的關係，試圖從中得到驗證文本所描述的兩性議題於近二十年之社會所呈現的實況為何。本計畫的目的乃是一方面以社會調查的「量的實據」來驗證文學文本中性別議題的實質社會成因，二方面則試圖從過去與現行之社會調查的成果中重新發現性別觀之「質的新發現」，並與閱讀文本進行相互辯證。

中文關鍵詞： 性別言說；社會資本、慣習與場域；蘇格蘭女性書寫文；性別意識；「陰性柔順/韌特質」；階級研究

英文摘要： This project attempts to examine what types of these evident behavioral characteristics shown by different societal classes both in economy and in social status, particularly emerging in the end and beginning of centuries (1990-2000 and 2000-2010), and also analyzes what change of sexual consciousness these differences present, and ultimately what this periodization of differences symbolizes in historical legacy of ' notions of sex' . This research project ultimately, on the one hand, provides the database obtained by social survey, in order to show the factors which lead to the formation of various types of ' sexual consciousness' , and also to the social responses to ' femininity' ; on the other hand, this research project also attempts to revisit the past and current research results, with the aim to discovering inspiring new views different from the previous research observations.

英文關鍵詞： gender discourse ; Pierre Bourdieu ; capitals, habitus, and field ; Scottish women writers ; sexual consciousness ; femininity ; class research

(計畫名稱)

落實檢視性別言說中的社會資本、慣習與場域：世紀末與初際蘇格蘭女性書寫文中的
性別意識、「陰性柔順/韌特質」與階級研究

計畫類別： 個別型計畫 整合型計畫

計畫編號：NSC 101-2629-H-194 -001

執行期間：2012 年 8 月 1 日至 2013 年 7 月 31 日

執行機構及系所：國立中正大學外國語文學系(所)

計畫主持人：林欣瑩

計畫參與人員：兼任助理 碩士班研究生 葉原銘
兼任助理 大學生 吳宗錫

本計畫除繳交成果報告外，另含下列出國報告，共 1 份：

移地研究心得報告

出席國際學術會議心得報告

國際合作研究計畫國外研究報告

處理方式：除列管計畫及下列情形者外，得立即公開查詢

涉及專利或其他智慧財產權， 一年 二年後可公開查詢

中 華 民 國 102 年 10 月 25 日

國科會補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以 100 字為限）

實驗失敗

因故實驗中斷

其他原因

說明：執行此計畫一年以來，已獲實質成果，亦即發表質量皆有一定水準之英文論文一篇於 THCI 期刊當中。筆者覺得自己所撰寫的英文論文算是一個對當代社會之性別文化與罪犯現象具有洞察力的角度。另外，本研究計畫作了不同社經階層的蘇格蘭女性之訪談，聚焦於質化研究可以讓我們更進一步了解，此議題在這類文學文本與當代蘇格蘭的日常生活中尚能開啟更多面新的視野。

2. 研究成果在學術期刊發表或申請專利等情形：

論文：已發表 未發表之文稿 撰寫中 無

專利：已獲得 申請中 無

技轉：已技轉 洽談中 無

其他：（以 100 字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）（以500字為限）

經過一年的研究、資料收集與訪談經驗後，筆者於今年(2013)三月，在《文化越界》(Cross-Cultural Studies)出版。此外，也誠如計畫中所允諾，已架設網站，並作相關於此議題的後續迴響和心得分享，也獲得了蘇格蘭學界朋友和教授的回應，這些迴響不但是目前著作的研究靈感來源，也都是未來集結專刊的準備。此深入不同社經階層的訪談計畫，針對不同的建制經驗、文本與問題意識，首度試圖呈現亞洲視野的西方性別文化的研究，並對西方性別文化所突出的問題意識進行理論性的開展。因此，論文與網站的出版不只是本計畫的部份成果，對於在亞洲的性別研究學者來說，亦有相當值得參考的價值。因此，「性別研究」不只是一個研究議題，它同時有一個交流的面向，要求我們去多元認識不同地方的知識傳統，挑戰與制限，進而提出對於跨國性別文化的批判與反省。這些新的學術連繫對於研究計畫的推展有實質的助益，也將敦促筆者在未來更去關注與推動跨國性別文化的研究對話。

1. 前言 (Introduction)

在研究近代蘇格蘭文學中，除了區域性地方文化文學廣受探討外，誠屬研究社會階層文學傳統居多，其中性別議題的紀實性(authenticity)漸受學界的矚目。早從十八世紀起，歐洲女性主義思潮已將女性的社會處境，私有與公眾道德等議題帶入自傳小說。如 Mary Wollstonecraft 於十八世紀中出版的 *Mary, A Fiction* (1788) 即是關注女性的感性思維與生活，甚至論及盧梭的告白(confession)哲學。不久又出版了 *The Wrongs of Woman* (1798) 表白其身為她的世代之女性所遭遇之窘境。更引起當時社會譁然的是其兩論文 *Vindication of the Rights of Men* (1790) 和 *A Vindication of the Rights of Women* (1792) 一改文風轉而筆伐抨擊盧梭的告白文類之偏頗與女性的感性思維之局限。此在文學史中被認為是第一波女性主義的崛起，也引導了之後二十世紀第二波女性主義者 Simon de Beauvoir 和 Luce Irigaray 探討「陰性特質」(femininity)與社會性別建構的關係；也更為二十世紀晚期第三波女性主義者 Judith Butler 所提倡的性別展演(gender performative)與社會情境之關係，奠定了性別(sex)與性別氣質(gender)言說之基礎。

1.1 背景大綱 (Background and Outline)

依據 *Dictionary of Feminist Theory* 所言，「陰性質素」(feminine)指的是父權體制武斷地定義女性外表長相與行為的樣貌之分類(category)；換言之，此一字指的是一不同於權力主體者(subject)或不同於男性之思想和信念的性別認同(identity)(92)。「陰性特質」(femininity)指的是女性特質(femaleness)的社會建構，而此特質尤特別含有對男性的性別吸引力(sexual attractiveness)；換言之，女性主義者所關心的是大眾傳播媒體對「陰性特質」的文化定義，因為媒體再現了性別角色的刻板印象化(represent sex role stereotyping)(93)。換句話說，前者為一隱性的思想及信念，規範著女性的性別認同有別於男性之處；後者為一顯性的行為特徵，為性別認同後的產物。有不少法國與美國學者及作家們指出「陰性特質」將女性定義為「陽性特質」(masculinity)的他者(“women as Other” against masculinity)，而且此「性別等同於性別特質」的分類被社會視為人類行為的典範(norm) (93)。

筆者特別將此計畫的標題定為「陰性柔順/韌特質」而非「女性柔順/韌特質」，乃是一方面考量於柔順或柔韌特質在所選文本中的呈現並非女性所特有，不少男性角色也具有柔順或柔韌特質，二方面則乃因本人發現此蘇格蘭作家在二十世紀末十年對「社會視陰性柔順特質為女性行為典範」有諸多負面的抨擊，然而，至二十一世紀首十年蘇格蘭作家卻不約而同地對女性柔順特質持一正面肯定的態度，認為此一特質培養寬裕的心量，可使當今時下都會的女性及男性對人格特質不帶拒斥的心理反應，並如實地面對兩性關係相處中的人格缺陷，進而培養一脫離於宰制/壓抑的二元對立的思維模式，增加彼此共存與共榮的機會。基於此考量，「柔順」的行為特徵也可為危機及問題帶來「柔韌」的轉圜空間，因此，本人特將標題定為一反差的價值評論，乃因本人發現所選文本中之不同時代所具有的性別觀之思潮轉變。此計畫將著眼於探討「陰性柔順/韌特質」(femininity)在蘇格蘭作家的書寫文中所呈現的陰性柔順亦或柔韌之特質，如性格傾向、行為特徵、自我與對她/他者的身體對待等等，並落實檢視這些顯性之行為特徵在當今蘇格蘭的不同社經階層中所呈現的差異，並探討這些差異帶來了何性別經驗的改變，象徵著何思潮轉變的時代性意義(meaning of periodization)，及代表著何社會歷史觀的延續及革新。

眾所周知地，小說的文類不僅只是自傳小說引起讀者關切女性作家們的家庭與社會處境問題，小說其他次文類中故事敘述的特質也不乏呈現仿擬現實人物刻劃的反思與諷喻。不例外地，蘇格蘭小說家在過去二十年來(即二十世紀末十年與二十一世紀首十年)也不斷地將女性在生活中所面對的家庭與社會議題作為小說的題材，在小說情節仿擬現實生活之餘，尤以情節的杜撰層面來進一步省思現有家庭與社會處境中女性面臨的窘境。此性別議題的省思能力不管是屬科學範疇或是人類倫理範疇，皆是女性文學所要挑戰、質疑與督促人類自我省思的目標。從此角度而言，女性文學不只是提供女性作家們對性別對待中之不公不義的發洩管道，同時也是促進性別關係之進步的重要推手。

既然女性文學傳統中的家庭責任與社會道德等議題啟發讀者思考有別於其當時代的思維方式，那麼分析其思維方式的學者們就勢必要著眼於語境研究(contextual study)，深思家庭與社會的性別關係在文本中扮演的功能為何，以及傳達了何種思維論述，並探討其對峙或激賞的意識形態與其生成的原因。依過去蘇格蘭文學所呈現的性別議題而言，遠從十七世紀民謠傳統中常提及女性遭受社會地位貶抑、家暴、未婚生子、情變遺棄、性別質性拒斥(abjection)等的心理狀態之外，從十八世紀的啟蒙運動以降，女性作家小說中的性別議題，多半的目的性在於揭發不公不義的文化現象，因此政治目的性與歷史性考量則極為重要。而目前國內學界對蘇格蘭女性文學傳統的研究尚待開發，國外學界對檢視蘇格蘭女性文學傳統中性別議題的跨代之思潮流變之研究也尚付之闕如。

本研究計畫擬研究近二十年來蘇格蘭書寫文中論及性別議題之最具代表性的作家在跨世紀之際呈現了何性別思潮的轉變，並將進一步以訪談的方式，落實檢視影響此性別思潮的因素為何，也將落實檢視此思潮轉變的所屬之社會階層。

1.2 動機 (Motivation)

本計畫是筆者博士論文處理二十世紀女性小說家的性別題材與近年研讀蘇格蘭女性作家作品的衍生研究。本人發現，以世紀末與新世紀初的女性作品為代表的性別經驗探討，不僅能延續博士論文從小說呈現性別差異與問題的觀點探討性別思潮的流變，更能激發吾人思考性別經驗、社會階層之主體如何藉由性別經驗中不同思維方式的建構跨越社會階層界限，朝向跨國的、多元性的觀點來進行性別經驗改善，以嶄新的思維來重建性別對待的公允性與和諧性。本人近年陸續於研討會上發表有關蘇格蘭小說中兩性關係與社會階級的研究論文，乃是執行本計畫的前置作業。

1.3 目標 (Objective)

本計畫擬以近二十年的小說作品所呈現的性別議題與此議題在不同的社經階層所特有的成因為研究主軸，欲思考的研究問題如下：女性文學傳統的性別議題種類與其他的紀實方式有哪些？以小說構思與其他文獻紀實方式來探討性別意識型態、陰性特質與社經階層的性別文化有何意義？蘇格蘭作家近二十年所呈現的有關性別文學議題與同時期其他女性作者的作品有何思維方式的差異？其社會生活的紀實角度為何？此角度隱含了何社經族群的主體性建構以及其族裔的文化特徵為何？蘇格蘭作家近二十年的作品與其前期的作品中之性別意識的呈現風格有何差異？此寫作風格的增減或重複性為現實生活的性別思潮增添了何革新的效果？小說中的故事敘述映照何特定的社經階層？如果此特定的社經階層只能停留在此性別意識狀態，她們要如何在理想性別關係處境與現實關係處境之間進行抗拒與協商的可能性？性別關係的文化價值要如何藉由小說的敘事思維來承續傳統民族精神與尊嚴、協調面對現實世界中惡化性別關係的成因，同時又能開創性別文化認同新思維的新機？所選的小說情境所處理的性別對待模式與解決策略為何？而這些故事敘述又反映了蘇格蘭女性哪些日常生活的生命寫照或尚未實現的理想性別文化認同？

本計畫擬探究三個面向：近二十年來，尤處世紀交接之際，影響性別意識型態的成因、不同社經階層對「陰性柔順/韌特質」的心理反應狀態與此心理狀態所屬社經階層的文化特徵。此三個面向乍看獨立分離，實則環環相扣，相互滲透在蘇格蘭作家筆下的性別經驗寫實面與不同社經團體的不同生活場域之中。譬如，蘇格蘭女性文學傳統實為代表地方文化特色的本土(locally domestic)根源，而此本土性又藉由不同社經族群的兩性關係經驗的彈性展演轉變為流動於公共空間。作為文化記憶的載體，小說思想的傳遞者不但讓傳統文化得以在異區域延續，也讓對現實社會生活不滿的壓抑情緒藉此進行理想兩性經驗世界的建構，勾勒出符合時代潮流的女性自覺之象徵精神，加強不同社經階層女性之情感交流，凝聚女性自覺意識。

2. 文獻回顧 (Literature Review)

目前國內尚無研究蘇格蘭女性作家的文獻，就國外相關研究現況而言，我們可以從以下三部分來觀察：從目前已知的蘇格蘭女性文學傳統特色來討論小說敘事方式的重要性，針對近世紀始末之兩性經驗的主題做重點式的回顧，以及參照近二十年社會學者所作的蘇格蘭女性的性別意識之相關研究文獻結果。最後，筆者強調本計畫旨在探討性別意識和「陰性柔順/韌特質」如何在不同社經團體的文化中有不同的呈現模式，此角度不但能開拓跨領域之研究風氣，鼓勵國內外從事文學研究學者以社會學方法回應「量的實據」，亦希冀對現存的社會學相關文獻提出「質的新發現」，增進不同領域的雙向對話空間，期望能激盪出不一樣的研究視野。

A. 近世紀始末之性別意識和「陰性柔順/韌特質」

Thomas 在 *The Family and the Political Self* 一書中提及父母之愛與同儕之誼為塑造社會兩性相處模式之基礎。他指出「平等無失衡的父母之愛為奠基社會普世善意(*general goodwill in society*)的基礎」(87)。同儕之誼的普世善意，相同地，也是奠定日後兩性平等相處關係的基礎。Hart 亦在 *The Scottish Novel* 一書中指出當蘇格蘭作家們要處理文化的題材時，很難回避「國家身分認同的多元面」問題，而且此問題所牽涉的「地方寫實與普世議題也成為小說家們寫作的兩極困境」(202)。McGuire 不憚言地在 *Contemporary Scottish Literature* 中指出 Christianson 曾倡言「國家主義為一父權意識型態長久以來歷史性地刻劃且矮化了女性經驗」，並且「從 1990s 以降，有無數蘇格蘭女性的寫作試圖重視且撥亂反正此歷史上的不平衡」(viii)。正如 Hagemann 所言，若性別認同(*sexual identity*)指的是文化建構的產物而不是生理特徵的區分，那麼「國家認同也是建構的產物(*nations are constructs*)」(Gifford and McMillan 319)。值得注意的是，「當女性被賦予機會甚至是為獨立而戰時，尤其是當她們必須毫無揀擇地接受蘇格蘭文化性的建構(*construct of Scottishness*)之時，她們卻不得不面對文化制約(*incur sanctions*)」(Gifford and McMillan 319)。

Bold 在 *Modern Scottish Literature* 中特別提及 Muriel Spark 的小說泰半側重於內在心理狀態的分裂，也擅審視外在社會狀態的分裂(221)。Spark 敘述她自己是「人類的觀察者與行為主義者，她最獨特的敘述特色則是採取一遠觀的科學視角，審視她的角色；即使是第一人稱敘事觀點，也不例外」(Watson 152)。Davis 談及「與其說 *Aiding and Abetting* 是一活動，還不如說是一心靈狀態」(340)，因為嫌疑犯 Lucan 在殺兒傷妻後，大膽地逃逸時，居然有很多上等階級的朋友提供給他衣服、錢與逃逸路線。「反諷世人不是忠於善人，而是忠於階級」(340)，此故事「嘲諷上流社會的傲慢與殘忍，沉思邪惡之根以及對行為背後所持的動機」有諸多探討(340)。此人性的邪惡動機在 *The Finishing School* (2004) 中得到最大的發揮，即是競爭與嫉妒；Gregson 主張此關係在「異性婚姻中即是主宰與屈服」(1)；Kawamoto 主張在「同性婚姻中即是愛與恨的矛盾交織」(26)。換言之，Spark 探索著僵化的性別意識型態，如男尊女卑、一屋不容二雄等等，和男女地位不平等的價值觀是如何影響著世人的思考方式與價值。

不例外地，A. L. Kennedy 在訪談中指出 *Paradise* (2004) 所描寫的「不只是一嗜酒女與其男友的心聲，而是探討生命本質的寂寥；至於生命的本質意義為何，留給各男女讀者賦予意義」；「此嗜酒女很有可能將她個人的靈魂救贖建立在只與固定異性男友交往的忠誠度上」(Beard 1)。Kennedy 提及此現象是她從身旁的友人中觀察得來，她希望讀者能藉由此小說與我們遭遇的苦境保持審視的距離，而非一味地以麻醉方式來尋找出苦境。兩性對生命本質及意義的認知有所不同，因此，此兩性議題在現代社會中不僅反應了兩性相處間的慾望與性別特質(陽剛/陰柔順/韌)期望的衝突，也同時呈現了現代男女對生命成就、價值的認知炯異。

B. 現存社會學者所作的蘇格蘭女性的性別意識之相關研究文獻

社會學者所作的蘇格蘭女性的性別意識之相關研究文獻可分為以下幾個面向來探討。第一，在女性的工作權方面，Bell 在 *Gender and Opportunity in Scotland* 一書中指出，普遍蘇格蘭女性所獲得的工作機會皆屬勞力性質，而公營體制內的工作機會大多以錄用男性為優先考量，如銀行機構、政府機關或學校行政人員等等。Esther 也談及蘇格蘭男性與女性的社會地位不平等，尤在男女性就業的工作比率上顯示最大的落差(48)。Brotherstone 亦主張蘇格蘭女性的社會地位低落之現象普遍而長期地未獲得社會大眾受重視而力求改革的根本原因乃肇始於視「順從於父權體制」(*conforming to patriarchy*)為婦女的傳統美德，此觀念尤根深蒂固於普遍的社會兩性觀中與有家庭的婦女心中(108)。此一性別規範的價值觀卻已悄然地隨著社會與經濟環境的改變而漸褪去，取而代之的是，女性視學校教育權為自我人格社會化及獨立的第一步(Clark 257)。因此，訓練女性如何成為一稱職的職業婦女之紀律，漸漸地在公司行號中蘊釀出規範職業婦女的氛圍(*aura*) (Hartshorn 246)。

然而，值得注意的是，Hughes 在 *Gender and Political Identities in Scotland, 1919-1939* 一書中指出在第一次世界大之後，經濟普遍蕭條的情況下，蘇格蘭女性早已挑起家庭經濟的重擔而走入職場；然而，當時在女性普遍教育程度低落的情況下，大部分女性只能以勞力的工作來糊口養家。從此點我們可推論得知，規範職業婦女紀律的氛圍，在兩次世界大戰後都是尚未成為普遍之社會風氣的。Lloyd 也提及職場環境中的性別文化之認同(gender identification in sex culture)，乃是奠基學校機構所先培育的離型(95)。Richardson 在 *Training for Enterprise Start-up: the Gender Dimension* 一書中亦倡言，學校為一性別文化傳播的工具，為訓練符合既定的社會性別成規(established gender disciplines in society)而努力(93)。另我們訝異的是，理想性別典範規訓了社會秩序的時，並遺憾地訓練了一批不假思索、墨守成規的未來公民。然而，此類的公民並沒有因此而獲得安定與和諧的兩性相處關係，反而造成兩性不同價值觀的對立，以及互相要求中的衝突與矛盾。

綜合以上的文獻回顧，我們可以發現，處理蘇格蘭文化議題的作品除了自傳性及諷喻的方式等受到討論外，就屬小說主題和敘事形式的關係倍受學者關注。然而，即使處理兩性關係的議題，研究者泰半將研究焦點放在敘事方式的鋪陳勝於內容，卻鮮少深入探究敘事方式與性別內容主題的特殊意涵，遑論注意到尚有性別敘事中的社會歷史觀，藉由社會現象諸景來映照歷史脈絡中性別思潮的流變，亦或析論敘事結構的層疊隱含的性別政治、心理匱乏、與跨寫實與超自然非寫實界的思維方式之對話等等意涵。

3. 研究方法與基本概念 (Methodology and Basic Ideas)

本計畫一方面探討「女性對自由、獨立、自主生命的意識覺醒程度」，另一方面聚焦於「陰性柔韌特質在人們尋找生命意義的過程中是否扮演積極正面的角色」。然而，當扮演「陰性柔順特質」或「陽剛特質」的角色產生衝突時，是哪裡出了問題？是情境的改變不同？還是受社會風氣的影響？還是人心改變了？是何成因造成此改變呢？除了參閱 Butler 的「身體言說」與 Foucault 的「性觀念」之外，本人也會參考社會學者布爾迪厄(Pierre Bourdieu)的資本論為分析調查結果之方法，探討問卷調查、訪談及網路心聲回響的成果，以期獲得不同社會職業及階級的女性之生活處境與回應。

★ 以布爾迪厄(Pierre Bourdieu)之資本論為分析社會調查結果之方法

在 1998 年時，Bourdieu 出版 *Masculine Domination*；此書乃以西方民主國家為例，研究性別不平等的生產與再生產(production and reproduction)。此書出版時正值 Bourdieu 參與政治時期，因此此書在法國媒體帶來很大的評論。Bourdieu 在此書中指出女性、女同性戀、男同性戀等團體長期地受制於社會既定的性別規範，但是這些弱勢性別團體可藉由文化資本來克服社會輿論的不公允之處(Lane 108)。Bourdieu 將資本(capital)分為經濟資本(economic capital)、社會資本(social capital)、文化資本(cultural capital)；這三者之總和為象徵資本(symbolic capital)。經濟資本指的是人的經濟實力，包括儲蓄資產與所得資產高低；社會資本指的是個人的交友廣闊度與人脈多寡的實力；文化資本指的是個人受教育程度的高低與知識實力厚薄。此三類資本之間彼此的利益可相互流動而轉型，如社會資本可增廣見聞以增加文化資本的厚實，而文化資本又可帶來經濟資本的累積。本人試圖將所調查與訪談的對象之背景，以此三類資本依序作分析，並分析因資本之高低所具特有之生活慣習(habitus)與職業場域(field)。Bourdieu 認為「慣習」是「一個持久的傾向系統，是個人在社會化的過程中獲得的」(朋尼維茲 100)。本人試圖從各資本類別高低不同的女性來分析他們所具的慣習傾向，探討她們身體的儀態、姿態與其兩性關係中的身體觀。Bourdieu 也指出「場域」即是「一個對立力量的空間」，於此空間中具有職場

規範的規則，可稱為「遊戲」(朋尼維茲 81)。

再則，本人也期望研討她們的職業場域存在著何種性別意識的模式，與在其職業場域中「陰性柔順/韌特質」的性別認同之潛規則。「慣習」是一日常生活「無所不在的特色，它也可被視為高度儀式化的生活形式」(Margolis 69)。本人認為，透過不同職場經驗及不同階級的人之性別文化的「慣習」觀察，如學校師生、服務業員、銀行員、家庭主婦、自雇商者等等，並參照其各「資本額」的高低與流動情況，可得知其「場域」的性別文化之「遊戲」規則，進而得知所屬階層之「性別意識的模式」與調查對象對「陰性柔順/韌特質」之觀感。其中，尤試圖得知女性對「陰性柔順/韌特質」之回應與生活紀實，以及男性對女性應具「陰性柔順/韌特質」的回應與動機。

★ 資料來源 (Source of Data) 與 訪談資料 (Raw Material)

本計畫以「因不同類型之資本因素而影響性別意識」為出發點，先將女性受訪者分為「中高社經階層」(upper-middle) (如大學教授、中小學老師、社會醫療服務)及「中產階層」(middle) (如工業老闆、商業老闆)及「低產階層」(working class) (如體力勞動者)，再分別以五題具有女性共通性的母題和五題特屬於各階層女性職場與家庭的子題做為訪談的主軸議題。一方面，由於顧及受訪者回應內容的龐雜性(時而對焦，時而答非所問)，另一方面，基於尊重有些受訪者不願公開訪談內容的意願，因此僅擇三個受訪個案作為較具代表性的訪談內容來加以分析，以期能更客觀的呈現質化研究。

*個案一： Surname: K. A. Cook; Occupation: University Lecturer; Age: 39

1. Do you think that femininity is a virtue for women to cultivate themselves or a hindrance in individual development?

(您認為「陰性柔順/韌特質」是女性自我教化的美德？還是個體發展的障礙?)

Answer:

It depends. It's a personal value. If you act too over with that, you might lose your own independence. But sometimes it works when you need to cope with a tough job or to go through an embarrassing difficulty. It's hard to say it's good or bad. We can never say it absolutely good for women.

2. What advantages do you think a feminine woman would take of in society?

(您認為一個柔順/韌的女性在社會上會享有何優勢?)

Answer:

It depends on what kind of advantage. You can get round with everyone, and you can get good personal relationship. Even sometimes, you easily get promoted in job.

3. What adversaries do you think a feminine woman would possibly encounter in society?

(您認為一個柔順/韌的女性在社會上可能會遭受何逆境?)

Answer:

You may cover up yourself gradually. To be obedient and tame to others is not worthy in western society. You would be seriously criticized in job as you can't meet up the requirement, because you always burn the front to blame. At least, western education doesn't appreciate an over feminine woman actually.

4. What role do you think femininity play in the gender relationship?

(您認為「陰性柔順/韌特質」在兩性關係中扮演何角色?)

Answer:

It can be a catalyst to the interaction in two sexes. I know in Asia, as men demand, they always need obedience rather than disagreement. But here, up to date, femininity is more expected in men. Ha...

5. What do you think femininity signify in the contemporary rapid highly-developed industrialized society?

(您認為「陰性柔順/韌特質」在現代快速且高度發展的工業化社會有何重要性?)

Answer:

Intensive work brings about pressure. Modest temperament is always more appreciated. Perhaps not to be serious or harsh can bring up more humor and sweets.

6. In your work, what situation may make you become feminine?

(在您的工作中，什麼情況會使您變得較柔順/韌?)

Answer:

It never bothers me with this question. Ha... Tough job makes me stronger, but facing an unconfident student would rather arouse my sympathy with him. I don't know whether this is what you mean by being feminine.

7. In your family, what situation may make you become feminine?

(在您的家庭中，什麼情況會使您變得較柔順/韌?)

Answer:

I seldom think of this. I always leave the hard task to my husband, especially to deal with my noisy children. If I need to recall my experience, the most obvious one is as I received the anniversary gift from my husband. Ha...

8. In what situation, you would rather assume a feminine attitude to improve gender relationship?

(在什麼情況中，您較願意採取一柔順/韌的態度來改善兩性關係?)

Answer:

Sometime after a big fight or quarrel. If that's can't be solved for a long time. I would wait for my husband to break the cold air first. So, a feminine attitude is more vital for a man to get rid of the trouble he brings up.

***個案二: Surname: A. McAlister; Occupation: Salesman; Age: 36**

1. Do you think that femininity is a virtue for women to cultivate themselves or a hindrance in individual development?

(您認為「陰性柔順/韌特質」是女性自我教化的美德? 還是個體發展的障礙?)

Answer:

To be feminine is good for everyone actually. You are more welcomed with that. Your friend would like you for that.

2. What advantages do you think a feminine woman would take of in society?

(您認為一個柔順/韌的女性在社會上會享有何優勢?)

Answer:

Your boss admires you for that. You have a high EQ, so you can act naturally. People like to talk to you more

because you are a sympathetic listener, rather than a complaining bug.

3. What adversaries do you think a feminine woman would possibly encounter in society?

(您認為一個柔順/韌的女性在社會上可能會遭受何逆境?)

Answer:

Would there be adversary for that? A smile woman would be welcomed everywhere. But one thing, too feminine might be bullied in work, even be cheated.

4. What role do you think femininity play in the gender relationship?

(您認為「陰性柔順/韌特質」在兩性關係中扮演何角色?)

Answer:

A couple always needs to learn that as they get troubled. If they break up, at least one of them must try to cover up.

5. What do you think femininity signify in contemporary rapid highly-developed industrialized society?

(您認為「陰性柔順/韌特質」在現代快速且高度發展的工業化社會有何重要性?)

Answer:

It brings relax, makes us feel more comfortable. More jobs, higher EQ required. Femininity is a kind of EQ, I think, particularly in keen competitive society.

6. In your work, what situation may make you become feminine?

(在您的工作中，什麼情況會使您變得較柔順/韌?)

Answer:

Well, I need to make myself feminine to my customers every time. It's my duty as I meet some complaints from customers.

7. In your family, what situation may make you become feminine?

(在您的家庭中，什麼情況會使您變得較柔順/韌?)

Answer:

Nothing special, I always be myself. But if I get much pressured at work, I hope my husband can be tender and a reticent listener to me as I complain work to him.

8. In what situation, you would rather assume a feminine attitude to improve gender relationship?

(在什麼情況中，您較願意採取一柔順/韌的態度來改善兩性關係?)

Answer:

If my husband did a lot for me and his advice is good for me after our fight.

***個案三: Surname: C. Christianson; Occupation: house cleaner; Age: 47**

1. Do you think that femininity is a virtue for women to cultivate themselves or a hindrance in individual development?

(您認為「陰性柔順/韌特質」是女性自我教化的美德？還是個體發展的障礙?)

Answer:

It depends. A good housekeeper must have a good virtue. But to be over feminine to others takes patience and sometimes loses will.

2. What advantages do you think a feminine woman would take of in society?

(您認為一個柔順/韌的女性在社會上會享有何優勢?)

Answer:

You simply have more friends. Your chances of Jobs increase. Trouble decreases.

3. What adversaries do you think a feminine woman would possibly encounter in society?

(您認為一個柔順/韌的女性在社會上可能會遭受何逆境?)

Answer:

Your friend would misunderstand you are a easy-going person without too many thoughts. But they don't know this take a great tolerance.

4. What role do you think femininity play in the gender relationship?

(您認為「陰性柔順/韌特質」在兩性關係中扮演何角色?)

Answer:

Women always have no choice as they need to take the role to negotiate. Men are highly-dignified. Women don't treat themselves in the same way.

5. What do you think femininity signify in the contemporary rapid highly-developed industrialized society?

(您認為「陰性柔順/韌特質」在現代快速且高度發展的工業化社會有何重要性?)

Answer:

Both men and women shall take this. After all, no one can escape duty and obligation. If you are quite well at negotiation, then you can adapt well in this society.

6. In your work, what situation may make you become feminine?

(在您的工作中，什麼情況會使您變得較柔順/韌?)

Answer:

To my boss. It's my duty. I shall not make it up intentionally. But to take a modest attitude to my job make me comfortable. Otherwise, you can easily lose your job soon after you get it.

7. In your family, what situation may make you become feminine?

(在您的家庭中，什麼情況會使您變得較柔順/韌?)

Answer:

I always take a demanding attitude to my children, but told my husband to do the housework. If he follows, I will be good to him. If he doesn't want to, sometimes I ask him for some return to my homework.

8. In what situation, you would rather assume a feminine attitude to improve gender relationship?

(在什麼情況中，您較願意採取一柔順/韌的態度來改善兩性關係?)

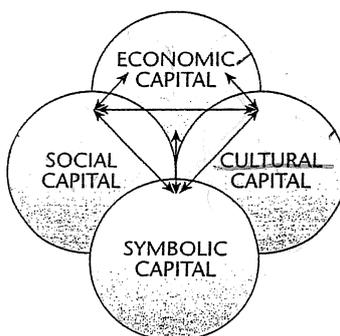
Answer:

It's me to make up after a quarrel. But I was never feminine with that. I told my husband he should apologize

first if he is wrong. If I was wrong, I would beg his pardon in a hug. I never think whether it's feminine or not. I just do it as I wish.

4. 分析與討論 (Analysis and Discussion)

首先，本人當以兩年的研究意識與問題為主軸，設定與研究問題相關的子研究主題，如家庭主婦對「陰性柔順/韌特質」有何觀感，學校女教師之「陰性柔順/韌特質」的應對之情境等等，並參照此計畫中的說明文再適度修正問卷問題本身。以下是 Mikula 所繪的各類資本流動圖(“The four forms of capital according to Pierre Bourdieu”, 37)，本人試圖以此圖的資本類別及轉型流動為理念，設計問卷調查和訪談的題目，期望獲得不同社經階層社群的不同性別意識模式與成因，及在此世紀始末之性別觀的改變途徑：



例如，針對調查「因經濟資本因素而影響性別意識」而言，本人鎖定無職業的家庭主婦、受雇的職業婦女、自雇的職業婦女，及企業公司女性老闆，依其經濟資本額的高低來調查其職場中的性別文化之「性別意識類型」與對「陰性柔順/韌特質」的性別觀。本人設計一普遍而通用的一般問卷與訪談時的母題庫，適用於各階層，再針對不同社經階層受訪者，設計其職業或生活環境較容易遇到的經驗與問題作為子題庫，以力求題庫本身的分層完整性與適切性。

從個案一來看，受訪者的經濟資本在蘇格蘭的社經階層屬中上，經濟資本額較高、社會資本額(人脈網絡)屬學界的同事和學生、文化資本額(教育層級)屬不斷學習新知的知識份子，三類的資本總量是屬中階之上層者(upper middle class)。受訪者的回應中顯示：「陰性柔順/韌特質」對女性而言是職場上人格發展所必需的一環，此人格特質展演的適切性必須依職場的生存規則與工作者的抗壓性而定，但尤其是身為女性主管者，此特質必須適度調整，整個西方教育並不會刻意將「陰性柔順/韌特質」與女性連結一起。在工作中，此特質是具柔韌的生存之道，在家庭中，受訪者認為家庭的其他成員該扮演柔順的角色才能使其舒緩工作上的壓力。因此，在家庭中，男性更應該扮演具「陰性柔順/韌特質」的角色。從個案二來看，受訪者的經濟資本在蘇格蘭的社經階層屬中等，經濟資本額較中階、社會資本額(人脈網絡)屬業界的同事和客戶、文化資本額(教育層級)屬社會大學的人士，三類的資本總量是屬中階(middle class)。受訪者的回應中顯示：「陰性柔順/韌特質」對女性而言是必須具備的EQ，是培養良好人際關係和幽默感的重要特質。但柔韌並不等於柔順，太過柔順的女性在職場上容易被利用與欺負。在工作中，此特質是責任與義務，在家庭中，受訪者認為家庭的其他成員該扮演柔順的傾聽角色才能達到良好溝通的效能。如果家庭中的男性給的建議出發點是好的，那麼即便很嚴厲，受訪者也願意採低姿態屈就。從個案三來看，受訪者的經濟資本在蘇格蘭的社經階層屬低階，經濟資本額較低、社會資本額(人脈網絡)屬客戶、文化資本額(教育層級)屬國中以下的人士，三類的資本總量是屬低階(working class)。受訪者的回應中顯示：「陰性柔順/韌特質」對女性而言是美德，因為需要耐心，甚至有時必須犧牲自由，柔順的女性比較能獲得較多的工作機會，麻煩也較少，但是朋友可能會批評柔順

的女性是一個沒主見的人，其實不然，相反地，此特質需要很多的包容力。在工作中，此特質是責任與義務，在家庭中，受訪者認為家庭的男性成員若是一個高度自尊者，那麼女性往往必須採取低姿態來保全家庭的和諧。

綜合以上觀察，此訪談目的除了欲觀察經濟資本因素如何影響性別意識之外；重要的是，一方面，本人想從子題庫中獲知特屬職業的資本額之高低與其他類別的資本額之互動情況，另一方面，此資本額之互動情況是否也成為性別意識的成因，亦或只是單純經濟資本因素所造成的性別觀。舉例來說，資本額較高的企業公司女性老闆藉由商業經濟的貿易行為獲得了較高的社會資本與文化資本，而此資本額累進轉型的現象也影響著她的性別觀。如交友廣闊(社會資本)而因此與其男性友人或丈夫相處時，形成了潛在的權利控制與威脅；亦如不斷地開拓新領域的知識(文化資本)而因此與其男性友人或丈夫相處時，形成了掌握兩性生活經驗主導權的現象。此現象在經濟與文化資本額較低的勞工階層是較少出現的。

5. 結論 (Conclusion: Findings)

5.1 研究意涵 (Research Implication)

其他「因社會資本因素而影響性別意識」(調查對象如社會工作者、中小學老師、公眾人物等，其與社會大眾之接觸面由小至大)與「因文化資本因素而影響性別意識」(調查對象如中小學學生、大學生、記者、大學教授或資深文化工作者，其在特定知識領域的專精度由淺至深)，依此類推，以上述的模式設計母題庫與子題庫，以期能析論不同資本類別間的資本流動與消長的方式，以及探知此方式是否成為影響其職場中的性別文化之「性別意識類型」與對「陰性柔順/韌特質」的性別觀。其他不盡能列於報告中的個案資料將作為我日後衍生研究的資料庫。

5.2 研究貢獻 (Research Contribution)

正如 *International Handbook of Survey Methodology* 所言，回應者必須先了解問題的本身，所以本人將適度地加進類似相關情境以為例，以增加受訪者了解問題的清楚度。依 *Survey Methodology* 一書所述，訪問者必須在訪談過程中，避免自我經驗或自我想法的影涉，才能使受訪談之對象不受影響，以求經驗分享的客觀性(280)。因此，在訪談中，若有過度主觀或偏見之處，本人將以此為鏡，避免讓此影響設計蘇格蘭訪談時的題目出現誘答的現象，以力求回應的客觀性；另一方面，由與台灣師生討論的讀書會中所得到的台灣兩性相處經驗之文化特徵，也有助於審視台灣與蘇格蘭之文化差異及輔助發現各文化思維中的潛在成規。換言之，台灣兩性所著重的生活議題與處理兩性相處經驗的思維方式與蘇格蘭人有所不同；本人也將補強兩地兩性文化差異的析論於日後的期刊論文中。

本人發現收集後的資料呈現太多特殊化的個人案例時，一方面，將適度地做團體訪談，力求調查結果的客觀性；另一方面，對個案做深度訪談，力求個案的細微性。並將進一步做此一計畫的網站，減少時空的受限，以輔助受調查者或受訪之對象後續的追蹤與經驗分享，同時也利相關領域的學者參照，以期望由性別觀念的改變來減少婦女的家庭壓力，來喚起社會重新審視二十一世紀現代新女性的性別觀。

以下連結的網址是本計畫的梗概，接受訪談者的訪談資料，考量受訪者的隱私權，暫時無法全部公開，待筆者將公眾論壇的網頁做更嚴密的群組性進入所需不同密碼之規劃後，再與有興趣的學者作網路上的分享。這些受訪者後續的心聲迴響與意見都將作為我日後衍生研究的基石。當代蘇格蘭性別議題工作室的網址：<http://csgiscsgis.wordpress.com/>

計畫成果: 已出版期刊論文

Lin, Hsin-Ying. "Mental Borders in Ian Rankin's *Black and Blue*." *Cross-cultural Studies* 1.9 (March 2013): 138-164. [ISSN: 2071-4971] (台灣學術期刊資料庫收錄為 THCI) (NSC 101-2629-H-194 -001)

Mental Borders in Ian Rankin's *Black and Blue*

Abstract

Published in 1997, Ian Rankin's *Black and Blue* describes the police procedure in Scotland around the mid-1990s. Throughout the book, Detective Inspector John Rebus works to resolve four murders and discovers that the killings are similar to those of a late 1960s "Bible John" case (mistakenly concluded with a scapegoat). While the police force at Craigmillar deploys a speculative search for clues, Rebus undertakes a more intuitive search for evidence. After offending his senior officials, he launches an exile among Edinburgh, Glasgow, Aberdeen, and then goes on to Shetland and the North Sea. Meanwhile, TV journalists investigate Rebus over a miscarriage of justice some thirty years ago.

This essay aims to explore how the victimized female body is *psychically* constructed. Conversely, it explores how the process of legal inscription of the body constructs a psychical interior. Through these questions, I propose that readers may look at the female victimized body from the viewpoint of internal criminal motivations, and that they may also look at the internal victimized body from the viewpoint of external class divisions. If the individual body involves a metaphor of the city as an institutionalized body, then how is the body of the city imagined, and psychically and socially produced? This essay offers observations on one corporeal aspect of Scottish underground culture, in relation to fictional criminal discourse.

Keywords: detective fiction, police procedural, female body, institutionalized body

Mental Borders in Ian Rankin's *Black and Blue*

Hidden city. The historical proof: when invading armies advanced, the populace made themselves scarce in the caves and tunnels below the Old Town. Their homes might be ransacked, but the soldiers would leave eventually—it was hard to enjoy victory without the evidence of the vanquished—and the locals would come back into the light to begin the work of rebuilding.

--Ian Rankin's *Set in Darkness*¹

Published in 1997, Ian Rankin's *Black and Blue* describes the police procedure in Scotland around the mid-1990s. In the story, Detective Inspector John Rebus works on four murders with similar killing patterns. He discovers that the murderer imitates the killing pattern of the "Bible John" case of the late 1960s which was suspiciously unresolved and mistakenly concluded with the conviction of a scapegoat. While the police force at the Craigmillar Police Station deploys a speculative method in order to collect clues for the investigation, Rebus finds an intuitive way to search for evidence. After offending his senior officials, he launches an exile among Edinburgh, Glasgow, Aberdeen, and then goes on to Shetland and the North Sea. TV journalists are meanwhile investigating Rebus over a miscarriage of justice.

The first plot line opens with the current Johnny Bible murders that are imitating the late 1960s killings of the Bible John murders in Glasgow. The second plot line portrays Rebus's interest in the suspicious death of an oil worker, Allan Mitchison, who was found impaled on railings outside a flat in Niddrie. A third plot line begins with mention of a possible miscarriage of justice involving Rebus, his old boss Lawson Geddes, and a criminal named Lenny Spaven, who protests his innocence before committing suicide. Media reports raise unwelcome attention for Rebus. At the same time, Rebus's younger colleague, Brian Holmes, is continually asking him for assistance. When Holmes beats a suspect excessively (due to the depression he suffers in his marriage), Rebus helps Holmes out of the lawsuit, asking him to return the favour by reviewing the Spaven case file and reassessing the investigation.

After an unsuccessful search for criminal evidence, Rebus ultimately returns to Edinburgh, and discovers that the Chief Inspector Charles Ancram claims to have arrested a major drug criminal, Joe Toal. Rebus now takes a walk and receives an anonymous phone call. Did "Bible John" make this call? Rebus stops bothering himself with this question and dumps his "Bible John" records in the bin.

This hard-boiled detective fiction² retells the conflict between the official and the private eye, particularly emphasizing the serial murders at the close of the twentieth century. More than this, it actually

¹ The paragraph comes from another Ian Rankin novel, *Set in Darkness*, out of the Inspector Rebus series. See Ian Rankin's autobiography, *Rebus's Scotland: A Personal Journey*, which offers a portrait of the rural Scotland of Rankin's childhood and the status quo of Scottish cities. Rankin reveals his insights about the undercurrents of present cities (running beneath superficial façades) through his fictional detective Rebus. (London: Orion, 2006), 84.

² Scaggs says that in the hard-boiled tradition, "it is the individual private eye who safeguards society and attempts to restore the order disrupted by criminal activity, and it is this relationship between the individual detective and society at large, crystallized through the matrix of criminality, that finds its sharpest focus in the police procedural" (88).

satirizes the police culture and its inability to enforce an honest and upright carriage of justice. The police and the criminals are suspiciously complicit; there are dark dealings and illegal events behind certain recognized institutes. Rankin characteristically, if not factually, juxtaposes the dark side of unprivileged Edinburgh with the public side of the city. As an anti-authoritarian, alcoholic and divorced police detective, Rebus discloses the scandals behind Edinburgh police culture at the close of the twentieth century. John Scaggs asserts that Rankin's purpose in *Black and Blue* is "not only to restore the social order disrupted by the crime of murder, but also to maintain Scottish political stability and credibility" (97). In other words, if these crimes are everyday occurrences, then what deserves attention are those "privileged" crimes behind the scenes. It is these "recognized" crimes that destroy social order and pollute civic culture.

While speaking of mean streets and urban city life, particularly in the hard-boiled tradition, Ralph Willett also suggests that the modern city in hard-boiled fiction is "a wasteland devastated by drugs, violence, pollution, garbage and a decaying physical infrastructure", and that the private eye down the mean streets of this urban wasteland must "temporarily check the enfolding chaos" (5). Readers may note this urban landscape in *Black and Blue* while the private eye Rebus realizes his awkward position between authority and conscience. Rankin describes the face of Edinburgh during a mob uprising on the streets:

It was Edinburgh's hardest posting; a stint of duty lasted two years max, no one could function longer than that. Craigmillar was about as tough an area as you could find in Scotland's capital city, and the station fully merited its nickname—Fort Apache, the Bronx....Being up an alley meant a mob could cut it off from civilization with ease, and the place had been under siege numerous times.

Rebus knew why he was there. He'd upset some people, people who mattered. They hadn't been able to deal him a death blow, so had instead consigned him to purgatory. (*Black and Blue* 8)

The tension of the modern city has obviously not been removed by its capital civilization. What is apparent is the increasing opposition between the policemen and the street people, and also between the public eye of police officers and the private eye of detective.

Christopher Ward also comments on the incredible investigation of the public policing force in *Black and Blue*, maintaining:

[Sketching] Rebus's investigations beyond the city limits of Edinburgh to encompass Glasgow and Aberdeen too, Rankin effectively produces a "state of the nation" novel, applying the techniques he has developed in previous work to not just a single city, but an entire country. Having successfully tackled Scotland as a whole in this single novel, Rankin then essentially confines Rebus to Edinburgh for the remnant of the series, confident that the city can now stand metonymically for the rest of the country without losing sight of his greater purpose. (12)

Ward here refers to the fact that Rankin skillfully makes a device of Rebus's investigative travel, from Lowland Edinburgh's official crime cases to Glasgow's southwestern drug smuggling, to Aberdeen's

northeastern masked pub culture, with an aim to faithfully articulating the contradictions, oppositions, and paralyzes of the city.

Moreover, Eleanor Bell also maintains that “Rankin encourages an ethical reading of the nation that is more focused on exploring its repressed undercurrents and dark unconscious than with glorifying its heritage” (54). Indeed, Rankin’s purpose in this detective fiction is to map out a more realistic picture different from the tourist’s view of Scotland as a romantic resort. In his autobiography of *Rebus’s Scotland*, Rankin reveals the aim of his fictional topography:

If my original project had been a greater understanding of the city of Edinburgh, those parameters soon changed, once I’d discovered that Rebus was a tough enough creation to lead the reader into an investigation of Scotland itself: a small, proud and ancient country with a confused and fragile sense of its own identity. This is the landscape I inherited, with Detective Inspector John Rebus as my guide. Scotland has been called “the arse of Europe” (by a Papal Legate in 1529) and a place of immense civilization (by Voltaire, no less). Betjeman and Walpole have sung the praises of Edinburgh, while others (including some of its most famed citizens) have decried the suffocating petty-mindedness of the place. A contradictory city makes a good capital for a country of contradictions. (18)

It seems that as a European capital with rich cultural exchange, Edinburgh presents itself as a miniature of the conflicts between mainstream and subaltern cultures. Therefore, it is actually difficult for policemen not to overstep the legal mark, and to at the same time appease the criminal greed for wealth or underground power.

Rankin is a sharp commentator on the subtle but scandalous balance between rascals and officials. While critics focus on the city’s inability to curb prevailing crimes, however, there is scarcely any criticism about criminal motivation in these serial murders. I would thus like to explore victimized women in this novel, as well as the class division that emerges both in the police bureau and in Rebus’s treatment of his suspects. That is to say, if we take the victimized female body as a text to be deciphered, then how is the law incarnate in this text? If the same criminal commits each of these murders (even if trained or commanded), then how do these victimized bodies express the criminal’s psychic condition? Aside from a gender division, is there any class discrimination involved in the criminal’s motive? If bodies are objects of power and sites of inscription (revealing psychic and social meaning), what effect does an understanding of gender and class have on our understanding of power and culture?

This essay aims to explore how the victimized female body is *psychically* constructed. Conversely, it asks how the process of legal inscription of the body constructs a psychological interior. In other words, I propose that readers may look at the external victimized female body from the viewpoint of a criminal’s internal motivation, and that readers may also look at the internal treatment of the body from the viewpoint of external class division. If the individual body involves a metaphor of the city as an institutionalized body, how is the body of the city imagined, and psychically and socially produced? This essay ultimately offers observations on one corporeal aspect of Scottish underground culture, in relation to fictional criminal discourse.

I. Women's Body as the Object of Power

In the first place, *Black and Blue* opens a re-examination of past sins following Spaven's suicide. The TV media cynically reports his cause of death as suicide and directs public attention to the police scandal. This public pressure also sparks an internal police investigation. Rebus bears the brunt of the public attention so that the case has to be re-investigated. While suspecting that the murderer might be an assassin for a bigger underground group, Rebus searches for a man who is accused of taking bribes from Glasgow's "Mr. Big", the oil tycoon "Major" Weir. Rebus meets him for a short time, subconsciously refusing to be threatened by the underground's power. He uses the rascal's archetypal weapon, the wise-crack, bringing the proud Weir down. Rebus inquires: "Can I ask you something, Major? Why did you name your oilfield after an oatcake?" Weir's face reddened with sudden rage. 'It's short for Bannockburn!' Rebus nodded. 'Did we win that one?'" (*Black and Blue* 122). This short dialogue implies Rebus's suspicion that the oil industry is an agency of prostitution and exposes the objectification of the female body (as a refreshing "cake").

Readers may observe female reactions towards Weir's patriarchal power through his daughter, Bruce. Bruce had been abused in childhood and left the family many years earlier. Her revenge is to torment her father through protest: "He's in this little private hell she's constructed for the two of them. As long as he knows she's out there, demonstrating against everything he holds dear...that's his punishment..." (*Black and Blue* 251).

Besides Weir's discrimination of women, readers may also perceive police contempt towards female officials. While in disagreement with a female chief inspector, Rebus asks Holmes: "Do you know how many women make chief inspector in the Scottish force?" 'I know we're talking the fingers of a blind carpenter's hand'" (*Black and Blue* 68). Rankin here reveals the difficulties facing women who compete in a man's world, particularly in the police world that requires masculinity and physical power. Rebus is conscious of the inequalities of gender even more when he encounters a Glasgow journalist, saying:

She smiled: lip gloss, eye-shadow, tired face trying for enthusiasm. 'Jennifer Drysdale.' Rebus knew why she was tired: it was hard work acting like 'one of the boys'. Mairie Henderson had told him about it—the pattern was changing only slowly; a lot of surface gloss about equality slobbered over the same old wallpaper" (*Black and Blue* 58).

On the one hand, the female journalist feels helpless and tired with everyday news about the victimized women; on the other hand, she remains fearful that the murders are nothing more than unresolved female abuse cases, cases that will end with silent and oppressed voices "slobbered over the same old wallpaper".

Public pressure over these cases urges Rebus into a fistfight with his old friend, Jack Morton. Rebus expresses his helplessness and laments the victimized women:

Teeth bared, Rebus swung again, even more wildly, giving his friend plenty of time to dodge and launch a punch of his own. Rebus almost defended himself, but thought better of it. Instead, he waited for the impact. Jack hit him low, the sort of blow that could wind a man without doing damage. Rebus doubled over, fell to hands and knees, and spewed on to the ground, spitting out most liquid. He went on trying to cough

everything out, even when there was nothing left to expel. And then he started crying. Crying for himself and for Lawson Geddes, and maybe even for Lenny Spaven. And most of all for Elsie Rhind and her sisters, all the victims he couldn't help and would never be able to help.

(Black and Blue 188)

If Rebus's personal frustration epitomizes police distress, Johnny Bible's fourth victim takes this depression to the extreme. Somewhat ironically, when Rebus asks his superior, Ancram, to view the crime scene, Ancram seems unaffected in any way by the young girl's death:

'Do me one favour,' Rebus said.

'What?' They were back in the back of Ancram's car, heading for Rebus's hotel, where they'd picked up his car.

'A quick detour down to the docks.'

Ancram glanced at him. 'Why?'

'I want to see where she died.'

Ancram looked at him again. 'What for?'

Rebus shrugged. 'To pay my respects,' he said.

'Listen, Rebus...all this interest is because you once bought a prostitute a cup of tea?'

'Her name was Angie Riddel'. Rebus paused.

'She had beautiful eyes.'

(Black and Blue 159)

Again, the value of the woman's body depends on her social status, her beauty rather than her respectable life. Rankin describes this: "He felt her eyes were on him as he walked out of the bar towards reception. He had to force his feet up the stairs towards his room. Her pull was strong" (*Black and Blue 111*).

Elizabeth Grosz, a feminist scholar, conceives the body "as a surface on which social law, morality, and values are inscribed", and refers the "lived body" "to the lived experience of the body, the body's internal or psychic inscription" (1995: 33). If the victimized female bodies are shamelessly ignored and even belittled by the police, we may regard the "complicity" of the police force as one crucial factor leading to these serial murders. The ignorant patriarchal regard for these female bodies underscores not only woman's subordinate position in society, but also the insult facing those in the lowest social classes such as prostitutes. If men value female bodies as imaginary objects, according to their physical beauty or social prestige, we may suggest that the social morality inscribed on these female victims is trite and not up to the moral standards of civilized society.

Readers may observe Rebus's reaction as he hears the news of Lawson Geddes's death. What deserves attention is Rebus's struggle to restrain the emotion he feels over the loss of a man who was like his father: "He sat in his chair by the window, thinking of Lawson Geddes. Typical Scot, he couldn't cry about it. Crying was for football defeats, animal bravery stories, 'Flower of Scotland' after closing time. He cried about stupid things, but tonight his eyes remained stubbornly dry" (*Black and Blue 30*). Geddes in some way represents the spirit of justice, characteristically the spirit of Scotland in Rebus's mind. The national masculinity is worthy of respect while the patriarchal one is not.

When Rebus receives the news of Geddes's death, he returns home with his usual fish supper, making a statement to members of the press:

'Ladies and gentlemen of the press, I have a short statement I'd like to make.' ... The noise died down. Rebus held his wrapped package aloft. 'On behalf of the chip-waters of Scotland, I'd like to thank you for providing our nightly wrappings.' He was inside the door before they could think of anything to say.

(Black and Blue 86)

Rankin here ironically informs of the weight of a man's dead body that epitomizes a nation's masculinity greatly over women's dead bodies that are subordinate to patriarch's masculinity.

In contrast, another model figure of masculinity, but of a nation's dark side, encounters a threat from his offspring. Johnny Bible, the name referred to as the suspect of current murders, is named by the media after the suspected murderer Bible John of the 1960s: "Bible John, supposing he were still alive, would be in his mid-to-late fifties, while this new killer was described as mid-to-late twenties. Therefore: Johnny Bible, spiritual son of Bible John" (*Black and Blue 9*). Readers know at the end of the novel that Johnny Bible commits his murders as an act of homage to his spiritual father Bible John, who is now called Ryan Slocum. Notably, this regime of discursive underground power challenges the legal power as an inscriptive model of corporeal subjectivity. What differs is that Bible John's regime is unprivileged. Rankin here seems to draw attention to his recognition of the differences between sexes and social classes, and to further question the assumed legitimacy of the prevailing models of subjectivity.

Speaking of the deviance in contemporary crime fiction, Haut maintains that modern crime writers "created a genre whose predominant artifice is its apparent lack of artifice; consequently, the line separating fiction and reality has become increasingly blurred" (2). Nevertheless, through the detective hero's eye, Rankin exhausts realism in order to offer an authentic but also speculative picture of the Scotland of his age, past and present. Regarding the extent to which reality may be presented in fiction, Bönemark confirms that detective fiction often attempts to create "an *illusion* of reality", and this illusion in realistic fiction is often taken by readers to be real (74; emphasis in origin). This illusion is in fact the imagining of the subject, and in these criminal cases, is inscribed on the woman's body.

II. Institutionalized Body

Besides the gender inequalities that Rankin attempts to raise in this fiction, the author also reveals social signs of class division through the establishment of an oil industry, Burke's Club, which is one of the connected agencies. Rebus investigates the people this oil industry attracts and its subsequent effects. This problematic industry is one of the factors linking all the murders in his fiction.

To the reader's surprise, every time he visits this industry, he is haunted by the victims, and cannot help but doubt their connection with his industry. He is tortured by his sense of responsibility and pain: "People died and you couldn't bring them back. Some of them died violently, cruelly young, without knowing why they'd been chosen. Rebus felt surrounded by loss. All the ghost[s]...yelling at him...begging him...shrieking..." (*Black and Blue 220*). In figurative terms, he fights not only with sheriffs, but also with gun fighters, with privileged legal agents and with unprivileged legal outcasts. This industry, located in

Aberdeen, has born the burden of north-eastern economic growth in Scotland. Rebus describes this:

For all the associations with granite, Aberdeen had a feeling of impermanence. These days it owed almost everything it had to oil, and the oil wouldn't be there for ever. Growing up in Fife, Rebus had seen the same thing with coal: no one planned for the day it would run out. When it did, hope ran out with it. (*Black and Blue* 96).

Just like the features of this industry, Aberdeen's people are industrious and pragmatic.

In the industry, he meets Stuart Minchell, T-Bird's Human Resources manager. Rebus consults with him on the death of Allan Mitchison, a humble painter at Sullom Voe, and on the Bannock oil platform in the North Sea. The polite and friendly Minchell informs Rebus of another character, Jake Harley, Allan Mitchison's only friend, employed by T-Bird Oil and concerned with the ecological pollution of his country. However, the darker side of reality is disclosed gradually as Rebus gets access to the death of Allan Mitchison. The world of the oil platforms is called "a real frontier" (*Black and Blue* 99), because it runs with its own rules far different from those of society. Nicol suggests that there are two "sides of this frontier which separates the twin realities of the oil industry—the legitimate force for economic prosperity and the more lawless, money-driven corrupter of morality" (65). In my opinion, this frontier exists within people's minds, particularly representing the class division. Namely, those people in economic poverty encounter the temptation to upgrade their class--choosing either to overstep lawful boundaries, or to keep themselves within the limits of the laboring class, even the bottom class.

In other words, the tension between two sides of social class, the wealthy and the poor, the lawful and the outlaw, is also discernable in Edinburgh:

The housing scheme, when they reached it, was much like any scheme its size in Edinburgh: grey pebbledash, barren play areas, tarmac and a smattering of fortified shops. Kids on bikes stopping to watch the car, eyes as keen as sentries; brisk baby buggies, shapeless mothers with dyed blonde hair. Further into the estate, driving slowly: people watching from behind their windows, men at pavement corners, muttered confabs. A city within a city, uniform and enervating, energy sapped, nothing left but obstinacy...(*Black and Blue* 54).

The slums of Edinburgh show scene of poverty that are in sharp contrast with the capital development:

In the late sixties, it had been reinventing itself: knocking down old slums, building their concrete equivalents on the outskirts. New roads, bridges, motorways—the place had been an enormous building site. He got the feeling the process was still ongoing, as if the city still hadn't acquired an identity it could be comfortable with. (*Black and Blue* 36)

The severe gap between different economic classes shows the radical development of material culture, but simultaneously exhibits the misery of the increasing distance between the wealthy and the poor.

If we take the material environment as the body of culture, we may find various forms entangled or interwoven within this body. According to Grosz, culture remains:

the active force molding and reworking nature to make it amenable to individual, social, and collective use: culture tames nature, enlivening it in the process of making it function for our historically and geographically variable uses. Culture writes on and as nature, making the natural its inscriptive surface, the neutral and indifferent medium for any message. Culture scripts the natural; it writes it, divides it, manufactures it in socially useful, palatable, and expected forms. (2005:45)

The above paragraph illuminates the cultural effect on nature. Cultural scripts, in the respect of lived experience, are mostly produced by the cultural material world. After the class appraisal of Rebus, Bible John searches Rebus's flat for his business card, not knowing that he is a policeman. Bible John depicts the material environment of Rebus's flat:

He felt now he *knew* Rebus, at least to a degree—he felt the loneliness of his life, the gaps where sentiment and warmth and love should have been. There was music, and there were books, but neither in great quantity nor of great quality. The clothes were utilitarian, one jacket much like another. No shoes. He found that bizarre in the extreme. Did the man possess only one pair? (*Black and Blue* 209; emphasis in origin).

Bible John fundamentally regards Rebus as a pragmatic detective who focuses on spiritual life with “music” and “books”. Rankin here seems to remind readers of the material metaphor of Rebus's flat. In terms of social status, Rebus is superior to Bible John. In terms of wealth, Bible John outweighs Rebus. Rebus himself is conscious of the material environment: “Rebus knew what he saw: a middle-aged lush, a pathetic figure in a cheap suit” (*Black and Blue* 132). Material culture in the respect of class gap certainly informs readers of the exterior experience. However, what lies beyond the exterior? What makes up such a lower-middle-class person as Rebus?

Rebus is far from being with the oil men when they bring up the torch: “Rebus had half a mind—maybe more than half—to throw the torch over the side” (*Black and Blue* 148). Wealth can enrich a man's life, but can never sharpen a man's character. As a detective, Rebus trusts himself. The exterior subaltern club surroundings can never change Rebus's understandings of those bottom classes in the club; conversely, Rebus's insight about a person's personality can never be diminished by his exterior material guise. Dualism between mind and body here seems mutually exhaustive, if not exclusive. The four female murders are associated with the Burke's Club at play. Johnny Bible meets his first victim, Michelle Strachan, at this Club. This Club has police officers with responsibility for an oil industry link, so that its owners can offer the rigs with drugs and pornography, undisturbed by police investigation.

Quite differently, in Holmes's case, the failure to reconcile the duties of working men and family men results in violence: “Brian Holmes: friend. Difficult to equate with the person who had roughed up Mental Minto. Schizophrenia, the policeman's ally: a dual personality came in handy” (*Black and Blue* 81-82).

Regarding the characteristics of violence in crime fiction, Wood argues:

through a distribution of violence legitimated by a “customary” mentality that organized retributive, autonomous and disciplinary violence. From neighbourly “rough music” to direct interpersonal assaults, customary violence marked and defended the boundaries of acceptable behaviour and enforced conformity to community standards (or individual interpretations of those standards). (111)

From this perspective, readers know that Holmes’s violence results, partially if not completely, from the patriarchy of his occupation. As a policeman, Holmes is unable to relieve his tension from the imbalance between his job and family. Institutional masculinity seems to have formed a community aura in which the community members are prone to take masculinity as a measure to solve the problems. Similarly, the external working aura of masculinity (sometimes expressed in the form of violence, but sometimes not) has continually urged Rebus to solve the criminal case at once. When he is informed of the fourth murder, he says without hesitation: “Four murders. One more already than Bible John of the sixties. It was galling, he had to say it. It rankled. And someone would have to pay for it. Very soon” (*Black and Blue* 230). Undoubtedly, the policing mechanism generates the patriarch; in return, the police workers imagine the masculine regime to sustain their possible success.

This masculine inscription can be clearly manifested through Rebus’s desire to avenge for the raped body. The past image of the raped female body haunts him at the present:

The problem lay somewhere inside him, and it hadn’t been eased by things like the Johnny Bible case, by women abused and then killed. Rape was all about power; killing, too, in its way. And wasn’t power the ultimate male fantasy? And didn’t he sometimes dream of it, too? He’d seen the post-mortem photos of Angie Riddell, and the first thought that had come to him, the thought he’d had to push past, was: *good body*. It bothered him, because in that instant she’d been just another object.

(*Black and Blue* 111; emphasis in origin)

Rebus’s guilt over his incapability to take revenge over those raped bodies makes him obsessed with alcohol. Plain considers that “Rebus’s obsession with the serial killers Johnny Bible and Bible John emerges less from a sense of righteous indignation, than from a knowledge of his own contamination” (62). In other words, his guilt comes from his lament over his past paralyzed involvement with other police colleagues, and from awakening out of his blindness in the trap of Bible John. When he reveals his guilt to his friend Jack Morton,

Jack forced a smile, lifted his glass. “John, tell me though, why do you drink?”

“It kills my dreams.”

“It’ll kill *you* in the end, too.”

“Something’s got to.”

“Know what someone said to me? They said you were the world’s longest surviving suicide victim.”

(*Black and Blue* 179; emphasis in origin)

In fact, Rebus even doubts that he is the damnable participant complicit in the murders, asking his colleagues: “There’s a question I’ve been asking myself. Do we let it happen, or do we make it happen?” (*Black and Blue* 159). This doubt reveals a paradoxical relationship between the mind and the body: does the mind inscribe meaning upon the body, or does the body formulate a mental perception of the external?

Rankin skillfully describes the appearance of this institutionalized money-maker:

The area around the airport was a mix of farming land, new hotels, and industrial complexes. T-Bird Oil had its headquarters in a modest three-storey hexagon, most of it smoked glass. There was a car park at the front, and landscaped gardens with a path meandering through them to the building itself. (*Black and Blue* 100).

This seemingly positive public institute negatively funds Burke’s Club, and Burke’s Club meets illicit demands in return: “The legit and the illicit working side by side, each feeding the other” (*Black and Blue* 226). In this Club, drugs are one of the illicit goods supplied. Again, the Club’s subaltern culture contaminates the industrial worker’s perception of a commercial world. This does not mean that drug users are prone to criminal behavior; however, the drug dealers’ community undoubtedly makes criminal behavior a fashion. Regarding the connection between drugs and crime, Innes maintains that “drug use does not directly cause criminal behavior, but the same circumstances that might lead a person to begin committing crimes may also contribute to the development of drug habits” (2). That is, the power of the communal culture, as a form of cognitive force, effectively drives the community’s perception of the commercial world, including the misleading idea that drug abuse is a customary habit in life. It is this communal power that causes different classes to co-exist within this industry, a site where sins are subconsciously and admittedly incorporated into their communal culture.

Conclusion

With detective passion, responsibility, and perseverance, Rebus realizes his truth-seeking spirit, although these four cases remain suspended at the end of the novel. Rebus finally mocks himself: “I’m a peeper, he thought, a voyeur. All cops are. But he knew he was more than that: he liked to get involved in the lives around him. He had a need to *know* that went beyond voyeurism. It was a drug” (*Black and Blue* 190). Like the drug user, his obsession with the mystery of Bible John leads him to discover the gender stratification emergent both in the police culture and in the underground, and to recognize that people’s perceptions, and lived experiences are shaped not only by the mode of class production, but also by the dominant *form* of gender relations in their society. Women’s bodies are subconsciously objectified in the class mode of commerce under which they live.

Taylor suggests of the police procedural that “cops piece together stories that are in process and driven by continuously shifting imperatives, in the hope that their story is accurate enough to allow a prediction of what the next—and maybe crucial—narrative move will be” (27-28). Although the authority of the police institute is ironically conflated in contrast with Rebus’s different discovery, what matters is our attention to the interrogation—how different physical forms are conceptually stratified in contemporary life, and how our mental perceptions of the world may be continually and effectively influenced by those physical forms.

Works Cited

- Bell, Eleanor. "Ian Rankin and the Ethics of Crime Fiction". *Clues - Bowling Green Ohio* 26.2 (2008): 53–63.
- Bönnemark, Margit. *The Mimetic Mystery*. Stockholm: Unpublished PhD thesis, Stockholm University, 1997.
- Grosz, Elizabeth. *Space, Time, and Perversion: Essays on the Politics of Bodies*. New York and London: Routledge, 1995.
- . *Travels: Feminism, Nature, Power*. Durham and London: Duke UP, 2005.
- Haut, Woody. *Neon Noir: Contemporary American Crime Fiction*. London: Serpent's Tail, 1999.
- Innes, Christopher. "Drug Use and Crime". *Bureau of Justice Statistics Special Report*. Washington: National Institute of Justice, 1998. 2.
- Nicol, Christopher. *Ian Rankin's Black & Blue*. Scotnotes. Glasgow: Association for Scottish Literary Studies, 2008.
- Plain, Gill. *Ian Rankin's Black and Blue*. A Reader's Guide. New York and London: Continuum, 2002.
- Rankin, Ian. *Black and Blue*. eBook edition. New York: St. Martin's, 2011 [1997].
- . *Rebus's Scotland: A Personal Journey*. Photographed by Tricia Malley and Ross Gillespie. London: Orion, 2005.
- Scaggs, John. *Crime Fiction*. London and New York: Routledge, 2005.
- Taylor, Ralph. "Criminal Suits: Style and Surveillance, Strategy and Tactics in Elmore Leonard". *Criminal Proceedings: The Contemporary American Crime Novel*. Ed. Peter Messent. London: Pluto, 1997. 22-41.
- Ward, Christopher J. *It's hard to be a saint in the city: notions of city in the Rebus novels of Ian Rankin*. MPhil(R) thesis. Glasgow: University of Glasgow, 2010.
- Willett, Ralph. *Hard-Boiled Detective Fiction*. Staffordshire: British Association for American Studies, 1992.
- Wood, J. Carter. "Self-policing and the policing of the self: violence, protection and the civilizing bargain in Britain". *Crime, Histoire et Sociétés/Crime, History and Societies* 7.1 (2003): 109-28.

國科會補助專題研究計畫出席國際學術會議心得報告

日期：102 年 10 月 25 日

計畫編號	NSC 101-2629-H-194-001-		
計畫名稱	落實檢視性別言說中的社會資本、慣習與場域：世紀末與初際蘇格蘭女性書寫文中的性別意識、「陰性柔順/韌特質」與階級研究		
出國人員姓名	林欣瑩	服務機構及職稱	國立中正大學外國語文學系(所)
會議時間	2012 年 8 月 17 日至 2012 年 8 月 19 日	會議地點	Lancaster University Department of English and Creative Writing
會議名稱	(中文) 「擄掠巫婆:歷史、故事與象徵」國際研討會 (英文) Capturing Witches: Histories, Stories, Images.		
發表題目	(中文) 伊恩·藍欽的《補捉女巫》中的文本文化與象徵 (英文) “Textual Cultures and the Symbolic of Witch-Hunting in Ian Rankin’s <i>Witch Hunt</i> (1993)”		

一、參加會議經過

這是一場極為特別的國際學術會議：雖然就像一般國際會議一樣，該會議也向全球發出 CFP，因此吸引美國、日本等地的英美文學文化研究學者與會，但它同時也是特別邀請亞洲學者來參加「東西幻奇文學與文化」的雙邊合作會議。雖然筆者一直以來的研究領域皆是英國十九、二十世紀的文學，但由於多次參加國際學術會議的經驗讓我深刻體悟到，若想讓台灣的性別研究之人文活動與成果能夠與國際學術社群接軌，從事屬於台灣文學或文化研究範疇的題目較能吸引國外學者的注意與共鳴。因此，參加這場國際會議時，原本想發表一篇比較東方與西方近十年來掀起的巫術風潮的論文，並檢視其隱含的「意識型態與性別倫理意義」，而討論文本的詮釋框架則是由筆者比較熟悉的西方文學文化理論先來開展，再根據東亞特有的社會性別文化狀況來修正詮釋框架，最後以此框架來討論東西方的傳統幻奇文化中的性別意識型態與性別倫理異同。但本論文的撰寫工作屬比較性質，因為諸多因素限制(時間不足、所處理的議題領域，資料文獻面龐大，還是需要時間深入)，最後僅完成西方情境的部份。我已經將其轉寫成英文，成為國科會計畫成果報告書的一部份。無可諱言，雖然與會者中有不少人就是主辦單位系所的教師或研究生，會議的「國際」面向夠廣，是個與國際學者交流文化研究現況的好機會。

二、與會心得

如前所述，參加這次會議是觀察英國當地文化研究現況的難得機會。一般而言，雖然當地在性別研究領域活動的學者對於時下流行的文化理論並不陌生，閱讀文學或文化文本的方式還是採取比較傳統的文本分析途徑，仍鮮少將文本的議題落實於社會訪談中。另外，不同於歐元區各國目前陷入債務危機的情況，據當地的學者表示，英格蘭這十幾年來經濟雖有波動，但仍有回溫穩定發展的現象，某些社會文化面向與台灣相似，確實可以與台灣在性別文化議題上進行對照與交流。

三、發表論文全文或摘要

Textual Cultures and the Symbolic of Witch-Hunting in Ian Rankin's *Witch Hunt*

Abstract:

This interdisciplinary conference aims to investigate the diverse ways in which stories and images about witches in literary texts/contexts can be explored historically. This fuels my concern with the dynamic relationship between crime and witchcraft in Ian Rankin's knowledge of the various traditions of witchcraft, and also of his time and Scottish culture. This novel shows the ways in which Scottish contemporary practice of witchcraft engages with history and social class. This witch-hunt also launches a public fear, and arouses the religious debate over its subsequent ambivalence between salvation and prosecution, which can be traced back to the Scottish preaching tradition in the Victorian age.

Some scholars argue that a fear of witchcraft started among intellectuals who believed in *maleficium*: that is, harm committed by magic. We may note that some people possessed supernatural abilities (which were sometimes used to protect the people) now became hesitating between the powers with supernatural abilities and the

devil. Ian Rankin's detective novels are colored by rich witchcraft elements and his harsh but poignant criticism on the religious paranoia held by the institutionalized church, even those of nowadays. His witch-hunt in this novel describes the Scottish nostalgia of the antique Caledonia; that is, the violence and frustration, embodied by the murderer disguised as a detective, show Rankin's historical indignation and cultural discomfort about the social condition of his day.

I will mainly examine Rankin's uses of detective elements and the supernatural power, which are suggestive of his cultural dilemma in the contemporary Scottish Lowland society. The central argument of my paper is twofold, contending that Rankin's historical indignation is revealed through the cultural alienation of his detective characters. He seems to articulate ironically that witchcraft, not that as we fear and loath, potentially helps to secure Scottish cultural belonging and wholeness, but only on the condition that it protects those good in nature, and furthermore brings a sense of progress toward a higher truth of life.

四、建議

Lancaster 大學舉辦了這次國際學術研討會，自然希望下次若有機會，也能來台灣參加由我們主辦的學術會議。只是，相對資源較為豐富的 Lancaster 大學，台灣的性別與科技研究尚在草創之初，經費預算非常有限，自然不敢應允，但盼日後時機成熟，國科會也能多提供資源與其他歐洲或亞洲較為弱勢的國家進行國際學術合作，提早佈線，或許往後會有更大的交流成效。

五、攜回資料名稱及內容

此次與 Lancaster 大學進行交流，自然有一些相關會議資料，但皆屬個人訪談的內部文件，不盡然方便附上，待於報告中詳細說明。但以下連結是此國際研討會論文發表的大會手冊，可窺見此國際研討會之素質與活動狀況：

<http://www.crin.org/docs/Witchcraft%20and%20Human%20Rights%20Stream%20Call%20for%20Papers.pdf>

六、其他

國科會補助計畫衍生研發成果推廣資料表

日期:2013/10/23

國科會補助計畫	計畫名稱: 落實檢視性別言說中的社會資本、慣習與場域: 世紀末與初際蘇格蘭女性書寫文中的性別意識、「陰性柔順/韌特質」與階級研究
	計畫主持人: 林欣瑩
	計畫編號: 101-2629-H-194-001- 學門領域: 性別研究
無研發成果推廣資料	

101 年度專題研究計畫研究成果彙整表

成果項目		量化			單位	備註 (質化說明：如數個計畫共同成果、成果列為該期刊之封面故事...等)
		實際已達成數 (被接受或已發表)	預期總達成數 (含實際已達成數)	本計畫實際貢獻百分比		
國內	論文著作	期刊論文	1	1	100%	篇
		研究報告/技術報告	0	0	0%	
		研討會論文	0	0	0%	
		專書	0	0	0%	
	專利	申請中件數	0	0	0%	件
		已獲得件數	0	0	0%	
	技術移轉	件數	0	0	0%	件
		權利金	0	0	0%	千元
	參與計畫人力 (本國籍)	碩士生	2	2	100%	人次
		博士生	0	0	0%	
		博士後研究員	0	0	0%	
		專任助理	0	0	0%	
國外	論文著作	期刊論文	0	0	0%	篇
		研究報告/技術報告	0	0	0%	
		研討會論文	1	1	100%	
		專書	0	0	0%	
	專利	申請中件數	0	0	0%	件
		已獲得件數	0	0	0%	
	技術移轉	件數	0	0	0%	件
		權利金	0	0	0%	千元
	參與計畫人力 (外國籍)	碩士生	0	0	0%	人次
		博士生	0	0	0%	
		博士後研究員	0	0	0%	
		專任助理	0	0	0%	

計畫主持人：林欣瑩

計畫編號：101-2629-H-194-001-

計畫名稱：落實檢視性別言說中的社會資本、慣習與場域：世紀末與初際蘇格蘭女性書寫文中的性別意識、「陰性柔順/韌特質」與階級研究

<p style="text-align: center;">其他成果</p> <p>(無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)</p>	無
---	---

	成果項目	量化	名稱或內容性質簡述
科 教 處 計 畫 加 填 項 目	測驗工具(含質性與量性)	0	
	課程/模組	0	
	電腦及網路系統或工具	0	
	教材	0	
	舉辦之活動/競賽	0	
	研討會/工作坊	0	
	電子報、網站	0	
	計畫成果推廣之參與(閱聽)人數	0	

國科會補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

■達成目標

未達成目標（請說明，以 100 字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

執行此計畫一年以來，已獲實質成果，亦即發表質量皆有一定水準之英文論文一篇於 THCI 期刊當中。筆者覺得自己所撰寫的英文論文算是一個對當代社會之性別文化與罪犯現象具有洞察力的角度。另外，本研究計畫作了不同社經階層的蘇格蘭女性之訪談，聚焦於質化研究可以讓我們更進一步了解，此議題在這類文學文本與當代蘇格蘭的日常生活中尚能開啟更多面新的視野。

2. 研究成果在學術期刊發表或申請專利等情形：

論文：■已發表 未發表之文稿 撰寫中 無

專利：已獲得 申請中 ■無

技轉：已技轉 洽談中 ■無

其他：（以 100 字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）（以 500 字為限）

經過一年的研究、資料收集與訪談經驗後，筆者於今年(2013)三月，在《文化越界》(Cross-Cultural Studies)出版。此外，也誠如計畫中所允諾，已架設網站，並作相關於此議題的後續迴響和心得分享，也獲得了蘇格蘭學界朋友和教授的回應，這些迴響不但是目前著作的研究靈感來源，也都是未來集結專刊的準備。此深入不同社經階層的訪談計畫，針對不同的建制經驗、文本與問題意識，首度試圖呈現亞洲視野的西方性別文化的研究，並對西方性別文化所突出的問題意識進行理論性的開展。因此，論文與網站的出版不只是本計畫的部份成果，對於在亞洲的性別研究學者來說，亦有相當值得參考的價值。因此，「性別研究」不只是一個研究議題，它同時有一個交流的面向，要求我們去多元認識不同地方的知識傳統，挑戰與制限，進而提出對於跨國性別文化的批判與反省。這些新的學術連繫對於研究計畫的推展有實質的助益，也將敦促筆者在未來更去關注與推動跨國性別文化的研究對話。

